

A Study on the Application of Drama Pedagogy in Secondary School English Classes: Overview and Prospects

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Abstract

Over the past decade and a half, Drama Pedagogy has emerged as an innovative instructional approach in Chinese middle-school English classrooms. This paper reviews domestic studies published between 2007 and 2024, examining six key dimensions: Theoretical Foundation and Conceptual Definition, Comprehensive Qualities and Interdisciplinary Approaches, Language-Skill Development, Teaching Models and Innovation, Practical Application and Case Analysis, Effectiveness of Drama Pedagogy, and Implementation Status and Challenges. The synthesis reveals that Drama Pedagogy markedly enhances learner motivation, productive language use, cultural insight and higher-order thinking. Nevertheless, its uptake remains limited in rural schools and among certain teachers. Future research should explore deeper integration of Drama Pedagogy with digital technologies, refine curricular design, and expand teacher training to support wider and more sustainable implementation.

Keywords

Drama Pedagogy, English teaching, secondary school student

1. Introduction

With the ongoing advancement of the New Curriculum Reform, secondary school English teaching is gradually shifting from traditional knowledge transmission to fostering students' core competencies. In this context, Drama Pedagogy has emerged as a significant innovative approach in English language teaching due to its interactive, experiential, and situational characteristics. Through methods such as role-playing, scriptwriting, and improvisational performances, Drama Pedagogy provides students with an authentic environment for language practice. This approach not only stimulates learning interest but also promotes the integrated development of linguistic proficiency, cultural awareness, and cognitive skills (Lu and Qin, 2025, Yan and Hou, 2024).

Scholars both domestically and internationally have conducted extensive exploration into the theory and practice of Drama Pedagogy. Foreign studies earlier focused on its positive role in language acquisition, while domestic research has concentrated more on its localized application within secondary school English classrooms (Wu and Feng, 2023). However, existing studies still present areas for further enhancement regarding the cultivation of core competencies, the integration of information technology, and the development of teachers' instructional capabilities.

Given the aforementioned areas for improvement, this paper aims to systematically analyze the current application status of Drama Pedagogy in secondary school English classrooms through a literature review. It will summarize its achievements and shortcomings, and outline future research directions. The goal is to provide educational practitioners with insights into both the effectiveness of Drama Pedagogy and the current deficiencies in its implementation, thereby further promoting innovation in English teaching methodologies and the holistic development of students' core competencies.

2. Research and Design

2.1 Research Questions

Around 2008, domestic research on the application of Drama Pedagogy in education gradually began to yield more mature theoretical findings and practical explorations. Literature from the past 5-10 years is crucial for grasping the latest trends in this field. Therefore, to ensure a solid foundational and contemporary literature review with forward-looking perspective, this study selected research from the China National Knowledge Infrastructure (CNKI) database spanning 2008 to 2025 concerning the application of Drama Pedagogy in English language teaching. It seeks to answer the following questions:

- (1) How does Drama Pedagogy effectively foster the development of core competencies in English for secondary school students within the context of the New Curriculum Standards?
- (2) How can information technology be deeply integrated with Drama Pedagogy?
- (3) How can teachers enhance their ability to apply Drama Pedagogy through systematic support?

2.2 Research Method

Content analysis is a scientific research method used for the objective, systematic, and quantitative analysis of social science literature. It converts non-quantitative documentary materials into quantitative data, then performs quantitative analysis of the literature content based on this data, and makes judgments and inferences about facts on this foundation (Riffe et al., 2010). Content analysis is well-suited for review-based research on the theme of "the application of Drama Pedagogy in English language teaching".

This study initially conducted a literature search using "Drama Pedagogy" and "English teaching" as the subject terms, limiting the scope to the secondary school level, which preliminarily yielded approximately 80 relevant publications. Building upon this, to further refine the research focus, a subsequent precise screening was performed using "English teaching" and "drama" as subject terms, resulting in the identification of over 20 additional publications. Through this process, a total of 108 relevant articles published between 2008 and 2025 in professional journals and dissertations were selected as the analysis sample for this study.

