



Exploring the Impact of Drama Aesthetic Education on Cultural Self-Confidence Among Adolescents: A Longitudinal Study

Jiayi Liu¹, Rosdeen Bin Suboh², Farideh Alizadeh^{3*}

ARTICLE INFO

Article History:

Received: 01 July 2024

Received in revised form: 01 October 2024

Accepted: 03 October 2024

DOI: 10.14689/ejer.2024.112.011

Keywords

Drama Aesthetic Education, Adolescents, Cultural Development, Self-Expression, Cultural Competence

ABSTRACT

Adolescence is a critical period for cultural identity formation, making educational interventions that foster cultural awareness and competence essential for optimal development. Drama aesthetic education can serve to encourage cultural diversity and inclusivity among adolescents. This six-month study investigates the impact of drama aesthetic education on cultural development, specifically focusing on cultural self-confidence, awareness, and competence within Chinese college and university drama societies. The study explores the potential mediating mechanisms through which drama-related activities influence cultural outcomes in adolescents. Addressing these research objectives enhances understanding of the transformative potential of drama aesthetic education

to foster positive youth development, cultural diversity, and inclusivity among Chinese adolescents. Using a longitudinal design, self-reported questionnaires were administered across three cycles over six months to 150 participants from Chinese college and university drama societies. Regression and mediation analyses were conducted to examine the associations between drama aesthetic education and adolescent cultural development. Findings indicate that drama aesthetic education significantly improved adolescents' cultural self-confidence, awareness, and competence. The study also identifies self-expression and cultural competence as mediators in the relationship between drama participation and cultural outcomes, emphasizing their role in adolescent cultural development. By examining the long-term effects of drama aesthetic education on adolescent cultural growth within Chinese academic drama societies, this research offers valuable insights for educators and policymakers on promoting positive adolescent development, cultural diversity, and inclusivity in educational settings. The findings contribute to the understanding of cultural development by illustrating the ways arts-based interventions can influence adolescents' cultural identities and perceptions.

© 2024 Ani Publishing Ltd. All rights reserved.

¹ Ph.D Candidate. Faculty of Creative Arts Universiti Malaya, kuala lumpur, Malaysia.

ORCID: <https://orcid.org/0009-0001-9441-0531>, Email: S2101795@siswa.um.edu.my

² Senior Lecturer. Faculty of Creative Arts Universiti Malaya, kuala lumpur, Malaysia.

ORCID: <https://orcid.org/0000-0002-5375-7811>, Email: kudin@um.edu.my

³ Senior Lecturer. Faculty of Creative Arts Universiti Malaya, kuala lumpur, Malaysia.

ORCID: <https://orcid.org/0000-0001-5695-5314>, Email: farideh@um.edu.my

Introduction

Cultural identity and awareness significantly influence adolescent development, shaping self-esteem, social belonging, and interpersonal relationships. In an era of globalization and diversity, education that emphasizes cultural competence and mutual respect is crucial. Drama aesthetic education presents a valuable approach for advancing adolescents' cultural development (Richardson et al., 2024). Through engaging activities, drama provides a dynamic platform for exploring diverse cultures, expressing cultural identities, and fostering essential intercultural dialogues (Molu & Baş, 2024). This form of education enhances adolescents' cultural self-confidence, awareness, and competence through creative expression, critical thinking, and collaborative learning, equipping them with the skills and perspectives necessary to thrive in a multicultural society. Additionally, drama promotes socioemotional and cognitive growth in youth, cultivating self-esteem, empathy, and critical thinking (Wijaya, 2024). Research indicates that drama aesthetic education can elevate cultural understanding and appreciation in adolescents, thus supporting social cohesion and inclusivity. However, the long-term effects of drama on adolescents' cultural development remain underexplored (Locher, 2020). Limited research exists on the cultural developmental outcomes of drama aesthetic education, and further investigation into the mechanisms behind these impacts is essential. Drama aesthetic education holds potential for shaping adolescents' cultural attitudes, perceptions, and behaviours (Jacobs, 2020). This study aims to examine these effects, providing insights for the development and implementation of culturally responsive educational practices (Hidayat et al., 2022).

Previous studies indicate that drama aesthetic education significantly contributes to adolescents' cultural development. Research suggests that drama activities offer adolescents a rich, immersive platform for expressing their cultural identities. Uzun and Cerit (2024) found that drama events exposed adolescents to varied narratives and perspectives within a supportive, inclusive environment, thereby enhancing cultural awareness and sensitivity. Drama aesthetic education fosters self-expression among young people, empowering them to explore and articulate their identities. Olausson (2022) posits that such education enables adolescents to comprehend and empathise with diverse cultural perspectives. Through collaborative learning and peer engagement, adolescents develop essential skills and viewpoints that equip them to approach cultural diversity with confidence and respect (Loi & Thanh, 2022). Drama activities further allow adolescents to explore their cultural identities and interact with others in a secure, supportive setting, fostering increased cultural tolerance and understanding (Du, 2024).

Despite growing interest, the literature on drama aesthetic education and adolescent cultural development remains limited. Existing studies have primarily focused on the immediate effects of drama interventions on youth cultural development, often overlooking their long-term impacts (Zhao et al., 2024). Addressing this gap, the present longitudinal study investigates the sustained effects of drama aesthetic education on adolescents' cultural self-confidence, awareness, and competence (O'Rourke et al., 2021). Although drama aesthetic education is recognised for fostering cultural growth in adolescents, previous research has insufficiently explored this potential. This study examines how self-expression and cultural competence mediate the relationship between drama activities and cultural outcomes to advance understanding in this area (Nieto-Ferrando et al., 2023). By uncovering the mechanisms through which drama aesthetic education influences adolescents' cultural identities and perspectives, this research seeks to provide comprehensive insights (Christodoulakis et al., 2021). Previous research has

predominantly focused on Western cultural contexts, while non-Western perspectives have been less explored. To address this imbalance, the study examines adolescent cultural development within Chinese college and university drama organisations, thus contributing a valuable scholarly perspective (Yue et al., 2019). Ultimately, this research aims to inform the development of culturally responsive educational approaches worldwide by exploring the unique cultural dynamics among Chinese adolescents (Luo, 2024).

This longitudinal study explores the long-term impact of drama aesthetic education on adolescents' cultural development, focusing on self-confidence, awareness, and competence. Conducted within Chinese college and university drama clubs, the study examines self-expression and cultural competence as mediators. By filling a gap in understanding cultural perspectives within non-Western contexts, this research offers insights that can inform educational policy and practices, supporting cultural diversity, inclusivity, and social cohesion both in China and globally. This study elucidates the role of drama aesthetic education in fostering adolescent cultural development, providing findings that can inform the design and implementation of culturally responsive educational interventions across diverse contexts. By integrating drama into educational reform, teachers and policymakers can create inclusive learning environments that honour cultural diversity, enhance intercultural understanding, and support adolescent well-being. Additionally, this research advances theoretical knowledge of arts-based approaches to cultural development, specifically examining how self-expression and cultural competence mediate the impact of drama education on cultural outcomes. By investigating these mediators, the study contributes to the development of cultural development theories and models, offering insights into the mechanisms through which arts-based interventions shape adolescents' cultural identities and perspectives.

Literature Review

Implementation of Drama Aesthetic Education on Cultural Self-Confidence

Drama aesthetic education has gained scholarly interest for its capacity to enhance adolescents' cultural self-confidence. Researchers highlight that the immersive nature of drama activities enables students to explore and affirm their cultural identities while fostering a sense of belonging within diverse social groups. Aligned with sociocultural theory, Olausen (2022) suggests that drama activities support identity formation through interactions with educators, peers, and cultural artefacts. Engaging in improvisation, role-playing, and narrative enactment allows students to appreciate cultural diversity and human experiences. Studies further reveal that drama aesthetics aids adolescents in understanding culture while challenging personal biases. Wales (2012) found that student drama cultivates critical thinking and questions dominant cultural narratives. Exposure to characters and narratives from various cultural backgrounds promotes self-reflection, encouraging adolescents to reconsider assumptions and develop empathy. Additionally, drama provides a secure space for students to express their cultural backgrounds and personal experiences, fostering self-confidence and autonomy (Papp et al., 2023).

