The Application of Blended Learning in Drama Teaching in Sichuan Film and Television University of China

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Abstract

The integration of online and offline teaching resources in blended learning creates a more flexible and diverse learning environment, facilitates personalized learning support, and fosters a deeper understanding and application of drama performance skills. In the context of university drama education, traditional teaching methods pose challenges in meeting both high-level learning needs (such as opportunities for students to apply, integrate, and synthesize their learning experiences throughout the process) and low-level learning needs (such as access to information, knowledge, and skills). With the advantages of blended learning, the research objectives aim to 1) examine the differences of the students' performance scores (Body Control, Imagination, and Action) before and after the blended learning in both the control and the treatment groups; and 2) determine the differences of the students' performance improvement scores (Body Control, Imagination, and Action) between the control and the treatment groups. The population of the research were students at Sichuan Film and Television University, China. A sample of 100 freshman students at Sichuan Film and Television University were purposively assigned to an experimental group receiving a 4-week blended learning intervention and a control group undergoing traditional face-to-face instruction. The quasi-experimental research design has been applied to compare the differences of students' drama performances, which included body control, imagination, and action. The scores of the performances were collected for the pre-and post-intervention using performance assessments. The t-test for independent means has been utilized to compare the performances between groups—control and experimental, while the t-test for dependent means has been tested to compare the performances within groups—pre-test and posttest of control group, as well as pre-test and posttest of the experimental group.

The results revealed that for the independent samples t-tests evidenced statistically significant improvements in imagination, body control, and action scores amongst the blended learning participants compared to the traditional teaching method. The students' improvement score showed the highest improvement over other scores. In summation, integration of online and in-person learning catalyzed gains in performance skills and knowledge acquisition. This investigation contributes empirically substantiated insights on blended learning in university dramatic arts curricula. Theoretical and practical implications are discussed.

Keywords: Blended learning, Drama performance, Learning outcomes.

Introduction

Drama performance education aims to cultivate students' artistic skills and foster their appreciation of dramatic arts. However, traditional face-to-face teaching methods have limitations in meeting diverse learning needs (Zhang et al., 2013: 23). With the advancement of educational technology, blended learning, integrating online and in-person instruction, provides new possibilities for drama performance teaching (Bai et al., 2011: 17). This study explores the effectiveness of implementing blended learning in drama performance instruction at the university level.

The blended learning model combines online self-study materials, multimedia resources, social platforms, and in-classroom guidance. This allows for flexible and personalized learning while providing interactive activities, skills training, and performance opportunities (Major, 2015: 27).

The study aims to address decreasing student engagement with conventional teaching methods in drama performance classrooms (Zhang et al., 2013: 15). It proposes blended learning can better meet modern educational challenges and individual needs through diverse content, flexible timing, personalized support and immediate feedback (Kearns, 2012: 198-208). This study analyzes the outcomes of blended learning including enhanced learner interest, improved teacher-student communication, learner performance and satisfaction (Nortvig et al., 2018: 51).

The unique contribution is the introduction and examination of blended learning in university-level drama performance teaching (Bai et al., 2011: 22). Despite recognized benefits of cultivating creativity, assessing learning outcomes poses challenges. This research thoroughly evaluates drama students' learning and skills development using blended learning's varied assessment tools. It provides insights into personalized instruction, modern educational demands, and learning outcomes evaluation in drama performance teaching.

The findings will benefit students, educational institutions, researchers and practitioners in drama education, and developers of educational technology. This timely study offers an innovative teaching model to enhance drama education quality and impact. It also promotes the advancement of online learning platforms. The significance lies in improving students' learning experiences, providing references for education reform, and fostering innovations in instructional technology.

Research Objectives

The research objectives have been formulated as follows.

1) To examine the differences of the students' performance scores (Body Control, Imagination, and Action) before and after the blended learning has been employed in both the control and the treatment groups; and

2) To determine the differences of the students' performance improvement scores (Body Control, Imagination, and Action) between the control (the traditional learning) and the treatment (the blended learning) groups.

