

Research on Innovation and Application of “Process Drama” in Teaching and Extracurricular Practice

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Abstract

With the promulgation and implementation of China’s double reduction policy and art curriculum reform policy, there has been a new shift in the field of education, from exam oriented education to comprehensive development education for students, with the goal of holistic development. The innovative teaching model of “process drama” aims to promote the comprehensive development of students, using the popular “script murder” as a carrier to carry out teaching activities that promote ideological and political education in courses, cultivate students’ cross-cultural communication skills, and guide them to tell Chinese stories well in English.

Keywords

Process Drama, Course Ideological and Political Education, Script Murder.

1. Introduction

In the new era, the Party and the state attach great importance to the patriotic education of young people, and have also given high attention to the cultivation of young people, vigorously promoting the “Great Ideological and Political Course” education project. In July 2021, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the “Opinions on Further Reducing the Homework Burden and Extracurricular Training Burden of Students in Compulsory Education” (hereinafter referred to as the “Double Reduction”), requiring the reduction of excessive homework burden on students, the improvement of after-school service levels in schools, and the satisfaction of diverse needs of students. In such an opportunity, how to play the role of integrating education with entertainment to reduce the burden on students, and how to return the classroom to students are constantly emerging issues. From this, we can see that the current form of education cannot solve these problems. Therefore, educational reform has become the trend.

To integrate education with entertainment, the first step is to break the stereotype of traditional “music”. In April 2021, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the “Opinions on Comprehensively Strengthening and Improving School Art Education in the New Era”, which officially included dance, drama, and film and television in the “Compulsory Education Art Curriculum Standards”, promoting the transformation of drama from an “elective course” to a “compulsory course”. Presenting traditional drama in the form of “script murder”, which is popular among contemporary young people, and fully tapping into the subjective initiative of students through the path of “process drama” can not only rectify the chaotic “script murder” market, but also inherit traditional Chinese culture, allowing students to learn by doing.

Therefore, this paper will use the innovative teaching model of “script murder” as the carrier and “process drama” as the means, integrate in class and out of class practical activities, to enhance students’ cross-cultural communication and innovation abilities, and achieve the moral education effect of internalization in the heart and externalization in the action.

2. Literature Review

2.1. Relevant Research at Home and Abroad

2.1.1. Studies on “Process Drama” Abroad

“Process drama”, also known as educational drama, originated in England. In the 1980s, British educator Dorothy Heskett proposed a relatively complete educational drama (Drama in Education). Based on the educational philosophy of DIE, American educator Cecil Yonier proposed the concept of process drama. Process drama is relative to the traditional concept of drama that centers around theatrical presentation and aims to resonate with the audience. Therefore, procedural drama places more emphasis on theatrical creation and emphasizes the experience of the process.

As another form of drama, “script murder” can be traced back to English script killers, which first appeared in the United States in the 1960s. The origin of the murder mystery is not in the United States, but in Europe. At the beginning of the 20th century, Belgian criminal psychologist Alfred Binet established a psychological experimental method called “script murder” to explain the psychological behavior of criminals. This method has been widely applied and studied in the field of psychology in Europe.

David Simkins specializes in studying real-life role-playing games such as murder mystery, with a focus on analyzing the impact of game rules on players’ logical reasoning and social interaction abilities. It believes that players can truly experience historical events during role-playing and empathize with the characters in the events, thereby having an impact on the real world. Jake Koch[1] also believes that the confrontations and conflicts between characters in role-playing games such as murder mystery are a true portrayal of real life. Murder mystery games showcase the situation of real society to players through the description of the storyline. Baxter[2] conducted research on the gameplay mechanism of “script murder” human role-playing games, where players interpret and shape script characters mainly through external clothing and props, as well as their own values and cognition. The external costumes and props are mainly constructed based on the characteristics of the characters set in the script, but different players have typicality in shaping the characters. That is to say, due to the different identities, races, and classes of players, they will have different understanding and performance effects on the same character, resulting in different game interaction modes.