Drama aesthetic education enables adolescents to express themselves, shape their identities, honour cultural traditions, and attain recognition within broader social contexts, fostering cultural self-confidence under suitable conditions. Dalman and Plonsky (2022) highlight that classroom climate and teacher pedagogy significantly influence student outcomes, emphasising the need for

inclusive environments that respect and support students' diverse cultural backgrounds. The success of drama programmes hinges on meaningful cultural connections and equitable resource allocation (Liu, 2020). Thus, communities and educational institutions must invest in arts education to ensure that all students, regardless of financial or cultural background, have access to extracurricular drama programmes (Mariño & Montalvo, 2024). While extensive research has illuminated the benefits of drama aesthetic education, ongoing examination and refinement of teaching practices are essential to sustain its impact (Christodoulakis et al., 2021). Comprehensive evaluations that combine reflective practice and iterative curriculum adjustments can strengthen the integration of drama into educational settings, enhancing its immediate and long-term benefits (Chen & Liu, 2024). Comparative research across diverse cultural contexts can further clarify the applicability of findings, providing valuable insights for developing culturally responsive educational strategies.

H1: *Implementation of drama aesthetic education has a significant impact on cultural self-confidence.*

Implementation of Drama Aesthetic Education on Cultural Awareness

The influence of drama aesthetic education on adolescents' cultural consciousness is currently being explored in greater depth. Scholars have investigated how the dramatic arts can broaden students' perspectives, enhance their cultural understanding, and foster intercultural sensitivity and competence. Drama in education is widely recognised as an effective means of introducing cultural concepts and critically examining social norms and values through cultural pedagogy and experiential learning. According to Fatmawaty and Suhardi (2018), drama can significantly transform youths' cultural understanding. Narrative techniques and role-playing enable students to comprehend and appreciate the perspectives and social circumstances of various ethnicities. In a safe and supportive environment, adolescents can challenge conventional notions while learning about cultural diversity and the interconnectedness of their identities and social systems. Ahmad (2023) posits that drama aesthetic education promotes international cooperation and dialogue. It facilitates connections among students through cross-cultural communication and artistic engagement (Bovt, 2018). By collaboratively addressing challenges and sharing narratives, adolescents develop skills to navigate complex cross-cultural interactions. The situational impact of drama aesthetic education on cultural awareness can vary. Briones et al. (2022) focus on the importance of culturally responsive teacher training and curriculum. To implement drama activities effectively, educators must foster inclusive learning environments that honour students' diverse cultural backgrounds (Prado, 2023). Adequate cultural connection and resources are essential for successful theatrical performances (Perkins et al., 2022). Therefore, schools and communities must promote extracurricular drama activities, provide culturally relevant teaching materials, and collaborate with local cultural organisations to ensure equitable access for all students.

H2: *Implementation of drama aesthetic education has a significant impact on cultural awareness.*

Self-Expression as Mediator

A study examining self-expression as a mediator between drama aesthetic education and cultural self-confidence reveals the intricate ways in which participation in the dramatic arts

influences adolescents' cultural identity and confidence. Through self-expression, adolescents are able to explore, validate, and construct their cultural identities, as informed by theories of creative expression and socioemotional development (Fisk, 2023). This process fosters community engagement and autonomy. Harel (2024) found that drama aesthetic education significantly enhances students' self-expression and confidence. Through improvisational plays, role-playing, and performances, adolescents can engage in creative expression. By embodying diverse characters and narratives, students navigate complex social dynamics, personal challenges, and varied perspectives. Drama cultivates authenticity and openness, empowering adolescents to embrace their cultural heritage and identity.

Cultural confidence plays a crucial role in the self-expression of students engaged in drama-based aesthetic education, as noted by (Türkel & Öz, 2020). Guerrero (2020) observed that involvement in theatrical programmes enhanced youths' confidence and their ability to articulate their cultural identities and ideas. Drama activities provide avenues for adolescents to express their cultural values, beliefs, and experiences through imagination and self-reflection. Cooperative storytelling and live presentations facilitate social connections and foster a sense of belonging within diverse communities. The relationship between cultural confidence and self-expression is further explored by (Hébert et al., 2022). Effective drama education necessitates inclusive classroom environments that celebrate adolescents' diverse cultures. Karaolis (2020) highlights that successful theatrical programming is dependent on self-expression and equitable access to resources. To promote inclusivity for all students, regardless of their socioeconomic or cultural backgrounds, it is imperative that communities and schools actively support extracurricular drama and arts education initiatives.

H3: *Self-expression mediates the relationship between implementation of drama aesthetic education and cultural self-confidence.*

Self-expression, defined as the honest articulation of thoughts, emotions, and experiences, is vital to theatre's transformative impact on audiences. Grounded in theories of socioemotional development and creative expression, self-expression enables young people to explore, internalise, and convey cultural narratives while fostering empathy and respect for diversity. Goslin-Jones (2020) found that drama aesthetic education enhances students' self-expression and cultural awareness. Immersive activities like improvisation and role-playing encourage adolescents to engage with varied cultural perspectives. Through collaborative storytelling and character exploration, they learn about social interactions and cultural identities (Fernandes et al., 2022). Drama activities provide a safe space for students to express their cultural heritage, promoting unity and understanding. O'Rourke et al. (2021) highlight the connection between cultural awareness and drama education, emphasising the role of self-expression in this relationship. Hébert et al. (2022) demonstrated that adolescents participating in drama exhibited increased cultural awareness and self-expression. Through collaborative discussions and creative engagement, students navigate cultural differences and develop respect for diverse norms and perspectives.

However, environmental factors influence the relationship between self-expression and cultural understanding, as classroom dynamics and teaching methods impact students' experiences and achievements. To maximise the benefits of drama activities, educators should cultivate inclusive learning environments that affirm diverse cultural identities. Effective drama programmes require resources and opportunities for meaningful self-expression (Chae et al.,

2020). Communities and schools must actively support extracurricular drama and arts education to ensure inclusivity for all students. Engaging with students' perspectives can reveal how theatrical interactions enhance self-expression and cultural awareness (Van de Water, 2021). Ultimately, drama aesthetic education can equip adolescents with the skills needed to navigate a diverse global culture, offering a transformative platform for collaborative learning and artistic expression that deepens their appreciation of cultural diversity.

H4: *Self-expression mediates the relationship between implementation of drama aesthetic education and cultural awareness.*

Cultural Competence as Mediator

Cultural competence, defined as the ability to engage in positive and respectful interactions with individuals from diverse cultural backgrounds, is essential to the transformative power of drama. Grounded in the principles of multicultural education and intercultural communication, cultural competence offers a structured framework for understanding, appreciating, and navigating the varied cultures present in educational contexts. Chen and Barcus (2024) demonstrated that drama aesthetic education plays a significant role in fostering cultural competence among adolescents. Through cross-cultural dialogue, collaborative storytelling, and role-playing, students gain insights into different cultures, enhancing their cultural awareness, empathy, and ability to navigate complex intercultural situations (Li et al., 2023). Furthermore, drama activities encourage critical thinking and international communication, enabling students to challenge and dismantle cultural stereotypes. Research indicates a positive correlation between cultural competence and cultural self-confidence within the realm of drama aesthetic education. O'Rourke et al. (2021) found that adolescents participating in drama programmes exhibited increased self-confidence and cultural competence. Through cross-cultural discourse and collaborative efforts, students learn to appreciate and embrace the diversity and intricacies of various cultural practices and viewpoints, thereby fostering inclusivity and mutual understanding beyond the educational setting.

Adolescents who actively engage with and share diverse cultures build confidence and pride in their own cultural identities while learning to appreciate cultural diversity (Espelage et al., 2022). The relationship between cultural competence and self-confidence is influenced by various environmental factors, including curriculum design and teaching practices. To optimise drama activities, educators must create inclusive learning environments that acknowledge students' diverse cultural backgrounds. Effective drama programmes should offer genuine opportunities for cross-cultural engagement and access to relevant resources (Bernstein et al., 2024). Educational institutions and communities must invest in culturally relevant curriculum materials, establish partnerships with local cultural organisations, and support extracurricular drama initiatives to ensure inclusivity for students from different socioeconomic backgrounds (Frydman et al., 2022). Furthermore, students' perspectives can shed light on how drama influences self-confidence and cultural proficiency. Through drama-based aesthetic education, adolescents can enhance their cultural competence and self-confidence, preparing them to navigate a diverse global society while fostering an appreciation for cultural diversity.

