

Discussion on Innovative Strategies of Drama Education Models in Colleges and Universities in the Era of Smart Media

Bo Tan

Jilin Animation Institute, Changchun 130000, Jilin, China

**Author to whom correspondence should be addressed.*

Copyright: © 2025 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract

Against the backdrop of the intelligent media era, the rise of artificial intelligence and virtual reality technologies is reshaping the boundaries of dramatic art, compelling systematic changes in drama education in colleges and universities. This article focuses on the innovative strategies of educational models and conducts in-depth discussions from four dimensions: concept reshaping, content reconstruction, method innovation, and mechanism reform. The article proposes to construct an educational concept of “coexistence of virtual and real”, introducing human-machine collaboration into scriptwriting and stage design, optimizing the teaching process through blended teaching and data-based assessment, and creating an open educational ecosystem through resource integration and collaborative education. Aiming to break through the limitations of traditional physical spaces, explore a new talent cultivation path that deeply integrates technology and humanities, and provide theoretical references and practical paradigms for the digital transformation of drama education in colleges and universities.

Keywords

Intelligent media era; College drama education; Model innovation; Integration of the virtual and the real; Collaborative education

Online publication: October 26, 2025

1. Introduction

The advent of the intelligent media era is driving technological forces represented by artificial intelligence, big data and virtual reality to profoundly reshape the social cultural ecosystem and artistic expression forms. This transformation not only expands the boundaries of dramatic art, but also poses severe challenges and brand-

new opportunities for drama education in colleges and universities. The traditional educational model, which mainly relies on physical stages and one-way lectures, has become difficult to meet the demands of digital and intelligent industries. Against this backdrop, drama education in colleges and universities urgently needs to break through the shackles of time and space and

disciplinary barriers, and explore innovative paths for the deep integration of “technology and humanities”. This article aims to explore the conceptual reshaping, content reconstruction and mechanism reform of drama education in the context of smart media, with the expectation of building a new drama talent cultivation system that adapts to the development of the times and promoting the high-quality development of drama education in colleges and universities.

2. Conceptual reshaping: The transformation of the educational perspective from physical space to the coexistence of virtual and real

2.1. Immersive interaction: A new educational paradigm that breaks the boundaries between audience and performance

Empowered by smart media technology, drama education is shifting from the traditional one-way knowledge imparting to multi-dimensional immersive interactive experiences. By introducing virtual reality and augmented reality technologies, teaching scenarios are no longer confined to physical classrooms but can create virtual performance sites with a high sense of presence. In such an environment, students are not only performers but also participants and co-creators of it. This new educational paradigm has completely broken through the physical limitations of the “fourth wall”, enabling students to perceive the dynamic changes and emotional tension of the dramatic space more intuitively in a real-time feedback interaction mechanism. Through this deep immersive experience, students can understand the relationship between characters and the environment in a better way, thereby greatly enhancing the interactivity and sense of participation in drama education and cultivating innovative thinking that adapts to future artistic forms.

2.2. Integration of virtual and real: Building a drama teaching field that combines “digital intelligence and humanities”

The field of drama education in the era of intelligent media is undergoing a profound transformation from

the physical to the integration of virtual and real. This transformation is not merely a simple accumulation of technologies, but rather an organic combination of digital intelligent technology and the humanistic spirit of drama, creating a brand-new teaching ecosystem. In this system, digital teaching resources and physical rehearsal performances complement each other, forming a learning space that is both technologically advanced and retains a humanistic touch. During the learning process, students can not only use digital tools for precise stage scheduling and sound design, but also gain an understanding of the humanistic connotations of drama through hands-on practice in physical rehearsals. This kind of teaching field that integrates virtual and real elements not only expands the physical boundaries of drama education but also enriches its cultural connotations, enabling students to acquire more comprehensive artistic literacy and aesthetic experiences under the dual nourishment of technology and humanity^[1].

