

# THE APPLICATION OF SCRIPT ANALYSIS APPROACH TO IMPROVE DRAMA PERFORMANCE FOR THE SECOND YEAR UNIVERSITY STUDENT IN CHINA

BY HAO XIANRUI

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF EDUCATION
IN CURRICULUM AND INSTRUCTION
SURYADHEP TEACHERS COLLEGE

GRADUATE SCHOOL, RANGSIT UNIVERSITY
ACADEMIC YEAR 2023

#### Thesis entitled

# THE APPLICATION OF SCRIPT ANALYSIS APPROACH TO IMPROVE DRAMA PERFORMANCE FOR THE SECOND YEAR UNIVERSITY STUDENT IN CHINA

## by HAO XIANRUI

was submitted in partial fulfillment of the requirements for the degree of Master of Education in Curriculum and Instruction

Rangsit University

Academic Year 2023

Assoc.Prof. Marut Patphol, Ed.D.

Examination Committee Chairperson

้วท<sub>ยาลัยรังสิ</sub>

Asst.Prof. Nipaporn Sakulwongs, Ed.D.

Member

Techameth Pianchana, Ph.D.

Member and Advisor

Approved by Graduate School

(Asst.Prof.Plt.Off. Vannee Sooksatra, D.Eng.)

Dean of Graduate School

May 28, 2024

#### **ACKNOWLEDGEMENTS**

I want to express my deepest gratitude to all those who have supported and mentored me throughout my research and writing of this paper to all those who have supported and mentored me.

Firstly, I would like to express my sincere gratitude to my supervisor, Dr. Techameth Pianchana, for his constant professional advice and encouragement that helped me to gain a deeper understanding of this research. The mentoring process has not only enhanced my academics, but has also given me a new perspective on the teaching profession. I am also very grateful to my dissertation committee members, Assistant Dr. Nipaporn Sakulwongs and Assistant Dr. Marut Patphol, whose valuable and professional advice greatly improved the quality of this dissertation.

Secondly, I would like to thank the leaders of the school where I worked in China for providing me with useful field research opportunities as well as the tools and technical assistance needed to ensure the accuracy of my data. I am especially grateful to three recognized experts at my working school for validating my research tools.

Thirdly, I would also like to thank my classmates and friends who have been a source of motivation and encouragement. My academic career has been made more enjoyable with your help and company.

Finally, and most importantly, I would like to deeply thank my family for their unwavering love and support. I am motivated by their support and I dedicate this work to them. Dedicate this work to them. This research would not have been possible without the contributions of each and every one of them. For this, I am truly thankful.

Hao Xianrui Researcher 6306059 : Hao Xianrui

Thesis Title : The Application of Script Analysis Approach to Improve Drama

Performance for the Second Year University Student in China

Program : Master of Education in Curriculum and Instruction

Thesis Advisor : Techameth Pianchana, Ph.D.

#### **Abstract**

The purposes of this study were to compare the drama performance before and after the use of script analysis, and to study their satisfaction of the second-year university students in Sichuan Province, China.

The study mployed a cluster random sampling method to select a research sample from a second-year students. According to the first research objective, the data were collected through pretest and post-test by using paired-samples t-test. For the second research objective, the data were collected through questionnaire and analyzed using means and standard deviations.

The results showed a significant improvement in the students' drama performance, with a mean difference of 6.23 points (31.17%) between the pretest scores ( $\bar{x}$  =10.73, SD=2.80) and post-test scores ( $\bar{x}$  =16.97, SD=1.50). In addition, the results of the students' satisfaction were at the highest level with the implementation of script analysis in their drama performance classes. Therefore, this study proves that the script analyses have more effectiveness in improving the students' drama performance and their satisfaction.

(Total 110 pages)

Keywords: Script Analysis, Drama Performance, Students' Satisfaction, Second Year Students

# **TABLE OF CONTENTS**

		Page
ACKNOWLE	DGEMENTS	i
ABSTRACTS		ii
TABLE OF C	ONTENTS	iii
LIST OF TAB	BLES	vi
LIST OF FIG	URES	vii
CHAPTER 1	INTRODUCTION	1
	1.1 Background and Rationale of the Study	1
	1.2 Research Questions	6
	1.3 Research Objectives	6
	1.4 Research Hypotheses	6
	1.5 Scope of the Study	6
	1.6 Conceptual Framework of The Study	9
	1.7 Limitation of The Study	9
	1.8 Operational Definitions	10
	1.9 Significaance of The Study  LITERATURE REVIEW	10
CHAPTER 2	LITERATURE REVIEW	11
	2.1 The University of China	11
	2.2 Drama Performance Course	16
	2.3 Basic qualities of students' drama performances	23
	2.4 Script Analysis Approach	25
	2.5 Students' Satisfaction	31
	2.6 Related Theory	34
	2.7 Related Research and Studies	37

# **TABLE OF CONTENTS (CONT.)**

		Page
CHAPTER 3	RESEARCH METHODOLOGY	40
	3.1 Research Design	40
	3.2 Population and Sample	41
	3.3 Research Instrument	41
	3.4 Data Collection	46
	3.5 Data Analysis	47
CHAPTER 4	RESULTS	48
	4.1 Analysis of Chinese students' drama performance in	48
	the second year of university before and after using	
	the script analysis approach	
	4.2 Analysis of Chinese students' satisfaction with the use	53
	of script analysis approach in the second year of	
	university	
CHAPTER 5	CONCLUSION, DISCUSSION AND	58
	RECOMMENDATIONS	
	5.1 Conclusion	58
	RECOMMENDATIONS  5.1 Conclusion  5.2 Discussion	60
	5.3 Recommendations	63
REFERENCE	$\mathbf{S}$	65
APPENDICES	<b>S</b>	75
	Appendix A Letter of Approval	76
	Appendix B Participants' Information Sheet	78
	Appendix C Experts Who Validated Research Instruments	81
	Appendix D IOC of Lesson Plans	83
	Appendix E Lesson Plans	85

# TABLE OF CONTENTS (CONT.)

	Page
Appendix F IOC for Student Drama Peerformance Skill	97
Test	
Appendix G Students' Drama Peerformance Skill Test	99
Appendix H IOC for Satisfaction Questionnaire	101
Appendix I Satisfaction Questionnaire	104
Appendix J Assessment Rubric	107
BIOGRAPHY	110



# LIST OF TABLES

		Page
Tables		
1.1	Lesson Outline	8
2.1	Application of Relevant Theories	37
3.1	The Level of Students' Satisfaction	45
3.2	Cronbach's Alpha Rule of Thumb	46
4.1	Pretest & Post-test scores of the sample group	49
4.2	Sample t-test	51
4.3	Student' Satisfaction of the Sample Group	53
4.4	Analysis of Questionnaire Part A: Interest and Motivation	54
4.5	Analysis of Questionnaire Part B: Engagement	55
4.6	Analysis of Questionnaire Part C: The Effect of Script Analysis	56
	on Student Learning	



# LIST OF FIGURES

		Page
Figures		
1.1	Location of the Research School	7
1.2	Independent and Dependent Variables	9
2.1	Research Design of the study	38
3.1	Illustration of Research Design	41
4.1	Graphical Representation of Students' Pretest and Post-test	52
	Scores	
4.2	Comparison of Pretest and Post-test Mean	52



#### **CHAPTER 1**

#### **INTRODUCTION**

This chapter talks about the background and rational of the study, research objectives, research question, scope of the study, research terminologies, expected outcomes and limitations of the study.

#### 1.1 Background and Rationale of The Study

Drama performance is an art in which actors, under the leadership of writers and directors, follow the storyline of a script, use music, dance and other appropriate artistic expressions to create and portray dramatic characters and present them clearly to the audience (Yuhui, 2022). Most theater performances contain many elements that express human nature, life, politics, etc. and are favored by audiences all over the world.

In recent years, the concept of drama performance education as a kind of quality education is indeed getting more and more recognition, and an increasing number of people recognize the role of drama performance teaching in improving people's quality and aesthetic education (Ting, 2022). With the gradual emphasis on quality education in China, drama education has become an important discipline in contemporary art education, and has attracted great attention in secondary schools, elementary schools and colleges. Most primary and secondary schools carry out out a program of drama in school, which has a positive effect on preschoolers and teenagers. Similarly, the drama performance program in colleges and universities plays a vital role in developing students' esthetics, understanding of traditional culture, artistic cultivation, and mental health. Theater performance in colleges and universities has gradually infiltrated Chinese characteristics, cultural characteristics, aesthetic characteristics, national characteristics, and combined with Civics and Politics while

revolving around the professional curriculum of drama, and the drama performance major is more in line with the new era of artistic talents cultivated by the country.

So, in order to better improve the overall quality of performance of students, many undergraduate colleges and universities have systematic standardized requirements for the professional curriculum of drama performance. The curriculum of college acting majors is mainly based on the combination of theoretical courses and practical courses, and the theoretical courses mainly include drama theory, art theory, basic theory of acting skills, and actor's line theory. In which, acting students first have a rough understanding of the basic theory of acting skills in the process of art professional examination, but there is no systematic learning. The practical courses mainly include five aspects: vocal practice, line practice, basic performance quality practice, fragment rehearsal, and complete play rehearsal. With the gradual attention and rapid development of Chinese drama education, the drama education courses in colleges and universities are also improving and innovating with the times.

However, there are some problems in the current university theater education curriculum system:

First, most students are selected to enter university through the provincial performance professional exams and professional exams of art colleges and universities, which pay attention to the drama performance related majors, but on the other hand, lack attention to cultural subjects. After entering the university, students begin to study in-depth related majors, lack of certain independent learning ability, teamwork ability, problem-solving ability, theater innovation ability and so on. The most important defect for students majoring in theater performance is that the art students themselves have lower cultural requirements, and some of them have poor understanding and analytical ability, and their theoretical knowledge cannot be fully absorbed, resulting in the lack of corresponding theoretical support in practice.

Secondly, among the art students, there are a group of students who choose to major in theater performance to avoid the cultural examination, so there are also some

students who are not very enthusiastic about the performance major. There is no specific learning goal at the university.

Finally, nowadays, China's theater education system is more perfect. Most colleges, in the teaching process, copy the curriculum of other colleges, without combining the situation of our students to analyze, resulting in the teaching process. Students can not adapt to the corresponding teaching methods and methods. As Meilin (2022) said: Nowadays, colleges and universities still focus on traditional teaching and some teachers do not care about students' personalized spiritual development, which leads to the failure of rapid improvement of art education in colleges and universities. First, due to the lack of school teaching management, some college teachers are not rigorous enough to teach students according to different students' conditions, and lack of teaching students according to their abilities, which hinders students' initiative and motivation in their majors.

Secondly, some college teachers have a loose attitude towards their work and are not strict and serious enough in treating the students' professional qualities, and even some teachers appear not to prepare for the lesson before class, and a whole lesson is given to the students to learn independently, lacking the guidance of professional teachers.

Therefore, combining the status quo of the teacher and the student in the drama performance profession, after four years of professional learning, some students feel that they have gained nothing, and in the face of employment, because of the greater pressure of employment in the country, the students do not have specific employment goals and poorer professional competence, which leads to the situation that after graduation, the employment rate of the students is relatively low. Because theater education is an indispensable part of the whole theater art business and an important content of art education, it is of great significance to the development of theater art and the improvement of people's own quality (Jichuan & Rong, 2003).

To conclude, the above-mentioned problems faced by the drama performance profession need to be solved urgently. In China, mainly Stanislavski's performance

theory system is the main one, and the teaching of Stanislavski's system has a deeper influence and higher authority on China's performance teaching (Kai,2017). From the beginning of the development of modern theater, China's first contact with the performance method was the Stanislavski performance system, and because the true meaning of Chinese opera is" the reality of the combination of form and spirit, put yourself in a place, seems to be like me used not me", which is very similar to Stanislavski's statement, so Stanislavski performance system is more reuse today (Zhiwei, 2020). In many domestic art colleges and universities, the Stanislavski system is indispensable to the teaching plan and syllabus of drama performance.

In this study, the method of script analysis is derived from the Stanislavski system of acting. Analysis is the beginning of creation, and only with full understanding and analysis can an actor properly begin to create (Ning, 2017). Firstly, the method of script analysis can help students and actors to get a better sense of the reality of the characters in the script, not simply literal understanding, but a deeper understanding of the actions and behaviors produced by the characters. Secondly, through the imagination of the actor, the mental life of the initial character is created. Finally, through the students' or actors' ability to self-perceive, analyze the script and then understand the gap between the actor and the character, and narrow the gap as much as possible. The method of script analysis is mainly through the students' own analysis, to truly recognize and perceive the inner core of the script, the rich spiritual world under the expression of words. Specific analysis methods include the following aspects: period background, prescribed situation, central event, conflict, thematic idea, penetrating action and the highest task, style and genre. A good actor needs to analyze and create through his own independent thinking through the ideas given by the director, on the basis of which it has a positive effect on the actor's creative ability. Students in the process of studying theater performance majors, teachers need to strictly require students, in accordance with the standards of actors, to train students to become qualified and excellent actors. In the second year of college, on the basis of the basic skills of acting, simple characterization has begun, so the use of script analysis method in the second year of college is crucial.

In addition, it is the process of script analysis used in the course of drama performance. First: Teachers let students recognize the theoretical knowledge of script analysis through theoretical explanation. Second: the group is determined, according to the role of the script. Let 3-4 students as a group. They give students group discussion time. Students can use the break time, after class time to discuss and analyze. Third: the results of the analysis of the PowerPoint presentation, students through online access to information, group discussion, independent analysis, the results of the presentation, questions and answers between different groups to deepen the understanding of the script. Finally, the teacher combines the students' report results, and again leads the students to summarize and analyze again step by step.

By analyzing the teaching and learning of drama performance, the teaching of script analysis is beneficial to address the current problems in teaching the basic skills of drama performance in the second year of college in China. Using this approach is not only excessive for what is learned in the first year of college, but also can lay a good foundation for the complete characterization later. Stanislavski said (Bolong & Yup, 2002), the word "analysis" usually implies a rational process. The script analysis method improves students' logical thinking through rational thinking and reduces over-analysis and deviation from the content of the script. Therefore, the use of the script analysis method is crucial in improving the quality of students' performance. Analyzing scripts by following the above steps helps to increase the bonding among students and cooperation among teams. It increases students' interest in theoretical knowledge and reduces their laziness in the preliminary desk work. Through the teacher's explanation and practical training, the individual student's ability to understand the text is better enhanced. This will help students to improve the basic skills training of performance, focusing on the theory of performing script analysis, and using interesting teaching activities for students to absorb this method and enhance their enthusiasm and passion for drama performance. Thus, this study was to test that whether the use of script analysis helps improve the basic ability of drama performance in the study of acting in the second year of students' university. The expected outcome of the study was that students' drama performance foundation ability improved after using the script analysis approach, and students had a positive perception towards the use of it.

#### 1.2 Research Questions

- 1.2.1 Would the use of script analysis approach help improve the drama performance of the second year university students?
- 1.2.2 Would the second year students in the university be satisfied with the use of script analysis in learning drama performance?

#### 1.3 Research Objectives

- 1.3.1 To compare the drama performance of the second year university students before and after using script analysis approach.
- 1.3.2 To investigate the students' satisfaction of the second year university students after using script analysis approach in learning drama performance.

#### 1.4 Research Hypotheses

- 1.4.1 The drama performance of the second year university students was higher after using the script analysis approach.
- 1.4.2 The second year university students in Sichuan province would have a positive satisfaction with the use of script analysis approach in learning drama performance.

### 1.5 Scope of The Study

#### 1.5.1 Location of the Study

The study sites of this research are located in Sichuan Province, China, which is a full-time private ordinary higher education institution approved by the Ministry of Education. It is shown in Figure 1.1.



Figure 1.1 Location of the Research School
Source: Sichuan University of Media and Communications, 2024

This school was founded in 1997 in Chengdu, Sichuan Province, China. The school adheres to the original mission of "educating people for the Party, educating talents for the country", adhered to the school motto of "erudition and conduct, virtuosity and artistic excellence", and practices the principle of "student-oriented, all for the healthy growth of students". The school philosophy of "Student-oriented", "All for the healthy growth of students, for the comprehensive development of all students" and the school idea of "Improve the system, innovate the mechanism, stabilize the scale, adjust the structure, improve the conditions, ensure the quality, and run the school with characteristics" are committed to cultivating the all-round development of morality, intelligence, physical fitness, aesthetics, and labor with the spirit of innovation and adaptability to the media industry and local economic and social development. The school is committed to cultivating high-quality and applied talents who can fully develop morally, intellectually, physically, socially and aesthetically, and have an innovative spirit to meet the needs of the media industry and local economic and social development. The university offers 45 undergraduate majors, covering six major disciplines, including literature, art, management, engineering, economics and education.

#### 1.5.2 Population and Sample

Population: The subjects of the study indicated the second year students of the university, these students were between 18-19 years old. There were 20 classes in this grade, which consisted of 600 students with mixed gender and ability.

Sample: The researcher used the cluster random sampling technique to select one class with 30 students out of 20 classes (15 male and 15 female) in Sichuan Province, China.

