


Exploring the Role of Theatre in Enhancing English Vocabulary Acquisition: A Conceptual Analysis

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ABSTRACT

This conceptual study explores how theatre can enhance English vocabulary acquisition in second and foreign language contexts. While vocabulary is widely recognized as a foundational component of language proficiency, traditional instruction often overlooks the affective and embodied dimensions of learning. Grounded in Kolb's Experiential Learning Theory and Krashen's Second Language Acquisition Theory, the study examines how theatrical practices such as role-play, dramatization, and improvisation can foster emotionally engaging and socially interactive learning environments that promote meaningful vocabulary learning. Using a library-based methodology, the research analyzes literature published between 2015 and 2025. Findings show that theatre creates an emotionally supportive environment, facilitates embodied vocabulary learning and enhances learners' ability to acquire vocabulary in contextualized ways. The study concludes that although there are challenges in the implementation, theatre can be a transformative tool for deepening learners' vocabulary knowledge and communicative competence when systematically integrated into English language education.

Keywords: *Theatre-Based Learning, Vocabulary Acquisition, Second Language Acquisition, Experiential Learning, Embodied Pedagogy*

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INTRODUCTION

English language proficiency has become vital across various domains, including academia, business, science, diplomacy, and the arts. One of the foundational aspects of language proficiency is vocabulary knowledge, as it provides the essential building blocks for listening, speaking, reading, and writing. Vocabulary is crucial for English language teaching because learners cannot understand others or express their ideas without sufficient vocabulary, thereby limiting their communicative competence (Oyeyemi, 2016). As Wilkins (1972) emphasized, "While without grammar very little can be conveyed, without vocabulary nothing can be conveyed."

The effectiveness of drama-based instruction for vocabulary acquisition has been validated by several recent studies. Alshraideh & Alahmdi (2020) found that students at Taibah University had very positive attitudes toward using drama activities for vocabulary learning. Similarly, Nezami et al. (2017) discovered that drama methods and activities improve speaking skills among Iranian EFL learners by offering more opportunities for interaction, boosting self-confidence, and reducing anxiety. These findings suggest that drama not only enhances vocabulary knowledge but also provides meaningful language use in real-life contexts.

Despite challenges such as performance anxiety and time management, research continues to show positive outcomes. Ky Nhan (2024) reported that 112 Vietnamese students viewed role-playing in language learning favorably, noting increased confidence, engagement, and fluency through various role-play formats. Importantly, the benefits of

drama-based learning extend beyond university classrooms. It has also been effective in primary and secondary education as well as in community-based ESL programs, broadening its scope of application.

Drama also plays a crucial role in building emotional and social dimensions of learning. Lee et al. (2020) highlighted that English academic students engaging in dramatized communication developed rapport with peers and learned strategies to cope with negative emotions that hinder their willingness to communicate. Likewise, Dilfuza Palvannazarovna (2020) argued that dramatic activities allow children to explore and discuss complex issues, express emotions in a supportive setting, and enhance literacy skills, vocabulary development, and speaking and listening abilities.

The theoretical foundation of drama-based instruction is strongly supported by Kolb's (1984) Experiential Learning Theory, which explains learning as a cyclical process of concrete experience, reflective observation, abstract conceptualization, and active experimentation. Drama activities naturally align with this model: students participate in performance (experience), reflect on their use of language (observation), analyze vocabulary and expressions (conceptualization), and re-perform (experimentation). This cycle enables learners to construct and reconstruct vocabulary knowledge dynamically.

In addition, Krashen's (1982) Second Language Acquisition Theory, particularly the concepts of "comprehensible input" and the "affective filter," reinforces the value of drama in vocabulary learning. Krashen emphasized that language acquisition is most effective when learners receive input slightly beyond their current ability ($i+1$) in a supportive environment. Drama provides rich comprehensible input while lowering anxiety through collaborative rehearsal and performance, thus reducing the affective filter and facilitating deeper vocabulary acquisition.

Nevertheless, vocabulary acquisition remains a persistent challenge in EFL and ESL contexts. Traditional methods such as memorizing word lists or translating words in isolation often lead to superficial learning that lacks context and long-term retention (Arslan, 2024). The limited adoption of theatre in many classrooms may be due to insufficient teacher training in drama pedagogy, curriculum restrictions, or lack of institutional support. Consequently, students often miss opportunities to engage with vocabulary meaningfully and to retain it effectively over time.

