

THE APPLICATION OF HUMANISTIC THEORY IN DRAMA PERFORMANCE FOR GRADE 10 ART STUDENTS IN CHINA

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Abstract

The researcher would like to propose the use of Humanistic Theory as a teaching method to improve students' drama performance achievement. The group consisted of 20 Chinese students studying in grade 10 in Yunnan Province, China. The data were collected through the use of four lesson plans, pretest and posttest and questionnaire, and analysed using descriptive statistical analysis and paired sample t-test. The data collection lasted for four weeks and the teaching experiment was conducted at a high school in Yunnan Province.

The results of the pretest and posttest showed that the students in the sample group improved their drama performance achievement, with a mean difference of 4.55 points between the pretest score (\bar{x} =74.75, SD=3.87) and the ; posttest score (\bar{x} =79.3, SD=3.72). The data collected from the questionnaire indicated that all items in the questionnaire were rated highly. The majority of the students in the sample group expressed positive satisfaction with the application of the Humanistic Theory to drama performance learning. This study demonstrated that the use of the Humanistic Theory provided an alternative and effective way of learning drama performance.

(Total 95 pages)

Keywords: Humanistic Theory, Drama Performance, Learning Achievement, Students' Satisfaction, Grade 10 Students

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CHAPTER 1

INTRODUCTION

This chapter explains the background and rationale of the study; research objectives; research questions; research hypothesis; scope of the study; conceptual framework of the study; operational definitions; expected outcomes of the study, and limitations of the study.

1.1 Background and Rationale of the Study

The closest word to "Performance" found in "CIHAI" is "Performing art", which is interpreted as an artistic term. An art that must be performed. Such as drama, film, dance, opera, acrobatics, etc. The art of creating character images by actors in drama and film refers to the creation of character images by actors under the guidance of directors, using language, including lyrics and dance movements, in accordance with the prescribed situations and thoughts and feelings of the characters, reflect the content and theme of the play. (Xia, 2009) Drama performance is a kind of comprehensive art which takes people as its object and uses "Action" as its means of expression. (Liang, 2002) according to different classification standards, drama can be divided into different categories, according to the size of the volume of drama literature can be divided into multi-act drama, one-act drama and sketch; According to the form of expression can be divided into drama, opera, dance drama, opera, etc. According to the nature and effect of dramatic conflict, it can be divided into tragedy, comedy and drama. The concept of drama discussed in this paper is taken drama as an example. Drama performance and film and television performance belong to the same category of Performing Arts, with the same basic law, but the way of display is slightly different. (Liang, 2002) In terms of the inner and outer techniques of character creation, the characterization of characters' inner and outer characters, and the understanding, understanding and analysis of tasks, dramatic performance does not violate

the principles and requirements of film and television performance. (Zhang, Qi) the main methods and means of character creation in drama and film are the same. The main difference is the sense of camera and stage. (Li, 2006) Because the drama and the film and television about the performance part of the theoretical basis of the same, therefore this article about the theoretical basis, the historical development and so on all take the drama as the example the drama performance carries on the combing elaboration.

In China, most professional art colleges use the "Ninth Five-Year Plan" national key textbook for higher art education, the drama volume of the major department of Chinese art education, and the "Basics of Drama Performance" textbook of the Department of Performance of the Central Academy of Drama. It is mentioned in the preface: "For many years, in the process of teaching exploration, the educators of drama and film performance art in our country have used dialectical materialism and historical materialism as the guiding ideology, combined with their own teaching practice, learned and applied Stanislav. The Slavsky system studies and summarizes the practical experience of Chinese performing artists, draws lessons from the principles of traditional Chinese opera performing arts education, and gradually forms teaching principles, teaching content, teaching procedures and teaching methods with Chinese characteristics in the teaching of drama performance courses" (Liang & Li, 2002). Through research, the teaching theory we use today can be defined as a teaching theory that combines Stanislavsky's drama performance element training method with Jiao Juyin's "mind image" theory performance creation method.

Chinese drama performance teaching is mainly based on performance training on the stage. After decades of performance teaching practice, a three-stage teaching program has gradually formed. The first stage: learning the basic skills of stage action; the second stage: Master the character traits of the characters and the skills to embody various script styles and genres; the third stage: Create a complete stage character image.

The teaching methods in China are relatively simple. Drama performance is an art discipline in itself, which requires its own unique subject understanding and knowledge development. However, under the large class teaching, it limits individualized training and

hinders students' independent thinking ability. In such a big environment, if a school completely converges, it would put students at an absolute disadvantage in social competition. Therefore, in teaching, we should pay attention to the growth of students, and pay attention to the school-based curriculum, the excavation of superior courses and the construction is positive.

Compared with the first stage of the three-stage teaching procedure of Chinese drama performance teaching: learning the basic skills of stage action. The teaching at this stage is basic teaching, because students have just started to get in touch with performing arts, and they are equivalent to a "blank paper" in terms of performance skills. The teacher would show what he draws. Many performance teachers use the method of combining theory with personal demonstration to train students, For the teacher's demonstration teaching, the students are basically imitating. Since the teaching plan and purpose are the same, inexperienced teachers train the basic skills of students with different qualities in exactly the same way, so we often see Different actors in the same class are doing the same performance, and the most important thing for an actor is to conform to his own quality and unique creative personality. The socalled "there are a hundred Hamlets in a hundred people" is this concept. During the teaching process, both teaching and learning must be clear that demonstration teaching of performances cannot be turned into stylized skill training. It is more important to inspire and guide students. าลัยรังสิต Rangsi

The concept of Humanistic Theory education gives enlightenment to the concept of drama performance teaching: the fundamental goal of classroom teaching is to promote the all-round development of students, and students would eventually become people who are emotionally and cognitively integrated. Classroom teaching is guided by the needs of students, especially art students are not so interested in rigid knowledge theories, so as a teacher in the teaching process, we should try our best to avoid boring teaching methods; we should pay attention to the development of students' personality. Following the non-guiding principles of humanistic theory, the teacher is to facilitate student learning and develop students' unlimited potential. A new type of teacher-student relationship. The teacher-student relationship is no longer a simple relationship between teaching and

learning. Researcher prefer to understand it as a "cooperative and win-win" relationship from an economic point of view; it can also be understood as a partnership relationship. Such a relationship fully reflects the Humanistic Theory educational theory that emphasizes that the teaching process is the interaction of two complete spiritual worlds. Researcher would divide the theater drama performance classroom model into three sections:

Firstly, set the situation and combine with life. In this teaching section, Researcher would emphasize the relationship between life and the stage, analyze the drama-related content in life, and let students live on the stage. As mentioned above, the drama performance teaching methods in China are now the "experiential school" of the Stanislavsky system, that is, to experience life, experience emotions, and experience characters.

In drama performances, we often say that we experience characters in a prescribed situation. What is a prescribed situation? The prescribed situation was proposed by Stanislavsky, who explained it in "The Actor's Self-cultivation": The prescribed situation is divided into two aspects: external and internal. The external situation is the facts and events of the script, that is, the plot and style of the script, and the external situation of human spiritual life in the play. The internal situation refers to the internal situation of human spiritual life, including human life goals, intentions, desires, qualifications, thoughts, emotions, emotional characteristics, motivations, and attitudes towards things, etc. It includes all aspects of the psychological state of the character's spiritual life. The internal stipulation situation is a summary of all subjective conditions on which actors create, and it is also the basis for displaying various internal factors of character. There is often a direct and intrinsic connection between the external situation and the internal situation, and it is impossible to separate them.

Here, Researcher use the "observation of life exercise" from the basic training of drama performance as an example to illustrate. If a student chooses to play an elderly scavenger, according to the requirements of the "method acting" approach, the

most important thing when observing the character is not to focus on their physical features, but to pay primary attention to the context of their life. When performing the role, the student should not simply imitate the external characteristics and physical movements of the scavenger, but should imagine and believe that the context of the scavenger's life is happening to themselves, such as in a dilapidated warehouse, under an overpass, in a bustling market, or in a corner of the community... In similar environments, the actor should believe that they are unkempt, poorly clothed, and physically disabled... However, in the process of performance creation, the actor's subconscious identity is always themselves, only the context of their life has changed.

Secondly, "Free" learning classroom. Rogers emphasizes the importance of free learning, and after modifying this viewpoint, Researcher apply it to my teaching: students can independently learn and ask questions both in and out of class. In class, researcher divide a class of students into 4-5 groups and assign them impromptu performance topics, allowing them to independently rehearse and complete the performance. Researcher would not limit the content in any way, but rather focus on the completeness of the results presented by the students after team discussion.

Thirdly, emotional interactive learning. The basic concept of teaching is people oriented. The premise of imparting knowledge is to teach people to be human. The Humanistic Theory requires teachers to maintain sincerity, trust and understanding to students. This is also very important in the teaching of drama performance. Humanistic Theory psychologists believe that the purpose of education is to promote individual self-realization, and the inspiration of imagination and creativity is one of the focuses of Humanistic Theory teaching. Rogers once divided creativity into destructive and constructive creativity, and the prerequisite for cultivating constructive creativity is to establish a sense of inner security and inner freedom. This is exactly what is needed in the teaching of drama performance. "Actors are fragile," Chen Kaige said. It is very important to cultivate trust between students and teachers. It is what every actor needs to do to "expose" himself frankly in front of the public.

1.2 Research Objectives

- 1.2.1 To compare grade 10 art students' achievement in drama performance before and after applying Humanistic Theory.
- 1.2.2 To investigate grade 10 art students' attitude towards the application of Humanistic Theory in drama performance.

1.3 Research Questions

- 1.3.1 Would grade 10 art students' achievement in drama performance improve after using Humanistic Theory?
- 1.3.2 What kind of attitude would those grade 10 students have towards the application of Humanistic Theory in drama performance?

1.4 Research Hypotheses

- 1.4.1 Grade 10 art students would improve their achievement in drama after applying Humanistic Theory in drama performance class.
- 1.4.2 Grade 10 art students would have a positive attitude after applying Humanistic Theory in drama performance class.

ยรังสิต Rangsi

1.5 Scope of the Study

This research was conducted within the specific context described in this paper; therefore, generalization of results must be done with caution, especially across different levels of education and use of different research tools.

Firstly, the background of this study was at a high school in Yunnan Province. Additionally, data were be collected from grade 10 art students at that particular school through questionnaires and test scores.

Secondly, in Yunnan Province, teachers had standard teaching reference books for performing teaching activities. However, they were free to design and implement

their own teaching methods and activities according to the needs and interests of their students. Therefore, through this study, the researcher would like to propose the use of Humanistic Theory as a teaching method to improve students' drama performance achievement.

1.5.1 Location of the Study



Figure 1.1 Location of the Research School Baidubaike, 1938

This research was conducted at a senior school in Yunnan Province, China. The school is located at No. 484, Dongfeng West Road, Kunming City, Yunnan Province. There are nearly 4,700 students in 83 classes (including 62 classes in junior high school and 21 classes in high school). Figure 1.1 shows the location of the study school.

1.5.2 Participant

The participant for this study consisted of 20 students from an art class at a high school in Yunnan Province, China. They ages were varying from 16 to 17, and ten of them were female, and other ten were male.

1.5.3 Content of the Study

For the study, the researcher designed four lesson plans, each 90-180 minutes. The theme of each lesson was based on the higher art education "Ninth Five-Year" national key textbook "Fundamentals of Stage Acting" (Liang, Li, 2002).

Table 1.1 Content of the Study

Lesson Plan	Topics	Humanistic Theory			
Test	Pretest	Impromptu Performance			
Lesson Plan 1	Actor's Emotional Inspiration	Emotional Interactive Learning (Experience Sharing, Play Based on Experience)			
Lesson Plan 2	Relaxation and Control	Set Scenarios and Combine Life (Game:"I'm a Puppet","Walking in the Forest")			
Lesson Plan 3	Observation and Simulation	Set Scenarios and Combine Life (Animal imitation, Play Based on Observed Characters)			
Lesson Plan 4	Initial Formation of Characters	"Free" Class (Exercise: Impromptu Performance)			
Test Posttest	Posttest	Impromptu Performance			

1.5.4 Time Frame

The study was conducted on the month of May, 2023. It lasted for 4 weeks (one lesson/two sessions in a week). The research procedures followed the timeline shown below.

