A Study on the Current State of Script Teaching in Chinese Universities' Drama Education

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ABSTRACT

This study is based on a systematic analysis of the current state of script teaching in drama education at Chinese universities. It aims to explore the major issues in the current teaching of drama scripts and propose corresponding strategies for improvement. The research subjects are 200 students and 4 teachers from Guizhou Qiannan University of Science and Technology, with data collected through surveys and teacher interviews. The study aims to comprehensively understand the actual situation of drama script teaching in Chinese universities, analyze the difficulties faced by students in the learning process, evaluate the effectiveness of current teaching methods, and propose improvement measures to optimize teaching outcomes. The study found that the current drama script teaching faces uneven resource distribution, traditional teaching methods, and a lack of innovation. Students encounter significant difficulties in language comprehension, emotional expression, and performance skills. Consequently, the study proposes targeted improvement measures, such as introducing innovative teaching methods, improving teaching content, strengthening teachers' professional training, and enhancing the allocation of teaching resources. Through these improvements, the study aims to enhance students' language proficiency and performance confidence, strengthen the overall effectiveness of drama education, and promote the comprehensive development of students.

Keywords: Drama Script Teaching, Higher Education, Teaching Challenges, Student Development

INTRODUCTION

With the evolution of global educational philosophies, drama education has gradually gained widespread attention and importance as a vital means to enhance students' overall quality. Drama education has been assigned a more important role in deepening educational reforms in China. Specifically, drama

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script teaching, as one of the core components of drama education, not only bears the responsibility of enhancing students' language expression abilities, emotional resonance, and performance skills but also plays a crucial role in the cultivation of students' innovative thinking, critical thinking, and teamwork abilities (Bailin, 2011). However, despite the general recognition of the potential of drama education, there are still many challenges in practical teaching. In particular, in Chinese universities, there are many pressing issues in teaching drama scripts. Although some universities have increased their investment in drama education in recent years, there are still significant deficiencies in teaching methods, resource allocation, and teacher training, which limits the improvement of drama education outcomes (Anderson, 2012; Cody, 2013). Therefore, this study aims to explore the current state of drama script teaching in Chinese universities, identify the main problems faced, and propose corresponding improvement strategies.

As a form of creative and expressive education, drama education has unique advantages in developing students' language learning, emotional understanding, social interaction, and innovation abilities. Studies have shown that drama education enhances students' language skills and emotional expression abilities and promotes social cognition and critical thinking development. Liu et al. (2013) point out that drama education, through highly participatory teaching activities such as role-playing and situational performance, helps students better understand and express complex emotions and social situations. Through drama, students can grow in self-expression and emotional regulation, enhancing their creativity and problem-solving abilities (Water et al., 2015). Similarly, Cody (2013) emphasizes the unique function of drama performance in education as a tool for language learning and as a catalyst for developing students' social skills and emotional intelligence. Drama education, through role analysis and situational interpretation, helps students deepen their understanding of society and others in interaction and cooperation, fostering emotional resonance and understanding (Arifah, Maureen, Rofik, Puspila, Erifiawan & Mariyamidayati, 2025).

Although the potential and value of drama education have gradually been recognized, its promotion and application in practice still face numerous difficulties. In China, university drama script teaching is confronted with significant issues of uneven resource distribution. Especially in the central and western regions and some local universities, the teaching staff and facilities for drama education are relatively weak, making students unable to receive high-quality drama education (Anderson, 2012). Although some universities in major cities have begun to introduce modern drama teaching equipment and diversified teaching methods, overall, there is still a significant gap in the distribution of drama education resources across universities nationwide, which affects the universality and quality of drama education (Guo, 2008). At the same time, many

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universities' drama script teaching methods still rely on traditional knowledge transmission models, lacking innovation and flexibility. Berk and Trieber (2009) point out that traditional drama teaching methods are overly reliant on lectures and demonstrations, neglecting students' actual participation and emotional experiences. As a result, students lack sufficient autonomy and creativity in the learning process.

In addition to issues with teaching resources and methods, students face numerous challenges in learning drama scripts. First, students generally struggle with language comprehension and emotional expression. Scripts are not only tools for performance but also carriers of character traits and emotions. Ma and Liu (2022) argue that learning scripts involve a deep understanding of language, an accurate grasp of emotions, and mastery of performance techniques. However, many students cannot fully understand the emotional motivations and linguistic details behind the scripts during their learning process, which affects their performance of lines and character development abilities. Second, students struggle to master performance skills (U Nayaka, Khin Oo, & Than, 2025). Although many universities offer drama courses, due to the single nature of teaching methods and the lack of practical opportunities, students often fail to progress adequately in performance skill training (Bailin, 2011; Anderson, 2012). Water et al. (2015) point out in their research that students' performance abilities require theoretical learning and much practice and interaction to improve. Without sufficient practical experience, students find conveying characters' real emotions and personalities in their script performances difficult.