#### 1.5.3 Content of the Study

In this study, the researcher conducted in December 2023 during the second semester. The teaching experiment lasted 4 weeks. A total of four lesson plans were prepared and each lesson plan consisted of two sessions of 45 minutes each for a total of 90 minutes.

Table 1.1 Lesson Outline

Lesson Plans	Teaching content
Test	Pretest
Lesson plan 1	Period background, defined situation
Lesson plan 2	Facts, Events, Passages, conflict
Lesson plan 3	Thematic idea、character relationships
Lesson plan 4	Penetrating action and the highest task, structure and genre of the script
Test Post-test	Post-test

#### 1.6 Conceptual Framework of The Study

Stanislavski invented the theory about the script analysis approach, He argues that the actor needs a completely different kind of analysis than the scholar or the critic. If the result of scientific analysis is thought, then the result of the actor's analysis should be feeling (Bolong & Yup, 2002). It has an important role to improves students' drama performance. The independent variable of this study was the script analysis and the dependent variables were the students' drama performance and students' satisfaction.

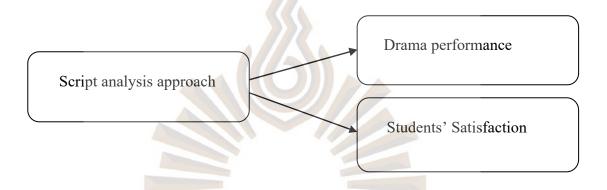


Figure 1.2 Independent and Dependent Variables

# 1.7 Limitation of The Study

This study was conducted with the students studying the acting major in only one college in Chengdu, China. Therefore, the results of the study cannot be generalized to students studying acting majors in colleges and universities across China.

If the study had been conducted over a longer period of time or for students of different grades, different data might have been obtained.

#### 1.8 Operational Definitions

The Script Analysis Approach refers to the methodology that the researcher designed for teaching drama performance of the sample group from the Stanislavski way. The students can analyze a script in depth and understand why the character makes decisions and actions through in-depth script analysis. It can make them understanded better about the express, character and performance. In this study, the researcher designed the script analysis approach for teaching into 4 steps as follows:

1) Study and analyze the role of the actors and determine the roles of each student.

2) Discussion and sharing 3) Presentation 4) Summarizes and analyzes the results.

**Drama Performance** refers to the students of the sample group accurately portray characters they have learned through the script analysis approach. Rated the five areas: 1) Character base 2) Through action and top task 3) Grasp of style and genre 4) On-stage communication 5) Subtext. The study used pretest and post-test to assess students' drama performance.

Students' Satisfaction refers to the perceptions of the students in the sample group toward the use of script analysis approach. In this study, the researcher investigates students' satisfaction through a questionnaire survey using a five-point Likert scale in three major areas: 1) interest and motivation 2) engagement and 3) the effect of script analysis on student learning.

The Second Year Student refers to the second year students of university in Sichuan Province, China.

#### 1.9 Significaance of The Study

- 1.9.1 The application of the script analysis approach helped to improve and develop the student' ability in drama performance.
- 1.9.2 The Chinese students have more positive satisfaction to learn about drama and acting course.

#### **CHAPTER 2**

#### LITERATURE REVIEW

This chapter presents an introduction to the system, curriculum, teaching and learning in the Chinese university system, an introduction to the definition, importance, and content of the drama performance course, problems in teaching and learning, the basic qualities of students' drama performance, the sources and content of the script analysis method, and student satisfaction in the following order:

- 2.1 The University of China
- 2.2 Drama Performance Course
- 2.3 Basic qualities of students' drama performances
- 2.4 Script Analysis Approach
- 2.5 Students' Satisfaction
- 2.6 Related Theory
- 2.7 Related Research and Studies

#### 2.1 The University of China

#### 2.1.1 The systematic of the university

The development of universities in modern China can be traced back to the end of the 19th century (Qingnian & Yuzhi, 2021). In 1895, the founding of Nankai University in Tianjin marked the origin of universities in modern China. Then, universities, including Peking University and Tsinghua University, were established, and the number of universities in China increased rapidly. After the Xinhai Revolution, China began to carry out educational reforms, and in 1912, Peking University became the first modern comprehensive university in the new China. During this period, the development of Chinese universities was affected by political and social changes, but some famous universities such as Nanjing University and Fudan University were still

established (Dunrong & Deguang, 2009).

After the establishment of the People's Republic of China, a large-scale reform of higher education began. Between 1949 and 1978, the government implemented a reform of the academic system and a policy of universalizing education, and established many comprehensive universities and specialized colleges. During this period, Chinese university education began to expand to rural and remote areas. The implementation of the reform and opening-up policy brought new opportunities and challenges for the development of Chinese universities. Since 1978, the number and scale of Chinese universities have grown rapidly. Higher education has been further developed, and the improvement of quality of the educational, the cultivation of innovative talents, and the enhancement of international exchanges and cooperation have become important goals (Lining & Yue, 2021).

China's higher education system has experienced rapid growth, providing students with a diversity of educational opportunities, with different types of schools and institutions, each with their own unique missions and characteristics, which together make up the diverse landscape of Chinese education. Chinese universities are categorized into undergraduate and specialist colleges and universities according to their level of instruction (Jie & Dexiang, 2022): undergraduate colleges and universities, which award bachelor's degrees, are typically four-year programme and often focus on a broader range of disciplines, dominate China's tertiary education system and include comprehensive universities and colleges. Specialist colleges offer shorter courses, usually 3 years in length, and focus on vocational skills training. It provides educational opportunities for students who want to enter the workforce more quickly. The classification of universities by provider can be divided into public universities and private universities (Wei, 2022). Public universities are funded or subsidized by the government, regulated by the government, and usually have richer resources and facilities. These universities provide high-quality education to a wide range of students, who are usually selected for admission through standardized tests, such as the Advanced Placement Examination (APE). Private universities are run by private organizations or individuals and rely on tuition fees and endowments; they are becoming increasingly important in China's higher education system, providing students with a diverse range of educational options.

In the management structure of Chinese universities, like general universities, they are divided into colleges according to different disciplines for management. Unlike foreign universities, the management of Chinese universities is divided into two lines. One is the Academic and Labour Office, the Logistics Office, and the Accounting and Financial Affairs Office, which are set up to manage various day-to-day affairs of the university, as in the case of general universities abroad, and the other is the management of the Party Organisation, which mainly ensures that the teaching and learning of the university and students are carried out under the leadership of the Communist Party of China (CPC). The other is the management of the Party organization, which is mainly to ensure that teaching and student learning are carried out under the leadership of the CCP and to strengthen the ideological awareness of teachers and students in schools (Shiliang, 2022).

Today, Chinese universities have become centers of research and education in a variety of fields, which provide an important role in the development of the country and society. Many Chinese universities have achieved remarkable results in the world university rankings and become internationally recognized. The development history of Chinese universities shows the development pulse of China's educational endeavor and reflects the country's emphasis on talent cultivation and knowledge innovation.

#### 2.1.2 The courses of the university

The curriculum of Chinese universities covers a wide range of fields and disciplinary settings, which is a rich educational system with diversity, and its main programs are categorized under the following categories (Delmond, 2006):

#### 1) Public Programs

The education system of Chinese universities emphasizes the cultivation of students' all-round qualities. Therefore, public courses are part of the

curriculum that every student must take. This includes political science courses, which are designed to cultivate students' ideological and political awareness, as well as courses in ideological and moral cultivation, which help students develop positive moral qualities. In addition, foreign language courses are indispensable to facilitate international communication and cross-cultural understanding. Physical education courses, on the other hand, help maintain students' physical health.

#### 2) Professional Courses

The major each student chooses will determine the core curriculum they will take. These specialized courses cover a wide range of subject areas, such as engineering, medicine, law, literature, the arts, and management. These programs are designed to provide students with in-depth subject knowledge and practical application skills that will enable them to succeed in their future careers.

#### 3) Optional Courses

To meet students' personal interests and academic goals, most Chinese universities offer a wide range of optional courses. Students can choose to explore other subject areas and broaden their intellectual horizons. This also encourages interdisciplinary learning and helps students develop themselves in many areas.

#### 4) Practical courses

Some majors require students to complete practical courses, which may include internships, labs, field trips, and more. These courses help students apply their theoretical knowledge to real-world situations and obtain valuable practical experience.

#### 5) Comprehensive quality education

Chinese universities also emphasize comprehensive quality education, which includes activities such as social practice, research projects and teamwork. These experiences develop students' creative abilities, leadership skills and sense of social responsibility, and enable them to develop in a more comprehensive way.

#### 6) Graduation Design/Thesis

On completion of their undergraduate studies, students are usually required to conduct a graduation design or write a thesis. This is an important task that requires students to demonstrate their independent research and analytical skills in their chosen area of specialization. It is also a major step forward for students in their academic and professional careers.

In general, Chinese university curricula are designed to develop well-rounded individuals and provide them with a solid academic foundation and practical skills to succeed in their future careers, and this diverse education system reflects the continuous development of Chinese higher education and its efforts to adapt to diversified needs (Tingjie & Yifan, 2013).

#### 2.1.3 Teaching and Learning in the University

University education provides an important role in shaping the future development of the country, and the task of education is not only to impart knowledge, but also to cultivate students' innovative ability, critical thinking and comprehensive quality (Zhang, 2023). China's university education is committed to cultivating talents with international competitiveness, which plays an important role in the era of globalization. As technology continues to advance, teaching methods and techniques are also evolving. Modern universities make full use of information technology to provide online learning and blended education to meet the needs of different students. Meanwhile, innovative teaching methods, such as problem-solving, cooperative learning and hands-on courses, can better stimulate students' interest and participation (Wenxin, 2023).

Students also have an active role to play in the educational process by actively participating in learning, asking questions and developing the ability to think independently rather than just passively receiving knowledge. It is also important to develop students' social responsibility and teamwork skills. At the same time, Chinese university education faces some challenges. One of them is the pressure of test-based

education, where students focus too much on scores and neglect actual learning and skill development. Another challenge is the unbalanced distribution of educational resources, with some top universities having more resources, while others face problems of lack of teachers and inadequate facilities (Liu, 2023).

In recent years, the state has strongly advocated the transformation of the teaching direction of colleges and universities. It will be academic, technical, research-oriented teaching concepts of colleges and universities gradually to the transition to the social application of the concept. Especially into the 21st century, since the international higher education academic community has slowly formed a new trend. It is generally focusing on the first technical practice, teaching, strengthening the training of application-oriented talents. Part of the domestic colleges and universities with the help of education and teaching reform, and gradually explore the practice of teaching experience, innovative teaching mode, to enhance the social and professional qualities of college students, and improve the competitiveness of employment. And in practice, the teaching results of the drama performance specialty are particularly prominent (Hong, 2017).

#### 2.2 Drama Performance Course

#### 2.2.1 Definition and important of drama performance course

The art of drama performance is an art in which actors play roles and create character images through the process of stage action, and the basic feature is that actors create stage character images (Jianfei & Lihong, 1998). Because the drama performance must have the audience present to participate, the actor must show it with his own voice, performance and other qualities, and it must be re-created every time, and the whole process of stage action must be re-performed every time the performance is performed as it was the first time. Therefore, in the performance, the actor's creative process and the audience's appreciation process is the same time at the actor's creative process of action due to the end of the play and stops, the audience's appreciation process will also end at the same time. There are always different audiences to appreciate each play, and their

aesthetic viewpoints may be very different, and the actor must be on the spot to make any audience object get a good theatre effect (Wuyan, 2009). Therefore, theatre actors must have the ability to communicate directly or indirectly with the audience, the ability to adapt to various audiences under various theatre conditions, and the ability to correctly improvise and adjust their performance according to the audience's reaction at any time, so the education of the professional curriculum of theatre performance is particularly important.

Professional drama performance courses have always been a key area for training performing artists and art practitioners. The problem of "three teachings" (teaching materials, teachers and teaching methods) in China's drama performance teaching system has been analyzed in depth, and reforms in humanistic qualities in the enrolment of performance majors, the adjustment of teaching plans, and the management of performance teaching have been paid attention to. The teaching of drama performance should adopt a "student-centred" mode, the teaching of performance elements should be carried out throughout, and general education should be combined with professional education to meet the needs of social development. Drama performance programs are designed to prepare students to become talented, creative and expressive performers, and these programs include not only training in acting skills, but also cover character studies, script analysis, directing skills and stage production. Their importance lies in the fact that they provide comprehensive professional training for performing artists to enable them to succeed on stage, in film, on television, and in other areas of performance (Mingshun, 2017).

#### 2.2.2 Drama performance Course Content

The Drama Performance courses are designed to develop a broad and in-depth range of theatre skills and knowledge to provide students with a solid foundation for their future acting careers. These programmes comprise six key areas, each of which provides students with the indispensable abilities and insights that will enable them to succeed in the field of dramatic performance. First, performance skills training is at the heart of the theatre performance major. This area focuses on students' core skills in drama

performance, including emotional expression, voice control, physicality and facial expression. Through continuous practice and feedback, students are able to continually improve their performance skills, laying a solid foundation for future role-playing and plot interpretation (Lung & Yue, 2002). This is a basic requirement for actors, enabling them to fully express the emotions and thoughts of their characters. Secondly, the ability to analyse scripts is indispensable, and drama performance students need to have the ability to analyse scripts in depth. They learn how to dig into the motivations of the characters, the development of the plot and the exploration of themes in the script, which enables them to better understand and grasp the script. Script analysis not only helps actors to better understand their characters, but it also enhances their overall understanding and appreciation of theatre productions. Character study is another key area of the drama performance major, where students need to have the ability to portray a variety of different characters as part of their core work (Peng, 2005). Through a deeper understanding and interpretation of different types of roles, students are able to gradually develop the actor's multi-faceted talents, providing them with more possibilities for future drama performance. This enables actors to play roles with different characteristics and personalities and thus express themselves in a richer and more colourful way. The Stage Performance Skills course focuses on how to present an entire drama performance on stage, and students need to master how to perform on different types of stages and adapt to different stage environments in order to meet the expectations of the audience (Qi, 2015). The Stage Production Knowledge Area covers knowledge about all aspects of stage production, including stage design, set construction, lighting design, sound control and costume design. This helps students to have a better understanding of the whole production process of a show so that they are better able to collaborate with the production team and understand and participate in different aspects of the production. This provides them with a more holistic view of what goes on behind the scenes, not just as actors. Finally, the performance theory and history courses provide students with theoretical and historical backgrounds that deepen their understanding of theatre arts (Dong, 2010). By studying different performance styles, theatre movements and the contributions of important performance theorists, students are able to gain insight into the theoretical underpinnings and historical development of the performing arts. This helps them to better understand and appreciate theatre arts, as well as providing inspiration and background

knowledge for their performance.

Together, these course components provide Drama Performance majors with a broad range of knowledge and skills, develop a comprehensive ability to excel on stage, and provide students with a deeper understanding of theatre culture that will enable them to achieve excellence in a variety of types of drama productions and stage environments.

# 2.2.3 Drama acting courses encounter problems in teaching and learning in colleges and universities

In 2011, the Academic Degrees Committee of the State Council of China decided to upgrade art into a disciplinary category, and theatre and film studies were also upgraded to a first-class discipline. China's higher arts education has been greatly enriched and developed, and performance is undoubtedly a popular major in recent years. On the one hand, this is due to the prosperity of national cultural undertakings, and people's pursuit of a spiritual level is constantly improving. On the other hand, due to the continuous development of the drama and film industry, more and more young people, guided by the "idol role" and "dream of performance", have flocked to study performance in the army of art examination (Chengyu, 2021). For the above reasons, the problems of drama performance courses in colleges and universities nowadays are divided into four key points: teaching quality, teacher resources, curriculum, student behaviour.

#### 1) Teaching Quality

Nowadays, many colleges and universities have begun to apply for and open drama performance majors, and since the rapidly established drama performance majors are not analyzed according to the students' situation in the current universities, the teachers' teaching process lacks the interpretation of professional knowledge and the analysis of their own teaching subjects, and the quality of teaching is not high. In the teaching process, the teaching level is low because most of the teachers are young teachers. Huang (2019) said This highlights the problem of mixed quality of performance teaching, and the unfolding of performance majors in many

universities, with imperfect hardware facilities, teacher staffing, and disciplinary systems, has led to poor results in the cultivation of performance talents.

#### 2) Teacher Resources

Due to the exponential growth of the student population, the ensuing problem is that of teacher qualifications. In the course of the class, the teacher faces many students and is unable to speak to each of them, resulting in a class in which the students cannot really improve in their profession. Liang (2018) said due to the number of professional teachers for a short period of time can not do with the exponential growth of the number of students increasing in proportion to the number of students, resulting in the teaching of drama performance from the original focus on the specialisation of each student to the current inability to take care of each student, the teaching process is very difficult to achieve the guidance and strict requirements of each student.

#### 3) Curriculum

The time for professional courses is relatively short, and the limited time for course scheduling causes the problem of insufficient understanding of basic knowledge and lack of basic training. Take a basic performance class as an example. Each student is required to complete a homework assignment in class, but due to the lack of time on the course, the teacher's comments and counselling can only be "approximate" due to time constraints. As a result, most students actually participate in the teacher's guidance. The effective practice time is very limited basics the effective teaching time in the classroom is not even enough to understand the basics, immediately into the next teaching content, the foundation of the lack of solidity and lack of training. The lack of solid foundation and training causes most students to be at a loss once they encounter the need to independently complete the performance creation after graduation.