Table 1.2 Time line of the Study

Activities	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
Literature									
Review									
Research									
Proposal									
Data									
Collection									
Report									
Writing									
Final									
Defense									

1.6 Conceptual Framework of the Study

In this study, there were variables; independent variable and dependent variable. The independent variable was the Humanistic Theory, the dependent variables were the students' achievement in drama performance and students attitude. The illustration of the conceptual framework of the study is shown below:

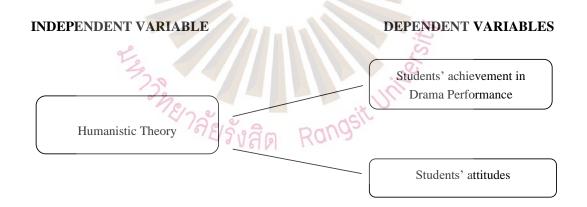


Figure 1.2 Conceptual Framework of the Study

1.7 Limitations of the Study

1.7.1 The study was limited to grade 10 students in one of Experimental Middle School Attached To Yunnan Normal University, China. Therefore, it may be unreliable to generalize the results to students at other levels or contexts.

1.7.2 With the short duration of the study, students would not have enough opportunities and time to practice skills to improve their drama performance achievement.

1.8 Terminologies

Humanistic Theory refers to the teaching method that Humanistic Theory would be applied in the drama performance teaching of this study. There are specific techniques as follows:

- 1) Set the situation and combine with life. Through guided learning and student independent learning, let students learn how to integrate life with drama performance courses.
- 2) "Free" learning classroom. Give students more space for development, and exercise their imagination and creativity. Learn communication relationship in team study and lay the foundation for future social life.
- 3) Emotional interactive learning. Let students start from themselves and treat teachers and classmates with sincerity and trust.

Students' Achievement in Drama Performance refers to the researcher would evaluate the students' drama performance achievement in the following aspects:

- 1) Whether there is laughter or distraction during the performance.
- 2) Orchestrate the integrity of the story.
- 3) Character creation: character, rich expression, vivid language.
- 4) Whether the cooperation among team members is harmonious. All of these are assessed by pretest, posttest and grading criteria.

Students' Attitudes refers to the students' attitude which can be obtained after applying Humanistic Theory in learning drama performance. This includes students' Interest and Motivation, Engagement, and Efficacy of Humanistic Theory. This was measured through questionnaire.

Grade 10 students refer to the grade 10 students in the Experimental High School of Yunnan Normal University, China. This study would use students from a class of 20 students in the grade 10 art class as participants for the research.

1.9 Significance Outcomes' of the Study

- 1.9.1 The use of Humanistic Theory would help enhance the drama performance achievement of grade 10 students in Yunnan Province.
- 1.9.2 The study would show students' attitude of students with drama performance achievement through the applied in Humanistic Theory.



CHAPTER 2

LITERATURE REVIEW

This chapter introduces the development process of drama in China from three aspects: China's education policy, the implementation of drama in China's higher education and secondary education, and explains the operation of drama performance under the application of Humanism Theory. The chapter also discusses basic practice and the importance of improvisation in theater performance. Based on this, it is summarized how drama performance is taught in high school art classes.

2.1 Drama Performance Education in China

2.1.1 The Development of Chinese Drama Performance Education

Drama education before the founding of new China. In the early 19th century, when drama had just entered China, it faced difficulties such as the popularization of drama education and how to carry out teaching. The only teaching model of traditional Chinese opera that can be used for reference has the characteristics of a troupe from master to apprentice. It is very different from the regular school education model, and there are few models that can be used as a reference for modern drama teaching. At that time, drama schools in China, including the National Drama School, were in their infancy in terms of drama teaching mode, teaching material construction and curriculum setting, and had not yet formed a certain drama concept and a theory-based teaching system. (Liu, 2010) Pays more attention to stage practice, replaces learning with acting, and combines acting with learning. Most of the school-running levels are secondary professional schools, and frequent drama activities have won extensive support from progressive cultural and artistic people, and have won high social popularity. At that time, the school-running scale was relatively small, the school-

running concept was relatively simple, and the teaching method was not guided by systematic theories, and it was closer to the school-running style of workshops or private schools in a certain period of time. However, in a certain period of time, its school-running effect was relatively obvious, which was inseparable from the curiosity of Chinese people at that time, such a new thing as dialogue drama, but it also showed that the needs of the times prompted the rapid growth of drama art and drama art talent training institutions.

After the establishment of the People's Republic of China, the scale and level of drama schools have rapidly developed and improved, from secondary vocational schools, to colleges and universities, to undergraduate programs, achieving a qualitative leap. One of the biggest changes in the field of drama is that the art of drama, which has long been between amateur and professional, finally has a professional identity. Professional drama troupes have been established in major cities throughout the country, with theaters specializing in drama performances. The establishment of civilian theater troupes, which were originally affiliated with the military, objectively helped young, culturally innovative drama become a major genre, laying the foundation for the development of drama education (Tang, 2006).

At present, drama colleges and universities continue to maintain the teaching characteristic of emphasizing the cultivation of practical artistic talents. In terms of traditional drama majors, mentor ship-based small-class teaching is the basic form of professional main courses, and drama performance activities are still one of the main forms of evaluating teaching achievements. Almost all creation in teaching is carried out under the direct guidance of teachers, and students' space for displaying creativity and ideas is relatively limited, and their self-expression in learning and practice is restricted to a certain extent. This method is convenient for management, and the teacher's teaching intentions are relatively easy to implement, which can provide some help for individual students who lack initiative. However, it creates obstacles to stimulating students' initiative, creativity, and artistic personality development.

2.1.2 The Influence of Drama Performance Educational Function on China's Educational System

The famous educator Mr. Zhang Boling (1876) boldly introduced drama activities into the education field of ordinary schools, thus playing an irreplaceable role in cultivating students' spirit of unity and cooperation and ability to behave in the world. His drama education thought and practice were even ahead of advanced countries such as the United Kingdom, leaving a glorious page in the annals of education in China, and also provide us with useful inspiration and reference for our educational activities today. We must also know that this kind of exploration is far from being as tedious and detailed as today's drama education. It is just an attempt to play on campus, and it is only a part of the larger concept of drama education (Shu, 1981). These drama education concepts form the personality education and spiritual education of students, not the talent education we understand now, but a good exploration of the educational function and role of drama:

First, the process of drama creation improves students' life perception, analysis ability, and understanding ability. Zhang Boling (1876) believes that in order to play a role well and get the audience's approval, one must carefully figure out the character's psychology and personality off stage. "The characters in the play are very clumsy. Workers can sit in meditation before going on stage, figure out perfection, and have a well-thought-out plan when they go on stage, so their speech and posture are vivid and popular; otherwise, how can they be pertinent if they act hastily on the spot? How can they win? What?" He deeply agrees with Shakespeare's concept of "the world is a stage", he believes that drama is a microcosm of life, so the rehearsal and performance process of drama can allow students to gain a lot of life insights, which is a good understanding of society. Inspiration for life. "The world is the big one on the stage. The gentlemen, the villains, the foolish and the heroes are the characters in the play. If you want to be the best and the best, you must be prepared." Those who are engaged in theatrical performance. In fact, people would realize that they are also a role on the social stage, and if they want to get more recognition and appreciation, they must make serious preparations in advance (Cui, 1997).

Second, drama activities enrich students' life experience and increase their social experience. Drama is a highly reappearance of the vicissitudes of life and typical life, carefully imitated, which contains many different life knowledge and different social experiences, just as Nankai student Zeng Zhongyi said: "The purpose of the music must be transcendent and noble, and its principles must be in line with the society. The editors can imitate the customs and engrave the human feelings." (Xia, 1984) In response to the changing trend of the times, the art form of drama is even more. Discuss the social significance of themes and content more, so students in drama, in the process of understanding the role and meaning of drama characters in life, would make themselves and the audience truly aware that many different people are experiencing their growth and development, provided a valuable reference for myself. Each of us is a role on the social stage, and playing a role in a drama is an experience of a different kind of life. It helps us understand society more accurately, understand life, and play a role in social practice. Gain a sense of accomplishment and inspire greater creativity by enhancing faith and belief.

Thirdly, the process of drama creation is a great reflection of students' team spirit and cooperation and communication skills. "The deepest disease in China is not the incapacity of individuals, but the lack of cooperation spirit among individuals" (Wang, 1984). The character and ability that Zhang Boling (1876) wants to cultivate through education are also the prerequisites for the country's prosperity. In roleplaying, students can not only experience the emotional characteristics of the characters, but also learn to communicate with others, respect and listen to each other during the whole process of creation. The process of drama performance not only cultivates acting skills, but also develops communication skills between oneself and others, society, and the environment, laying a solid foundation for better integration into and transformation of society in the future. In today's China, the simple teaching of knowledge and skills in student education is out of step with the development of the times. Only by paying more attention to the cultivation of talents who can adapt to the society and build the country is the direction of the development of education. Drama can not only provide students with the possibility of education, but also comprehensively improve the overall quality of students in terms of personality quality, public awareness, cooperation ability, and teamwork spirit. In the future, he would serve the society better. This should also be the school-running philosophy and educational goal of our art school drama performance major.

2.1.3 Higher Drama Education in China

Currently, there are only two universities in China specializing in drama education, namely the Central Academy of Drama and the Shanghai Theatre Academy, and there is also a college of Chinese opera, namely the National Academy of Chinese Theatre Arts. In recent years, the pattern of drama education in China has undergone certain changes, and more and more comprehensive universities have established related majors outside of the three professional colleges. However, the downturn in the performance market has led to a gradual reduction in professional theater troupes, and professional positions have even been abolished. Therefore, fewer and fewer drama graduates can enter professional theater troupes, and more and more students choose other careers after graduation. Some graduates go to printing media such as newspapers and publishing houses, and some become freelancers, but there are few who specialize in drama (Sun, 2004). This is also a common problem faced by various colleges and universities that offer drama majors. On the one hand, the curriculum that focuses on stage drama performance as a teaching goal is still the mainstay, while on the other hand, the needs of students' employment are far from the teaching goals.

From a global perspective, there are currently two main models of higher education in drama, namely the vocational training education model that focuses on training performers and the liberal education model that focuses on cultivating comprehensive abilities. The curriculum of vocational training education model mainly consists of courses in drama performance arts. Liberal education does not only refer to drama performance arts education, but also includes basic knowledge of science, history, literature, philosophy, and so on. The human performance theory created by Schechner has had a great impact and there are many courses in this area in American universities, some of which belong to the category of drama performance,

while many others belong to literature, philosophy, human sciences, social sciences, political sciences, management sciences, and so on (Sun, 2004). In this sense, his theory has promoted the orderly and scientific development of drama education, enriched the connotation of drama education, and ensured the momentum of sustainable development of higher drama education.

Schechner's views have a very important enlightening effect on higher drama education in China. Drama education colleges across the country can continue to study how to cultivate high-level drama art talents, study the value and charm of drama art, and provide more possibilities for artistic aesthetics. More comprehensive universities should focus on expanding the possibility of the liberal education model in drama education, rather than simply copying the educational model of drama colleges. They should play to their own advantages and use drama education as a supplement to better serve the development of their own specialties and the improvement of students' comprehensive qualities.

2.1.4 Drama Performance in High School Art Classes

As a teacher of a high school art class, it is important to first understand the characteristics of students in art schools. First, their ability to understand and recognize has reached a certain level, and their intellectual development has also reached a mature stage. Second, they have a clear self-awareness, but may be prone to bias and one-sidedness. Third, they value interpersonal communication, but their interpersonal skills may not be fully mature. Fourth, they have a sense of social responsibility and social participation awareness. Fifth, their emotions fluctuate noticeably and they may lack control over them. Sixth, they have active thinking, strong self-esteem, and vanity. Therefore, teaching should emphasize targeting and effectiveness, and I have summarized some exploratory teaching methods below:

First, the teaching plan should be tailored to each student. In teaching, the teaching outline is usually fixed, and the teaching plan is correspondingly followed step by step. However, in drama performance teaching in art classes, there should be

exceptions. After completing the basic part of the teaching following the basic teaching outline, a distinctive class teaching plan should be developed based on the characteristics of the students, and the training objectives and directions should be further clarified. Performance teaching is a teaching that studies the psychological activities of people, and it should emphasize the human-oriented characteristics. For high school students, whether it is employment or further education, they need to pay more attention to and value this, and this approach also avoids going astray in teaching.

