



A Study of the Role and Impact of Social Networks in Intercultural Theater History Education

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ABSTRACT

The development of social network technology so far, theater education curriculum resources are increasingly rich, many excellent teaching resources into the theater teaching classroom, the application of social network technology in theater teaching, has its practical significance. In this paper, the application method of social network in cross-cultural drama history education is divided into three modes, which are enriching drama education resources, expanding drama teaching road and carrying out drama teaching interaction. The teaching program is designed to evaluate the application of social networks in theater education and study its impact. The implementation effect shows that the sum of students' very favorite and relatively favorite of the teaching method is close to 90%, which is a welcome attitude to the teaching mode. In the participation survey, the proportion of students actively participating and generally participating is 61.8% and 23.7% respectively, and the number of students actively participating in the drama teaching classroom is high.

Keywords: Social network; Teaching program; Drama education; Teaching interaction

1. INTRODUCTION

The core literacy of history discipline is the necessary character and key ability characterized by history discipline that students gradually develop in the process of learning history. The uniqueness possessed by the discipline of history plays an irreplaceable and special role in the process of cultivating students' national sentiment and perfecting their personality [1-2].

In the current educational environment, there are still barriers to history teaching in many schools. Firstly, the teaching content is single, traditional history classrooms are often lecture-based, lacking interactive and practical sessions, resulting in students' understanding and mastery of historical knowledge staying at the surface level [3-5]. Second is the rigidity of teaching methods, the traditional way of teaching history is mostly teacher-driven, ignoring the students' subjective position, it is difficult to reflect the students' initiative and creativity in the pursuit of knowledge, and reduce the students' interest in the subject of history [6-8]. Finally, the evaluation system is one-sided, the traditional evaluation system of history courses focuses too much on test scores, ignoring the cultivation of students' comprehensive quality and ability [9-10]. The existence of these problems leads to low participation and enthusiasm of students in the classroom, which further leads to poor teaching results.

In comparison with traditional teaching methods, educational drama teaching method focuses more on the cultivation of students' comprehensive quality and the mobilization of students' learning interest [11-12]. The focus of educational theater is on the participation of students, to appreciate the meaning of knowledge from feelings, and to discover possibilities and create new meanings from mutual communication [13]. It can be used as a teaching tool in combination with school education, so as to achieve the purpose of cultivating and improving the personality of the educated.

Literature [14] explores the impact of school-arts organization collaborative programs that incorporate drama into history teaching on students' learning outcomes in history, and finds that this form of arts integration helps to increase students' enthusiasm for learning history and their understanding of its content. Literature [15] analyzes the contribution of drama education pedagogy in promoting the development and dissemination of culture such as folklore, myths, and stories, which play a huge role in teaching social norms and moral values. Literature [16] investigated the impact of drama education pedagogy on the acceptance of religious differences in an intercultural school setting, aiming to promote mutual respect, understanding and coexistence among students with different cultural identities. Literature [17] assessed the efficacy, intensity, and depth of

educational drama in conveying cultural messages, and found that a drama-integrated curriculum was well supported by students, and that it was effective in fostering imaginative learning and transpersonal thinking skills. Literature [18] emphasized the place of drama pedagogy in contemporary basic education, especially when dealing with sensitive and controversial topics, creating fictional worlds of drama for students to reflect on real issues, combining teacher guidance with reasonable challenges and incentives, and allowing students to have deep cognitive and emotional experiences. Literature [19] discusses the ways and challenges presented by the combination of theater education and social media, and argues that theater education in the new era should proactively embrace the complexity of the digital society and transform it into educational design.

This paper applies social network technology as a new learning model in the classroom, in which the teacher plays the role of a guide, utilizes online resources, and promotes students' online independent learning. A complete information portal for drama education is set up to form a specialized data and information database, which showcases excellent drama art in multiple dimensions. Develop teaching through a variety of theater videos and VR theater games to open up the path of theater teaching. Innovate the interactive platform for drama teaching in terms of form, lower the threshold of participation of teachers and students, and establish an effective communication mechanism between teachers and students; at the same time, adapt to environmental changes, absorb new technologies, enrich the ideas and forms of drama teaching, and create an interactive system for watching performances. Implement network theater education, and evaluate and analyze the effect of its implementation.

