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香港教師戲劇會編輯委員會
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THE ROLE OF DRAMA IN FOSTERING CREATIVITY AND INCLUSIVITY IN EDUCATION

FROM THE EDITORIAL COMMITTEE

As we turn the pages of this September 2025 issue of the *HKTDA Quarterly Journal*, we take a moment to reflect on the transformative power of drama education. At the heart of this issue is a comprehensive review of the *HKTDA Annual Performance 2025*, a cornerstone event that has shaped our organization's legacy and vision for nearly three decades. This year's performance not only showcased the talents of teacher-performers and pre-service teachers but also exemplified how drama can bridge the gap between pedagogy and creativity.

The Annual Performance, as highlighted in Dr. Tsin Tak Shun's detailed review, was a masterclass in using drama as a teaching tool. Co-designed by Dr. Wong Lai Ping and Dr. Tsin, the production adapted Cao Yu's *Sunrise* into a performance that combined AI technologies with creative drama techniques. Their innovative approach demonstrated how educators can engage students with complex texts in dynamic and interactive ways. Through conventions such as "teacher-in-role" and "hot-seating," teachers learned to embody characters and bring literary works to life, making even challenging texts accessible and enjoyable for students.

What made this year's performance truly remarkable was the mentorship provided by Dr. Wong and Dr. Tsin. Their guidance not only shaped the production but also empowered participating teachers and pre-service educators to explore new dimensions of drama as a pedagogical tool. Under their mentorship, pre-service teachers from the Hong Kong Metropolitan University (HKMU) took on pivotal roles both on stage and behind the scenes. They demonstrated exceptional talent in acting, stage management, and even training children in drama, embodying the principles of inclusivity and care.

This issue also features firsthand reflections from participants, whose personal journeys highlight the profound impact of this mentorship. Ms. Fung Wing Yee Bobo's narrative captures the growth and confidence gained through her role as Cui Xi (翠喜), while Ms. Chan Sze Wan Janette's exploration of her character, 川上小姐, underscores how drama fosters interdisciplinary skills like emotional expression, teamwork, and cultural appreciation. Additionally, Ms. 麥泳茵 (Susan), who played the role of 顧八奶奶 in *Sunrise*, contributes an insightful article that delves into the integration of digital tools and creative teaching strategies in bringing Cao Yu's masterpiece to life. Her reflections on embodying her character, and her exploration of the cultural and literary significance of *Sunrise*, offer invaluable perspectives for educators seeking to use drama to deepen students' appreciation of literature.

We are equally excited to present articles that examine the broader applications of drama in education. Tiffany Lo's insightful piece on supporting students with Autism Spectrum Disorder (ASD) in drama classrooms is a timely contribution, offering practical strategies for creating inclusive learning environments.

Additionally, this issue brings you a review of the musical *Arabian Nights*, directed by Jennifer, the professional drama teacher at her school. The production beautifully illustrates how student-centered performances can cultivate leadership, collaboration, and artistic excellence. Its

emphasis on storytelling reminds us of the timeless role of drama in shaping character, building communities, and inspiring change.

Beyond these highlights, this edition features many activities and initiatives designed to encourage educators to explore drama's transformative potential. Whether you're a seasoned practitioner or new to drama education, we hope the stories, insights, and opportunities shared here will inspire you to participate in the many initiatives offered by HKTDA.

As always, we remain committed to fostering dialogue and sharing resources that empower educators to harness the potential of drama. We invite you to contribute your own stories, research, and reflections to future editions of the journal. Let this platform be a space where voices from all corners of the drama and education community come together to inspire and collaborate.

Thank you for your continued support of the HKTDA and for your dedication to advancing the transformative power of drama in education.

