

# Simulating Real-life Communication in the Classroom Using Impromptu Skits

Joseph Nattress

## **Abstract**

This article explores the evolution over two semesters of a university English course focused on listening and speaking skills. The purpose of this project was to find ways to build students' English speaking skills and confidence through classroom activities that would simulate real-life situations in which students must interact in English. The author created a series of exercises for this class of second-year university English major students who had previously been together as one class in a first-year English course. The exercises used were designed to help students develop conversation skills and confidence. Students performed pair skits of increasing difficulty and decreasing imposed structure throughout the course. By the end of the course, all were able to successfully perform impromptu skits. Students were then surveyed about their thoughts and reactions to these impromptu skits. The results of the survey, which were quite positive, are included along with recommendations for further adaptations of these exercises.

## **Introduction**

This article documents and analyzes the evolution of a course over a period of two semesters. It describes the development and implementation of a project

designed to improve the speaking confidence and conversation skills of university students majoring in English in a second-year English course at Matsuyama University focused on listening and speaking skills. As the course progressed, students were asked to perform pair skits of increasing difficulty and decreasing imposed structure, and in the second semester, all were able to successfully perform impromptu skits with minimal preparation. This paper describes the background for the development of this project, the method used, the results of a student questionnaire administered at the end of the course, conclusions drawn from these results and classroom observations, and suggestions for further development.

### *The Course and Students*

This project was undertaken in a second-year English course for university students majoring in English. The primary focus of the course was on improving speaking fluency. The students were a cohesive group of second-year English majors who had all been in the same first-year English course. This provided a unique opportunity to work with a very close-knit group of students who all knew each other quite well. The common social restrictions that often limit a class full of students who do not know each were not apparent. The students in this class seemed to be more willing to perform in front of their classmates and experiment with language than students in many classes in which the students begin the classes as strangers.

### *Definition*

For the purpose of this study, an “impromptu skit” is defined as one with minimal, or no, mutual preparation or planning between the two students who

perform the skit in front of the class. Students were allowed some time for individual preparation before their skits. This individual preparation time is quite natural, and common, among people attempting to communicate in a second or foreign language. For some, the term role play might seem more appropriate, because the term skit might bring to mind prewritten performances. The term “impromptu skit” was chosen for this project to indicate the progression from the prewritten, memorized skits the students had performed earlier in this course.

### **Purpose**

Short skits that are written, memorized, and performed by students are commonly used in foreign language classes to improve students’ speaking confidence and to assess the students’ production and use of grammatical patterns learned in class. These skits can be beneficial to students because the students must prepare the skits using language structures learned in class, then practice and memorize these structures. Although this type of performance has value, it is limited by the fact that it is unlikely that these memorized utterances will ever be directly applicable in real-life situations that the students may encounter outside of class.

In verbal interactions in real life, using any language, participants cannot accurately predict what their interlocutors will say. Natural conversations are spontaneous and uncertain by nature. Therefore, what any one speaker will say is unknown to the other participants beforehand. To carry on a natural, spontaneous conversation, students must possess the skills and confidence to maintain a conversation even though the details of what will be said are not known in advance. The exercises developed in this project were designed to help students develop conversation skills and speaking confidence. At the end of this course, students were surveyed to judge the success of these exercises.

## Literature Review

There is considerable justification in the research on second language acquisition (SLA) for using interactive speaking activities to promote language acquisition. Several viewpoints on what is necessary for learners to acquire a second language can be found. One common thread is that interaction is important (Ellis, 1986 ; Swain, in Ellis, 1986 ; Krashen, 1981). Krashen wrote that comprehensible input and interaction are the most important factors necessary to acquire a language, and that output itself is not very important. Input is language received by the language learner, and is the result of interaction between a learner and his interlocutors. Ellis argues that input by itself is of little value to SLA unless it is both understood and internally processed by the learner. Input that is processed by the learner is called intake, and intake is what promotes SLA.