Literature Review
Drama Performance Instruction in Higher Education

The instruction of drama performance in higher education institutions serves as a crucial component for cultivating actors and performing arts talents (Yu & Li, 2013: 66). As Hornbrook (1998: 129) explains, the traditional teaching method primarily focuses on cultivating students' performance skills through classroom teaching and practical exercises. However, the traditional approach does have certain limitations including restricted access to teaching resources, time constraints, and geographical limitations that constrain students to specific locations for their learning (Watson, 2008: 5). These restrictions can limit the breadth of resources and experiences students can utilize to maximize their learning and performance abilities.

Blended Learning in Drama Performance Instruction

To overcome the challenges of traditional instruction, many college drama performance programs have started adopting blended learning approaches which integrate face-to-face teaching with online resources and tools (Hameed et al., 2008: 12). As Al-Sharhan (2016: 98) notes, blended learning can offer students expanded opportunities and resources for learning that transcend geographical boundaries. It also has the potential to enhance instruction effectiveness and efficiency, as well as fortify students' practical and innovative abilities.

Specifically, blended learning can be applied in drama performance education through several means. Firstly, online learning resources: students can access a wealth of educational materials through online platforms, such as video explanations, expert lectures, and skills tutorials (Poon, 2013: 279). The anytime, anywhere availability facilitates independent and repetitive study. Secondly, role-playing and acting practice can be done through virtual platforms, enabling simulation of performance scenes in a digital environment for drills and feedback. Thirdly, online tools allow discussion and collaboration, fostering communication and cooperative abilities between students and teachers (Chen & Looi, 2007: 309). Finally, blended learning offers various creative assignments and assessments that can be submitted and evaluated remotely (Dunlap & Grabinger, 2003: 19).

The implementation of blended learning in the teaching of drama performance at colleges and universities can thus offer a more flexible and diverse range of learning opportunities and resources for students. As Dias and Diniz (2014: 308) points out, blended learning combines traditional teaching with online elements to enhance learning through digital tools and interactive platforms. This has the potential to enable students to better acquire performance skills, cultivate independent learning and collaborative abilities (Hrastinski, 2019: 566), while elevating the overall quality and standard of professional drama education.

Theories Relating to Blended Learning and Drama Performance

Several theories relate to the key variables of blended learning and drama performance that are relevant to this research. Regarding performance, Stanislavsky's acting theory emphasizes developing precise physical control through rigorous training, as it enables actors to convey emotions and meanings more accurately through their bodily expressions (Stanislavsky, 2004: 94). Additionally, imagination stimulation is recognized as a crucial aspect of compelling performance, as noted by Liang and Li (2002: 73). Actors need to think, visualize, and immerse themselves in the emotions, experiences and motivations of their characters through imagination. Relatedly, theories on dramatic action like Strasberg's method of emotional memory highlight the need to cultivate realistic emotional portrayal through

imagination, recall of personal experiences, and deep understanding of the character's inner world (Gordon, 2006: 374).

Other theories provide insights into physical performance and training. Lecoq's theory of body expression posits that the body is one of the most essential tools for actors to express themselves and communicate meaning. Lecoq developed training methods for body movements and expressions to shape characters and performance (Murray & Keefe, 2016: 178). Similarly, Meyerhold's theory of biomechanics emphasizes the body's strength, flexibility and precision of movement. His training methods focus on enhancing muscle control, movement dynamics, and physical expression of a character (Pitches, 2005: 276).

Regarding the blended learning approach, Bliuc et al. (2007: 235) proposed the foundational blended learning theory which posits that integrating diverse learning environments and styles can lead to enhanced educational experiences, outcomes and satisfaction for learners. Additionally, student perception theories suggest that subjective student views and evaluations are a key element in accurately assessing the impact of teaching methods and learning experiences and should be considered in blended learning research.

