



## Integrating Pantomime Learning in Higher Education: A Case Study of Theater Programs in Indonesia

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### ABSTRACT

It is suspected that pantomime learning in the pantomime theater course is still not running optimally; this was discovered during observations. This study aims to analyze the implementation of pantomime learning applications in the Pantomime Theater course within the Dance and Drama Study Program at Universitas Negeri Padang, Indonesia, and their impact on students' competencies. The study used a qualitative approach with a descriptive case study strategy. Data collection was carried out through observation, in-depth interviews, documentation, and literature review. The informants in this study consisted of lecturers in charge of the course, students, and learning support staff. Based on data analysis and observations, as well as interviews with informants, information was obtained and presented as research results. The results showed that pantomime learning was carried out through an integration of modern methods with the corporeal mime approach developed by figures such as Étienne Decroux and Marcel Marceau. In the learning process, learning tools were designed, including a syllabus and a systematic Semester Learning Plan, and implemented across three main stages: introduction, core, and closing. The learning media used to support learning are video tutorials and direct practice, which can support the improvement of students' understanding visually and kinesthetically. To conduct the assessment, a holistic learning evaluation is carried out by considering various components and specific aspects such as technical aspects, expression, creativity, and understanding of theater concepts. While the main supporting factors include campus facilities and practical activities, research and observations found several obstacles, including low student motivation, limited time available for practice, and a lack of understanding of theory among students. The solution implemented is the integration of theory and practice, and the strengthening of independent learning. Thus, the harmony between theory and practice in pantomime learning can be maximized in the future and become a concern and consideration for the lecturer in charge of the course.

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### ■ INTRODUCTION

Theater is a branch of the performing arts that plays a vital role in the development of human expression, creativity, and communication. In the context of education, particularly higher education, theater is viewed not only as an artistic activity but also as a learning medium that can shape character, enhance social sensitivity, and develop students' critical and creative thinking skills (Spyropoulou, 2025; Redling, 2025). Through the theater learning process, students are trained to understand various aspects of life through artistic representation, thus making

learning more meaningful and contextual. In the development of arts education in Indonesia, theater has become an integral part of the educational curriculum, including in universities. One form of theater with unique and complex characteristics is pantomime (Żywicznyński et al., 2018; Brown et al., 2019). Pantomime is a performing art that relies on body movement and facial expressions as the primary medium of communication, without the use of verbal language (Brown et al., 2019; Basri et al., 2025). This uniqueness makes pantomime an art form that demands special skills, such as body control, movement

coordination, concentration, and a high level of interpretation. Pantomime not only serves as entertainment but also has great potential as a learning medium. In an educational context, pantomime can be used to develop non-verbal communication skills, enhance imagination, and train sensitivity to emotional expression. Furthermore, pantomime learning can cultivate discipline, perseverance, and cooperation during practice and performance (Yanti et al., 2025). Therefore, pantomime has high educational value and is relevant for implementation in higher education, especially in study programs that focus on the performing arts. In the Dance and Drama Study Program at Universitas Negeri Padang, pantomime is one of the compulsory courses. The Pantomime Theater course is designed to provide students with conceptual understanding and practical skills in pantomime. This course covers various aspects, from an introduction to the basics of pantomime and body movement techniques, to facial expressions, to the ability to create pantomime works independently. Thus, students are expected to master basic skills while developing creativity in their work. However, in implementing pantomime learning in higher education, various problems still arise that affect learning effectiveness (Erfan, 2025; Adijaya, 2021). Based on the results of initial observations, several main obstacles in the learning process were identified, including low student motivation to attend lectures, limited practice time due to a heavy academic load, and less-than-optimal support for learning facilities and resources. These problems indicate that pantomime learning has not been fully implemented effectively and optimally.

Low student motivation is a significant factor influencing learning outcomes. Low motivation to learn can be caused by various factors, such as a lack of understanding of the importance of pantomime courses, a lack of appreciation for the performing arts, and the perception that the course is merely a supplement to the curriculum (Lo et al., 2022; Meşe & Sevilen, 2021). Based on interviews conducted by researchers with students taking the Pantomime Theater course, namely Afdal, Hilda, and Sekar, they sometimes feel less motivated or even lose motivation during implementation due to academic burden, lack of appreciation, social competition, or lack of recognition for them. In fact, some students may think that the pantomime course is only a requirement to complete lecture credits. Furthermore, external factors such as a high academic load also influence students' level of engagement in the learning process. Limited practice time is also a crucial obstacle in

learning pantomime. As a performing art that emphasizes practical skills, pantomime requires intensive and continuous practice. However, in reality, students often face other academic demands that consume their time and attention (Olubunmi, 2024). This results in a less-than-optimal practice process, resulting in low student competency achievement. Furthermore, support from facilities and learning resources is also a crucial factor in determining the success of pantomime learning. Adequate facilities, such as representative practice rooms, interactive learning media, and technological support, are essential to creating a conducive learning environment. However, limited facilities often hinder effective learning.