Second, organize classroom teaching, and let the teacher merge with the environment. Drama performance teaching has strong subjectivity, which is closely related to the teacher's quality and teaching level. The emotional color changes of teachers are often the easiest to be captured and imitated by students, so in teaching, teachers cannot always be in a position of high judgment. Instead, they should integrate greater enthusiasm into classroom teaching, that is, in the teaching process, whether it is watching students practice or commenting and explaining, they should be more involved and emotional than the students' performance. This is not only beneficial to observing the details of students' performances but also serves as a role model for students to respect art.

Third, give each child an opportunity to develop in their strongest area. After leaving the school, whether they engage in the drama profession or other professions, they would be able to have a more accurate understanding of themselves, which is a greater advantage in social survival awareness compared to regular high school students. Compared with drama education in the higher art education system, drama education in the secondary art education system lacks more theory and academic atmosphere. It is more focused on the subjectivity of students and actively develops targeted teaching, emphasizing both skill training and improvement, as well as providing more guidance and help to students outside the professional field.

2.2 Humanistic Theory

2.2.1 Theoretical Overview

Humanistic learning theory is a belief system founded on humanistic psychology that has had a profound and lasting impact on educational theory and practice worldwide. Originating in the United States in the 1950s and 1960s with figures such as Maslow and Rogers, humanistic psychology emerged as a "third force" in psychology between the behaviorist and psychoanalytic schools of thought. Humanistic scholars gradually expanded their theoretical viewpoints to the field of education and teaching. Following World War II, the widespread use of technological research methods, such as computer technology, microelectronics, communication technology, and statistical technology, had an important impact on psychology research activities. Behaviorists widely used new equipment and techniques to quantitatively process and analyze research objects and data. This over-quantification of research ignored the socialization characteristics of individuals and treated them as machines, clearly showing its limitations.

The concept of "self-actualization" is a hallmark of humanistic psychology that distinguishes it from other schools of thought. Humanistic psychologists emphasize the positive value of the individual, believing that each person has the desire and demand to achieve self-actualization through learning. Therefore, the theoretical propositions of humanistic psychology are bold innovations built on the foundation of behaviorism and psychoanalytic psychology, with greater contemporary significance.

The basic viewpoint of the "whole person" in humanistic psychology is built on a positive affirmation of human nature. Humanistic psychology first takes a positive attitude towards human nature, believing that goodness is inherent in human nature, and everyone has the motivation and potential for continuous growth and advancement. In pursuit of self-perfection, people inevitably face gaps with reality. This pursuit and the contradiction with reality actually promote the continuous development of human nature, making it inherently inclined towards self-

actualization. Maslow stated that "there is a trend or need in human beings to grow in a certain direction, which can generally be summarized as self-actualization or psychological health."

2.2.2 The main ideas of Humanistic Theory learning theory

The Humanistic Theory educational thought represented by Rogers and Marlowe has developed to this day and has formed a relatively systematic theoretical system. Its main viewpoints are: Humanistic Theory learning concept, humanistic curriculum concept, humanistic teaching concept, humanistic evaluation, etc. Through the induction and summary of these viewpoints, it can finally be summarized as a question, that is, "on the basis of being student-centered, how can teachers guide students to carry out meaningful learning." For the convenience of this research, the above viewpoints are now elaborate one by one.

2.2.2.1 Teacher-student view: student-centered

The core of the humanistic education philosophy is to place the student at the center and emphasize that every complete individual has a desire for knowledge. The task of education is to maintain and continuously stimulate the student's desire for knowledge, curiosity, and exploratory spirit. Therefore, in humanistic education, teaching should be student-centered, emphasizing individual differences and personality traits, giving students the space for free development, and promoting their comprehensive development. The role of the teacher has also changed, no longer just a traditional "imparter of knowledge", but a facilitator and organizer of student learning.

In this educational philosophy, drama performance, as a subject that inspires student minds and elevates their character, cannot achieve all teaching objectives through mere lectures alone. Often, students need to explore their own potential for self-improvement. Drama performance education cultivates student creativity in ways that other subjects cannot match, and encourages new perspectives and ways of thinking. Therefore, the teacher-student relationship in humanistic

education aims to give students the right to learn, which poses higher demands for building a new type of teacher-student relationship and a more suitable learning atmosphere. Carl Rogers once said in a speech at Harvard University, "I am no longer interested in being a teacher, because whatever can be taught often cannot have a profound and meaningful impact on students' behavior." (Rogers, 1969)

2.2.2.2 Teaching Perspectives: Meaningful Learning in a Non-Directive Instructional Model

Rogers (1969) divides learning into two categories: meaningful learning and meaningless learning. Meaningless learning lacks personal emotional involvement and is a simple cognitive activity. Traditional education overemphasizes knowledge systems and external factors' impact on students' learning activities, ignoring students' internal motivation and emotional involvement and tending towards meaningless learning. Currently, the new curriculum divides teaching objectives into three categories: knowledge and skills, processes and methods, and emotional attitudes and values. However, in actual teaching, whether in schools or by teachers, there is generally more focus on achieving knowledge and skill objectives, while process and emotional objectives are often ignored, which is related to the teacher's understanding of these objectives. This emotionless learning is only a cold process of information processing and reception, which easily leads to a rigid and stagnant situation in teaching and does not help improve learning efficiency. Rogers sarcastically believed that this type of learning is not related to a complete person and is a learning that is disconnected from the individual's inner self and occurs in "learning above the neck."

Meaningful learning emphasizes the unity and integration of cognition and emotion, combining logic and intuition, reason and emotion, concepts and experience, and ideas and meanings. To this end, Rogers(1969) specifically explains the four characteristics of meaningful learning: first, learning involves personal involvement, and the whole person (including both emotional and cognitive aspects) is invested in learning activities; second, learning is self-initiated, even if the driving force or stimulus comes from the outside, the feeling of discovering, acquiring,

mastering, and understanding must come from within; third, learning is permeable, that is, it would cause changes in students' behavior, attitudes, and even personalities; fourth, learning is self-evaluated by students because students know best whether their learning meets their needs, whether it helps them acquire what they want to know, and whether they have understood aspects that they were unclear about.

In contrast to meaningful learning, humanistic educators have created a non-directive teaching model in teaching. This teaching model is based on a harmonious teacher-student relationship and full trust in students. Non-directive does not mean no guidance, but emphasizes that the teacher should not impose their own opinions and judgments on students but rather create an environment that allows students to freely explore and develop their own understanding and thoughts. This model is conducive to the cultivation of students' creativity, self-confidence, and independent thinking ability.

2.2.2.3 Curriculum view

In terms of curriculum content, humanists emphasize learning through direct experiences for students. Maslow (1960) pointed out that it is necessary for students to examine reality with fresh perspectives, rather than simply replicating others' pre-existing experiences, in order to make a deep impression. Humanistic Theory proposes many unique perspectives on curriculum design. On the one hand, humanists believe that curriculum selection should balance students' cognitive and emotional development, thereby achieving their comprehensive and coordinated development. Humanistic Theory emphasizes that curriculum content selection should be relevant to students' actual lives and related to their own experiences, and that learning should be based on interest, in order to achieve an integrated learning effect and generate meaningful learning. Therefore, Humanistic Theory advocates that teaching should not focus solely on the content of the textbook, but should be flexible and adaptable. Curriculum design should also be suitable for each individual student, fully considering individual differences among students.

Humanist scholar Rogers, Wu, Guan, and Jia (2006) divided individual abilities into six areas: intellect, emotion, society, body, aesthetics, and spirituality. In order to comprehensively develop these six areas, he proposed three parallel courses, collectively known as parallel curriculum. Course one is "academic courses". It believes that it is impossible for individuals to achieve self-realization without a high level of academic knowledge and logical thinking skills, and therefore it is necessary to systematically study subject knowledge. Course one includes a certain level of academic standards. Course two is "social practice courses". These courses emphasize collective participation, focus on building interpersonal relationships, and are closely related to individuals' social lives, often involving real-world issues such as war, population, environment, and peace. Course three is "self-awareness and self-development courses". Its purpose is to awaken students' exploration of the meaning of life. In teaching, teachers not only impart knowledge but also provide useful references for students' personality development, helping students develop their personalities and worldviews and life perspectives.

2.2.2.4 Evaluation concept

The evaluative perspective of humanistic education advocates self-evaluation with students as the main focus, which is also a unique feature among many educational theories. Self-evaluation is an important aspect of self-concept, referring to the subject's judgment and evaluation of their own thoughts, desires, behaviors, and personality traits. Humanistic education emphasizes that students are the subjects of learning, and therefore, only they are the ones who understand their learning situation the best. In traditional teaching, the evaluation of students mainly comes from teachers, and this external evaluation method focuses on summary evaluations and emphasizes the quantification of students' grades. This kind of evaluation that values results over process, and grades over content is contrary to the humanistic view of human nature and can harm students' motivation and not promote healthy development of their body and mind.

Rogers pointed out: "Learning is not just to get a score. No one can measure how much I have learned. Only I know. I believe that my view of learning has changed from being centered on scores to being centered on personal needs." (Rogers, 2006) In addition, humanistic education also advocates for diversified evaluation methods, pointing out that different problems require specific treatment, and that one must learn to be flexible and adapt. This is very different from the rigid evaluation methods prevalent in current educational practices. Self-evaluation aims to encourage learners to be brave in self-awareness and self-reflection, emphasizing continuous improvement in individual development, not blindly comparing themselves with others, and emphasizing the shaping of students' personalities.

2.3 Humanistic Theory in Drama Performance

The core concept of the new curriculum reform embodies the thought of Humanistic Theory. In 2001, the "Basic Education Reform Outline" promulgated by the Ministry of Education clearly pointed out: "Teachers should respect the personality of students, pay attention to individual differences, meet the learning needs of different students, create an educational environment that can guide students to actively participate, and inspire students to participate in the learning environment." Students' enthusiasm for learning, cultivating students' attitudes and abilities to master and apply knowledge so that every student can be fully developed."

2.3.1 Chinese Quality Education and Humanistic Theory

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Quality education refers to promoting the comprehensive development of individuals, emphasizing not only on imparting knowledge, but also on cultivating students' overall qualities so that every student can develop to their fullest potential. Quality education emphasizes placing students in a central position, stimulating their autonomy and creativity, and making learning enjoyable and fulfilling. Both quality education and Humanistic Theory in education emphasize promoting human development, especially promoting active, comprehensive development, emphasizing the status of students in the teaching process, advocating for a democratic and

harmonious learning environment, and focusing on cultivating students' social experience and life skills. Quality education corrects the deviation in talent cultivation and cultivates individuals who can adapt to the constantly changing times. This is consistent with the humanistic approach to student-centeredness and emphasis on their development.

In June 1999, the Central Committee of the Communist Party of China and the State Council held the third national education work conference since the country's reform and opening up, and issued the "Decision of the Central Committee of the Communist Party of China and the State Council on Deepening Education Reform and Comprehensively Advancing Quality Education", implementing quality education, implementing the party's education policy, cultivating "new individuals with four capabilities", promoting the comprehensive development of morality, intelligence and physical health, and comprehensively promoting quality education. It is the fundamental way to improve the overall quality of the nation and promote the comprehensive development of individuals. Quality education aims to meet the needs of all students to adapt to social development, improve the overall quality of the population, break the limitations of exam-oriented education, and promote students' comprehensive development. Therefore, quality education has significant practical significance and can promote education reform and development and contribute to the prosperity and progress of the country. ายรังสิต Rangsi

Today, as quality education is advocated, people are increasingly attaching importance to cultivating students' creativity. Improving students' creativity requires joint efforts from all disciplines, and drama performance teaching, with its unique characteristics, undoubtedly becomes the most effective way to cultivate students' creativity. In drama performance teaching, we advocate for students to develop their personalities, and the roles created by different people are also vastly different. This requires us to pay attention to students' personality differences. Humanists believe that personality differences are the fundamental source of individuals' uniqueness and creativity. In drama performance learning, there is no uniform answer, and emphasis on personality differences is also a feature of the discipline. This provides a solution to

how drama performance teaching can enhance students' creativity. Therefore, in drama performance teaching, teachers should teach according to each student's characteristics and provide relevant teaching content.

2.3.2 Drama Performance and Humanistic Theory

Teaching philosophy is a concentrated expression of people's understanding of the inherent laws of teaching itself, and it also reflects people's basic attitudes and basic concepts towards educational teaching activities and student learning activities. School education includes two levels of theory and operation, and in the whole education process, teaching activities belong to the practical level, and the educators' teaching.