#### 4) Student Behaviour

Mainly because of the quality of the resource of students, in recent years, the network idol dramas and a variety of "show" of the popularity of fire, so that some young actors and actresses have a large number of fans, and brought a very considerable financial gains. Due to the attraction of the halo of the stars, many young people's pursuit of so-called fame and fortune has advanced, so they flocked to the ranks of the art examination. The chapter said (2018) that a few students chose to enroll in the art profession just to "mix a diploma", and some students, blindly pursuing the "dream of the stars", did not even make clear why they want to choose the performance profession. The overall learning initiative of students is poor, and teaching is difficult.

# 2.2.4 The development of drama performance course in learning and teaching

The main characteristics of drama performance are manifested in the form of performance, the way of creation, the time of performance and so on. Drama performance requires actors to rehearse, create, and shape the characters on stage through continuous rehearsal, and finally present a complete drama plot in front of the audience.

The birth of drama performance originated in the western world, and research suggests that it came from Ancient Greek tragedy, which was mainly based on poetic drama. Medieval theatre was mainly religious drama. The Renaissance was the climax of theatre development, in which Shakespeare's plays were the main theatre trend, creating many amazing comedies, tragedies, historical dramas, tragicomedies and so on. In the classical period, "classical unities" became the main rule of theatre creation in this period. The main emphasis of "classical unities" was that each play must have only one storyline, take place in the same place, and be written in one day (Di, 2012). In the 19th century, European theatre was divided into two major theatre genres: Romantic theatre and Realist theatre, and at the end of the 19th century, there were many different genres of world theatre, which competed with each other and absorbed each other, and the birth of these genres originated from the development of social civilisation, received the influence of modern philosophy and modern psychology, and was the product of the trend of art and aesthetics (Li, 2018).

In China, as far as the Western definition is concerned, there is no "drama" in China. However, when discussing Chinese drama, without strict definition, the ancient Chinese opera should be classified as a major category of drama, a category of drama with Chinese characteristics. Drama has only a hundred years of development history in China, and belongs to the imported products. In the early 20th century, before the May Fourth Movement, it was called "civilized new drama", and this kind of early drama had unique characteristics of opera. After the May Fourth Movement, western drama was reintroduced and called "New Drama", and from 1928 onwards, it was called "Drama", which has been used until today. With the progress of social civilization, more and more Chinese people know about drama and drama performance, but as a drama performance teacher, the development of drama performance cannot be stopped (Huiping, 2011).

In addition, it is important to mention Bertolt Brecht and Konstantin Stanislavski, two dramatists who had a significant impact on theater, when it comes to the development of theater education. Brecht was a German dramatist and poet, active in the early to mid-20th century, and one of the most influential dramatists of the 20th century. He developed the concept of "epic theater" with the aim of creating a form of theater that provokes social and political reflection, and through the "effect of alienation", Brecht tried to keep the audience at a critical distance rather than completely immersed in emotion (Schlengel, 1979). In contrast to Brecht's political and social concerns, Stanislavski was primarily concerned with the actor's inner processes and psychological states. He created Method Acting, which emphasized that actors should present their roles through inner experience and emotional memory in order to achieve a higher degree of realism. Stanislavski's dogma was particularly valued in the United States, influencing several famous actors and educators, including Lee Strasberg (Xuelai, 2011). In modern times, both conceptions of theater remain widely influential and are often used as the basis for drama education. The theories of Brecht and Stanislavski have also been used to explore the application and impact of theater in the social, cultural, and political spheres.

Stanislavski's approach to drama performance has a profound impact on learning and teaching. This thesis focuses on the approach of script analysis proposed by Stanislavski to emphasize the actor's ability to analyse the script and to enhance the basic performance qualities of the student. Stanislavski's approach can help students to better delve into their roles in drama performance, learning and teaching to improve their performance skills.

#### 2.3 Basic qualities of students' drama performances

#### 2.3.1 The theory of basic qualities of students' drama performances

The qualities of an actor cover a wide range of aspects, including innate conditions, poise and temperament formed by life experiences, living qualities, intellectual level, cultural and artistic cultivation, professional skills and ethical standards. However, innate conditions cannot be changed and often constitute the actor's creative personality and style, and sometimes their limitations. The actor's charisma is not determined only by the advantages of appearance, but by the comprehensive performance of many aspects (Bolong & Yue, 2002).

An actor's personal life experience plays a significant and positive role in the development of his or her personal temperament, and it provides an indispensable energy for the actor's characterization. Actors' life experiences, like the characters in a script, are a ready source of material for their characterization. Especially when actors create roles that are similar to their own experiences, they are able to portray their characters more naturally and realistically, and they are also able to understand their characters' emotional worlds more deeply. However, art is always greater than life, and no matter how experienced an actor is, he or she will always encounter life situations that they have never experienced before. As time passes and times change, people's living conditions, ideologies, habits and so on are changing, which require actors to constantly try to understand, observe, understand, analyse and research. For actors, "life experience" includes not only their own direct life feelings, but also the life that they have learned about through a lot of reading, watching, listening and other indirect

ways (Zhiqin, 2019).

Life quality is the basic element of the performer's performance, and ideological cultivation and cultural accumulation are indispensable and crucial factors. These factors have an important and pivotal influence on characterization and creation. Actors must have their own unique understanding and feelings about their roles and possess a correct worldview and outlook on life. Liu (2016) said the cultural and artistic cultivation of performance workers is also a very important part of the actor's quality, and actors must have a professional appreciation of beauty and skills in order to improve their aesthetic interests.

#### 2.3.2 Importance of total quality training for students

With the widespread emphasis on drama performance today, the focus on producing exceptional theatre people is on developing the professionalism of students. This is a crucial point in exploring the teaching and learning of drama performance. Feng (2010) asserts that everyone has the potential to be an actor, it is just that not everyone is suited to playing certain specific classical roles. This viewpoint is valid to a certain extent; after all, everyone has the potential to be an actor, even people with disabilities can become an outstanding actor. However, this does not mean that becoming a professional theatre actor does not require the special qualities that the art of performance demands. On the contrary, the professional qualities of an actor are more demanding than in any other profession, because an "actor" who does not possess the necessary creative qualities of an actor will not be able to go further along the path.

Generally speaking, in order to become a competent actor, the minimum should have "seven powers" and "four senses". The seven powers refer to keen and detailed observation, active and stable attention, rich and active imagination, keen and sincere feelings, accurate and true judgement and thinking, sensitive adaptability, sensitive adaptability; the four senses refer to: sense of reality, sense of image, sense of humour, sense of rhythm (Xianxia & Qing, 2019). These most basic creative qualities

inevitably include the element of talent, which exists in everyone, only with the difference of how much, how strong or how weak. In order to adapt to the needs of performance art creation, these qualities should become the creative nature of the actor. Therefore, as students of drama performance must strive to cultivate and develop them, even those who are more gifted should not neglect the exercise in this area. And at the university, the training of these qualities skills is usually completed during the first year, which is the teaching goal during the first year.

On the second-year drama performance course, the teaching objectives are focused on the students' basic characterization qualities. A "three-stage" teaching method is usually adopted, including the quality of performance, elemental skills, preliminary characterization and completing characterization. In the process of preliminary and complete characterization, the ability to analyze the script is particularly important. Only on the basis of knowing and understanding the character, discovering and feeling the communication between the actor and the character as well as the gap between the actor and the character, and making full use of their own life qualities in creation, can they overcome or narrow the gap with the character. Only then can the actor truly live in the script and character in the creation (Ying, 2013). Therefore, characterization should be regarded as a basic quality during the study of drama performance and in the performance work after graduation, and teachers need to focus on cultivating students' abilities in this area in their sophomore and junior years. This will help students to better understand their roles and improve the quality of their performance.

### 2.4 Script Analysis Approach

#### 2.4.1 Definition and importance of script analysis

Rouman (2017) said the script analysis is the director is responsible for explaining and elaborating the script to the creative person, while the actor is required to introduce the writer's literary image to the audience by turning it into a stage image.

Wenxi (2023) said the script analysis is crucial in drama, especially for actors. Through in-depth script analysis, actors can better understand characterisation, motivation and emotional state and thus portray their roles more effectively.

Yuchen and Yuan (2021) stated that the script analysis approach is a way of conducting in-depth research and interpretation for a drama text in order to better understand all aspects of the play, including theme, structure, characters, dialogue and symbols.

According to the literature mentioned, the actor must carefully study and understand the writer's intention and all aspects of the play's expression before entering the second degree of creation. Only when the actor has accurately grasped the ideas, characterisation, genre and style expressed in the script through script analysis can the actor conceive and artistically process the play in the right direction and with the right goal in mind. Script analysis helps the actor to discover layers and details that are not readily apparent in the text, such as the complex web of relationships between characters and the symbolism of scenes, which adds depth and complexity to the performance and is the key to successful characterisation. It allows actors to clarify where they need to focus and how to convey themes and emotions, develops their aesthetic and critical thinking skills, and helps them to interpret scripts of different genres or styles.

Therefore, script analysis is the key to the improvement of actors' performance skills and the overall improvement of the quality of drama works, and it is an indispensable step and stage of actors' artistic creation, one that can help actors, directors and other theatre workers to create more effectively.

#### 2.4.2 Sources of Script Analysis

Konstantin Stanislavski was one of the pioneers in the field, It is he who derives the importance of script analysis through practice, but he also suggests that rational and emotional analysis need to go together. Ning (2017), and his theory of

performance emphasized two key aspects of the actor's professional training: the actor's creation of roles and the actor's self-cultivation. Among other things, he emphasized in-depth study of the script when training actors. He believed that the actor should delve into the emotions, motivations and inner world of the character by carefully analyzing the script. This analysis requires the actor to study the character's background, emotional shifts and conflicts in order to better understand how to create a realistic character. This theory provided actors with clear training requirements that would help them shape their characters, improve their self-mastery, as well as deliver better performances on stage. Stanislavski's approach is still influential in the acting world today. At first, script analysis focused mostly on literary and dramatic structures. But over time, more and more methods and perspectives were introduced, such as psychoanalysis, social and cultural studies. Nowadays, play analyses are more integrative, focusing not only on the text itself, but also on its representation and interpretation in different cultural and historical contexts. (Christie, 1985).

In the field of drama performance, the approach of script analysis is usually included in one of the basic courses. Not only professional drama schools, but even some comprehensive universities regard it as a compulsory part of drama performance majors or related courses. In practice, script analysis approach is used in all aspects of drama workshops, rehearsals and public performances in order to improve the overall quality of performances.

#### 2.4.3 Specific approach content

Bolong (2002) says according to Stanislavski: "Not all these aspects are of equal significance. Some of them are essential to the creation of a colorful life and mind, and others are merely auxiliary, illustrating and supplementing the mental and physical life of the image created." So script analysis is primarily an aid to the actor's characterisation. According to the script analysis approach proposed by Konstantin Stanislavski, the specific script analysis approach includes the following:

#### 1) Period background:

Recognise and grasp the setting provided by the script, and understand the context of the times in which the story is narrated in the script. Understand the author's life, experience, biography, other scripts written, the specific meaning the author wants to express, and have an interest in understanding the ideological intent of the script. To search for information and to find relevant comments about the author.

#### 2) Defined situation:

- 2.1) The particular environment in which the characters are located in the script, including the general context of the times, e.g., what era, any events that occurred during this era, spatial, political, cultural, economic, ethnic, etc.
  - 2.2) The particular time and place mentioned in the script.
- 2.3) The psychological changes that have taken place in the characters in the particular environment of the script.
- 2.4) The relationship of the characters mentioned in the script.
- 2.5) The scenery mentioned in the script, the setting of the scene on the stage.

# 3) Facts, Events, Passages:

- 3.1) The search for facts: what is related to the characters, what is related to the defined situation, and what is related to the development of the drama can be defined as facts; facts are all the information mentioned in the script.
- 3.2) The search for events: the central events that can be outlined, events that trigger conflicts and changes to the original events, leading to a different final outcome. The purpose of the character's action can be found in the event, and the character's attitude and specific actions towards the event can be found from the characters involved in the event.
- 3.3) Paragraphs: the division of paragraphs can see the whole trend of things, changes in action, from the beginning to the development and then to the climax, the end, which is a necessary element of a script, a script occurs in

a complete process of events.

#### 4) Conflicts:

Mutual action will have conflicts, a drama has many conflicts, but in a script, a main conflict must be identified. Conflicts are not only between people and people, but also between people and the environment, and the environment and the environment.

#### 5) Thematic Ideas:

The main meaning of thematic idea is what does the author want to express through the script? What does it say about life? What does it say to the audience? Thematic ideas are mainly hidden in the story and the actions of the characters, and there is more than one idea in a drama.

### 6) Character Relationships:

Character relationships are not only analysed in terms of superficial father-daughter or teacher-student relationships, but also in terms of whether the characters are close to each other, whether they hate each other, and so on. There are desires, mentality, values, etc. expressed by the characters.

#### 7) Penetrating action and the highest task:

7.1) The penetrating action is the penetrating action in the whole script, which is the driving force of the whole script.

7.2) The highest task is the final destination around the through action.

#### 8) Structure and Genre of the script:

- 8.1) The structure of a script can be divided according to chronological order, temporal order, etc. It may be real time, psychological time, etc.
- 8.2) Stylistic genres are divided into: classicism, realism, symbolism, expressionism, absurdism ......
  - 8.3) Genre: this play may be a tragedy, comedy, drama,

historical drama .....

According to the content of the specific approach to script analysis, the character image depicted in the script is the basis for the actor's re-creation. Although actors can use their own rich life materials to recreate, this recreation can only be carried out on the basis of the literary image created by the playwright, and cannot be separated from the whole script. And in the analysis of a play, every element is indispensable.

# 2.4.4 Script analysis approach applied in this Study

In this study, the steps for implementing the application in this study were designed based on the script analysis approach proposed by Stanislavski: first, the teacher teaches each of the theoretical aspects of the script analysis approach. Second, a script was chosen as a vehicle for initial discussion. Third, students were given a demonstration of the practical application of script analysis to enhance their analytical skills. Finally, the teacher provides students with a reflective summarization activity. Therefore, script analysis in this study is divided into four steps:

Step 1. Study and analyze the role of the actors and determine the roles of each student

In this step, first, the teacher explains the theoretical knowledge of the approach to script analysis. Secondly, the students are demanded to pick out their favourite scripts and communicate with the teacher during the class period, through which the teacher must have an understanding of the basic situation and character features of each student through the preliminary class. Among the students' favourite scripts, according to the teacher's professional point of view, determine the role of the script that the students choose at this stage.

#### Step 2: Discussion and Sharing

This step is based on the script identified by the teacher, with different script groups as a unit, discussion and sharing within the group about the

students' feelings when they read the script for the first time, and the initial discussion about the script. Also, students distribute the steps of script analysis based on the results of the discussion and determine the content of the presentation.

#### Step 3: Presentation

This stage is very important, as students analyse the summary based on the lesson. Presentation demonstrations are carried out in groups, where specific analyses prepared according to the script analysis framework are explained. For example, using videos, PowerPoint, live performance, etc. to further understand the script.

Step 4: Summarise and Analyse the results.

The final step of the teaching is to ask some students to summarise what they have learnt in the lesson, and the teacher to summarise the classroom group presentations and add any analysis that has not been covered. The initial rehearsal assignment for the next stage is then assigned.

#### 2.5 Students' Satisfaction

#### 2.5.1 Concept of Satisfaction in learning

Xiaoyu (2015) stated that learning satisfaction can be understood in a number of ways, including the level of difficulty and quality of course content, the applicability of teaching methods, the availability of academic support and resources, and whether students have access to teacher-peer interaction. Understanding the concept of learning satisfaction plays a crucial role in assessing and improving the quality of education.

Haitao (2016) stated that students who believe that they have a higher level of achievement will have a constant motivation to learn, and will be likely to have a lot of academic achievements and a higher state of contentment.

Yu (2023) said the learning satisfaction is based on learning access, emphasising opportunities for participation, perceived gains, academic achievement, and fulfilling needs, and ultimately pointing towards gaining affirmation and recognition.

Learning satisfaction is used to measure how satisfied students are with their learning experience. It involves students' overall feelings and evaluations of the curriculum, teachers' teaching styles and the school learning environment. It is widely used in teaching and learning and is of high importance. Satisfaction with learning has a significant impact on students' self-assessment, teachers' reflection on teaching and learning, and schools' goal-setting.

# 2.5.2 Factors influencing satisfaction in learning

Learning satisfaction is influenced by a variety of factors that can be categorised as internal and external. Internal factors cover students' individual characteristics, academic background and academic achievements. On the other hand, external factors are mainly related to the quality of teaching, curriculum, learning resources, and the support provided by the school. According to Yunhui (2023), studies have shown that there is a strong correlation between learning satisfaction and the quality of teaching and learning as well as student engagement, therefore, educational institutions need to pay attention to and work on improving the teaching and learning environments as well as the learning conditions in order to improve students' learning satisfaction.