Another equally important issue is the lack of integration between theoretical and practical aspects of learning. Ideally, pantomime learning should balance conceptual understanding with practical skills (Jacob, 2022). However, in practice, learning often places too much emphasis on one aspect, preventing students from gaining a comprehensive understanding. This imbalance can lead to poor student learning outcomes, both in terms of technique and conceptual understanding. To improve the effectiveness of pantomime learning, a more innovative and systematic learning approach is needed (Gärdenfors, 2017). One approach is application-based learning, which emphasizes structured, integrated methods and strategies. Application learning in this context refers not only to the use of technology but also includes the application of learning methods, strategies, and media designed to optimally achieve learning objectives. Modern learning approaches in pantomime also draw on the concept of corporeal mime developed by Étienne Decroux (De Marinis & Leabhart, 2021). This approach emphasizes using the body as the primary means of expression, with a focus on movement precision, body control, and awareness of each body part. In addition, the concept of artistic expression popularized by Marcel Marceau made an important contribution to the development of pantomime training, especially in emotional and character expression.

The integration of these approaches into the learning process is expected to significantly improve the quality of pantomime learning. With the right approach, students will not only master basic pantomime techniques but also develop their creativity and artistic expression to the fullest. Furthermore, structured, systematic learning can increase student motivation and create a more engaging, meaningful learning experience. Based on this

description, it can be concluded that pantomime learning in higher education still faces various challenges that require attention. Therefore, an in-depth study is needed into how pantomime learning is applied in higher education and its impact on student competency. This research is crucial for identifying existing problems and finding appropriate solutions to improve the quality of pantomime learning.

This study aims to analyze the implementation of pantomime learning applications in the Pantomime Theater course in the Dance and Drama Study Program at Universitas Negeri Padang, Indonesia. Specifically, this study aims to: (1) describe the process of implementing pantomime learning, (2) analyze the learning methods and strategies used, (3) identify supporting and inhibiting factors in the implementation of learning, and (4) evaluate the learning outcomes achieved by students. The results of this study are expected to provide theoretical and practical contributions in the development of theater arts learning, especially pantomime. Theoretically, this study can enrich studies on performing arts learning in higher education. In practical terms, this study is expected to serve as a reference for lecturers, art practitioners, and policymakers in designing and developing pantomime learning models that are more effective, innovative, and relevant to the needs of modern education. Based on this description, the research questions can be formulated as follows: (1) What is the description of the process of implementing pantomime learning? (2) How is the analysis of the learning methods and strategies used? (3) How are the supporting and inhibiting factors identified in the implementation of pantomime learning? (4) How are the learning outcomes achieved by students evaluated?

## ■ **METHOD**

### **Research Design and Procedures**

This research used a qualitative approach with a descriptive research type and a case study strategy. The qualitative approach was chosen because this study aims to understand pantomime learning in depth in a real-world context, specifically the implementation process, learning interactions, and the experiences of the research subjects. This approach allows researchers to explore the meanings, perceptions, and dynamics of the learning process holistically and in context. The descriptive research type is used to systematically and factually describe the implementation of pantomime learning applications in the Pantomime Theater course.

Meanwhile, the case study strategy is used to focus the research on a specific context, namely pantomime learning in the Dance and Drama Study Program at Universitas Negeri Padang, Indonesia. Through this strategy, researchers can gain a deep understanding of the phenomenon under study, including factors that influence success and obstacles to learning.

This research was conducted in the Dance and Drama Education Study Program, Department of Dance and Drama, Faculty of Languages and Arts, Universitas Negeri Padang. This location was chosen because the study program included a Pantomime Theater course, making it relevant to the research focus. The phenomena observed in the field also indicate that the implementation of pantomime theater lectures is not optimal; students' learning outcomes remain low, and student engagement in lectures is also low. Furthermore, the research location was chosen because there is not much research specifically examining pantomime learning in a university environment. The research was conducted during the odd semester of 2023. This time span was chosen to enable the researcher to observe the learning process comprehensively, from planning and implementation to evaluation. Thus, the data obtained are expected to describe the learning process as a whole.

