

Improving Drama Listening Competence through the Direct Listening Activity Model

Sri Suharyani¹, Umi Kulsum², Luthfi Permana Putra Setya³

^{1,2} Universitas Islam Negeri Fatmawati Sukarno Bengkulu, Bengkulu, Indonesia

³ Universitas Islam Negeri Raden Intan Lampung, Lampung, Indonesia

ABSTRACT

This study aims to improve students' competence in listening to drama within Indonesian language learning by applying the Direct Listening Activity (DLA) model. The research was designed as classroom action research involving 31 Grade XI students at SMKN 2 Bengkulu, conducted in two cycles, each consisting of planning, action, observation, and reflection. Data were collected through observation, tests, interviews, and documentation, and analyzed using data reduction, display, and verification supported by triangulation to ensure validity. The findings demonstrate that the application of the DLA model effectively enhanced student learning outcomes, with an average score increase of 7.81 points, mastery learning improving by 2.77%, and student participation rising by 8.34% from the first to the second cycle. Beyond cognitive gains, the DLA model also fostered students' confidence, collaboration, and active engagement in appreciating drama. These results indicate that the DLA model is a practical pedagogical strategy for strengthening listening competence in Indonesian language education, with broader implications for fostering literary appreciation and communicative skills.

ARTICLE HISTORY

Received : 15 August 2023

Revised : 16 November 2023

Accepted : 2 December 2023

KEYWORDS

Direct Listening Activity; listening skills; drama learning; Indonesian language education

PUBLISHER'S NOTE

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution-ShareAlike (CC BY 4.0) license



CORRESPONDING AUTHOR

Sri Suharyani, Universitas Islam Negeri Fatmawati Sukarno Bengkulu, Bengkulu, Indonesia. Email: swa19477@gmail.com

Introduction

Listening competence is universally acknowledged as one of the most critical components in second and foreign language acquisition, since it serves as a foundation for development in speaking, reading, and writing. In particular, Stevens (2005) and Vandergrift et al. (2006) suggest that without strong listening skills, other language skills cannot fully develop. Collins (2022) affirms that listening in naturalistic settings involves not only decoding spoken language but also interpreting intonation, discourse markers, register, and paralinguistic cues. More recently, Goh and Vandergrift (2021) and Hassane (2023) emphasize that listening is a complex process involving predictive listening, metacognitive regulation, and affective factors; thus, listening instruction should not be passive but active and scaffolding. In settings where learners engage with dramatic texts plays or dialogues in a theatrical or semi-theatrical format the demands on listening competence increase: learners must manage shifts in tone, character voice, emotion, pacing, and context (Dell'Aquila et al., 2022; Kazemitabar et al. 2021; Lascotte & Tarone, 2022). For example, Dell'Aquila et al. (2022), in a study with Turkish EFL learners, found that drama-based listening tasks heightened students' listening

accuracy and their ability to infer character intentions. Similarly, Kazemitabar et al. (2021) reported that subtitled drama audio with role-play follow-ups enhanced EFL learners' comprehension of non-literal speech and pragmatic meaning significantly more than standard lecture recordings.

In formal education systems, however, achieving competence in listening, especially to dramatic texts, remains a persistent challenge. In many countries, students report difficulties such as fast speech rate, unfamiliar accents, emotional or figurative language, limited vocabulary, and anxiety during listening (Cheng et al., 2021; Kaplan-Rakowski & Gruber, 2023; Qiu & Xu, 2022). These difficulties are amplified when the materials are authentic or semi-authentic, such as dialogues in plays or recordings of drama, because dramatic listening requires more than literal comprehension; it involves interpretation, inference, perspective taking, and affective response (Lim & Park, 2023; Lo et al., 2021).

National studies in Indonesia corroborate these findings. Altasa et al., (2023) and Namaziandost et al., (2020) analyzed listening comprehension difficulties among EFL high school students and identified that cognitive, linguistic, and socio-affective factors were significant barriers. Min et al., (2022), Sanchez et al., (2023) and Spies (2023) found that teachers also struggle to find or design listening materials that align with students' proficiency levels and curriculum standards, particularly for drama or literary contexts. In another local study, Sunny and Sumarni (2023) described the challenges students face in listening to drama in vocational high schools: lack of interactive media, passive listening habits, and limited opportunity for meaningful reflection following listening activities. More recently, studies such as Gale et al., (2020), cited works show that integrating multimedia tools helps but often remains under-utilized in structured and pedagogically rigorous ways.

Pedagogical models that structure listening instruction promisingly address these challenges. One such model is the Directed Listening and Thinking Activity (DLTA), originally developed by Stauffer as a strategy for improving comprehension of spoken texts through prediction, listening, discussion, and reflection (Inkpen, 2022). The DLTA model has been applied in numerous contexts, often yielding significant gains in listening comprehension (Sinaga et al., 2023). For example, the study by Budiyo et al., (2021), Mahdi, (2022), and Oo and Habók (2022) involving Grade 8 students in Indonesia revealed substantial gains in listening skill post-intervention: the post-test mean score was significantly higher than the pre-test, indicating that DLTA helped students better manage listening comprehension tasks, especially those requiring inference or prediction.