戲劇教育：促進創意與包容

編委會

2025 年 9 月號《香港教師戲劇會季刊》讓我們思考戲劇教育的變革力量。

本期的核心內容是對 2025 年 HKTDA 年度公演的回顧。這場歷史悠久的活動近三十年來塑造了我們機構的傳承與願景。今年的公演不僅展示了教師和準教師的才華，還充分體現了戲劇如何弭平教學法與創意間的鴻溝。

錢德順博士在評論中強調，本會的公演是將戲劇作為教學工具的大課堂。由黃麗萍博士與錢博士共同設計，改編了曹禺的《日出》，融合了人工智能與創意戲劇。他們的創新方法顯示出，教育工作者如何以創意教學策略，吸引學生學習冗長的文本。透過「教師入戲」（teacher-in-role）和「坐熱墊」（hot-seating）等戲劇習式，教師們學會了如何將文學作品情境化，使其變得更具吸引力、更容易理解。

公演的另一亮點，是在黃博士的悉心指導下，讓一批準教師有機會探索戲劇作為教學工具的新維度。來自香港都會大學（HKMU）的準教師們在台前和幕後擔當了關鍵角色。他們展現了卓越的表演才能、舞台管理能力，甚至在訓練兒童戲劇方面也表現出色，充分體現了包容與關愛的原則。

本期還收錄了數篇現職老師和準老師的親身感悟，突顯了這種指導的深遠影響。馮詠儀老師在文章中分享了她透過飾演翠喜一角所獲得的成長與信心，而陳詩韻老師對其角色川上小姐的探索則強調了戲劇如何促進情感表達、團隊合作和文化欣賞等跨學科技能。此外，麥泳茵（Susan）女士飾演《日出》中的顧八奶奶，並撰寫了一篇深入的文章，探討數碼工具與創意教學策略在曹禺經典作品中的融合。她對角色的詮釋以及對《日出》文化和文學意義的探討，為希望利用戲劇加深學生文學欣賞的教育工作者提供了寶貴的見解。

我們同樣欣喜地呈現了一些探討戲劇在教育中廣泛應用的文章。資深戲劇老師盧樂然（Tiffany Lo）撰寫的文章，聚焦於如何在戲劇課堂中支持自閉症譜系障礙（ASD）學生，這是一篇非常及時的文章，為創造包容性學習環境提供了實用的策略。

本期還收錄了由專業戲劇老師 Jennifer 執導的音樂劇《天方夜譚》的評論。該劇製作完美，展示了以學生為中心的演出如何培養領導能力、合作精神和藝術卓越。音樂劇對故事講述的強調，再次提醒我們戲劇在塑造品格、建立社群和啟發變革中的永恆角色。

除了以上亮點，本期還介紹了許多旨在鼓勵教育工作者探索戲劇教育潛力的活動與計劃。無論您是經驗豐富的戲劇教育者，還是剛接觸戲劇教育的新手，我們希望這些故事、見解和機會能啟發您參與 HKTDA 提供的各項活動。

一如既往，我們致力於促進對話、分享資源，協助教育者充分發揮戲劇的潛力。我們誠邀您將自己的故事、研究和心得投稿至本會的期刊，讓這個平台成為來自戲劇與教育社群各個角落的聲音匯聚之地，共同啟發並合作。

感謝您一直以來對 HKTDA 的支持，並與我們一同致力於推動戲劇教育的變革。

REVIEW ON THE HKTDA ANNUAL PERFORMANCE 2025

Tsin Tak Shun
HKTDA Teacher Training Director

The HKTDA Annual Performance has been a proud tradition since 1996, initiated by the HKTDA founder, Ms. Annie Jiang, the former Inspector of the Hong Kong Education Department. I had the honor of directing the very first performance, *A Glimpse of This Life* (偷看今生), that year. This event was designed as a teacher training platform by having teachers perform drama on stage. The goal is to instill a love for drama in educators, encouraging them to bring this art form into their schools—whether as a teaching method in the classroom or as extracurricular activities.

Over the past three years, we have collaborated with the Hong Kong Metropolitan University (HKMU) to create three short plays tailored for different audiences: children, HKMU students, and professional teachers. Each play focused on using drama to enhance language skills.