Krashen (1982) perceived the ideal SLA setting as one that provides comprehensible input that is just above the learners current level of proficiency (“ $i + 1$ ”) and allows a learner to maintain a low “Affective Filter”. The Affective Filter hypothesis (Dulay and Burt, in Krashen, 1982) states that affective factors may slow or interrupt SLA. Motivation, self-confidence, and anxiety may at any given time affect how well learners acquire a language. Krashen believes that a lesson that is both comprehensible and interesting will help lower the learners’ affective filters in the classroom. He also feels that if such lessons are understood by the learner, they will naturally be at the level of  $i + 1$ .

Several researchers, in particular Swain (in Ellis, 1986), suggest that comprehensible output, or production, of the target language is indeed valuable to acquisition. Swain believes that when not understood by an interlocutor, a learner needs to try to find new ways of expressing ideas, and is also being given the opportunity to test theories about the target language. Interaction promotes this type

of beneficial output. Though Krashen saw little direct connection between SLA and output, he did admit that output may indirectly affect SLA (1982). He stated that in conversation, a student may use output to direct and even control the intake which he believed was so important for language acquisition.

### ***The Case for Using Impromptu Skits in the Language Classroom***

The benefit of facilitating unstructured classroom interactions between students is supported in the literature on SLA. Ellis (1986) notes that language development may be enhanced when learners believe that they need to communicate, and are given chances for unrestricted language practice so that they may experiment with the target language. He also pointed out that “reciprocal interaction” in the classroom is more valuable for SLA than the teacher merely giving the students a certain type of planned input. Hatch (1978, in Ellis, 1988) claims that learners develop syntactic structures from their verbal interactions, rather than the other way around. Ellis agrees, stressing the importance of the learner’s active involvement in interactions, whether between learner and teacher, or between learners, and notes that input is less important than interaction. He finds that interactions between learners tend to be of a more co-operative style than those between teacher and student. This allows learners to play a larger variety of communicative roles than they can when interacting with a teacher.

Ellis also feels that activities in which a learner must solve a problem or complete an activity help put the focus of a lesson on communication rather than on merely demonstrating what has been learned. It is important for activities to be flexible so that they allow learners to openly express their own ideas, and so interlocutors do not know what will be communicated until communication occurs. He feels that this will enhance the need to communicate, and notes the value of

learners initiating communication (1988).

In addition, Hatch et al. (1979, in Ellis, 1988) note that having verbal interactions with a variety of interlocutors is beneficial to SLA. These various interactions provide them with a variety of input. Scarella and Higa (in Ellis, 1988) point to the negotiation of meaning between interlocutors as a key factor in language acquisition. This is supported by Ellis.

Ladousse (1987) states that role play is useful to help students work with the “unpredictable nature of language” and develop interactive language skills. She finds value in role plays in which the students must get by with just the language they already know. Exercises such as this can make learners aware of the need to acquire new structures and of their relevance. Some students may feel that they don't have the grammatical knowledge to perform some skits well, however showing learners the need for language in context will help them retain this language. Ladousse also notes that being accurate with language does not just mean that grammar and vocabulary are used correctly, but that meaning is communicated in the correct time and place.

Maley and Duff (1994) point out that :

every student needs periods in which to practise what he or she knows without restraint, without fear of being wrong. Students need the occasional chance to take risks in the language, to try out new ways of combining words, and of course, to find out where the gaps are in their knowledge. The drama activities give students an opportunity to strike a balance between fluency and accuracy.

The impromptu skits used in this project provided students with many of the attributes needed for language acquisition mentioned in the literature. They were interactive exercises that provided the opportunity for input and output at a level that was comprehensible to the students. They placed the students in active situations in

which they felt a need to communicate and also felt safe to experiment with English.

## Method

Throughout the course used for this project, students performed some form of speaking activity in class every week. They progressed gradually through exercises with less and less imposed structure to help them build confidence in their speaking abilities. Through this gradual progression, students became accustomed to speaking in front of the class. Their anxiety levels, and effective filters, (Krashen, 1982) were lowered, which prepared them for the coming impromptu skits.