### 2.5.3 Students' Satisfaction in this Study

In this study, we focus on the satisfaction of students studying drama performance as performance majors in universities. This group's satisfaction with their studies is of special interest because performance majors usually require students to excel in the arts and at the same time need to integrate a wide range of skills and knowledge. Students may face higher challenges during their studies and therefore their satisfaction may be affected by different factors.

Students' interest and motivation relates to their feelings and emotions, such as liking or disliking, about the script analysis approach to learning in drama performance. Student engagement refers to their actions and reactions after applying the script analysis approach in performance lessons. When satisfaction is high, behaviour is positive. In short, students with a high level of satisfaction with script analysis are more likely to be engaged in class and strive to learn more.

The effectiveness of script analysis in the learning of basic qualities in the performance classroom refers to students' beliefs and perceptions of script analysis, such as their belief that using script analysis in the performance classroom will help them improve their basic qualities of performance.

#### 2.5.4 The measurement of students' satisfaction

To assess student satisfaction, researchers use a variety of tools and methods. Common measurement tools include questionnaires, interviews and focus group discussions. These tools often include questions about teaching quality, course content, academic resources, and school support. By analysing student responses, researchers can gain insight into student satisfaction and provide recommendations for improvement.

In this study, data will be collected through a questionnaire from performance students from different backgrounds at Sichuan Media University. The questionnaire consists of a series of questions designed to find out how satisfied students are with their learning experience, the quality of teaching, the curriculum and practical experience.

# 2.6 Related Theory

# 2.6.1 Constructivism Learning Theory

The earliest proponent of constructivism can be traced back to the 18th century Napoleonic philosopher Vico, who stated that "all knowledge is constructed by the learner." (Murray, 2005) Constructivism refers to the idea that no learning occurs as a disorderly accumulation, that the seizure of new knowledge is dependent on pre-existing knowledge, and that the two are interconnected and interact with each other. The rise of constructivism is a revolution in contemporary educational psychology and is a further development of learning theory following the development of behaviourism to cognitivism. In contrast to behaviourism and cognitivism, constructivism focuses more on how learners build their own unique mental worlds based on their prior experiences, mental structures and beliefs.

Constructivism has since been influenced by John Dewey, Jean Piaget and Lev Vygotsky. Yihang (2021) says that this theory suggests that knowledge is not 'imparted' but 'constructed' through the student's own efforts and social interactions. Constructivism believes that learning is a positive and active process. Students should acquire knowledge through experimentation, observation, and problem solving, and students build on existing knowledge, adapting and refining it through new learning experiences (Yun, 2020). In addition to foundational knowledge and skills, constructivism also emphasises the development of metacognitive skills such as self-regulation, thinking and reflection.

In this study, since drama performance majors mainly consist of practical teaching, constructivism learning theory is a strong support for drama teachers to carry out practical teaching. In the drama performance classroom, teachers consciously combine theoretical knowledge and practice, so that students can understand the approach of script analysis and then actively apply it to practice, to enhance students' independent learning, and students can self-explore and gradually construct an understanding of the drama and roles.

#### 2.6.2 Theory of multiple intelligences

The theory of multiple intelligences was put forward by the American psychologist Howard Gardner (Shiyu, 2020). Gardner believed that the basic nature and structure of intelligence are all pluralistic. Gardner divided human intelligence into eight categories, namely verbal-linguistic intelligence, mathematical-logical intelligence, visual-spatial intelligence, musical-rhythmic intelligence, physical-motor intelligence, interpersonal communication intelligence, self-knowledge intelligence and natural observation intelligence.

Jing (2012) stated that these eight intelligences exist independently and are interconnected to form a multiple intelligences system, and that each individual has the possibility of having these eight intelligences and that these intelligences are grouped together in different forms, types and degrees, making each individual unique, so that they can learn, memorise, comprehend and display in different ways.

The theory of Multiple Intelligences (MI) can be summarised as the eight MIs, which include types of MI, concepts of MI, and characteristics of MI. Multiple Intelligences theory is often used to evaluate and guide students in the process of education and teaching. In teaching, it forms the concepts of "teaching according to students' aptitude", "holistic development", and "multi-dimensional evaluation". The promotion of students' individualised training and development has an impact on the emotional, operational and knowledge acquisition levels, and is of great practical significance in the design of the teaching process (Hongjie, 2011).

In this study, students are required to use a combination of these intelligences, for example, verbal intelligence for understanding and conveying lines, bodily-kinesthetic intelligence for physical expression, and interpersonal intelligence for interaction between actors. The script analysis approach, based on the theory of multiple intelligences, provides students with a diverse range of methods to meet the needs of their different types of intelligences. By analyzing scripts, characters and

plots, students have the opportunity to explore and understand the art of theatre in a variety of ways, enhancing their arts-related perceptual skills.

#### 2.6.3 Model teaching method

The word "model" is derived from the Latin word "exemplum" and is generally interpreted in dictionaries or thesauruses as. "an example to be modelled", "an example to be learnt or imitated" and "a typical example to be followed" (Yi, 2009).

Model teaching can be referred to as "exemplary teaching", "demonstrative teaching" and "case-based teaching". Model teaching theory suggests that "model teaching" is teaching and learning based on good, particularly clear, typical examples. Teaching by example is teaching and learning centred on typical examples, so that students can acquire general knowledge through the study of examples and develop the ability to learn independently with the help of this knowledge (Xiaopeng & Yadi, 2017).

In terms of teaching methodology, Yunlong (1987) says that teaching by example first requires teachers to compile typical examples containing basic concepts, basic theories and basic laws based on the theoretical system of the subject, corresponding to Yi (2009) stated that teachers are required to inspire, guide, and assist students to actively acquire general, essential, and regular knowledge from the study of typical examples within the limited teaching time. It can be found that in the teaching process, the teacher, through the explanation of examples, enables students to grasp the key issues in the textbook, and through the example study of these issues, guides students to understand the general knowledge, and helps students to apply this knowledge to the practical aspects of life and production (Guiquan & Hong, 2004).

In this study, the model teaching theory emphasises the imitation and actual enactment of roles. By teachers demonstrating and explaining to students, and by students observing and imitating the performance of experienced actors, students can

better understand the details and emotions of the characters. The script analysis approach incorporates the model teaching theory by analysing and mimicking the performance of the characters so that the students can better understand and create the characters.

Based on the relevant educational theories, Table 2.1 summarizes the effectiveness of each theory in presenting a summary description of the use of the script analysis approach to drama performance learning in this study:

Table 2.1 Application of Relevant Theories

Theory	Application in study
Constructivism	Promote students' understanding and application of script
Learning Theory	analysis approaches in the classroom and develop their
	independent learning skills.
Theory of multiple	Integrate intellectual factors and provide diverse modes of
intelligences	exploration to promote theater arts understanding and
	enhance arts-related perceptual skills.
Model teaching	Focusing on achieving a deeper understanding of the
method	character through modeling and imitation motivates students
7732	to better understand and portray the character.
Source: Researcher	Enagsit Rangsit

#### 2.7 Related Research and Studies

The script analysis approach is widely used in drama performance, and a great deal of research has been conducted on the script analysis approach, and several studies have found that the script analysis approach is an effective teaching strategy for teaching drama performance, and that it can be effective in improving students' basic skills in performance. Some of the recent research reports and findings on script analysis are discussed below.

Kai (2017) studied the practical use of the script analysis approach in university teaching and experimented the script analysis approach with the script Altruism. By comparing the results before and after the experiment, it is proved that the advantages of the script analysis approach: 1) clarify the story clues of the script, and make the story of the script clearer. 2) Improve students' ability to think and shape on their own. 3) Increase students' ability to work together.

Ning (2017) studied the use of script analysis in drama performance of second year university students. The study conducted specific analysis tests from the Chinese drama "Home", "Camel Xiangzi", "Thunderstorm", and foreign drama "Garden of Desire" and "Hamlet". The test results show that mastering the approach of script analysis can improve the performance ability of the second year university students, there is an improvement in the overall quality of the students, and fully improve the students' participation in the learning process of drama performance.

Yan (2017) studied the exploration of teaching script character analysis to university performance students. Teaching using script analysis, in which characters from Shakespeare's plays Macbeth and King Lear were used to teach script segments, was conducted as a case study. Comparing the results before and after the experiment, the test results showed that students had a significant impact on the improvement of their performance after analysing the scripts.

Yan (2019) examines the importance of the script analysis approach to creating roles for drama actors. The content of script analysis is explored, and the introduction and importance of each item is presented. Analysis of the experimental data shows that script analysis can improve the overall performance quality of actors, which is positively helpful for their internal quality and personal cultivation.

Yanling (2019) used the script Thunderstorm as an example to explore the use of an actual script analysis approach in the second and third years of university. Lv used a pre- and post-experimental design, and the results of the study showed that the script analysis approach enhanced university students' drama performance ability. In

addition, it was proved that only by fully studying the scripts and sufficiently doing the desk work can the characters be fully portrayed. It is the careful analysis of characters that is the basis of drama performance to portray characters, which is the most essential condition for actors.

Haozhong (2011) conducted a study to examine whether the script analysis approach supports the development of students studying drama at university. The results showed that most of the students love to receive theatre education in the university. And through the experiment, the approach of script analysis is valuable for the development of students' ability, which can help students to better understand the performance and increase their enthusiasm for drama performance.

Fei and Wei (2022) studied the impact of using script analysis in drama performance in Chinese universities. The results of the study showed that script analysis can significantly improve the performance ability and quality of second-year university students. And it can present the whole performance more vividly to the audience, so that the audience can understand and empathise with the stories of these characters more deeply.

Based on the above studies, it is clear that script analysis is very important and effective in teaching drama performance. In addition, these studies mentioned some limitations and suggestions on how to strengthen the study. Some of these studies suggest that researchers and teachers should implement the study of teaching script analysis at different grade levels. In particular, in addition to university performance teaching, language teaching in elementary, middle and high schools can also involve the use of this method to enhance children's reading comprehension, empathy, perception, and so on.

#### **CHAPTER 3**

#### RESEARCH METHODOLOGY

This chapter describes the methods used in this study to answer the research questions: Would the use of script analysis approach help improve drama performance of second years university students in Sichuan Province, China? Would second years university students be satisfied with the use of script analysis approach in learning drama performance? The description is presented in the following order:

- 3.1 Research Design
- 3.2 Population and Sample
- 3.3 Research Instruments
- 3.4 Data Collection
- 3.5 Data Analysis

# 3.1 Research Design

This study applied a quantitative approach to collect the data, including a pretest and a post-test to assess second year university Chinese students' basic ability of drama performance, and then a questionnaire to indicate their satisfaction with the use of script analysis approach to improve their drama performance. Figure 3.1 below describes the research design of the study.

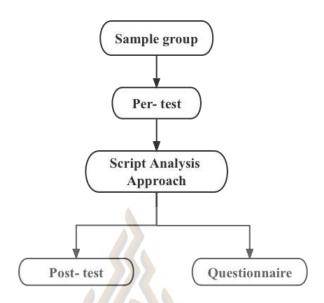


Figure 3.1 Illustration of Research Design

# 3.2 Population and Sample

Population: The subjects of the study were the second year students of the College, these students were between 18-19 years old, there were 20 classes in a grade, which was the total number of students 600 who are mixed gender and ability.

Sample: The researcher used a cluster random sampling technique to select one class with 30 students out of 20 classes (15 male and 15 female) in Sichuan Province, China.

#### 3.3 Research Instruments

The instruments utilized in this study comprised lesson plans, an drama performance ability test and its rubric, and a student satisfaction questionnaire.

#### 3.3.1 Lesson Plans

The researcher prepared four lesson plans (Appendix A) that applied script analysis over the course of one month (one lesson plan = 90 minutes). Before teaching the sample group, the researcher got approval from the relevant subject's instructor. The researcher designed the lesson plans using script analysis into 4 steps as follows:

Step 1: Study and analyze the role of the actors and determine the roles of each student

In this step, first, the teacher explained the theoretical knowledge of the approach to script analysis. Secondly, the students were demanded to pick out their favourite scripts and communicate with the teacher during the class period, through which the teacher must have an understanding of the basic situation and character features of each student through the preliminary class. Among the students' favourite scripts, according to the teacher's professional point of view, determine the role of the script that the students choose at this stage.

# Step 2: Discussion and Sharing

This step was based on the script identified by the teacher, with different script groups as a unit, discussion and sharing within the group about the students' feelings when they read the script for the first time, and the initial discussion about the script. Also, students distributed the steps of script analysis based on the results of the discussion and determine the content of the presentation.

#### Step 3: Presentation

This stage was very important, as students analyse the summary based on the lesson. Presentation demonstrations were carried out in groups, where specific analyses prepared according to the script analysis framework were explained. For example, using videos, PowerPoint, live performance, etc. to further understand the script.

Step 4: Summarize and Analyse the results.

The final step of the teaching was to ask some students to summarize what they had learned in the lesson, and the teacher to summarize the classroom group presentations and add any analysis that had not been covered. The initial rehearsal assignment for the next stage was then assigned.

In this study, in order to ensure the validity of the content of the lesson plans, they were analyzed using Item Objective Congruence (IOC), The Item Objective Congruence Index, developed by Rovinelli and Hambleton (1977), is a procedure used for test development to assess content validity during the development phase of a project (Turner & Carlson, 2009). To validate the lesson plans in this study, three experts were invited to review the lesson plans and complete the IOC form. These three experts included three drama performance teachers currently teaching in China. The IOC scores were calculated based on each expert's rating.

The IOC index's result varies from -1 to  $\pm 1$ , as mentioned below:

If the rating is 1, the item meets the given objectives.

0, means the item is uncertain or unsure if it matches the objectives or not.

-1, tell us that the item is unrelated to the objective.

The IOC score is calculated as IOC =  $\Sigma R/N$ , where " $\Sigma R$ " represents the total expert rating score and "N" represents the number of experts. An IOC score of 0.67 to 1.00 indicates that the content validity of the scale is consistent and acceptable. If the mean of the three expert ratings for each question item was less than 0.67, the question was considered unclear and needed to be modified or removed by the researcher. In this study, the lesson plan got an IOC of 0.83 (See more details in Appendix D).

#### 3.3.2 Student Drama Performance Skill Tests (Pretest and Post-test)

Using script analysis for the basic ability test of drama performance, the researcher conducted a series of questions about the basic ability of drama performance around the four scripts, Home, Thunderstorm, Villa for Sale, and Main

Character Debut, and then asked them to present the segments from the scripts (Appendix B).

A drama performance skill test form was used, and the test criteria rated the subjects in five areas: 1) character base, 2) through action and top task, 3) grasp of style and genre, 4) on-stage communication, and 5) subtext. These five test criteria are derived from the instructional objectives. The growth rate of the scores was analyzed by comparing the scores before and after the use of the script analysis approach (Appendix C).

The researcher found the IOC to have validity. The criterion used was item-goal congruence. During the scoring process, three experts were invited to review the observational assessment and complete the IOC form. The three experts included a university president from Sichuan and two drama performance teachers who currently teach in China. The IOC was calculated based on each expert's score. IOC scores were calculated based on the ratings of each expert.

The IOC index's result varies from -1 to +1, as mentioned below:

วิ่งสิต Rang

If the rating is 1, the item meets the given objectives.

0, means the item is uncertain or unsure if it matches the objectives or not.

-1, tell us that the item is unrelated to the objective.

The formula used to calculate the IOC score is IOC =  $\Sigma R/N$ . ' $\Sigma R$ ' represents the total score of the experts' rating and 'N' represents the number of experts. If the IOC score is between 0.67 to 1.00, the test item will be valid. If the IOC score is less than 0.67, the item will be considered unclear and requires revision or deletion based on the experts' feedback. In this study, the drama performance skill tests got an IOC of 1.00 (See more details in Appendix F).

#### 3.3.3 Students' Satisfaction Questionnaire

The questionnaire investigating student satisfaction with the use of script analysis approach in the teaching of drama performance contained three sections: 1) interest and motivation, 2) engagement and 3) the effect of script analysis on student learning (Appendix D).

The questionnaire consists of 15 statements (5 statements per part) and uses a five-point Likert scale system ranging from 5 to 1. (5) Strongly agree, (4) Agree, (3) Neutral, (2) Disagree, and (1) Strongly disagree.

Table 3.1 The Level of Students' Satisfaction

Score	Students' satisfaction Level		
4.01—5.00 Highest			
3.01—4.00	High		
2.01—3.00	Medium		
1.01—2.00	Low		
0.01-1.00	Lowest		

Source: Turner & Carlson, 2009

IOC made sure the satisfaction questionnaire's content validity was guaranteed. Three experts were asked to award a value of +1, 0 -or -1 to the questionnaire item pertaining to the objective.

The IOC index's result varies from -1 to +1, as mentioned below:

If the rating is 1, the item meets the given objectives.

0, means the item is uncertain or unsure if it matches the objectives or not.

-1, tell us that the item is unrelated to the objective.