To address these challenges, this study integrates theatre into vocabulary acquisition through a conceptual framework based on Kolb's and Krashen's theories. Theoretically, it advances research on experiential and second language learning by emphasizing the role of drama in vocabulary development. Practically, it offers insights into classroom implementation, curriculum design, and strategies tailored to diverse learner profiles. As education systems worldwide shift toward competency-based and learner-centered models, drama-based vocabulary instruction provides an innovative, evidence-based approach to foster creativity, active learning, and real-world communication skills.

METHOD

This study uses a library-based and conceptual research design that analyzes relevant theoretical perspectives and empirical findings to explore how theatre can enhance English vocabulary acquisition. The aim is to understand how theatre can be used as a pedagogical tool to improve English vocabulary acquisition, especially within the context of second language learning. Instead of collecting new data, this study engages deeply with scholarly literature and theoretical models to build a coherent argument. The approach relies heavily on secondary sources, including academic journal articles, books, and systematic reviews that explore the intersection of theatre, language education, and vocabulary development. By integrating ideas from various researches such as applied linguistics, education, cognitive

science, and performance studies, this research attempts to construct a comprehensive conceptual framework that can inform academic discussion and classroom practice.

Two main theoretical perspectives serve as the foundation of this study. The first is Kolb's (1984) Experiential Learning Theory, which suggests that learning occurs through a cyclical process involving concrete experience, reflective observation, abstract conceptualization, and active experimentation. This model is particularly relevant in theatre, where learners actively engage in physical and emotional experiences that they can reflect upon and internalize. The second theoretical model is Krashen's (1982) Second Language Acquisition (SLA) Theory, especially the concepts of *comprehensible input* and the *affective filter*. Krashen emphasizes the importance of exposing learners to understandable language but slightly beyond their current level and maintaining a low-anxiety environment to facilitate learning, which can be achieved through well-designed drama activities.

This study reviews selected research published between 2015 and 2025 to support and expand upon these frameworks. The literature includes studies on drama-based instruction, vocabulary learning strategies, and embodied learning approaches that emphasize the role of physical movement, emotional engagement, and social interaction in the learning process. The inclusion criteria for sources focused on peer-reviewed articles and reputable academic publications that provide insight into how drama and theatre-based methods impact vocabulary retention, language awareness, and learner motivation. Relevant literature was identified through structured searches in several academic databases, including Scopus, ERIC, and Google Scholar. Keywords used during the search process included "theatre in language education," "drama pedagogy," "experiential learning," "vocabulary acquisition," and "embodied cognition." Preference was given to studies that explicitly connect theatrical techniques with language development outcomes, particularly those involving vocabulary acquisition in English as a second or foreign language. This methodology allows the study to critically examine how theatre-based learning aligns with the processes described by Kolb and Krashen. By analyzing theoretical insights with findings from recent research, the study aims to highlight the unique ways of theatre activities to support vocabulary acquisition.

FINDINGS AND DISCUSSION

Embodied Learning and Retention

Based on an extensive conceptual and literature-based analysis of sources published between 2015 and 2025 retrieved through academic databases such as Scopus, ERIC, and Google Scholar, this study identified several key findings regarding the role of theatre in enhancing English vocabulary acquisition. These findings are grounded in the dual-theoretical lens of Kolb's Experiential Learning Theory and Krashen's Second Language Acquisition Theory, offering both cognitive and affective perspectives. Integrating embodied and experiential learning through theatre reinforces vocabulary acquisition by engaging learners cognitively and physically. As emphasized by Hostetter & Alibali (2019), embodied cognition plays a crucial role in language learning, where movement and gesture contribute directly to memory and comprehension. Learners who enact vocabulary through physical expression and performance activate linguistic knowledge and embed it within sensorimotor experiences, leading to deeper retention and recall (Vygotsky & Cole, 1978).

Emotional Engagement and Motivation

Theatre creates an emotionally supportive environment that aligns with Krashen's affective filter hypothesis. The emotional engagement and enjoyment experienced during drama-based activities reduce anxiety and increase motivation, allowing learners to absorb and use new vocabulary more effectively (Dörnyei & Ryan, 2015). Theatre-based learning naturally reflects Kolb's four-stage experiential learning cycle – concrete experience, reflective observation, abstract conceptualization, and active experimentation. Theatrical performance or role-play techniques significantly enhance vocabulary learning by engaging students actively, allowing them to apply new vocabulary in context, and improving their overall language skills compared to conventional teaching methods (Katemba, 2021).