Initially, this study attempted to categorize all selected papers into three types according to the framework proposed by Gu and Luo (2023), namely: "Research on Integrating Educational Drama with English Language Skills", "Research on Integrating Educational Drama with Student Moral Education and Intercultural Awareness" and "Research on Integrating Educational Drama with the Design and Implementation of English Teaching Activities". However, during the process of annotating the initially selected 108 articles, it was found that the original classification framework was not entirely suitable for the research subjects of this study. Consequently, appropriate adjustments were made to this framework. To address the issue of an excessive and uneven distribution of literature within certain broad categories, this study further established secondary and tertiary sub-categories under these headings. This was done to enhance the hierarchical structure and discriminative power of the classification. To improve the accuracy and objectivity of the categorization, the author not only downloaded and reviewed publications with insufficient information in their titles but also conducted full-text checks on other literature, ultimately assigning them to final categories based on their core research content.

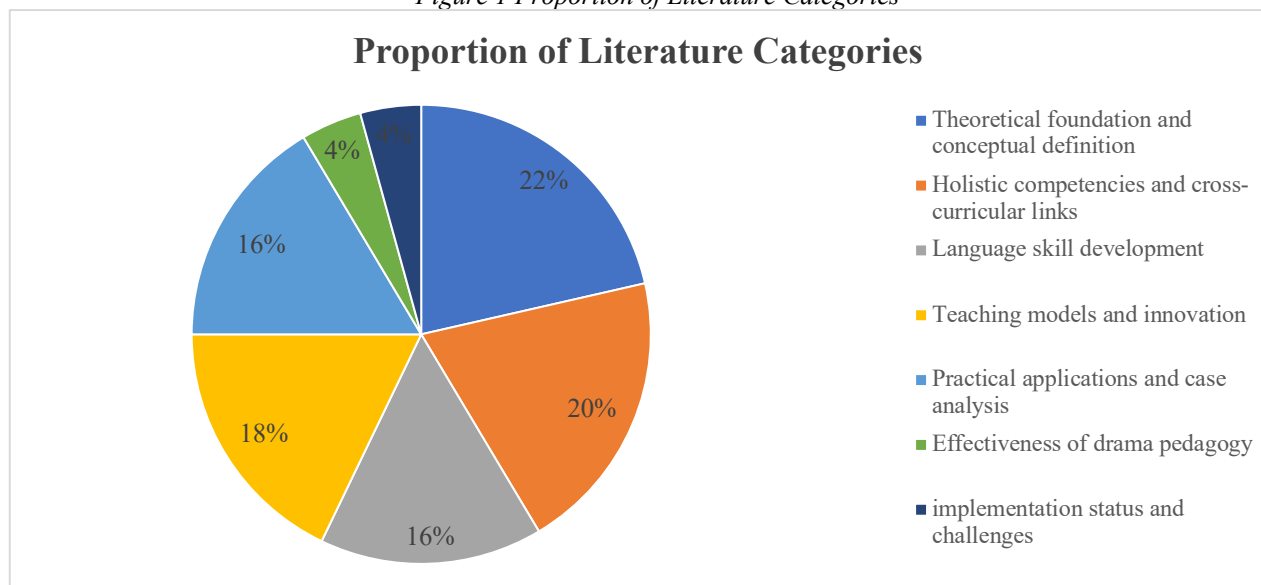
In summary, the author ultimately classified them into seven categories shown in Table 1: Theoretical Foundation and Conceptual Definition, Comprehensive Qualities and Interdisciplinary Approaches, Language-Skill Development, Teaching Models and Innovation, Practical Application and Case Analysis, Effectiveness of Drama Pedagogy, and Implementation Status and Challenges.