IOC = R/N is the formula used to determine the IOC score. ' $\Sigma R'$  denotes the overall rating score of the experts, whereas 'N' indicates the total number of experts. An

attitude questionnaire item is considered valid if the IOC score is within the range of 0.67 to 1.00. If the item's IOC score is less than 0.67, it will be deemed unclear and will need to be revised or removed in accordance with the experts' opinions. In this study, the students' satisfaction got an IOC between 0.67-1.00 (See more details in Appendix H).

Additionally, a test was conducted on the satisfaction questionnaire's dependability. Utilizing SPSS, the researcher employed Cronbach Alpha to verify the survey questionnaire's dependability. The range of Cronbach Alpha is 0 to 1. Items with higher values indicate higher levels of agreement. At a value of 0.7 and above, the items are sufficiently consistent to imply the measure's reliability. The reliability is 0.74 more than 0.70, so the reliability is acceptable.

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
$0.7 \leq \alpha \leq 0.8$	Acceptable
$0.6 \le \alpha < 0.7$	Questionable
$0.5 \le \alpha < 0.6$	Poor
$\alpha$ <0.5	Unacceptable

Source: Turner & Carlson, 2009

#### 3.4 Data Collection

#### 3.4.1 Approval and Ethical Considerations

In order to conduct the study at Sichuan Media University, the researcher obtained a letter of approval from the university administration.

#### 3.4.2 Confidentiality

Prior to data collection, participants were made aware of information about the process of each study. All data, including responses to questionnaires, etc., were kept confidential. All data were kept confidential and deleted by the researcher at the end of the study.

## 3.5 Data Analysis

The data obtained were analysed in two domains, each of which corresponded to one of the research objectives. The quantitative data from the pretest and post-test examined the improvement of the sample group's drama performance skills. In addition, the quantitative data obtained through the questionnaire examined the students' satisfaction with the application of the script analysis approach to the study of drama performance.

# 3.5.1 Analysis for drama performance skill tests

To ascertain the students' level of achievement, the paired-sample t-test was employed to examine the data gathered from the pretest and post-test. Calculations were made for the mean, standard deviation, and significance value.

#### 3.5.2 Analysis for students' satisfaction questionnaire

The questionnaire was divided into three sections of 15 statements with the aim of investigating students' satisfaction with the use of script analysis approaches in the drama performance classroom. The data gathered from the questionnaire were analyzed using mean and standard deviation.

#### **CHAPTER 4**

#### **RESULT**

The quasi-experimental thesis design was applied to study the implementation of script analysis to improve second year Chinese university students' drama performance, and to examine students' satisfaction with the use of script analysis in drama performance lessons as well. The research findings were derived from the following research instruments: Pretest, Post-test and Satisfaction Questionnaire. In this chapter, the findings from the data are presented in the following order:

- 4.1 Analysis of Chinese students' drama performance in the second year of university before and after using the script analysis approach
- 4.2 Analysis of Chinese students' satisfaction with the use of script analysis approach in the second year of university

# 4.1 Analysis of Chinese students' drama performance in the second year of university before and after using the script analysis approach

This section specifies the results of the first research question, using script analysis approach to improve second year students drama performance skill test scores. The results of the study were obtained from both the pretest and post-test. using paired sample t-test. Comparisons were made on the basis of mean, standard deviation, and inferential statistics, with P<0.05 being the level of significance.

#### 4.1.1 Comparison of Pretest and Post-test Scores of the Sample Group

Table 4.1 presents the scores of the pretest and post-test of the sample group. It was clear that the mean score for the pretest group was 10.73 with a standard deviation of 2.80, and the mean score for the post-test group was 16.97 with a standard deviation of

1.50. There was an increase in the mean score for the post-test as compared to the pretest as there was a difference of 6.23 points in the mean score for the post-test. All 30 participants improved significantly or slightly with score disparities ranging from 5 to 11 points. Additionally, the highest score on the pretest was 15 (out of a total of 20), and the lowest score was 6. The post-test scores increased significantly with participants receiving the highest full score of 20, and one participant receiving the lowest score of 15 out of 20. Table 4.1 presents the scores, score increases and percentage differences between the present and post-test of the participants.

Table 4.1 Pretest & Post-test scores of the sample group

Student ID	Pretest Score (Full Score=20)	Post-test Score (Full Score=20)	Increase in test Scores	% Difference
1	10	16	6	30.00%
2	6	15	9	45.00%
3	8	18	10	50.00%
4	11	18	7	35.00%
5	12	17	5	25.00%
6	8	17	95	45.00%
7	220 11	15	4	20.00%
8	112	15	3	15.00%
9	11'9E/9	van 17Ran	6	30.00%
10	13	18	5	25.00%
11	6	17	11	55.00%
12	10	16	6	30.00%
13	15	19	4	20.00%
14	15	19	4	20.00%
15	15	20	5	25.00%
16	10	16	6	30.00%
17	9	15	6	30.00%
18	15	20	5	25.00%

Table 4.1 Pretest & Post-test scores of the sample group (Cont.)

Student ID	Pretest Score (Full Score=20)	Post-test Score (Full Score=20)	Increase in test Scores	% Difference
19	14	18	4	20.00%
20	14	18	4	20.00%
21	13	18	5	25.00%
22	8	15	7	35.00%
23	8	15	7	35.00%
24	10	17	7	35.00%
25	6	16	10	50.00%
26	7	17	10	50.00%
27	11	17	6	30.00%
28	12	18	6	30.00%
29	10	15	5	25.00%
30	12	17	5	25.00%
Mean Scores	10.73	16.97	6.23	31.17%

All 30 participants had better scores in the post-test than in the pretest. Based on the results of the pretest and post-test, the following analysis was made:

# 4.1.2 Analysis of Paired Sample t-test

The data collected from the pretest and post-test were analyzed using paired sample t-test (t-test for dependent sample) by using a suitable computer program, as shown below.

Table 4.2 Sample t-test

Paired Sample Statistics						
	n	Mean	Std. deviation	Mean difference	t	p-value
Pretest	30	10.73	2.80	6.23	-16.17	.000**
Post-test	30	16.97	1.50	J.23	10.17	

<sup>\*</sup> p<0.05

Table 4.2 illustrates that a one-sample analysis of the test scores indicated they were positive. In the pretest group, the mean was 10.73 with a standard deviation of 2.80; in the post-test group, the mean was 16.97 with a standard deviation of 1.50. Compared with the pretest, post-test means differed by 6.23, resulting in an increase in the post-test mean score. The obtained significance value (p) was .01, which was lower than 0.05 (p<0.05), indicates a statistically significant increase in the post-test score compared to the pretest score for the sample group.

# 4.1.3 Pretest and Post-test Comparison

Figure 4.1 below shows participants' pretest and post-test scores. As presented in the bar chart, the blue bars represent the pretest scores and the orange bars represent the post-test scores. It can be seen that all participants' scores increased in the post-test, indicating that the application of script analysis approach contributed to improving students' drama performance skill.

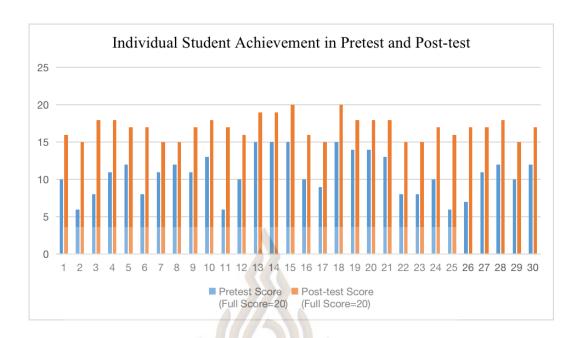


Figure 4.1 Graphical Representation of Students' Pretest and Post-test Scores

Additionally, Figure 4.2 below shows the mean scores for the pretest and post-test, which are 10.73 and 16.97 respectively. The mean score on the post-test was higher than that on the pretest. The post-test mean score is greater by 6.23 points compared to the pretest mean score. Therefore, it can be concluded that each participant progressed and scored higher on the post-test.

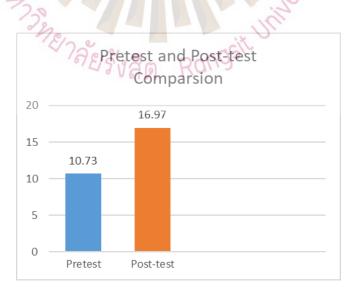


Figure 4.2 Comparison of Pretest and Post-test Mean

# 4.2 Analysis of Chinese students' satisfaction with the use of script analysis approach in the second year of university

For this study, to collect quantitative data and study students' perceptions about the use of script analysis approach in Drama performance classes, a five-point Likert scale was used, where 1-Strongly Disagree and 5-Strongly Agree. The questionnaire consisted of 15 items divided into 3 parts: Part A: Interest and Motivation; Part B: Engagement; and Part C: The effect of script analysis on student learning. Descriptive statistics (mean and standard deviation) were used to analyze the survey results. In the mean interpretation, 5-4.01 is the highest level, 4-3.01 is the high level, 3-2.01 is the medium level, 2-1.01 is the low level, and ≤ 1 is the lowest level.

A questionnaire was administered to all 30 (n=30) study participants. Survey results were analyzed using descriptive statistics (mean and standard deviation).

Table 4.3 Student' Satisfaction of the Sample Group

	n	Mean	Interpretation
Part A	30	3.92	High
Part B	30	4.27	Highest
Part C	30	4.45	Highest
Total	79830	4.21	Highest

From table 4.3 above, it can be seen that the total mean score was at the highest level with the figure of 4.21. And the mean scores were 3.92, 4.27, and 4.45 for Part A, Part B and Part C respectively, with Part A at the high level, Part B and Part C at the highest level.

#### 4.2.1 Analysis of Questionnaire Part A: Interest and Motivation

Table 4.4 below shows the mean scores and standard deviations of students' satisfaction with Part A: Interest and Motivation. Most students agreed that learning

drama performance using script analysis approach is interesting (Item 1) and enjoy the teacher's teaching style in drama performance class using script analysis (Item 2), which were both at the highest level with the mean score of 4.03. Item 3: "I enjoy the classroom atmosphere when using script analysis." had the high mean score of 3.90, followed by Item 4: "Using script analysis helps me develop confidence in learning drama performance." ( $\bar{x}$  =3.83), which was at the high level as well. Although the mean score for Item 5: "Using script analysis motivates me to performance more." was relatively low ( $\bar{x}$  =3.80), which was at the high level. The average mean score interpretation revealed that students' satisfaction for Part A of the questionnaire on "Interest and Motivation" was still at the high range level ( $\bar{x}$  =3.92, SD=0.78).

Table 4.4 Analysis of Questionnaire Part A: Interest and Motivation

	Part A- Interest and Motivation	Mean	Standard Deviation	Interpretation
1	Using script analysis approach to learn drama performance is interesting.	4.03	0.81	Highest
2	I enjoy the teacher's teaching style in drama performance class using script analysis.	4.03	0.72	Highest
3	I enjoy the classroom atmosphere when using script analysis.	3.90	0.85	High
4	Using script analysis helps me develop confidence in learning drama performance.	3.83	0.65	High
5	Using script analysis motivates me to performance more.	3.80	0.85	High
	Average	3.92	0.78	High

#### 4.2.2 Analysis of Questionnaire Part B: Engagement

Table 4.5 below shows the mean and standard deviation of students' scores in Part B: Engagement. Item 10:"I am willing to learn more knowledge about script analysis." was rated the highest with a mean score of 4.53. Item 9:"I am willing to apply script analyses to improve performance skills," had a high mean score of 4.47. Item 8:"I am more concentrated in drama performance class using script analysis." had a high mean score of 4.30. Item 6 has a relatively high mean score of 4.07. Item 7:"I am more willing to engage in the drama performance class using script analysis." had a high mean score of 4.00. Overall, the average mean score interpretation revealed that students' satisfaction for Part B of the questionnaire on "Engagement" was at the highest range level ( $\bar{x}$  =4.27, SD=0.71).

Table 4.5 Analysis of Questionnaire Part B: Engagement

	Part B- Engagement	Mean	Standard Deviation	Interpretation
6	All activities related to script	4.07	0.83	Highest
	analysis are engage me in		Sity	
	learning drama.			
7	I am more willing to engage in	4.00	0.70	Highest
	the drama performance class using script analysis.	Rangsit		
8	I am more concentrated in drama	4.30	0.70	Highest
	performance class using script			
	analysis.			
9	I am willing to apply script	4.47	0.63	Highest
	analyses to improve performance			
	skills.			
10	I am willing to learn more	4.53	0.68	Highest
	knowledge about script analysis.			
	Average	4.27	0.71	Highest

# 4.2.3 Analysis of Questionnaire Part C: The Effect of Script Analysis on Student Learning

Table 4.6 below shows the mean and standard deviation of students' responses to Part C: The Effect of Script Analysis on Student Learning. Most students affirmed that script analysis help improve their drama performance skill (Item 11) and would be beneficial to their future Drama performance learning (Item 15), which were both at the highest level with the mean score of 4.60. Item 12:"Using script analysis will greatly reduce my burden of understanding the scripts." had the high mean score of 4.43. Item 13:"Script analyses are more effective in teaching various activities in the classroom." and Item 14:"The teacher's teaching style is effective in script analysis class." which were both at the highest level with the mean score of 4.30. Overall, the average mean score interpretation revealed that students' satisfaction for Part C of the questionnaire on "The Effect of Script Analysis on Student Learning" was at the highest range level ( $\bar{x} = 4.45$ , SD=0.61).

Table 4.6 Analysis of Questionnaire Part C: The Effect of Script Analysis on Student Learning

	Part C-The Effect of Script  Analysis on Student Learning	Mean	Standard Deviation	Interpretation
11	The script analysis help me to improve my drama performance skill.	4.60 si	0.57	Highest
12	Using script analysis will greatly reduce my burden of understanding the scripts.	4.43	0.57	Highest
13	Script analyses are more effective in teaching various activities in the classroom.	4.30	0.65	Highest
14	The teacher's teaching style is effective in script analysis class.	4.30	0.70	Highest

Table 4.6 Analysis of Questionnaire Part C: The Effect of Script Analysis on Student Learning (Cont.)

	Part C-The Effect of Script Analysis on Student Learning	Mean	Standard Deviation	Interpretation
15	Script analysis is beneficial to my future drama performance learning.	4.60	0.56	Highest
	Average	4.45	0.61	Highest

In summary, among the three parts, Part C has the highest mean score, with a mean of 4.45 and a standard deviation of 0.61. The mean score for Part B was 4.27, with a standard deviation of 0.71. The mean score for Part A was 3.92, with a standard deviation of 0.78. Therefore, the overall average of 4.21 was at the highest level. The researcher was convinced that most students had a positive satisfaction with the use of script analysis approach in drama performance learning.



#### **CHAPTER 5**

# CONCLUSION, DISCUSSION AND RECOMMENDATIONS

This chapter specifics the summary of the study, and the content in it is presented in the following order:

- 5.1 Conclusion
- 5.2 Discussion
- 5.3 Recommendations

#### 5.1 Conclusion

The two research objectives stated for this study were:

- 1) To compare the drama performance of the second year university students before and after using script analysis approach.
- 2) To investigate the learning satisfaction of the second year university students after using script analysis approach.

This study employed a quantitative research methodology to assess the drama performance of second years university students in Sichuan Province, China, for a period of four weeks. Additionally, a learning satisfaction questionnaire was administered to collect data from the participants. Based on the gathered data, the following conclusions were drawn:

# 5.1.1 The Results of Pretest and Post-test Data Analysis

The first objective of the study was to compare the of second years university Chinese students before and after using script analysis approach in Sichuan Province,

59

China. The results of the pretest and post-test were analyzed using the paired sample t-

test to compare the differences between the sample group.

1) The statistical analysis of the paired samples t-test for the Drama

performance skill scores showed that the mean score of the post-test (16.97) was

higher than that of the pretest (10.73), with a mean difference of 6.23 and percent

difference was improved 31.17%. The mean score of the post-test was higher,

indicating that script analysis has a positive effect on students' drama performance

learning.

2) All participants scored higher in the post-test than in the pretest

with score disparities ranging from 4 to 11 points.

Thus, the results of this study clearly indicated that the use of script analysis

approach effectively improved the drama performance skill of second year university

students in Sichuan Province, China.

5.1.2 The Results of Students' Satisfaction Questionnaire Analysis

The second objective of this study was to investigate students' satisfaction

with the use of script analysis in drama performance lessons. Quantitative data

concerning this objective was collected through a questionnaire containing 15 items,

which were further divided into three parts:

Part A: Interest and motivation.

Part B: Engagement.

Part C: The effect of script analysis on student learning

1) The data from Part A of the questionnaire showed that students

had the highest level of interest and motivation with the use of script analysis ( $\bar{X}$ 

=3.92, SD=0.78). Students agreed that using script analysis to learn drama

performance was interesting and motivating.

2) The data from Part B of the questionnaire showed that students

had the highest level of satisfaction in terms of engagement when using script analysis

in drama performance lessons ( $\bar{x} = 4.27$ , SD=0.71), indicating that script analysis could

engage students in learning drama performance.