The central question of this study is: How can the issues in teaching drama scripts in Chinese universities be improved to enhance teaching effectiveness and strengthen students' language abilities, emotional expression, and performance confidence? Through surveys, interviews, and literature analysis, this study comprehensively investigates 200 students and 4 teachers from Guizhou Qiannan University of Science and Technology to explore the actual situation of current drama script teaching, reveal the main difficulties students and teachers face, and propose specific improvement recommendations. Based on the research data, this paper identifies several key issues in the current drama script teaching: first, the unequal distribution of teaching resources, especially in local universities, where the hardware facilities and teaching staff for drama education are weak; second, the traditional teaching methods, where many teachers still use traditional lecture and demonstration methods, lacking innovation and interactivity; and third, students face various difficulties in learning scripts, including language comprehension, emotional resonance, and performance skills, and lack effective learning support and guidance.

To address these issues, this paper proposes several improvement strategies. First, innovative teaching methods should be introduced, such as

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improvisational acting, role-playing, and group discussions, to increase students' interest and participation. Cody (2013) emphasizes that interactivity and practicality are indispensable elements of drama education, and teachers should encourage students to participate in performances, using situational simulations to deepen their understanding of the scripts. Second, improve teaching content by integrating language skills and emotional expression, helping students better understand and express the emotions and character traits in drama. In addition, strengthening teachers' professional development and training to improve their drama education capabilities is also key to enhancing teaching effectiveness (Anderson, 2012). Finally, optimize the allocation of teaching resources, especially strengthening support for drama education in local universities, improving teachers' professional abilities, and ensuring that more students can enjoy high-quality drama education.

In conclusion, the current state and development of drama script teaching in Chinese universities are challenging and full of potential. Through this study, it is hoped that empirical evidence can be provided for the reform and development of drama script teaching in Chinese universities, promoting innovation and practice in drama education and ultimately fostering students' overall development in language proficiency, emotional expression, and performance skills. At the same time, this study also offers valuable insights for future research on drama education, particularly regarding overcoming issues like uneven resource distribution and traditional teaching methods, and proposes practical improvement strategies.

RESEARCH BACKGROUND

With the continuous advancement of educational modernization, drama education, as an important form of cultural and artistic education, is gradually becoming a crucial component of educational systems in various countries. In China, with the updating of educational concepts and adjustments in education policies, the status of drama education in school education has been significantly elevated. Drama education enriches students' cultural literacy and significantly enhances their overall abilities, particularly in language expression, emotional understanding, and social skills, all of which have been widely recognized. Mitchell et al. (2003) emphasize that through highly participatory teaching activities, drama education promotes the development of students' abilities in emotional expression, creative thinking, and teamwork. As an important aspect of drama education, drama script teaching is irreplaceable in enhancing students' language abilities, emotional resonance, and performance skills. However, with the gradual promotion and popularization of drama education, particularly in higher education, the issues related to the current state and development of drama script teaching have emerged as a focus of academic attention(Omotayo and Adeleke,

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2017). Despite the development of drama education in Chinese universities, drama script teaching still faces problems such as uneven resource allocation, outdated teaching methods, and insufficient teacher professionalism. These issues have, to a large extent, limited the potential of drama education and hindered the improvement of teaching effectiveness.

The development of drama education in China started relatively late. Although some universities have made positive progress in drama education, the allocation of resources and teaching practices in drama education are still uneven. Ranzau and Horowitz (2017) mention that drama education can significantly improve students' creativity and emotional understanding, but there are still apparent regional disparities in its implementation worldwide. In particular, in some local universities in China, problems such as resource shortages, inadequate facilities, and a lack of professional training for teachers are still quite prominent. These problems have led to insufficient reflection on the effects of drama script teaching, with a lack of innovation in teaching content and methods, thus limiting the maximization of student potential. Moreover, many higher education institutions, particularly smaller and medium-sized universities, often rely on limited teaching equipment and textbooks due to a lack of sufficient teaching resources and financial support, making it difficult to achieve the diversity and innovation of drama education (Wu, 2017). This lack of resources and facilities directly results in many students being unable to access high-quality drama education, preventing the better cultivation and enhancement of their overall abilities and creative skills.

As one of the core components of drama education, drama script teaching mainly focuses on students' understanding of lines and performance skills. Its goal is to enhance students' language expression, emotional resonance, and performance abilities by analyzing and interpreting drama scripts. However, the particularity and complexity of script teaching make it difficult to practice. Learning drama scripts involves more than just language learning; it also includes the understanding and expression of emotions, with the actor's emotional investment, line pronunciation, tone, and rhythm all directly impacting the performance of the Yang (2013) point out that the special nature of learning lines lies not only in memorizing dialogues but in the deep understanding of language rhythm, pace, and emotional expression. Learning drama lines requires students to have a high degree of sensitivity and precision in the use of language while also integrating emotions and character motivations into their performance, which poses a high demand for students' comprehensive literacy and expressive abilities.