Shook[3] believes that role-playing games like murder mystery have a certain influence on the real world. The world of murder mystery constructs a similar or identical organizational structure and norms to the real world, and the interaction process between players is also similar to that of people in the real world. These organizational structures and norms are not created by players out of thin air, nor are they derived from the social organization and norms of reality. That is to say, the script world is a “sub world” of the real world, and the rules, norms, and moral standards of the script world need to be jointly practiced and guarded by players. The norms of the script world have stickiness to players, and will be brought into the real world by players through content during the game process, affecting the behavior of the real world.

Jennings[4] believes that traditional group assignments cannot motivate students. The author brings murder mystery games into university classrooms and combines them with subject learning, allowing students to reason and explore learning content during the game process, subtly achieving educational goals and making professional learning more vivid and interesting. The form of “script murder” games provides students with learning and practical opportunities. During the game process, it can effectively exercise students’ self-expression ability, and in the process of restoring fragmented story plots and seeking the truth, it can also exercise their logical thinking ability.

2.1.2. Studies on “Process Drama” at Home

Drama, as an effective teaching method, has been increasingly popular in education, and the field of educational drama in China is receiving more attention and research from scholars. In 1984, playwright Sun Jiaxiu published an article introducing the concept of Western educational drama. However, Professor Li Yingning, known as “the first person in China’s educational drama”, is credited with making educational drama take root in Chinese Mainland. Professor Li Yingning has studied and researched educational drama courses abroad, absorbed practical experience from foreign development, and published a large number of articles, providing a preliminary introduction to educational drama for domestic scholars. Since the 21st century, under the leadership of these pioneering scholars, more and more researchers have turned their attention to the field of educational drama. They have begun to combine domestic and international situations for theoretical construction and practical exploration, gradually leading to the emergence of many non-governmental organizations in educational drama activities.

In 2002, Hualin Primary School in Pudong, Shanghai attempted to practice drama education and educational drama in public primary schools in mainland China. In 2004, Professor Huang Aihua from Hangzhou Normal University led his experimental team to conduct experiments on drama education (including educational drama) in primary and secondary schools. In 2008, he published “Exploration and Practice: Drama Education in the Context of New Curriculum Reform”. In 2007, Shanghai Academy of Drama offered the course “Development and Practice of Educational Drama Theory” in its Art (Drama) Education major, taught by Professor Li Yingning[5], marking the emergence of the first educational drama course in the mainland education system.

As a popular form of entertainment among contemporary young people, the research on how to combine murder mystery with English teaching to meet the needs of ideological and political education is relatively shallow. In 2013, an English script called “Death Wears White” was introduced to China, marking the rise of the “script murder” industry in the country, but it has always been in a lukewarm state. It was not until 2016 that the popularity of the celebrity detective reality show “Star Detective” brought this game into the mainstream public’s view, which aroused great enthusiasm among board game enthusiasts.

From the current industry situation, from 2017 to 2018, the development of online “script murder” was faster than offline, and celebrity capital entered the track. Unlike the development path of overseas “script murder”, which is mainly offline, the domestic script murder industry initially focused on online development, with most players playing script murder online through apps. Starting from 2018, capital has been investing in online platforms such as “I Am a Mystery” and “The Great Detective with Various Changes”. Among the investors are star institutions such as Jinshajiang Venture Capital and Jingwei China, with online development faster than offline. From 2019 to 2020, offline “script murder” has rapidly risen, with a sharp increase in the number of stores. With the increasing demands of players for gaming experience and the difficulty of breaking through online and daily activities, script murder is gradually shifting from online to offline. According to Meituan Research Institute, the number of domestic “script murder” stores increased significantly from 2400 to 12000 in 2019. The epidemic in 2020 brought development opportunities for both online and offline industries. In February 2020, the online script murder app “I Am Mystery” announced a large-scale entry into offline through franchise management, and by the end of 2020, the number of offline script murder stores in the industry exceeded 30000. Even during the epidemic, the scale of script murder is still close to 12 billion yuan and is still growing. However, behind the popularity of “script murder”, there are also many problems. For example, Yuan Fei and Bai Bing[6] believe that the development of the digital era script murder industry faces many problems, mainly reflected in the rampant piracy of scripts; The early investment in store operation is large, the purchasing

channels for business products are inconvenient, and the industry rules in the market are chaotic.