H5: *Cultural Competence mediates the relationship between implementation of drama aesthetic education and cultural self-confidence.*

Ljunggren et al. (2021) found that drama aesthetic education plays a significant role in fostering cultural competence among adolescents. Through cross-cultural dialogue, collaborative storytelling, and role-playing, students gain insights into various cultures. By embracing diverse perspectives and examining cultural narratives and themes, students enhance their cultural sensitivity, critical thinking skills, and capacity to navigate complex intercultural situations. Furthermore, drama activities promote empathy and the ability to adopt multiple viewpoints, thereby encouraging respect for different cultures (Locher & Messerli, 2020). Studies indicate that cultural competence is linked to increased cultural awareness and student engagement within drama aesthetic education. Gjicali et al. (2020) demonstrated that adolescents participating in drama had higher levels of cultural knowledge and competence. Engaging in cross-cultural discussions and collaborations allows students to identify and challenge stereotypes, prejudices, and misconceptions related to cultural diversity. Through cultural exploration and exchange, adolescents not only appreciate the cultural identities of others but also become more aware of their own (Yüksel, 2020). However, various environmental factors complicate the relationship between cultural awareness and competence, as students' experiences and outcomes are influenced by curriculum design and teaching practices. To optimise drama activities, educators should create inclusive learning environments that respect and celebrate students' diverse cultural backgrounds. For drama events to be effective, they must provide genuine opportunities for cross-cultural engagement and access to relevant resources (Locher & Messerli, 2020). Educational institutions and communities need to invest in culturally significant curriculum materials, establish partnerships with local cultural organisations, and support extracurricular drama initiatives to ensure inclusivity for children from various socioeconomic and cultural backgrounds.

H6: Cultural Competence mediates the relationship between implementation of drama aesthetic education and cultural awareness.

Therefore, in light of the aforementioned literature, we have developed the following conceptual framework, as illustrated in Figure 1.

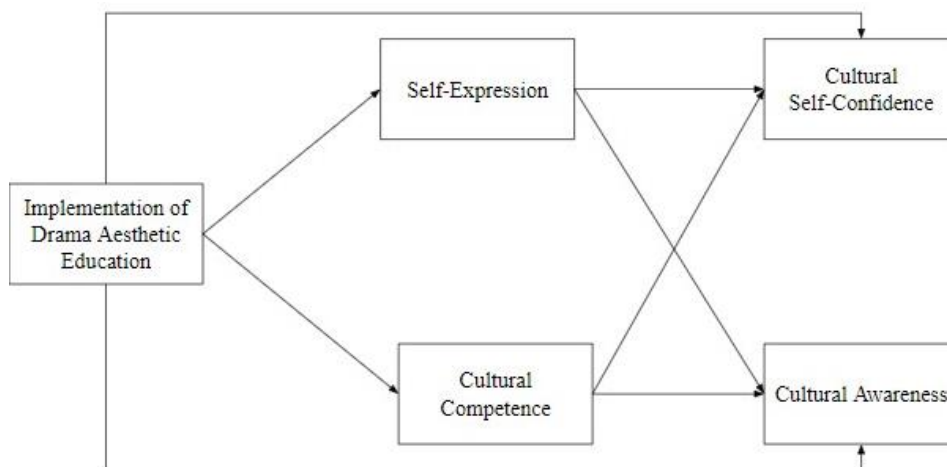


Figure 1: Conceptual Framework

Methodology

A longitudinal study was conducted to evaluate the impact of drama aesthetic education on cultural self-confidence among Chinese adolescents. The research focused on the development of cultural self-confidence over time, with assessments conducted prior to the initiation of drama aesthetic education. The interventions, comprising drama activities and lectures, were delivered as planned, and subsequent evaluations monitored changes in cultural self-confidence at regular intervals. This sequential approach enabled the identification of trends and patterns that elucidate the long-term effects of drama aesthetic education. Over the six-month period, increases in participants' cultural confidence were documented, enhancing the study's accuracy and reliability. The sample consisted of middle and high school students from urban, suburban, and rural areas of China, specifically targeting adolescents aged 12 to 18 who actively engaged in educational activities at the selected schools. To ensure the efficacy and novelty of the intervention, participants were required to have no prior experience with drama aesthetic education, and those with physical or psychological conditions that could hinder their participation were excluded. A diverse and representative sample was achieved by including participants from various socioeconomic backgrounds and ethnicities, aiming to encompass a wide range of perspectives and experiences, thereby enhancing the study's relevance.

The sample size was determined using a rule of thumb, considering the anticipated effect size, required confidence level, and acceptable margin of error. Based on previous studies concerning similar interventions and cultural self-confidence among adolescents, a moderate effect size was anticipated. Researchers aimed for a 95% confidence level in their estimates of population parameters, and the sample size was calculated to accommodate acceptable demographic variance. These considerations were integral in establishing a sample size sufficient to detect significant effects with adequate statistical power, minimising type I and type II errors. Ultimately, the study included 150 volunteers, balancing feasibility with statistical validity and resource constraints. To form this cohort, 400 questionnaires were distributed among Chinese middle and high school students, resulting in the completion of 275 questionnaires that were deemed suitable for the research. The study employed random sampling to provide all adolescents in selected middle and high schools across various regions of China with an equal opportunity to participate, thereby reducing selection bias and enhancing the applicability of the findings to the broader adolescent population. By selecting participants from diverse schools, the study aimed to capture the cultural, socioeconomic, and geographic diversity of Chinese adolescents. This approach created a balanced sample, thereby improving the study's validity and reliability. Data were collected in three waves over six months to assess the impact of drama aesthetic education on participants' cultural self-confidence, awareness, self-expression, and cultural competence. The initial wave gathered information on the intervention parameters, including the nature of theatrical activities and demographic data, while the second wave evaluated cultural self-confidence and awareness through standardized questionnaires. The final wave focused on self-expression and cultural competence, assessing participants' empathy and interactions with individuals from diverse backgrounds.

Quantitative data were analysed using SPSS, employing various statistical methods. Descriptive statistics summarised participant demographics and key features of self-expression, cultural competence, awareness, and cultural self-confidence, detailing variability and central tendencies through means, standard deviations, frequencies, and percentages. Inferential

statistical analysis examined relationships between outcome variables and the implementation of drama aesthetic education. Correlation analysis assessed the strengths and directions of these relationships, while regression analysis identified significant predictors of changes in cultural self-confidence, controlling for potential confounding variables. This comprehensive approach aimed to evaluate the influence of drama-based aesthetic education on participants' socioemotional development and cultural awareness over time.

Results

Descriptive statistics for aesthetic education, cultural self-confidence, cultural awareness, self-expression, and cultural competence are presented in Table 1 and Figure 2, based on data from 150 participants. The mean score for drama aesthetic education was 4.02, with a standard deviation of 0.881, indicating a high level of application among participants on a scale of 1 to 5. Cultural self-confidence exhibited a slightly higher mean of 4.03 and a standard deviation of 0.903, reflecting robust confidence in cultural identity and values. Cultural awareness, assessed on the same scale, had a mean score of 3.98 and a standard deviation of 0.762, demonstrating a strong awareness, albeit with notable variability among respondents. Self-expression achieved a high mean of 4.03 with a standard deviation of 0.871, suggesting significant comfort in expressing cultural identity. Lastly, cultural competence had a mean score of 3.90 and a standard deviation of 0.827, indicating a generally positive level of cultural competence, although slightly lower than the other measures.

Table 1

Mean, Standard Deviation of Variables

Variables	N	Mean	Std.	Mini	Maxi
Implementation of Drama Aesthetic Education	150	4.02	0.881	1	5
Cultural Self-Confidence	150	4.03	0.903	1	5
Cultural Awareness	150	3.98	0.762	1	5
Self-Expression	150	4.03	0.871	1	5
Cultural Competence	150	3.9	0.827	1	5

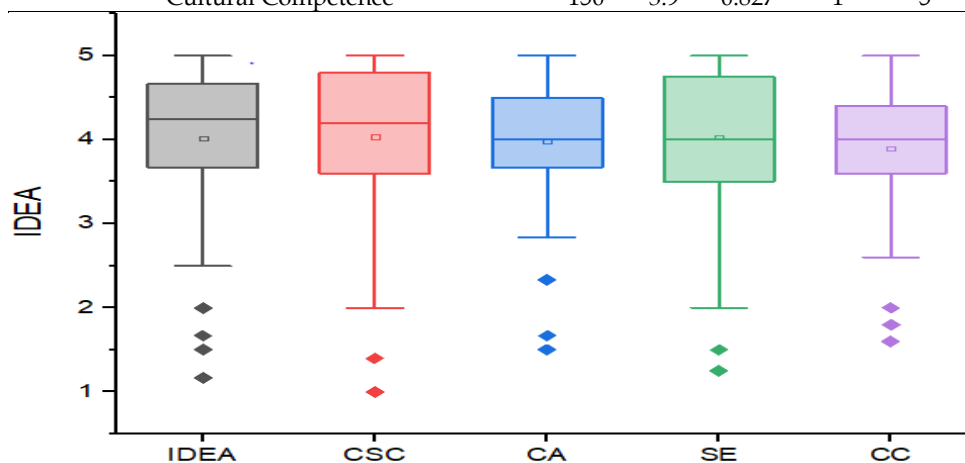


Figure 2: Descriptive Statistics

Table 2 presents the Cronbach's Alpha values for the implementation of drama aesthetic education, cultural self-confidence, cultural awareness, self-expression, and cultural competence, reflecting the internal consistency reliability of each variable's scales. The Cronbach's Alpha value for drama aesthetic education is 0.925, indicating a high level of reliability in measuring participants' engagement with aesthetic education through drama. Similarly, the cultural self-confidence scale demonstrates strong reliability, with a Cronbach's Alpha of 0.922, affirming its credibility in assessing cultural identity and beliefs.