Contextualized and Meaningful Use of Vocabulary



Moreover, the findings suggest that theatre enhances learners' ability to acquire vocabulary authentically and contextually. Rather than isolated memorization, learners encounter words embedded in stories, characters, and interactions, enabling them to understand idiomatic expressions, collocations, and nuanced meanings (Bruner, 1991). These findings underscore the multifaceted benefits of using theatre in cognitive, emotional, and social vocabulary instruction. The following discussion section unpacks each dimension within an integrated theoretical and pedagogical framework to provide a more detailed understanding of how these findings are conceptually structured and applied in practice.

Discussion

The discussion is organized into five structured subsections to provide a clear and systematic foundation for the ensuing analysis. Each section presents a conceptual perspective beginning with the theoretical foundations of vocabulary acquisition, followed by the exploration of theatre as a learning medium, the integration of two major theories (Kolb and Krashen), a mapping of pedagogical pathways in theatre-based vocabulary instruction, and finally, practical challenges in implementation. Using this framework, this article aims to create a logical and multi-layered case for how and why theatre can strategically improve second or foreign language learners' English vocabulary acquisition.

Vocabulary Acquisition in Language Learning: Cognitive and Affective Dimensions

Vocabulary is fundamental to language proficiency; it supports comprehension and production and nuanced communicative elements like style and pragmatics (Webb & Nation, 2017). Far from a rote task, vocabulary learning requires more than memorization; it involves cognitive, affective, and contextual components that present opportunities for pedagogical approaches. Cognitively, vocabulary acquisition involves both declarative knowledge (recognizing word forms and meanings) and procedural knowledge (applying words in grammatical and social contexts) (Ellis, 2016). The best way for learners to acquire denotative meanings, idiomatic uses, morphological variants, and collocations is through authentic communicative experiences (Schmitt, 2000). Furthermore, the cognitive complexity of vocabulary acquisition increases when learners must master not only the denotative meanings of words but also their connotative, cultural, and collocational aspects. For instance, while a learner may know the word "run" as a verb, deeper understanding involves recognizing its idiomatic uses ("run out of time," "run a company"), morphological variants ("running," "runner"), and collocations ("run quickly," "run errands"). These multiple dimensions of vocabulary knowledge require exposure, usage, and reflection in authentic communicative settings (Schmitt, 2000).

The affective dimension of vocabulary learning is equally important and often underestimated in traditional pedagogies. Learners' motivation, anxiety, self-confidence, and emotional engagement significantly influence their ability to acquire and use new vocabulary (Dörnyei & Ryan, 2015). High anxiety or a lack of emotional connection to learning content can reduce retention and inhibit productive use of vocabulary. In contrast, learning contexts that foster emotional safety, enjoyment, and personal connection to language tasks enhance vocabulary acquisition. According to Krashen (1982), the affective filter hypothesis, emotionally supportive environments increase receptivity to input, which makes vocabulary acquisition more effective when learners are relaxed and motivated.

Moreover, embodied and sensory experiences such as speaking, acting, or gesturing strengthen memory associations, especially for young or neurodiverse learners (Vygotsky & Cole, 1978). For example, enacting a word like "jump" while saying it activates both linguistic and motor schemas, facilitating deeper encoding. In conclusion, vocabulary acquisition requires attention to both cognitive mechanisms and affective conditions. To create experiences that are cognitively rich, emotionally meaningful, and contextually authentic, pedagogical approaches must move beyond input-focused instruction.

Theatre as Embodied, Experiential Learning

As a multisensory and participatory art form, theatre enables learners to become active meaning-makers through voice, movement, and emotion. Theatre integrates vocabulary in narrative and action, fostering deeper engagement and retention, unlike traditional

vocabulary teaching, which often uses decontextualized lists. Embodied nature is the focus of theatre's pedagogical value. Aligning with embodied cognition theories that view language as processed alongside perceptual and motor systems, embodied learning integrates physical actions and sensory experiences with cognitive processes (Hostetter & Alibali, 2019). When language is physically enacted, the brain creates stronger connections between lexical items and motoric experiences, making the learning more memorable and accessible. In drama-based vocabulary tasks such as acting out verbs, constructing scenes based on key adjectives, or improvising using thematic vocabulary, learners can simultaneously move, imagine, and internalize language. This movement from word to action reinforces vocabulary recall by associating it with bodily experience.