### **Participants**

The research subjects consisted of lecturers teaching the Pantomime Theatre course, students taking the course, and learning support staff such as laboratory technicians. Subject selection was carried out purposively, namely based on the consideration that the subjects have knowledge and experience relevant to the research focus. The lecturers served as key informants because they have a primary role in designing and implementing learning, while students provided perspectives on their learning experiences. The questions asked during the interviews with the lecturers concerned the pantomime course application process, the curriculum and methods used, evaluation or assessment, and feedback. The interviewees included one lecturer, five students, and one laboratory worker.

### **Instruments**

The primary instrument in this study was the researcher herself (human instrument). In qualitative research, the researcher acts as planner, implementer, data collector, and data analyst. To support the data collection process, the researcher also used additional instruments, including observation guidelines, interview

guides, and documentation. In addition, the researcher used tools such as notebooks, audio recorders, and cameras to document data obtained in the field. Data collection techniques in this study included observation, interviews, and documentation.

Observations were conducted directly at the research location to observe the pantomime learning process, including interactions between lecturers and students, the use of learning methods and media, and practical activities. Observations were conducted repeatedly to obtain accurate and in-depth data. In-depth interviews were conducted with research informants to gather information about their experiences, perceptions, and views of pantomime learning. The interviews were semi-structured, providing the researcher with guidelines for questions while still allowing informants to express their opinions freely. Information obtained from the interviews included the learning process, methods used, obstacles encountered, and efforts made to overcome these obstacles.

Documentation was used as a complementary technique to strengthen the data obtained through observations and interviews. Documentation includes learning documents such as syllabi, semester learning plans, and student assessment results, as well as photos and videos of learning activities. This documentation provides empirical evidence and supports the validity of the research data. Data sources in this study consist of primary and secondary data. Primary data were obtained directly from informants through observation and interviews, while secondary data were obtained from documents, literature, and other written sources relevant to the research. The combination of these two types of data allows researchers to gain a more comprehensive understanding of the phenomena studied.

### **Data Analysis**

The data analysis technique in this study employed an interactive model comprising three main stages: data reduction, data presentation, and conclusion drawing. The data reduction stage is a continuous process that runs from data collection through analysis to conclusion, including summarizing, coding, exploring themes, creating clusters, and creating memos. Data reduction is a form of analysis that sharpens, classifies, directs, removes unnecessary information, and organizes data so that conclusions can be drawn and verified. Data is presented as a systematic, descriptive narrative, making it easier to understand patterns and relationships within it. Next, conclusions are drawn from the presented

data analysis, with attention to the consistency and interrelationships among the findings. To ensure data validity, this study used several validation techniques, including triangulation, extended participation, and member checking. Triangulation was conducted by comparing data obtained from various sources and data collection techniques, thereby increasing confidence in the research results. The triangulation process was carried out by comparing (1) the interview results with the reality on the ground; (2) what artists do during performances with what they personally convey; (3) the data obtained with other research and relevant theories. The triangulation technique was repeated to assess the reliability and validity of data from key and supporting informants. To obtain accurate results, researchers conducted repeated observations. Extended participation was achieved by directly involving the researcher in the learning process for a sufficient period, thereby allowing for a deeper understanding of the research context. Meanwhile, member checking was conducted by requesting confirmation from informants regarding the data and analysis results obtained.

Furthermore, this study also considered ethical aspects of the research, such as maintaining the confidentiality of informants' identities, seeking consent before conducting interviews, and ensuring that the data obtained were used responsibly. The researcher also strived to maintain objectivity in the data collection and analysis process, ensuring that the research results could be scientifically accounted for. By using the approaches and methods described above, this study is expected to provide a comprehensive overview of the application of pantomime learning in the Pantomime Theater course. The methods used also enabled the researcher to identify factors influencing learning effectiveness and provide relevant recommendations for future learning development.