In terms of drama-based interventions, there is evidence from Indonesia and abroad that using dramatic materials films, dialogue scripts, movie clips increases engagement and improves listening outcomes. Suranto (2019) conducted a quasi-experimental study with general conversation classes using "viewing drama movies reviewing techniques," finding that the experimental group ($n = 30$) achieved a significantly higher mean score than the control group when tested on listening comprehension after the intervention; viewing drama movies contributed about 61.8% to the improvement in listening skill. Internationally, Tong Thi (2024) in a Vietnamese EFL university setting implemented drama method tasks with role-play and follow-ups, showing improvements both in comprehension accuracy and in students' willingness to engage in interpretation. Islam (2023) also reports inverse findings while drama can boost affective engagement and listening comprehension, poorly scaffolded drama tasks sometimes overwhelm

students, especially when materials include dialects or unfamiliar cultural references. Thus, drama-based listening work demands careful design, scaffolding, and reflection.

A promising fusion of these two approaches structured listening models such as DLTA (or similarly, what here will be called the Direct Listening Activity, DLA, model) with drama materials could potentially produce better outcomes than either approach alone. However, empirical studies explicitly combining DLA (or close variants) with drama listening as the central competence being measured are scarce. Most research either examines DLA with more neutral audio materials (narratives, dialogues not in dramatic context), or drama-based listening without embedding structured listening tasks (prediction, discussion, reflection) as in DLA. Furthermore, many of the local studies in Indonesia focus on general English listening classes rather than the Indonesian language learning context, or are carried out at lower grade levels or non-dramatic contexts (Sunny & Sumarni, 2023; Suramto, 2019).

Another strand of research highlights affective and motivational dimensions as crucial in listening comprehension outcomes. Anxiety, self-efficacy, motivation, and classroom participation are frequently reported as mediating factors. In Indonesia, for example, a study of EFL learners' listening anxiety at universities found that anxiety significantly lowered students' ability to process spoken input and reduced participation in listening tasks; lecturers reported that strategies like pre-listening orientation and exposure to authentic materials helped (Ramadhianti & Somba, 2021). Meanwhile, in drama-based interventions, Man et al., (2021) note that drama tasks increase motivation and reduce affective filters when students perceive the listening materials as meaningful, contextual, and emotionally engaging.

Given the national curriculum in Indonesia (2013 Curriculum), which emphasizes competence in listening, speaking, reading, writing, and literature integration in Bahasa Indonesia classes, particularly for literary genres including drama, there is both policy support and curricular mandate for developing students' listening competence in dramatic listening. Nonetheless, there is limited research investigating whether models like DLA are implemented in Indonesian classes for listening to drama texts, examining both cognitive outcomes (scores, mastery learning) and affective dimensions (motivation, confidence, participation).

In summary, while prior international studies demonstrate that drama-based tasks and structured listening-thinking models (such as DLTA) can independently improve listening comprehension, and national literature confirms listening comprehension difficulties in Indonesia along with some drama-based interventions, there remains a lack of research that (1) isolates drama listening competence as the primary outcome under a structured listening model, (2) applies the Direct Listening Activity model specifically in Indonesian language instruction (not English as a Foreign Language), (3) focuses on secondary school students (particularly Grade XI), and (4) measures both cognitive (test scores, mastery) and affective or participatory outcomes (motivation, engagement, confidence).

The present study attempts to address these gaps by investigating the effects of the Direct Listening Activity (DLA) model on improving drama listening competence of Grade XI students in Indonesian secondary schools. Specifically, this study aims to determine whether implementing DLA with drama materials will (a) significantly increase students' listening comprehension of drama texts, (b) improve mastery learning in listening competence, and (c) enhance student participation, confidence, and motivation in listening to drama under the 2013 national curriculum.

Methods

This study adopted a classroom action research (CAR) design, which is well-suited for improving instructional practice through iterative cycles of planning, action, observation, and reflection (Creswell & Poth, 2018; Kemmis et al., 2014). The research was conducted with 31 Grade XI students of SMKN 2 Bengkulu during the 2020/2021 academic year, purposively selected due to their persistent difficulties in listening to drama under the 2013 Indonesian Curriculum. The intervention was implemented across two cycles, each consisting of three meetings, where the Direct Listening Activity (DLA) model was systematically applied to drama listening lessons. The four phases of CAR were operationalized by designing lesson plans, conducting DLA-based drama listening activities, observing student engagement and teacher performance, and reflecting on outcomes to improve the subsequent cycle.

Data were collected through listening tests, classroom observations, interviews, focus group discussions, and documentation, ensuring triangulation of sources (Mills et al., 2015). Quantitative data from tests were analyzed using descriptive statistics (mean gain, mastery learning, percentage improvement), while qualitative data from observation and interviews were examined using (Kalpokaite & Radivojevic, 2019; Koderi et al., 2023; Miles M. B. & Saldana, 2014; Pribowo et al., 2024) model of data reduction, display, and conclusion drawing. To enhance rigor, instruments were validated by expert judgment, Cronbach’s alpha coefficients exceeded 0.70 (Sari et al., 2024), and member checking was conducted during discussions. These procedures strengthened the validity and reliability of findings, positioning CAR not only as a diagnostic but also as an empowering tool to evaluate the effectiveness of the DLA model in improving students’ listening competence in drama learning.

Results and Discussion

Findings

The findings of this study indicate a consistent and substantial improvement in students’ listening comprehension of drama following the implementation of the Direct Listening Activity (DLA) model. Analysis of test scores across the research cycles demonstrated a marked upward trend in mean performance. The baseline pre-test administered prior to Cycle I yielded an average score of 66.42, reflecting students’ initial limitations in grasping dramatic dialogue and narrative. Following the first cycle of intervention, the post-test mean increased to 74.23, representing a gain of 7.81 points. This improvement suggests that even a single cycle of structured DLA instruction positively influenced comprehension of dramatic materials. More compelling evidence was observed in Cycle II, where the mean score reached 80.35, reflecting an additional 6.12-point increase over the Cycle I post-test and an overall gain of 13.93 points from baseline to final assessment. As presented in Table 1, these results underscore a steady progression of students’ listening skills when exposed to iterative DLA cycles. The pattern is further illustrated in Figure 1, which shows a clear upward trajectory of scores, confirming that consistent application of the DLA model is associated with enhanced comprehension outcomes.