Academic concepts belong to the theoretical level. The height of theory determines the height of practice, as the German philosopher Karl Jaspers said; "Without scientific theory to guide practice, it is like sailing without a coincidence and a compass." (Jaspers, 1991) In school teaching, the concept is the direction and the soul. The teaching process of drama performance is different from other teaching styles. It emphasizes the practicality and participation of students, which means that students are the real masters of classroom teaching, which is not possible in other disciplines. From the actor's point of view, film and television drama actors and creators, creative materials, and finished products are all in one, which is a practical learning with strong subjective initiative in the true sense. Teaching practice has proved that it has a great effect and influence on the establishment of young students' outlook on life and world outlook. In this sense, it is a kind of vocational education, and it should become an important means of quality education, humanistic education, and aesthetic education.

Humanists regard students as complete persons, attach importance to students' lifelong development, and believe that they are born with intrinsic motivation for self-realization, and the realization of this motivation requires the correct guidance of teachers, so teachers must establish whole-person philosophy and human-oriented

awareness, not just focusing on the learning of students' knowledge and skills. The new curriculum standard also emphasizes the need to be student-centered, which must pay attention to the overall personality and individual differences of students, so that each student can be fully developed and promoted. This requires every teacher to update their own old thinking, emancipate their minds and innovate boldly, because only practitioners who are diligent in thinking can become real pioneers.

It should be based on the lifelong development of learners, not just limited to school education. Under the influence of traditional exam-oriented education, people are very concerned about the level of students' academic performance, and grades have become the only criterion for measuring the excellence of students. Under the guidance of this old idea, it is difficult for the school's education and teaching status to make a breakthrough change. In fact, if we can take a long-term view, we would find that education itself is a long-term undertaking for the well-being of people and the progress of society. Why do we let a report card kidnap us in today's teaching? Moreover, is everything good if the grades are good? Through some data, we found that this is not the case. According to the survey, it is found that the top students in the college entrance examination have obvious advantages in the stage of study and employment, and it is more common to pursue popular and high salaries in the choice of majors. At the same time, the performance of most of them in the workplace and in life is far below expectations, which brings them a lot of distress and greatly reduces their sense of happiness. It can be seen that grades cannot be equated with ability and human happiness, so in modern education and teaching, we should pay more attention to the comprehensive and long-term development of students.

Knowledge is everywhere and should not be limited to textbooks. Traditional classrooms regard textbooks as the bible for acquiring knowledge. Under the new curriculum concept, textbooks are subject content organized through a strict logical system. They are the main reference for school teaching, but not the only reference. Its original intention is to enable students to master knowledge and improve their abilities, so the task of teachers is not simply to teach "textbooks", but how to use more abundant curriculum resources to convey learning methods, subject information

and advanced concepts to students. In teaching, teachers can use teaching materials reasonably according to the situation of the school and students, try to make use of various course resources, actively develop new teaching content, reflect regional characteristics and advantages, and not only be limited to teaching materials.

In the last stage of teaching, known as the "free" class, the Researcher utilizes improvisation exercises. Improvisation is a form of creation without prior preparation. For instance, a painter swiftly creates a working situation during the act of painting, stimulated by external factors or internal impulses. In the context of drama performance teaching, improvisation exercises emerge from students' observations of life. It involves the rapid development of exercises after teachers propose ideas based on students' extensive observations, life experiences, reading materials, and watching related films and television works. This process aims to complete the reproduction of a specific chapter or fragment from life.

At this stage of learning, students exhibit high levels of engagement in thinking and performance. Firstly, students perceive everyone as equal when faced with propositions. The assessment focuses on students' life experiences and their ability to comprehend, rather than traditional recitation and memorization. Secondly, the creative process in improvisation is filled with mystery and the unknown, appealing to the curiosity that characterizes 16-17-year-old students. This curiosity ignites a greater creative impulse within them.

The concept of improvisation teaching entails the absence of a fixed script as a foundation, allowing students to create sketches or fragment prototypes based on their observations and perceptions of life. The teacher then evaluates and enhances the students' creations, offering creative ideas. To accomplish this, teachers need to draw upon a wide range of mature works as references, deviating from the conventional method of rehearsing pre-existing sketches. Students propose life phenomena that captivate their interest or concern, and teachers guide and refine their ideas accordingly. Throughout this process, teaching and learning are fully integrated, with teachers and students mutually motivating each other through opinions and guidance.

Students serve as the primary creators throughout the entire process, while teachers constantly introduce challenges to stimulate students' curiosity and drive, thus continuously improving their works. Simultaneously, teachers refine their own skills, significantly enhancing student participation and enthusiasm.

In the creative process, it is important to note that most students experience a cycle from climax to trough and then from trough to climax. Initially, students complete their assignments with unwavering confidence, believing their works to be impeccable. In such instances, teachers need to effectively utilize the power of language, neither completely negating their efforts nor excessively praising them. Instead, teachers should identify key areas for improvement and provide rectification suggestions based on universal laws and principles in life. Some children embrace the challenge and persist in studying and rehearsing. However, if the pressure continues to mount, some children may become disheartened and temporarily lose their sense of direction.

Throughout the creative process, the teacher's role is crucial in maintaining a balance and providing appropriate support. Teachers should monitor the progress of each student and offer guidance accordingly, while being attuned to the emotional well-being of the students. By creating a supportive and encouraging environment, teachers can help students navigate through the ups and downs of the creative journey. This approach ensures that students not only develop their creative skills but also cultivate resilience and the ability to overcome challenges. Ultimately, the aim is to foster a positive and enriching learning experience where students can thrive and grow.

Teachers must learn to prompt and guide and give some creative inspiration and methods to let students taste sweetness builds confidence and courage; after rehearsal and exploration, the student's homework must be affirmed and encouraged by the teacher. After further polishing, he has gained a sense of creative accomplishment and more self-confidence. To put it simply, there is no script in classroom teaching, but teachers have scripts in their psychology. This requires

teachers to refer to a large number of related works. The teaching and teaching methods of drama performance and film and television performance in art education have not been well explained.

2.4 Attitude in Drama Performance Learning

Scholar Zheng (2012) learning motivation is an internal activation mechanism that can stimulate individuals to carry out learning activities and maintain the aroused learning activities, and promote individual learning activities to a certain learning goal. Clear learning motivation is very important for life path and drama performance learning. As a dynamic mechanism to encourage and guide learning enthusiasm, it is itself an important factor that promotes learning enthusiasm to be developed, maintained, and realized.

Scholar Lu (2012) fully pointed out that there is a direct learning motivation of students in the near view and the direct motivation connection of other kinds of learning practice activities, such as strong interest in a certain knowledge subject, interesting and novel course content, and students' strong curiosity. This kind of effect is more obvious under the effect of power, but the power stability is relatively poor. The indirect motivation of the vision is closely related to the social significance of learning, the career development of each of us and the future of life. (Lu, 2012) Some college students have strong self-discipline in their studies because they already have clear plans and goals for the future. The study of drama performance also requires a high degree of self-consciousness and self-discipline, not just to become an actor in the future, but to achieve all-round development and comprehend life through the study of drama performance.

Learning incentives refer to stimuli or external conditions that can stimulate a directional behavior of an organism and satisfy its needs. (Zheng, 2012) Learning drama performance allows me to get good grades and get everyone's recognition. It is very important to clarify learning motivation for drama performance learning and life path. There are many motivation factors for learning, including tension, vertebral force

and pressure. Pull force is an external incentive to attract individuals to engage in learning activities, such as social status, education and so on. Thrust is a kind of internal driving force from the individual's heart, which can make students understand the importance of learning and stimulate a strong thirst for knowledge. Stress is an objective requirement that forces individuals to study, such as academic examinations, parents' expectations and school competition (Lu, 2012).

2.5 Related Studies and Research

In the field of learning and teaching the arts, there are many researchers and teachers who integrate Humanistic Theory into their teaching process. It is also suitable for the teaching of drama performance. This theory has a positive effect on the teaching of drama performance. It can stimulate students' interest and improve performance in drama performance.

For high school students who need it, the art test is the only way for them to continue learning drama performance, but the teaching content and management of art classes have not been formally unified. Therefore, it is particularly important to study teaching methods suitable for students of drama performing arts.

Liang Qichao said, "Interest-based education' is not a term I created. It has already been popular in modern Western education circles, but they still use interest as a means, not an end" (Jin, 2009). There is a fundamental difference between using interest as a means and using interest as an end. Using interest as a means adds interest to the educational process to achieve educational goals, while using interest as an end is the construction of Liang Qichao's hedonistic life philosophy. Liang Qichao's interest-based education includes two aspects, explicit and implicit. The explicit aspect is the cultivation of a good attitude towards interest, while the implicit aspect is the construction of a person's attitude towards interest in life. He believed that works of art are the concrete embodiment of human abstract spirit, and the feeling of beauty in the spiritual sense can stimulate people's senses and act on the soul, which is the embodiment of human pursuit of aesthetics and an important path to spiritual

liberation. Based on interest-based education, Liang Qichao emphasized emotional education, believing that emotions are the intuitive embodiment of human nature, the essence of life, and that art is the most effective means of emotional education.

Regarding the principles of implementing interest-based education, he mentioned that "the entire education enterprise, positively speaking, is all about arousing interest. Negatively speaking, we must be very careful not to crush interest," which fully reflects respect for the free would of the educated person. The humanistic factor in Liang Qichao's interest-based education is evident in both the educator and the educated person. The educator is an educator, while the educated person is a living person, and both teaching and learning are interesting, so as to obtain spiritual pleasure and the fullness of human nature. Based on interest-based education, Liang Qichao, like other modern Chinese educators, attached great importance to emotional education, or we can understand that interest itself is an aspect of human emotions. Although Liang Qichao believed that emotions were both sacred and mixed with good and evil, they needed to be nurtured and refined to extract the essence and remove the dross. Emotional education enlarges the infinite good in human nature and minimizes the infinite evil. As one of the three fundamental elements of human nature, emotions have a more profound significance than perception and would because emotions are the intuitive embodiment of human nature and the essence of life. As Mr. Liang said, "Every little bit of effort put into emotional education is a little bit of progress for humanity" (Jin, 2009). Liang Qichao's thought grasps the essence of drama teaching and is also a content with extremely humanistic characteristics in his theory.

In Sun (2018)'s research on physical education classroom teaching from the perspective of Humanistic Theory, he conducted a student-to-teacher evaluation survey, and found that monotonous teaching methods, threats of punishment, and undemocratic classrooms all lead to conflicts between students and teachers. Contradictions, the incentives that cause student problem behaviors.

Chen (2022) explored the teaching design of intermediate Chinese comprehensive courses under the humanistic teaching concept, organized and carried out teaching activities around the characteristics of students, and finally concluded that it is very advisable to teach intermediate Chinese comprehensive courses with the help of humanistic teaching concepts.



CHAPTER 3

RESEARCH METHODOLOGY

The aim of this study was to utilize Humanistic Theory to enhance the drama performance abilities and satisfaction in learning drama performance of grade 10 art class students in China. In this chapter, the researcher would introduce the methodology of this study, including research design, participants, research tools for data collection, validity and reliability of the research tools, as well as data analysis.

3.1 Research Design

This study adopted a quantitative approach. The research design was as follows. In this study, the researcher collected quantitative data through academic achievement tests and surveys. The achievement test included a pretest and a posttest, and the purpose of this study was to compare grade 10 art students' achievement in drama performance before and after applying Humanistic Theory, and to investigate grade 10 art students' attitude towards the application of Humanistic Theory in drama performance class.

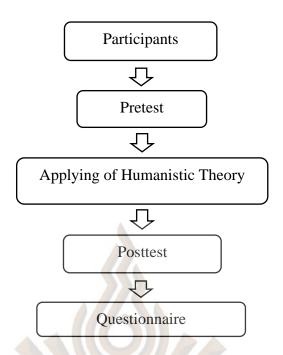


Figure 3.1 Illustration of Research Design

3.2 Participants

This study focused on 20 students from a grade 10 art class in a high school in Yunnan province. The students' ages ranged from 16 to 17 years old, and they had different genders and theatrical performance learning abilities.

3.3 Research Instruments

The following three instruments were used to collect quantitative data for this study. These included four lesson plans, achievement tests (pretest and posttest), and a questionnaire.