2.3. Cross-border collaboration: Deep coupling of drama education and new media art

With the development of smart media technology, the boundaries between art forms are becoming increasingly blurred, and cross-border collaboration has become an important direction for the innovation of drama education in colleges and universities. Drama education is no longer confined to the traditional fields of performance and directing, but is actively seeking in-depth integration with disciplines such as new media art and digital media technology. By introducing new media art elements such as nonlinear narrative and interactive video installations, the drama curriculum system has been greatly enriched and expanded. This cross-border collaboration not only requires students to master solid basic skills in drama, but also demands that they possess certain digital media literacy and interdisciplinary thinking abilities. Through the deep integration with new media art, drama education can better respond to the aesthetic demands of the times, cultivate compound art talents who not only understand the essence of traditional drama, but also master modern digital media technology, thereby promoting the innovative development of drama art in the digital age.

3. Content reconstruction: Innovation of the drama curriculum system empowered by smart media technology

3.1. Intelligent scriptwriting: A human-machine collaborative narrative text generation mechanism

Driven by intelligent media technology, the scriptwriting process is undergoing a paradigm shift from single human inspiration output to human-machine collaborative co-creation. Through deep learning of a vast number of classic plays, artificial intelligence algorithms can quickly generate initial drafts of texts that conform to specific dramatic structures, character relationships, and even emotional tones. This not only greatly enhances the efficiency of script incubation, but also expands the boundaries of narrative. Machines can offer plot developments and image combinations that transcend human conventional thinking, providing creators with brand-new inspiration catalysts. However, the intervention of technology is not aimed at replacing playwrights, but rather at establishing a new type of workflow of “human-machine co-creation”. In teaching practice, students need to learn how to master algorithmic tools, using them as auxiliary systems to stimulate creativity. They should make humanistic corrections and elevations based on machine-generated text, and infuse it with life experiences and social insights that only humans can endow. This model requires students to not only master traditional dramatic composition techniques but also possess the ability to collaborate with intelligent agents, thereby exploring narrative language and text generation mechanisms that adapt to the digital age while retaining the literary core of drama ^[2].

3.2. Digital stage design: Stage aesthetic expression driven by visualization technology

The core of the stage art design course in the era of intelligent media lies in reconstructing spatial aesthetics and visual narrative logic through visualization technology. With the popularization of real-time rendering engines, holographic projection and LED display technology, stage spaces are no longer confined to the accumulation of physical entities, but have shifted towards immersive visual construction that combines the virtual and the real. In the teaching content, the focus

lies in cultivating students’ ability to apply parametric design and real-time interaction techniques to materialize the abstract emotions in the script into dynamic visual wonders. Students need to learn how to use digital tools for spatial modeling and lighting simulation, preview stage effects in a virtual environment, and achieve a seamless transition from concept conception to visual presentation. This process not only enhances the precision and execution efficiency of the design, but also gives rise to a brand-new stage aesthetic style. Through digital means, stage design can be in real-time interaction with the actors’ performances, automatically adjusting the light and shadow atmosphere and spatial form according to the development of the plot, making the stage an organic whole that can breathe and has a sense of life. This technology-driven aesthetic expression requires students to have an interdisciplinary perspective, integrate technological logic into artistic expression, and create a stunning contemporary dramatic visual experience ^[3].

3.3. Algorithm-assisted performance: Training applications of motion capture and affective computing

Algorithm-assisted performance, as an emerging field in drama education in the era of intelligent media, mainly relies on motion capture technology and emotional computing models to scientifically and precisely innovate the traditional actor training system. In terms of physical training, motion capture systems can record and quantify an actor’s body language in real time, correct the strength, rhythm and trajectory of the movements through data analysis, and help students establish a more precise awareness of body control. In emotional expression training, emotional computing technology can objectively analyze the emotional transmission effect of actors by capturing facial micro-expressions and physiological data, and assist students in understanding how to convey complex psychological activities through subtle body changes. In addition, this technology also expands the boundaries of performance, enabling actors to interact and perform in real time with virtual characters or digital scenes, and cultivating students’ imagination and sense of belief in a performance environment without physical objects. This training model does not mechanize actors but uses technological means to tap into their physical

potential, enhance the delicacy and expressiveness of their performances, and enable students to adapt to the high comprehensive quality requirements for actors in future mixed reality theaters.