In reality, many universities' drama script teaching often relies on traditional teaching methods, lacking innovation. Traditional teaching models are teacher-centered, mainly relying on explanations and demonstrations. Students

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tend to depend more on the teacher's guidance and demonstration during their script learning, lacking opportunities for independent thinking and performance. Yuen (2006) mentions that although drama education can effectively improve students' emotional understanding and language expression abilities if the teaching methods are singular, students' initiative and creativity will not be fully stimulated. Therefore, in the current teaching model, students' performances often remain superficial, lacking a deep understanding of the characters' emotions and a profound grasp of the underlying meaning of the lines. Teachers' professional capabilities and the innovation of teaching methods are important factors affecting the effectiveness of drama script teaching. In order to stimulate students' creativity and initiative in script teaching, teachers not only need to possess a solid foundation of professional drama knowledge but also need to be able to flexibly apply various teaching methods, such as role-playing and improvisational acting, to enhance students' learning enthusiasm and performance levels (Anderson, 2012).

Students face various difficulties and challenges in learning drama scripts. First, language comprehension and expression often become a major obstacle for students in learning lines. Learning lines requires strong language perception and expressive abilities, but many students struggle to fully understand and grasp the lines' language structure and emotional connotations. This difficulty in language comprehension results in students being unable to accurately convey the characters' emotions and inner thoughts during their performance, which affects the authenticity and expressiveness of their acting (Ma & Liu, 2022). Second, emotional resonance is another key issue in drama script teaching. Students need to resonate emotionally with the lines in the scripts, which requires strong emotional expression ability and self-awareness. Due to a lack of sufficient emotional training and performance skills, many students are unable to accurately convey emotions to the audience during their script learning, affecting their acting skills and the effectiveness of their line expression. Therefore, the difficulties students face in emotional understanding, language expression, and performance skills are the main factors restricting the effectiveness of drama script teaching.

Optimizing teaching methods and strategies has become an important direction in current drama education research to improve the effectiveness of drama script teaching. Cody (2013) argues that drama education should emphasize the diversity and practicality of teaching content by introducing new teaching methods and technological tools, such as improvisational acting, role analysis, and so on, to stimulate students' creativity and engagement. Additionally, teachers' professional development and enhancing their teaching abilities are key to improving teaching quality. Only when teachers possess high professional competence and innovative teaching methods can they effectively address the difficulties and problems in drama script teaching (Water et al., 2015). At the same

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time, the rational allocation and optimization of educational resources are also vital to improving the effectiveness of drama script teaching. Increasing funding for drama education and optimizing resource allocation, especially for local universities, should be a priority to ensure students can access high-quality drama education resources, thereby improving their performance skills and language literacy (Shah, 2019).

In summary, drama script teaching, as an important component of drama education, faces multiple challenges in its development within Chinese universities. Uneven resource distribution, the singularity of teaching methods, and insufficient teacher professionalism have become the main factors restricting the effectiveness of drama script teaching. Therefore, in response to these problems, this study will explore the current situation and issues in drama script teaching at Chinese universities through surveys and interviews and propose feasible improvement measures. It is hoped that this research can provide theoretical support and practical guidance for the future reform and development of drama education in Chinese universities.

The Importance of Drama Education

As a unique form of artistic education, drama education has profound significance in artistic expression and creation and plays an irreplaceable role in enhancing students' overall quality. With the continuous evolution of global educational philosophies, the status of drama education has steadily risen, especially in higher education systems, where it is widely recognized as an important means of cultivating students' creativity, critical thinking, emotional expression, and social cognition. Drama education is a cultural and artistic enrichment and an effective tool for developing students' multidimensional abilities. In China, with the rapid development of the social economy and the continuous advancement of educational reforms, drama education has received increasing attention. Despite this, drama education in Chinese universities still faces many challenges, particularly in teaching drama scripts, where issues such as uneven resource distribution, traditional teaching methods, and lack of innovation persist. However, drama education's immense potential and role in improving students' overall quality cannot be overlooked. The functions of drama education extend beyond enhancing performance skills; the cognitive and emotional growth it brings is even more crucial. Numerous scholars have fully recognized drama education's multiple values and profound impact.

Drama education can significantly enhance students' language expression and communication skills. Bailin (2011) mentions that through systematic line training and role analysis, drama education helps students deepen their understanding and application of language and emotions, thus improving their oral expression and communication abilities. In drama performances, students

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need to use their lines to express the inner world of their characters. This process not only requires students to master the language structure and grammar of the lines but also to understand the emotional motivations behind the lines and express these emotions through their performance. Such dual training in language and emotion can effectively promote the development of students' language abilities, enabling them to communicate and express themselves more fluently and confidently in daily life and their careers.

Drama education also fosters students' creativity and innovative thinking. Cody (2013) points out in his research that drama education can stimulate students' creativity through interactive activities like role-playing and improvisational acting. These activities require students to solve problems through independent thinking and teamwork in an open situation with no fixed answers, thus nurturing their innovative thinking and problem-solving abilities. Improvisational acting, in particular, can stimulate students' ability to react spontaneously and express their creativity. This ability is crucial in drama performances and helps students quickly adapt to the ever-changing social environment and complex work situations in real life. Therefore, drama education is crucial in cultivating students' creative and critical thinking.