2. METHODS OF APPLYING SOCIAL NETWORKS IN THEATER HISTORY EDUCATION

2.1 Fully utilize new media social networks to enrich drama education resources

2.1.1 Development of a web-based drama course

Traditional drama teaching is based on the teacher's teaching of dramatic texts, with a lack of communication and interaction between teachers and students, and most students in the classroom passively accept knowledge. In this environment, it is difficult to innovate the mode of drama teaching, and students' initiative in learning and aesthetic ability to drama gradually disappear, and eventually lose the enthusiasm, creativity and exploratory nature of learning drama. The development of the times promotes the change of technology, and the use of social network media provides more possibilities for drama teaching. In drama learning, "drama teaching under social network" can be used in the classroom as a new learning mode, which is different from the previous teaching method, and requires the use of a perfect network curriculum system, placing the students in the center of the classroom, and the teacher guides and promotes their active learning. Studies have shown that this new format has been used in professional colleges and universities, and to a large extent, it has stimulated students' motivation and initiative. Students' drama learning can also make use of online resources such as "Catechism" and "microcourse" for online learning, and teachers only sort out and guide students' learning in the classroom. This kind of drama teaching using online classroom is not only conducive to students' independent control of learning time, but also relaxes the requirements for drama teachers' teaching ability.

2.1.2 Establishment of a database on drama education

At present, there exists the phenomenon of unorganized classification and single type of drama teaching resources, resulting in students who like drama not being able to find valuable learning resources quickly and accurately. Existing radio, television, newspapers and other traditional media for the organization of drama resources in the form of no innovation, most of them are only a simple introduction to the repertoire and content. On the contrary, the promotion and application of digital technology and big data will undoubtedly play an irreplaceable role in the integration and preservation of drama teaching resources. China has a rich variety of plays and many excellent troupes, but there are very few standardized platforms for drama education, so it is imperative to establish a complete set of information portals for drama education. This website integrates classification, collation, translation, preservation, dissemination, and interaction to form a specialized data and information database, which shows the outstanding theatrical arts in multiple dimensions. The database focuses on the collection and organization of traditional operas, and sung segments are preserved in the form of audio, video, documents, etc. Teachers and students can download the relevant files and store them on hard disks and other devices, so that they can be easily played and studied at any time inside and outside the classroom. In addition, theater research institutions and performing arts groups can release knowledge of opera and performance information through the platform, and viewers can also conduct targeted in-depth study of interested operas, or even observe performances according to the performance schedule, which promotes communication and interaction among viewers. Relying on new media to help teachers and students integrate drama teaching resources, increase the exposure of excellent troupes and performances, and realize the close integration of drama education and media technology, so as to establish a drama teaching database in the whole school and improve the utilization rate of excellent resources.

2.2 Make full use of social networks to expand the path of drama teaching

2.2.1 Teaching using a variety of theater videos

Compared with the advanced drama teaching concepts in first-tier cities, second- and third-tier cities are still in a backward position. Here students have less time to study theater and fewer opportunities to contact dramatists, which naturally creates a certain distance from theater. But the use of the Internet, to a certain extent, makes up for the lack of theater viewing resources, so that students can take the initiative to learn by using the Internet to watch remote theater broadcasts, increasing their interaction with the art of theater [20]. The characteristics of new media immediacy, remoteness and virtualization are embodied here, and compared with live performances, watching remote video performances not only does not affect the effect, but also has certain advantages.

2.2.2 Teaching with VR theater games

The establishment of a new type of drama classroom avoids the consumption of manpower, material resources and other

resources, and at the same time realizes the virtualization of characters and singing performance as well as the free conversion of scenes, which is very beneficial to drama teaching. Virtual characters not only have realistic images and standard singing, but also can interact with the audience live through social networks, realizing communication in the space. Theater learning through VR theater classroom, while attracting students' attention, also brings a new audio-visual experience, greatly enriching the expressive power of the theater classroom, so that students are immersed in the audio-visual feast [21].