Kolb's Experiential Learning Theory, which emphasizes learning through concrete experience, reflection, conceptualization, and experimentation, aligns with theatre performance. Learners engage meaningfully with vocabulary in drama activities such as role plays or performances. For example, acting as a "shopkeeper," for instance, activates terms like "purchase" or "discount" through use and negotiation, supporting integrative vocabulary learning. Narrative structure also supports memory and emotional resonance. Contextual relevance and emotional engagement make vocabulary encountered within stories more meaningful and memorable (Bruner, 1991).

Additionally, theatre enhances social interaction and communicative purpose. Krashen's (1982) comprehensible input theory and affective filter hypothesis are realized in drama through peer dialogue, negotiated meaning, and authentic use of language in scenes and dialogues. Krashen's affective filter hypothesis is directly addressed in theatre-based environments, where motivation, anxiety, and self-confidence influence acquisition. Drama-based approaches for teaching English have been found to cultivate a safe learning environment and increase learners' confidence, positive affect, and motivation. These approaches also have considerable potential to improve learners' willingness to communicate (Lee et al., 2020). Aligning with the benefits noted in previous research, drama enhances vocabulary instruction by promoting intellectual and emotional conditions, encouraging risk-taking, and improving communication skills. It increases language retention, expands vocabulary, and heightens student interest (Febrianti & Nurul Hidayati, 2022).

Furthermore, while beginners can focus on high-frequency words in clear contexts like contextual scripts, advanced learners can enrich their vocabulary with idiomatic expressions or figurative language while performing theatre. In conclusion, theatre is a powerful, embodied, and emotionally engaging medium for vocabulary learning. The role of theatre in vocabulary acquisition based on Kolb and Krashen's frameworks is further explained in the following section.

Theoretical Integration: Kolb's Experiential Learning and Krashen's SLA Theory

Kolb's Experiential Learning Theory (ELT) and Krashen's Second Language Acquisition (SLA) Theory are integrated to better understand the effectiveness of theatre-based language pedagogy in enhancing vocabulary acquisition. Despite coming from different disciplinary traditions, educational psychology and applied linguistics, both frameworks agree that learning is most effective when it is meaningful, engaging, contextualized, and cognitively/emotionally active. Together, these models offer a convincing framework for understanding how and why theatre can be a powerful tool for vocabulary acquisition.

Kolb's Experiential Learning Theory defines learning as "the process whereby knowledge is created through the transformation of experience." According to Kolb, learning occurs through a recursive four-stage cycle:

Concrete Experience (CE): directly participating in an activity or event.

Reflective Observation (RO): reviewing the experience and observing outcomes.

Abstract Conceptualization (AC): developing ideas or concepts based on reflection.

Active Experimentation (AE): applying newly formed concepts to novel situations.

Each stage of Kolb's model has a clear parallel in the context of drama-based language education. For example, learners begin with a theatrical activity such as a role-play (CE), then reflect on their language choices and emotional reactions (RO), derive linguistic or communicative patterns (AC), and then apply new vocabulary or strategies in a future performance or discussion (AE). This iterative process reinforces vocabulary and builds confidence in communicative abilities, essential for real-world interactions (Luo, 2024).

On the other hand, from the five major hypotheses presented in Krashen's SLA Theory, two are especially relevant to drama pedagogy:

The Input Hypothesis: Language is acquired through exposure to comprehensible input slightly beyond the learner's current level (i+1).

The Affective Filter Hypothesis: Emotional variables such as motivation, anxiety, and self-confidence act as filters that influence the extent to which input becomes intake.

Drama offers many opportunities for comprehensible input in contextually rich and emotionally engaging scenarios. Learners are exposed to authentic or semi-authentic language in scripts, dialogues, and improvisations, enabling them to process vocabulary in meaningful chunks rather than isolated items. Moreover, the theatre's performative and collaborative aspect enhances oral skills development in EFL learners. It reduces their anxiety levels, making it a creative and effective teaching technique for language acquisition (Seimon, 2020).