Enhancing students' emotional resonance and understanding is another significant aspect of drama education. Tong (1998) emphasizes that drama performance requires students to understand and deeply understand different characters' emotions. This emotional resonance helps students better understand the emotions of others and promotes their emotional expression and regulation abilities. In drama education, students interact emotionally with characters, enhancing their empathy for others and improving their ability to express their emotions. Enhancing emotional resonance plays a crucial role in students' social interactions and handling interpersonal relationships. Especially in today's society, emotional intelligence has gradually become an important factor in personal success and social adaptation, and drama education is an effective way to enhance students' emotional intelligence.

Another important function of drama education is to promote students' social cognition and teamwork spirit. Blatner (2007) points out that drama education provides a simulated social environment in which students must interact and cooperate with others. This interaction helps students improve their interpersonal communication skills and strengthens their awareness of teamwork. Students must understand their roles in drama performance and collaborate with other actors to create and shape the storyline. This requires students to possess strong teamwork abilities and a sense of collective responsibility. Through this collective creation, students realize that everyone's actions have an important impact on the overall story, thus cultivating their sense of social responsibility and cooperation. Drama education provides a platform for

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simulated social interaction, allowing students to continually adjust their interpersonal communication methods as they play different roles, enhancing their social adaptability.

In addition, drama education significantly improves students' critical thinking and self-awareness. Through analyzing scripts and interpretation of roles, students can think about problems from multiple perspectives and analyze the deeper motivations and reasons behind the characters' actions. This helps students develop critical thinking and problem-analysis abilities. Cody (2013) points out that critical thinking training in drama education helps students understand the text more deeply and cultivates their ability to view problems from different angles. When interpreting complex dramatic works, students need to integrate different perspectives, emotions, and moral conflicts for analysis. This type of thinking training is crucial for students' decision-making and judgment abilities in daily life and future careers. At the same time, drama education also promotes enhancing students' self-awareness. In drama performances, students constantly reflect on and assess their actions and emotional expressions, which helps them better understand themselves, recognize their emotional needs and psychological states, and improve their self-management and emotional regulation abilities.

Despite drama education's many advantages and potential, many universities still face issues such as uneven resource distribution, outdated teaching methods, and insufficient teacher professionalism. As Water et al. (2015) point out, even though drama education can significantly increase student engagement and learning motivation, its implementation still faces challenges, such as weak teaching staff and insufficient educational resources in many educational systems. This limits the effectiveness of drama education. In many local universities in China, there is still a lack of sufficient teaching staff and facilities for drama education, leading to the quality of drama script teaching being compromised. Therefore, improving the allocation of resources, teaching methods, and teacher training in drama education has become a key issue in developing drama education in China.

Many scholars have proposed specific reform measures to promote the further development of drama education. Ma and Liu (2022) have suggested improving the teaching content and methods of drama education by introducing more interactive and practical teaching models, such as improvisational acting, role analysis, and teamwork, to enhance students' engagement and learning interest. Through this approach, students are more actively involved in the learning process, improving their language expression skills and enhancing their understanding of social emotions and character behaviors. Bailin (2011) also points out that teachers' professional literacy and innovative teaching methods are key to improving the effectiveness of drama education. Teachers should

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continuously explore and apply new teaching strategies to promote students' overall development.

In conclusion, drama education improves students' language abilities, emotional resonance, creative thinking, critical thinking, and social cognition. The multiple values of drama education are reflected in the improvement of student's artistic literacy and the comprehensive enhancement of their overall quality. Therefore, the importance of drama education in the modern educational system cannot be overlooked, particularly in higher education, where the role of drama education is increasingly prominent. By continuously improving the allocation of resources, teaching methods, and teacher training in drama education, the potential of drama education can be further realized, promoting the comprehensive development of students and laying the foundation for cultivating future talents with innovative thinking and comprehensive abilities.

RESEARCH SUBJECTS

The subjects of this study are 200 students and 4 teachers from Guizhou Qiannan University of Science and Technology. The study aims to comprehensively understand the current state of drama script teaching in Chinese universities through surveys and interviews. The sample comprises 200 undergraduate students from the university's drama program. The students' grade levels and gender distribution are diverse, covering students from different academic years to ensure that the survey results are representative and wide-ranging.

MEASUREMENT TOOLS

The measurement tools in this study include surveys and interviews, both data collection methods aimed at comprehensively understanding the current state and existing issues of drama script teaching at Guizhou Qiannan University of Science and Technology. The survey is one of the primary tools in this study, designed to collect quantitative data to broadly understand students' attitudes, methods, and difficulties encountered in learning drama scripts. The questionnaire was designed based on the literature review and research objectives. It has undergone multiple revisions to ensure that it effectively measures various aspects involved in students' drama script learning process, including learning interest, learning goals, learning methods, teachers' teaching approaches, and the main issues students face in learning scripts. The questionnaire consists of 10 questions covering four dimensions: students' interest in learning drama, learning goals and outcomes, learning methods, and their recognition of teachers' teaching methods. The questionnaire uses a Likert five-point scale, where students express their level of agreement with each question by selecting a score from 1 to 5. The data collected is then subject to

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quantitative analysis to reveal students' attitudes and issues in learning drama scripts.