2.3 Make full use of social networks to develop an interactive platform for teaching drama

2.3.1 Creating effective teacher-student communication mechanisms

The interactive platform for drama teaching in the new media environment of social networks is not only innovative in form, but also lowers the threshold of participation of teachers and students, activates their desire to express themselves, and allows for the collision of views and the sorting out of differences. A variety of media at the same time, so that the current drama criticism more influential, while teachers and students have the right to voice their own voice and the space to express their own opinions, where students, teachers, parents can zero-distance exchange of insights and feelings, in-depth understanding of the important role of drama education in cultivating the personalized development of the students, to increase the importance of drama teaching, and to promote the recognition of social public for drama education.

2.3.2 Establishment of an effective interactive system for viewing performances

Drama teaching in the era of social network media should seize the opportunity to actively adapt to environmental changes, actively use new technologies, and constantly enrich the ideas and forms of drama teaching. Drama educators should refine a scientific and reasonable feedback mechanism for students' drama appreciation and interaction on the basis of exploring students' motivation for drama watching, drama watching characteristics, and commenting methods, and try to give teachers and students high-quality drama teaching resources and professional guidance on the basis of avoiding network indulgence and guaranteeing their activeness, as well as urging the formation of a good echo between the drama teaching in the classroom and the interactive platform in the classroom. In this environment, drama education should present an inclusive and open attitude, pay attention to the integration of the development of the media and the field of education, so that the current drama teaching methods are more colorful.

3. PEDAGOGICAL PRACTICES IN THE USE OF SOCIAL NETWORKS IN DRAMA EDUCATION

3.1 Pre-course preparation

3.1.1 Teaching content

The excellent dramatic literature of the past and present can be experienced in the study, and it is important to guide students to perceive and grasp the image and emotion of the work as a whole, pay attention to the connotation of the work's polysemy and ambiguity, and encourage students to construct the meaning of the text in a positive and creative way. In addition, teaching to cultivate students' learning ability, on the basis of knowledge and preparation for the drama, students can be allowed to deepen their understanding of the writers' works by consulting relevant materials and understanding the writers' experiences, the background of the times, the creative motives and the social impact of the works. Drama selections reflect the characteristics of the times in different countries and regions, contain excellent forms of drama from ancient to modern times and from China and abroad, and portray a number of full-bodied characters with distinctive characterization, condensed language, and elaborate wording. In teaching, students should be guided to appreciate the lines in the plays, and through repeated reading to savor the condensed language of the characters, students' reading comprehension should be strengthened, so as to comprehensively improve their language skills.

3.1.2 Target groups

In this paper, we chose Class A of a college class in SH as the research object, which is the "1+3" special cultivation mode students of School S. The students in this class have some knowledge of theater, but after one year, most of them have long forgotten it. Therefore, when designing the microcourse video, the basic knowledge of theater is still the main focus to strengthen students' knowledge memory.

3.1.3 Pedagogical objectives

Teaching objectives have the efficacy of guidance, regulation, motivation and evaluation of the teaching process. Teaching objectives in drama teaching need to be designed around students' mastery of basic knowledge, teaching difficulties and other dimensions, highlighting the qualities that distinguish drama from other literary genres.

3.1.4 Drama course design

When teaching drama through social networks, it is necessary to complete the transmission of key knowledge in the traditional teaching mode in the pre-course teaching, and permeate the teaching method and learning method in the design of microteaching content [22]. *Thunderstorm* is a masterpiece in the history of Chinese drama, which is an important content of drama teaching. Its language has action and personalized characteristics, condensed and implicit, rich in tension, which is an important example for students to grasp the laws of dramatic language and appreciate the art of dramatic language, and also a good medium to cultivate students' sense of language and improve their language use ability. The following is an example of "Thunderstorm" to explore the teaching of dramatic language. As a landmark work in the history of Chinese drama, *Thunderstorm* requires teachers to teach basic literary and dramatic knowledge, emphasize dramatic conflict, and examine the techniques of tragedy in the language of the characters.

3.2 The Impact of Social Networks in Intercultural Theater Education

3.2.1 Increased student engagement

Advantages of social network drama teaching in college drama classrooms include deeper learning for students and higher student engagement in learning. By experiencing drama roles and plots first hand, students are able to make emotional connections and understand and express emotions more deeply, which helps to increase students' emotional intelligence and develop emotional expression and emotion management skills. Experiential teaching encourages students to gain a deeper understanding of dramatic texts through acting and role-playing, and they need to analyze scripts, character motivations, and emotions, thus increasing the depth of literary understanding and analysis. Teaching social network drama encourages students to learn deeply and develop a variety of cognitive and emotional expression skills, which increases their engagement and motivation to learn and helps to improve students' drama skills, as well as developing their general literacy, which can have a positive impact on their future careers and lives.