Table 1 Classification

Level 1 Classification	Level 2 Classification	Level 3 Classification	Number of Essays
Theoretical Foundation and Conceptual Definition	Theoretical Framework Research	/	8
	Core Concept Analysis	/	22
Holistic Competencies and Cross-curricular Links	School-based Curriculum and Interdisciplinary Integration	/	5
	Holistic Competencies	Core Competencies	20
		Disciplinary Literacy	3
Language-skill Development	Listening and Speaking Skills	/	4
	Reading Skills	/	13
	Writing Skills	/	2
	Pragmatic Competence	/	3
Teaching Models and Innovation	Innovative Teaching Models	/	11
	Multimodal and Scenario-based Design	/	10
	Technology Integration	/	4
Practical Applications and Case Analysis	Theoretical Guidance	/	3
	Practical Research	/	12
	Case Studies	/	8
Effectiveness of Drama Pedagogy	Academic Performance and Skill Enhancement	/	3
	Impact on Interest and Affect	/	3
Implementation Status and Challenges	Teacher Perception and Implementation Status	/	3
	Rural and Special Education Contexts	/	3

In summary, while Drama Pedagogy has seen a certain degree of practice within secondary school English teaching in China, the focus on its localized teaching application varies. The distribution of research, ranked from highest to lowest percentage, is as follows shown in Figure 1: Theoretical Foundation and Conceptual Definition > Holistic Competencies and Cross-curricular Links > Teaching Models and Innovation > Practical Applications and Case Analysis > Language-skill Development > Effectiveness of Drama Pedagogy and Implementation Status and Challenges.

Figure 1 Proportion of Literature Categories



3. Results and Analysis

Domestic research on the application of Drama Pedagogy in secondary school English teaching is progressively entering a phase of deepening integration, characterized by its stronger alignment with core competencies, fusion with diverse teaching models, and innovation empowered by technology.

3.1 Theoretical Foundation and Conceptual Definition

3.1.1 Theoretical Framework Research

The author selected a total of 30 relevant publications focusing on the theoretical frameworks and analysis of core concepts in Drama Pedagogy research. The segment on theoretical frameworks is dedicated to establishing the theoretical foundation for applying Drama in Education to secondary school English teaching. Analysis indicates that its theoretical support primarily stems from three major fields: Constructivist Theory (emphasizing students' active construction of knowledge through situational experiences), Multiple Intelligences Theory (affirming drama's role in developing diverse intelligences such as linguistic, bodily-kinesthetic, and interpersonal), and the Whole Language Approach (advocating for language learning within complete, meaningful contexts). These studies generally point out that Drama in Education (DIE) does not aim to train actors but is rather an experiential teaching paradigm. Its core lies in using the fictional situations of drama to provide students with opportunities for "learning by doing", thereby facilitating the internalization and transfer of language.

It is noteworthy that, compared to the playfulness and fun-oriented approach prevalent in primary education and the specialized drama research at the university level, theoretical research at the secondary level focuses more intensely on how to deeply integrate dramatic activities with specific subject teaching objectives (such as reading comprehension, oral output, and cultural appreciation). This highlights its transitional characteristic, bridging the earlier and later stages of education.

3.1.2 Core Concept Analysis

This section of the literature provides a detailed comb of the key concepts within educational drama. The author's analysis reveals that while there is some overlap and conflation in the academic use of terms such as "Drama Pedagogy", "Drama in Education (DIE)", and "Drama Performance", a consensus is gradually emerging. Furthermore, a small number of publications mention concepts like "drama scripts", "micro-drama", and "gamified teaching", all of which contribute significantly to the application of drama in teaching.

Drama in Education (DIE): Integrates "education" and "drama". It emphasizes process over product, focusing on the use of dramatic techniques (such as freeze-frame, teacher-in-role, thought-tracking, etc.) to serve educational objectives. It is essentially "teaching through drama". As a pedagogical approach, DIE can create a relaxed and engaging learning atmosphere while incorporating diverse teaching activities, thereby achieving subject-specific teaching goals and promoting student development (Ning, 2023).

Drama Pedagogy: Refers to a teaching method that integrates a form of drama into the learning process. It originated in the UK during the 1960s and 1970s, closely linked to educational philosophies like "learning through practice", "learning through dramatic practice", and "learning by doing". It gradually developed and was later introduced to China. Currently, Drama Pedagogy has a relatively sound theoretical foundation in China, with practicing teachers engaging in some practical application and teaching reflection. It can be viewed as the application of DIE at the methodological level, representing a collection of specific teaching strategies.