3) The data from Part C of the questionnaire showed that students consented to the idea that script analysis had a positive impact on the effectiveness of their drama performance learning and gave it the highest level of satisfaction ( $\bar{x}$  =4.45, SD=0.61), implying that students affirmed script analysis helped improve their drama performance.

Thus, the above quantitative data analysis directly revealed students had a positive satisfaction with the use of script analysis in drama performance learning.

#### 5.2 Discussion

As noted above, there were two findings in this study. The first finding was that the application of script analysis helped improve second years university students drama performance in Sichuan province, China. The second one was that students had positive satisfaction with the use of script analysis in drama performance lessons. In the discussion that follows, the results would be presented in detail, along with an explanation of how they addressed the research questions that were put forth for this study.

# 5.2.1 Student's Drama Performance Skill

The results indicated that the use of script analysis improved students' drama performance skill. The results of this study were very promising, as evident in the mean score of the post-test (16.97), which increased by 6.23 points and percent difference was improved 31.17%, from the mean score of the pretest (10.73). Therefore, all of the above findings addressed the first research question of this study. In addition, most of the participants —19 out of 30 participants in the sample group — scored higher than the mean score ( $\bar{x}$  =16.97), and there were 6 students with improved scores of 40% or more. Among them, student no. 8 pretest score is 12 and post-test is 15, which is a small improvement but still was improved 15%. Teachers

need to emphasize on explaining the theoretical knowledge to students. However, student 11 pretest scores is 6 and post-test score is 17, and percent difference was improved 55%, there is a great progress, the students' personal quality of learning is higher. During the script analysis process, students have a better understanding of drama performance classroom activities, with a higher degree of complete roles in the post-test. Correspond to Li (2017) studied script analysis in the teaching of drama he found that the students' learning improve in their drama performance skills, and a significant increase in the students' ability to interact with each other. Tan (2011) studied the instructional approach to student script analysis and the results were the same as in this study, demonstrating that successful implementation of script analysis improved students' understanding and skill proficiency in drama performance. Lu and Wang (2022) studied the impact of using script analysis in Chinese university drama performance. The results of the study showed that script analysis significantly improved the performance ability and quality of second-year university students. Meanwhile, the script analysis method presented the whole performance more vividly to the audience, so that the audience had a deeper understanding and empathy for the stories of these characters, and better improved the quality of the performance.

#### 5.2.2 Students' Satisfaction

For the data collection of students' satisfaction toward script analysis to improve their drama performance skill in the drama performance classes, the questionnaire had three sections, each with five questions, for a total of 15 questions. The questionnaire was administered to all 30 (N=30) study participants. The findings of the descriptive statistical analysis of the survey data are as follows:

1) The data from Part A showed that script analysis has a significant impact on learners' interest, motivation, and satisfaction ( $\bar{x}$  =3.92, SD=0.78). Item 1 showed ( $\bar{x}$  =4.03, SD=0.81) and Item 2 showed ( $\bar{x}$  =4.03, SD=0.72) that students generally found learning drama performance using script analysis very interesting and enjoy the teacher's teaching style in drama performance class using script analysis, have the highest satisfaction. Thus, script analysis introduced innovative elements and

fun into teaching activities, bringing a new learning drama performance experience for students, and increasing the fun and motivation of learning. However, Item 3 ( $\bar{x}$  =3.90, SD=0.85), Item 4 ( $\bar{x}$  =3.83, SD=0.65) and Item 5 ( $\bar{x}$  =3.80, SD=0.85) were at a high level, teachers need to focus on changing their attitudes towards students and innovate their teaching classroom activities so that students are exposed to a new classroom atmosphere, then teachers improve different classroom activities thereby increasing the motivation and interest level of students but they still to improve in a high level. Liu (2017) study found that teaching with script analysis had a positive impact on college students' motivation and engagement in learning. Students generally reported that script analysis captured their attention and made the learning process more interesting and enjoyable.

- 2) The data in Part B showed that students the most satisfied with their engagement in activities related to teaching script analysis ( $\bar{x}$  =4.27, SD=0.71). Item 10 showed ( $\bar{x}$  =4.53, SD=0.68) that students willing to learn more knowledge about script analysis. And also, all the items were at the highest level. That means are very positive about their participation in the script analysis use process and are willing to use the script analysis approach. The use of script analysis from captured students' attention; the use of script analysis enhanced students' comprehension of the script, and the multi-sensory experience through performance helped to improve students' information absorption and comprehension, and enhanced interaction and motivation to learn. Lu and Wang (2022) study found that script analysis encouraged students to participate and share, which increased their motivation and enthusiasm for learning and increased communication among peers. Students receive feedback and support through interaction, which makes them more motivated to continue learning.
- 3) The data in Part C showed that script analysis had a positive efficacy on students' learning, with the highest satisfaction ( $\bar{x}$  =4.45, SD=0.61). Item 11 ( $\bar{x}$  =4.60, SD=0.57) showed that script analysis helped the students improve their drama performance skill, and Item 15 ( $\bar{x}$  =4.60, SD=0.56) showed that Script analysis is beneficial to student future drama performance learning, script analysis improve presentation skill and self-confidence with the highest satisfaction. And also, all the items were at the highest level. That means the script analysis has a better impact on

the students and makes the process of learning drama performance very easy and helpful for learning drama performance. Thus, script analysis provided students with more ideas and experiences. Students received feedback and support in their script practice and improved their drama performance expression. Jiang's (2019) study further illustrated that script analysis has a high positive impact on students' learning of drama performance, helps to enhance students' future learning of drama performance, and diversifies to enhance students' multiple intelligences through multiple intelligences to have a more effective impact on students' learning outcomes.

In conclusion, script analysis with various strategies that the researcher designed could help students grasp drama performance skill and hence improve students' satisfaction with the use of it in drama performance lessons.

#### 5.3 Recommendations

Based on the findings and conclusions made from the study, the following recommendations are proposed:

# 5.3.1 Recommendations for Implementation

- 1) The application of script analysis in improving drama performance of Chinese students in the second year of university is considered to be effective. However, the implementation time of script analysis in this study was limited. In order to obtain more information, it is recommended that schools consider extending the time for implementing and implementing script analysis in their regular drama performance courses. The results may vary.
- 2) Script analysis has proved to be beneficial to improving the drama performance skills of Chinese students in the second year of university. Therefore, script analysis should be encouraged in teaching drama performance in other grades as well.
- 3) The success of script analysis in learning drama performance suggests that this method can also be used to teach other subjects, such as reading

comprehension in language textbooks and analysis of broadcasting texts.

## 5.3.2 Recommendations for Future Research

Considering some of the limitations of this study, the researcher had recommendations for future research.

- 1) This study was limited to 30 Chinese students in their second year of university at a school in Sichuan Province. Therefore, similar studies could be conducted at different grade levels, for example, elementary school, middle school, high school, and university, or with larger samples in different regions of China, which would be useful for replication and would help to validate and assure the validity of the conclusions of this study.
- 2) This study was limited to one segment of the script, and further research could include the study and analysis of the entire script.
- 3) Investigating research into drama performance on the study of drama learning for skills other than script analysis, such as analyzing the differences between stage and film performances, the different ways in which script analysis can be used for stage and film performances, and understanding the wider implications of script analysis, could lead to a fuller understanding of the benefits of script analysis in the drama performance learning environment.

This is the end of presenting all the details of the study. Before concluding this section, we can see that the script analysis had a significant positive impact on students' drama performance skills and their satisfaction with learning drama performance. The application of script analysis may be another innovative way of teaching for drama performance teachers and students in China and around the world. The researcher believes that drama teachers and performance learners around the world will try more ways of learning performance, script analysis may contribute to more effective teaching of drama performance and other related areas.

## REFERENCES

- Bolong, L., & Yup, L. (2002). *Fundamentals of stage acting*. Beijing: Culture and Arts press.
- Chao, Z. (2018). Thinking and exploration on the creation and teaching practice of drama performance (Master's thesis, Yunnan Arts University). Retrieved from https://www.cnki.net/KCMS/detail/detail.aspx?dbcode=

  CMFD&dbname=CMFD201802&filename=1018208329.nh&uniplatform=O

  VERSEA&v=CuUkfRkrDKVQRfbFhu-Z2a\_MRBS8TROe9hv2uwO\_

  0dEttufgob4BzY-jPuV7YrST
- Chengyu, Z. (2021). Research on teaching problems of drama performance majors in colleges and universities. *Art Education*, 9(9), 129–132. Retrieved from https://www.cnki.net/KCMS/detail/detail.aspx?dbcode=CJFD&dbname=CJF DLAST2021&filename=YSJY202109029&uniplatform=OVERSEA&v=Df WFlYkiTkq0PRhYwyj3bBjh2U8Rxe4bw-m009j45Yh15JrymINrhbPOG7-N-dx5
- Christie, G. (1985). Training of actors of the stanislavski school. In L. Zhen, *China Theatre Publishing House* (Vol. 9, p. 476). Beijing: China Theatre Publishing House.
- Delmond, R. M. (2006). A practical guide to the design and evaluation of curricula and course systems. China: Zhejiang University Press.
- Di, Z. (2012). A look at the nature of the "three ones". *Journal of the Central Academy of Drama*, 4(2), 16—23. https://doi.org/10.13917/j.cnki.drama. 2012.04.005
- Dong, C. (2010). A brief introduction to theatre performing arts. *Home Drama*, 11(1), 1. Retrieved from https://d.wanfangdata.com.cn/periodical/xjzj201011017. cnki:SUN:XJZT.0.2010-11-019
- Dunrong, B., & Deguang, Y. (2009). 30 years of reform and development of higher education in China. Shanghai: Shanghai Education Press.

- Fei, L., & Wei, W. (2022). Character creation in drama performance. *The Big Picture in Art*, *3*(31), 103–105. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=fmMZJtqnKJbp08vDrZ0l6glEuEHbeo0vcz5P3cf6Br7szdHaQ1E XakjJN5ZNMwcnS-1GobCcdKVRpVRcUkKEkJoh-4Z3f7r5dVJxfRpw9tdzohvabCtEFg-Zi71R1LJsLksf-5S1ELHqtxXpiLry2Q==&uniplatform=NZKPT&language=CHS
- Fen, W. (2010). The quality of actors in general. *Theatre House*, (03), 20. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=1u4N9e-cd2RbQ2IQ-cMEVVzQLMlN\_A-KBuY6m2ElXSvY9iLuSobVqkxMoAmLplQFGh Xi2WyXyfr7dinJ18AM50pZ9BsuJ8SWhEouqi4fvPjY6ZZLqTLcepGdbOgN XPEohrLM6qblNTc=&uniplatform=NZKPT&language=CHS
- Guiquan, S., & Hong, Z. (2004). A new look at the paradigm teaching trend.

  \*Contemporary Education Forum, 01(02), 32–35. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=-93ivAxQXRpHWn7oFZEK0 G5jq1kKjlEqhEizIKf2udG5X\_pIz39JZ196VThghiH-aHbdp4-HZycR\_f8 ixeJT3BhKtogqvWGaPuHD4WU-PW5QO2fprETaIh0LolpAijRij1kvoZ-5VmQ=&uniplatform=NZKPT&language=CHS
- Haitao, Z., Mohan, Z., & Wei, L. (2016). Survey and analysis of students' sense of acquisition in private colleges and universities in china. *Higher Education Research*, 37(09), 54–59. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=xzY5Ip\_ThcnNhP4TarEaCGxAHzeYEz8yGtP2P71xB5Ki 6a1tva1M3k30hpjgks4\_i5vKFKIOSH5KWEAGL\_HRhOp8bx7mhRL3aU0G1ZR2rVge86W-06E-2NaA4sqU0H0vJi2nXfwNqHMBkyRmsh1fRA==&uniplatform=NZKPT&language=CHS
- Haozhong, T. (2011). An introduction to guided methods of analysing student scripts. *Theatre Journal*, 5(01), 80–81. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=fmMZJtqnKJaMN4FYG-84t\_iPbeNQW9YTuvVBwbK-6XKDDUFL7L47H01qBJZ7H444AeXzVEgDQLCp\_hwBGvBfC7Ot6NN1CayLiyS0OX3DWNlsg8hFnJKtWqTeajxviwAxo6bPia0FbJs=&uniplatform=NZKPT&language=CHS

- Hong, Y. (2017). Some problems and countermeasures in the teaching of drama and film performance in colleges and universities. *Art Science and Technology*, 8(2), 370. Retrieved from https://www.cnki.net/KCMS/detail/detail.aspx? dbcode=CJFD&dbname=CJFDLAST2017&filename=YSKK201708330&uni platform=OVERSEA&v=r9qgtVC2CJsM7eNa8f8UiPO2g2trl6iI9sxnsp3sH5 AywzoPY\_BIu1qSlOJDuNiz
- Hongjie, L. (2011). The construction of evaluation system for independent learning of college english based on multiple intelligences theory. *Journal of Shanxi University of Finance and Economics*, 33(s2), 82–84. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=-93ivAxQXRo75jPMi7 Gs97kCsTZjucn4rkrcdnQut0HkUTnlh6T6ByWClfLv1uk1O75FgrwPs-XYMm-El7sHdR8SEtWSlJI2WsGzGz2ou7InsM\_URGPUS7eDI-H4D JhgovptsLq5ZUo=&uniplatform=NZKPT&language=CHS
- Huiping, R. (2011). On the sprout of chinese drama——the "wu" wu" "you "of the pre-qin dynasty. *Journal of Jilin Normal University (Humanities and Social Sciences Edition)*, 2(3), 34–36. Retrieved from https://www.cnki.net/KCMS/detail/detail.aspx?dbcode=CJFD&dbname=CJFD2011&filename=SLXS2011 01011&uniplatform=OVERSEA&v=wsZ42U9G7rFb9hNyFrNLXmkiCRAr w tW0rHlzI99Cx2bKxOP5SrBtHNKtbIKav9j
- Jianfei, W., & Lihong, Y. (1998). A concise course on theatre performance art (China Theatre Publishing House). Beijing: China Theatre Publishing House.
- Jichuan, J., & Rong, Z. (2003). The development of modern drama education in china.

  \*Journal of Guangxi Normal University (Philosophy and Social Science Edition),

  2(4), 60–64. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=3uoqIh

  G8C44YLTlOAiTRKgchrJ08w1e7ZCYsl4RS\_3iUJ\_\_Gn6omBPTaU08tlFYRS

  RN0lwUqLEXxx6u4djFOu9O6Z1jBJt29&uniplatform=NZKPT

- Jing, C. (2012). Art classroom evaluation in the perspective of multiple intelligence theory. *Teaching and Management*, 09(02), 122–123. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=-93ivAxQXRrNdzSdzZwo FTWtK8EZomDzYARvI5T07Vj2AZhP5tYuzZOXme5p4Ak38GQ5EIHOTc nmS\_kFLgWc4hpRxk2lXWhrQy\_RVtfmkG9b8qwLIZgiPaQXHmN1fK55-F-m5Z2n Ro=&uniplatform=NZKPT&language=CHS
- Jinyu, S. (2023). Research on the influencing factors of college students' learning satisfaction and willingness for continuous learning in online civics courses. *Journal of Taiyuan City Vocational and Technical College, 07*(07), 145–150. https://doi.org/10.16227/j.cnki.tycs.2023.0395
- Kai, L. (2017). Script analysis in teaching theatre directing. *Theatre House, 21*(21), 32.

  Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=fmMZJtqnKJb3A

  W5pDKQKrl2nTaoIspGAH56A\_JBcc4YSPUyuh1hSdf7yv2YQr7-5awfFm5

  FwgupPLHEpz2by2DvARK127Z4Cvm19MZ1oMELiKvP3bPv766kxu53ugJ8s

  g9eP4-xVDuFivxLX\_PcAuQ==&uniplatform=NZKPT& language=CHS
- Lei, M. (2007). Educational psychology. Beijing: Education Science Publishing House.
- Lining, C., & Yue, Y. (2021). A Century of History, Achievements and Prospects of The Communist Party Of China In Developing Ethnic Higher Education.