Measuring Drama Performance and Student Perception

To conduct an empirical investigation of blended learning in drama instruction, it is necessary to establish methods for measuring key aspects of drama performance as well as student perceptions. In measuring performance variables like body control, imagination and action, observational methods can be highly effective for systematically evaluating an actor's expressions, movements, character portrayal, and scene work (Jenkins & Crawford, 2016: 23). For instance, directors or researchers can take detailed observation notes, utilize comprehensive performance evaluation forms, and conduct insightful interviews with actors to gather pertinent data.

These measurement methods will provide empirical data to analyze the impact of blended learning techniques on student performance of core drama skills as well as their perceptions of blended instruction in drama education. The findings can offer insights to help instructors optimize the design and implementation of blended approaches in this context.

To sum up, the literature highlights the potential of blended learning in drama performance instruction to provide expanded resources and experiences beyond geographical constraints, while drama education theories provide foundations pertaining to core performance skills and training. Measurement methods such as observation, interviews, surveys and assessments will be key in determining the impact of blended techniques on student performance. An empirical investigation in this domain can yield practical insights on how to best leverage blended instruction to enrich drama education.

Research Methodology

Research design

A quasi-experimental research design utilizing a pre-test post-test design with control group was applied to conduct the research. The independent variables include types of learning—traditional and blended learning. The dependent variable is the drama performances including body control, imagination, and action. The research design divided students into two groups, which are control and experimental groups. The control group has been taught via the traditional teaching method (face-to-face) only, while the experimental group has been taught with the blended learning. The performance scores have been compared among the two groups.

In addition, the performances within group (pre-test and posttest of control and experimental groups) have also been compared. The experiment has been conducted for 6 weeks.

Population and Sample

The population of this study consists of university students majoring in drama performance, who possess a solid foundation and skills in the field. To ensure the feasibility of the study, the freshman students from the acting department of Sichuan Film and Television Institute are selected as the target population.

This study employs a quasi-experimental research design with the pre and posttest, wherein 100 students are purposively selected from two out of eight freshman classes with equal gender distribution. There were two classes of drama performance course participated in the study. The researcher chose one of the classes as the control (50 students) utilizing traditional teaching methodology and the other class was assigned a blended learning (50 students) approach.

Research Treatment

This study employs a pre and post-test quasi-experimental research design, wherein the freshman class is divided into two groups—an experimental group and a control group. The experimental group received drama performance teaching based on blended learning, while the control group received traditional face-to-face drama performance teaching. To ensure comparability between groups, there were no significant differences in course selection. Data collected from two separate classes to compare the impact of blended learning on student learning outcomes and experiences. A set of pre-determined post-tests was used as variable evaluations.

The data collection processes are divided into four steps. These steps applied to both control and experimental groups.

（1）Pre-test: During Week 1, participants were evaluated based on their professional qualities.

（2）Implementation of mixed learning activities in drama classes: From Week 2 to Week 5, students actively engaged in a six-week blended learning program focused on drama education.

（3）Post-test assessment: In Week 6, students' drama skills—body control, imagination, and action were re-assessed.

Experimental group procedures

A blended learning approach has been applied for the experimental group, while maintaining traditional face-to-face instruction for the control group. The blended learning model for the experimental group includes the following steps.

（1）Enhanced learning resources: Offer a comprehensive hybrid learning platform that encompasses instructional videos, video equipment, interactive discussion forums (WeChat groups) to seamlessly integrate with the traditional classroom setting and facilitate students' engagement in hybrid learning experiences.

（2）Collaborative group projects: Students are organized into teams to undertake cooperative

projects, leveraging both online and offline communication and collaboration channels to successfully create and present their works.

Research Instrument

The performance test has been applied as the main research instrument to assess students' drama's performance skills—body control, imagination, and action. Prior to implementing blended learning, pre- and post-tests are effective methods for evaluating student growth throughout the learning process and improvement in basic performance quality.

Pre-test

Prior to commencing the blended study, a preliminary assessment is conducted to ascertain the student's baseline proficiency in fundamental aspects of drama performance. The objective of this assessment is to evaluate the student's aptitude and knowledge in body control, imagination and action. This preliminary evaluation serves as a foundational test for assessing the basic quality and capability of students in drama performance, encompassing elements including physical control, creativity, and execution ability. These assessments can be administered using established evaluation tools like question banks and scoring sheets.