In terms of its impact on students, “script murder”, as a new form of entertainment, has attracted a large number of students with its unique immersive experience and created rich commercial value. However, behind the huge profits lies a plethora of problems, with social media criticizing various phenomena such as pornographic scripts, vulgar plots, plagiarism, and piracy. The quality of scripts varies in different regions, and script murder shops overly pursue economic benefits, lacking effective supervision over the quality of scripts, hosts, and scenes. Guo Miao and Wang Lihao[7] believe that the first priority is to improve the quality of scripts, adhere to the basic orientation of socialist core values in script content, and establish a strict platform for script review and game supervision; Simultaneously establish a script grading system to meet the short-term entertainment needs of the group; Implement anti addiction systems for minors, etc.

From the perspective of ideological and political education, based on existing research results, “script murder” in ideological and political education is mostly combined with party history education and traditional cultural education, and rarely combined with English teaching. For example, scholar Yuan Hechun[8] combines party history learning and education with “script murder”, analyzes the cultural characteristics of young people in “red script murder”, delves into its ideological and political education implications, and attempts to use “red script murder” as one of the implicit ways of ideological and political education from the perspectives of script creation and the occupation of online platforms, in order to enhance the effectiveness of ideological and political education. Research will be conducted on the background music, related characters, background stories, player costumes, and other aspects of “script murder”, combined with the stories that need to be spread, and transformed into English knowledge for students to absorb. While performing “script murder”, relevant cultural and English knowledge will be integrated and integrated to achieve a good situation where knowledge and games mutually promote and develop together. Based on the analysis and research of various perspectives on script murder, this article provides an important reference for applying “script murder” to English curriculum education.

2.2. Summary

As a new phenomenon in the cultural and entertainment industry in the new era, the research on script murder started relatively late, and the application of script murder in middle school English teaching is even rarer. Based on existing research results, most of the research on script murder analyzes its existing industry value and the reasons why it is loved by student groups from the perspectives of economics, communication studies, philosophy, etc. Therefore, there are many shortcomings in the application research of “script murder” in middle school English classroom teaching. Firstly, there is currently almost no research on how “script murder” can be applied to middle school English classrooms and after class in the context of double reduction. Most of the research focuses on providing corresponding measures for the operation process of “script murder” from the perspective of other disciplines. Secondly, there is a lack of exploration on how to enhance students’ learning of English knowledge, improve their English learning ability, and oral expression ability in the context of “script murder”, and there is a lack of exploration on its educational and teaching value. Therefore, based on the previous research, this study starts from the characteristics of “script murder”, deeply explores the logical feasibility of its application in English education for junior high school students, better utilizes the functional advantages of “script murder”, enriches student activities, and proposes targeted, operable, and effective application strategies.

3. Survey on the Application Status of “Process Drama” in English Teaching

This section focuses on using case analysis and rehearsals of practical activities to illustrate the application of process drama.

3.1. Teaching Cases - Taking the Diary of a Young Girl as an Example

3.1.1. Case Description

Table 1: Basic information

Dimension	Content
Object	9th grade students of Y Middle School in Hangzhou, Zhejiang Province
Duration	45 minutes
Teaching venue	A classroom with modular tables and chairs
Teaching objectives	<ol style="list-style-type: none"> 1. students can acquire sentence patterns such as “keep a record, lose oneself in...” 2. the students can understand the general idea of Anne’s diary and listen to the missing content accurately. 3. students can understand the background of World War II and establish correct values about war.
Lecturer	Teacher Z, 30 years of teaching

3.1.2. Discourse Analysis

This class is mainly conducted in the form of listening and speaking classes. The Diary of a Young Girl is selected from the integrated skills section of Unit 4 of Oxford Yilin Junior High School English Grade 9, mainly divided into two parts: Anne Frank and World War II and speak up. The Speak up section mainly expands and sublimates Part A.