3.2.2 Developing students' emotional understanding and intelligence

Social network drama teaching has the advantage of developing both emotional comprehension and intelligence in the college drama classroom. Social network drama teaching encourages students to express a variety of emotions through role-playing and situational simulation, which helps them to more deeply understand the nature and diversity of emotions and develop emotional expression skills. Students often have to enter into different emotional states in their performances, which develops their ability to connect emotionally, and they can experience and understand different emotions so that they can better understand their own and others' emotional experiences. Drama role-playing requires students to think creatively and give life and personality to their characters, which helps develop creative thinking and creative expression. Students need to analyze scripts, character motivations, and plots to better understand dramatic works, which promotes the development of critical thinking and analytical skills. The use of social network drama teaching in college drama classrooms not only develops students' emotional comprehension, but also promotes their overall intellectual development, and this dual training contributes to students' comprehensive literacy, making them more capable of meeting complex academic and social challenges.

3.2.3 Developing students' creative thinking and critical thinking

The use of social network drama teaching in college drama classrooms has important advantages for developing students' creative thinking and critical thinking skills. In drama classrooms, students are required to play a variety of different roles and have the opportunity to use their creativity to give these roles unique characteristics and emotions. This requires them to think about how to create a vivid and engaging character, and it develops their creative thinking. Students can participate in the design of drama scenes, including set, props and sound design, in which they need to design and create environments that are consistent with the plot, which develops their spatial creativity and sense of aesthetics. Students need to analyze a dramatic script in depth to understand the motivations, emotions, and conflicts of the characters, which promotes critical thinking and can help them better interpret the text. Students need to think deeply about the psychological characteristics and emotions of the characters to better interpret their roles, which develops their ability to critically analyze complex characters.

The application of social network drama teaching in college drama classroom not only cultivates students' creative thinking and enables them to express and create creatively, but also emphasizes critical thinking and helps students analyze and understand drama texts, roles and performances, which is of great significance for the improvement of students' comprehensive literacy and future career development.

4. EVALUATION OF TEACHING AND LEARNING

4.1 Survey design on the effectiveness of instructional implementation

4.1.1 Purpose of the survey

Taking the two main subjects of drama teaching--students and teachers as the grips, and taking the social network perspective as the entry point, this investigation aims to explore the implementation status of cross-cultural drama history education under the social network perspective, to find out the problems therein, and to lay the foundation for the subsequent targeted proposal of drama teaching strategies under the social network perspective.

4.1.2 Survey respondents

The respondents of this survey were the students and teachers of SH City S School. First, the selection of student survey respondents. The researcher distributed student questionnaires for the study in the first semester of the 2023-2024 academic year in School S and School T in SH City. At that time, the drama students in School S were preparing for their drama studies. Therefore, this study limited the research subjects to sophomore and junior years, and two classes were randomly selected from sophomore and junior years in each of the two schools, for a total of eight classes as the research subjects, totaling 510 students. Second, the selection of teacher survey respondents. Thirty drama teachers were randomly selected as the target of the teacher questionnaire in School S in SH. In order to more comprehensively understand the current situation of frontline drama teaching from the perspective of teachers in the current school context, this study was based on the age of teaching, and four drama teachers in each of the three groups of teachers with less than 5 years of teaching experience, 5-10 years, and more than 10 years of teaching experience were selected as the target of the interviews, totaling 12 people.

4.1.3 Survey methodology

The survey utilized a combination of questionnaire and interview methods. The questionnaire for students was distributed in the form of paper questionnaires, which were entrusted to the representatives of the class theater performance section for distribution and recovery. The questionnaire for teachers was distributed in the form of mixed paper and electronic

questionnaires, on the one hand, some drama teachers were entrusted to forward the link of electronic questionnaires in the teachers' WeChat group, on the other hand, paper questionnaires were distributed in the offices of sophomores and juniors. After the questionnaires were collected, the invalid questionnaires were excluded, and the valid paper questionnaires were imported into the Questionnaire Star platform and analyzed together with the electronic valid questionnaires. Teachers' interviews were conducted by appointment. In this study, after determining the interviewees, we communicated with the interviewees in advance, explaining the purpose of the interview and determining the time and place of the interview, and used a combination of paper-and-pencil and audio recording to record the interviews at the interview site.