Drama Performance: One of the three key elements of drama performance teaching is "Performed Culture". Performed Culture is the core content of drama performance teaching. It is a second language teaching method aimed at enacting culture, utilizing ways of behaving in specific cultural contexts to learn a second language (Li, 2024). Compared to DIE, it focuses more on product, namely the final presentation of student work (e.g., short plays, musical performances), representing "teaching for drama".

In summary, DIE emphasizes the "process", Drama Pedagogy provides the "methodology", and Drama Performance pursues the "product".

Additionally, some studies specifically highlight the multimodal nature of dramatic texts, pointing out that they are not merely written scripts but a comprehensive art form integrating language, sound, action, and space (Jiang, 2023). Drama teaching at the secondary level must therefore transcend traditional text analysis and guide students from "two-dimensional" reading towards a "three-dimensional" experience and interpretation.

This is a key distinction from the story-acting common in primary schools and the literary drama studies at the university level.

3.2 Holistic Competencies and Cross-curricular Links

3.2.1 School-based Curriculum and Interdisciplinary Integration

This body of literature showcases cutting-edge explorations in the practice of Drama in Education at the secondary level. Analysis indicates that the development of school-based curricula represents an advanced form of achieving deep integration between drama and academic subjects in secondary schools. For instance, Yan Anqi and Hou Qing (2024) utilized “Pygmalion” as a vehicle to develop an interdisciplinary school-based curriculum integrating English, History, Music, and Art; Li Huiqin (2022), meanwhile, explored an innovative approach that blends traditional Chinese opera with English drama. These practices transcend the activity-based format common in primary education, which focuses primarily on stimulating interest and simple imitation, and are also distinct from university-level specialized courses based on specific dramatic theories or schools. Their core characteristic lies in using the national curriculum standards and subject core competencies as the framework, and building upon the existing teaching resources and student realities of secondary schools to create localized, school-based curricula. This aims to address the fundamental educational task of “fostering virtue through education” and cultivate students’ cultural confidence and interdisciplinary thinking skills.

3.2.2 Holistic Competencies

This category of literature primarily focuses on core competencies and disciplinary literacy, with a significant majority pertaining to core competencies. It clearly demonstrates the diverse value and considerable potential for development of Drama in Education in cultivating students’ core competencies within the English subject.

(1) Core Competencies: Numerous studies confirm that drama activities provide students with a highly motivating and engaging environment for language practice (Cai, 2025a; Yuan, 2024; Lu, 2024). During the processes of script analysis, line creation, rehearsal, and performance, students comprehensively utilize listening, speaking, reading, viewing, and writing skills, leading to significant improvements in the accuracy, fluency, and appropriateness of their language use. Furthermore, by performing excerpts from Chinese and foreign classic plays, such as *Mulan*, *Journey to the West*, *The Merchant of Venice*, and textbook excerpts like *The One-Million-Pound Bank Note*, *Pygmalion*, and *King Lear*, students gain opportunities for in-depth exploration and comparison of Chinese and Western cultures, thereby enhancing their cultural sensitivity and intercultural communication skills. Beyond teaching specific dramatic excerpts, Drama Pedagogy also plays a role in whole-book reading instruction. Through models like the 4E model (Engage, Explore, Elaborate, Evaluate), students learn knowledge and refine learning strategies by assuming roles (Zhang, 2024). Regarding cognition and learning, drama activities significantly promote the development of students’ higher-order thinking skills (You, 2018). In a teaching practice involving *The Adventures of Tom Sawyer* from the “Oxford English (Shanghai Edition)”, the teacher used the scene of painting the fence to guide students to consider, as characters in the play, how they would obtain the opportunity to paint the fence and then perform it. During this thought process, students not only immersed themselves in the English drama content but also directly confronted their inner world, gaining inspiration (Chen, 2019). Script analysis hones logical and critical thinking; improvisation stimulates creative thinking; and collaborative problem-solving in groups enhances metacognitive and learning strategy application abilities. Thus, Drama in Education can evolve from a language teaching method into a model for cognitive training.