This year, for the play for teachers, our emphasis was on using drama to teach long literary works, with Cao Yu's *Sunrise* as the key example. We recognized that students often find long texts boring or overwhelming, so we employed innovative pedagogies, including using AI tools and creative drama techniques. These methods are detailed in the event's publication (Tsin & Wong, 2025). Teachers were introduced to a variety of drama conventions, such as “teacher-in-role,” where they learned to embody characters by putting on simple, symbolic costumes. For instance, a teacher portraying **Cui Xi** (翠喜) in *Sunrise* might sing a song with a prop instrument in the classroom to immerse students in the story. This could then transition into “hot-seating,” another drama convention, where the teacher, as a character, answers students' questions. We hope these conventions inspire teachers to make their students more engaged when learning lengthy texts.

In the training over the past years, we have consistently encouraged teachers to embrace self-directed learning. This year, they excelled by acquiring a variety of performance skills from online platforms, including dance techniques, singing, character imagery, Chinese opera, and, most importantly, acting. Their dedication was evident in their outstanding performances after just six practice sessions, each lasting two to three hours.

Throughout the training process, I frequently emphasized that school drama is no less professional than professional theatre. While professional theatre involves a team of specialists, school drama relies on highly versatile teachers who must juggle multiple roles, including developing original or adapted scripts and directing performances. Directing school plays is fundamentally different from directing professional plays, as the latter involves trained actors and backstage artists, whereas school teachers must also train students in acting skills like speaking, body language, and use of space. If singing and dancing are involved, teachers must guide students in these skills as well. While schools may hire external professionals, experience has shown that when teachers are equipped with these skills themselves, more students benefit. Merely relying on external professionals, with teachers acting as bystanders, often leads to unsatisfactory learning outcomes. This principle has been a core value of HKTDA since its inception.

Beyond front-stage performances, teachers also manage backstage tasks and train students in areas such as sound effects, costume selection, and prop creation, ensuring the characters are vividly portrayed. The greatest professional challenge lies in teachers' ability to achieve the highest standards despite limited resources. For this reason, we firmly believe that school drama is not amateur; it is a unique and demanding form of professionalism.

In conclusion, this year's participating teachers demonstrated exceptional talent and gained a deeper appreciation for the professionalism required in school drama. Their efforts are a powerful testament to how impactful and transformative drama can be in education.

Reference

Tsin, & Wong. (2025). Using creative teaching strategies to guide students in appreciating the script *Sunrise*. In L. P. Wong (Ed.), *Variations of the Reader Theatre 3: Integrating Drama into Reading and Writing* [In Chinese] (pp. 14 – 36). Hong Kong: Hong Kong Teachers Drama Association & School of Education and Languages, Hong Kong Metropolitan University.

From Stage to Classroom

Fung Wing Yee Bobo, Current Teacher, Played the role of Cui Xi (翠喜)

Reflecting on my first drama performance with HKTDA, I find myself filled with a mix of emotions—excitement, gratitude, and a profound sense of growth. As an actress, this experience has been transformative, offering me invaluable lessons that extend beyond the stage. Each moment spent rehearsing and performing has deepened my understanding of character development, emotional expression, and the collaborative nature of theatre.

Under the guidance of Dr. Tsin, I learned not just the technical aspects of performance but also the importance of storytelling. His insights into the nuances of drama and character portrayal were enlightening, pushing me to explore depths I hadn't previously considered. I feel fortunate to have had the opportunity to learn from someone so passionate and knowledgeable about the art of drama.

Moreover, connecting with fellow educators who share a passion for integrating drama into their classrooms has been incredibly rewarding. It's inspiring to meet teachers who are eager to incorporate creative arts into their teaching practices. This collaborative spirit encourages a rich exchange of ideas, allowing us to support one another in our endeavors to bring the magic of drama to our students.

As I step into my role as a drama teacher, I am excited to pass on the lessons I've learned. Drawing from my experiences as an actress, I aim to create an engaging and supportive environment for my students. I want to nurture their creativity and confidence, helping them discover their voices through drama. The skills I've gained will not only enhance my teaching but also inspire my students to embrace the transformative power of performance.

In conclusion, my first performance with HKTDA has been a pivotal moment in my journey as both an actress and a teacher. I am eager to continue this journey, fostering a love for drama in the next generation of performers.