Table1. Mean Scores of Students’ Listening Comprehension across Cycles

Test Occasion	N	Mean Score	Gain from Previous Test
---------------	---	------------	-------------------------

Pre-Test (Cycle I)	31	66.42	–
Post-Test (Cycle I)	31	74.23	7.81
Post-Test (Cycle II)	31	80.35	6.12

Mastery results showed improvements paralleling those observed in mean scores. At the pre-test stage, only 16 of 31 students, or 51.61%, achieved scores at or above the minimum passing grade of 75. After the first cycle, the number of students meeting mastery increased to 18, or 58.06%, reflecting a gain of 6.45%. This increment, although modest, indicated that exposure to the DLA model had begun to shift more learners above the threshold of mastery. By the end of Cycle II, 22 students, or 70.97%, had achieved mastery, representing a cumulative improvement of 19.36% compared to baseline.

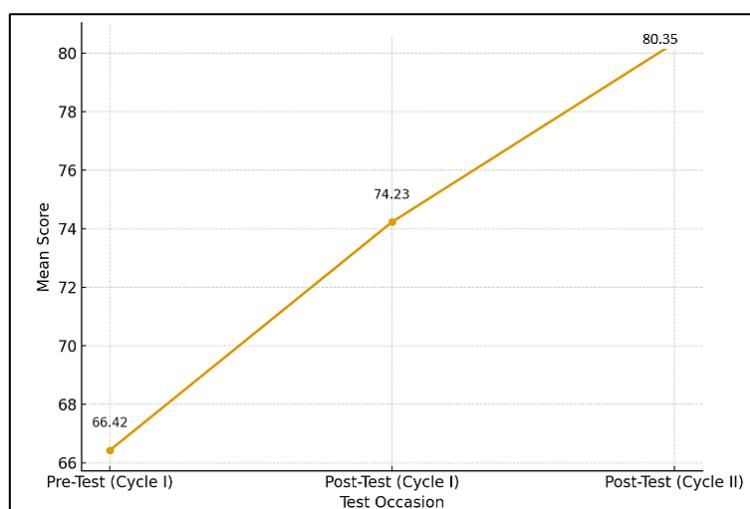


Figure 1. Progression of Students' Mean Scores across Pre-Test, Cycle I, and Cycle II

These findings are summarized in Table 2 and depicted visually in Figure 2. The consistent rise in the proportion of students meeting mastery criteria demonstrates that repeated DLA cycles not only enhanced average achievement but also widened the pool of learners capable of attaining the minimum standard, thereby addressing issues of uneven learning outcomes across the class.

Table 2. *Percentage of Students Achieving Mastery in Listening Comprehension*

Test Occasion	N	Students Achieving ≥ 75	Percentage (%)	Increase (%)
Pre-Test (Cycle I)	31	16	51.61	–
Post-Test (Cycle I)	31	18	58.06	6.45
Post-Test (Cycle II)	31	22	70.97	12.91

The observation of classroom dynamics revealed a positive shift in student participation throughout the intervention. In Cycle I, active participation was recorded at 65.33%, indicating that approximately two-thirds of students engaged actively during listening sessions, group discussions, and dramatization exercises. By Cycle II, this figure increased to 73.67%, reflecting an 8.34% gain in active involvement. These results are visualized in Figure 2 below:

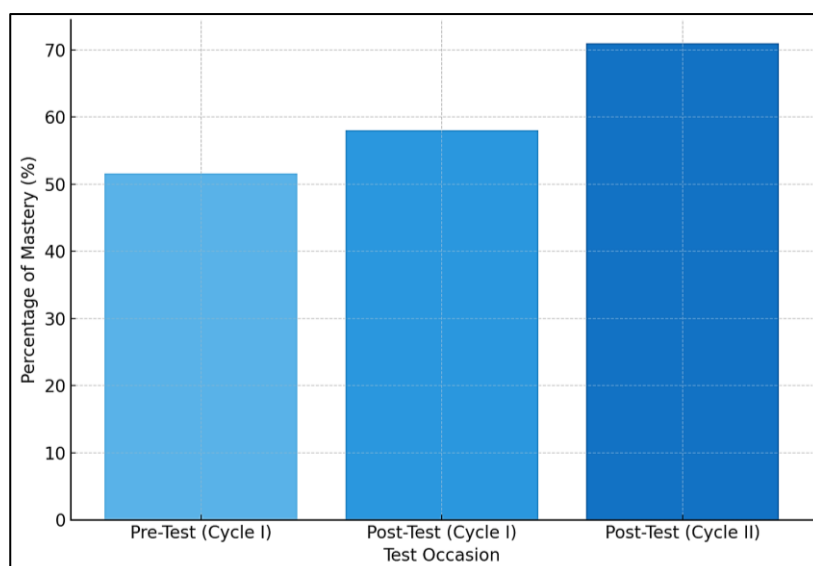


Figure 2. Percentage of Students Achieving Mastery across Cycles

These findings, presented in Table 3, demonstrate that beyond measurable gains in test performance, the DLA model fostered higher levels of engagement. Field notes supported this quantitative evidence, documenting more frequent student responses during comprehension checks, greater initiative in asking questions, and increased willingness to volunteer for dramatization tasks. This upward trend in participation suggests that the DLA model contributed not only to improved comprehension but also to a more dynamic and interactive learning environment.

