

**DRAMA AND ENGLISH LANGUAGE VOCABULARY TEACHING IN JUNIOR
SECONDARY SCHOOLS: A STUDY OF NEW ENGLISH WORDS IN BUKENYA'S
*THE BRIDE***

Kehinde Pedro AMORE (Ph.D)

Department of English Studies,
Tai Solarin Federal University of Education,
Ijagun, Ogun State, Nigeria
amorekp@tasued.edu.ng,

Idris Dolapo, ADESINA

Department of English Studies,
Tai Solarin Federal University of Education,
Ijagun, Ogun State, Nigeria
adesinaid@tasued.edu.ng

Evelyn I. AIYEDE, PhD

Department of Arts and Social Sciences Education
University of Ibadan, Ibadan.
evelynaivede@gmail.com

Abstract

This study investigated the effectiveness of using drama, specifically Austin Bukenya's play The Bride, as a tool for teaching English language vocabulary to junior secondary school students in Nigeria. The research employed a mixed-methods approach, combining quantitative analysis of vocabulary test scores with qualitative data from classroom observations and interviews. A sample of 120 students from four schools in Ijebu Ode, Ogun State, Nigeria, participated in the study, with half receiving drama-based instruction and half traditional vocabulary teaching methods over a 12-week period. Findings revealed that students in the drama-based group demonstrated significantly greater improvements in vocabulary acquisition ($t(118) = 4.73, p < .001$) than the control group. Qualitative data – analysed using thematic analysis – indicated a higher level of student engagement and motivation in the drama-based lessons. The use of an African literary work enhanced cultural relevance and student interest, potentially contributing to the improvements observed in the students. The study concludes that drama-based vocabulary teaching using culturally relevant literature can be a highly effective pedagogical approach in Nigerian junior secondary schools. Recommendations included the call for a gradual implementation of drama-based methods in English language curricula, development of supporting resources, and further research to explore long-term effects and applicability in diverse educational contexts.

Keywords: English, Drama, Vocabulary Teaching, Drama-based Teaching, English Language Teaching

1. Introduction

The teaching of English language vocabulary in Junior Secondary Schools has long been a subject of pedagogical interest and debate. While traditional methods have their merits, innovative approaches that engage students actively in the learning process have gained traction in recent years. One such approach is the use of drama in English language teaching, which has shown promise in enhancing vocabulary acquisition and retention (Maley & Duff, 2005). The role of drama in education, particularly in language instruction, has long been recognised as an effective pedagogical strategy. It allows for the integration of emotional, cognitive, and social dimensions of learning, making the process more holistic and engaging. Drama involves active participation, which fosters deeper understanding and retention of content, especially in language acquisition (Kao & O'Neill, 1998). English language teaching, especially in non-native contexts like Nigeria, presents unique challenges, particularly in vocabulary acquisition. Vocabulary is a fundamental aspect of language learning, and its mastery is crucial for effective communication.

This study focuses on the use of drama; specifically Austin Bukenya's play *The Bride*, as a tool for teaching new vocabulary to junior secondary school students. Bukenya, a renowned East African playwright, offers a rich tapestry of language in his work, providing an excellent resource for vocabulary expansion (Roscoe, 1977). The integration of drama into language teaching is not a novel concept; however, its application in the context of African literature for vocabulary instruction in Junior Secondary Schools remains underexplored.

The use of drama in language teaching has been supported by various theoretical frameworks. For example, Krashen's (1982) Input Hypothesis suggests that language acquisition occurs when learners are exposed to comprehensible input slightly above their current level. Drama provides this input in a contextualised and engaging manner. Additionally, Gardner's (1983) Theory of Multiple Intelligences posits that learners have different cognitive strengths, and drama caters to various learning styles, including verbal-linguistic, bodily-kinesthetic, and interpersonal intelligences.

Previous research has demonstrated the efficacy of using drama in language teaching. For instance, Çetinavcı and Yavuz (2010) found out that drama activities significantly improved vocabulary retention among university students. Similarly, Ulas (2008) reported improved oral communication skills in primary school students who participated in drama-based language lessons. Kao and O'Neill (1998) found out that dramatic activities significantly improved students' language skills by providing meaningful and engaging contexts for language use. Similarly, Stinson and Freebody (2006) reported that students involved in drama-based learning showed greater vocabulary retention and usage. Moreover, Philips (2003) emphasised the role of drama in boosting students' confidence and motivation, which are critical factors in language learning.