4.1.4 Questionnaire and interview design

The student questionnaire contains 11 questions, including 2 multiple choice questions and 9 single choice questions. The questionnaire can be divided into four major parts: one is the survey on students' basic information, involving both gender and grade level; the second is the survey on the overall starting point of learning before drama study, involving students' interest in drama study as well as points of interest and doubts arising from independent reading of the drama text; the third is the overall state of learning during drama study, involving students' participation in drama classroom learning, cooperative group learning and the way of solving doubts in the classroom; the fourth is the overall learning outcome and evaluation after drama study, involving students' drama expectations and learning gains, evaluation and assessment. Third, the overall learning status during drama learning, involving students' participation in drama classroom learning, group cooperative learning and the way of solving doubts in the classroom, etc. Fourth, the overall learning results and evaluation after drama learning, involving students' drama expectations and learning gains, and the subject and way of evaluation.

4.2 Effectiveness of Social Networking Implementation in Intercultural Theater History Education

4.2.1 Statistics on Attitude Problems in Teaching Theater

The question of attitudes toward the drama teaching method involves question 5 of the teacher's questionnaire and question 6 of the student's questionnaire. These two questions are a survey of teachers' and students' attitudes towards the application of this pedagogy, and the specific statistical results are shown in the following table: table 1 shows the attitudes towards the application of drama teaching in social networks, and A-D in the table stands for like very much, like quite a lot, don't like, and don't care, respectively. Teachers' attitudes towards this teaching method are 12% of those who dislike it, 24% of those who choose to like it more, and 0% of those who are indifferent to it, and all teachers recognize the importance of drama teaching. The students' attitudes towards this teaching method were as follows: 58% and 30% chose to like it very much and like it a lot, respectively, and the two together accounted for nearly 90%. That is, the majority of the students welcomed this method of teaching drama, in line with the teachers' attitudes.

Table 1 The attitude of social network drama teaching application

Student				
/	Frequency	Percentage	Effective percentage	Cumulative percentage
A	297	0.47	0.58	0.58
B	155	0.38	0.30	0.89
C	35	0.05	0.07	0.95
D	23	0.02	0.05	1.00
Total	510	0.92	1	/
Teacher				
/	Frequency	Percentage	Effective percentage	Cumulative percentage
A	32	0.29	0.64	0.64
B	12	0.26	0.24	0.88
C	6	0.14	0.12	1
D	0	0.1	0	1
Total	50	0.79	1	/

4.2.2 Survey of participation in drama instruction

The 7 questions of the student questionnaire are about the students' participation in the application of social networks for drama teaching. The results are shown in Table 2, where A-D are active participation, average participation, occasional participation, and no participation at all, and the proportion of active participation is 61.8%, average participation is 23.7%, while the proportion of occasional participation is as high as 12.7%, and the proportion of no participation at all is nearly 1.8%. It can be seen that the majority of students like the teaching method, the number of active students is large, more students participate

more often, and the group of students who do not participate at all is only a minority.

Table 2 Application of drama teaching

/	Frequency	Percentage	Effective percentage	Cumulative percentage
A	315	0.395	0.618	0.618
B	121	0.341	0.237	0.855
C	65	0.176	0.127	0.982
D	9	0.084	0.018	1.000
Total	510	0.996	1.000	/

4.2.3 Statistics of Factors Influencing Attitude and Participation in Drama Teaching Application

The effect of this teaching method on the learning effect is one of the important influencing factors affecting teachers' application and students' participation, which was investigated in question 6 of the teachers' questionnaire and question 8 of the students' questionnaire, and Table 3 shows the statistics of the effect of social network drama teaching on the learning effect of the students. A-D is a great promotion, a little promotion, no effect, and hindering effect.

The percentage of the student group who think that drama teaching contributes a lot to students' learning outcomes is 49.8%, while the percentage of those who think that it contributes little or nothing is about 27.8% and 14.7%. Among the teachers surveyed, 68% thought that the teaching method contributed a lot, while 30% thought that it contributed a little. This shows that most of the teachers and students believe that this teaching method does not hinder learning, but they differ in their perceptions of the role it mostly plays in learning outcomes. The teachers' group is clearly biased in favor of this pedagogy playing a large or small role, while the students' group is smaller than the teachers' group.