(2) Disciplinary Literacy: Drama Pedagogy not only enhances students’ linguistic abilities but also fosters their intercultural awareness and strengthens self-confidence and self-esteem (Wei, 2024). Beyond academic learning, some studies have also focused on the positive impact of Educational Drama on non-intellectual factors such as students’ self-confidence, empathy, and teamwork spirit, reflecting its value in “holistic education” (Yang, 2019).

3.3 Language-skill Development

This category of literature focuses on the role of Drama Pedagogy in promoting specific language skills, reflecting more refined research.

3.3.1 Listening and Speaking Skills

Research indicates that drama activities, particularly role-playing and improvisational dialogue, effectively lower students' affective filters, alleviate speaking anxiety, and provide ample opportunities for meaningful, contextualized listening and speaking practice. This serves as an effective pathway to overcome "mute English" (Zhang, 2020; Xu, 2011).

3.3.2 Reading Skills

Numerous studies (Chen, 2025; Han, 2016) have explored the application of Drama Pedagogy in reading instruction. Analysis reveals that the immersive experience of drama helps students interpret textual structure, character emotions, and thematic meaning at a deeper level, transforming passive reception into active inquiry and significantly enhancing both reading interest and deep comprehension abilities.

3.3.3 Writing Skills

Drama also facilitates writing. "Drama can promote the coordinated movement of the mouth, hands, and feet, stimulating students' learning motivation" (Yang, 2017). Furthermore, the rich scenarios and emotional experiences provided by drama can serve as a resource bank for student writing. The process of script creation itself constitutes a highly structured writing exercise.

3.3.4 Pragmatic Competence

Regarding pragmatics, drama simulates real-life social interaction scenarios. This allows students to learn the cultural backgrounds and values behind the language through performance, leading to a deeper understanding of contemporary pragmatic norms and the customs and culture of English-speaking countries. This knowledge is gradually internalized and applied flexibly (Liang, 2023), enabling the implicit acquisition of pragmatic competence.

3.4 Teaching Models and Innovation

3.4.1 Innovative Teaching Models

Currently, Educational Drama has been extensively integrated with contemporary teaching concepts, leading to the formation of several mature models. Project-Based Learning (PBL) (Cai, 2025a; Min, 2023; Li and Liang, 2023) has become a mainstream paradigm. By following the process of "driving question - inquiry and practice - product presentation", it imbues drama activities with investigative depth. Theories such as the Production-Oriented Approach (POA) (Sun and Zhang, 2021) and the integration of "teaching-learning-assessment" (Feng, 2024) have been introduced. These provide a clear design framework and evaluation basis for drama teaching, ensuring instructional effectiveness.

3.4.2 Multimodal and Scenario-based Design Technology Integration

Research emphasizes the enabling role of multimodality (Pan, 2022; Wang, 2019b) and information technology (Hu and Yang, 2025; Lu, 2024; Huang, 2023). Technological tools such as smart classrooms, Virtual Reality (VR), and AI speech evaluation can create more authentic and rich dramatic scenarios, while also providing personalized feedback and support. This breaks through the spatiotemporal limitations of traditional classrooms and represents a significant direction for future teaching innovation.

3.5 Practical applications and case analysis

This body of literature provides detailed models for implementing drama teaching in secondary school classrooms, guided by educational philosophies and various teaching methodologies, through extensive empirical research, action research, and case studies. Empirical research includes, for example, the teaching of *The Merchant of Venice* guided by the Production-Oriented Approach (POA) (Sun and Zhang, 2021) and the teaching of *A Midsummer Night's Dream* based on the integration of "teaching-learning-assessment" (Feng, 2024). Case studies typically involve drama teaching experiments conducted at the class level, utilizing methods such as experimental design, questionnaires, and interviews to compare the English proficiency of experimental and control classes before and after the intervention. For instance, Dong Yao conducted a teaching experiment with two eighth-grade classes in a junior high school in Gongyi City, Henan Province,

using class (4) as the experimental class and class (8) as the control class. The findings indicated that Drama Pedagogy can enhance junior high school students' interest in English learning and their English proficiency (Dong, 2024). These studies not only demonstrate the effectiveness of Drama Pedagogy but also validate it, revealing key elements for successful implementation: meticulously designed teaching procedures, the guiding and scaffolding role of the teacher, and ongoing formative assessment. They provide frontline teachers with replicable and operable practical guidelines, significantly promoting the transition of Educational Drama from theory to practice.