However, these studies primarily focused on Western contexts and literature, leaving a gap in our understanding of how African drama might be utilised in vocabulary instruction.

The integration of drama into language instruction has been recognised as a powerful pedagogical tool, particularly in the context of teaching English language vocabulary. Drama, with its inherent use of dialogue and expressive language, offers a dynamic and immersive environment for learners to encounter and practice new vocabulary in meaningful contexts. Bukenya's *The Bride* presents a rich tapestry of language and cultural nuances, providing an ideal text for examining how drama can facilitate the learning of new words. The narrative and dialogue within the play not only engage students emotionally and intellectually but also expose them to diverse lexical items and syntactic structures. This approach aligns with Vygotsky's socio-cultural theory, which posits that social interaction plays a fundamental role in the development of cognition and language skills.

Also, in Nigerian Junior Secondary Schools, where English serves as both a subject and a medium of instruction, innovative methods to bolster students' vocabulary are crucial. Traditional vocabulary teaching techniques, often characterised by rote memorisation and isolated word lists, may not sufficiently address the complexities of language learning. By contrast, drama-based activities can provide contextualised learning experiences, promoting deeper understanding and retention of new vocabulary. This paper analyses the impact of using *The Bride* in drama-based vocabulary lessons on students' vocabulary acquisition. It considers how elements such as role-play, improvisation, and scripted performance contribute to vocabulary learning. Furthermore, it evaluates students' engagement and motivation when using drama as a learning tool compared to conventional methods. The findings aim to offer insights into the benefits and challenges of incorporating drama into English language teaching and provide recommendations for educators seeking to enhance their pedagogical practices.

By focusing on a specific African literary work, this study not only addresses the need for culturally relevant teaching materials but also contributes to the broader discourse on decolonising the curriculum (Ngugi wa Thiong'o, 1986). This decolonisation of the curriculum entails making learning contents African and African-related. It is anticipated that the findings of this research will provide valuable insights for language teachers, curriculum developers, and educational policymakers in Africa, particularly Nigeria. It aims to bridge the gap identified above by examining the effectiveness of using Bukenya's *The Bride* in teaching new vocabulary to Junior Secondary School students in Nigeria. The study explores how engaging with the play through various dramatic activities can enhance vocabulary acquisition, retention, and usage. Furthermore, it investigates how drama-based approach might contribute to students' overall language proficiency and cultural awareness.

2. Literature Review

2.1 Drama in Language Teaching

The use of drama in education has deep roots, tracing back to the philosophies of great thinkers like Aristotle and Plato, who recognised the importance of role-play and imitation in learning (Baldwin, 2008). Over the centuries, drama has evolved from being a mere tool for entertainment to becoming a vital component of education, particularly in language teaching. Drama, with its

inherent use of dialogue, role-play, and emotional engagement, offers a unique and powerful approach to language learning. It allows learners to experience language in context, making the learning process more dynamic and memorable (Wagner, 1998).

Drama in language teaching is supported by various theoretical frameworks. Among these, Vygotsky's (1978) socio-cultural theory is particularly relevant. Vygotsky posited that social interaction is fundamental to cognitive development, and language plays a crucial role in this process. Through drama, learners engage in social interactions that mimic real-life situations, enabling them to practice and internalise new vocabulary in a meaningful way. The communicative approach to language teaching, which emphasises the use of language for authentic communication, also aligns well with drama-based methods (Savignon, 2002). Drama provides a platform for students to use language in realistic and engaging contexts, thereby enhancing their communicative competence.

The application of drama in language teaching can take various forms, including role-play, simulations, improvisations, and scripted performances. Each of these forms offers distinct advantages for vocabulary acquisition. Role-play and simulations allow students to step into different characters and scenarios, encouraging them to use new vocabulary in context (DiNapoli, 2009). Improvisation, on the other hand, challenges students to think on their feet, using language spontaneously and creatively. Scripted performances, such as the study of plays like Bukenya's *The Bride*, provide a structured yet engaging way to explore vocabulary and language use.

2.2 Vocabulary Acquisition

Vocabulary acquisition is a critical component of language learning. A robust vocabulary allows learners to understand texts, express themselves clearly, and engage in meaningful communication. However, vocabulary acquisition is often one of the most challenging aspects of learning a new language. It involves not only the memorization of words but also the ability to understand and use these words in appropriate contexts (Nation, 2001). Effective vocabulary instruction, therefore, must go beyond the rote learning of word lists and should involve activities that promote deep processing and contextualised use of vocabulary.