In all student performances in this class, students were informed that they could either “speak or read, but not speak and read.” If possible, they were to perform without any reference to their notes. If they were not completely confident in their lines, they were to try to recite their lines as best they could without reading or looking at their notes. Then, if they forgot their lines, they could stop talking, read their notes, then holding their notes to their chest, continue to speak their lines (Nomura, 1982).

Initially, speaking exercises were taken from the course textbook (Huizenga, 2000). These exercises provided a good foundation for the skits that were performed later in the course. In the first classes, students used a textbook exercise that appears in each unit of this text. They took successive turns telling their part of the story in that unit to their group. This exercise was then adapted to have random students from different groups stand and tell their parts of the story to the whole class. In another class session, random students formed a group and came to the platform in front of the class to tell their parts of the story in turn to the class. This progression from speaking to a small group, then standing briefly to speak to the class, to coming to the front platform, or stage, to speak to the whole class was

done to ease students into the skits they were to perform in the coming classes.

Students participated in graded speaking assessments every third week throughout the year. The tests were adapted from textbook exercises. In the first semester, the first and third assessments were stories written by the students and recited in front of the class. The stories were either true or fictional. The second and fourth speaking tests were pre-written pair skits memorized and performed by the students. The students earned grades based on meeting the written requirements of these assessments, their ability to perform without reading from their notes, and their spoken delivery.

After all of these speaking assessments, a class discussion was held to give students an opportunity to reflect on what they had done and seen others do. In these reflection sessions, students needed to express their feelings about the performances in English. This provided them with still more opportunity to try to produce comprehensible output. Ladousse (1987) noted the value of such debriefing after skits, especially for intermediate and high level learners. She also pointed out that the primary focus should be on the positive aspects of the skits and that errors should be written down by the facilitator during skits and reviewed with students after the skits are finished, or in another lesson.

The basic requirements of the first skit were that it had to contain at least 12 spoken lines per person and use 6 idioms from the textbook. Each successive graded skit in the first and second semesters was required to contain the same number of idioms, but in addition, two more spoken lines per student each time. In the second skit, the students needed to use one prop of their choice, and then had to add one more prop to each following skit until they were using four props. Using props helped the students make their skits more realistic and enjoyable to perform by giving them something else to focus on besides the audience. The main requirement for the recited stories was that they needed to be at least two minutes in



length.

All of the speaking tests were video-taped. The students watched their performances and then answered written questions about them. This gave them more time to reflect on their production of English. The questions were designed to focus the students' attention on the qualities of their spoken language, such as pronunciation, smoothness of flow, rhythm, etc.

One problem observed in both of these assessments was that most students struggled to memorize their stories word for word, and most had much difficulty maintaining the flow of their stories or skits if they forgot any of their lines. Students at this level often have great difficulty delivering their lines "ad lib". This was one indication of the limitation of these assessments. The students were not producing language as they would be required to do in natural conversations outside of class.

By the end of the first semester it became clear that though the students were performing more skillfully and with more confidence, it was obvious that these performances were still far removed from real-life interactions. Student feedback also indicated that though many of them enjoyed performing the pair skits, most students detested the solo storytelling examinations.

This provided the challenge of finding a better method to help students improve their communication skills and build their speaking confidence. Finding ways to put students into situations in which they must interact with a partner in spontaneous, unrehearsed conversation became the new focus for teaching this course. The new objective for the second semester was to create exercises that would simulate real-life communication situations in the classroom. Observing the close connections between the students in this second-year course and the fun many of them had while performing and watching the skits made it apparent that this would likely be a good group of students with which to experiment with more open-

ended skits. The revised ultimate goal for this class was to have students perform impromptu skits in front of class with no mutual preparation with their partners by the end of the second semester. The individual storytelling assessments, which provided no opportunity for interaction, were dropped.