### **■ RESULT AND DISCUSSION**

The results of the study indicate that pantomime learning in the Dance and Drama Study Program at Universitas Negeri Padang is offered as a compulsory course in the arts education curriculum. This learning is designed to develop students' competencies in aspects of technique, expression, and conceptual understanding of pantomime art. Based on observations and documentation, the learning process is supported by formal learning tools such as the syllabus and semester learning plan, which outline learning objectives, materials, methods, and evaluation systems. In its

implementation, pantomime learning is carried out through a predominantly practical approach, in which students are more involved in movement and expression exercises than in theoretical studies (Żywicznyński et al., 2024). This is in line with the characteristics of pantomime as a performing art grounded in physical skills and nonverbal expression (Adamson et al., 2017; Vitsou et al., 2021). However, the dominance of practice without adequate theoretical understanding can create a gap between technical skills and the depth of students' artistic interpretation. In general, learning takes place in three main stages: preliminary, core, and closing activities. In the preliminary stage, the lecturer provides an introduction to the material and learning objectives (Rosborough, 2014). The core stage is filled with practical activities, such as practicing body gestures, facial expressions, and movement improvisation. Meanwhile, the closing stage includes reflection and evaluation of the learning process that has been carried out.

The pantomime learning plan has been systematically developed through a syllabus and semester learning plan that reflect a competency-based learning approach. These learning tools contain learning outcomes that encompass knowledge, skills, and attitudes. This demonstrates that conceptually, the learning has been designed to produce graduates with holistic competencies. However, the analysis shows that the implementation of this plan has not been fully optimized. Several components in the semester learning plan, such as the integration of theory and practice, have not been fully realized in the learning process. Furthermore, the use of learning methods remains largely conventional and does not fully accommodate students' diverse learning needs. Such as a lack of practice time due to academic demands and other activities outside of class. A dense curriculum and limited facilities also hinder achieving maximum performance in pantomime. From the perspective of instructional design theory, this condition indicates a gap between instructional design and implementation in the field. According to the principles of instructional design, alignment among objectives, methods, and evaluation is a critical factor in determining learning success. A mismatch between these components can reduce the effectiveness of the learning process. The following presents the answers from lecturers who were asked about the methods used in learning, namely a combination of modern methods and the Etienne Decroux method:

*"Currently, I combine several methods in teaching pantomime, such as the modern method, which emphasizes a contemporary approach and improvisation. Then, a commonly used method in teaching pantomime is the Etienne Decroux method, which emphasizes movement, such as a physical approach, movement exploration, and the concept of space, or how the body is positioned in space. While this method emphasizes movement, it can sometimes seem monotonous and less than optimal. Then, I also use the Marcel Marceau method, which emphasizes expressive pantomime by emphasizing character, facial expressions, and gestures."*

How do you evaluate your studies so far?

*"The learning evaluation I implement involves assessing concepts in pantomime, movement, technique, and overall assessment (harmony between movement, expression, and accompanying music). Each student can determine whether they meet the assessment criteria I set."*

The implementation of pantomime learning demonstrates the integration of modern methods with the corporeal mime approach, which emphasizes precise movement and body control (Kyropoulos, 2023). Students are trained to understand the basics of pantomime movement, such as body isolation, balance, and coordination. Furthermore, students are trained to develop facial expressions that effectively convey emotions (Behera et al., 2020). The use of learning media, such as video tutorials, supports the learning process by providing clear visual examples for students. Information from the lecturer:

*"I also make it easier for students to understand the teaching material presented at the front of the lecture hall by using video tutorials on technique and expression, so that students can understand movement and expression techniques in pantomime practice."*

The lecturer also provides opportunities for each student to develop the techniques and movements they see in the teaching material through pantomime learning videos, using a laptop set up in focus at the front of the lecture hall. This media helps students understand movement techniques and improves their



**Figure 1.** Video tutorials used to visualize the pantomime movement technique

observation skills (Hanif, 2020) (Hanif, 2020). However, the use of learning media remains limited and has not been fully utilized to support more interactive learning. Observations indicate that interactions between lecturers and students are quite good, but remain one-way in some situations. Students tend to follow lecturers' instructions without engaging much in discussion or independent creative exploration. This indicates that learning is still teacher-centered, so students' creative potential has not fully developed (Tang, 2023; Murphy et al., 2021). From a constructivist perspective, learning should provide space for students to actively construct knowledge through experience and interaction. Therefore, the learning approach needs to be more student-centered to make the learning process more effective and meaningful. The use of learning media, particularly audiovisual media, in pantomime theater instruction plays a significant role in improving the effectiveness and quality of learning (Noan, 2024). Observations of learning activities show that lecturers use a variety of media, including resource books and audiovisual materials such as video tutorials. The use of learning media not only improves understanding of the material but also increases student engagement (Chisunum & Nwadiokwu, 2024). Video tutorials provide better visualization of pantomime movement techniques. The use of learning media, such as video tutorials, in pantomime theater instruction by lecturers has been shown to increase learning effectiveness (Qasemi & Zare, 2025). This also demonstrates a commitment to improving the quality of theater education through technology.