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3.3.1 Quantitative Data Collection Instrument

3.3.1.1 Lesson Plans

The researcher designed four lessons, once or twice a week for a total of six sessions, based on the four themes in the "Fundamentals of Stage Acting" national key

textbook for higher art education during the "Ninth Five-Year" plan period (Liang & Li, 2002). In each lesson, the researcher followed the steps of the classroom practice based on Humanistic Theory. The lesson plans using Humanistic Theory were developed by the researcher. One or two lessons was conducted per week for four weeks. The outline of the teaching plan is shown in the table below.

Table 3.1 List of Lesson Plans

Lesson	Topic	Learning Objectives	Minutes
Week 1	Actor's Emotional Inspiration	Participants are able to fully	180
		trust their classmates and	
	A///	teachers. This helps students to	
	A4((6)	liberate their nature, increase	
		their sense of belief, and	
	74111	enhance their empathy skills.	
Week 2	Relaxation and Control	Exercise students' control over	90
		their bodies on stage, reducing	
		their sense of tension and	
		increasing their focus.	
Week 3	Observation and Simulation	Exercise students'	180
	735	observational skills, sense of	
	1872° °	belief, and liberate their nature	
	าริกุยาลัยรังสิต	completely, so that they would	
		not feel embarrassed or	
		constrained on stage.	
Week 4	Initial Formation of Characters	Enhance students' enthusiasm	90
		and participation, exercise	
		their adaptability on stage, and	
		increase their self-confidence.	

3.3.1.2 Drama Performance Tests (Pretest and Posttest)

The drama performance assessment test was divided into pretest and posttest, measuring the participants' ability to shape theatrical characters and the integrity of their story creation. The test was conducted through group collaboration among students, who would improvise performances according to the given themes. The length of each play was controlled within 5-10 minutes. There were 15 minutes of discussion time before the start of the exam, with 4-5 students in each group. To eliminate any potential biases, two evaluators (one of whom is the researcher) scored each participant. The other evaluator was a drama teacher from the same school who was invited to evaluate the pretest and posttest. In summary, the average scores before and after the test were calculated by adding the scores of the two evaluators. In this study, the achievement tests were assessed by grading criteria (Dong, 2023). This scoring standard combined the four criteria (1) Whether there is laughter or distraction during the performance. (2) Orchestrate the integrity of the story. (3) Character creation: character, rich expression, vivid language. (4) Whether the cooperation among team members is harmonious. All of these were assessed by pretest, posttest and rubrics. Fusion, divided into 5 grades A-F (See Appendix E).

3.3.1.3 Quantitative Instrument

Daniclson (1996) believes that the positive emotion and pride that students have towards their school is their satisfaction. Yang (2003) and others believe that student satisfaction is a comprehensive view of the personal emotions that students have towards various aspects of school life and learning.

Based on Zhang's (2021) online learning questionnaire, this study designed a survey to understand the satisfaction of students using humanistic theory in drama performance classes. The questionnaire consists of 15 statements, divided into five levels. Each statement would use a 5-point Likert scale system: (5) strongly agree, (4) agree, (3) neutral, (2) disagree, (1) strongly disagree. These statements would be divided into three main categories: Interest and Motivation, Engagement, and Efficacy

of Humanistic Theory. Before participants rate each statement on the survey, they would be fully informed that each statement would be individually explained and guided.

3.4 Validity and Reliability

Anastasi and Urbina (1997) state that validity is a measure of whether the measurement instrument measures the behavior or quality it intends to measure and measures how well the instrument performs its function. This study would use the Item-Objective Consistency Index (IOC), and three experts would give the scores. The score range of IOC is from -1 to +1.

+ 1: the item clearly matches the stated objectives;

0: the item is unclear whether the measures meet the stated objectives or not;

-1: the item does not match the stated objectives.

Moreover, the operative score range domain is from 0.67 to + 1. If the item's value is between 0.67 1.00, and this item would be applied as a part of the instrument. However, if the value is under 0.67, this is considered unclear and should berephrased or removed. In this study, the IOC result was congruent (≥ 0.67) which showed that the instruments are valid for further use in the data collection.

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Reliability Test

Middleton (2019) states that reliability refers to the degree to which results are reproducible when the study is repeated under the same conditions. Check results for consistency across time, different observers, and parts of the test itself. In this research, Cronbach's Alpha was used to test the reliability of the achievement test and questionnaire, respectively. The researcher was give the test and questionnaire to another 20 students of the same or in a year higher level.

The Cronbach's Alpha method will be used in this study to test its reliability, and its internal consistency is shown below:

Table 3.2 Cronbach's Alpha Rule of Thumb

Cronbach's Alpha Rule of Thumb	Internal Consistency
α≥0.9	Excellent
0.8≤α<0.9	Good
0.7≤α<0.8	Acceptable
0.6≤α<0.7	Questionable
0.5≤α<0.6	Poor
α<0.5	Unacceptable

The higher the score, the higher the reliability. If the score is below 0.7, the item will be defined as unreliable and removed. All items in the questionnaire will make Cronbach's Alpha for testing. The reliability test of the questionnaire was 0.81. This demonstrated that the questionnaire was accepted and reliable to address the research objective.

3.5 Data Collection Procedures

3.5.1 Ethical Approvement

In order to conduct the study in schools, the researcher would obtain a letter of approval from the high school in Yunnan. Since the participants in this study are between the ages of 16 and 17, the researcher also would see permission from the responsible school department and parents.

3.5.2 Confidentiality

The researcher kept confidential all information concerning students' bio data and questionnaire responses. The researcher removed all data after the study was finished.

3.6 Data Analysis

The data were be analyzed using two different methods, both of which were consistent with the two research objectives. Proficiency in basic drama performance rehearsals, especially in terms of creative ability, were assessed using quantitative data from pretest and posttest as well as questionnaire survey results. In short, students' perceptions of the application of Humanistic Theory in drama performance classes would be examined using quantitative data from the survey.

3.6.1 Quantitative Data Analysis

Quantitative data were collected through achievement test (pretest and posttest) scores. The results were analyzed through mean and standard deviation tests, and questionnaire responses were analyzed through mean and standard deviation. These methods were used to study the academic performance of Grade 10 Chinese art students in drama performance achievement and to investigate their satisfaction with the use of Humanistic Theory in the drama performance classroom. The questionnaire results (means) were interpreted according to the mean score interpretation range presented below.

Table 3.3 The Range of Mean Score Interpretation

Mean Score Range	Students' Perception Level
4.21-5.00	Highest
3.41-4.20	High
2.61-3.40	Moderate
1.81-2.60	Low
1.00-1.80	Lowest

CHAPTER 4

RESULT AND DATA ANALYSIS

This thesis design was to compare grade 10 art students' achievement in drama performance before and after applying Humanistic Theory and to investigate grade 10 art students' attitude towards the application of Humanistic Theory in drama performance class. The research findings were derived from the achievement test (pretest and posttest), and questionnaire. The following is the sequence in which the data findings are given in this chapter:

- 4.1 Analysis of Pretest and post-test scores
- 4.2 Analysis of Questionnaires

4.1 Analysis of Drama Performance Test Scores

This section details the results of the first research question, using a Humanistic Theory to improve the drama performance scores of grade 10 Chinese art students. The results were derived from pretest and post-test. To prevent bias, two assessors are involved in the assessment, according to the "Fundamentals of Stage Acting" (Liang & Li, 2002). The pretest and post-test results of the group were compared using paired sample t test. With P < 0.5 as the significance level, mean value, standard deviation and inferential statistics were used for comparison.

4.1.1 Analysis of Paired T-test

As shown in Table 4.1 below, the one sample analysis of the test scores indicated that they were positive. The pretest mean was 74.75 with a standard deviation of 3.87; the posttest mean was 79.30 with a standard deviation of 3.72. difference of 4.55 was observed between the pretest and post-test means; this resulted in an increase in the posttest mean. The significant value (P) obtained was .01, which

was lower than .05 (P*.05). There was a statistically significant increase in the post-test scores as compared to the pretest scores for the group.

Table 4.1 Compares the Pretest and Posttest Means.

Group	Pretest		Posttest		Mean Difference	t	P-Value
Participant	Mean	SD	Mean	SD	4.55	-5.46	.01
(n=20)	74.75	3.87	79.30	3.72			

4.1.2 Comparison of Pretest and Posttest Scores of the Group

Table 4.2 shows the scores of the pretest and posttest for the group. The maximum score on the pretest was 84 (out of a total of 100) and the minimum score was 69. The posttest scores increased significantly, with one participant receiving the highest score of 88, an improvement of 8 points compared to the pretest scores, and three participants receiving the lowest score of 74. All 20 students showed significant or slight improvement on the posttest, with score gaps ranging from 3 to 8 points. Table 4.2 shows the scores, score increases, and percentage differences between the pretest and posttest for the participants.

Table 4.2 Pretest & Posttest Scores of the Sample Group

Student ID	Pretest Scores (Full Score=100)	Posttest Scores (Full Score=100)	Increase in test Scores
1	73	81	8
2	77	83	6
3	73	79	6
4	69	75	6
5	75	78	3
6	73	78	5
7	73	80	7
8	75	81	6
9	71	76	5
10	71	74	3

Table 4.2 Pretest & Posttest scores of the sample group (Cont.)

Student ID	Pretest Scores (Full Score=100)	Posttest Scores (Full Score=100)	Increase in test Scores
11	76	79	3
12	78	82	4
13	84	88	4
14	80	84	4
15	76	80	4
16	69	74	5
17	73	76	3
18	71	74	3
19	77	80	3
20	81	84	3

When comparing the raw scores of the pretest and posttest, the results showed that the scores of the posttest were higher compared to the pretest for all 20 participants. Based on the scores obtained on the pretest and posttest, the following comparisons were made as follows:

4.1.3 Pretest and Posttest Comparison

Figure 4.1 below represents participants' pretest and post-test scores. As shown in the figure, the yellow line represents the pretest score and the blue line represents the post-test score. It can be seen that all students' scores in the post-test have increased, indicating that Humanistic Theory was helpful to improve students' drama performance scores.

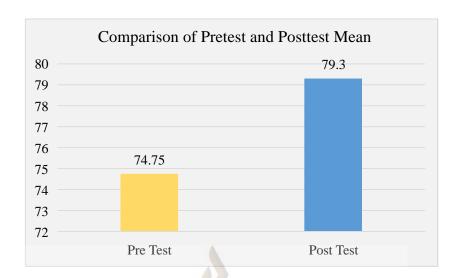


Figure 4.1 Graphical representation of students' pretest and posttest scores

In addition, Figure 4.2 shows the mean scores for the pretest and posttest, which were 74.75 and 79.3. The mean score for the posttest was higher than the mean score for the pretest. The posttest scores represented by the blue bar confirmed an increase of 4.55 points compared to the pretest scores represented by the yellow bar. So, it can be said that each person made progress in the posttest and got a better score.

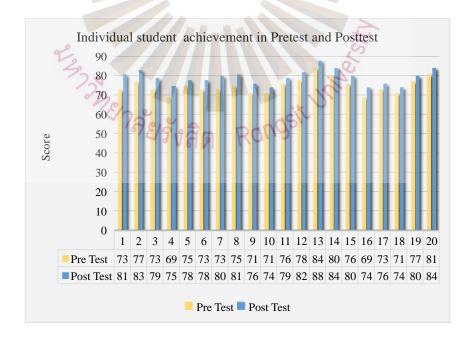


Figure 4.2 Comparison of pretest and posttest mean

4.2 Questionnaire Analysis

In order to collect quantitative data and study students' feelings about using Humanistic Theory in drama performance class, five-point Likert scale was adopted, 1= strongly disagree, 5= strongly agree. The questionnaire consisted of 15 items, which were divided into part A, Interest and motivation, Part B, participation, and Part C, the effectiveness of humanistic theory on students' learning. All 20 (N=20) study participants were given questionnaires. Descriptive statistics (mean and standard deviation) were used to analyze the survey results. The average score was highest at $4.21 \sim 5.00$, high at $3.41 \sim 4.20$, medium at $2.61 \sim 3.40$, low at $1.81 \sim 2.60$, and lowest at $1.00 \sim 1.80$.