RESEARCH PROCEDURE

The procedure of this study consists of three main stages: data collection, analysis, and results summarization. First, the researcher designed a detailed questionnaire covering students' interests, goals, methods, and recognition of teachers' teaching approaches in learning drama scripts. A survey was conducted with 200 randomly selected students. After collecting the survey data, statistical analysis was performed using SPSS software to reveal students' difficulties and needs during the learning process. The researcher also conducted semi-structured interviews with 4 teachers engaged in drama education to collect their experiences and perspectives on teaching practices. By combining the results of the surveys and interviews, the researcher conducted a comprehensive analysis of the data and proposed strategies to improve drama script teaching, providing a reference for the reform of drama education in universities.

RELIABILITY TESTING

To ensure the validity of the questionnaire scale items, this study used SPSS statistical software for survey research and analysis. In SPSS, Cronbach's alpha coefficient is a commonly used indicator for reliability analysis. The study used SPSS to automatically generate Cronbach's alpha coefficient to analyze the internal consistency of the relevant items in the survey. The Cronbach's alpha coefficient generally ranges from 0 to 1. If the coefficient falls between 0.7 and 0.8, the measurement tool has moderate reliability and requires further analysis; if the coefficient is greater than 0.8, it indicates strong reliability.

As shown in Table 1, the Cronbach's α coefficient is 0.866, indicating good reliability. Additionally, deleting any item did not significantly improve the reliability coefficient, suggesting that no item needs to be removed. Overall, the questionnaire designed for this study has been proven valid after reliability testing.

Table 1: Reliability Test Results N=200

Item	Cronbach's α Coefficient After Item Deletion	Cronbach's α Coefficient
1	0.842	
2	0.847	
3	0.847	
4	0.844	0.866
5	0.845	

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Table 1: Reliability Test Results N=200 (Continued)

Item	Cronbach's α Coefficient After Item Deletion	Cronbach's α Coefficient
6	0.844	
7	0.854	
8	0.866	
9	0.870	
10	0.870	

Validity Testing

According to the analysis results in Table 3, the KMO value for this study is 0.727, greater than 0.7, and the p-value of Bartlett's Test of Sphericity is 0.000, less than 0.05. This indicates that the measurement variables have good structural validity and are suitable for subsequent factor analysis.

Table 3: KMO and Bartlett's Test of Sphericity Results (N=200)

KMO Sampling Adequacy Measure		0.727
Bartlett's Test of Sphericity	Approx. Chi-Square	2441.488
	Degrees of Freedom	45
	Significance	0.000

After the analysis using SPSS statistical software, the total variance explained results are shown in Table 4. There are 4 factors with eigenvalues greater than 1, which correspond precisely to the 4 dimensions of the items. The first four factors have the largest eigenvalues, and their cumulative variance explanation rate is 94.430%, above the 60% threshold, indicating that the scale designed in this study has good explanatory power.

Some Students Have Low Interest in Learning Drama

To understand students' situation in learning drama language, it is first necessary to explore students' basic attitudes toward learning drama. This study primarily focuses on students' interest in and attitude toward drama. Language construction relies not only on the knowledge imparted by the teacher but also on students' interest and initiative. Students enhance their language abilities through rich language practice, actively accumulating, organizing, and integrating knowledge. Interest and attitude are key factors influencing students' learning of drama. Only when students have a passion for drama and a strong interest in it will they actively engage in learning and actively construct knowledge. Therefore, students' interests and attitudes are important indicators in this survey.

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Table 4: Statistical Table of Students' Interest and Attitudes Toward Drama N=200

Dimension	Item	Option	Number of People	Proportion (%)	M±SD
Students' Interest in Learning Drama	1. What is your favorite literary genre?	A. Drama	47	23.5%	
		B. Prose	52	26%	
		C. Novels	52	26%	6.49±3.037
		D. Poetry	49	24.5%	
	2. Do you think it is necessary to study dramatic literature?	A. Absolutely necessary	97	48.5%	
		B. A basic understanding is sufficient	52	26%	
		C. Not necessary	26	13%	
		D. Not sure	25	12.5%	6.49±3.037
	3. Do you actively read extracurricular dramatic works?	A. Frequently	70	35%	
		B. Occasionally	64	32%	
		C. Rarely	46	23%	
		D. Never	20	10%	

According to the survey results, among the 200 students, there is a preference distribution for literary genres. Among the four major literary genres, prose is the most favored, with 52 students choosing prose, accounting for 26%; followed by novels, with 52 students choosing novels, also accounting for 26%; 49 students chose poetry, accounting for 24.5%; while drama was relatively less popular, with only 47 students choosing drama, accounting for 23.5%. This indicates that most students prefer prose and novels among the four major literary genres, with drama having relatively lower appeal.