3.1.3. Analysis of teaching process

Before the listening and speaking class, the teacher mainly played the Schindler list in the form of video and audio to the students. After watching, he presented a large number of photos and asked the students to guess the theme. After getting the theme “war”, introduce the historical background of the film to the students, and introduce the students to the scene to bring the students immersive experience. By predicting the text, students can not only better form links related to the war, but also improve their ability of text creation, laying a foundation for the drama activities after listening.

T: Class begins! Hello, everybody! Are you ready for today’s lesson? Well, before the class, Let’s enjoy a video together!

(End of viewing)

T: Okay, boys and girls, who knows what our theme is today?

S: ...

T: It’s okay, let me give you some tips.

(Presenting images)

S1: These are about war.

T: That’s right, that’s our topic for today. Do any classmates know? Actually, this was an event that occurred during the Second World War. Do you have any feelings when you see these photos?

S2: I feel that they are in great pain.

S3: I feel that those perpetrators are very cruel.

T: Oh, do you want to know what people the same age as you were doing in that era?

Please turn to page 57 of the book and let's learn about Anne's daily life together. Please quickly read Anne's diary and predict what the content will be in the vacant space.

Through the warm-up introduction in the early stage, students have a concrete perception of war, which is beneficial for them to better resonate with their characters in theatrical activities. By drawing a timeline, help students organize the events of the protagonist Anne. The use of listening to the general idea and listening to details to shape the image of Anne is also a step in cultivating students' listening abilities.

T: Okay, classmates, let's listen to the first recording. Please find the main idea of this article. Can anyone tell me what this article is mainly about?

S1: Anne's experiences during World War II.

T: Excellent. Guys, we can see that this article can be broken down into several parts over time. Now let's draw a timeline about Anne together. Please listen carefully to the second recording and complete the events at each time.

(Draw Timeline on Board)

T: Okay, let's check the answers together.

Based on the previous groundwork, students have learned the method of presenting stories in a timeline and a rough understanding of the spiritual core of revolutionary culture, which is beneficial for students to transfer the spirit of red culture. Transfer the initiative of theatrical activities to students through group discussions. The prominent characteristics of "process drama" are equality, openness, and dialogue, allowing students to fully unleash their imagination and express their thoughts through interaction and cooperation, acquire knowledge, and exercise their intelligence and emotional skills through learning.

T: Guys, through this story, we have experienced the brutality of World War II. This brutality not only occurred in Europe, but also in our country, which was severely invaded, with the most famous being the Nanjing Massacre. However, under the tenacious resistance of the Chinese people, justice ultimately defeated evil.

(Present photos)

T: Now, please form a group of six people and use the background of the Chinese Anti Japanese War as you know. You can use real characters or your own created characters as the main characters to complete a short situational drama performance. It's time to unleash everyone's imagination!

(After 10 minutes)

T: Are everyone ready?

S: No.

T: Okay. Due to time constraints, you can send a representative to give a brief introduction to the story. For the rest, you can go back to the materials and write a dialogue. Interested students can send it to me in the form of a video.

S4: Our story happened in the Republic of China, mainly about the CPC people who died in order to defend intelligence. The prototype of the story comes from the heroine Qiu Jin.

T: Thank you for sharing.

In summary and reflection, the teacher briefly summarized the main content of this lesson. And sublimated in emotions, attitudes, and values.

T: Okay. Finally, I would like to say that although there is no longer the smoke of war around us, there are still many refugees who suffer from the ravages of war in places we cannot see. After

all, I hope war will never happen again. Whether it is the war of arms in reality or the invisible war on the internet, we should resist it.