The cultural awareness scale exhibits a Cronbach's Alpha of 0.844, suggesting robust internal consistency in evaluating participants' cultural awareness. Additionally, self-expression is measured effectively, as indicated by a Cronbach's Alpha of 0.867. Lastly, cultural competence shows a reliable assessment with a Cronbach's Alpha of 0.883. The high Cronbach's Alpha values across all variables in Table 2 underscore the robustness and reliability of the assessment scales in evaluating cultural education and identity.

Table 2

Cronbach's Alpha

Variables	Cronbach's Alpha
Implementation of Drama Aesthetic Education	0.925
Cultural Self-Confidence	0.922
Cultural Awareness	0.844
Self-Expression	0.867
Cultural Competence	0.883

Table 3 presents the outer loadings for drama aesthetic education, cultural self-confidence, cultural awareness, self-expression, and cultural competence. Outer loadings indicate the strength of the relationship between each item and its corresponding variable within a factor analysis framework. The six items related to theatre aesthetic education (IDAE1-IDAE6) exhibit outer loadings ranging from 0.667 to 0.747, indicating a moderate to strong correlation with the overall variable. This suggests that each item effectively measures participants' engagement with drama-based aesthetic education.

Cultural self-confidence is assessed through five items (CSC1-CSC5) with outer loadings between 0.697 and 0.785, reflecting a robust association that indicates their effectiveness in capturing participants' cultural identity and beliefs. For cultural awareness, six items (CA1 to CA6) yield outer loadings from 0.546 to 0.778, with variability in the strength of relationships among the items. Self-expression is measured by four items (SE1 to SE4) with outer loadings ranging from 0.661 to 0.782, indicating a moderate to strong connection between the items and the variable, thereby demonstrating their efficacy in evaluating cultural expression.

Finally, the five items assessing cultural competence (CC1 to CC5) show outer loadings from 0.637 to 0.713, indicating a moderate to strong relationship and affirming their reliability in measuring participants' cultural competence.

Table 3

Outer Loading

Variables	Items	Outer Loading
Implementation of Drama Aesthetic Education	IDAE1	0.667
	IDAE2	0.697
	IDAE3	0.747
	IDAE4	0.680
	IDAE5	0.747
	IDAE6	0.669
Cultural Self-Confidence	CSC1	0.750
	CSC2	0.697
	CSC3	0.784
	CSC4	0.710
	CSC5	0.785
Cultural Awareness	CA1	0.546
	CA2	0.778
	CA3	0.628
	CA4	0.561
	CA5	0.696
	CA6	0.617
Self-Expression	SE1	0.782
	SE2	0.682
	SE3	0.715
	SE4	0.661
Cultural Competence	CC1	0.699
	CC2	0.713
	CC3	0.637
	CC4	0.694
	CC5	0.647

Table 4 and Figure 3 illustrate the correlations between the implementation of drama aesthetic education, cultural self-confidence, cultural awareness, self-expression, and cultural competency. Correlation values approaching 1 indicate a strong positive relationship, while values nearing -1 suggest a strong negative correlation, and those close to 0 signify weak or negligible associations. The correlation matrix reveals several significant positive correlations at the 0.01 level (1-tailed). Notably, cultural self-confidence exhibits a strong positive correlation with the implementation of drama aesthetic education ($r = 0.822, p < 0.01$), indicating that individuals with higher levels of self-confidence are more actively engaged in theatre-based aesthetic education activities. This suggests a potential link between self-confidence and participation in cultural learning. Additionally, cultural awareness shows a positive correlation with both the implementation of drama aesthetic education ($r = 0.785, p < 0.01$) and cultural self-confidence ($r = 0.734, p < 0.01$).

These findings indicate that individuals with a heightened cultural consciousness are more likely to engage in drama aesthetics and exhibit greater cultural self-confidence. Enhanced cultural awareness appears to facilitate more profound cultural learning and foster stronger cultural identification and confidence. Furthermore, self-expression is positively correlated with the

implementation of drama aesthetic education ($r = 0.717, p < 0.01$), cultural self-confidence ($r = 0.666, p < 0.01$), and cultural awareness ($r = 0.834, p < 0.01$). These results suggest that individuals who are more expressive are more actively involved in drama-based aesthetic education, demonstrate higher cultural self-confidence, and possess greater cultural awareness. It is plausible that self-expression serves to enhance cultural learning, as well as confidence and awareness. Lastly, cultural competence is positively correlated with drama aesthetic education ($r = 0.635, p < 0.01$), cultural self-confidence ($r = 0.604, p < 0.01$), cultural awareness ($r = 0.735, p < 0.01$), and self-expression ($r = 0.865, p < 0.01$). These associations indicate that individuals with higher cultural competence are more likely to engage in drama-based aesthetic education, possess greater cultural self-confidence and awareness, and express themselves more effectively in cultural contexts. The correlation matrix underscores the interconnectedness of the dimensions of cultural education and identity, suggesting that they may synergistically enhance one another.

Table 4

Correlation Testing in Variables

	IDEA	CSC	CA	SE	CC
Implementation of Drama Aesthetic Education	1				
Cultural Self-Confidence	.822**	1			
Cultural Awareness	.785**	.734**	1		
Self-Expression	.717**	.666**	.834**	1	
Cultural Competence	.635**	.604**	.735**	.865**	1