Post-test

At the end of the blended learning process, a posttest is conducted to assess the growth of students in the learning process and the improvement of basic performance quality. The purpose of the posttest is to assess the student's progress in drama performance and compare it with the results of the pre-test. The posttest is still evaluated in a similar way to the pre-test for comparative analysis.

This research utilized the existing drama performance measurement developed and utilized by the Sichuan Film and Television Institute. The tests measured the basic quality of drama performance, which divided into three constructs: Body Control, Imagination, and Action. The details information is display in the performance operationalization table 1.

Table 1: Operationalization Table of Quality of Drama Performance

Variable	Definition	Operationalization	Measurement
Basic Quality of Drama Performance (Body control)	Body control is the state that an actor must have psychologically and physiologically when creating. In performance creation, the psychological mechanism and physiological mechanism of actors should be in a normal, positive and effective creative state of real, delicate experience and expressive expression under the control of creative consciousness. (Stanislavsky, 2004).	1. Full mobilization of five senses 2. Full body perception 3. Reasonable imagination of real space 4. Effective imagination of assumed space 5. Taking the false as the real 6. Establishing real belief	Six aspects of Performance basic quality and skill assessment form of Sichuan film and Television Institute Excellent (90-100 points) Good (80-89 points) Medium (70-79 points) Pass (60-69 points) Fail (below 60 points)
Basic Quality of Drama Performance (Imagination)	Through their own familiar, understanding, feeling and accumulated materials in life, imaginative actors enter the imagination process of artistic conception, enrich and deepen the image of	1. Proper body control 2. Accurate internal control of muscle group 3. Proper rhythm of action 4. Sufficient effective time 5. Explosive force and tension	Eight Items Performance basic quality and skill assessment form of Sichuan film and Television Institute Excellent (90-100 points)

	characters, define the situation, create corresponding emotions in their hearts, and arouse corresponding experience, desire, intention and action. (Stanislavsky, 2004)	6. Age 7. Occupation 8. Character	Good (80-89 points) Medium (70-79 points) Pass (60-69 points) Fail (below 60 points)
Basic Quality of Drama Performance (Action)	Action is an activity produced by will, which has a certain purpose and belongs to human behavior. Three elements of action: what to do - task, why to do - purpose, how to do - adaptation. (Stanislavsky, 2004)	1. Clear logic of actions 2. Actions confirm the logical order of life 3. Clear subjective purpose 4. Clear and reasonable objective obstacles 5. Actions are real and effective	Five Items Performance basic quality and skill assessment form of Sichuan film and Television Institute Excellent (90-100 points) Good (80-89 points) Medium (70-79 points) Pass (60-69 points) Fail (below 60 points)

Validity of Research Instruments
The researcher utilized Item Objective Congruence (IOC) method to validate the research instruments used in the study. To assess the content validity of the research instruments, the Index Objective Congruence (IOC) methodology has been employed. This approach entails distributing the test items to experts and requesting them to evaluate their relevance, with these experts being researchers, scholars or educational professionals with relevant practical experience in drama education. The specialists then determined how pertinent each item is to the research topic or purpose using an empirical judgment or rating scale for evaluation purposes (Turner & Carlson, 2003: 167). The three validators hold doctorate degree in the field of drama education with teaching experiences more than 10 years. The results of the validators revealed that the IOC rating of all items was higher than 0.67, which confirmed the content validity, according to Turner and Carlson (2003: 169).

Data Collection Procedures
The quasi-experimental method data collection processes are described as follows.
Pre-test: In the first week prior to the experiment, participants were assessed to establish their baseline level of dramatic performance skills and knowledge. This serves as control data for subsequent interventions.
Interventional Blended Learning: During weeks 2 to 5 of the experiment, participants received a blended learning intervention in drama performance teaching that covers theoretical knowledge, practical exercises, online discussions, etc. Participants' progress and performance also be recorded during this period.
Posttest: At week 6 of the experiment, a post-test was conducted to evaluate changes in students' dramatic performance skills and knowledge. This enables researcher to determine the effects of blended learning interventions.