Table 3. Percentage of Active Student Participation during Listening Activities

Cycle	Active Participation (%)	Increase from Previous Cycle (%)
I	65.33	–
II	73.67	8.34

Qualitative data from focus group discussions provided further evidence of affective improvements. Students consistently expressed greater confidence in approaching listening tasks and a heightened sense of motivation to engage with drama. For example, one student remarked, *“At first, I thought listening was just sitting and being quiet, but with this activity, I felt I could really understand the drama and take part in it.”* Another student noted, *“I became more confident to listen and answer questions after we practiced drama listening several times.”* A third observation highlighted increased intrinsic interest: *“Listening was usually boring, but with drama, I felt interested and wanted to continue.”* These direct excerpts illustrate that students began to reconceptualize listening as an active, engaging, and enjoyable process rather than a passive and monotonous exercise. The qualitative findings corroborate the quantitative evidence of improved participation, suggesting that the DLA model nurtured not only skill development but also affective engagement.

In addition to student outcomes, teacher performance in implementing the DLA model was systematically observed. Four key indicators were rated: clarity of instructions, scaffolding, use of drama materials, and feedback responsiveness. As shown in Table 4, performance in all indicators improved between cycles. Clarity of instructions rose from 78% in Cycle I to 86% in Cycle II, scaffolding from 75% to 84%, use of drama materials from 80% to 88%, and feedback responsiveness from 77% to 85%. Each indicator recorded gains of between 8% and 9%, reflecting

enhanced teacher proficiency in orchestrating DLA-based listening sessions. These findings highlight that the iterative nature of classroom action research benefited not only student learning outcomes but also instructional quality.

Table 4. Teacher Performance Ratings across Cycles

Indicator	Cycle I (Mean %)	Cycle II (Mean %)	Gain (%)
Clarity of Instructions	78	86	8
Scaffolding and Guidance	75	84	9
Use of Drama Materials	80	88	8
Feedback and Responsiveness	77	85	8

Taken together, the results demonstrate the effectiveness of the Direct Listening Activity model in improving multiple dimensions of listening to drama among Grade XI students. Quantitatively, students’ mean scores rose by 13.93 points from baseline to final assessment, while the proportion achieving mastery increased by 19.36%. Classroom observations revealed an 8.34% gain in active participation, while qualitative data confirmed increased confidence and motivation. Teacher performance also improved consistently across key indicators, with average gains of 8–9%. These findings, grounded in both statistical evidence and direct student testimony, provide robust confirmation that the DLA model contributed positively to learning outcomes, classroom engagement, and instructional practice.

Discussion

The findings of this classroom action research provide compelling evidence that the Direct Listening Activity (DLA) model significantly enhanced Grade XI students’ competence in listening to drama as part of Indonesian language learning. Quantitative results demonstrated steady improvements across two cycles: mean test scores increased by nearly 14 points from baseline to the final assessment, and mastery learning achievement rose from 51.61% at the outset to 70.97% at the end of Cycle II. Parallel to these cognitive gains, student participation in classroom activities improved by 8.34%, while qualitative data revealed heightened confidence, motivation, and engagement with drama listening tasks. Teacher performance in delivering DLA-based lessons also improved across all indicators, demonstrating that the cyclical action research process simultaneously enhanced pedagogical practice. Collectively, these results affirm the effectiveness of structured listening models in promoting both academic achievement and affective outcomes in drama listening instruction.

The improvements observed in this study resonate with international research on listening comprehension and drama-based pedagogy. Goh and Vandergrift (2012) emphasized that structured listening instruction involving prediction, monitoring, and reflection substantially enhances comprehension processes, especially for challenging texts. The gains in mean scores across cycles corroborate Hunter et al., (2021) assertion that listening development benefits from repeated cycles of exposure and practice rather than isolated lessons. Moreover, the significant rise in mastery achievement aligns with findings from Stauffer’s Directed Listening and Thinking Activity (DLTA) model (Bi et al., 2023; Fuchs & Fuchs, 2005; Soebari & Aldridge, 2016), later expanded by Budiyanto et al., (2021) and Soebari and Aldridge (2016), who documented significant post-test gains among Indonesian junior high students taught using DLTA. The present study extends these insights to

drama listening within Indonesian language learning, highlighting that structured listening models are not confined to second language acquisition but also applicable to first-language literary education.

Drama as a medium for listening comprehension has received growing global attention. Başaran, (2024) and Liu et al., (2021) showed that drama activities stimulate engagement and reduce listening anxiety by contextualizing language in emotionally rich and interactive forms. The motivational shifts reported by students in the present study mirror Luo et al., (2024) findings that role-play and dramatization enhance learners' willingness to persist with difficult listening tasks. Similarly, Ly (2024) demonstrated that the drama method significantly improved university students' listening comprehension in Vietnam, particularly when students actively dramatized content rather than passively consuming audio. The qualitative data here students reporting greater interest and confidence provide convergent evidence that drama-based listening interventions support affective as well as cognitive dimensions of learning. Furthermore, teacher performance gains recorded in this research echo global recommendations that teacher capacity is crucial for maximizing drama's pedagogical potential (Humaira et al., 2022; Mastrothanasis & Kladaki, 2023).