MY DRAMA PERFORMANCE EXPERIENCE AT HKTDA AP 2025

Janette, Current Teacher, Played the role of Ms Kawakami (川上小姐)

Participating in the HKTDA AP 2025 was an incredibly enriching opportunity. Despite the tight rehearsal schedule, the experience deepened my understanding of theatrical production—from stage presence and performance techniques to backstage coordination and teamwork. Under the guidance of educators like Dr. Tsin and Dr. Wong, I gained invaluable insights into how drama can be a powerful educational tool.

This experience has inspired me to integrate drama into my teaching, creating dynamic and interactive lessons that engage students while nurturing their language skills, emotional growth, and many other generic skills. I look forward to continuing my journey in drama education with this supportive community, exploring creative ways to make learning both meaningful and fun for my students and myself.

2025 戲劇公演中的學習心得

陳凱玲 Amy, 香港都會大學教育及語文學院學生, 戲劇小荳芽-奇幻花園導師

在香港教師戲劇會和香港都會大學教育及語文學院舉辦的戲劇周年公演 2025 中，我獲得了一定的啟發與成長。

這次經驗不僅讓我提升了戲劇教學技巧，更加深了我對舞台表演的理解。其中一項重要的收穫，便是掌握了音效播放軟件 QLab 的運用，這讓我明白到音效的重要性。音效就像一種工具，能引導觀眾進入角色的內心世界；從場景轉換、情感渲染，到突顯戲劇張力，音效都能有效地吸引觀眾投入劇情，豐富整體演出效果。

此外，我亦進一步掌握了在戲劇教學中引導學生說出台詞的技巧。我學會運用開放式問題與學生交流，鼓勵他們思考角色的動機與情感，並引導他們將自身生活經驗融入角色之中，使台詞更具真實感與感染力。這種方法不但激發了學生的創意，更能有效地提升他們的語言表達能力與自信心。

當我看見學生們在舞台上發自內心的投入於角色之中，並盡情的歌唱和舞動，我感到無比的欣慰與滿足。他們的表現不僅反映了學習成果，更展現了他們對戲劇的熱愛與成長，讓我深深感受到戲劇的價值與力量。

參加 HKTDA AP 2025 之感想

林欣怡 Tammy, 香港都會大學教育及語文學院學生, 戲劇小荳芽-奇幻花園導師

作為戲劇小荳芽的導師，這段經歷令我獲得了許多寶貴的成長機會。

首先，我明白到每位學生都是獨特的，他們都面對著不同的需求與挑戰。所以，我會透過因材施教的教學方式，與學生密切交流，從而發現到他們的興趣和能力各異。因此，我會根據其程度調整活動內容，以確保孩子們都能在自己的節奏中成長。對於需要更多支持的學生，我會設計簡單易懂的任務給他們，讓其感受到成功的喜悅。

其次，我意識到耐心和同理心的重要性。活動中，學生可能會感到焦慮。這時，我會以鼓勵式教育讓其感到被支持和理解。這不僅有助建立良好的師生關係，也能增強其自信心。例如，當學生在表達時遇到困難而感到不安，我便會調整教學策略，耐心引導他找尋合適的表達方式。這使他感到滿滿的成就感，亦促進他與同伴之間的互動。

再者，這次經歷也進一步燃亮了我對教育的熱情。每當看到學生在社交方面的進步，心中的成就感無以言表。工作坊中，孩子們展現出無窮的創造力。透過劇場遊戲和互動學習，其不僅在藝術造詣上有所提升，還在社交技能和情感智力上有了顯著的進步。

這次經歷讓我深刻體會到教育的力量，我衷心期盼未來能繼續陪伴着學生成長，見證他們精彩的學習旅程！

戲劇小豆芽的難忘經歷

鍾穎雅 Emma，香港都會大學教育及語文學院學生，戲劇小豆芽-奇幻花園導師

參與戲劇小豆芽的過程，對我來說是一段難忘而深刻的經歷。在這個活動中，我有幸與八位有特殊需要的兒童一起合作，創作並演出了一齣戲劇。這不僅是一個藝術創作的過程，更是一次心靈的交流與成長。