As for the control group, the traditional teaching method has been conducted through week 2-5. The pre-test has been implemented during the first week, while the posttest has been conducted in the 6th week.

Prior to the experiment, both control and experimental groups were provided with the consent forms and the detailed explanation of the research processes, including the purpose of the experiment, the procedure, and the possible risks or discomfort. During the data collection processes, regular communication and feedback with students to answer any questions they may have to ensure their understanding and engagement in the study.

Data Analysis

The research used JAMOVI statistical software for data analysis.

The descriptive statistics have been applied to report the demographic information in form of frequencies and percentage. In addition, the inferential statistics in form of the independent sample t-test is applied to compare students' drama performances between the control and the experimental groups, while the dependent sample t-test has been utilized to compare students' improvement scores (pre-test and posttest) within groups.

Research Conceptual Framework

The study aimed to explore the differences of drama major students' performances between the traditional learning environment and the blended learning environment. The research framework presented in figure 1.
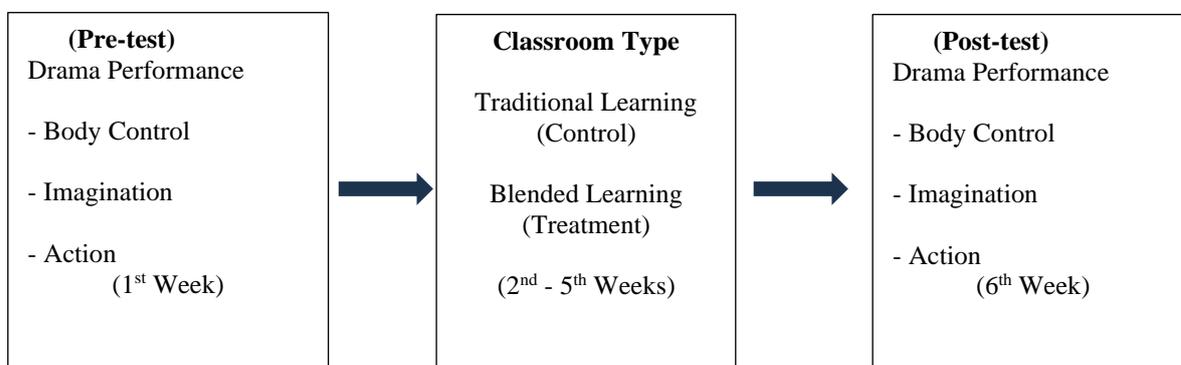
Figure 1: Research Conceptual Framework

Research Results

The research collected data from 100 students—50 for the control group and the other 50 for the experimental group.

The following hypotheses testing aims to measure the students' performance score on the Body Control, Imagination, and Action between the pre-test and the post-test of the control and treatment groups.

Control Group Hypotheses Testing

The following are the hypotheses that were tested the pre-test and the posttest scores within the control group.

$H_0 1$: Control group students' pre-test and the post-test scores on the Body Control were not different.

$H_a 1$: Control group students' pre-test and the post-test scores on the Body Control were different.

$H_0 2$: Control group students' pre-test and the post-test scores on the Imagination were not different.

$H_a 2$: Control group students' pre-test and the post-test scores on the Imagination were different.

$H_0 3$: Control group students' pre-test and the post-test scores on the Action were not different.

$H_a 3$: Control group students' pre-test and the post-test scores on the Action were different.

The paired Sample T-test was conducted to test the hypotheses in the control group, the results shown that all the scores (Body Control, Imagination, and Action) of the post-tests were higher than the pre-test scores on all variables. The largest difference was in the Action mean score, which was 4.8 higher from the pre-test mean score. Other mean score differences were at 4.24 score higher than the pre-test.