The present findings also align with and extend research conducted within Indonesia. Ramadhianti & Somba, (2021) identified cognitive and affective barriers to listening comprehension among Indonesian high school learners, including limited exposure, anxiety, and insufficient scaffolding. The improvement in student confidence and participation observed in this study suggests that the DLA model effectively mitigated these barriers by providing structured, predictable listening stages. Similarly, Kumar et al., (2022) observed that many teachers lacked effective materials for teaching listening, particularly for drama. By embedding drama texts within a DLA structure, this study demonstrates a practical solution to such challenges, offering a replicable instructional approach grounded in the national curriculum.

Further parallels emerge when comparing this research with multimedia-based listening interventions. Arono, (2014) and Putri et al., (2024) reported that interactive multimedia significantly enhanced Indonesian students' critical listening abilities, though he noted the persistence of passive learning tendencies. The DLA model as applied here seems to address that passivity, as evidenced by the increased proportion of students actively participating during lessons. Liyanawatta et al., (2022) found that drama listening was often hindered by lack of interactivity; the present study's observation of improved engagement illustrates the value of structured interaction embedded in DLA cycles. Local studies on film and drama-based listening, such as Dewsbury et al., (2022), reported significant score gains but often lacked a structured pedagogical framework. The current study therefore contributes by showing that combining drama with a systematic model like DLA produces both measurable academic benefits and stronger affective engagement.

The improvements in teacher performance documented here also connect to Indonesian research emphasizing the role of reflective teaching in curriculum implementation. Studies by Chen (2023) highlighted that teacher adaptability and reflective practices are decisive factors in improving listening instruction. The iterative cycles of planning, action, observation, and reflection inherent in classroom action research not only supported student outcomes but also facilitated professional growth for the teacher in this study. This dual impact benefiting both learners and educators underscores the broader relevance of action research for Indonesian language teaching.

Theoretically, this study reinforces the conceptualization of listening as an active, multi-dimensional process requiring metacognitive scaffolding (Bernold & Díaz-Michell, 2023; Goh & Vandergrift, 2021; Han, 2021; Hou et al., 2023). The DLA model operationalizes this scaffolding by structuring the listening experience into phases that promote prediction, comprehension, and reflection. The consistent score improvements demonstrate that theoretical frameworks emphasizing active listening strategies are pedagogically robust even in drama contexts. Furthermore, the results validate socio-constructivist perspectives on learning (Newman & Latifi, 2021), as students' increased participation and collaborative engagement suggest that peer interaction during drama listening tasks played a crucial role in knowledge construction.

Pedagogically, the study provides clear evidence that the DLA model offers a practical and effective strategy for integrating literary texts, particularly drama, into language education. For teachers, the model offers a structured yet flexible approach to overcome common challenges such as student passivity, anxiety, and superficial comprehension. The rise in mastery achievement indicates that DLA is capable of lifting not only mean scores but also the proportion of learners who meet curriculum standards, thus contributing to equity in classroom learning outcomes. Teacher performance gains further indicate that DLA encourages reflective practice, enhancing instructional clarity, scaffolding, and feedback.

At the policy level, the findings support ongoing efforts under the Indonesian 2013 Curriculum to foster competence-based, active, and student-centered learning. The demonstrated success of DLA in improving listening comprehension of drama provides policymakers with evidence that integrating structured listening models into national guidelines could strengthen language and literature instruction. Considering UNESCO (2021) and OECD (2019) calls for active learning approaches to equip students with 21st-century skills, the DLA model represents a scalable and context-appropriate strategy for Indonesian classrooms.

The novelty of this study lies in its application of the Direct Listening Activity model specifically to drama listening in Indonesian language education at the secondary level. While previous research has examined DLTA or multimedia approaches, very few studies have isolated drama listening as a competence to be improved using structured listening pedagogy. By combining classroom action research with quantitative and qualitative data, the study contributes a holistic analysis of both cognitive and affective outcomes. The dual improvement in student achievement and teacher performance highlights the mutual reinforcement between instructional models and reflective practice. Thus, the study advances both theoretical and practical understandings of how listening pedagogy can be innovatively applied in first-language literary contexts.

Despite its contributions, this study is not without limitations. First, the sample size was limited to 31 students in a single vocational high school, which restricts the generalizability of findings to broader populations. While classroom action research emphasizes contextual improvement rather than statistical generalization, replication across multiple schools, regions, and student demographics would strengthen external validity. Second, the study relied primarily on descriptive statistics and did not employ inferential analysis; future research could apply quasi-experimental or mixed-method designs to generate stronger causal inferences about the effectiveness of DLA. Third, the drama texts used in this study were limited in scope, and it remains unclear whether the model is equally effective across diverse dramatic genres or in comparison with other literary forms such as poetry or prose.

Another limitation concerns the reliance on teacher observation and self-report in assessing participation and confidence. While triangulation mitigated potential bias, future studies could incorporate more objective measures of engagement, such as digital tracking of responses in blended learning environments. Furthermore, the research was conducted within the constraints of classroom schedules and curricular demands, limiting the number of cycles to two. A longer-term study involving more cycles may reveal whether improvements plateau or continue to grow.

Future research should therefore pursue several directions. First, comparative studies could examine the relative effectiveness of DLA versus other listening models (e.g., DLTA, task-based listening, or technology-mediated listening) in drama and non-drama contexts. Second, investigations should explore the role of individual differences such as listening anxiety, learning styles, or prior exposure to drama in moderating the effectiveness of DLA. Third, policy-oriented studies could analyze the scalability of DLA-based drama listening interventions across different Indonesian provinces, considering variations in teacher capacity, resources, and student backgrounds. Finally, longitudinal research could investigate the transfer effects of drama listening competence to broader language and communication skills, assessing whether the gains observed in classroom action research translate into sustained improvements in students' academic and social literacy.