在排練的每一個瞬間，我都能感受到這些孩子們對表演的熱情。他們的純真和創意讓我深受感動。雖然有時溝通上偶有困難，但透過肢體語言和表情，我們找到了一種獨特的方式來表達自己的想法。看著他們在舞台上閃耀的光芒，我明白到戲劇不僅是表演，更是一種心靈上的交流。

在創作過程中，我學會了耐心和包容。每位孩子都有自己的節奏和想法，我們需要一起探索，找到最合適的形式來呈現故事。這讓我意識到，每個人都有自己的價值，無論他們的能力如何，大家都可以在這個戲劇舞台上發光發熱。

演出的那一天，我的心情既緊張又激動。當孩子們站在舞台上，面對著觀眾，展現出他們的努力與成就時，我感受到了一種由衷的自豪。看到他們的笑容，我明白這份特別經歷將永遠烙印在我的心中。

這次參與戲劇小豆芽的經歷，使我更加珍惜與他人合作的過程，也讓我明白了包容與理解的真正意義。

最後，我要衷心感謝黃博士、錢博士，以及香港都會大學老師們的悉心教導，讓我在這次活動中收穫滿滿，更深刻地體會到戲劇教育的意義。

思考戲劇融入教育的可能性

楊卓昇 Kenneth，香港都會大學教育及語文學院學生，助理舞台監督 兼 飾演胡四

本人衷心感激有機會參與 HKTDA AP 2025《我們一起看日出》演出，並有機會飾演胡四一角。承蒙錢博士與黃博士給予機會讓我能以學生身份參與後台製作，與一眾中小學教師同台演出。

這是我第一次參與戲劇演出，無疑是一次自我突破。胡四這個角色，除了外型與我有些相仿外，其性格行為實和自己南轅北轍。有賴錢博士的指導，我嘗試立體地演活角色、深入思考其人物性格，最終在第一幕與顧八奶奶的互動成功引起觀眾笑聲，令我深刻體會到戲劇表演的魅力。

這次經歷為我帶來寶貴的啟發，讓我首次深入思考戲劇融入教育的可能性。過往從未想過戲劇能作為教學手法，但《我們一起看日出》不僅是一場演出，更是一場生動的教學示範。在

排練過程中，錢博士巧妙融入戲劇理論，並強調實踐和應用，令排練比單純聽課更令人印象深刻。

透過參與演出，我不僅開拓了對教育的認知，更建立起將戲劇運用於語文教學的信心。相信這份經驗，定能幫助我在未來的教學工作中，以戲劇方式引導學生學習。

《我們一起看日出》演出後的感想

麥泳茵 飾演 顧八奶奶
香港都會大學博士候選人



(一)參演的原因

曹禺——中國現代劇作家以及戲劇教育家。他更被稱為「中國的莎士比亞」。他是我的偶像，在修讀中國語文碩士課程時，我揀選他的處女作《雷雨》進行深入探究。因此當我得知是次演出是改編曹禺的《日出》，我就決定參演。

(二) 透過數碼工具及創意教學策略提升對文學作品的鑒賞及寫作動機

是次演出的特點，除了改編著名的中國文學作品外，更強調以數碼工具、AI 技術及創意教學策略激發學生學習動機、培養批判性思考、資訊素養，令大家能對文學作品多角度認識（黃麗萍，2025）。因此在排戲初期，導演已經提供了《日出》的舞台劇影片、《日出》的電視劇和教育局課程發展處中國語文教育組發佈的《中國文學課程中國文學名著賞析系列日出》（2013）文學分析資料供演員們先觀看及閱讀。