3.1.4. Overall evaluation

From the on-site atmosphere, Teacher Z's English classroom is full of vitality, with a high degree of cooperation between the teacher and students. Students are willing to actively express themselves and participate in activities, but there are still some noteworthy aspects. Firstly, due to the nature of the main theme, Teacher Z finds it relatively difficult to communicate with students. When elevating students' values, a large amount of English may lead to misunderstandings in their understanding, making it difficult for them to achieve the effect of their mother tongue. Secondly, due to inadequate control over time, the teaching tasks were not completed within the specified time, and the group performance ended hastily before it was completed. Thirdly, the teaching evaluation is not outstanding. In the classroom, teachers often use words such as OK and Excellent to encourage students, but only using teachers to evaluate students does not meet the criteria of diversified evaluation. During the group presentation, due to time constraints, we did not showcase the collaborative achievements of other groups. Finally, regarding the preparation for the performance, the difficulty of the performance in this lesson is relatively high, especially when creating dialogues independently in a second language. It is obvious that the students have not been fully prepared. The author believes that students should be informed of the existence of the activity before class and actively prepare relevant materials in order to facilitate the progress of the teaching process.

3.2. Drama rehearsal and interview analysis

3.2.1. After class activity: Rehearsal of "Spy Storm"

The guidance teacher for drama rehearsal is the English teacher of our class. In addition to class, we use "process drama" to carry out ideological and political education courses, utilize red resources, and focus on cultivating new era talents who are responsible for national rejuvenation. Taking the rehearsal "script murder: Spy Storm" as an example, students use the help of "script murder" to understand the background of relevant characters and the situation of the story, adapt according to their own understanding, and through repeated reading of the script and collective discussion, truly enter the red story, strengthen their patriotism education, and in practice, give students a real ideological and political lesson.

The following is the process of rehearsal:

Divide students into groups of four to five to read the script:

- A. First reading: Understand the storyline of the murder in the script.
- B. Re-reading: From the perspective of an actor, do a solid and serious re reading from beginning to end.
- C. Intensive reading: Based on a better understanding of the overall plot events, carefully read the local and student character paragraphs to think about how to enter the role. Analyze the background of the times, set the context, central events, contradictions and conflicts, thematic ideas, actions and highest tasks, style and form, and conduct character analysis.
- D. Preliminary arrangement: After finishing the script reading, the host will start hosting the "script murder" activity. Students must participate in the "script murder" under the guidance of the group host. The content of the script includes a personal introduction of each character and a description of the situation in which the story takes place. After reading the character introduction and contextual background, students will complete the instructions in the context under the guidance of the host and conduct a review. Finally, with the host as the director, from a third person perspective, help the students arrange the scenario of the "script murder", and interpret the "script murder" with their own understanding during breaks.

F. Teacher's guidance: Before the formal performance, the teacher will guide students to engage in dialogue using the chosen character's tone and describe the actions in the text. This section will make students have a deeper impression of the text and characters. Through repeated reading of the text, students will have a different understanding of the story and be closer to the red story, allowing them to learn more and actively explore these red stories.

G. Group rehearsal: The rehearsal phase is a rehearsal completed by students under the guidance of the teacher. Students prepare according to their own roles, and the host of the group serves as the director for overall coordination. Under the leadership of the director and the discussions of their respective members, different groups form various styles of performances. The teacher also provides timely guidance to each group and encourages students to try boldly.

H. Group performance: The final performance is completely completed by students independently, without guidance from the teacher throughout the entire process. All processes are completed independently by students, forming the final show.

3.2.2. Transcription of interview content

After the procedural drama rehearsal, the author randomly interviewed two high school English teachers, three students, and other relevant personnel.

3.2.2.1. Teacher interviews

1). Do you enjoy using "process drama" in teaching? Why?

Teacher 1: To be honest, although I have been exposed to process drama for several years, there is currently no official textbook or theory that uses process drama for teaching. I may still go to class according to the usual class mode, apply some procedural dramas to the reading link, assign roles to students, and perform on-site.

Teacher 2: I think process drama is quite innovative. Through the course, students can independently mobilize themselves, actively participate, and learn new things to a large extent. Through such process drama, ideological and political education can also be carried out, which is a very good direction.

2). What are your considerations for choosing a "script"? Should textbooks be the main focus, or should one choose extracurricular reading materials themselves?

Teacher 1: In our classes, we mainly focus on the texts in the textbooks. Perhaps I will make some adaptations to fit the materials of the students in that stage.