Conclusion

This study aimed to assess the effectiveness of peer tutoring in enhancing grade VII students' understanding and application of descriptive text structure in Indonesian language education at MTs Darussalam, Bengkulu City. The findings indicate that peer tutoring significantly improved students' ability to identify and apply the structure of descriptive texts, as reflected in higher post-test scores and increased student engagement. Students' active participation in group discussions and their collaboration with peers led to improved academic performance and fostered critical thinking and collaborative learning. These results support the potential of peer tutoring as an effective strategy for teaching complex text structures like descriptive writing, aligning with Vygotsky's Sociocultural Theory and Piaget's Constructivist Learning Theory, both of which emphasize the importance of social interaction in learning.

However, the study has limitations, including the small sample size and short duration of implementation. Future research could explore the long-term impact of peer tutoring on students' writing skills and extend the study to larger, more diverse samples for greater generalizability. Despite these limitations, the study highlights the practical application of peer tutoring in improving student engagement and academic performance in descriptive writing, providing valuable insights for educators seeking to enhance collaborative learning in language education.

References

- Altasa, F. R., Rahila, C. D. I., Muda, M. A., & Batubara, M. H. (2023). Students' difficulties in understanding listening lessons (Preferred reporting items for systematic reviews and meta-analyses). *Journal of Linguistics, Literature, and Language Teaching (JLLLT)*, 2(2), 52–60. <https://doi.org/10.37249/jllt.v2i2.546>
- Arono, A. (2014). Improving students' listening skill through interactive multimedia in Indonesia. *Journal of Language Teaching and Research*, 5(1), 63–69. <https://doi.org/10.4304/jltr.5.1.63-69>
- Başaran, S. (2024). A descriptive analysis and classification of drama techniques for language teaching.

- Bernold, L. E., & Díaz-Michell, B. (2023). A multi-dimensional quality assessment instrument for engineering education. In L. F. M. da Silva & A. J. M. Ferreira (Eds.), *Proceedings in Engineering Mechanics* (pp. 139–151). Springer International Publishing.
- Bi, J., Bigdeli, H., & Izadpanah, S. (2023). The effect of the flipped classroom on reflective thinking, academic self-efficacy, and achievement motivation in language learners at the intermediate level. *Education and Information Technologies*, 28(9), 11589–11613. <https://doi.org/10.1007/s10639-023-11655-2>
- Budiyanto, D., Aprillitzavivayarti, A., & Ridho, M. R. (2021). Applying DLTA strategy on teaching listening comprehension. *Jurnal Ilmiah Bina Edukasi*, 14(1), 59–68. <https://doi.org/10.33557/jedukasi.v14i1.1370>
- Chen, J. J. (2023). Pedagogical adaptability as an essential capacity: Reflective practice of applying theory to practice among first-year early childhood teachers during remote instruction. *Journal of Early Childhood Teacher Education*, 44(4), 723–746. <https://doi.org/10.1080/10901027.2022.2147879>
- Cheng, L., Im, G.-H., Doe, C., & Douglas, S. R. (2021). Identifying English language use and communication challenges facing “entry-level” workplace immigrants in Canada. *Journal of International Migration and Integration*, 22(3), 865–886. <https://doi.org/10.1007/s12134-020-00779-w>
- Collins, H. K. (2022). When listening is spoken. *Current Opinion in Psychology*, 47, 101402. <https://doi.org/10.1016/j.copsyc.2022.101402>
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). Sage.
- Dell'Aquila, E., Vallone, F., Zurlo, M. C., & Marocco, D. (2022). SG-ACCORD: Designing virtual agents for soft skills training in the school context. *Education Sciences*, 12(3), 174. <https://doi.org/10.3390/educsci12030174>
- Dewsbury, B. M., Swanson, H. J., Moseman-Valtierra, S., & Caulkins, J. (2022). Inclusive and active pedagogies reduce academic outcome gaps and improve long-term performance. *PLOS ONE*, 17(6), e0268620. <https://doi.org/10.1371/journal.pone.0268620>
- Fuchs, D., & Fuchs, L. S. (2005). Peer-assisted learning strategies: Promoting word recognition, fluency, and reading comprehension in young children. *The Journal of Special Education*, 39(1), 34–44. <https://doi.org/10.1177/00224669050390010401>
- Gale, J., Alemдар, M., Lingle, J., & Newton, S. (2020). Exploring critical components of an integrated STEM curriculum: An application of the innovation implementation framework. *International Journal of STEM Education*, 7(1), 5. <https://doi.org/10.1186/s40594-020-0204-1>
- Goh, C. C. M., & Vandergrift, L. (2021). *Teaching and learning second language listening*. Routledge. <https://doi.org/10.4324/9780429287749>
- Han, F. (2021). The relations between teaching strategies, students' engagement in learning, and teachers' self-concept. *Sustainability*, 13(9), 5020. <https://doi.org/10.3390/su13095020>
- Hassane, E. (2023). Issues in English language teaching: The use of L1 in teaching and learning. *Journal of Applied Linguistics and Language Research*, 10(1), 42–53. <http://www.jallr.com>
- Hou, H.-T., Fang, Y.-S., & Tang, J. T. (2023). Designing an alternate reality board game with augmented reality and multi-dimensional scaffolding for promoting spatial and logical ability. *Interactive Learning Environments*, 31(7), 4346–4366. <https://doi.org/10.1080/10494820.2021.1961810>
- Humaira, H., Syihabuddin, S., Damaianti, V., & Sumiyadi, S. (2022). The effectiveness of drama-based language teaching in improving students' oral language skills: Longitudinal studies. *Cypriot Journal of Educational Sciences*, 17, 4451–4462. <https://doi.org/10.18844/cjes.v17i12.8111>
- Hunter, L. J., DiPerna, J. C., Cheng, W., Lei, P., & Hart, S. C. (2021). Twice as nice? Sustained exposure to a universal social-emotional learning program across multiple grades. *School Mental Health*, 13(1), 84–100. <https://doi.org/10.1007/s12310-020-09392-9>
- Inkpen, S. A. (2022). Domestication as natural selection? *Metascience*, 31(2), 157–162. <https://doi.org/10.1007/s11016-022-00770-4>
- Islam, M. R. (2023). Use of drama to enhance speaking skills of English as a second language (ESL) learners. *Sudurpaschim Spectrum*, 1(1), 92–106. <https://doi.org/10.3126/sudurpaschim.v1i1.63390>
- Kalpokaite, N., & Radivojevic, I. (2019). Demystifying qualitative data analysis for novice qualitative researchers. *Qualitative Report*, 24(13), 44–57. <https://doi.org/10.46743/2160-3715/2019.4120>