其次，導演通過問題引導法，有效令演員們對於深入探討《日出》的歷史背景、社會現象及人物心理等產生興趣。例如以 AI 技術生成《日出》時天津的面貌。對服飾有興趣的演員，更搜集了很多該時代的人物的打扮，譬如：女士愛穿旗袍、梳「大曲波浪」的瀏海、紮髮髻。男士會穿「中山裝」或西裝，甚至英式「燕尾服」。至於我就喜歡了解每個角色的性格及內心世界，因此我於中國知網搜尋談及《日出》角色的文章，發現不同的期刊都有文章或論文分析劇中人物的個性特質，譬如渴望平等的愛情、渴望被理解及尊重，可惜事與願違，只好出賣身體尋求物資享受的陳白露（蔡靜逸，2017）；原本是社會下九流戲子，因為攀附富有的顧八奶奶，既要對顧八奶奶虛情假意，但內心又嫌棄這位「老妖精」的胡四（白瑛琪，2016）；翠喜屬於底層妓女中的代表，因為丈夫的迫害，迫不得已成了妓女，受歲月的折騰變得人老珠黃，麻木地為活而活（楊金子，2020）；潘月亭代表典型半封建社會中的資本家，他是銀行經理，擁有金錢、權力，他透過包養陳白露顯現自己的虛榮心及社會地位，然而，他的貪婪最後令他走向滅亡（賈方恆，2023）。

不同服飾及打扮	演員搜集的人物服飾
	

此外，以下三個角色更是令我印象深刻，原著人物個性的分析，令我對是次演出深受啟發。現略述如下：

顧八奶奶

一個「『花枝招展』的有錢嬌婦、嚮往情感慰藉的『小女人』」（周潤琳，2024，13 頁）。曹禺透過肢體動作及對白展現顧八奶奶的為人。例如顧八奶奶模仿陳白露說話的樣子，扮成天真女孩子般噘嘴、跺著腳向胡四撒嬌（段李敏、吳紅，2023）。又例如「她常常以誇張的動作和表情來表達自己的情緒和態度。當她聽到某些不愉快的消息時，她會揮舞著手中的扇子，以一種戲劇性的方式表達自己的不滿和憤怒」（富玉冰，2023，45 頁）。這點啟發我在演繹劇中段十二「日間，大豐銀行」，顧八奶奶向潘月亭訴說津華銀行有問題，我加入「撥扇子」的動作。

其次，顧八奶奶向陳白露一邊說自己是三貞九烈的傳統婦人，但另一邊廂又說「愛情是你甘心情願拿出錢來叫他花，他怎麼胡花你也不必心痛——那就是愛情——愛情！」然而她也為自己留了後路，表示她不傻，萬一胡四跟她散了，她就再找一個。透過她的說話內容前後矛盾，反映她也是會對男人作出計算的人，並非單純為愛情付出的人（張廣東，2015）。

此外，語調的高低和語氣的強弱，可以表達角色情緒的強度和變化。顧八奶奶的語調常常是高而尖、語氣多數是強而語速則甚急，反映她是一個自我中心、脾氣急躁的人（富玉冰，2023）。

以上學者的分析，對於我演繹顧八奶奶這個角色時，更容易塑造一個活生生，既俗不可耐又「假天真」的有錢嬌婦於觀眾面前。

李石清

李石清是一位典型的「不足者」。他用不正當手段爬上「有餘者」地位，同時又壓榨比自己更低層的黃省三。他為了成為上流社會的人，強迫妻子透過「打牌」攀附顧八奶奶，又不擇手段地拿到上司潘月亭虧空的把柄來要脅他，令自己成功躍升為銀行襄理，他就流露更狡黠狠毒、卑鄙兇狠的真面目。最後他被潘月亭開除，又間接令兒子病逝，落得人財兩失的下場（王小俠，2009）。

因此，我與扮演李石清的演員交流時，大家都認同這個角色骨子裡就是一個陰險小人，他與黃省三的對話，先叫患病的黃省三做苦力，繼而叫他做小偷，最後更慫恿黃省三自殺，透過對白：「你一層一層地爬上去到了頂高的一層，你可以邁過攔杆，站在邊上。你只再向空，向外多走一步，那時候你也許有點心跳。但是你只要過一秒鐘，就一秒鐘，你就再也不可憐了，你再也不愁吃，不愁穿了。」再加上像魔鬼一樣癡笑的表情（駱正軍，2005）。透過以上資料，演員在演繹這個情節時，便能從肢體動作、神情及語氣等多角度演繹出李石清的思緒。