An integrative model that combines Kolb's and Krashen's frameworks reveals how theatre is a mediating space for vocabulary acquisition. Table 1 below illustrates this integration:

Table 1: Integrative Model of Theatre-Based Vocabulary Acquisition

Stage / Component	Kolb's ELT	Krashen's SLA Theory	Theatre-Based Vocabulary Practice
Experiential Engagement	Concrete Experience (CE)	Comprehensible Input	Role-plays, improvisation, rehearsing scenes with embedded vocabulary
Emotional and Social Reflection	Reflective Observation (RO)	Affective Filter Hypothesis	Post-performance discussions; emotional reactions to character and script
Conceptual Understanding	Abstract Conceptualization (AC)	i+1: Meaningful linguistic abstraction	Identifying word families, idioms, lexical fields from performance
Reapplication and Output	Active Experimentation (AE)	Output through lower anxiety and higher motivation	Rewriting scenes, improvising with new words, personalized storytelling

As the table shows, drama provides the experiential and emotional engagement necessary for language acquisition. It operates on dual channels: it activates cognition through structured linguistic exposure and experimentation, and it engages affect through character identification, narrative tension, and performance. Learners are not merely learning "about" vocabulary but "living through" it.

One of the most substantial contributions of theatre to this integrated framework is its capacity to provide contextualized, repeated exposure to vocabulary. Studies show repeated exposure to unfamiliar words in different contexts aids comprehension and retention. For instance, Teng's research highlights that more informative contexts significantly improve both productive and receptive knowledge of word meanings, especially with increased occurrences of the target words (Teng, 2019). In theatre-based classrooms, repetition is built in: rehearsed lines, feedback given, modified scenes, and refined performances. Each iteration reinforces the vocabulary in contextually meaningful ways, enhancing depth (word meaning, usage, collocations) and breadth (range of known words) of vocabulary knowledge.

Furthermore, the affective power of theatre can reduce performance-related anxiety and increase students' willingness to take lexical risks, i.e., trying unfamiliar words in front of others. Linguistic experimentation becomes psychologically safer when framed as part of a

character's expression rather than one's identity. This is especially crucial for adolescent and adult learners who may otherwise be reluctant to speak due to fear of mistakes (Gregersen et al., 2014). By adopting a character during language use, learners can experiment with linguistic forms without the fear of personal failure, as seen in dialogue systems that express varied character traits through spoken behaviors (Yamamoto et al., 2021).

Both Kolb's and Krashen's models emphasize how important learner autonomy and agency are. This is supported by the theatre by offering learners opportunities to make choices, interpret scripts, improvise lines, and personalize language. This active participation fosters ownership of language and vocabulary acquisition, transforming it from a passive process into a creative and reflective act. Integrating Kolb's experiential model and Krashen's SLA theory demonstrates how theatre can concurrently activate experience, cognition, and emotion in vocabulary acquisition. This dual-theory framework emphasizes that drama-based language learning is not only entertaining or supplementary but pedagogically sound, theoretically rich, and empirically promising. The following section will translate this theoretical grounding into practical pedagogical pathways, illustrating how theatre enhances vocabulary learning.

Pedagogical Pathways: How Theatre Enhances Vocabulary Learning

Drama-based instruction provides a range of pedagogical strategies to support vocabulary development in both EFL and ESL settings. Rooted in Kolb's Experiential Learning Theory and Krashen's Second Language Acquisition Theory, this approach emphasizes learning through concrete experience, reflection, and authentic communication. Key instructional components include vocabulary scaffolding, script-based activities, improvisation, reflective tasks, and thematic units.

The process often begins with vocabulary scaffolding, where learners are introduced to key terms using multimodal materials such as flashcards, visual prompts, synonym webs, and video clips. Activating background knowledge, including pre-exposure to vocabulary, significantly enhances understanding for English Language Learners. This strategy helps students connect new concepts to prior knowledge, improving their vocabulary and classroom engagement (Burmakow, 2016). Moreover, activating learners' prior knowledge or "schema" before performance encourages deeper engagement with content and vocabulary (Anderson & Pearson, 1984). For example, if learners are about to perform a courtroom scene, brainstorming legal terminology (e.g., "objection," "testimony," "verdict") primes their lexical field and supports word recall in context.

Script-based tasks remain a core element of theatre-based learning. Learners encounter vocabulary in emotionally engaging and idiomatic contexts through reading, rehearsal, and performance. Each stage, from table reading to blocking and final performance, helps learners associate language with movement, emotion, and audience interaction, reinforcing embodied memory (Hostetter & Alibali, 2019). Teachers may assign roles and guide students through table reads (script readings around a table), followed by blocking (planning stage movement) and full performance. During these stages, learners associate vocabulary not only with lines on a page but with physical gestures, tone, spatial relationships, and audience response.