Table 3 The effect of social network drama teaching on student learning

Student				
/	Frequency	Percentage	Effective percentage	Cumulative percentage
A	254	0.49	0.498	0.498
B	142	0.32	0.278	0.776
C	75	0.15	0.147	0.924
D	39	0.01	0.076	1
Total	510	0.97	1	/
Teacher				
/	Frequency	Percentage	Effective percentage	Cumulative percentage
A	34	0.52	0.68	0.68
B	15	0.12	0.3	0.98
C	1	0.05	0.02	1
D	0	0.02	0	1
Total	50	0.71	1	/

4.3 Teaching and Learning Review

4.3.1 Social Networking Media Enriches Teaching and Learning

Traditionally, the content of theater education was mainly obtained from textbooks and was limited by time and place. But nowadays, as long as you have access to social networks, you can get a lot of information related to the content of theater education. Various full-text databases provide shortcuts for educators to access information, and they can find the latest knowledge they want to know through social networks. The use of social networks in junior high school drama teaching can make students have a feeling of being taught in the theater, so that they can learn more general knowledge of the theater, providing more information for further in-depth study and enriching the teaching content. In addition, the use of social networks in a variety of forms, more attractive to the attention of middle school students, but also more likely to be accepted and recognized by students.

4.3.2 Social networks make students identify with theater

Compared with the field of drama education, college students are more likely to accept information and produce identity in social networks. On the one hand, social network realizes the sharing of knowledge and information from multi-dimension, multi-faceted, multi-temporal, and horizontally expands the breadth of drama education in colleges and universities: on the other hand, in social network, everyone can act as a node to form a social grid with other participants, which realizes the vertical depth excavation of knowledge and information. Therefore, social network not only gathers digital drama education teaching resources, but also realizes the sharing of drama education teaching information resources. The outcome of college students' drama education depends on many different factors, and requires the collaboration of society, schools and families. Social network platforms not only provide educational resources, but also provide a platform for society, schools and families to pay attention to the thoughts and psychological status of college students in higher vocational colleges. Therefore, through social networks, college students, schools, families and society form an integrated growth system. Colleges and universities can use the latest theater education resources provided by social networks to establish a learning platform that meets the interests of college students, change the traditional education mode, and form a new type of active learning and teacher-student integrated education mode.

4.3.3 Enhancing teachers' professionalism and improving the effectiveness of drama education

Social network also puts forward new requirements for teachers of theater education theory courses in colleges and universities. At this stage, social network has become a new channel for college students to obtain information and learn knowledge, and has a wide and profound influence on their life and ideology. However, the main source of teaching content for teachers of college theater education theory course is still books or textbooks, and most of the teachers have not yet developed the habit of transforming the open information resource network into teaching resources, and they cannot adapt to the teaching work under the social network environment, and they lack the creativity and innovation of teaching, so that they cannot achieve the expected teaching effect. Therefore, teachers of drama education theory courses in colleges and universities should be good at using social networks, collecting information and teaching resources through multiple channels, integrating them into the teaching process, achieving the effect of "salt dissolves in water", and enhancing the effectiveness of drama education theory courses.

5. CONCLUSION

This paper attributes the application methods of social networks in drama history education to three aspects: using social networks to enrich drama education resources, expanding teaching paths and carrying out teaching interactive platforms. By means of questionnaire survey, the implementation effect of social network drama education is practically analyzed. The proportion of students who expressed a great liking and a comparative liking for social network drama history education were 58% and 30% respectively, and the proportion of the two together was close to 90%, and the students welcomed this drama teaching method. The percentages of students who were actively involved, moderately involved, occasionally involved, and not at all involved in the drama teaching participation survey were 61.8%, 23.7%, 12.7%, and 1.8%, respectively, with the majority of students liking the drama teaching method. The percentage of the student group who thought that drama teaching contributed a lot to the students' learning outcomes was 49.8%, and the percentage of those who thought that it played a little or no role was about 27.8% and 14.7%. At the end of the teaching activity, four aspects of the teaching activity were evaluated to explore the usefulness of social networks in intercultural drama education.

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