Table 4.3 below shows the mean scores and standard deviations of students' satisfaction of Part A, interest & motivation. The highest mean (\bar{x}) score of 4.55 was obtained for The process of learning drama performance using The Humanistic Theory is fun.(Item 1), which fell within the mean score range of the five-point Likert scale indicating the "Highest" level. The Mean score of the Part A is between 4.5-4.6, very stable, the interpretation of the mean score showed that students' perceptions of Part A of the questionnaire, interest & motivation were at the Highest level (\bar{x} = 4.73).

Table 4.3 Mean and Standard Deviation: Part A (n=20)

No.	Part A- Interest & Motivation	Mean	SD	Interpretation
1	The process of learning Drama Performance	4.55	0.49	Highest
	using The Humanistic Theory is interesting.			
2	Using Humanistic Theory make learning	4.50	0.59	Highest
	meaningful.			
3	Using Humanistic Theory make learning	4.40	0.58	Highest
	interesting.			
4	Using Humanistic Theory helps me develop	4.45	0.49	Highest
	confidence to play on the stage.			
5	Using Humanistic Theory motivate me to	4.50	0.50	Highest
	create.			
	Average	4.48	0.53	Highest

Table 4.4 below shows the mean and standard deviation of students' scores for Part B, Engagement. From the data, Item1and item 2 was rated with the highest mean score of 4.5. Item 3, "All the activities related to Humanistic Theory helps me to stimulate my thinking".was rated the lowest mean score of 4.30. However, considering the average score of 4.42, it still fell within the "Highest" average score range.

Table 4.4 Mean and Standard Deviation: Part B (n=20)

No.	Part B:Engagement	Mean	SD	Interpretation
1	The process of learning Drama Performance	4.50	0.50	Highest
	using The Humanistic Theory is interesting.			
2	Using Humanistic Theory make learning	4.50	0.59	Highest
	meaningful.			
3	Using Humanistic Theory make learning	4.30	0.64	Highest
	interesting.			
4	Using Humanistic Theory helps me develop	4.45	0.59	Highest
	confidence to play on the stage.			
5	Using Humanistic Theory motivate me to	4.35	0.57	Highest
	create.	W:		
	Average	4.42	0.58	Highest

Table 4.5 below illustrates the mean scores and standard deviations of students' responses to Part C, Efficacy of Humanistic Theory. The majority of students affirmed that Humanistic Theory was helpful in improving their drama performance scores. The mean score of 4.35 was in the "Highest" level. Item 1 and item 3 and item 4, had the highest mean score of 4.40. Item 12, In terms of the overall mean score, it was at the Highest level, and it could be determined that applying Humanistic Theory improved students' drama performance achievement.

Table 4.5 Mean and Standard Deviation: Part C (n=20)

No.	Part C:Efficacy of Humanistic Theory	Mean	SD	Interpretation
1	Using Humanistic Theory can improve my	4.40	0.58	Highest
	characterization.			
2	Using Humanistic Theory can improve my	4.35	0.65	Highest
	trust of teammates.			
3	Using Humanistic Theory can improve my	4.40	0.58	Highest
	imagination and creativity.			
4	Using Humanistic Theory can improve my	4.40	0.58	Highest
	ability to empathize and experience the			
	emotions of characters.			
5	Using Humanistic Theory can make my own	4.35	0.57	Highest
	point of view.			
	Average	4.35	0.57	Highest
	Overall Mean & SD for all 15 items	4.43	0.57	Highest

Finally, as mentioned above, among the three parts, part A had the highest mean score with a mean of 4.48 and a standard deviation of 0.53, while parts B and C had relatively lower mean scores, with the average score of 4.42 and 4.35, and the standard deviation of 0.58 and 0.57. Nevertheless, considering the overall mean of 4.43, the researcher was convinced that the students had a positive satisfaction with applying Humanistic Theory in their drama performance learning.

CHAPTER 5

CONCLUSION, DISCUSSION AND RECOMMENDATIONS

This chapter presents the summary of the study and the details are presented in the following order:

- 5.1 Conclusion
- 5.2 Discussion
- 5.3 Recommendations

5.1 Conclusion

The two research objectives were stated for this study:

- 1) To compare grade 10 art students' achievement in drama performance before and after applying Humanistic Theory.
- 2) To investigate grade 10 art students' attitude towards the application of Humanistic Theory in drama performance class.

This study was conducted using a quantitative approach with a pretest, a posttest, and a questionnaire on grade 10 Chinese art students in Yunnan Province, China. Based on the data, the following conclusions were drawn:

5.1.1 The Result of Pretest and Posttest Data Analysis

The first objective of this study was to improve the drama performance of grade 10 Chinese art students in Yunan Province through the use of Humanistic Theory. Next, the paired sample T-test was conducted on the pretest and posttest results to compare the differences in learning performance between the groups.

Humanistic Theory was very useful for the teaching of drama performance, and it enhances the students' character-building ability, imagination, creativity, and most importantly, their ability to cooperate, which is also very helpful for the future life, students are not only learning about drama, but also preparing for life in the future.

- 1) The statistical analysis of the paired sample T-test of academic performance showed that the average score of the post-test (79.30) was higher than that of the pretest (74.75). The standard deviations of pretest and post-test were (3.87) and (3.72), respectively. The average score of the posttest was higher than that of the pretest. The higher the posttest mean score was, it indicated that Humanistic Theory had positive effect on improving students' academic achievement of drama performance achievement.
- 2) The highest score (84) and the lowest score (69) in the pretest. The highest score (88) and the lowest score (74) were obtained in the post-test. These differences between pretest and posttest scores result in the highest score on the posttest being (4) points higher than the score on the pretest. The lowest score in the posttest was (5) points higher than the lowest score in the pretest.
- 3) The majority of participants, 17 out of 20 participants, scored 75 or above out of a total score of 100 on the posttest. In contrast, only 10 students scored 80 or more out of 100 on the prediction
- 4) Of all 20 students, all participants scored higher in the posttest than in the pretest. The improvement ranged from 3 to 8 points.

The above quantitative data analysis clearly revealed the improvement of students' posttest results. Thus, the results of this study clearly indicated that the use of Humanistic Theory effectively improved the drama performance achievement of grade 10 Chinese art students in Yunnan Province, China.

5.2 Discussion

As noted above, the study found two key results. The first finding showed that the use of Humanistic Theory increased the drama performance of Chinese art students in Jiangxi Province, China. The second finding was that grade 10 Chinese art students

showed positive satisfaction with learning drama performance using the Humanistic Theory. The following discussion describes these findings in detail and explained how they addressed the research questions presented in this study.

5.2.1 Students' Drama Performance Test Achievement

The results of the study showed that using Humanistic Theory to teach drama performance courses improved students' performance. The results of this study were also promising in that 17 of the 20 students scored 75 or higher out of a total score of 100 on the posttest. The mean score on the posttest (79.3) was 4.55 points higher than that of the pretest (74.75). In addition, student number 1 showed the most improvement of 8 points by scoring 73 points in the pretest and 81 points in the posttest. Thus, the improvement in student performance indicated that the use of Humanistic Theory positively influenced the students' performance in the drama performance course. Thus, all of the above findings addressed the answers to the first research question of the study.

Pi (2020) in the application of Carl Rogers' learning theory in piano teaching has revealed significant improvements compared to traditional piano teaching methods. Firstly, there has been significant progress in students' autonomy and self-directed learning. Secondly, the teacher-student relationship becomes more harmonious during the teaching process. Furthermore, students are able to achieve self-actualization and realize their own self-worth.

After applying Humanistic Theory in the classroom, Wu (2006) found that classes using Humanistic Theory had more extensive interaction and communication, leading to significant progress in overall English learning. However, in classes that employed traditional teaching methods, there was a lack of communication between teachers and students, resulting in a poor classroom atmosphere. As a result, students lacked motivation, and their learning did not progress. Instead, there were signs of regression as the difficulty level increased.

5.2.2 Students' Attitude

To collect quantitative data concerning the students' attitude towards using Humanistic theory in learning drama performance, a five-point Likert scale was used, where 1=strongly disagree and 5=strongly agree. The questionnaire had 15 items divided into Part A for interest & motivation, Part B for engagement, and Part C for efficacy of Humanistic Theory. The questionnaire was administered to all 20 (N=20) study participants. The survey results were analyzed using descriptive statistics (mean and standard deviation). The mean scores were highest at 4.21-5.00, high at 3.41-4.20, moderate at 2.61-3.40, low at 1.81-2.60, and lowest at 1.00-1.80. The findings can be concluded as follows:

- 1) Fifteen items in the questionnaire were rated as the "highest" level.

 None of the items were rated as "strongly disagree."
- 2) The results of descriptive statistical analysis of the questionnaire showed that students had a high degree of satisfaction in drama performance learning with Humanistic Theory. Most notably, none of the questions were marked as "strongly disagree", which strongly demonstrates students' positive satisfaction with the use of Humanistic Theory in drama performance learning.
- 3) The majority of students also believed that continuous use of Humanistic Theory helped them better crate and think.

The results showed that the students improved their thinking ability and trust their classmate more.

In the survey questionnaire, the mean score for the Item 1 in Part A was 4.55, and the Mean score for the Item 1 in Part B was 4.50, indicating that students found the use of Humanistic Theory in drama performance classes to be very interesting, and they also found the related activities to be enjoyable. However, for the Item 3 in Part B, the Mean score was 4.30, and for the Item 4 in Part C, the Mean score was 4.35. These scores were slightly lower compared to others. Students felt that their critical thinking skills were still insufficient.

Looking back at the teaching process, one notable success was that students had shown the high levels of engagement and focus in the classroom; successfully completing the lesson plans. The classroom atmosphere consistently remained relaxing and conducive to active learning, which remarkably confirmed the students' positive attitude of the class's interesting nature.

However, there were also shortcomings in the teaching process. Firstly, the researcher's praise was frequent and the comments were repetitive, resulting in student indifference. The researcher should provide appropriate and diverse feedback in the classroom to genuinely stimulate students' interest and confidence.

Secondly, the activities in class were tightly scheduled, leaving little time for students to engage in reflective thinking. There should be more heuristic exercises and thought-provoking questions incorporated into the lessons.

Thirdly, the strength of the theoretical framework employed in this course needs to be further demonstrated. The researcher should invest more effort in this aspect by conducting thorough research, consulting a wide range of relevant materials, and integrating practical teaching experience. By practicing and seeking input from others, the researcher can gradually improve their teaching work.

Qing (2010) focuses on the experimental schools of humanistic education, he talks about groups in many forms, motivating students, expressing their emotions more openly, discovering and clarifying emotions, developing interpersonal relationships, and adjusting one's value system. A variety of communication games can also enhance the authenticity of interpersonal relationships.

Xiao (2003) Humanistic Theory provides the following description: the ability to rationally choose the direction of autonomous activities, the courage to learn critically with a questioning attitude, affirming one's own and others' achievements in free and creative learning, emphasizing the learning process, having positive emotional experiences, learning motivation, a good personality, and a resilient

learning will. In the current society, what is needed is not individuals with a high accumulation of knowledge, but talents who have comprehensive development and specialized skills. Classroom teaching should focus on the comprehensive and sustainable development of students. In the classroom, the ultimate goal of education is to cultivate individuals who meet the needs of society. The accurate and reasonable formulation of teaching objectives is essential for guiding and leading the teaching process effectively.

Wu (2006)In teaching, the focus is not solely on knowledge transmission. It is more important to establish emotional connections with students and use various methods to stimulate and guide their interests and potential. An often-quoted saying by American scholar William Arthur Ward goes, "The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires." Humanistic teaching aims to inspire.

Maslow (1987):Fundamentally, Humanistic teaching is not a specific teaching method but an ideology that aims to make teaching more humane. It strives to make teaching activities holistic human experiences and enables teachers to genuinely focus on students as complete individuals in the teaching process.

5.2.3 Recommendations for Implementation

- 1) It was successful for grade 10 art students in Yunnan Province to use Humanistic Theory to improve their drama performance achievement. Therefore, Humanistic Theory should be popularized in drama performance teaching in other schools.
- 2) It was suggested that other drama performance teachers should try to use Humanistic Theory as an alternative to traditional learning to offer drama performance lessons.
- 3) Humanistic Theory can be applied to other topics. It may improve students' interest in learning, using "Student-centered" teaching methods.

5.2.4 Recommendations for Future Research

Considering the limitations of this study, the following suggestions were proposed for further study.