  \*Research On Ethnic Higher Education, 9, 1–8. https://doi.org/10.14045/j.cnki.rhen. 2021.03.001
- Manni, H. (2023). An inquiry into the application of drama education in humanities education in colleges and universities. *Drama House, 4*(2), 48–50. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=3uoqIhG8C44YLTlOAi TRKibYlV5Vjs7ioT0BO4yQ4m\_mOgeS2ml3UNBox\_ygZItBKNxp-Kz3zvSp0oKOhiMb7-EYLqRJJJP0&uniplatform=NZKP
- Meilin, J. (2022). Exploring the construction of a general education program of drama performance in general colleges and universities. *Drama House*, 4(6), 58–60. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=3uoqIhG8C44 YLTlOAiTRKibYlV5Vjs7iJTKGjg9uTdeTsOI\_ra5\_XYo8pt4VSTAEGa1fiV as34MeC-cEWnkrn57A-1xqS0JY&uniplatform=NZKPT

- Mingxun, W. (2017). Research on the teaching design of performance programmes in higher education. *Art and Technology, 30*(12), 100. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=IUBLoWpfHZHywcTTeqauiHa 6suWoXkp-knzCt9KL15cPPZ9IYqVXpQ5Ui4b1VDAZ2CS-N5xT4bI1K\_f9YMbL4s7F7ex7Km4jFAdompnBxWOIjGhZVgaxxL\_ss6WFl31yqX6L4b Qb8JZZg6OwvWgHWA==&uniplatform=NZKPT&language=CHS
- Ning, L. (2017). How an actor should analyse a script. *Theatre Arts*, 2(06), 108–117. https://doi.org/10.13737/j.cnki.ta.2017.06.012
- Peng, D. (2005). Brilliant theatre performance art (China Theatre Publishing House, Vol. 4). Beijing: China Theatre Publishing House.
- Qi, W. (2015). Characteristics and functions of traditional theatre performing arts inheritance. *Musical Time*, *01*(1), 113. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=IUBLoWpfHZFykoXS5y8GOYwbeDhO8By-5HZrh\_Cf3mOhgMBjHgQAhcqVPCK\_5ix26F3VQ0JytvjHJHPDP\_btHrQvkyjYSSU59L5jtDF4tCard\_bixK9v0XpEgcBwBUS8\_aPw8bh1qn1zRNuf\_PKXmg==&uniplatform=NZKPT&language=CHS
- Qingnian, Z., & Yuzhi, L. (2021). The evolution history, logic and prospect of china's higher education development approach. *Modern Educational Management*, 08(3), 34–42. https://doi.org/10.16697/j.1674-5485.2021.08.005
- Qingrui, L. (2018). Narration: Time and space-a study on the phenomenon of "the narrative of three unities" in modern narration. *Jilin University*, 04(2), 173. Retrieved from https://www.cnki.net/KCMS/detail/detail.aspx?dbcode= CDFD&dbname=CDFDLAST2019&filename=1019008487.nh&uniplatform =OVERSEA&v=5tr\_yBtGbSzEst5uchjsdN9ecG\_qzTMxroYI34o0dr28dItJp UX7wcHi470cE7Rr

- Rouman, L. (2017). On how actors conduct script and character analysis. *Western Leather*, 39(06), 247. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=La2KlAOQ31TthSCnVo9V1LLCaXQpviJ2AiBjG7o5LaOvVpCszqAgH4n39uoFVT\_5mYWTxiUUBmxxMvcUwJhUj6erOrsmZ0kafMtjZdluflaBf3pPN5OHk1PaXimFtav2hZw7iyhRKtDDzESKzu1Qcg==&uniplatform=NZKPT&language=CHS
- Shiyu, L. (2016). Howard. gardner studies in educational thinking. *Harbin Normal University*, 04(02), 276. https://doi.org/10.27064/d.cnki.ghasu.2016.000002
- Shuang, L. (2018). The current situation and thinking of teaching drama performance majors. *Art Evaluation*, 18(2), 134–135. Retrieved from https://www.cnki.net/ KCMS/detail/detail.aspx?dbcode=CJFD&dbname=CJFDLAST2018&filenam e=YSPN201818064&uniplatform=OVERSEA&v=ZhrodaJnnkvS9wwzSp7m VKwzfuolGwKCk0fvZ44h9q7EOl5xRpLyka mZ5Oc4aXU
- Sichuan University of Media and Communications. (2024). *About the university*. Retrieved from https://free-apply.com/en/university/1015600812
- Ting, L. (2022). The significance of expanding and innovating the curriculum of the theater performance program. *Drama and Film Monthly*, 3(8), 97–98.

  Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=3uoqIhG8C44
  YLTlOAiTRKibYlV5Vjs7iM4VjA7s\_Xyk4M-4Xrf6\_eYj7iZHs-aJFzCTIOJ
  8-nF\_syMzJTyPdw\_va95hfJGI-&uniplatform=NZKPT
- Tingjie, Y., & Yifan, S. (2013). University curriculum and talent cultivation--thinking based on the rationality of university teaching and learning. *Tsinghua University Education Research*, *34*(6), 30–38. https://doi.org/10.14138/j. 1001-4519.2013.06.007
- Turner, R. C., & Carlson, L. (2009). Indexes of Item-Objective Congruence for Multidimensional Items. *International Journal of Testing*, 3(2), 163-171.
- Wei, L. (2023). Path selection of innovative talent cultivation in colleges and universities based on the strategy of strengthening the nation with talents. *Modern Educational Management, 1*(1), 12. https://doi.org/10.16697/j.1674-5485.2023.10.008

- Wenxin, S. (2023). A study of curriculum development in higher education. Northeast Petroleum University. https://doi.org/10.26995/d.cnki.gdqsc.2023.000710
- Wuyan, L. (2009). Introduction to the art of theatre performance. *Popular Literature*, *I*(15), 1. Retrieved from https://d.wanfangdata.com.cn/periodical/dzwy200915020
- Xianxia, X., & Qing, H. (2019). A brief discussion on the role of " seven forces and four senses" on the professional development of performance--taking the direction of sports art performance as an example. *Journal of Chifeng College* (Natural Science Edition), 35(12), 114–117. https://doi.org/10.13398/j.cnki.issn1673-260x.2019.12.033
- Xiaopeng, L., & Yadi, Z. (2017). Reflections on paradigm teaching theory in the context of the new curriculum reform. *Western Quality Education*, *3*(09), 17–18. https://doi.org/10.16681/j.cnki.wcqe.201709008
- Xiaoxiao, H. (2019). An initial exploration of teaching innovation in performance majors in applied colleges and universities. *Art Education*, 04(1), 95–96. Retrieved from https://www.cnki.net/KCMS/detail/detail.aspx?dbcode= CJFD&dbname=CJFDLAST2019&filename=YSJY201904048&uniplatform =OVERSEA&v=wlEUyuhJHuYikUKc5r6\_rrCTJ0px1Rnp5fTm7UzNIub7G O9NdOI-IJE5mSKYaLHc
- Xiaoyan, L. (2016). An introduction to actors' characterisation and creative literacy. *Literature Life (next Trimonthly Publication, 2*(11), 128. Retrieved from https://doc.taixueshu.com/journal/20162005wysh-whyy.html#origin=2
- Xiaoyu, L. (2015). Research on the teaching of professional degree graduate courses based on student satisfaction. *Beijing University of Technology*, 07(1), 63. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=xzY5Ip\_Thcnj ZZajHuJOt4962Cx24jCq8uHjpwU1YsqqDAsXNIzlr2nDgu3p27TdsRNW9D EhLBqSQJc2pQ1BJg0nhyZqcfYDutr33G43oeFoxTRPmGKpxddvrytV9hOB X11y31m0pQeKJDVif8qtcQ==&uniplatform=NZKPT&language=CHS

- Xiwen, W. (2023). Analysis of the similarities and differences between playwriting and screenwriting for film and television. *Theatre House*, *2*(14), 35–37. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=La2KlAOQ31SOXRg0X0JI2 c3K2pNfbHvQcUTyaudSAKJ55NpIIDujNVkjr82r1S\_YNv1iYfLlSHkR8WrX BXCo8aM5XU0NrWcXMzm4Efsg\_V\_HK47T-\_60d\_kLVfn9smNy2Xxlg Kerikiy9p9bOQKZZQ==&uniplatform=NZKPT&language=CHS
- Xuelai, Z. (2012). *Outline of the stanislavski system*. Beijing: Central Compilation and Translation Publishing House.
- Yan, J. (2018). An overview of the importance of desk work in creating roles for theatre actors. *Theatre House*, 2(03), 36. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=fmMZJtqnKJaxfApf-xYojSER3klgdYFOX8MS-cfX6tYxw1Q9ILOIeteROTPB1WWygTEJuy0mZSsgCs4PPvx3uhrjHSjgufYY3vs\_sr2Sg-IpdUPLM1noLVVE2ZsRJKrqNxE\_HybNtCC0E7pdXNCkuw==&uniplatform=NZKPT&language=CHS
- Yan, Z. (2017). Script character analysis and actor character creation. *Sichuan Theatre*, 2(04), 109–112. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=fmMZJtqnKJYTXlTQcmX0jgmb5fG1mMB7Wb7jtS\_T6Pc8\_xGA\_bsI9padP 2-K0FXAZct8wHmQ56q7ZqhPppsRIERveddgk1KQAuTwQYq5w1Z3W5V kJHBLuBo4K5zNsBA3YOH5h3T2RT3SR1FGKhfsgg==&uniplatform=NZ KPT&language=CHS
- Yanling, L. (2019). How actors should analyse the characters of a play taking "
  thunderstorm" as an example. *Saffron (Ginseng)*, 2(11), 86–87. Retrieved
  from https://kns.cnki.net/kcms2/article/abstract?v=fmMZJtqnKJbhtw2n-kfqbl
  TMA5QAJUWa\_11ZLRMKZ98lhaFJ-\_-nwNpDAR65cUrh-nkJhPfLzxGmJy
  SJThMSlhb7-2YjsaSlkObpOb2iJjtSJUpPcEi9ohgqg\_sbqv14xUaQTg5ZeXqt
  I9gBC8ERNw==&uniplatform=NZKPT&language=CHS

- Yi, X. (2009). A review of genschein's and kravky's theories of teaching by example. 

  \*Consumer Manual, 02(17), 170. Retrieved from https://kns.cnki.net/kcms2/
  article/abstract?v=-93ivAxQXRrQZ\_dv7xyMZO27UPSjnsKaiCBgJdjGH8J16QkOVon\_Qd776qgHAwLH4zqyIwC7xNGv42GleK4Q3u8L7ehLN3sy
  SBQKO7emfvE2TJdkWXwILFPD90XQHFtADat63WbLzg=&uniplatform=
  NZKPT&language=CHS
- Yiheng, Z. (2021). Research on the reform of vocal group lessons in colleges and universities under the constructivist perspective. *Contemporary Music, 12*(2), 199–201. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=-93ivAxQXRodf4cNojUsmh\_dzXwoIha2R\_8p2D\_5y\_fX1B-2WjtqeLOPQrk PKIJEN28YJBDQ\_CVKjWYHo9pAwoA4Sv9uqZXSJNFAdarb6UKhTQfN Sxx1XfVvlZdaK2UgxPPhsJf2dazMiMwgDoHDkw==&uniplatform=NZKP T&language=CHS
- Ying, L. (2011). On the importance of the actor's analysis and understanding of the script. *Theatre House*, (10), 20. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=1u4N9e-cd2RQWrOcrqj83uRlIsKp5KgEc6C5\_sQIt8d SoBwuWbfXaS7M6hCg8KDIQW\_QoWi6WSlpJLKq\_KwXdcoZuIRBAqRjI crbR1jCNVtd-yyf6lY9\_OB73TfhnQyq77L0wmjexLw=&uniplatform= NZKPT&language=CHS
- Yong, Z. (2023). Optimizing university education and realizing students' own values. Shaanxi Education (Higher Education), 9(9), 1. https://doi.org/10.16773/j.cnki.1002-2058.2023.09.030
- Yuchen, Y., & Yuan, X. (2021). "Identity + scene + script": An analysis of the immersive variety narrative strategy of " meng tan tan case. *New Media Research*, 7(16), 116–119. https://doi.org/10.16604/j.cnki.issn2096-0360.2021.16.029
- Yuhui, L. (2022). Research on the methods of characterization in dramatic performing arts. *Art Appreciation*, 8(4), 94-96+163. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=3uoqIhG8C44YLTlOAiTRKibYlV5Vjs7iM4VjA7s
  \_Xyk4M-4Xrf6\_eQMuWLL9yuCL2LqviRBo-GV2favqWQX8FPLZuOTh
  Mryn&uniplatform=NZKPT

- Yun, L. (2020). The use of constructivist teaching theory in higher vocational english listening teaching. *Modern Vocational Education*, 49(2), 190–191. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=-93ivAxQXRojQGM\_jCD2DjUzvLpjXMrQ0CsVYziDrmkB4RK-cW\_uvHb5DFcsbxiqESDJRfCZqtsNcg1MJsfqN-kLZYZ55q4RH58\_7g8hieylIbe7wiI-QVTYI77l92wqygg7mU2HvYd2QNGJVBn8rQ==&uniplatform=NZKPT&language=CHS
- Yunhui, Z. (2023). Study on students' learning commitment and satisfaction under the blended teaching mode in colleges and universities--taking modern chinese course as an example. *Journal of Liupanshui Normal College*, *35*(04), 59–66. https://doi.org/10.16595/j.1671-055X.2023.04.007
- Yunlong, G. (1987). Teaching and learning with paradigms lecture 3 by profW. kravki of the federal republic of germany at east china normal university. Foreign Education Materials, 03(02), 46–50. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=-93ivAxQXRrK7zk6UgMqvlMnLT8xQSx51KS yoqc0T\_33g1Vu5id8ov5EpVxlNNlFo4T2EN8rlCkBXTcpl5KREdou0E2OX C6a4YZJrO4g5h0h4ADc7IK-Oqu\_B95HbzCZfdyfx4XaUe4=&uniplatform= NZKPT&language=CHS
- Zhiqin, Z. (2019). An introduction to the qualities actors should have when creating a role. *Theatre House*, (08), 31. Retrieved from https://kns.cnki.net/kcms2/article/abstract?v=3uoqIhG8C44YLTlOAiTRKibYlV5Vjs7iLik5jEcCI09uHa 3oBxtWoLRx2f3BR-KHz6HWIbOc8OjAIwikjKMvrfTLfL1k4vfc&uniplatform=NZKPT
- Zhiwei, Y. (2020). The relationship between chinese dramatic performance and the "si system. *Imago Creative*, 03(07), 74–76. https://doi.org/10.20024/j.cnki.cn42-1911/i.2020.07.032







## Certificate of Approval

## Performance Collage, Sichuan University of Media and Communications Administration Department

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 research on the "The Application of Script Analysis Approach to Improve Drama's Performance in The Second Year University". The instruments involved during the study pretest, post-test and student satisfaction questionnaires for obtaining the required data. Therefore, 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 undisclosed.

Yours Sincerely, Hao Xianrui, Student

Thailand Rangsit University Thailand

Since the study requires data for analysis purposes, Hao Xianrui would collect 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 make an informed decision as to whether to take part in research (informed consent).

Following are the document that have been reviewed and approved by the administration of Performance Collage, Sichuan University of Media and Communications.

Signature Date......

Performance Collage, Sichuan University of Media and Communications Administration





## 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: Sichuan University of Media and Communications, Sichuan province, China.

Name: Hao Xianrui

Student ID:6306059

Studying University: Survadhep Teachers College of Rangsit University, Thailand Research Title: The application of script analysis approach to improve drama's performance in the second-year university

## 1. What is the purpose of the study?

To compare the drama's performance of the second-year students in the university before and after using script analysis approach.

To investigate the learning satisfaction of the second-year students in the university after using script analysis approach.

## 2. Expected results

The drama's performance of the second-year students in the university is higher after using the script analysis approach.

The second-year students in Sichuan province would have a positive satisfaction with the use of script analysis approach in learning drama's performance.

## 3. Outcome

The application of the script analysis approach helps to improve the basic ability of drama's performance in the study of acting in the second-year students' university.

Second-year Chinese students would have a positive satisfaction with the use of script analysis approach in acting courses.

4. Number of participants in the study 30 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 script analysis. Third, a post-test will be administered after all the lessons have been given. Fourth, a questionnaire was given to the participants to investigate their satisfaction with learning drama performance using script analysis.

## 6. Duration

The research period will be 4 weeks, 8 sessions,

Week: class 1&2(to be announced) Week: class 3&4(to be announced)

Week: class 7&8(to be announced) Week: class 7&8(to be announced)

## There is no possible risk in this 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 30 students to assist her with her thesis research, either voluntarily or by voluntary experiments, by agreeing to (Hao Xianrui), who is enrolled at Rangsit University in Thailand to research his thesis.

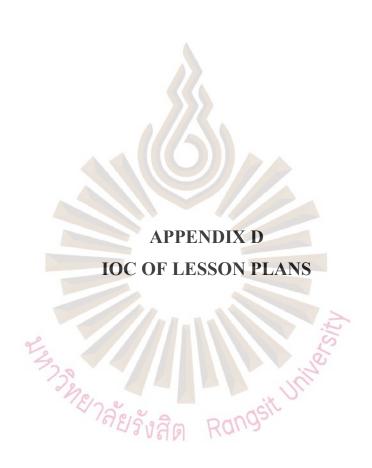
Signature Date..... Date....

## APPENDIX C EXPERTS WHO VALIDATED RESEARCH INSTRUMENTS



	Name	Position/Title	Institution
1	Zhou Yuxuan	College Teacher	Performance Collage,
			Sichuan University of
			Media And
			Communications,CHINA
2	Su Chunying	College Teacher	Performance Collage,
			Sichuan University of
			Media And
			Communications, CHINA
3	Peng Wei	College Teacher	Performance Collage,
			Sichuan University of
			Media And
			Communications, CHINA





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	0	0.67	Congruent
3	Lesson plan 3	+1	+1	+1	+1	Congruent
4	Lesson plan 4	+1	0	+1	0.67	Congruent
Overall Average			+0	0.83		Congruent





Subject: Drama performance

Grade: second years

Class Strengths: 30 students

Time: 90 minutes

Teaching Strategy: Script analysis

Learning Content: Period background, defined situation

## **Lesson Objectives:**

1. Students understand the concept of period background and defined situation.

2. Students can be practically flexible in their use of the script. Understand the period background and defined situation of specific scripts.