In the survey about whether it is necessary to learn dramatic literature, the results showed that 48.5% of students believe that it is "completely necessary" to study drama, 26% of students believe that "a simple understanding is enough,"

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13% think it is "not necessary" to study drama, and 12.5% are "unsure." This suggests that, although most students have a positive attitude toward the necessity of studying dramatic literature, a portion of students remain doubtful about studying drama, believing that it is sufficient only to have a general understanding or even consider it unnecessary.

Regarding students' voluntary reading of extracurricular drama, 35% of students stated that they "often" read extracurricular drama, 32% said they "occasionally" read it, 23% said they "rarely" read extracurricular drama, and 10% stated that they "never" read extracurricular drama. This indicates that while some students are intensely interested in extracurricular drama reading, overall, students' initiative to read remains relatively low.

The survey results show that students' interest in dramatic literature is limited, especially their enthusiasm for actively reading extracurricular drama. Although most students believe studying dramatic literature is necessary, their reading habits and attitudes are not very proactive. Approximately 48.5% of students believe it is necessary to study drama, but only 35% report frequently reading extracurricular drama. This suggests that while students have some interest in studying dramatic literature in the classroom, they lack enthusiasm for independent extracurricular reading.

This situation may be related to the format of dramatic literature and students' reading preferences. Drama represents characters' inner world through dialogue and subtext, which, compared to prose and novels, may demand higher levels of understanding and perception from students. Additionally, students may be more inclined toward literary forms with more direct information and simpler plots, such as prose and novels. Due to its more complex structure and language, drama might be less familiar and harder for some students to engage with.

Therefore, increasing students' interest in drama and their initiative in active learning has become a key issue that needs to be addressed in drama language teaching. This can be achieved through more interactive teaching in the classroom, introducing drama works that relate to students' lives and interests, or using multimedia formats (such as movies and stage performances) to enhance students' understanding and interest in drama, thereby promoting more active participation in extracurricular reading and learning.

Some Students Have Weak Motivation for Learning Drama Language

According to the survey results, some students have relatively simple motivations for learning drama language, and there is a particular bias in their focus on the key aspects of drama learning.

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Table 5: Statistics on Students' Purpose and Gains from Learning Drama (N=200)

Dimension	Item	Option	Number of People	Proportion (%)	M±SD
Students' Goals and Gains in Learning Drama	4. What should be the primary focus of studying drama?	A. Dramatic Language	62	31%	
		B.Characterization	51	25.5%	
		C. Conflict	51	25.5%	
		D. Themes and Ideas	36	18%	
	5. What is your purpose or motivation for learning drama language?	A. Gaining Aesthetic Experience	53	26.5%	
		B. Meeting Exam Requirements	54	27%	
		C. Enhancing Language Proficiency	56	28%	
		D. Other	37	18.5%	7.05±3.269
	6. Which aspect of your abilities has significantly improved through learning drama language?	A. Accumulating language and enhancing literacy skills	65	32.5%	
		B. Improving test-taking skills and abilities	43	21.5%	
		C. Mastering reading techniques and improving reading comprehension	53	26.5%	
		D.Developing correct values and outlook on life	34	17%	

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	E. No significant impact, minimal results	5	2.5%

In the question, "What should be the focus when learning drama?" Sixty-two students chose "drama language," accounting for 31%. However, despite the crucial role of language in drama, 51 students considered "conflict" to be the primary focus of learning drama, accounting for 25.5%. Additionally, 36 students chose "thematic ideas," accounting for 18%, and 51 students selected "character portrayal," also accounting for 25.5%. These results reflect that students are less sensitive to language when learning drama, often focusing too much on character portrayal, thematic ideas, and plot conflicts while neglecting the core role of drama language. Elements such as dialogue, subtext, and stage directions in drama are crucial tools for showcasing character traits and advancing the plot. If students fail to recognize this, they will not truly understand the deeper meaning of the drama.

Regarding the "purpose or motivation for learning drama language," the survey shows that most students are motivated by exam preparation. Fifty-four students selected "for exam purposes," accounting for 27%; 56 chose "to improve language literacy," accounting for 28%. In addition, 53 students stated that they hoped to gain aesthetic experience through learning drama language, accounting for 26.5%, and 37 students selected "other motivations," accounting for 18.5%. This indicates that while some students recognize the aesthetic and language literacy-enhancing role of drama language, a significant portion of their motivation remains instrumental, focusing mainly on exam preparation and failing to acknowledge the profound and long-term value of drama language fully.

Regarding the gains from learning drama language, 65 students believe they have significantly improved in "accumulating language and enhancing language literacy," accounting for 32.5%. Next, 43 students felt they improved their exam-related skills, accounting for 21.5%; 53 students reported mastering reading techniques and improving reading ability, accounting for 26.5%. In contrast, 34 students selected "cultivating the right values and worldview," accounting for 17%, while 5 students felt "no significant improvement," accounting for 2.5%. This reflects that, despite the new curriculum reform promoting the acquisition of comprehensive thinking and values from literary works, students' focus in actual teaching remains on improving exam abilities and test-taking skills. Few students view learning drama language as enhancing their aesthetic appreciation and worldview.