** Correlation is Significant at the 0.01 Level (1-Tailed).

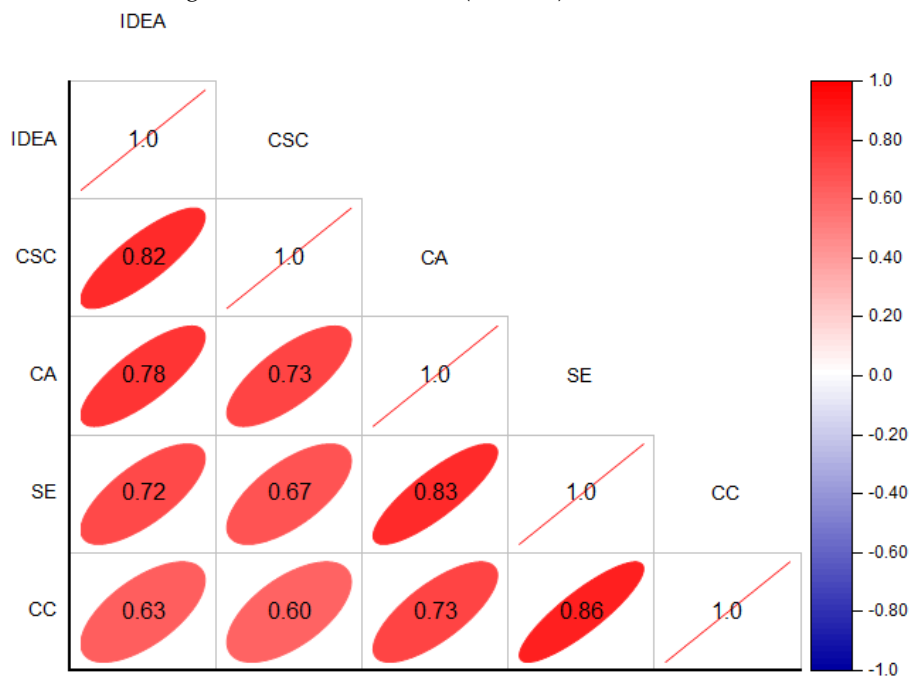


Figure 3: Correlation Matrix

A regression analysis delineating the relationships between drama aesthetic education and cultural self-confidence and awareness is presented in Table 5, along with Figures 4 and 5, which include beta coefficients, T values, P values, and decisions regarding the hypotheses. The analysis reveals a significant positive beta coefficient of 0.483 ($p < 0.001$) for Hypothesis H1, indicating a connection between drama aesthetic education and cultural self-confidence, with a corresponding T value of 3.283 that substantiates the finding's statistical significance. Consequently, this hypothesis is accepted, suggesting that engagement in drama-based aesthetic education enhances cultural self-confidence, aligning with prior studies that demonstrate how active participation in cultural learning activities fosters an increase in cultural identity and confidence in one's beliefs. Similarly, the second hypothesis, H2, examines the relationship between drama aesthetic education and cultural awareness, revealing a significant association with a positive beta coefficient of 0.679 ($p < 0.001$) and a T value of 5.598. This hypothesis is also accepted, demonstrating that drama-based aesthetic education contributes to increased cultural awareness, thereby underscoring the efficacy of experiential learning methodologies, such as drama, in promoting cultural knowledge and understanding.

Table 5

Regression Analysis

Hypothesis	Relation	Beta	T Value	P Value	Decision
H1	IDAE -> CSC	0.483	3.283	0.000	Accepted
H2	IDAE -> CA	0.679	5.598	0.000	Accepted

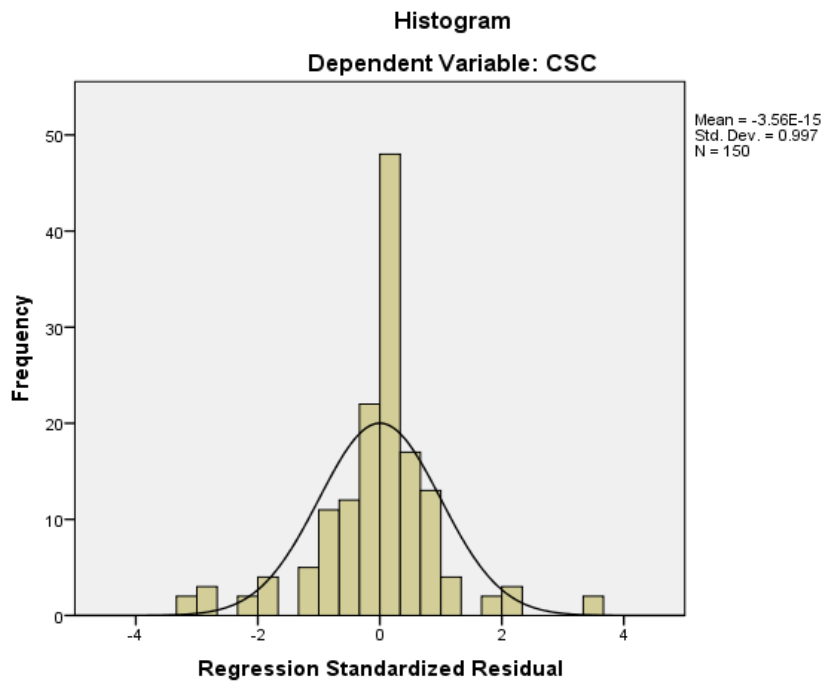


Figure 4: Regression Analysis between IDAE and CSC

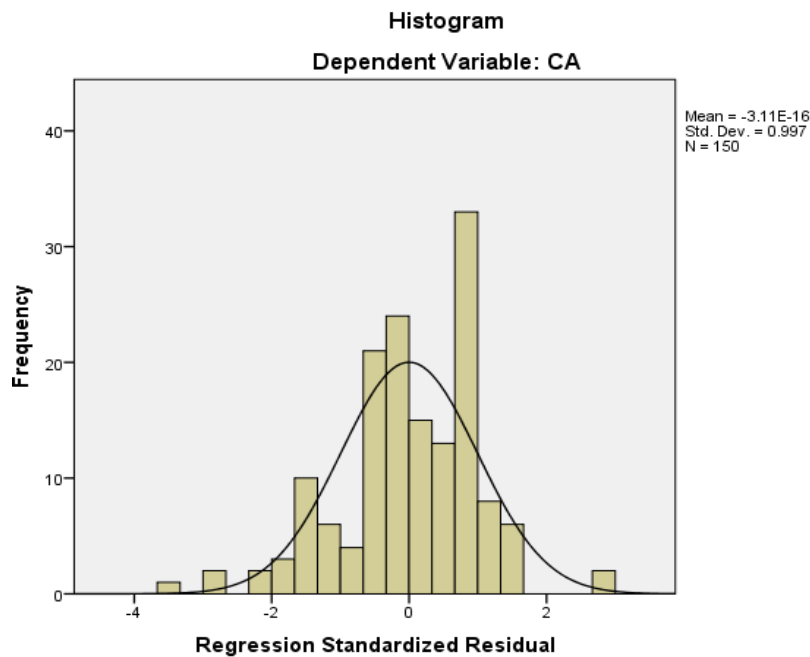


Figure 5: Regression Analysis between IDAE and CA

Table 6 presents a mediation analysis of the indirect effects of drama aesthetic education on cultural self-confidence and awareness through self-expression and cultural competence. This table details the beta coefficients, T values, P values, and decisions regarding the hypotheses. According to Hypothesis H3, self-expression serves as a mediator in the relationship between drama aesthetic education and cultural self-confidence, evidenced by a significant positive beta coefficient of 0.172 ($p < 0.001$) and a high T value of 10.667. Consequently, this hypothesis is accepted, indicating that self-expression partially mediates the association between drama-based aesthetic education and cultural self-confidence. This finding suggests that the influence of theatrical education on cultural self-confidence is mediated by the level of cultural expression. In relation to Hypothesis H4, self-expression also mediates the relationship between theatre aesthetic education and cultural awareness, with a significant positive beta coefficient of 0.331 ($p < 0.001$) and a T value of 4.187.

The hypothesis is accepted, indicating that self-expression partially mediates the relationship between drama-based aesthetic education and cultural awareness. This suggests that drama education influences cultural understanding through individuals' expressions of culture. Hypothesis H5 subsequently investigates the mediating role of cultural competence in the association between drama aesthetic education and cultural self-confidence. The analysis reveals a marginally significant mediation effect, with a positive beta coefficient of 0.146 ($p = 0.043$) and a T value of 1.886. Despite its modest significance, the hypothesis is accepted, confirming that cultural competence partially mediates the relationship between drama-based aesthetic education and cultural self-confidence. Thus, cultural competence has a moderating effect on the influence of drama education on cultural self-confidence, albeit to a limited extent. Lastly, Hypothesis H6

explores the mediation of cultural competence in the relationship between drama aesthetic education and cultural awareness. The findings indicate a significant positive beta coefficient of 0.164 ($p < 0.001$) and a T value of 6.692, supporting the notion that cultural competence significantly mediates the effect of drama education on cultural awareness.

Table 6

Mediation Analysis

Hypothesis	Relation	Beta	T value	P value	Decision
H3	IDAE -> SE -> CSC	0.172	10.667	0.000	Accepted
H4	IDAE -> SE -> CA	0.331	4.187	0.000	Accepted
H5	IDAE -> CC -> CSC	0.146	1.886	0.043	Accepted
H6	IDAE -> CC -> CA	0.164	6.692	0.000	Accepted

Discussion

This study provides a comprehensive analysis of its implications and conclusions, focusing on the relationships outlined in the hypotheses and their effects on adolescent education and culture. Specifically, it examines how drama aesthetic education influences cultural self-confidence, awareness, and other related attributes among young people through a detailed analysis of empirical data, theoretical frameworks, and previous research. The study explores the impact of drama aesthetic education on youths' self-image and cultural identity while investigating educational policies and practices that foster adolescent development and cultural diversity through arts-centred interventions. Numerous theories and studies underpin the assertion that drama aesthetic education enhances cultural self-confidence among adolescents (H1). By facilitating creative and participatory activities, drama aesthetic education enables youths to express, affirm, and explore their cultural identities in a safe environment. These activities are grounded in sociocultural theory (Olaussen, 2022), which illustrates how social groups influence self-perception. According to Wales (2012), drama empowers adolescents by granting them agency and enabling them to assertively express their cultural identities. Interaction with diverse narratives, characters, and cultural contexts enhances adolescents' understanding of their own culture while fostering appreciation for human diversity (Papp et al., 2023). Through self-expression and cultural exploration, adolescents can cultivate cultural confidence, as performance aesthetics education promotes social engagement and collaborative learning, allowing students to share their cultural perspectives, traditions, and narratives (Dalman & Plonsky, 2022). Drama also fosters the development of social bonds and a sense of belonging within cultural communities (Liu, 2020). When adolescents' cultural contributions are consistently acknowledged, they experience increased confidence in expressing and affirming their identities. Furthermore, drama aesthetic education encourages critical thinking and discussions surrounding social justice and cultural inclusivity, leading to enhanced self-awareness and resilience among adolescents (Christodoulakis et al., 2021). By actively engaging with challenging and thought-provoking themes, adolescents learn to navigate complex cultural environments and promote social change. This approach to critical consciousness empowers them to challenge social injustices, ultimately bolstering their cultural confidence.