小東西 (是次演出改為玉梅)

是次演出，小東西一角改為玉梅。《日出》中的「小東西」是十五六歲的小女孩，因為祖母與父親先後去世，黑幫的黑三想抓「小東西」還債，「小東西」逃走到陳白露的住所，由於身世可憐，而且身型嬌小，因此被陳白露稱為「小東西」，並把她視為乾女兒想保護她。可惜，「小東西」被黃福升出賣，「小東西」面對黑三的虐待，展現出柔弱、膽小的性格。然而她最後為保貞節，決定自盡時卻顯露出決絕與勇敢（蘇冬昕，2024）。

透過學者對角色的分析，演員在演繹「玉梅」時有了心理建設，因此演員在劇中第十三段「三等妓院寶春閣」追殺秀英時顯露出強悍的一面，但在面對黑三的毒打時，卻展現懦弱的一面，令觀眾看到一個形象立體而多樣化的女子。

我不僅仔細閱讀不同文章，還將相關文章發送給不同演員，我更與「李石清」以 WhatsApp 即時通訊軟件討論「他」的心路歷程，並在排戲時與其他演員一起交換意見，共同提升對文學作品的分析力及欣賞水平。與此同時，我也嘗試為每個角色寫上人物小傳，激發寫作的潛能，詳情見下：

方達生

來自「鄉下」的人，衣著樸實，思想踏實，因此他覺得天津污煙瘴氣的社會風氣，討厭這類的「有餘者」。最初他前來找露露，是想與露露結婚然後帶她離開。但被露露拒絕。後來，他覺得旅館內的所有人都很「奇怪、不能理解」，因此他只想帶露露離開，拯救她。還有，透過他發現「小東西」逃進露露房間及被抓走後，他曾經四處找「小東西」（即「玉梅」），反映他心地善良。最後，大部分「有餘者」都步向滅亡之路，只有方達生才能「看見日出」。

李石清太太

典型傳統社會的賢妻良母，一心一意相夫教子、侍奉長輩，可惜李石清利用她攀附權貴，被迫與顧八奶奶、胡四等人打牌。當丈夫向她訴說心中不忿時，她會溫柔地安慰丈夫。然而，她對丈夫看待兒子病重甚至病逝時漠不關心的態度卻十分怨恨。

張喬治

又稱 George，在外國修讀博士後回到中國，說話時最愛中英夾雜，欲突顯自己是一位有學識的紳士，實質是「假洋鬼子」。他有錢有名譽有地位，與顧八奶奶、陳白露等人交往，屬於「有餘者」。他更炫耀自己養的狗，狗糧每天使費比銀行低級職員的工資還要多，可見他揮霍無度、看不起低下階層。當陳白露向他借錢時，他狡猾地推說陳白露在「開玩笑」，然後裝醉離開，實則他既不想有金錢損失，又不想得失陳白露。因此他被陳白露稱為「你最聰明！」他拒絕借款促使露露覺得沒有出路，因此要吃安眠藥自殺。

金八

原著金八代表黑暗勢力，操縱每一個人的命運。他故意裝作買了大量公債，誘使潘月亭落入其圈套，令眾人都紛紛買了大量公債，令公債價值水漲船高。最後金八根本沒有買公債，只是透過操縱公債的升跌，從中獲利。是次演出將金八改為金蘭芝老闆，除了代表黑幫勢力，更是一名帶領手下黑三為日本人效力的「漢奸」。

(三) 表演中國戲曲

學習拂水袖



練習拂水袖



演出中國戲曲《戲鳳》



對於熱愛演戲的我，在是次演出有一個很大的突破——演唱中國戲曲。

由於戲曲以演員為中心，很少依賴道具及佈景，反而十分依靠演員，這是中國戲曲中的虛擬化表演技巧（錢德順、黃麗萍，2023）。還有，戲曲不僅故事內容吸引，戲曲有着強烈的音樂元素和形體元素，尤其歌唱及舞蹈部分，令觀賞性提升（錢德順、黃麗萍，2023）。最初我擔心自己力有不逮，但得到導演的鼓勵，我與丈夫商量後也感到應該把握機會衝出「舒適圈」。