### *The Second Semester Skits — Minimal Preparation*

Impromptu skits were introduced at the beginning of the second semester. Questions still remained about how well these skits would work in this class, whether or not all of the students could perform them, and whether the skits would help the students improve their conversation skills and build confidence in their English speaking abilities. In fairness to the students, the impromptu skits were not graded. The students continued to be assessed on their performances of pre-written pair skits. These skits became more creative, involved, energetic, and humorous as the second semester progressed. Increased comfort performing in front of the class, performance practice in the impromptu skits, and requiring the use of more props all seemed to combine to make some very good performances in these assessments.

#### *Skit One*

The first ungraded skit that students performed in the second semester was a short preparation skit that groups of three or four students wrote in 25 minutes in class and then performed at the end of the same class period. Students did not have to memorize their skit, but were not allowed to read their lines either, as noted above. The students were given the setting of the scene, and then given twenty minutes in class to write it. Five extra minutes were allowed in order for all groups to finish their skits. The scene was to involve three or four friends who met on the

local shopping street, then decided to go do something fun together. Each student was to recite a minimum of three lines each. These skits went well and provided the first step away from memorized skits in order to help the students build confidence that they could perform skits in front of class with minimal preparation.

### ***Skit Two — The First Impromptu Skit***

This skit was designed to have little structure or support so that students could find their own limits of oral communication ability. The students needed to try to communicate with the knowledge of English that they already had (Ladousse, 1987 ; Maley and Duff, 1994). The goal here was communication. If they achieved what their role card requested them to do, their skit would be a success. The impromptu skit planned for the following week would include vocabulary and language support to fill in any gaps that the students found in this first impromptu skit exercise.

For this exercise, students were put into random pairs and seated next to each other. The first pair was called to the back of the room and each student was given an “A” or “B” role card that set the scene for their impromptu skit. These two students were asked to step out of the classroom for two minutes to prepare their skit together. They were then called back into the classroom to perform their skit. As they approached the front of the class, the second pair was given role cards and they stepped outside to prepare. In this manner, all students in the class were given just two minutes to prepare for their skit while another pair was performing, until all students had performed a skit.

All pairs of matching role cards briefly described the scene to be performed. All scenes contained something that each performer must accomplish, and also included a twist, or problem that made it necessary for students to be creative.

Students were to try to come up with the language needed to accomplish their task. For example, “A” needs to buy blue shoes, today, for a party tonight; “B” sells shoes, but blue shoes are sold out, and he or she must still make a sale at this time. Ladousse (1987) recommends that role cards be brief, with only information essential to the skit or role play on them. She also suggests that new linguistic structures should not be introduced on role cards as they will distract the learner from performing the role in the moment.

In class discussions following this second skit, students noted that one of the difficulties for them was their inability to quickly formulate grammatically correct questions and answers. Another limitation that they felt was their lack of familiarity with the kinds of questions a native English speaking worker in their roles might ask. The first set of difficulties was anticipated and was presumed to be beneficial (Ladousse, 1987; Maley and Duff, 1994). It was hoped that these difficulties would focus the students’ attention on what they individually needed to learn to improve their ability to communicate in unfamiliar circumstances. The second set of difficulties was partially unanticipated and indicated an oversight in the preparation of this exercise. Both sets of student difficulties were addressed in class the following week in the skit preparation session.

### ***Skit Three — Building a Better Foundation***

In the third skit, students were no longer allowed to prepare with their skit partner, but were given time to prepare with students who had similar roles (Burke and Rowdon, 2001). They were given useful vocabulary on the blackboard and individual language instruction as needed while they prepared for their skits. Students again had random partners; one “A” and the other “B”. This time, however, all pairs were then separated and students sat in groups of four that

consisted of all “A” or all “B” partners. They were then all given numbered role cards, each with a different scene. In all scenes, all “A” roles were shopkeepers, staff, or government employees in English speaking countries and all “B” roles were tourists in those countries, with a goal they needed to accomplish in an interaction with their skit partner who had the matching numbered role card.

The students read their role cards and discussed them with other members of their groups, who all had somewhat similar roles. They tried to think of questions they might need to ask in their roles, and what questions might be asked of them by their skit partners when they performed their skits later in the class. Students worked together in their groups to try to formulate the language structures that they would need in their skits. The students received individual assistance with grammar and the development of their scenes upon request.