According to Hypothesis H2, drama aesthetic education significantly enhances adolescent cultural consciousness, supported by extensive evidence and theoretical frameworks. Its diversity in narratives, perspectives, and cultural contexts makes drama a potent tool for fostering cultural

awareness. [Fatmawaty and Suhardi \(2018\)](#) emphasize the role of observational learning in shaping attitudes and behaviours; when adolescents attend plays, they engage with characters from various ethnicities, fostering empathy and cultural appreciation. Research increasingly indicates that drama aesthetic education improves cultural sensitivity among adolescents, with [Christodoulakis et al. \(2021\)](#) noting enhanced cultural awareness through participation in drama productions. By utilizing cultural resources and collaborating with peers from diverse backgrounds, adolescents develop cultural awareness and sensitivity. Moreover, drama education promotes experiential learning and critical reflection, enabling young people to examine their biases ([Ahmad, 2023](#)). Through collaborative storytelling, role-playing, and improvisation, adolescents are encouraged to explore new perspectives, challenging preconceived notions and enhancing cultural understanding. This cognitive dissonance fosters greater awareness of cultural diversity. Drama activities also facilitate intercultural interaction and dialogue in a supportive environment ([Bovt, 2018](#)), promoting cross-cultural communication ([Perkins et al., 2022](#)). Ultimately, creative expression and problem-solving within drama enable adolescents to understand and engage with diverse cultures.

Hypothesis H3 posits that self-expression serves as a link between drama aesthetic education and cultural confidence in adolescents. Theories of socioemotional development and artistic expression suggest that drama facilitates self-expression and enhances confidence ([Fisk, 2023](#)). Drama aesthetic education enables young individuals to articulate and explore their cultural identities while simultaneously fostering self-esteem. Empirical evidence indicates that self-expression significantly enhances cultural confidence, with studies demonstrating that engagement in drama activities increases adolescents' self-esteem and self-efficacy, allowing them to express their cultural identities with greater assurance ([Karaolis, 2020](#)). Within the context of drama, adolescents can investigate their identities, assume cultural roles, and share their perspectives and experiences. The integration of drama aesthetic education into the curriculum bolsters adolescents' resilience and empowerment, encouraging them to embrace new challenges ([Briones et al., 2022](#)). Activities such as improvisation, role-playing, and collaborative storytelling further contribute to the development of cultural confidence ([Hébert et al., 2022](#)). Drama provides a safe and comprehensive avenue for self-expression, enabling adolescents to confront cultural stereotypes and articulate their cultural narratives ([Türkel & Öz, 2020](#)). By sharing their personal stories, experiences, and viewpoints, adolescents contribute to the creation of a more inclusive and equitable society, thereby enhancing their cultural confidence ([Guerrero, 2020](#)). Through drama-based aesthetic education, adolescents acquire the knowledge, skills, and self-assurance necessary to critically examine and address cultural inequalities, ultimately fostering their cultural self-esteem and sense of belonging.

Hypothesis H4 posits that self-expression connects teenage cultural awareness with drama aesthetic education. Theoretical frameworks suggest that artistic expression fosters empathy, tolerance, and appreciation for cultural diversity ([Van de Water, 2021](#)). Drama aesthetic education enables youth to explore and represent diverse cultures through improvisation, collaborative storytelling, and role-playing. Research indicates that self-expression enhances cultural understanding among adolescents, with findings demonstrating that drama activities improve cultural sensitivity and empathy ([Goslin-Jones, 2020](#)). By presenting varied characters and narratives, drama cultivates adolescents' appreciation and tolerance for cultural differences. Additionally, engagement in drama aesthetics encourages young individuals to critically evaluate their cultural biases, thereby increasing their awareness of cultural diversity ([Fernandes et al.,](#)

2022). Through artistic expression, adolescents can challenge stereotypes associated with ethnic groups while developing empathy and cultural understanding. Drama provides a platform for adolescents to articulate their perspectives and learn about the cultures of their peers (Chae et al., 2020). Consequently, self-expression empowers youth to actively promote cultural diversity and social change within their communities (Yüksel, 2020). By sharing their narratives, adolescents contribute to the formation of a just and inclusive society (Hébert et al., 2022). Participation in drama-based aesthetic education equips adolescents with the skills, confidence, and knowledge necessary to bridge cultural divides and advocate for social justice.

Hypothesis 5 posits that cultural competence mediates the relationship between cultural self-confidence and drama aesthetic education. Theoretical frameworks underscore the significance of cultural competence in fostering effective intercultural communication and identity (Frydman et al., 2022). Drama aesthetic education exposes adolescents to diverse cultural narratives, enhancing their cultural competence and, consequently, their self-confidence (Jang et al., 2023). According to Hébert et al. (2022), drama facilitates understanding and appreciation of various cultures, enabling youth to navigate intercultural interactions. Through discussions on social fairness and inclusivity, adolescents develop analytical reasoning and resilience (Bernstein et al., 2024). Engaging in role-playing and collaborative storytelling fosters cultural awareness and challenges ethnic biases while providing a safe space for self-expression (Espelage et al., 2022). Ultimately, cultural competence empowers adolescents to advocate for community change and diversity, equipping them with the confidence to confront social injustices and inequalities.

According to Hypothesis 6, cultural competence moderates the relationship between drama aesthetic education and cultural awareness. Chen and Barcus (2024) assert that cultural competence enhances intercultural awareness and fosters meaningful connections with diverse cultures. Drama aesthetic education facilitates this development by challenging biases and introducing students to cultural diversity. Research by Li et al. (2023) demonstrates a correlation between participation in theatrical productions and enhanced cultural awareness, empathy, and sensitivity toward individuals from varied cultural backgrounds. Through active engagement with cultural narratives, adolescents cultivate their cultural awareness. Furthermore, drama aesthetic education promotes critical thinking and discussions surrounding social justice and cultural diversity, leading to increased self-awareness and empathy in young people (Richardson et al., 2024). Through techniques such as role-playing, improvisation, and collaborative storytelling, adolescents can safely explore their cultural identities and interact with others, thereby enhancing their cultural competence (O'Rourke et al., 2021). Overall, drama-based aesthetic education plays a crucial role in fostering cross-cultural empathy among youth.

Conclusion

This study demonstrates that drama aesthetic education significantly enhances adolescents' cultural self-confidence, awareness, and competence. Our long-term research explores the intricate relationships between drama education and cultural development, revealing that participation in drama allows youths to express their cultural identities more freely and assertively. In a supportive environment, drama activities foster artistic self-expression and cultural inquiry, encouraging adolescents to reflect their heritage confidently. Additionally, our findings indicate that drama promotes empathy and appreciation for cultural diversity through immersive experiences and discussions. Self-expression and cultural competence emerge as vital mechanisms through which

drama aesthetic education facilitates cultural growth. Specifically, self-expression connects drama to cultural self-confidence and awareness, highlighting how artistic expression shapes cultural identities and perceptions. Cultural competence further serves as a link between drama education and the development of cultural self-confidence and awareness, underscoring the importance of intercultural communication and sensitivity.