Evaluation of pantomime learning is conducted holistically, considering various aspects, such as movement technique, expression, creativity, and conceptual understanding. The evaluation system includes formative and summative assessments, conducted through direct observation of student performance in practice. The results of the study indicate that the evaluation system used is quite comprehensive, but still has several weaknesses, especially in aspects of objectivity and consistency of assessment. Performance-based assessments are often influenced by assessor subjectivity, so a more structured and standardized assessment instrument is needed (Mancar & Gülleroğlu, 2022). Furthermore, the feedback provided to students is still suboptimal. Effective feedback should not only be evaluative but also provide clear directions for improvement. The lack of constructive feedback can hinder student skill development. This evaluation process encompasses not only the technical aspects of pantomime theater but also the students' understanding of the material. According to the lecturer, the evaluation is conducted through assessments of various aspects, including concept, technique and movement, expression, and overall performance (costumes and makeup, props, and music). The following is a picture of the stages of pantomime learning activities using video.

Several supporting factors identified in this study include campus facilities, lecturer competence, and the availability of practical activities that support learning. Facilities such as practice rooms and supporting equipment contribute positively to the learning process. Lecturers' competence in pantomime is also a



Figure 2. Students' pantomime activities

crucial factor in successful learning. Lecturers not only act as instructors but also as facilitators, guiding students in developing skills and creativity (Sharoff, 2019; Petr et al., 2018). Furthermore, hands-on practical activities provide authentic learning experiences for students. This experience is crucial to learning in the performing arts because it allows students to apply the knowledge they have acquired. On the other hand, several inhibiting factors affect the effectiveness of pantomime learning. One of the main factors is low student motivation. Low motivation can be caused by a lack of understanding of the importance of pantomime courses and a lack of appreciation for the performing arts (Amin et al., 2021; Żywicznyński et al., 2021; Sibierska et al., 2022). Another limiting factor is limited practice time. A busy lecture schedule prevents students from having sufficient time to practice optimally. This results in a low level of mastery of pantomime techniques. Furthermore, limited facilities and a lack of variety in learning methods also hinder the learning process. This

condition indicates that improvement efforts are needed across various aspects to enhance the quality of learning. The following are the differences in methods in learning pantomime.

Table 1 presents a comparison of pantomime theater learning methods based on the modern approach, the Étienne Decroux method, and the Marcel Marceau method. The comparison is based on several key aspects: learning approach, repertoire, technique or gesture, expression, and student involvement. In terms of learning approach, the modern method gives students the freedom to create and develop ideas independently. Meanwhile, the Étienne Decroux method places greater emphasis on gesture as the primary means of conveying meaning. In contrast to Decroux, Marcel Marceau's method focuses on facial and bodily expressions to convey messages and emotions. In terms of repertoire, the modern method integrates various elements such as contextual, music, and project-based learning. The Decroux method uses movement and space as the basis for story formation. Meanwhile, the Marceau method develops a storyline through

Table 1. Pantomime theater learning methods using modern methods, Etienne and Marcel

Aspects of Pantomime Learning	Modern Methods	Étienne Decroux Method	Marcel Marceau Method
Approach	Free to create	Focus on Gesture	Focus on Expression
Repertoire	Many aspects, such as contextual, musical, project-based, etc.	Based on movement and the concept of space to create a story	Using expressions as the basis of the storyline, such as sad, happy, and others
Technique or Gesture	Not focusing on gestures	Connecting mind and body more deeply	Not focusing on gestures
Mimic or Expression	Not focused	Freedom of expression	Conveying complex emotions
Student involvement	Membuat pembelajaran interaktif	Seems monotonous	Trying to make learning more interesting

various emotional expressions, such as sadness, happiness, and other feelings. In terms of technique or gesture, the Decroux method pays greater attention to the relationship between mind and body through structured movement. In contrast, the modern method and Marceau do not make gesture the main focus. In terms of expression, the Decroux method allows for greater freedom, while the Marceau method emphasizes the ability to convey complex emotions. In terms of student engagement, modern methods are considered capable of creating more interactive learning. Meanwhile, the Decroux method tends to be monotonous, whereas the Marceau method seeks to enhance learning appeal through more varied and communicative expressions. Thus, each method has distinct characteristics and advantages according to the learning objectives it seeks to achieve.