### ***Skits Four and Five — Short Individual Preparation Skits***

In these last two skits of the semester, students were given a limited amount of time by themselves to prepare for their skits. For Skit Four, the students were given two minutes of individual preparation time, and for Skit Five, the final impromptu skit of the semester, students were given just one minute of individual preparation time. Similar to Skit One, above, pairs of students were given “A” and “B” role cards, one pair at a time. The students took their one or two minutes of preparation time separately in the back corners of the room, then performed their skit. While the first group was performing their skit, the next pair was given their pair of role cards, etc. These final skits required vocabulary and sentence structures similar to those used in previous skits. These skits put the students into situations in which they must try to use this vocabulary and grammar as best they could.

## Results

The students showed a marked improvement in their speaking confidence and ability to communicate in unrehearsed interactions. Verbal feedback from the students during the semester was quite positive, and early in the semester, several students even requested that the class be allowed to continue to perform impromptu skits throughout the remainder of the semester. In the last class of the semester, the students completed a questionnaire about their experiences with the impromptu skits (See Appendix I: Questionnaire). Twenty-four students completed this survey.

The results of the questionnaire showed that although many students thought that the skits were quite difficult, and many did not like them at first, most felt that the skits had been beneficial to them. Several students noted that while performing these skits, they had felt as though they were in real-life interactions, and that they had rarely experienced this in language courses before. Some noted that the skits were the closest experience they had had to actually going to a foreign country where they would be forced to try to communicate with native speakers with whom they had not rehearsed.

### *Primary Research Questions*

The research questions that guided the creation of this questionnaire were :

- 1) *Would these students, including some very shy students, be able to perform impromptu skits ?*
- 2) *Would performing the impromptu skits help the students improve their speaking skills and confidence in English ?*

The following are selected results that addressed the research questions and other results of interest.

### ***Results for Research Question 1***

*Would these students, including some very shy students, be able to perform impromptu skits ?*

#### **Related Responses**

Questions Five and Six on the student questionnaire asked students their feelings about doing the first and last impromptu skits. Sample answers to both of these questions by five different students are paired below to show the differences in how these students felt from the first impromptu skit to the last impromptu skit. These results indicate that even some very shy students felt that they could do the skits and that their confidence in speaking English had also improved.

#### **Question 5 (Q 5)**

*How did you feel the first time you did an impromptu skit ?*

#### **Question 6 (Q 6)**

*How did you feel the last time you did an impromptu skit ?*

Student A (Q 5) : “Oh my God ! I can’t do it apparently ! I thought.”

(Q 6) : “I felt no pressure and more confidence.”

Student B (Q 5) : “I didn’t want to do an impromptu skit. I felt it was very difficult.”

(Q 6) : “I had confidence speaking English in front of my friends.”

Student C (Q 5) : “I didn’t like doing an impromptu skit because I couldn’t describe sentence which I want to speak.”

(Q 6) : “I got accustomed to doing an impromptu skit. So I had confidence. Now, I like doing impromptu skits.”

Student D (Q 5) : “I couldn’t express my feeling soon in English. I

regretted speaking my English.”

(Q 6) : “Now, I’m not afraid of speaking English. I want to speak more in English.”

Student E (Q 5) : “To tell the truth, I hate(d) you. Because I don’t like presentation in front of my classmates. I’m very shy. But now I respect you. Impromptu skits are so nice !”

(Q 6) : “I think very very very good !! Impromptu skits was very useful.”

#### Statement 11

(Rated on a scale of 1 = Strongly Disagree to 5 = Strongly Agree)

*I think that it was OK if I felt nervous doing the impromptu skits because they helped my English skills.*

Average Response : 3.88

## ***Results for Research Question 2***

*Would performing the impromptu skits help the students improve their speaking skills and confidence in English ?*

#### Question 3 (Q 3)

*Do you think that doing the impromptu skits helped you improve your English speaking skills this semester ?*

Results : 87.5% Yes

#### Question 3 (Q 3) – Sample Student Explanations

Student Response 1 (Q 3) “In impromptu skits, we have to think what to say next in no time so it was more like real life.”