- Kaplan-Rakowski, R., & Gruber, A. (2023). The impact of high-immersion virtual reality on foreign language anxiety. *Smart Learning Environments*, 10(1), 46. <https://doi.org/10.1186/s40561-023-00263-9>
- Kazemitabar, M., Lajoie, S. P., & Doleck, T. (2021). Analysis of emotion regulation using posture, voice, and attention: A qualitative case study. *Computers and Education Open*, 2, 100030. <https://doi.org/10.1016/j.caeo.2021.100030>
- Kemmis, S., McTaggart, R., & Nixon, R. (2014). *The action research planner*. Springer Singapore. <https://doi.org/10.1007/978-981-4560-67-2>
- Koderi, Sufian, M., & Erlina. (2023). Developing Lampung local wisdom film of Arabic communication skills for Madrasah Tsanawiyah students. *International Journal of Information and Education Technology*, 13(12), 2004–2013. <https://doi.org/10.18178/ijiet.2023.13.12.2015>
- Kumar, T., Sattam, P., Abdulaziz, B., Science, C., & Sulail, H. (2022). Improving EFL students' speaking proficiency and self-confidence using drama technique: An action research. *Cypriot Journal of Educational Sciences*, 17(2), 372–383. <https://doi.org/10.18844/cjes.v17i2.6813>
- Lascotte, D. K., & Tarone, E. (2022). Channeling voices to improve L2 English intelligibility. *The Modern Language Journal*, 106(4), 744–763. <https://doi.org/10.1111/modl.12812>
- Lim, H. Y., & Park, H. O. (2023). A case study of developing a blended reading program using process drama for Korean EFL secondary students. *English Teaching*, 78(2), 103–137. <https://doi.org/10.15858/engtea.78.2.202106.103>
- Liu, Y.-F., Hwang, W.-Y., & Liu, Z.-Y. (2021). Effects of mobile drama with authentic contexts on English learning. *Journal of Educational Computing Research*, 59(7), 1294–1318. <https://doi.org/10.1177/0735633121994289>
- Liyanawatta, M., Yang, S.-H., Liu, Y.-T., Zhuang, Y., & Chen, G. (2022). Audience participation digital drama-based learning activities for situational learning in the classroom. *British Journal of Educational Technology*, 53(1), 189–206. <https://doi.org/10.1111/bjet.13160>
- Lo, C.-C., Wen, H., & Lin, Y.-S. (2021). The effect of readers theater on EFL seventh-graders' reading and listening comprehension. *SAGE Open*, 11(3), 21582440211038388. <https://doi.org/10.1177/21582440211038388>
- Luo, S., Ismail, L., Ahmad, N., & Guo, Q. (2024). Using process drama in EFL education: A systematic literature review. *Heliyon*, 10, e31936. <https://doi.org/10.1016/j.heliyon.2024.e31936>
- Ly, C. K. (2024). Applying role-play technique on improving EFL students' language learning: A case study at a Vietnamese university. *Journal of Knowledge Learning and Science Technology*, 3(4), 1–10. <https://doi.org/10.60087/jklst.v3.n4.p1>
- Mahdi, D. A. (2022). Improving speaking and presentation skills through interactive multimedia environment for non-native speakers of English. *SAGE Open*, 12(1), 21582440221079812. <https://doi.org/10.1177/21582440221079811>
- Man, C. F., Sharif, S., May, A. L. J., Talin, R., & Bikar Singh, S. S. (2021). The effects of drama-based activities as a language learning tool on learners' motivation in non-Malay-medium national schools in Malaysia. *Indonesian Journal of Applied Linguistics*, 10(3), 603–614. <https://doi.org/10.17509/ijal.v10i3.31742>
- Mastrothanasis, K., & Kladaki, M. (2023). Drama-based methodologies and teachers' self-efficacy in reading instruction. *Irish Educational Studies*, 1–17. <https://doi.org/10.1080/03323315.2025.2479438>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). Sage.
- Mills, G. E., Gay, L. R., & Gay, L. (2015). *Educational research*. Pearson Education UK.
- Min, S., Zhang, J., Li, Y., & He, L. (2022). Bridging local needs and national standards: Use of standards-based individualized feedback of an in-house EFL listening test in China. *Language Testing*, 39(3), 425–452. <https://doi.org/10.1177/02655322211070990>
- Namaziandost, E., Imani, A., Sharafi, S., & Banari, R. (2020). Exploring the relationship between listening strategies used by Iranian EFL senior high school students and their listening comprehension problems. *International Journal of Research in English Education*, 5(1), 36–52. <https://doi.org/10.29252/ijree.5.1.36>
- Newman, S., & Latifi, A. (2021). Vygotsky, education, and teacher education. *Journal of Education for Teaching*, 47(1), 4–17. <https://doi.org/10.1080/02607476.2020.1831375>
- OECD. (2019). *OECD skills strategy 2019: Skills to shape a better future*. OECD Publishing. <https://books.google.co.id/books?id=l8SZDwAAQBAJ>