- 1) The subjects of this study were 20 Chinese students in Grade 10 in Yunnan Province, China. Therefore, comparative studies with larger samples can be conducted in different regions of China, which would have replication value and help verify and ensure the credibility of the conclusions of this study.
- 2) Limited by time, this study was only conducted for 4 weeks. Therefore, it is necessary to conduct further studies over a longer period of time in order to obtain more accurate results.
- 3) Additional comparative studies can be conducted by integrating different types of schools in different geographical locations in the country.
- 4) Similar studies are conducted on other drama performance skills using Humanistic Theory. This can have all sorts of consequences and benefits.

By the end of this section, all the details of the study have been listed. The results showed that the application of Humanistic Theory had a significant positive effect on students' mastery of the basic elements of drama performance and their attitude with the drama performance. The application of Humanism Theory in drama performance teaching as a new way significantly improved the efficiency of classroom teaching and learning efficiency of students. Therefore, students' interest and confidence in the study of drama performance were also remarkably positive, and they were able to master the knowledge of drama performance more effectively. Therefore the application of Humanistic Theory may contribute to more effective teaching of drama performance and other related fields.

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Certificate of Approval

Experimental Middle School Attached To Yunnan Normal University

Subject:Approval of Data Collection for M.ed.Thesis

Dear Sir/Madam,

I am currently enrolled in the master in Curriculum and Instruction at Rangsit University, Thailand. I am conducting a research on the "The Application of Humanistic Theory in Drama Performance for Grade 10 Art Students in China". This research requires students participation. The instruments involved during the study pretest and postted for obtaining the required data. Therefore, I I would like to seek permission from the administration to allow me to collect data at this school where the names and identities of the students will be kept confidential and unfisclosed.

Yours Sincerely, Yike Sun, Student

Thailand Rangsit University Thailand

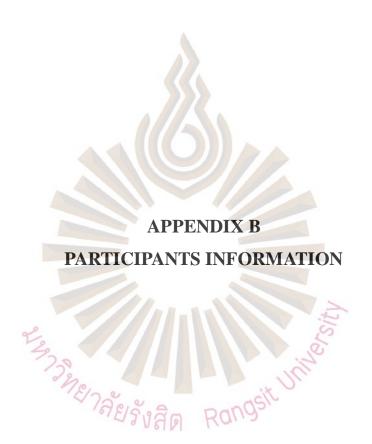
Since the study requires data for analysis purposes, Yike Sun would collecting data from this school and you are kindly requested so allow her to collect data with the following conditions:

Providing research participants with information to an informed decision as to whether to take part in research (informed consent).

Follow the the prior mentioned document have been reviewed and approved by the administration of Experimental Middle School Attached To Yunnan Normal University.

Signature Date Date University

Experimental Middle School Attached To Yunnan Normal University





Participant's Legal Guardian Information Sheet

Dear Participant:

You are being invited to take part in a research study. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully. Talk to others about the study if you wish.

Research School: Experimental Middle School Attached To Yunnan Normal University , Yunnan Province, China

Name: Yike Sun Student ID:6406612

Studying University: Survadhep Teachers College of Rangsit University, Thailand

Research Title:

The Application of Humanistic Theory in Drama Performance for Grade

10 Art Students in China

1. What is the purpose of the study?

To compare grade 10 art students' achievement in drama performance before and after applying Humanistic Theory. To investigate grade 10 art students' attitude towards the application of Humanistic Theory in drama performance class.

2. Expected results

The use of Humanistic Theory will help enhance the Drama Performance achievement of grade 10 art students in Yunnan Province. The study will show students' attitude of students with Drama Performance achievement through the applied in Humanistic Theory.

3. Outcome

The use of Humanistic Theory will help enhance the Drama Performance achievement of grade 10 art students in Yunnan Province. The study will show students' attitude of students with Drama Performance achievement through the applied in Humanistic Theory.

4. Number of participants in the study 20 individuals

5.Research procedures

The researchers will collect data in 4 steps. First, the participants will be pretested. Second, the participants will be given Drama Performance lessons using Humanistic Theory. Third, a posttest will be administered after all the lessons have been given. Fourth, a questionnaire was given to the participants to investigate their satisfaction with Drama Performance achievement through the applied in Humanistic Theory.

6. Duration

The research period will be 4 weeks, 4 sessions,

There is no possible risk in his research.

The school has asked students who have volunteered to participate to inform their parents and has obtained consent to volunteer for the research, and the data from the study are true and valid The school also allow 20 students to assist her with her thesis research, either voluntarily or by voluntary experiments, by agreeing to (Yike Sun), who is enrolled at Rangsit University in Thailand to research her thesis.

Experimental Middle School Attached organian Wormal University

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APPENDIX C EXPERTS WHO VALIDATED RESEARCH INSTRUMENTS



No.	Name	Position/Title	Institutes
1	Zhang Guofeng	University Lecturer	Drama, Film and Television
			Performance, Sichuan
			Conservatory of Music
2	Liu Linlin	University Lecturer	Drama, Film and Television
			Performance, Sichuan
			Conservatory of Music
3	Ao Lu	University Lecturer	Drama, Film and Television
			Performance, Sichuan
		. 772	Conservatory of Music



Dear Sun Yike

This is to confirm that I have read all the research instruments that you have developed for your study title "The Application of Humanistic Theory in Drama Performance for Grade 10 Art Students in China". These items for questionnaire, and items for focus group interview are all valid and reliable.

I wish you all the best in your research endeavor.

Thank you

Zhang Guofeng
Drama, Film and Television Performance
Sichuan Conservatory of Music

Dear Sun Yike

This is to confirm that I have read all the research instruments that you have developed for your study title "The Application of Humanistic Theory in Drama Performance for Grade 10 Art Students in China". These items for questionnaire, and items for focus group interview are all valid and reliable.

I wish you all the best in your research endeavor.



Dear Sun Yike

This is to confirm that I have read all the research instruments that you have developed for your study title "The Application of Humanistic Theory in Drama Performance for Grade 10 Art Students in China". These items for questionnaire, and items for focus group interview are all valid and reliable.

I wish you all the best in your research endeavor.

Thank you

Ao Lu

Drama, Fifin and Television Performance

Sichuan Conservatory of Music

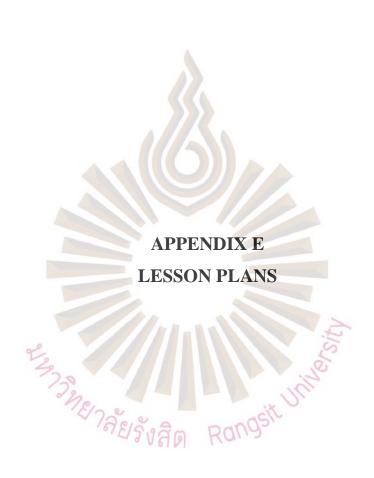
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IOC OF LESSON PLANS

Item No	Attributes	Expert 1	Expert 2	Expert 3	Average	Congruence
1	Lesson plan 1	+1	+1	+1	+1	Congruent
2	Lesson plan 2	+1	+1	+1	+1	Congruent
3	Lesson plan 3	+1	+1	+1	+1	Congruent
4 Lesson plan 4		+1	+1	+1	+1	Congruent
Over	all Average			-1		Congruent





Lesson Plan 1(Session:1&2)

Subject: Drama Performance

Topic: Actor's Emotional Inspiration

Grade: 10

Class Strengths: 20 students

Time: 180 minutes (90 minutes/1session)

Students' background knowledge: Students can be groundless, as long as they are interested in Drama Performance.

Teaching and learning strategy: Emotional interactive learning, Pratical exercises **Teaching and learning materials**: "Fundamentals of Stage Acting", Performance props.

Lesson Objectives:

- ▶ Participants are able to fully trust their classmates and teachers .Liberate their nature, increase their sense of belief, and enhance their empathy skills.
- ▶ Integrate participants' views on school, society, and family into the skit arrangement, which not only exercises their creativity but also teaches them to consider problems from multiple perspectives, enhancing their imagination.

Session 1				
Stage & Duration	Activities			
Get to know the	1. Student self-introduction 2. Why do you like drama			
students(20minutes)	performance			
Theoretical	Teacher briefly introduced the development history of drama			
overview	performance			
(10 minutes)				
Story Exchange	1.The teacher first raised the topic, "What is the most			
(50 minutes)	memorable thing you have experienced?" It can be related to			
	family, friends, lovers, and society.			
	2.Each student shares a piece of their own story.			
	3. Teacher gives feedback after listening to everyone's story.			

Stage &Duration	Activities			
Homework	1.Students are divided into groups (groups of 4-5 people), and			
(10 mintues)	use the stories shared today to create a short play (10			
	minutes). The stories are chosen by the students in the group.			
	2.Organize rehearsals after class, and perform in class next			
	time.			
Session 2				
Stage & Duration	Activities			
Greeting and	1. Greet students. 2. Check students' presence			
Checing	555			
(5 mintues)				
Theoretical	1.Tell students the importance of creative ability and			
overview	teamwork for actors. 2.Groups performed in random order.			
and sorting				
(15 minutes)				
Repertoire	Perform group performances in order.			
(60 minutes)	After each group completes the performance, the teacher			
	comments on the questions and selects students off the stage			
2	to comment.			
Homework	1. Think about your performance problem and discuss with			
(10 mintues)	your classmate. 2.Watch a drama play.			

Lesson Plan 2(Session:1)

Subject: Drama Performance

Topic: Relaxation and Control

Grade: 10

Class Strengths: 20 students

Time: 90 minutes

Students' background knowledge: Students can be groundless, as long as they are interested in Drama Performance.

Teaching and learning strategy: Emotional interactive learning, Pratical exercises **Teaching and learning materials**: "Fundamentals of Stage Acting", Performance props.

Lesson Objectives:

► Exercise students' control over their bodies on stage, reducing their sense of tension and increasing their focus.

Session 1				
Stage & Duration	Activities			
Greeting and	1. Greet students. 2. Check students' presence			
Checing	5			
(5 mintues)	28 I I I I I I I I I I I I I I I I I I I			
Theoretical overview	The teacher talked about the importance of relaxation and control on stage. A good actor is able to control their body and			
(10 minutes)	emotions, so that the audience can be fully immersed in the			
(10 minutes)	performance.			
Game 1	Playing the "I am a puppet" game, divide the classmates into			
(30 minutes)	two groups (10 people per group) and stand in the center of the			
	classroom.			
	Relaxation: This is the first step in imitating a puppet. The			
	requirement is to stand with feet shoulder-width apart, hands			
	naturally hanging down, and eyes closed. Imagine that there is a			

Stage &Duration	Activities
	string controlling your neck, wrists, fingertips, ankles, and
	knees in the controller's hand.
	Training: The teacher gives instructions, and when a certain
	string is pulled up, the corresponding body part should react
	while the other parts remain relaxed.
Game 2	Play the game of "Walking in the Forest". Ask all the students
(30 minutes)	to gather in the center of the classroom and close their eyes.
	They are not allowed to open their eyes halfway through the
	exercise. Start practicing by ensuring that the students do not
	touch each other. Ask the students to respond according to the
	instructions given by the teacher.
4	
	Exercise content: "Imagine that you are in a forest right now.
	You can smell the soil and the trees. You feel uncomfortable
	and wet on your body, and slowly you wake up. It's already the
	third day of being trapped in the forest. You are hungry and
2	thirsty, and the tranquility of the forest makes you feel scared.
	You slowly stand up and walk aimlessly. Suddenly you see a
	pool of clear water, and you run over to drink the water eagerly.
	Finally, you have water to drinkYou hear some rustling
	sounds behind you. It's a bear! You are scared and run to hide
	behind another rock, holding your breath. The bear slowly
	walks to the front of the rock, sniffs it, takes a sip of water, and
	leaves. You take a deep breath and relax. You continue to move
	forward and come to a wall. You have to climb over this
	mountain. You jump up and grab the vine with all your
	strength, climbing up with all your effort. You're almost there!
	Suddenly the vine breaks, and you fall heavily to the ground.
	You try to stand up, but you find that your leg is in pain. You

Stage &Duration	Activities			
	don't know if it's broken or what. You lie down in pain. In a			
	daze, you seem to hear someone calling your name. It seems to			
	be your mother. Your leg doesn't hurt anymore, and you stand			
	up and rush into your mother's arms."			
Summarize and				
arrange	Ask students how they felt after today's practice.			
homework	To study an animal after class and imitate it requires a story			
(15 minutes)				



Lesson Plan 3(Session:1&2)

Subject: Drama Performance

Topic: Observation and Simulation

Grade: 10

Class Strengths: 20 students

Time: 180 minutes (90 minutes/1session)

Students' background knowledge: Students can be groundless, as long as they are interested in Drama Performance.