Student Response 2 (Q 3) “We have no chance to speak English in front of



everyone. So, impromptu skit is very useful. I could have a confidence. Thanks for this skit, I don't think I am shy."

Student Response 3 (Q 3) "The setting was realistic, so it was useful when I'm abroad."

Student Response 4 (Q 3) "As if I was in foreign country, I experienced impromptu skits. And the impromptu skits helped me improve my English expression."

Statement 10

(Rated on a scale of 1 to 5)

*I think that the impromptu skits helped my confidence in speaking English.*

Average Response : 3.96

### ***Additional Results of Interest***

Question 1 (Q 1) :

*What did you think about doing the impromptu skits in class ?*

Student Response 5 (Q 1) "It's effective way to improve my English speaking skills because it is similar to our real life."

Student Response 6 (Q 1) "Good ! Because our English skills (became) more (and) more better. And impromptu skits are nearly real life when we use English."

Statement 13

(Rated on a scale of 1 to 5) :

*I would recommend to other students who study English that they do impromptu skits.*

Average Response : 4.08

## **Conclusion**

This project began as an experiment in response to teacher observations of students' performance in speaking exercises and tests during the first semester of this year-long English course. Impromptu skits were introduced as an attempt to simulate real-life communication as much as possible in the classroom setting. Observations of student performances of the impromptu skits, student verbal feedback, and student responses to the questionnaire at the end of the course all indicated that the experiment was successful. All students in the class, including the shyest ones, were able to perform all of the impromptu skits. The quality of student production in speaking exercises and skits done during the second semester showed considerable improvement. Many students demonstrated an increase in overall confidence in their ability to speak English. In addition, most students seemed to enjoy class speaking activities more in the second semester than they had in the first semester.

## ***Further Considerations***

The impromptu skits used during the second semester were used for speaking practice and were not graded. If impromptu skits are to be used extensively in a course, developing a manner of assessment would be recommended. In the course described here, students continued to be graded on prepared skits, though the class speaking activities evolved into unstructured impromptu skits. Assessing student production in impromptu skits is a challenge, and one that was not met in this course.

One additional challenge of using impromptu skits in a course is the need to continue to create new and varied roles to avoid student boredom with the process. Creating numerous role cards is time consuming. Considerable preparation time may be required to create enough unique roles for a large class of students to use several times during a semester. The value of these skits to a receptive class, however, may make this time well spent. Some suggestions found in the literature on using role plays and drama in the classroom might indirectly help relieve some of this workload. Having students switch roles and perform each skit twice (Hand, 2004) could reduce the number of unique roles necessary, and having student pairs repeat the same skit in groups (Ladousse, 1987 ; Maley and Duff, 1994), instead of just one pair performing each skit in front of the whole class, would allow the duplication of roles.

### *Potential Difficulties*

Admittedly, the success of this project was enhanced by the nature of the students in this particular course. These students, with lower-intermediate level English speaking ability, knew each other quite well, worked well together, and were generally motivated to improve their English speaking skills. They had been together in the same class for three semesters prior to the time they first attempted the impromptu skits.

Although the use of impromptu skits in language classes as described here may bring varying degrees of success, an abbreviated form of this project could still be useful in many oral language courses as a way to challenge students to try to communicate more spontaneously. The process of gradually removing the structure and support of speaking exercises may be used at some level with most groups of students. Each group of students will have its own limits for how much structure

the students will require to successfully perform their speaking exercises. However, students often rise to the challenges put before them within a course. This project may serve as a model to teachers looking for ways to further challenge their students.