3.6 Effectiveness of Drama Pedagogy

The effectiveness of Drama Pedagogy can be summarized across two dimensions: "Academic Performance" and "Affective Attitudes".

3.6.1 Academic Performance and Skill Enhancement

Experimental studies indicate that the instructional use of drama has a positive impact on all students. Compared to traditional teaching methods, it also shows certain positive effects for students at different proficiency levels (Ke, 2019).

3.6.2 Impact on Interest and Affect

Drama Pedagogy can significantly stimulate students' interest in learning English and their intrinsic motivation. It enhances comprehensive abilities, including imagination, creativity, and analytical appreciation skills, while also strengthening learning confidence and a sense of achievement (Wang, 2019a).

3.7 Implementation Status and Challenges

Despite the significant benefits, research also reveals common challenges currently faced in implementing Drama Pedagogy in secondary schools

3.7.1 Teacher Level

Teaching practice reveals that teachers lack systematic training in Drama Pedagogy, resulting in insufficient theoretical knowledge and practical skills. Heavy workloads also make it difficult for them to dedicate substantial time to curriculum design and rehearsal guidance (Ning, 2023).

3.7.2 Macro Level

Exam-oriented pressure remains the primary constraint. Drama activities are often viewed as "icing on the cake" rather than essential. Furthermore, the proportion of drama content in curriculum standards and textbooks remains relatively low, leading to a lack of systematic support; tight teaching schedules make it challenging to ensure the adequate implementation of drama activities; and students' learning initiative is often insufficient, limiting the full play of their agency (Tang, 2019).

3.7.3 Specific Contexts

The implementation challenges in rural areas (Cai, 2025b; Wei, 2023) are even more severe, encompassing multiple difficulties related to teaching resources, hardware, and cultural resources.

In summary, domestic research on the application of Drama in Education in secondary school English teaching has progressed from the initial stages of theoretical introduction and effectiveness verification to a deepening phase characterized by deep integration with core competencies, fusion with diverse teaching models, and innovation empowered by technology. Existing research amply demonstrates its significant effects in enhancing students' comprehensive language skills, cognitive qualities, cultural awareness, and learning motivation.

4. Conclusions and Suggestions

Based on the aforementioned research results and analysis, this study draws the following conclusions and proposes corresponding suggestions regarding the application of Drama Pedagogy in secondary school English classrooms.

4.1 Conclusions

This study, through a systematic review of domestic literature from the past seventeen years, finds that Drama Pedagogy, as a situational and experiential teaching method, demonstrates significant advantages in stimulating secondary school students' interest in English learning, enhancing comprehensive language application skills, deepening cultural understanding and intercultural awareness, and fostering core competencies such as critical thinking and creativity. Its value has evolved from a singular teaching tool into a comprehensive educational paradigm integrating language learning, cognitive training, and cultural cultivation. Theoretical research on Drama Pedagogy at the secondary level exhibits a distinct transitional character: it differs from the primarily play-based activity design in primary schools and the academic inclination towards specialized dramatic analysis at the university level, instead placing greater emphasis on the deep integration of dramatic strategies with subject-specific teaching objectives. This study also clarifies related concepts: "Drama Pedagogy" focuses on methodology, representing the implementation path of educational philosophy at the operational level; "Drama in Education" emphasizes process, constituting a teaching philosophy that utilizes dramatic techniques to serve educational goals; while "Drama Performance" concentrates on product, stressing the ultimate linguistic and cultural output.

However, current practices in Drama Pedagogy still face numerous challenges, such as a lack of specialized teacher training, weak resource and implementation support in rural areas, and the need to deepen integration with information technology. Therefore, future research must shift from localized practices to systematic construction, promoting the scientific, localized, and ecological development of Drama Pedagogy.