Teacher 2: I will look for some extracurricular reading materials, including some red stories. I believe that it can not only enhance students' awareness of red and actively learn about such stories, but also tell Chinese stories well in the process of learning English. Moreover, through extracurricular reading materials, students can improve their ability to read independently.

3). Are you willing to use educational models such as "process drama" when completing learning tasks?

Teacher 1: I think I will use it. "Script murder" is already very popular among young people. Students can immerse themselves in such an atmosphere and learn a lot of knowledge. In fact, it is not only about memorizing words, but also understanding sentences. Secondly, through this experiment, I can feel that the creativity of students is infinite, and they need such a platform to fully unleash it.

Teacher 2: I am very willing to participate in the script murder activity with my classmates. The atmosphere of this activity is relaxed and pleasant, and students, including teachers, can play their maximum value. Secondly, the red script murder is in line with ideological and political education. It allows students to learn about the stories of their ancestors together with their classmates in the classroom, giving them a sense of awe.

3.2.2.2. Student interviews

1). Do you think the application of “process drama” activities in the form of “script murder” in English teaching is of great interest to your English learning?

Student 1: I really like the script murder in this class. I am particularly interested in it myself. The script murder in this class is expressed in English, although there are some difficulties in the reading process, when I read it all, I will find that I can understand all the materials given by the teacher, and I can still use them in the subsequent process.

Student 2: I quite like the content of the murder story in this script. It tells a real red story that we are not familiar with, and I have learned a lot from it. I also searched online on my own, which made me very interested.

Student 3: Although my English is not good, there is a host in each group who can assist me in reading. After I read it, I found this script very interesting, and I am also very willing to participate in discussions with my classmates.

2). What skills do you think can be improved by combining “process drama” activities with “script murder” in English teaching?

Student 1: I feel that my reading ability has greatly improved. Previously, I needed to translate every word of an article in order to fully read it. Now, when I read a sentence, I can directly understand the meaning it is trying to convey to me. Especially in this “script murder”, I was able to understand most of the meaning and guess the meaning of unfamiliar places through context, which has increased my reading speed.

Student 2: I feel that my spoken English has improved and become more fluent. In this script competition, we need to read the script before speaking, integrate the information I have read, and then express it. At the beginning, I was not fluent and lacked confidence in my expression, but in the final performance, I felt that I had greatly improved.

Student 3: I think listening, speaking, reading, and writing have all improved. Reading materials, understanding the information conveyed to us by others, and expressing ourselves, including the final performance, we can modify the script according to the actual situation. I think this is a challenge for us, and we are willing to accept the challenge. We can also stimulate our creativity.

3). What do you think is the main impact of “process drama” activities in English classes on teaching effectiveness?

Student 1: I think it has increased everyone’s interest. I have observed that everyone is working hard to read the script carefully and actively integrating into this activity. The classroom atmosphere has also become very good.

Student 2: I think this activity can help us better understand the key and difficult points of knowledge, and also enrich our vocabulary and sentence structures. Through the understanding and learning of our classmates, I think our English ability has greatly improved.

Student 3: I think the theatrical activity of “script murder” has promoted the connection between theory and practice, and applied the knowledge we learned to the study of script murder, including subsequent rehearsals, which has deepened the content we have learned. Secondly, I feel that the entire classroom atmosphere has become very lively, and the classmates I have observed are also very willing to participate and complete the final performance together.

3.2.2.3. Other personnel Interviews

1). How did you feel during your time as the host and director?

Student host: At first, I was very nervous when I became the host of the “script murder”, and I was afraid that I wouldn’t be able to do this job well. Fortunately, my classmates were very cooperative with me, and the process went very smoothly. I was also in the situation. Due to the presence of some virtual elements in the “script murder”, when I became a young director, my

team and I searched for real red stories, then dissected and read the real stories to form the final performance. I found it very challenging for us, and it also allowed us to understand real red stories, which greatly improved our creative ability.

2). What is your attitude towards such activities?