### *Current Adaptations*

In the current academic year, this project is being adapted for use with a new group of second-year students in the same course. Again, the students are a very cohesive group and work very well together. In an attempt to further raise the level of the class, all of the above impromptu skits were successfully completed in this class during the first semester. This was accomplished by changing the course format and schedule. The storytelling speaking tests were dropped to allow students to focus on interactive speaking exercises that would lead them toward the goal of being able to interact spontaneously in unprepared interactions in real-life situations. Additionally, in every class meeting, including the first one of the semester, all students have stood up in class and spoken English in some type of class speaking exercise. These ranged from the group storytelling exercise from their textbook, to the graded pair skits performed every third week of class, and finally to the impromptu skits themselves. Changing the course schedule as such has further increased the challenge of coming up with new and interesting role cards for the impromptu skits. New role cards are now being created and the search for available resources containing role play examples that may help with this challenge continues.

One goal for the second semester of this year's course is to progress to more complicated impromptu skits involving 3 or 4 people and the use of props. Another is to have the students perform some impromptu skits in which their teacher plays one of the roles. Students may be able to receive some higher level input in these

type of skits (Ellis, 1988).

### ***Textbook Choice***

One final comment is that the textbook used for this type of project is not limited to the one used for this course. It could be any good textbook that offers activities that get students speaking in class. A textbook that also provides the vocabulary and language structures that could support the planned impromptu skits would be desirable. For example, there are many options for creating skits in which students are confronted with situations they might encounter while traveling abroad. A travel English textbook would be very useful for these types of skits. The books devoted to role play and drama in the classroom by Ladousse (1987), Maley and Duff (1994), and Nomura (1982), are also excellent resources.

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### Appendix I

#### Student Questionnaire

1. What did you think about doing the impromptu skits in class ?
2. How was the experience of doing the impromptu skits ?  

Very Good	Good	OK	A Little Bad	Very Bad
5	4	3	2	1
3. Do you think that doing the impromptu skits helped you improve your English speaking skills this semester?  

Yes	No
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If yes, *how* did doing the impromptu skits help you improve your English speaking skills ?
4. Please rate *how much* you think doing the impromptu skits *helped your English speaking skills*.  

Very much	Much	Some	A Little	Did not help
5	4	3	2	1
5. How did you feel the *first time* you did an impromptu skit ?
6. How did you feel the *last time* you did an impromptu skit ?
7. In class we did impromptu skits several different ways. Which way was best for you ?  
(Circle any that were the best for you)

a. Two minute preparation with my partner	b. Two minute preparation by myself
c. One minute preparation by myself	d. No preparation
e. With role cards	f. Without Role Cards
g. Preparing in groups	h. Not preparing in groups

Do you agree with these statements ?
8. I think that my English speaking ability *improved* this year.  

Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree
5	4	3	2	1

9. I think that *the impromptu skits* helped me *improve* my English speaking ability.
- |                |       |          |          |                   |
|----------------|-------|----------|----------|-------------------|
| Strongly Agree | Agree | Not sure | Disagree | Strongly Disagree |
| 5              | 4     | 3        | 2        | 1                 |
10. I think that *the impromptu skits* helped *my confidence* in speaking English.
- |                |       |          |          |                   |
|----------------|-------|----------|----------|-------------------|
| Strongly Agree | Agree | Not sure | Disagree | Strongly Disagree |
| 5              | 4     | 3        | 2        | 1                 |
11. I think that it was OK if I felt nervous doing the impromptu skits because they helped my English skills.
- |                |       |          |          |                   |
|----------------|-------|----------|----------|-------------------|
| Strongly Agree | Agree | Not sure | Disagree | Strongly Disagree |
| 5              | 4     | 3        | 2        | 1                 |
12. I would like to do the impromptu skits again in another English class.
- |                |       |          |          |                   |
|----------------|-------|----------|----------|-------------------|
| Strongly Agree | Agree | Not sure | Disagree | Strongly Disagree |
| 5              | 4     | 3        | 2        | 1                 |
13. I would recommend to other students who study English that they do impromptu skits.
- |                |       |          |          |                   |
|----------------|-------|----------|----------|-------------------|
| Strongly Agree | Agree | Not sure | Disagree | Strongly Disagree |
| 5              | 4     | 3        | 2        | 1                 |
14. If you have any comments, please use the back of this paper.