Based on the survey data, students' motivations and focus in learning drama language appear narrow. Although most students recognize that learning drama language can improve language literacy, their primary motivation in

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practice is still exam preparation, with little initiative to deeply understand drama language. Especially in terms of focus, many students have not fully recognized the unique role of drama language in character development and plot progression, focusing more on conflicts, character portrayal, and thematic ideas.

This phenomenon suggests that drama teaching should emphasize cultivating students' sensitivity to drama language and help them recognize its unique and important role in drama. Teachers can guide students in analyzing subtext, stage directions, and rhetorical techniques in dramatic dialogues, helping them gain a more comprehensive understanding of dramatic works, thus enhancing their language application skills and aesthetic appreciation. At the same time, it is important to help students integrate drama language learning with improving their personal language literacy and cognitive skills rather than limiting it to accumulating test-taking techniques.

Some Students Have Not Developed Good Drama Language Learning Habits and Methods

The main objective of this dimension is to examine students' habits and methods in learning drama language. The details are as follows:

Table 6: Statistics on Students' Methods for Learning Drama (N=200)

Dimension	Item	Option	Number of People	Proportion (%)	M±SD
Students' Methods for Learning Drama	7. How do you analyze drama language?	A. Actively analyze from one or multiple perspectives	67	33.5%	
		B. No opinion, follow the teacher's guidance	26	13%	4.82±2.164
		C. Occasionally analyzes from multiple perspectives but defers to the teacher when there is	79	39.5%	

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disagreement

Table 6: Statistics on Students' Methods for Learning Drama (N=200) (continued)

Dimension	Item	Option	Number of People	Proportion (%)	M±SD
		D. Refer to materials and then interpret independently	28	14%	
	8、What do you usually do when encountering difficult-to-understand language in drama reading?	A. Discuss with classmates	67	33.5%	
		B. Leave it unresolved	16	8%	
		C. Wait for the teacher's explanation	72	36%	
		D. Consult reference books independently	45	22.5%	

According to the survey results, students show low initiative in analyzing drama language, primarily relying on teachers' explanations and guidance and lacking awareness of independent thinking and multi-perspective analysis.

In response to the question, "How do you analyze drama language?" Sixty-seven students (33.5%) chose "I actively analyze from one or more perspectives." However, the majority of students did not actively perform multi-perspective analysis. Twenty-six students (13%) selected "I have no idea and follow the teacher's guidance." Additionally, 39.5% of students (79) stated that they "sometimes analyze from multiple perspectives, but will follow the teacher's interpretation if it differs," indicating that they tend to rely on the teacher's interpretation rather than independently judging, lacking the courage and confidence to make their assessments. Twenty-eight students (14%) chose "I refer to external materials and then interpret them myself," showing that while some students consult external resources to aid their understanding, their analysis

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mainly depends on ready-made answers or the teacher's explanation rather than engaging in deep language construction and thought expansion.

In response to the question "What do you usually do when you encounter difficult-to-understand drama language?" the survey shows that 22.5% of students (45) would choose "I look up supplementary books," indicating that they are willing to search for answers through external resources when facing difficulties, but still rely on supplementary materials. Sixty-seven students (33.5%) chose "I discuss with classmates," suggesting that students sometimes seek peer help for discussion and interaction, which can facilitate understanding. However, 36% of students (72) chose "I wait for the teacher's explanation," reflecting that some students when encountering language comprehension problems, tend to depend on the teacher's explanation rather than taking the initiative to solve the issue. Additionally, 16 students (8%) said, "I give up," indicating that when faced with problems, they stop exploring further.

Based on the above survey results, it is evident that students generally lack the awareness of independent analysis and thinking when learning drama language. Most students rely more on teachers' explanations, cannot think from multiple perspectives, and deeply understand drama language. Students tend to rely on external help, such as supplementary books, peer discussions, or teachers' explanations when facing difficult-to-understand language issues rather than attempting independent thinking or problem-solving. This passive learning attitude and method limits students' deep understanding and effective application of drama language.

Therefore, the teaching of drama language needs to stimulate students' initiative further, encourage them to analyze from multiple perspectives, and cultivate their ability to solve problems independently. Teachers should guide students to engage in independent thinking during language analysis rather than relying solely on the teachers' explanations and supplementary materials. Additionally, increasing classroom interaction and group discussions and providing diverse learning methods will help students better understand and master drama language, improving their analytical abilities and language application skills.

Some Students Have Low Recognition of Teachers' Teaching Methods

This survey dimension examines students' recognition of teachers' drama teaching methods to help teachers adjust their approach to teaching drama.