Parent 1: I think such activities should be carried out more frequently. I feel that after the children return home, they become more enthusiastic about learning. After finishing their homework, they will start thinking about how to make this character more interesting and ask more English questions. Therefore, I think such activities are very helpful for children's learning.

Parent 2: I strongly support such activities. Children can be exposed to more diverse themes and cultures after class, which cannot be learned solely through classroom teaching and theoretical learning. As parents, we are very pleased to see our children become more confident during performances.

3). Do you think there are any areas for improvement in this type of activity?

Parent 1: Overall, it is very good. But some children still lack confidence when performing, and performing in public may cause difficulties for them. I think it is still necessary to arrange group performances according to the personalities of different children.

Parent 2: I don't think there is much room for improvement. We have never heard of the concept of "process drama", so we are not very clear about what it is for. It seems that we have not seen any other schools have such activities, so in the overall performance, students feel relatively shy and inexperienced. If we could carry out more activities, it might be better.

3.2.3. Analysis of interview results

After interviewing the above eight persons, the author organized the interviews and systematically analyzed them.

3.2.3.1 Analysis of the Results of the Interviews at the Teaching Level

Teachers support the implementation of process drama but lack a particular direction. Teacher 1 mentioned that although there is a lack of official textbooks and theories, she is still willing to apply process drama to the reading session and increase students' classroom participation and motivation by assigning roles and live interpretation. This shows that the teacher is willing to explore new approaches to teaching but is limited by the available resources to implement them. Teacher 2 thought that process drama was novel and could stimulate students' interest in independent learning and heighten their enthusiasm for learning. Carrying out this type of teaching can also subconsciously teach Civics and Politics, murder two birds with one stone. This shows the teacher's positive attitude towards this teaching method and recognition of its potential value.

Teachers' inconsistent choices of teaching "script". Teacher 1 mainly favors teaching based on the textbook. Some adaptations may be made to meet student's needs in a few cases. This shows that Teacher 1 is more traditional in her choice of teaching materials. Teacher 2, on the other hand, was more willing to introduce extracurricular reading materials to expand the selection of teaching "scripts", especially red stories. These stories can enhance students' awareness of the red color and exercise their independent reading skills. This reflects that Teacher 2 was more creative in her choice of teaching materials.

Teachers' attitudes towards "process drama" teaching are consistent. From the results of the interviews, both teachers agree with the approach of "process drama" teaching. Among them, Teacher 1 gives a positive attitude to script-murder, believing that it is in line with the popular trend of modern young people, and integrating it into his teaching process can inspire students' creativity and imagination. This reflects the teacher's high level of acceptance of emerging culture. Teacher 2's willingness to participate in the script-murder activity helps maximize the value of teachers and students, and the red script-murder aligns with the goal of Civic and

Political Education. This reflects the teacher's "student-centered" educational philosophy, which allows students to maximize their learning.

Both teachers generally recognize the value and concept of "process drama" teaching, although their teaching methods and application directions differ. Teacher 1 focused on adapting and applying traditional materials, while Teacher 2 focused on introducing new materials. The content of their interviews reflected the teachers' willingness to be creative in their teaching practices and their concern for students' developmental needs.

3.2.3.2 Analysis of the Results of the Interviews at the Student Level

Students are pretty interested in the application of "process drama" to English language teaching and learning. Student 1 is very excited about this interactive and immersive way of learning, enjoys learning, and is willing to overcome the difficulties encountered in learning. Student 2 was highly interested in the storyline and content of the red color and was able to extend his learning independently to improve his IT retrieval skills. Meanwhile, Student 3, even though she is not good at English, can still participate in group work under the leadership of others and improve her teamwork skills.

All four skills of the students were significantly improved. From the results of the interviews, all three students recognized the improvement of their skills brought by "process drama". Student 1 believed his reading skills were significantly improved by participating in "Process Drama", especially his reading comprehension and vocabulary inference skills. Student 2 felt that his speaking became more fluent and that the need to synthesize and articulate information while completing the play enhanced his ability to synthesize information and express himself verbally. Student 3 thought that listening, speaking, reading, and writing were all improved because theater activities require students to use language skills comprehensively and to be able to modify the script in real time to suit the situation and stimulate creativity. This suggests that drama education contributes to improving comprehensive language skills and developing creative thinking.