Table 2: Paired Samples T-Test (Control)

			Statistic	df	p	Mean difference	SE difference
bc_pre	bc_post	Student's t	-15.9	49.0	< .001	-4.24	0.267
im_pre	im_post	Student's t	-20.1	49.0	< .001	-4.24	0.211
ac_pre	ac_post	Student's t	-20.1	49.0	< .001	-4.80	0.239

Note: bc = body control; im = imagination; ac = action; pre = pre-test; post = posttest

Treatment Group Hypotheses Testing

The Paired-sample T-test was applied to the treatment groups to test the following hypotheses.

$H_0 4$: Treatment group students' pre-test and the post-test scores on the Body Control were not different.

$H_a 4$: Treatment group students' pre-test and the post-test scores on the Body Control were different.

$H_0 5$: Treatment group students' pre-test and the post-test scores on the Imagination were not different.

$H_a 5$: Treatment group students' pre-test and the post-test scores on the Imagination were different.

$H_0 6$: Treatment group students' pre-test and the post-test scores on the Action were not different.

$H_a 6$: Treatment group students' pre-test and the post-test scores on the Action were different.

The results of the paired-sample t-test (table 3) showed that the students pre-test and post-test scores in the treatment group were different on all variables (Body Control, Imagination, and Action). The mean difference that showed largest improvement was in the Action mean scores, which has 8.76 mean score higher than the pre-test.

Table 3: Paired Samples T-Test (Treatment)

			Statistic	df	p	Mean difference	SE difference
bc_pre	bc_post	Student's t	-34.5	49.0	< .001	-6.10	0.177
im_pre	im_post	Student's t	-23.2	49.0	< .001	-5.00	0.216
ac_pre	ac_post	Student's t	-30.6	49.0	< .001	-8.76	0.287

Note: bc = body control; im = imagination; ac = action; pre = pre-test; post = posttest

      In summary the students' in both the control group and the treatment group has higher scores at the end of the treatment, the mean score differences were statistically significant. The summary of the hypotheses testing is displayed in Table 4.

Table 4: Pre-Test and Post Test Comparison (Control and Treatment)

Statements	Result
Control Group	
H_01: Control group students' pre-test and the post-test scores on the Body Control were not different.	Rejecting the Null Hypothesis
H_02: Control group students' pre-test and the post-test scores on the Imagination were not different.	Rejecting the Null Hypothesis
H_03: Control group students' pre-test and the post-test scores on the Action were not different.	Rejecting the Null Hypothesis
Treatment Group	
H_04: Treatment group students' pre-test and the post-test scores on the Body Control were not different.	Rejecting the Null Hypothesis
H_05: Treatment group students' pre-test and the post-test scores on the Imagination were not different.	Rejecting the Null Hypothesis
H_06: Treatment group students' pre-test and the post-test scores on the Action were not different.	Rejecting the Null Hypothesis

Hypothesis Testing (Comparison between Control and Treatment Groups)
      The hypotheses testing between the control and the treatment groups are conducted to tests the
following hypotheses.
      H_07: Students' Body Control improvement scores were not different between the control and treatment groups.
      H_a7: Students' Body Control improvement scores were different between the control and treatment groups.
      H_08: Students' Body Control improvement scores were not different between the control and treatment groups.
      H_a8: Students' Body Control improvement scores were different between the control and treatment groups.
      H_09: Students' Body Control improvement scores were not different between the control and treatment groups.
      H_a9: Students' Body Control improvement scores were different between the control and treatment groups.
      To test the hypotheses, the independent sample t-test was applied to compare the improvements of students' performance of Body Control, Imagination, and Action Scores. Prior to test the hypotheses, the homogeneity of variance using Levene's test was analyzed. The Levene's test measures the equality of variances between groups that is being compared. The statistically significant value of the test needs to be greater than 0.05 to assume equal variances across groups (Cohen et al., 2007).

The results of the test as shown in table 5 showed that both control and treatment groups were considered equal variances since all of the Levene's test results were not statistically significant.