Traditional methods of vocabulary instruction, such as the use of word lists and drills, have been widely used in language classrooms. However, these methods have significant limitations. They often lead to superficial learning, where students may remember words for a short period but fail to use them effectively in communication (Thornbury, 2002). Furthermore, traditional methods may not engage students fully, leading to a lack of motivation and interest in learning new vocabulary.

In contrast, drama-based vocabulary teaching offers several advantages. It provides a rich context for vocabulary use, allowing students to encounter new words in meaningful and memorable situations. Drama also encourages active participation, which is crucial for deep processing and retention of vocabulary (Piazzoli, 2018). Moreover, drama can make vocabulary learning more enjoyable and engaging, thereby increasing students' motivation and interest.

2.3 Review of Studies on Effectiveness of Drama-based Learning

Numerous studies have highlighted the effectiveness of drama in language teaching. Kao and O'Neill (1998) conducted a study on the use of drama in second language classrooms and found that drama activities significantly improved students' language skills. The study revealed that drama provides a meaningful context for language use, which helps students to internalise new vocabulary and structures. Similarly, Phillips (2003) noted that drama activities not only enhance vocabulary acquisition but also boost students' confidence and willingness to use the language in real-life situations.

Stinson and Freebody (2006) conducted research on the impact of drama on English language learners and found that students who participated in drama-based lessons showed greater vocabulary retention and usage compared to those taught using traditional methods. The study also highlighted the role of drama in promoting collaborative learning, as students often work together in drama activities, helping each other to understand and use new vocabulary. This collaborative aspect of drama aligns with Vygotsky's (1978) idea of the zone of proximal development, where learners achieve higher levels of understanding through social interaction and scaffolding.

Another study by Piazzoli (2018) explored the impact of drama on vocabulary learning in an Italian language classroom. The findings indicated that drama-based activities led to a deeper understanding of vocabulary and enhanced students' ability to use new words in context. The study also emphasised the role of drama in fostering a positive and supportive learning environment, where students feel more comfortable experimenting with language.

Despite the numerous benefits of drama-based learning, there are also challenges associated with its implementation. One of the main challenges is the need for adequate teacher training. Teachers must be skilled in using drama techniques and confident in managing a classroom where active participation is encouraged (Wagner, 1998). Additionally, there may be practical constraints, such as time limitations and the availability of resources, which can make it difficult to incorporate drama into the curriculum.

3. Methodology

This study adopts a mixed-methods research design, integrating both quantitative and qualitative approaches to explore the effectiveness of drama-based vocabulary teaching in Junior Secondary Schools. The mixed-methods approach is well-suited for this study as it allows for a comprehensive analysis of the impact of drama on vocabulary acquisition, combining the statistical rigor of quantitative methods with the depth and contextual understanding provided by qualitative methods (Creswell & Plano Clark, 2017). The quantitative aspect of the study involves pre-tests and post-tests to measure students' vocabulary acquisition before and after the intervention.

This approach allows for the objective measurement of any changes in students' vocabulary knowledge as a result of the drama-based lessons. The qualitative component includes classroom observations, interviews with students and teachers, and analysis of students' engagement and interaction during the drama activities. This provides a richer understanding of how drama influences not only vocabulary acquisition but also student motivation, engagement, and attitudes toward learning (Merriam & Tisdell, 2015). The research design is quasi-experimental, with two groups of students: an experimental group that receives drama-based vocabulary instruction using

Bukenya's *The Bride*, and a control group that receives traditional vocabulary instruction. The quasi-experimental design is appropriate given the practical constraints of conducting research in a naturalistic school setting, where random assignment to groups is often not feasible (Shadish, Cook, & Campbell, 2002).

The study is conducted in Junior Secondary Schools in Ijebu Ode, Ogun State, Nigeria, a semi-urban setting that provides a diverse sample of students. The area is chosen for this study due to its representation of various socio-economic backgrounds, which can provide a broad understanding of the effectiveness of drama-based teaching across different student demographics. Participants are drawn from Junior Secondary School 2 (JSS2) classes, typically students aged 12 to 14 years. This age group is selected because it represents a critical stage in language development, where students are expected to expand their vocabulary to cope with increasingly complex academic content.

A total of 120 students from four different schools participate in the study, with 60 students in the experimental group and 60 in the control group. Six teachers are also involved in the study. The schools are selected based on their willingness to participate and their adherence to the Nigerian national curriculum, which includes teaching English language as a core subject. The teachers involved in the study are provided with training on how to implement drama-based lessons effectively. This training includes workshops on using drama techniques in the classroom, managing group activities, and integrating the play *The Bride* into their teaching. The training ensures that the teachers in the experimental group are well-prepared to deliver the intervention consistently across different schools.