Improvisation offers a more spontaneous and communicative pathway for vocabulary use. Learners generate language in real-time, which encourages flexible application and aligns with Krashen's notion of low-anxiety, comprehensible input, and output. Improvisational scenarios such as "a problem at a restaurant" or "a travel mishap" promote creativity, lower affective filters, and stimulate embodied learning through gesture and movement. Incorporating props and costumes further enhances embodied vocabulary acquisition. For example, when learners wear a "chef's hat" while performing a kitchen scene or hold a "gavel" during a courtroom role-play, physical interaction with thematic objects reinforces vocabulary retention through sensorimotor association.

Reflection, the final stage in Kolb's learning cycle, is an essential step in the learning cycle. After theatrical activities, learners should be guided through structured reflection that encourages them to recall, analyze, and consolidate vocabulary encountered during performance. Learners might keep journals, complete vocabulary logs, or annotate scripts post-performance. Peer feedback promotes metacognitive awareness and enhances the use of

words contextually and appropriately. Reencountering vocabulary through reflection reinforces memory and deepens understanding (Barcroft, 2015).

An integrated thematic unit illustrates how these strategies work together. For example, a unit on “Conflict and Resolution” may introduce vocabulary like “negotiation,” “compromise,” and “escalate.” In successive weeks, learners scaffold vocabulary, rehearse a scripted scene, engage in related improvisations, and conclude with reflection and assessment. This sequence enables students to process vocabulary cognitively, emotionally, and socially across modalities. To be precise, pedagogical applications of theatre in vocabulary acquisition are diverse, adaptable, and aligned with contemporary learning theories. Whether through rehearsal, improvisation, embodiment, or reflection, drama offers learners a holistic, meaningful, and memorable experience with vocabulary.

Challenges and Considerations in Practice

Although theatre-based pedagogy offers compelling opportunities for enriching vocabulary learning, its implementation in real-world classrooms faces notable challenges. These include teacher preparedness, classroom constraints, learner differences, assessment complexities, and cultural/contextual factors. Teacher apprehension is one of the most frequently cited barriers to incorporating drama in language instruction. Many educators feel unqualified and struggle to align dramatic methods with curriculum standards, leading to superficial engagement rather than meaningful, pedagogically grounded use of theatre (Holman, 2022). This lack of confidence can hinder implementation, leading to superficial engagement with drama rather than pedagogically grounded use.

Furthermore, educators may struggle to align dramatic methods with curriculum standards or feel pressure to prioritize “tested” skills over creative learning. To address this, professional development is crucial. Workshops, peer-teaching groups, and collaborative curriculum design can help educators develop theatrical facilitation skills and the pedagogical rationale for drama-based learning.

The sustainability of theatre-based vocabulary instruction depends heavily on institutional support. Schools and programs prioritizing creativity and holistic education are more likely to allocate resources, time, and space for drama. While integrating theatre into language teaching presents logistical, pedagogical, and cultural challenges, these are not impossible with thoughtful planning, responsive instruction, and institutional backing. Drama can become a powerful, learner-centered approach to vocabulary development that aligns with how language is acquired through experience, interaction, reflection, and emotion.

CONCLUSIONS

The integration of theatre into English vocabulary acquisition offers a dynamic and holistic approach that aligns with key language learning theories, particularly Kolb’s Experiential Learning framework and Krashen’s emphasis on low-anxiety, input-rich environments, enabling learners to cycle through experience, reflection, abstraction, and experimentation while encountering vocabulary in meaningful, embodied contexts. By positioning drama not only as a technique but also as a comprehensive model for language learning, this approach highlights how performance, collaboration, and contextual engagement naturally support vocabulary development through scaffolding, improvisation, embodiment, and reflection, adaptable across educational levels and learner needs. Educators are encouraged to incorporate theatre-informed strategies such as role-play, table readings, and classroom performances, aligning them with explicit vocabulary goals and structured reflection, while institutions should support teacher training in drama pedagogy, allocate curricular space for multimodal learning, and provide resources for creative practice. Future research should further investigate the long-term impact of drama on vocabulary retention, compare its effectiveness with traditional methods, and examine affective, motivational, and identity-related dimensions, alongside exploring digital theatre as a tool to expand embodied pedagogy across diverse contexts. Ultimately, theatre-based vocabulary instruction goes beyond being an alternative technique by reimagining language learning as an embodied,

creative, and socially embedded process that humanizes and deepens learners' engagement with language.

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