4. Method innovation: Technology-driven optimization of the drama teaching process

4.1. Blended teaching: The interaction between online virtual rehearsals and offline physical performances

Supported by smart media technology, the blended teaching model has broken the traditional drama rehearsal's reliance on physical space and established a collaborative teaching closed loop of "online + offline". Online virtual rehearsals, by leveraging cloud collaboration platforms and real-time communication technologies, have addressed the challenges of cross-regional and cross-temporal rehearsals. Students can read the script and practice their movements anytime and anywhere, significantly enhancing the flexibility and efficiency of rehearsals. Offline physical performances, on the other hand, return to the on-site essence of drama. Through high-intensity on-site joint practice and stage presentation, they enhance the emotional communication and tacit cooperation among actors. This "complementary virtual and real" teaching process not only optimizes the allocation of teaching resources but also cultivates students' adaptability and collaborative spirit in different media environments, enabling drama teaching to move from a closed classroom to an open and interconnected space.

4.2. Data-driven evaluation: A drama literacy evaluation system based on learning analysis

Data-driven assessment introduces objective quantitative methods, revolutionizing the traditional evaluation approach in drama education that overly relies on subjective experience. By collecting and analyzing multi-dimensional data of students during the rehearsal and performance process, such as performance duration, frequency of lines, movement trajectories and intensity of emotional expression, a scientific evaluation index system for drama literacy is constructed. These objective

data can accurately reflect students' learning progress and ability shortcomings, helping teachers formulate personalized teaching plans. Meanwhile, data-driven feedback also enables students to visually examine their own performance status, achieving self-correction and improvement. This data-driven evaluation mechanism has achieved a transformation from "empirical judgment" to "evidence support", enhancing the fairness and scientific nature of drama education evaluation^[4].

4.3. Immersive experiential learning: Scenario-based application of VR/AR technology in drama education

The introduction of VR/AR technology has brought a disruptive scenario-based learning experience to drama education, transforming abstract drama theories into concrete sensory experiences. By building a highly realistic virtual stage environment, students can experience the dramatic scenes from different historical periods and cultural backgrounds as if they were there, thereby gaining a deeper understanding of the historical background of the script and the emotional logic of the characters. In an immersive environment, students can conduct risk-free trial-and-error drills, repeatedly refine performance details, and explore diverse stage arrangement plans. This kind of experiential learning that breaks through the limitations of time and space not only greatly stimulates students' interest in learning and creativity, but also cultivates their on-the-spot adaptability in the interaction between virtual and reality, laying a solid foundation for their future engagement in immersive drama creation and performance.

5. Mechanism reform: Construction of an open and shared drama education ecosystem

5.1. Resource integration: Co-construction and sharing of drama education resources based on cloud platforms

Driven by smart media technology, drama education in colleges and universities is gradually breaking through the limitations of physical space and moving towards a new stage of cloudification and openness. The resource integration mechanism based on the cloud platform

can digitally gather and reorganize high-quality drama resources scattered among different universities, theaters and cultural institutions. By building an open drama education resource library, which includes digital analysis of classic scripts, high-definition video materials of performances by famous artists, and design materials for virtual stages, colleges and universities can achieve cross-regional resource complementarity and sharing. This model not only resolves the issue of scarce teaching resources in some universities due to geographical restrictions, but also achieves precise resource push and personalized services through big data analysis of users' learning behaviors. At the same time, the interactive function of the cloud platform also provides a cross-school communication channel for teachers and students, promoting the wide dissemination and deep integration of drama education knowledge, and greatly enhancing the utilization efficiency and coverage of educational resources ^[5].