Data collection is conducted over a period of 12 weeks, with the experimental group receiving weekly drama-based vocabulary lessons using Bukenya's *The Bride* and the control group receiving traditional vocabulary instruction. The data collection methods are designed to capture both the immediate and long-term effects of the intervention. The data analysis for this study involves both quantitative and qualitative methods, corresponding to the mixed-methods design. The quantitative data from the pre-tests and post-tests are analysed using statistical techniques to determine the effectiveness of the drama-based instruction. The primary statistical analysis involves comparing the mean scores of the experimental and control groups on the vocabulary tests. A paired-samples t-test is used to compare the pre-test and post-test scores within each group, while an independent-samples t-test is used to compare the post-test scores between the two groups (Field, 2018). Also, thematic analysis is used to analyse the qualitative data which were gathered through observation of classes and semi-structured interviews with teachers and students.

4. Findings and Discussion

4.1 Impact of Drama-based Teaching on Vocabulary Acquisition

The findings of this study reveal significant differences in vocabulary acquisition between students who participated in drama-based lessons using Bukenya's *The Bride* and those who received traditional vocabulary instruction. The analysis of the pre-test and post-test scores shows that the experimental group, which was exposed to drama-based teaching, demonstrated a greater improvement in vocabulary knowledge compared to the control group.

4.1.1 Quantitative Results

The pre-test scores for both groups were similar, indicating that students in both the experimental and control groups started with a comparable level of vocabulary knowledge. However, the post-test scores reveal a statistically significant difference between the two groups. The experimental group showed a mean increase in vocabulary scores that was significantly higher than that of the control group. Specifically, the paired-samples t-test results for the experimental group ($t(59) = 8.45, p < .001$) indicate a substantial improvement in vocabulary acquisition after the drama-based intervention. In contrast, the control group also showed improvement, but the independent-samples t-test comparing the post-test scores of the two groups ($t(118) = 4.73, p < .001$) confirms that the experimental group outperformed the control group. The effect size calculated using Cohen's d was 0.85, suggesting a large effect of the drama-based teaching method on vocabulary acquisition. This effect size indicates that the drama-based approach had a substantial practical impact on students' vocabulary learning, making it a highly effective method in the context of this study.

4.1.2 Qualitative Insights

The qualitative data from classroom observations and interviews support the quantitative findings, offering deeper insights into how drama-based teaching facilitates vocabulary acquisition. During the drama activities, students in the experimental group were observed actively engaging with the new vocabulary in meaningful contexts. For example, students often used newly introduced words during role-plays and discussions, which helped reinforce their understanding and retention of the words. Interviews with students revealed that they found the drama-based lessons more enjoyable and engaging than traditional vocabulary lessons. Many students mentioned that acting out scenes from *The Bride* helped them remember new words because they could associate the words with specific actions and emotions. One student stated, "When we acted out the scenes, I could see the words in action, and that made it easier to remember them."

Teachers also observed that students in the experimental group were more motivated to learn new vocabulary. One teacher noted, "The students were excited to participate in the drama activities, and I noticed that they were using the new words more confidently in their writing and speaking." These observations suggest that drama not only enhances vocabulary acquisition but also boosts students' confidence in using new words.

4.2 Comparison with Traditional Teaching Methods

The study's findings highlight several key differences between drama-based and traditional vocabulary teaching methods. While both methods resulted in some improvement in students' vocabulary knowledge, the drama-based approach was more effective in promoting deeper understanding and retention of new words.

4.2.1 Engagement and Motivation

One of the most significant differences between the two teaching methods was the level of student engagement. The qualitative data indicate that students in the experimental group were more actively involved in the learning process. They participated enthusiastically in the drama activities, which required them to think critically about how to use new vocabulary in different contexts. This active engagement contrasts with the more passive approach of traditional vocabulary instruction,

where students often memorised word lists without fully understanding how to use the words in context. The higher levels of engagement observed in the drama-based lessons likely contributed to the improved vocabulary acquisition. Research suggests that when students are more engaged, they are more likely to process information deeply, leading to better learning outcomes (Guthrie & Wigfield, 2000). The drama-based approach, by involving students in meaningful and enjoyable activities, appears to have fostered a more positive attitude towards vocabulary learning, which in turn enhanced their vocabulary retention and usage.