Table 5: Homogeneity of Variances Test (Levene's)

	F	df	df2	p
BC Imp	1.435	1	98	0.234
IM Imp	0.315	1	98	0.576
AC Imp	1.359	1	98	0.247

Note: A low p-value suggests a violation of the assumption of equal variances.
Note: BC Imp = Body Control Improvement; IM Imp = Imagination Improvement; AC Imp = Action Improvement

The independent sample t-test was conducted to test the differences between the control and the treatment groups in the study. The results of the independent sample t-test were shown in Table 6.

Table 6: Independent Samples T-Test

		Statistic	df	p	Mean difference	SE difference
BCImp	Student's t	-5.80	98.0	< .001	-1.860	0.320
IMImp	Student's t	-2.52	98.0	0.013	-0.760	0.302
ACImp	Student's t	-10.61	98.0	< .001	-3.960	0.373

Note: BCImp = Body Control Improvement; IMImp = Imagination Improvement; ACImp = Action Improvement

According to the results in Table 6, the comparison of both groups showed statistically significant for the body control score, imagination score, and the action score. Thus, the null hypotheses were rejected. This can be indicated that students in the treatment group have higher improvement scores on all variables than the control group. In addition, the largest mean difference was on the action score, which was 3.960 difference and statistically significant at <.001.

Further review on the descriptive statistics on the improvement scores for both groups also showed that the scores of the treatment group were consistently higher than the control group. The details of the scores are displayed in Table 7.

Table 7: Group Descriptive

	Group	n	Mean	Median	SD	SE
BC Imp	Control	50	4.24	4.00	1.89	0.267
	Treatment	50	6.10	6.00	1.25	0.177
IM Imp	Control	50	4.24	4.00	1.49	0.211
	Treatment	50	5.00	5.00	1.53	0.216
AC Imp	Control	50	4.80	5.00	1.69	0.239
	Treatment	50	8.76	9.00	2.03	0.287

In summary, the hypotheses testing for the improvement of the students' performance on the Body Control, Imagination, and Action showed that the students in the treatment groups had better scores after the studying in the treatment condition. Thus, rejecting all of the null Hypotheses. As a result, all the scores showed statistically significant improvement.

Table 8: Summary of Hypotheses Testing Between Groups

Statement	Result
H_07: Students' Body Control improvement scores were not different between the control and treatment groups.	Rejecting the Null Hypothesis
H_08: Students' Body Control improvement scores were not different between the control and treatment groups.	Rejecting the Null Hypothesis
H_09: Students' Body Control improvement scores were not different between the control and treatment groups.	Rejecting the Null Hypothesis

Discussion of Research Findings

The results of this study provide evidence that utilizing a blended learning approach can effectively enhance students' learning outcomes and experiences in drama performance education. The experimental group taught with a combination of traditional and online methods as blended learning showed greater improvement in core competencies including body control, imagination, and action compared to the control group taught solely with traditional methods. This aligns with previous research indicating blended learning's advantages for performance skills development (Lin et al., 2016: 765). In addition to that the results of this current research have been relatively revealed the similar results that the blended learning approach positively enhanced the learning experience, as the course structure allowed them to deal with topics in their own time, to organize themselves better around the tasks, and the activities involved in the module promoted good learner autonomy (Bliuc et al., 2007: 239). To further support the results of the research, Khine and Lourdusamy (2003: 673) have explained that blended learning approach when combining face-to-face instruction together with multimedia, learning experiences and performances have been improved. The current research findings are consistent with the previous research of Tan and Brahmakasikara (2021: 19), which confirmed

that the blended learning is effective learning and teaching tools to improving students' music appreciation course. Furthermore, the previous research has been confirmed and proven that blended learning used in piano courses improve students' skills when comparing the scores between the face-to-face mode of teaching and the blended mode of teaching (Yang & Phongsatha, 2023: 127).

Notable Findings

In addition to the two research questions, this paper contains several other noteworthy research findings that may be directly or indirectly relevant to the research questions as follows.

Increased student engagement: Researcher have observed increased student engagement and interaction in blended learning environments. Because blended learning provides more learning resources and tools, students can be more actively involved in drama performances, collaborating, and interacting with other students.