"Process Drama" facilitates the development of teaching tasks and the implementation of theory and practice. Student 1 said that this kind of curriculum activity can increase students' class participation and interest in learning. Student 2 thought the activities could deepen their understanding of the critical points and enrich their vocabulary and sentence patterns, thus improving their English proficiency. This reflects that "process drama" activities can help deepen language knowledge and improve practical language application. Moreover, students thought such activities could promote the combination of theory and practice, deepen their understanding of what they had learned, and make the classroom atmosphere relaxing and enjoyable.

To summarize, students generally have a positive attitude towards using "process drama" in English language teaching, believing it can increase learning interest, enhance language skills, and create a positive classroom atmosphere.

3.2.3.3. Analysis of Interview Results at Other Levels

Student Identity Transformation for Learning and Growth. Being a host and a junior director was an intense but smooth experience for the student facilitators. Throughout the event, they needed to coordinate with their classmates and incorporate virtual elements in the "script murder". At the same time, in the role of the little director, they searched for real red stories, disassembled and researched them to finalize the performance. This process was challenging for the student facilitators, but they found it helpful in understanding the red stories, enhancing their creative skills, and broadening their knowledge. Moreover, these students also promoted learning and growth during the program.

Home-school cooperation in support of such activities. Through interviews, parents generally supported such activities, believing that they helped stimulate their children's enthusiasm for

learning English and helped shape their core values. Parents were pleased with their children's performances. They believed that organizing more activities of this kind would promote the holistic development of their children.

Wide-ranging Suggestions for Improving the Programs. Parents also expressed their views on how to improve the program. Parent 1 mentioned that some children might have difficulty performing due to a lack of confidence and suggested arranging group performances according to different children's personalities in order to reduce children's pressure. Parent 2 thought that the flow of the activity was more complete and exemplary overall but mentioned that the concept of "process drama" might be relatively new to parents and needed to be popularized.

In summary, the student facilitators gained valuable learning and growth experiences from the event, while the parents were optimistic about the event and offered constructive suggestions for improvement. This feedback suggests that the use of "process drama" in teaching not only enhances students' learning interests and skills but also promotes home-school cooperation by focusing on the holistic development of children.

4. Conclusion

4.1. Findings of the Research

This research study explores the application of "process drama" in junior high school English teaching. Through the presentation of lesson plans, drama rehearsals, and interview analysis, "process drama" has been well received in junior high school English teaching, with teachers, students, and parents showing supportive attitudes. "Process drama" refers to the situational teaching mode of teaching for fun, integrating red classics and revolutionary stories into specific teaching practices, and adopting the form of "script murder" to effectively promote the improvement of students' oral expression ability, language application ability, and consciousness of politics and ideology. According to this survey and research report, teachers are open and supportive of applying "process drama" in teaching. However, the degree of application varies due to the lack of official teaching materials and theoretical support. Students generally believe that "Process Drama" activities have improved their oral expression, integrated listening, speaking, reading, and writing skills, and stimulated creativity. Jointly conducted by home and school can effectively promote children's overall development.

4.2. Limitations and Expectations of the Study

This research study explored the practical effects of "process drama" in junior high school English teaching and achieved some practical significance. However, this study still has some limitations. First, this study's limited experimental sample size and small sample size may not fully represent the opinions of all teachers and students. A larger sample size experiment is needed to validate the findings' reliability further. Second, this study's research methodology and data analysis were relatively simple. At the same time, the experimental and control groups were not conducted, making it difficult to accurately assess the advantages of process drama over traditional teaching methods. In addition, the students' learning effectiveness in this study needs to be conducted using standardized tests and quantitative criteria.

Future studies could increase the number of subjects and invite more teachers and students to participate in the teaching practice of process drama to enrich the research data and improve the generalizability of the study. Meanwhile, a longer-term follow-up study should be conducted to assess the long-term effects of process drama on students' improvement in English proficiency.

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