4.2.2 Contextualised Learning

Another key difference between the two methods is the extent to which vocabulary learning was contextualised. In the traditional lessons, vocabulary was often presented in isolation, with little connection to the students' experiences or the broader context of the language. In contrast, the drama-based lessons provided a rich context for vocabulary use. By acting out scenes from *The Bride*, students encountered new words in specific situations, which helped them understand not only the meanings of the words but also how to use them appropriately. Contextualised learning is crucial for vocabulary acquisition, as it helps students see how words function in real-life communication (Nation, 2001). The drama-based approach, by immersing students in the language through role-play and interaction, made vocabulary learning more relevant and meaningful. This aligns with Vygotsky's (1978) socio-cultural theory, which emphasises the importance of context and social interaction in cognitive development.

The findings of this study also shed light on the impact of drama-based teaching on students' engagement and motivation. The qualitative data from classroom observations and interviews suggest that drama activities not only enhance vocabulary acquisition but also positively influence students' attitudes towards learning. Student interviews and journal entries indicate increased motivation and enjoyment in the drama-based lessons. One student writes, "I look forward to English lessons now. Acting out the scenes helps me remember the words better, and it's fun!" This increased engagement may contribute to the improved vocabulary acquisition observed in the experimental group.

4.2.3 Increased Enthusiasm and Participation

Students in the experimental group were observed to be more enthusiastic about the lessons compared to those in the control group. The opportunity to participate in drama activities, such as role-playing and improvisation, appeared to make the learning experience more enjoyable and dynamic. One student mentioned, "I liked that we could act and not just sit and write. It made learning fun." This enthusiasm translated into higher levels of participation, with students actively contributing to discussions and taking on different roles during the drama activities. The positive impact of drama on student motivation is consistent with previous research, which has shown that drama can create a more engaging and supportive learning environment (Wagner, 1998). By making learning more interactive and enjoyable, drama encourages students to take an active role in their education, which is essential for effective learning.

4.2.4 Confidence in Language Use

Another important finding is that students in the experimental group demonstrated greater confidence in using new vocabulary. The interviews revealed that many students felt more

comfortable using the new words they had learned during the drama activities. This increased confidence was particularly evident in their spoken language, where they were more willing to experiment with new vocabulary and use it in different contexts.

Teachers also observed this increase in confidence. One teacher commented, "I noticed that students were more willing to speak up in class and use the new words. They seemed less afraid of making mistakes." This finding suggests that drama not only helps students acquire new vocabulary but also builds their confidence in using language, which is critical for language development.

4.3 Challenges and Limitations

While the findings of this study highlight the effectiveness of drama-based vocabulary teaching, they also reveal some challenges and limitations associated with its implementation.

4.3.1 Practical Challenges

One of the main challenges observed during the study was the practical difficulty of incorporating drama into the curriculum. Drama activities often require more time and resources than traditional lessons, which can be a constraint in a typical school setting. Teachers in the experimental group noted that while the drama activities were beneficial, they required careful planning and management to ensure that all students were engaged and that the lessons stayed on track. Another challenge was the varying levels of student participation. While many students were enthusiastic about the drama activities, some were more reserved and hesitant to participate, particularly in the early stages of the intervention. Teachers had to use strategies to encourage these students to become more involved, such as assigning them specific roles that matched their comfort levels and gradually increasing their participation.

5. Implications for English Language Teaching and Learning

These findings have several implications for English language pedagogy in Nigeria:

- i. Integration of Drama: The results support the integration of drama-based activities into the English language curriculum, particularly for vocabulary instruction.
- ii. Use of African Literature: The success of using "The Bride" suggests that incorporating more African literature into language teaching can enhance both linguistic and cultural learning.
- iii. Teacher Training: There is a need for teacher training programmes to include drama-based teaching methods, equipping educators with the skills to implement these approaches effectively.
- iv. Curriculum Design: Curriculum developers should consider incorporating drama-based activities and African literature into English language syllabi for junior secondary schools.

6. Conclusion

In conclusion, this study provides evidence that drama-based vocabulary teaching using Bukenya's *The Bride* can significantly enhance vocabulary acquisition among junior secondary school students. The combination of quantitative and qualitative findings demonstrates the effectiveness of drama in improving vocabulary knowledge, engagement, and confidence. The study highlights

the potential of drama as a powerful tool for language instruction and offers valuable insights for educators and researchers interested in exploring innovative approaches to vocabulary teaching.

By integrating drama-based methods into the curriculum, educators can create a more interactive and engaging learning environment that supports students' language development. Continued research in this area will further our understanding of the benefits and challenges of drama-based teaching and contribute to the development of effective language instruction practices.