Implications

Practical Implications

The study's findings have significant implications for policymakers, educators, and practitioners in adolescent development. Integrating drama aesthetic education into academic curricula can promote cultural integration and diversity. Such activities foster intercultural dialogue, critical thinking, and creative expression, creating inclusive environments that celebrate cultural diversity and empower teens to embrace their identities. Drama enhances adolescents' communication, self-expression, and empathy—skills essential for building relationships, resolving conflicts, and navigating diverse workplaces. Additionally, it addresses complex social issues and promotes equity. Educators can stimulate critical discussions on diversity and social change through drama, helping students recognize and confront social inequalities. The research also emphasizes the need for professional development programs to enhance educators' skills in delivering drama aesthetic education. Training programs focused on organizing and performing plays can equip teachers to foster positive adolescent development and inclusivity. By providing educators with the necessary tools, schools can effectively integrate drama into the curriculum, enhancing holistic development in adolescents.

Theoretical Implications

The study enhances our understanding of how drama aesthetic education impacts adolescents' cultural development through socioemotional and sociocultural lenses. It suggests that engaging in drama allows students to explore and express their cultural identities, fostering pride and belonging while improving self-confidence and socioemotional well-being. Additionally, drama aesthetic education promotes awareness of cultural diversity through collaborative learning experiences, enabling adolescents to appreciate different narratives and deepen their understanding of their identities. This approach equips them with the skills for effective cross-cultural interactions and social justice advocacy. Overall, the findings highlight the importance of cultural competence and self-expression in drama education, informing practices that support positive adolescent growth, cultural diversity, and inclusivity.

Limitations and Future Directions

Limitations

This study highlights the impact of drama aesthetic education on adolescent cultural development but has several limitations. Self-report measures may have introduced response bias, as participants could have provided socially desirable answers, potentially skewing the data. The small sample size, drawn from specific Chinese universities, limits generalizability to broader populations and may reduce analytical power, increasing the risk of Type II errors. Attrition bias

could also affect results due to participants dropping out during the longitudinal study. The short duration of the study may not adequately capture the long-term effects of drama education. Furthermore, while some demographics and drama experience were controlled, unmeasured variables such as personality traits, cultural exposure, and socioeconomic background might have influenced the outcomes. Relying solely on self-reported questionnaires restricts the study's scope; integrating focus groups and interviews could provide deeper insights. Additionally, the focus on specific aspects of cultural development, like self-confidence and awareness, may overlook other important dimensions of cultural identification and assimilation. Further research is needed to explore cultural competence, diversity, and intercultural communication in relation to drama aesthetic education's effects on adolescent cultural development.

Future Directions

The findings of this study provide a foundation for future research into drama aesthetic education and its influence on adolescent cultural development. Subsequent investigations could focus on the long-term effects of drama aesthetic education on cultural development among teenagers. An extended longitudinal study with prolonged follow-up periods may uncover trajectories of cultural evolution and the sustainability of the observed impacts. Researchers could also explore how drama aesthetic education specifically influences adolescents' cultural self-confidence, awareness, and competence through activities such as role-playing, improvisation, and storytelling. Comparative studies might investigate the effectiveness of various instructional methods or curricular interventions in promoting cultural diversity and inclusion. Additionally, future research should consider the influence of school culture, community resources, and family engagement on the outcomes of drama aesthetic education programs. Qualitative studies involving teachers, students, and parents could provide insights into contextual factors that affect project implementation and efficacy. Understanding the complexities of context can inform the development of culturally responsive and relevant interventions. Moreover, researchers could investigate how technology-enhanced theatrical education initiatives contribute to cultural advancement among adolescents. The increasing use of virtual reality simulations, online role-playing games, and digital storytelling platforms in education offers opportunities to engage youth in culturally diverse and immersive learning experiences. Future studies should assess the feasibility, acceptance, and effectiveness of these technology-enhanced drama interventions across different cultural contexts. Finally, it would be beneficial to examine the role of peer interactions and social networks in shaping the effects of drama aesthetic education on adolescents' cultural development, as employing social network analysis can provide insights into peer dynamics within drama groups and their influence on cultural identification, social integration, and the development of cultural competence.

References

- Ahmad, F. (2023). How do Pakistani drama serials discursively represent domestic violence? *Qualitative research journal*, 23(2), 145-163. <https://doi.org/10.1108/QRJ-11-2021-0119>
- Bernstein, K. A., van Huisstede, L., Marley, S. C., Gao, Y. B., Pierce-Rivera, M., Ippolito, E., Restrepo, M. A., Millinger, J., Brantley, K., & Gantwerker, J. (2024). Gesture like a kitten and you won't forget your tale: Drama-based, embodied story time supports preschoolers' narrative skills. *Early Childhood Research Quarterly*, 66, 178-

190. <https://doi.org/10.1016/j.ecresq.2023.10.004>
- Bovt, A. (2018). The Influence Of Artistic And Aesthetic Education Of Schoolchildren On Development Of Multiple Intelligences. *The Pedagogical Process: Theory and Practice*. <https://doi.org/10.28925/2078-1687.2018.1-2.8287>
- Briones, E., Gallego, T., & Palomera, R. (2022). Creative Drama and Forum Theatre in initial teacher education: Fostering students' empathy and awareness of professional conflicts. *Teaching and teacher education*, 117, 103809. <https://doi.org/10.1016/j.tate.2022.103809>
- Chae, H., Park, J. H., & Ko, E. (2020). The effect of attributes of Korean trendy drama on consumer attitude, national image, and consumer acceptance intention for sustainable Hallyu culture. *Journal of Global Fashion Marketing*, 11(1), 18-36. <https://doi.org/10.1080/20932685.2019.1680305>
- Chen, Z., & Barcus, H. R. (2024). The rise of home-returning women's entrepreneurship in China's rural development: Producing the enterprising self through empowerment, cooperation, and networking. *Journal of Rural Studies*, 105, 103156. <https://doi.org/10.1016/j.jrurstud.2023.103156>
- Chen, Z., & Liu, E. (2024). Chinese Mainland Research on the New Century Historical Figures Documentary and Cultural Narrative. *Herança*, 7(2), 1-13. <https://doi.org/10.52152/heranca.v7i2.872>
- Christodoulakis, N., Vidal Carulla, C., & Adbo, K. (2021). Perezhivanie and its application within Early Childhood Science Education research. *Education Sciences*, 11(12), 813. <https://doi.org/10.3390/educsci11120813>
- Dalman, M., & Plonsky, L. (2022). The effectiveness of second-language listening strategy instruction: A meta-analysis. *Language Teaching Research*, 13621688211072981. <https://doi.org/10.1177/13621688211072981>
- Du, R. (2024). The cultural heritage of secular music and dance in the Mogao Caves of Dunhuang: An Arts Education Perspective. *Arts Educa*, 38. <https://doi.org/10.58262/ArtsEduca.3821>
- Espelage, D. L., Liu, G. S., Valido, A., Kuehl, T., Basile, K. C., & Nickodem, K. K. (2022). Violence perpetration prevalence among Colorado (United States) high school students across gender, racial/ethnic, and sexual identities. *Preventive medicine*, 161, 107146. <https://doi.org/10.1016/j.ypmed.2022.107146>
- Fatmawaty, L. S. W. A., & Suhardi, I. (2018). Raising Students' Cultural Awareness through Ethnopedagogy Model in Teaching Drama. *Faculty of Letters Universitas Muhammadiyah Purwokerto*, 128. <https://repository.umy.ac.id/bitstream/handle/123456789/25916/Prosiding%20Cotefl%20reserved.pdf>
- Fernandes, R., Sylla, C., Martins, N., & Gil, M. (2022). How design and technology can contribute to learning: The Mobeybou in Brazil educational game case study. In *Perspectives on Design and Digital Communication III: Research, Innovations and Best Practices* (pp. 195-210). Springer. https://doi.org/10.1007/978-3-031-06809-6_13
- Fisk, H. (2023). A springboard for self-expression. *Drama & Theatre*, 2022/23(108), 14-15. <https://doi.org/10.12968/dt.2023.108.14>
- Frydman, J. S., Cook, A., Armstrong, C. R., Rowe, C., & Kern, C. (2022). The drama therapy core processes: A Delphi study establishing a North American perspective. *The Arts in Psychotherapy*, 80, 101939. <https://doi.org/10.1016/j.aip.2022.101939>