Lesson Steps	Teacher/Students' Activity(s)	Time
Study and analyze the	1. The teacher explains the theoretical	10
role of the actors and	concepts of period background and defined	minutes
determine the roles of	situation.	
each student	2. The teacher shows the scripts of "Home",	
	"Thunderstorm", "The Main Characters	
20	Make Their Appearance" and "The Villa is	
3	Offered" and asks the students to analyse the	
220	roles of the actors. And ask students who	
(र्थ) ने	can act as an actor in each of them.	
<b>Discussion and Sharing</b>	1. The students discus the roles of each	5
	actors and how can be the actors.	minutes
	2. The teacher guides and helps them to	
	learn more about the period background and	
	defined situations of the characters.	
	Distribute work within the group on the	10
	content of the presentation.	minutes

<b>Lesson Steps</b>	Teacher/Students' Activity(s)	Time
Presentation	The students give a 2-minute PowerPoint	20 minutes
	presentation per group.	
	Focusing on period background and the	
	defined situation in the script.	
	1. The students show the period	15 minutes
	background and defined situation of the	
	script Home, centred around the	
	following three areas	
	-the author of the script	
	-the era depicted in the script	
	-the way people look like and the social	
	development in the era depicted in the	
	script	
	2. The students were organised to watch a	
	version of the play 'Home' by the Beijing	
	People's Art Theatre, students analysed	
2°	videos of the theatre company's	
255	performances, and analysed the	
ng.	performance of the period background	
	and defined situation.	
	1. Each group of students will make a	20 minutes
	fragment performance, choosing a	
	fragment from the script. The fragment	
	performance will last 2 minutes.	
	2. The teacher will interrupt at any time	
	to ask questions and assist the students to	
	improve the content not mentioned.	

<b>Lesson Steps</b>	Teacher/Students' Activity(s)	Time
Summarise and Analyse	1. Representatives of each group present	10
the results	their views in the form of actor roles and let	minutes
	the class share some ideas. The teacher	
	guides them to get the right ideas.	
	2. Assign homework.	
	The students work in groups, rehearse the	
	content of the class explanation.	



Subject: Drama performance

Grade: Second year

Class Strengths: 30 students

Time: 90 minutes

Teaching Strategy: Script analysis

Learning Content: Facts, Events, Passages, conflict

## **Lesson Objectives:**

1. Students understand the concept of facts, events, passages and conflict.

2. Students can be practically flexible in their use of the script. Understand the facts, events, passages and conflict of specific scripts.

Lesson Steps	Teacher/Students' Activity(s)	Time
Study and analyze	1. The teacher explains the theoretical concepts	10
the role of the actors	of facts, events, passages and conflict.	minutes
and determine the	2. The students review their self-selected scripts	
roles of each student	and roles from the previous lesson	
Discussion and	1. The students discus the roles of each actors	5
Sharing	and how can be the actors.	minutes
3	2. The teacher guides and helps them to learn	
200	more about the facts, events, passages and	
E	conflict.	
	Distribute work within the group on the content	10
	of the presentation and create a PowerPoint.	minutes
Presentation	Students give a 2-minute PowerPoint	20
	presentation per group, focusing on the facts,	minutes
	events, passages and conflicts in the script.	
	1. The students show the facts, events, passages	15
	and conflict of the script Home, centred around	minutes
	the following four areas.	
	What are the facts in one of the script	
	passages	

<b>Lesson Steps</b>	Teacher/Students' Activity(s)	Time
	-What are the events in a passage of the script	
	-How are the rehearsed passages divided	
	through the identification of facts and events	
	-What are the very important conflicts in a	
	script passage.	
	2. The students were organised to watch a	
	version of the play 'Home' by the Beijing	
	People's Art Theatre, students analysed videos	
	of the theatre company's performances, and	
	analysed the performance of the actors'	
	conflicting performances.	
	1. The students present their learning and	20
	rehearsal performance to the teacher, based on	minutes
	the homework fragment assigned in the	
	previous lesson. The fragment performance will	
	be 2 minutes long.	
320	2. The teacher interrupts at any time to ask	
200	questions, mainly centred on the facts in the	
~	script, the presentation of events and the	
	presentation of conflicts. And assist the students	
	to refine the unmentioned contents.	

<b>Lesson Steps</b>	Teacher/Students' Activity(s)	Time
Summarise and	1. Representatives of each group present their	10
Analyse the results	views in the form of actor roles and let the class	minutes
	share some ideas. The teacher guides them to	
	get the right ideas.	
	2. Assign homework.	
	The students work in groups, focus on	
	rehearsing how to present facts, events	
	performance and conflicts.	



Subject: Drama performance

Grade: Second year

Class Strengths: 30 students

Time: 90 minutes

Teaching Strategy: Script analysis

Learning Content: Thematic idea, character relationships

**Lesson Objectives:** 

1. Students understand the concept of thematic idea and character relationships.

2. Students can be practically flexible in their use of the script. Understand the thematic idea and character relationships of specific scripts.

<b>Lesson Steps</b>	Teacher/Students' Activity(s)	Time
Study and	1. The teacher explains the theoretical concepts of	10
analyze the role	thematic idea and character relationships.	minutes
of the actors	2. The students review their self-selected scripts and	
and determine	roles from the previous lesson	
the roles of		
each student	tis tis	
Discussion and	1. The students discus the roles of each actors and how	5
Sharing	can be the actors.	minutes
	2. The teacher guides and helps them to learn more	
	about the thematic idea and character relationships.	
	Distribute work within the group on the content of the	10
	presentation and create a PowerPoint.	minutes
Presentation	The students give a 2-minute PowerPoint presentation	20
	per group, focusing on the thematic ideas and	minutes
	character relationships.	
	1. The students show the thematic idea and character	15
	relationships of the script Home, centred around the	minutes
	following three areas:	

Lesson Steps	Teacher/Students' Activity(s)	Time
	The idea that the script is trying to highlight	
	The relationship between Mingfeng and Juehui.	
	The relationship between Mei and Jiemin	
	2. The students were organised to watch a version of	
	the play 'Home' by the Beijing People's Art Theatre,	
	students analysed videos of the theatre company's	
	performances, and analysed the performance of the	
	actors' performance of character relationships.	
	1. The students present their learning and rehearsal	20
	performance to the teacher, based on the homework	minutes
	fragment assigned in the previous lesson. The fragment	
	performance will be 2 minutes long.	
	2. The teacher interrupts at any time to ask questions,	
	mainly focusing on the theme of the script and the	
	performance of the relationship with the characters.	
ميه	And assist the students to improve the unmentioned	
	content.	
Summarize	1. Representatives of each group present their views in	10
and Analyse	the form of actor roles and let the class share some	minutes
the results	ideas. The teacher guides them to get the right ideas.	
	2. Assign homework.	
	The students work in groups, the rehearse main focus	
	on the thematic ideas and relationships with the	
	characters.	

Subject: Drama performance

Grade: Second year

Class Strengths: 30 students

Time: 90 minutes

Teaching Strategy: Script analysis

Learning Content: Penetrating action and the highest task, structure and genre of

the script

## **Lesson Objectives:**

1. Students understand the concept of penetrating action and the highest task understand the concept of structure and genre of the script

2. Students can be practically flexible in their use of the script. Understand the penetrating action, the highest task, structure and genre of specific scripts.

Lesson Steps	Teacher/Students' Activity(s)	Time
Study and	1. The teacher explains the theoretical concepts of	10
analyze the role	penetrating action and the highest task, structure	minutes
of the actors and	and genre of the script.	
determine the	E	
roles of each	2. The students review their self-selected scripts	
student	and roles from the previous lesson	
	allina Rangsi	
	3. The students summarises the content of the script	
	analysis method, with the differences	
Discussion and	1. The students discus the roles of each actors and	5
Sharing	how can be the actors.	minutes
	2. The teacher guides and helps them to learn more	
	about the penetrating action and the highest task,	
	structure and genre of the script.	
	Distribute work within the group on the content of	10
	the presentation and create a PowerPoint.	minutes

<b>Lesson Steps</b>	Teacher/Students' Activity(s)	Time
Presentation	The students give a 2-minute PowerPoint	20
	presentation per group, focusing on the penetrating	minutes
	action and highest task in the script, the structure of	
	the script and genre themes.	
	1. The students show the penetrating action and the	15
	highest task, the concept of structure and genre of	minutes
	the script Home, centred around the following three	
	areas:	
	What is each action of the character one is	
	performing	
	-What is the end goal in this role	
	-What the style of the script feels like and how it is	
4	presented	
	2. The students were organised to watch a version	
	of the play 'Home' by the Beijing People's Art	
	Theatre, students analysed videos of the theatre	
4	company's performances, and analysed the	
7	performance of the actors' performance of	
	penetrating action and the highest task.	
	1. The students present their learning and rehearsal	20
	performance to the teacher, based on the homework	minutes
	fragment assigned in the previous lesson. The	
	fragment performance will be 2 minutes long.	
	2. The teacher interrupts at any time to ask	
	questions, mainly around the performance of the	
	penetrating action and the highest task, the structure	
	of the script and the genre subject matter in the	
	script. The teacher will assist the students in	
	refining the content of the performance.	

Lesson Steps	Teacher/Students' Activity(s)	Time			
Summarise and	1. Representatives of each group present their views	10			
Analyse the	in the form of actor roles and let the class share	minutes			
results	some ideas. The teacher guides them to get the right				
	ideas.				
	2. Assign homework.				
	The students work in groups, the rehearse main				
	focus on the summarise the content of the script				
	analysis, and through rehearsals, analyse the script				
	carefully and meticulously, and express it				
	completely through students' performance.				



## APPENDIX F IOC FOR STUDENT DRAMA PEERFORMANCE SKILL TEST



## Item Objective Congruence for Student Drama Performance Skill Test

Sl No.	Item Test No.	Expert1	Expert2	Expert3	Average	Congruence
1	Home	+1	+1	+1	+1	Congruent
2	Thunderstorm	+1	+1	+1	+1	Congruent
3	Villa for Sale	+1	+1	+1	+1	Congruent
4	Main Character Debut	+1	+1	+1	+1	Congruent
Ov	erall Average	-	+	-1		Congruent



## APPENDIX G STUDENTS' DRAMA PEERFORMANCE SKILL TEST



## Student Drama Performance Skill Tests (Pretest and Post-test)

## **Requirements:**

- 1. The teacher assigns roles to groups of students.
- 2. Students will perform in the classroom and students will have 5 minutes to prepare before the test.
  - 3. Students will need to prepare their costumes and props well.

## Name: Character Name:

NO.	Title of the script	Characters	Number of persons	Number of group	Total number of people
1.	Home	Ming Feng、Jue Hui、Jue Xing、 Jue Ming	4	2	8
2.	Thunderstorm	Lu Gui、Si Feng、 Lu Dahai、Zhou Ping	4	2	8
3.	Villa for Sale	Juliette Gaston Kianne Drudge	sit 4m	2	8
4.	Main Character Debut	Annie, Ruth, Harold	3	2	6
	Total		15	8	30

# APPENDIX H IOC FOR SATISFACTION QUESTIONNAIRE



## **Item Objective Congruence for Questionnaire Items**

S1 No.	Items	Expert 1	<b>Expert</b> 2	Expert 3	Average	Congruence				
110.	PART A: INTEREST & MOTIVATION									
				1	r					
1.	Using script analysis	+1	+1	+1	+1	Congruent				
	approach to learn drama									
	performance is									
	interesting.		<b>)</b> .							
2.	I enjoy the teacher's	+1	0	+1	0.67	Congruent				
	teaching style in drama	A // //								
	performance class using									
	script analysis.									
3.	I enjoy the classroom	+1	+1	+1	+1	Congruent				
	atmosphere when using	2.			1					
	script analysis.									
4.	Using script analysis	+1	+1	+1	+1	Congruent				
	helps me develop									
	confidence in learning		I I I I		Tr.					
	drama performance.				5/2					
5.	Using script analysis	+1	+1	+1	+1	Congruent				
	motivates me to	0.		cit V.						
	performance more.	เริงสิต	Rang	32,						
		PART B:	ENGAGE	MEN						
6.	All activities related to	+1	+1	+1	+1	Congruent				
	script analysis are									
	engage me in learning									
	drama.									
7.	I am more willing to	+1	+1	0	0.67	Congruent				
	engage in the drama									
	performance class using									
	script analysis.									

S1	Items	Expert	Expert	Expert	Avorago	Сопаниопо
No.	items	1	2	3	Average	Congruence
8.	I am more concentrated	+1	+1	+1	+1	Congruent
	in drama performance					
	class using script					
	analysis.					
9.	I am willing to apply	+1	+1	+1	+1	Congruent
	script analyses to					
	improve performance					
	skills.		7.			
10.	I am willing to learn	+1	+1	+1	+1	Congruent
	more knowledge about					
	script analysis.					
I	PART C: THE EFFECT O	F SCRIP	ΓANALYS	SIS ON ST	UDENT LI	EARNING
11.	The script analysis help	+1	+1	+1	+1	Congruent
	me to improve my					
	drama performance skill.					
12.	Using script analysis	+1	+1	+1	+1	Congruent
	will greatly reduce my	1100-	Man		7	
	burden of understanding				1/8/	
	the scripts.		10/0/2		V.	
13.	Script analyses are more	0	+1	+1)(	0.67	Congruent
	effective in teaching	193920	Pan	SIL		
	various activities in the	9 V619	Ka.			
	classroom.					
14.	The teacher's teaching	+1	+1	+1	+1	Congruent
	style is effective in script					
	analysis class.					
15.	Script analysis is	+1	+1	+1	+1	Congruent
	beneficial to my future					
	drama performance					
	learning.					
	Overall Average		+(	0.93		Congruent



## **Students' Satisfaction Questionnaire**

Mark your level of opinion from 1-5 (strongly agree to strongly disagree) 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 Disagree
(SD)-1

<b>3.</b> 7		SA	A	N	DA	SD			
No.	Items	5	4	3	2	1			
	PART A: INTEREST & MOTIVATION								
1.	Using script analysis approach to learn drama performance is interesting.								
2.	I enjoy the teacher's teaching style in drama performance class using script analysis.								
3.	I enjoy the classroom atmosphere when using script analysis.	V Z							
4.	Using script analysis helps me develop confidence in learning drama performance.	Vers,							
5.	Using script analysis motivates me to performance more.								
	PART B: ENGAGEMENT								
6.	All activities related to script analysis are engage me in learning drama.								
7.	I am more willing to engage in the drama performance class using script analysis.								
8.	I am more concentrated in drama performance class using script analysis.								
9.	I am willing to apply script analyses to improve performance skills.								
10.	I am willing to learn more knowledge about script analysis.								

No.	Items		A	N	DA	SD
NO.			4	3	2	1
PA	ART C: THE EFFECT OF SCRIPT ANALYSIS ON	STUD	ENT I	LEAR	NING	
11.	The script analysis help me to improve my drama performance skill.					
12.	Using script analysis will greatly reduce my burden of understanding the scripts.					
13.	Script analyses are more effective in teaching various activities in the classroom.					
14.	The teacher's teaching style is effective in script analysis class.					
15.	Script analysis is beneficial to my future drama performance learning.					





## Drama performance skill observation assessment form

Item		Le	vel	
Item	4-Excellent	3-Good	2-General	1-Failure
Character Base	Characters can	Simple	Characters are	Characterisation
	be created in	characters can	relatively	is incomplete
	totality and	be portrayed	similar, but lack	
	characters are	and the	character feel	
	relatable	characters are		
		quite relatable		
Through Action	Can perform the	Normal	Have minimal	Improper
and Top Task	actions and	presentation of	actions and	performance of
	tasks in the	simple actions	tasks, less	actions and
	script well and	and tasks from	performance,	tasks
	fluently.	scripts	inadequate	
			understanding	
Grasp Of Style	Clearly defined	Can perform	Having an	Style genre has
and Genre	and expressive	basic script	approximate	deviations
	of the style of	style	style genre, but	throughout the
	the script	11-11	not adequately	performance
2			representing the	and not accurate
-	220		style in the	
	2 Mela o		script	
On-stage	Can BE/S	Can have basic	Have	Just memorize
Communicati	communicate	communicatio	communication,	the lines.
on	on stage	n on stage	but expression	There's no
	confidently		is not obvious	communication
	and relaxedly		and show	
			nervousness	
			and anxiety	

Item	Level							
Item	4-Excellent	3-Good	2-General	1-Failure				
Subtext	Can put across	Can express	Showing less	Only				
	the meaning of	the meaning of	line meaning	memorize				
	the lines in the	most lines	and lack of	lines, no				
	script very		emotion	emotion, no				
	well			subtext				



## **BIOGRAPHY**

Name Hao Xianrui

Date of birth February 20, 1997

Place of birth Shanxi, China

Education background Sichuan University, China

Bachelor of Drama Performance, 2019

Rangsit University, Thailand

Master of Education in Curriculum

and Instruction, 2023

Address Chengdu, Sichuan Province, China

Email Address 1027907464@qq.com