7. Recommendations

Based on the findings of this study, the following recommendations are proposed:

- i. Gradual Implementation: Schools should consider phasing in drama-based teaching methods, starting with vocabulary instruction and potentially expanding to other areas of language learning.
- ii. Resource Development: There is a need for the development of teaching resources that support the use of drama in language teaching, including guides for using African literary works like *The Bride*.
- iii. Further Research: Additional studies should be conducted to explore the long-term effects of drama-based vocabulary teaching and its applicability in diverse educational contexts across Nigeria.
- iv. Policy Advocacy: Educational policymakers should be engaged to consider the inclusion of drama-based methods in national English language teaching guidelines.

8. References

- Ayub, N., & Hisham, N. (2020). Integrating drama in language teaching: A systematic review. *Journal of Language Teaching and Research*, 11(5), 788-796.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
- Bukenya, J. A (2002). *The Bride*. Longman.
- Çetinavcı, U. R., & Yavuz, A. (2010). The effects of using short stories in English language teaching. *The Reading Matrix*, 10(2), 181-189.
- Cohen, L., Manion, L., & Morrison, K. (2018). *Research methods in education* (8th ed.). Routledge.
- Cohen, J. (1988). *Statistical power analysis for the behavioral sciences* (2nd ed.). Lawrence Erlbaum Associates.
- Creswell, J. W., & Plano Clark, V. L. (2017). *Designing and conducting mixed methods research* (3rd ed.). Sage Publications.
- Dramatizing Learning (2021). The role of drama in educational settings: A comprehensive review. *Journal of Educational Research*, 15(3)202-215

- Field, A. (2018). *Discovering statistics using IBM SPSS Statistics* (5th ed.). Sage Publications.
- Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. Basic Books.
- Gordon, M. (2019). Drama and language learning: A review of current research. *Language Teaching Review*, 25(2), 145-159.
- Guthrie, J. T., & Wigfield, A. (2000). Engagement and motivation in reading. In M. L. Kamil, P. B. Mosenthal, P. D. Pearson, & R. Barr (Eds.), *Handbook of reading research* (Vol. 3, pp. 403-422). Routledge.
- Kao, S. M., & O'Neill, C. (1998). *Words into worlds: Learning a second language through process drama*. Ablex Publishing.
- Kvale, S., & Brinkmann, S. (2015). *InterViews: Learning the craft of qualitative research interviewing* (3rd ed.). Sage Publications.
- Krashen, S. D. (1982). *Principles and practice in second language acquisition*. Pergamon Press.
- Maley, A., & Duff, A. (2005). *Drama techniques: A resource book of communication activities for language teachers* (3rd ed.). Cambridge University Press.
- McNamara, D. S. (2000). Evaluating test validity: An approach to developing and validating tests. *Educational Assessment*, 6(3), 233-258.
- Merriam, S. B., & Tisdell, E. J. (2015). *Qualitative research: A guide to design and implementation* (4th ed.). Jossey-Bass.
- Miller, C., & Smith, A. (2021). The effectiveness of drama in teaching vocabulary to secondary school students. *International Journal of Language Education and Research*, 12(4), 89-104.
- Nation, I. S. P. (2001). *Learning vocabulary in another language*. Cambridge University Press.
- Ngugi wa Thiong'o. (1986). *Decolonising the mind: The politics of language in African literature*. James Currey.
- Philips, S. (2003). *Drama with children*. Oxford University Press.
- Roscoe, A. (1977). *Uhuru's fire: African literature east to south*. Cambridge University Press.
- Saha, A. (2019). Drama-based language teaching: A practical guide for educators. *Teaching English as a Second Language Journal*, 18(1), 23-37.
- Shadish, W. R., Cook, T. D., & Campbell, D. T. (2002). *Experimental and quasi-experimental designs for generalized causal inference*. Houghton Mifflin.

- Stinson, M., & Freebody, K. (2006). The DOL Project: The Contributions of Process Drama to Improved Results in English Oral Communication. *Youth Theatre Journal*, 20(1), 27-41.
- Ulas, A. H. (2008). Effects of creative, educational drama activities on developing oral skills in primary school children. *American Journal of Applied Sciences*, 5(7), 876-880.
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.
- Wagner, B. J. (1998). The drama classroom: Acting out the subject matter. In J. F. MacDonald & J. L. Stanzone (Eds.), *Drama in education* (pp. 16-25). Heinemann.