4.2 Suggestions

Based on the conclusions above, this paper proposes the following suggestions:

4.2.1 4.2.1 Establish a tiered, multi-modal system for teacher training and development support

It is suggested that educational authorities take the lead, collaborating with universities and teaching research institutions, to develop tiered training courses for both in-service teachers and pre-service teachers. The content should cover the theoretical foundations of Drama Pedagogy, common strategies (such as freeze frame, teacher-in-role, thought tracking, etc.), lesson design, and practical reflection. Simultaneously, establish regional teaching research communities and online support platforms to provide continuous professional development and practical support for teachers through workshops, observation seminars, and cross-school collaboration. This will enhance their confidence and capability in designing and implementing drama instruction. Furthermore, distinct from the story-acting in primary schools and the literary drama studies at the university level, drama teaching at the secondary stage must transcend traditional text analysis, guiding students from "two-dimensional" reading towards a "three-dimensional" experience and interpretation, immersing them in dramatic scenarios to learn.

4.2.2 Explore assessment mechanisms for Drama Pedagogy integrated with core competencies

To promote the integration of Drama Pedagogy into the current educational system, it is crucial to address the tension with exam-oriented pressures. It is recommended to explore multi-dimensional assessment models that combine process-oriented and performance-based evaluation, focusing on students' comprehensive performance in language application, collaborative innovation, affective attitudes, and cultural understanding during drama activities. One can draw upon the concept of "teaching-learning-assessment" integration, paying attention to four aspects: scenario creation, language appreciation, dramatic conventions, and task-driven learning (Feng, 2024). Design assessment tools including observation record sheets, project evaluation rubrics, and student self- and peer-assessment, translating the attainment of core competencies into observable and measurable indicators. This provides a scientific basis for evaluating the effectiveness of Drama Pedagogy and ensures its outcomes receive substantive recognition within educational assessment.

4.2.3 Increase support for model innovation and resource allocation in rural and resource-limited areas

Given the specific challenges in rural areas, future research and practice should avoid simply transplanting urban models. It is suggested to explore the development of drama teaching resources based on local cultural materials (e.g., folktales, local operas) and utilize low-cost, easily accessible teaching aids. Simultaneously, actively leverage channels like the national smart education platform for primary and secondary schools to develop and distribute digital drama teaching resource packages suitable for rural schools. Utilize models like the “Dual-Teacher Classroom”¹ and online teaching research to compensate for teacher shortages, exploring a lightweight, localized implementation path suitable for rural schools.

4.2.4 Deepen the innovative integration of information technology and Drama Pedagogy

Within the context of educational digitalization, there should be active exploration of technologies like Virtual Reality (VR) and Augmented Reality (AR) to create immersive dramatic scenarios, use AI speech evaluation to provide instant feedback on students’ line delivery, and utilize digital platforms to support collaborative scriptwriting, rehearsal coordination, and outcome presentation. Future integration research should move beyond the superficial application of technological tools and focus on how technology can empower the expansion of temporal-spatial boundaries and interaction depth in drama teaching, constructing a new model of blended online-offline drama instruction. Examples include implementing “script murder” mystery games, a method already used by some frontline teachers—for instance, using “Who killed Mistress Xianglin?” as a driving question to guide students in reasoning and analysis, which has shown positive teaching outcomes with high student engagement and participation.

In summary, the application of Drama Pedagogy in secondary school English classrooms holds broad prospects. Its future development should transition from isolated innovations to systematic construction. By synergistically advancing teacher development, assessment, resources, and technology, a new, sustainable, and high-quality ecosystem for Drama in Education can ultimately be built.

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¹ “Dual-Teacher Classroom” is an innovative teaching model that combines the advantages of online and offline instruction, optimizing the allocation of educational resources and teaching effectiveness through technological means. Specifically, a Dual-Teacher Classroom involves collaboration between a “master teacher” from a first-tier city and a local “facilitating teacher.” The master teacher delivers lessons in real-time via a high-definition large screen, while the facilitating teacher manages the offline classroom locally, providing follow-up guidance, consolidating exercises, grading assignments, and other classroom services to monitor and support student learning.

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Conflicts of Interest

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