Teaching and learning strategy: Emotional interactive learning, Pratical exercises **Teaching and learning materials**: "Fundamentals of Stage Acting", Performance props.

Lesson Objectives:

- ► Exercise students' observational skills, sense of belief, and liberate their nature completely, so that they would not feel embarrassed or constrained on stage.
- Exercise students' ability to create characters, further improving their creative ability through observing life.

Session 1				
Stage & Duration	Activities			
Greeting and Checing (5 mintues)	1. Greet students. 2. Check students' presence			
Theoretical overview (10 minutes)	Tell students about the connection between life and stage, actors on stage perform as real people, so they need to learn to observe life, including remembering their own emotional states in specific situations.			
Practice (60 minutes)	The students would perform on stage based on their homework. They would go up one by one and after their performance, the students in the audience would guess what animal they portrayed. If the guess is correct, the homework is considered completed. If the guess is incorrect, they would need to prepare again.			

Stage &Duration	Activities		
Summarize and	1.Evaluate the students' performance today and encourage		
arrange	them.		
homework	2.The students would be grouped independently in groups of 4-		
(15 minutes)	5 people and choose a scene, such as a vegetable market or a		
	hospital, to observe people in different settings. They would		
	pay attention to their expressions, clothing, age, and		
	personalities, and then create a skit that is about 10 minutes		
	long based on their observations.		
	Session 2		
Greeting and	1. Greet students. 2. Check students' presence		
Checing			
(5 mintues)			
Repertoire	The students draw lots to determine the order of their		
(70 minutes)	performance, and then perform their self-written skits in that		
	order. The students in the audience would observe the		
	characteristics of each character and identify which specific		
type of character they are in the given scene.			
Summarize The teacher would give feedback on each student's work of			
(15 minutes)	one, pointing out any issues while also providing positive		
feedback.			
	0.00101 110		

Lesson Plan 4

Subject: Drama Performance

Topic: Initial Formation of Characters

Grade: 10

Class Strengths: 20 students

Time: 90 minutes

Students' background knowledge: Students can be groundless, as long as they are interested in Drama Performance.

Teaching and learning strategy: Emotional interactive learning, Pratical exercises

Teaching and learning materials: "Fundamentals of Stage Acting", Performance props.

Lesson Objectives:

► Enhance students' enthusiasm and participation, exercise their adaptability on stage, and increase their self-confidence.

Session 1				
Stage & Duration	Activities			
Greeting and	1. Greet students. 2. Check students' presence			
Checing				
(5 mintues)	PEL PACION A DANGSIT			
Theoretical	1. The history of improvisational performance can be traced			
overview	back to Italian improvised comedy. This type of performance			
(10 minutes)	first appeared in Italy and was called Italian improvised			
	comedy. Later, Keith Johnstone and Viola Spolin summarized it			
	and brought it into the theater, allowing audiences to gradually			
	become familiar with this performance mode.			

Stage &Duration	Activities			
	2.The significance of introducing improvisational performance			
	lies in the fact that theater emphasizes interdependence and			
	conflict, while improvisational performance emphasizes			
	collaboration and adventure. Actors work together on stage to			
	break through limitations and take risks, not knowing where the			
	story would go and needing to communicate with their fellow			
	performers, which requires them to break through their own			
	limitations. On stage, actors need to break through the			
	limitations of space, people, and imagination.			
Practice	Give 15 minutes for grouping, with 4-5 people per group, and			
(70 minutes)	groups cannot be the same as last time. The teacher has			
	assigned the following themes:			
	1. Rainy night at the station, 2. A bank robbery, 3. Classroom			
	on fire!, 4. Who did it?, and 5. Surviving on a deserted island.			
	Students would form groups and select a theme to discuss			
200	during a 15-minute live discussion. Students need to establish			
7)	their roles and develop the story's plot, and any form of			
	performance is allowed. The groups would draw lots to			
	determine the order of their performances.			
Summarize	The teacher would give feedback on each student's work one by			
(5 minutes)	one, pointing out any issues while also providing positive			
	feedback.			



IOC FOR LESSON PLANS

Pretest						
Sl No.	Item Test No.	Expert 1	Expert 2	Expert 3	Average	Congruence
1	On the ship	+1	+1	+1	+1	Congruent
2	A stormy night	+1	+1	+1	+1	Congruent
3	Giving gifts	+1	+1	+1	+1	Congruent
4	What happened in the dormitory	+1	+1	+1	+1	Congruent
5	Class reunion	+1	+1	+1	+1	Congruent

	Posttest						
Sl No.	Item Test No.	Expert 1	Expert 2	Expert 3	Average	Congruence	
1	You are finally here	+1	+1	+1	7,1	Congruent	
2	Gardenia bloddoms	+1	+1	+1	+1	Congruent	
3	A love letter	+1	+1	-cit	+1	Congruent	
4	Whose fault?	ยรั ป ลิต	Rian	+1	+1	Congruent	
5	The troubles of youth	+1	+1	+1	+1	Congruent	
Overall Average				1		Congruent	

Learning Achievement Test (PRETEST & POSTTEST)

Randomly divide the students in the class into 5 people in each group, and give the topic of impromptu performance and 15 minutes of discussion time.

Pretest questions: 1. On the ship 2. A stormy night 3. Giving gifts 4. What happened in the dormitory 5. Class reunion

Posttest questions: 1. You are finally here 2. Gardenia blossoms 3. A love letter 4. Whose fault? 5. The troubles of youth

Grading Criteria:

A (above 90 points) Accurate examination of questions, clear intention, rigorous conception, natural and real performance, able to put into the prescribed situation. The characters created are vivid and have good performance potential.

B (80 points - 89 points) Accurate examination of questions, able to put into the prescribed situation, have a certain ability to shape the character image in the performance, and have a certain performance potential.

C (70 points-79 points) The examination questions are basically accurate, and the performance tasks can be basically completed, but the characters created are not clear enough.

D (60 points-69 points) The examination questions are accurate, and the performance tasks can still be completed, but the characters created are not clear.

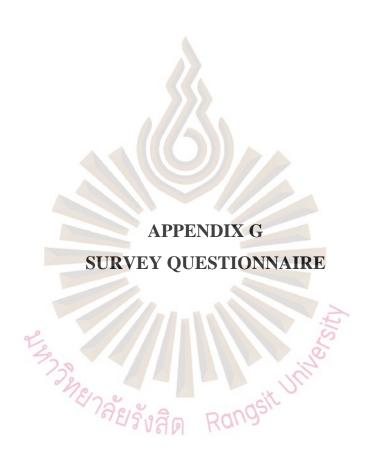
E (40 points-59 points) The examination questions are inaccurate, the performance is relatively tense, and the performance task cannot be completed.

F (1 point-39 points) The performance is too tense, dull, and even has obvious weird behavior and logical confusion.

(From Dong Yanbo, 2023)

No.	Standards	Scores
1	Character integrity	-
	Focus	10
	Sensibility	10
	Expressiveness	10
	Creativity	10
2	Story integrity	30
3	Teamwork	30





IOC FOR ACHIEVEMENT TESTS

Sl No.	Item Test No.	Expert 1	Expert 2	Expert 3	Average	Congruence	
PART A: INTEREST & MOTIVATION							
1	The process of	+1	+1	+1	+1	Congruent	
	learning Drama						
	Performance using						
	The Humanistic						
	Theory is interesting.						
2	Using Humanistic	+1	+1	+1	+1	Congruent	
	Theory make learning		72				
	meaningful.	. 111					
3	Using Humanistic	+1	+1	+1	+1	Congruent	
	Theory make learning						
	interesting.						
4	Using Humanistic	+1	+1	+1	+1	Congruent	
	Theory helps me		- 4				
	develop confidence to						
	play on the stage.				(2/5)		
5	Using Humanistic	+1	+1	+1	+1	Congruent	
	Theory motivate me			" AU.			
	to create.	ยรังสิต	Ran	JSIL			
		PART B:	ENGAGEN	MENT			
6	All the activities	+1	+1	+1	+1	Congruent	
	related to Humanistic						
	Theory are						
	interesting.						
7	All the activities	+1	+1	+1	+1	Congruent	
	related to Humanistic						
	Theory are						
	meaningful.						

Sl No.	Item Test No.	Expert 1	Expert 2	Expert 3	Average	Congruence
8	All the activities related to Humanistic Theory helps me to stimulate my thinking.	+1	+1	+1	+1	Congruent
9	Participating in various games and exercises helps me understand.	+1	+1	+1	+1	Congruent
10	I enjoyed being involved in the classroom activities related to Humanistic Theory.	+1	+1	+1	+1	Congruent
	PART C:	EFFICACY	OF HUMAI	NISTIC THE	EORY	
11	Using Humanistic Theory can improve my characterization.	+1	+1	+1	+1	Congruent
12	Using Humanistic Theory can improve my trust of teammates.	+1 ยรังสิต	Ran ⁽	sit Univ	+1	Congruent
13	Using Humanistic Theory can improve my imagination and creativity.	+1	+1	+1	+1	Congruent
14	Using Humanistic Theory can improve my ability to empathize and experience the	+1	+1	+1	+1	Congruent

Sl No.	Item Test No.	Expert 1	Expert 2	Expert 3	Average	Congruence
	emotions of					
	characters.					
15	Using Humanistic Theory can make my own point of view.	+1	+1	+1	+1	Congruent



QUESTIONNAIRE

The questionnaire would be distributed to grade 10 students, who would be the participant for this study. The questionnaire has been developed to examine students' perceptions of the use of Humanistic theory in the drama performance classroom. This questionnaire completed by the participants would be kept confidential and would only be used for this study.

Part I: Demographic Data
Direction:
Put a tick mark (✓) in the brackets.
Age:
Between 16-17 ()18 and above ()
Gender:
Male () Female ()
Years of learning Drama Performance:
() 1 years () 2 years () more than 2 years
Espaint Ville & Pangsit United & Rangsit

Part II: Students' Satisfaction

Mark your level of opinion from 1-5 (from strongly disagree to strongly agree) against each statement. The description of each scale 1-5 is as shown in the table below.

Scale Strongly Agree (SA)-5 Agree(A)- 4 Neutral (N)-3 Disagree(D)-2 Strongly

SI No.	Items	SA5	A4	N3	DA2	SD1			
	PART A: INTEREST & MOTIVATION								
1	The process of learning Drama								
	Performance using The Humanistic								
	Theory is interesting.								
2	Using Humanistic Theory make	119/1							
	learning meaningful.								
3	Using Humanistic Theory make								
	learning interesting.								
4	Using Humanistic Theory helps me								
	develop confidence to play on the			_					
	stage.			2//5					
5	Using Humanistic Theory motivate		10						
	me to create	B.	My						
	PART B: EN	GAGEM	ENT	•	1				
6	All the activities related to	Kans							
	Humanistic Theory are interesting.								
7	All the activities related to								
	Humanistic Theory are meaningful.								
8	All the activities related to								
	Humanistic Theory helps me to								
	stimulate my thinking.								
9	Participating in various games and								
	exercises helps me understand.								
10	I enjoyed being involved in the								
	classroom activities related to								

SI No.	Items	SA5	A4	N3	DA2	SD1
	Humanistic Theory					
	PART C:EFFICACY OF	HUMAN	ISTIC TI	HEORY		
11	Using Humanistic Theory can					
	improve my characterization.					
12	Using Humanistic Theory can					
	improve my trust of teammates.					
13	Using Humanistic Theory can					
	improve my imagination and					
	creativity.	,				
14	Using Humanistic Theory can					
	improve my ability to empathize					
	and experience the emotions of					
	characters.					
15	Using Humanistic Theory can make					
	my own point of view.					



APPENDIX H ACHIEVEMENT TESTS (PRETEST AND POST-TEST)











Ly The Tall of Rangsit University

BIOGRAPHY

Name Yike Sun

Date of birth June 14, 1999

Place of birth Yunnan, China

Education background Sichuan Conservatory of Music, China

Bachelor of Drama Performance, 2021

Rangsit University, Thailand

Master of Education in Curriculum

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