- Oo, T. Z., & Habók, A. (2022). Reflection-based questioning: Aspects affecting Myanmar students' reading comprehension. *Heliyon*, 8(7), e09864. <https://doi.org/10.1016/j.heliyon.2022.e09864>
- Pribowo, M. A., Hadiati, E., Koderi, & Sufian, M. (2024). Pengembangan e-modul pendidikan agama Islam interaktif berbasis flipbook untuk meningkatkan pembelajaran di sekolah menengah pertama. *Jurnal PAI Raden Fatah*, 6(82), 1163–1177.
- Putri, C., Tambunan, A., & Setia, W. (2024). Developing interactive multimedia in enhancing students' listening comprehension using Moodle and Thinglink. *JOALL (Journal of Applied Linguistics and Literature)*, 9(1), 116–132. <https://doi.org/10.33369/joall.v9i1.30158>
- Qiu, X., & Xu, J. (2022). "Listening should be done communicatively": Do task-supported language teaching and post-task self-reflection facilitate the development of L2 listening proficiency? *System*, 109, 102897. <https://doi.org/10.1016/j.system.2022.102897>
- Ramadhianti, A., & Somba, S. (2021). Listening comprehension difficulties in Indonesian EFL students. *Learning and Instructional Studies*, 1(3), 111–121. <https://doi.org/10.46637/jlis.v1i3.7>
- Sanchez, S. L., Athanases, S. Z., Cahalan, O. L., & Houk, J. G. (2023). Drama integration across subjects, grades, and learners: Insights from new teachers as inquiring reflective practitioners. *Arts Education Policy Review*, 124(3), 201–219. <https://doi.org/10.1080/10632913.2022.2053920>
- Sari, N., Muslim, A. B., Sodik, A., Erlina, E., & Sufian, M. (2024). Influence of Teams Games Method by Kokami and learning motivation on Arabic language learning outcomes. *Loghat Arabi: Jurnal Bahasa Arab dan Pendidikan Bahasa Arab*, 5(1), 75. <https://doi.org/10.36915/la.v5i1.180>
- Sinaga, E. C., Liando, N. V. F., & Wungow, T. (2023). Improving students' listening skill using listening practice: Direct listening thinking activity (DLTA). *SoCul: International Journal of Research in Social Cultural Issues*, 1(6), 397–404. <https://doi.org/10.53682/soculijrccsscli.v1i6.5773>
- Soebari, T., & Aldridge, J. M. (2016). Investigating the differential effectiveness of a teacher professional development programme for rural and urban classrooms in Indonesia. *Teacher Development*, 20(5), 701–722. <https://doi.org/10.1080/13664530.2016.1185031>
- Spies, T. G. (2023). The forgotten language skill: Finding a prominent place for listening in meaningful programming for multilingual learners with learning disabilities. *Frontiers in Education*, 8, 1214535. <https://doi.org/10.3389/educ.2023.1214535>
- Stevens, B. (2005). What communication skills do employers want? Silicon Valley recruiters respond. *Journal of Employment Counseling*, 42(1), 2–9. <https://doi.org/10.1002/j.2161-1920.2005.tb00893.x>
- Sunny, T. N., & Sumarni, S. (2023). Adaptive English learning materials during Covid-19 in Indonesian schools. *English Language & Literature International Conference*, 6(1), 11–32. <https://jurnal.unimus.ac.id/index.php/ELLIC/index>
- Suramto, S. (2019). Developing the students' English listening skill by applying drama movies viewing techniques. *English Franca: Academic Journal of English Language and Education*, 3(1), 95–106. <https://doi.org/10.29240/ef.v3i01.819>
- Tong Thi, H. (2024). An investigation on the effectiveness of the drama method of English major students in studying listening skills at Ho Chi Minh City University of Industry and Trade. *Journal of Knowledge Learning and Science Technology*, 3(1), 93–105. <https://doi.org/10.60087/jklst.vol3.n1.p105>
- UNESCO. (2021). *Reimagining our futures together: A new social contract for education*. UNESCO Publishing. <https://unesdoc.unesco.org/ark:/48223/pf0000379707>
- Vandergrift, L., Goh, C. C. M., Mareschal, C. J., & Tafaghodtari, M. H. (2006). The metacognitive awareness listening questionnaire: Development and validation. *Language Learning*, 56(3), 431–462. <https://doi.org/10.1111/j.1467-9922.2006.00373.x>
- Waluyo, B. (2020). Learning outcomes of a general English course implementing multiple e-learning technologies and active learning concepts. *The Journal of Asia TEFL*, 17(1), 160–181.