Improving students' ability to learn independently: Mixed learning environment can cultivate students' ability to learn independently. By giving students more autonomy to choose, they can learn independently according to their own interests and needs in the learning process, improve their initiative and learning effect.

Student acceptance and use of technology: Blended learning environments involve the use of technology tools and online platforms such as videos, online discussion boards. The researcher observed students' acceptance and use of these technologies. It has been found that students were able to use them proficiently to support their learning.

Improved learning outcomes: With a blended learning approach, students' learning outcomes may be enhanced. Students' academic performance or performance ability is assessed and compared with learning outcomes under traditional teaching methods. Our findings are likely to show an improvement in students' skills and understanding of drama performance in a blended learning environment.

These additional/noteworthy research findings provide a more comprehensive and integrated understanding of the application of blended learning in the teaching of theatre performance. They highlight the potential advantages of blended learning approaches and provide useful guidance for educational practice and future research.

Recommendations

Based on the research results, the recommendations may be applied to different stakeholders as follows.

Instructional designers and practitioners: The research results provide a new design and practice method based on blended learning for drama performance teaching. Educators and educational institutions can refer to these findings to adopt blended learning approaches in their curricula to enhance student achievement and learning experiences in theatre performance. This includes selecting appropriate online resources and tools, designing effective online interactive activities, and incorporating technology into traditional face-to-face teaching.

Students: The findings highlight the positive impact of blended learning environments on student engagement and interactivity. Educators can draw on these results to encourage students to actively participate in theatrical performances, collaborate and interact with their classmates, and promote collaboration and discussion among students through online platforms. This is essential for developing students' collaborative skills, creativity, and critical thinking.

Technology application and training: The findings also provide practical guidance on technology application and training. Educators can understand students' acceptance and use of technology and provide training and support according to students' needs. They can choose the appropriate technical tools to provide students with online video tutorials, communication platforms and digital resources to improve students' technical abilities and learning results.

Education Policy and Reform: The findings also have practical implications for education policy and reform. Governments and educational institutions can take these results into account to promote blended learning approaches in education policy making and education reform. This may involve an emphasis on teacher training and professional development to enhance their ability to teach and use technology in blended learning environments.

By applying research findings to practice, blended learning methods in drama performance teaching can be applied more widely, thus providing students with better learning experiences and learning outcomes. This will help drive innovation and improvement in education and benefit educators, students and education policy makers.

Recommendations for Future Research

In order to enable researcher to explore this topic more comprehensively and in depth when conducting research on similar topics in the future, here are some possible recommendations for future research.

1. In-depth exploration of the effect of blended learning: Future research may further explore the effect of blended learning in drama performance teaching. The impact of blended learning on student outcomes, engagement, and learning experiences can be assessed by comparing the differences between blended learning and traditional face-to-face teaching, or by conducting comparative studies of different types of blended learning environments.

2.Consider student characteristics and needs: Future research could pay more attention to student characteristics and needs to determine the adaptability and effectiveness of blended learning for different types of students. Factors such as students' learning styles, self-directed learning ability, and technical competence can be considered to understand the impact of blended learning on different student groups and provide personalized guidance for educational practice.

3. Exploring the application of new technologies: Future research could focus on the application of emerging technologies in the teaching of theatre performance, as well as the development of professional apps such as virtual reality, augmented reality, and artificial intelligence. These new technologies have the potential to transform the way theatre performance is taught, providing a more immersive and personalized learning experience. Researchers can explore how to effectively incorporate these technologies and assess their impact on students' ability to learn and perform.

4. Considering teacher roles and training needs: Future research could focus on teacher roles and training needs in blended learning environments. Researchers can further investigate effective strategies for teachers in instructing students in the use of technology and online interaction, as well as how to develop teachers' ability to teach and use technology in blended learning environments.

1. Applying an interdisciplinary approach to research: Future research could take an interdisciplinary approach, integrating the teaching of theatre performance with other subject areas (such as psychology, educational technology, arts education, etc.). This will help to gain more dimensional understanding and perspective and enrich the application of blended learning in the teaching of drama performance.

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