Table 7: Statistics on Students' Recognition of Teachers' Teaching Methods (N=200)

Dimension	Item	Option	Number	Proportion	M±SD

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			of People	(%)	
Students' Acceptance of Teachers' Teaching Methods	9. What teaching methods do teachers use in drama language instruction?	A. Provide students with time to reread after explanation	67	33.5%	4.68±2.366
		B. Provide the answer, and students find supporting evidence	63	31.5%	

Table 7: Statistics on Students' Recognition of Teachers' Teaching Methods (N=200)(Continued)

Dimension	Item	Option	Number of People	Proportion (%)	M±SD
Students' Acceptance of Teachers' Teaching Methods	9、What teaching methods do teachers use in drama language instruction?	C. Allow students to appreciate the language freely, with teacher guidance	25	12.5%	
		D. Explain techniques and methods	45	22.5%	
	10、How do you hope teachers will teach drama language?	A. Explanation of language knowledge in a single text	63	31.5%	
		B. Explanation of language comparison across multiple texts	52	26%	
		A. Script performance	31	15.5%	
		B. Watching dramatic works	43	21.5%	
		C. Self-study	11	5.5%	

The survey results indicate significant differences in students' participation in drama language teaching and their feedback on teaching methods, reflecting the current situation of university students in learning drama language and their expectations regarding teaching methods.

Responding to the question, "What teaching methods do teachers typically use in drama language teaching?" 31.5% of students (63 students) reported that teachers typically adopt the method of "providing answers and having students find supporting evidence." This method relies on students finding relevant evidence based on the answers provided by the teacher, reflecting a more traditional teaching model. 33.5% of students (67 students) chose "providing explanation followed by time for students to review," indicating that some

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teachers try to give students time for reflection after explaining, but the teacher still plays the central role, and students' initiative is relatively weak. 12.5% of students (25 students) chose "students freely appreciate the language with teacher guidance," showing that some teachers allow students more freedom to explore independently and provide individual guidance based on students' understanding, which introduces some interactivity. 22.5% of students (45 students) selected "teaching techniques and methods," suggesting that a few teachers attempt to guide students in mastering the techniques and methods of drama language, but this is still a traditional approach focused on knowledge delivery rather than language practice.

Regarding students' expectations for drama language teaching methods, the survey results show that 15.5% of students (31 students) prefer a "script performance" method, believing that performing can better help them understand drama language and increase students' enthusiasm for learning. 26% of students (52 students) prefer a "multi-text language comparison and explanation" method, which enables students to compare and analyze the linguistic features in different dramatic works, enhancing their language perception. 5.5% of students (11 students) wish to "learn independently," suggesting that some students prefer to study the language on their own under the guidance of the teacher. 21.5% of students (43) hope to learn through "watching drama works," although this method is time-consuming and may not directly relate to language learning. 31.5% of students (63 students) prefer a "single-text language explanation" method, indicating that some students still believe systematic explanations can help them better understand drama language. However, this approach is limited and does not fully engage students' learning interests or participation.

By comparing the teaching methods students experience with their expectations, it is clear that the current teaching methods still lean towards the traditional knowledge delivery model, where teachers mainly provide answers or analysis through explanations, lacking more interactive and stimulating teaching methods. In contrast, students have higher expectations for more flexible and interactive teaching methods, such as learning through script performance, multi-text comparison, and independent study, which can stimulate their learning interest and enhance their practical ability to apply drama language.

There are certain issues in university drama language teaching, particularly in selecting teaching methods. Most students remain in a passive learning state in the classroom, lacking opportunities to construct language and engage in independent thinking actively. To improve students' understanding and application of drama language, teachers need to actively explore diverse and interactive teaching methods, such as incorporating real drama performances, text comparison analysis, and independent learning approaches, to increase

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students' active participation in language learning, stimulate their motivation, and improve the effectiveness of drama language teaching.

CONCLUSION AND RECOMMENDATIONS

This study analyzes the current state of drama script teaching in higher education through survey and interview data, explores university students' challenges in learning drama scripts, and proposes strategies to optimize teaching. The study found that, although most students show interest in drama language teaching, they still face issues such as lack of motivation, improper learning methods, and limitations in teaching approaches. To address these issues, improvements are urgently needed in teaching content, methods, resource allocation, and teacher quality. By optimizing teaching models, enriching teaching content, and enhancing teachers' professional qualifications, the effectiveness of drama script teaching is expected to improve significantly.

Based on the research findings, the following teaching improvement recommendations are proposed:

1. Stimulate Students' Interest: Teachers should increase classroom interaction through diverse teaching methods, such as situational drama, role-playing, etc., to stimulate students' interest and enthusiasm for drama language.

2. Focus on Cultivating Intrinsic Motivation: By addressing students' individualized learning needs, teachers should encourage students to engage in self-directed learning and exploration, cultivating their intrinsic motivation for learning drama rather than being driven solely by external performance or grades.

3. Introduce Diverse Teaching Methods: Adopt student-centered teaching methods, incorporating lectures, performances, and interactive activities to enhance student engagement and learning outcomes.

4. Enhance Teachers' Professional Competence: Regular teacher training sessions should be organized to improve teachers' proficiency in drama arts and teaching abilities, especially in innovating teaching methods and applying educational technologies.

5. Improve Teaching Goals and Content Design: Adjust teaching goals and content according to students' needs and learning interests, enhancing the practicality and flexibility of drama script teaching and improving students' performance and language expression abilities.

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