- Gjicali, K., Finn, B. M., & Hebert, D. (2020). Effects of belief generation on social exploration, culturally-appropriate actions, and cross-cultural concept learning in a game-based social simulation. *Computers & Education*, 156, 103959. <https://doi.org/10.1016/j.compedu.2020.103959>
- Goslin-Jones, T. (2020). Expressive Arts. In S. Pritzker & M. Runco (Eds.), *Encyclopedia of Creativity (Third Edition)* (pp. 478-484). Academic Press. <https://doi.org/https://doi.org/10.1016/B978-0-12-809324-5.23528-1>
- Guerrero, A. (2020). *The Power of Drag: Performance, Activism, and Self-Expression*. Northeastern Illinois University. <https://www.proquest.com/openview/d5433d3ea641047d0ec78baa2468632f/1>
- Harel, D. (2024). Therapeutic puppetry as a drama-therapy intervention for people living with dementia: A case study. *GeroPsych: The Journal of Gerontopsychology and Geriatric Psychiatry*. <https://doi.org/10.1024/1662-9647/a000333>
- Hébert, C., Thumlert, K., & Jenson, J. (2022). # Digital parents: Intergenerational learning through a digital literacy workshop. *Journal of Research on Technology in Education*, 54(1), 34-91. <https://doi.org/10.1080/15391523.2020.1809034>
- Hidayat, A., Halim, P., Anggoro, W. T., & Junaidi, A. (2022). The Effect of Competence, Motivation, and Discipline on Performance of Employees: the Case of the General Bureau of the Agency of the Assessment and Application of Technology, Jakarta. *International Journal of Operations and Quantitative Management*, 28(2), 645-659. <https://doi.org/10.46970/2022.28.2.14>
- Jacobs, R. (2020). Stories told and performed: a methodology for researching drama assessment in schools. *Qualitative research journal*, 20(1), 19-33. <https://doi.org/10.1108/QRJ-04-2019-0037>
- Jang, G., Schwarzenthal, M., & Juang, L. P. (2023). Adolescents' global competence: A latent profile analysis and exploration of student-, parent-, and school-related predictors of profile membership. *International Journal of Intercultural Relations*, 92, 101729. <https://doi.org/10.1016/j.ijintrel.2022.10.005>
- Karaolis, O. (2020). Puppet pandemonium: Puppet play as a tool for self-expression. *Our Changing World* 2020, 41. https://dramaaustralia.org.au/wp-content/uploads/ADEM_No16_2020-1.pdf#page=41
- Li, A., Minshew, L. M., Williams, C., White, C., Fassett, K. T., & McLaughlin, J. E. (2023). Investigating preceptor experiences with cultural intelligence in pharmacy education. *Research in Social and Administrative Pharmacy*, 19(4), 622-627. <https://doi.org/10.1016/j.sapharm.2023.01.003>
- Liu, C. (2020). Practical Situation and Application Suggestions of Orff Music Education in Enlightenment Music Education in China. 2020 5th International Conference on Modern Management and Education Technology (MMET 2020), <https://doi.org/10.2991/assehr.k.201023.017>
- Ljunggren, C., Carlson, E., & Isma, G. E. (2021). Drama with a focus on professional communication—A phenomenographic study. *Nurse Education in Practice*, 52, 103022. <https://doi.org/10.1016/j.nepr.2021.103022>
- Locher, M. A. (2020). Moments of relational work in English fan translations of Korean TV drama. *Journal of Pragmatics*, 170, 139-155. <https://doi.org/10.1016/j.pragma.2020.08.002>

- Locher, M. A., & Messerli, T. C. (2020). Translating the other: Communal TV watching of Korean TV drama. *Journal of Pragmatics*, 170, 20-36. <https://doi.org/10.1016/j.pragma.2020.07.002>
- Loi, N. V., & Thanh, D. T. K. (2022). Engaging EFL Learners in Reading: A Text-Driven Approach to Improve Reading Performance. *Tesl-Ej*, 26(2), n2. <https://doi.org/10.55593/ej.26102a5>
- Luo, C. (2024). An Exploration of the Impact of Fitness Apps on Individual Exercise Behaviour. *Revista de Psicología del Deporte (Journal of Sport Psychology)*, 33(1), 385-393. <https://mail.rpd-online.com/index.php/rpd/article/view/1586>
- Mariño, R. L., & Montalvo, F. T. (2024). Bibliometric Study and Network Mapping of Teacher Technostress Between 1992-2022. *Comunicar: Revista Científica de Comunicación y Educación*(78), 1-15. <https://doi.org/10.58262/V32I78.1>
- Molu, B., & Baş, M. T. (2024). The impact of implementing the creative drama technique on creative thinking and empathy levels of nursing students in pediatric nursing course. *Teaching and Learning in Nursing*, 19(2), e455-e461. <https://doi.org/10.1016/j.teln.2024.01.013>
- Nieto-Ferrando, J., Gómez-Morales, B., & Castro-Mariño, D. (2023). Audiovisual Fiction, Tourism, and Audience Studies: A Literature Review. *Review of Communication Research*, 11, 88-126. <https://doi.org/10.5680/RCR.V11.4>
- O'Rourke, J., Main, S., Gray, C., & Lovering, C. (2021). Observations of children with disability during arts-based multisensory story and rhyme activities: Is it all just chimes and perfumes? *Australasian Journal of Special and Inclusive Education*, 45(2), 237-251. <https://doi.org/10.1017/jsi.2021.8>
- Olaussen, I. O. (2022). A playful orchestration in narrative expressions by toddlers – a contribution to the understanding of early literacy as event. *Early Years*, 42(2), 137-150. <https://doi.org/10.1080/09575146.2019.1600138>
- Papp, Z. K., Somogyi, B., Wilson, C., & Török, S. (2023). Acquiring life skills at therapeutic recreational based camp among Hungarian youth. *Children and Youth Services Review*, 150, 106999. <https://doi.org/10.1016/j.childyouth.2023.106999>
- Perkins, R., Kaye, S., Zammit, B., Mason-Bertrand, A., Spiro, N., & Williamon, A. (2022). How arts engagement supported social connectedness during the first year of the COVID-19 pandemic in the United Kingdom: findings from the HEartS Survey. *Public Health*, 207, 1-6. <https://doi.org/10.1016/j.puhe.2022.03.002>
- Prado, M. P. (2023). Housewifization: Gender inequalities and the rise of contemporary domestic space. *Rita Revista Indexada de Textos Academicos*(20), 20-41. [https://doi.org/10.24192/2386-7027\(2023\)\(v20\)\(01\)](https://doi.org/10.24192/2386-7027(2023)(v20)(01))
- Richardson, S., Mermikides, A., Firth, T., & Donetto, S. (2024). An overview of an education innovation embedding drama-based workshops into undergraduate adult nursing to embody “care”. *Teaching and Learning in Nursing*. <https://doi.org/10.1016/j.teln.2024.02.011>
- Türkel, A., & Öz, K. (2020). The effect of creative drama on some variables related with speaking. *International Online Journal of Primary Education*, 9(1), 45-62. <https://dergipark.org.tr/en/download/article-file/2405828>
- Uzun, L. N., & Cerit, B. (2024). Effect of postmortem care education using a creative drama method on nursing students' knowledge, skills, and satisfaction: A randomized controlled trial. *Nurse Education Today*, 133, 106066.

- <https://doi.org/10.1016/j.nedt.2023.106066>
- Van de Water, M. (2021). Drama in education: why drama is necessary. SHS Web of Conferences, <https://doi.org/10.1051/shsconf/20219802009>
- Wales, P. (2012). Between a Rock and a Hard Place: Navigating Conflicting Ideologies in an Out-of-School Digital Storytelling Workshop in Search of Compromised Creativity. In *Creative Engagements With Children Inside and Outside School Contexts* (pp. 97-106). Brill. https://doi.org/10.1163/9781848881075_012
- Wijaya, B. S. (2024). The Language of Brand Relationships: Symbolic, Social, and Political Dimensions. *Review of Communication Research*, 12, 18-32. <https://doi.org/10.52152/RCR.V12.2>
- Yue, Z., Wang, H., & Singhal, A. (2019). Using television drama as entertainment-education to tackle domestic violence in China. *Journal of Development Communication*, 30(1). <http://hdl.handle.net/11250/2638905>
- Yüksel, M. Y. (2020). Training program for gaining cultural elements with drama and art activities: My culture, my identity. *Marmara Üniversitesi Atatürk Eğitim Fakültesi Eğitim Bilimleri Dergisi*, 52(52), 505-528. <https://doi.org/10.15285/maruaeabd.619600>
- Zhao, X., Elahi, E., Wang, F., Xing, H., & Khalid, Z. (2024). Sustainable tourism development for traditional Chinese drama's intangible cultural heritage. *Heliyon*, 10(3). <https://doi.org/10.1016/j.heliyon.2024.e25483>