5.2. Collaborative education: Joint cultivation of digital drama talents between universities and the industry

In the face of the urgent demand for compound drama talents in the era of intelligent media, drama education in colleges and universities must break away from the traditional practice of working in isolation and establish a collaborative education mechanism deeply integrated with the industry. Colleges and universities should establish close strategic partnerships with professional theaters, film and television production companies, and digital technology enterprises to jointly formulate talent cultivation plans. In terms of curriculum design, the cutting-edge standards and processes of digital drama production in the industry are introduced, and real business projects are transformed into teaching cases, enabling students to be exposed to the actual operation mode of the industry during their school years. In terms of the construction of the teaching staff, the "dual-qualified" teaching model is implemented. Senior experts and technical personnel in the industry are invited to serve as visiting professors or practical mentors. Through project-based teaching and workshops, students are guided to master the latest digital performance technologies and stage presentation methods. This model of integrating

industry and education not only provides students with a broad platform for internships and employment, but also ensures a precise match between the talent cultivation of colleges and universities and the demands of the industry, achieving an organic connection between the education chain and the industrial chain ^[6].

5.3. Intelligent management: Digital governance throughout the entire process of drama education and teaching

In the era of intelligent media, the management of drama education in colleges and universities is transforming from traditional experience-based management to data-driven refined governance. The full-process digital governance mechanism utilizes Internet of Things (Iot), big data and artificial intelligence technologies to conduct real-time monitoring and intelligent analysis of all aspects of drama teaching. In terms of teaching management, the automation and transparency of course arrangement, attendance management, assignment submission and grade assessment have been achieved through a digital platform, which has greatly improved management efficiency ^[7]. In terms of teaching quality monitoring, intelligent perception devices are utilized to collect classroom interaction data and students' rehearsal performances, generating visual teaching quality reports to provide a scientific basis for teachers to optimize teaching strategies. In addition, digital governance has also extended to the comprehensive quality evaluation system for students. By establishing electronic growth files for students, it comprehensively records their artistic practice experiences and creative achievements, achieving dynamic tracking and multi-faceted evaluation of students' abilities, and promoting the scientific, standardized and intelligent development of drama education management ^[8].

6. Conclusion

The wave of the intelligent media era is driving profound changes in drama education in colleges and universities with unprecedented force. Based on this macro background, this article systematically explores the innovative paths of drama education models from four dimensions: concept reshaping, content

reconstruction, method innovation, and mechanism reform. By establishing an educational concept of “coexistence of virtual and real”, introducing a human-machine collaborative curriculum system, implementing a technology-driven teaching process, and creating an open and shared educational ecosystem, the aim is to provide theoretical support and practical guidelines for the digital transformation of drama education in colleges and universities. However, technology is ultimately a means; humanistic spirit is the soul of drama. In future educational practice, we must always adhere to the

principle of “technology as the body and humanity as the soul”. While embracing intelligent technology, we should be vigilant against the erosion of the essence of art by instrumental rationality, and cultivate new era drama talents who have both profound humanistic background and cutting-edge digital literacy. This is not only the inheritance and transcendence of traditional drama education, but also the inevitable path for college art education to respond to the call of the times and achieve high-quality development.

Disclosure statement

The author declares no conflict of interest.

References

- [1] He Z, 2024, A Preliminary Study on the Teaching Reform of Drama History Courses in Colleges and Universities under the Background of the New Era. *Drama House*, 2024(15): 50–52.
- [2] Yuan L, 2008, On the Three-Dimensional Education Practice Model of Non-Professional Drama in Colleges and Universities. *China Adult Education*, 2008(17): 173–174.
- [3] Zhang L, 2013, On the Teaching Mode of Drama Education in Higher Vocational Colleges. *Yi Hai*, 2013(4): 141–142.
- [4] Meng F, 2024, Popularization and Extension of Drama Education in Non-Art Colleges. *Drama Home*, 2024(18): 61–63.
- [5] Wang D, 2025, Research on Cultural Inheritance and Innovation in College Drama Education. *Drama Home*, 2025(5): 52–54.
- [6] Mei S, 2021, Innovative Strategies for Music Education in Chinese Universities from the Perspective of New Media. *Sichuan Drama*, 2021(3): 168–170.
- [7] Xu X, Huang X, 2024, Research on the Innovative Path of Cross-Media Narrative Training Practice in Drama, Film and Television Literature. *Film Studies*, 2024(3): 23–25.
- [8] Gao H, Li F, 2023, Rethinking and New Strategies for Cultivating Drama, Film and Television Talents in a Multi-Context Context. *Media and Art Studies*, 2023(2): 160–171.

Publisher's note

Whioce Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.