Based on the research results, it can be concluded that pantomime learning has been progressing well but still requires further development. One aspect that needs attention is the integration of theory and practice in learning. Balanced learning between these two aspects will result in more comprehensive competencies. Furthermore, innovation in learning methods is needed to increase student engagement. A student-centered learning approach can be an effective way to increase student creativity and independence in learning. In terms of evaluation, the development of more objective and standardized assessment instruments is needed. This is important to ensure that the assessments conducted truly reflect students' abilities. Overall, this study shows that pantomime learning applications have great potential to improve student competency, but require continuous development to achieve optimal results.

**Literacy Strengthening:** Providing a program to strengthen theoretical literacy, particularly on materials considered complex, such as Technique and Expression. This can be done through special sessions, tutorials, or additional learning resources. **Structured Feedback:** Providing structured and constructive feedback to students is a crucial aspect of the learning process. This feedback is not only important from the lecturer as the course instructor but also from fellow students. The combination of feedback from various sources can help students understand which areas need improvement and how to do so. This way, students have the opportunity to learn from various perspectives and develop more comprehensively. **Personal Counseling:** Personal counseling sessions are important, especially for students new to pantomime

theater. This way, the lecturer will better understand each student's needs and difficulties. **Holistic Approach:** Strengthening a holistic approach to teaching includes not only the development of technical aspects, but also the development of overall character. This aligns with the Department of Performing Arts' vision of producing competent and high-quality graduates in the arts. Proper use of practice spaces and the maintenance and improvement of facilities and learning resources for mime theater on campus are crucial. Optimal practice spaces, equipped with adequate audio-visual equipment, will create a more efficient and comfortable learning environment for students.

## ■ CONCLUSION

Based on the research results and discussion, it can be concluded that the implementation of pantomime learning in the Theater course at the Dance and Drama Study Program at Universitas Negeri Padang, Indonesia has been carried out systematically through syllabus-based planning and Semester Learning Plans. The learning process integrates a practical approach with modern methods, oriented toward mastering movement techniques, body control, and non-verbal expression, the primary characteristics of pantomime. Learning proceeds through introductory, core, and closing stages, with practical activities that provide students with direct, contextual learning experiences. The research findings indicate that pantomime learning strengthens students' competencies, particularly in motor skills, artistic expression, creativity, and nonverbal communication. Students can develop body sensitivity and expression as media for artistic communication, which are essential competencies in the performing arts. Furthermore, practice-based learning also provides students with space to explore ideas and develop character independently. However, the effectiveness of learning still faces various structural and pedagogical obstacles. Limited practice time due to a tight curriculum, low motivation among some students, and the suboptimal integration of theory and practice are key factors hindering the achievement of maximum competency. Furthermore, the use of learning media and a variety of methods remains limited, thereby not fully supporting innovative and interactive learning. The implemented evaluation system encompasses aspects of technique, expression, creativity, and conceptual understanding in a holistic manner. However, assessments still tend to be subjective and do not fully utilize standardized instruments. This indicates the need to develop

a more objective, measurable, and clear performance indicator-based evaluation system to ensure more accurate and academically accountable assessment results.

Overall, the implementation of pantomime learning has strategic potential to comprehensively improve student competency, particularly in developing non-verbal skills and artistic creativity. However, to achieve optimal learning quality, strengthening learning design, implementation strategies, and system support that is more adaptive to student needs is necessary. Based on these findings, it is recommended that lecturers adopt a more student-centered approach to learning by providing space for creative exploration, reflective discussion, and project-based learning. Innovation in the use of technology-based learning media, such as interactive video, digital platforms, or blended learning, also needs to be optimized to increase student engagement and motivation. Institutions need to improve learning facilities and support, particularly representative practice spaces and access to adequate learning media. Furthermore, curriculum management needs to balance academic workload with practical needs, ensuring students have sufficient time to develop their skills effectively. Future researchers are encouraged to conduct quantitative or mixed-methods research to more objectively and measurably test the effectiveness of pantomime learning. Further research could also focus on developing innovative, technology-based learning models and other creative approaches that meet the demands of 21st-century education.

#### DECLARATION OF GENERATIVE AI USAGE IN THE WRITING PROCESS

While writing this article, the author used ChatGPT in several sections to improve the sentences and make them easier for readers to understand.

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