雖然我自小就跟隨父母到戲曲劇社看着他們學習不同戲曲、造手，但是我卻並沒有真正學習唱戲曲。不過兒時耳濡目染的情況下，我對中國戲曲內容並不陌生，因此我知道要現場演唱戲曲並非容易。由於「多年來各地方各自演變出不同風格的劇種，均可統稱為中國戲曲，當中尤以京劇、崑曲及粵劇，皆已列入聯合國教科文組織的《人類非物質文化遺產代表作名錄》之中」（a.Ki，2023），因此我想到加入川劇獨有的拂水袖技巧融入劇情之中，以增強視覺觀賞效果。最初我在 YouTube 搜尋「水袖」，模仿影片「拂袖、掩袖、揚袖」等動作。然而，在排戲時導演並不滿意我的動作，我也自覺只是觀看影片，未能「無師自通」，因此我邀請曲社的師父，請她教授我拂水袖的技巧及根據唱詞內容設計花旦及小生的動作。至於唱詞方面，原本演唱兩分鐘的戲曲部分，由於受制全劇 30 分鐘時限，最後只演唱《戲鳳》初段「人瀟灑，性溫存。若有意似無情。不知他家何處、不知他何姓名，倒叫我坐立難安睡不寧」。即使唱詞不多，但我經過 12 小時的努力練習唱功及拂水袖後，自問演出時唱得有板有眼，加上精心設計的拂水袖動作，配合戲曲服裝及頭飾，相信能令觀眾眼前一亮，更重要的是，我深深領悟了何謂「台上一分鐘，台下十年功」的道理。與此同時，我也得到曲社社長邀請學習唱粵曲，令我有新的體驗。

此外，對中國戲曲而言，器樂是重要的表現手段。透過敲擊器樂能有效抒發人物思想感情和渲染氣氛（錢德順、黃麗萍，2023）。在最後的綵排時，導演教授劇中的中學生嘗試以敲擊樂為演出伴奏。最初他們未能掌握有關節奏，導演立即親自示範，中學生在極短促的時間

內，很快就能掌握技巧。他們的表現，令我反思到在戲劇世界裏，第一步是培養模仿的能力。

（四）結語

「透過文學的學習，可以感受語文的美感，從作品的情意中感應人與人，以至人與物之間的真、善、美」（課程發展議會，2017，16 頁）。是次公演的主題是「寓戲劇於閱讀及寫作」，藉著親身參與，我不但提升了演技、培養了對中國戲曲的興趣，更真正達到了「寓戲劇於閱讀及寫作」的目標。我希望透過是次的分享，能給予業界一點啟發。

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SUPPORTING ASD STUDENTS IN THE DRAMA CLASSROOM

Lo Lok Yin, Tiffany 盧樂然

Autism Spectrum Disorder (ASD) is defined by the Education Bureau (EDB) as a developmental disorder caused by abnormalities in brain function development.¹ According to the Census and Statistics Department, as of December 2021, approximately 22,400 individuals in Hong Kong were living with ASD. In a 2023 article by Ms. Louise So, the Deputy Secretary for Education, reported that over 10,000 ASD students are enrolled in Hong Kong's mainstream schools.² Recent data for 2024 indicates a continued rise in the number of children diagnosed with ASD around the world³, underscoring the urgent need for enhanced awareness and expanded support systems.

Children with ASD typically exhibit symptoms such as deficits in social communication and interaction, difficulties in understanding non-verbal cues (such as facial expressions), challenges in adapting to change, and the presence of restricted, repetitive behaviors, interests, or activities. Without appropriate strategies and techniques to support their development and to increase understanding of ASD among their peers, there may be long-term negative impacts on parent-child relationships, peer interactions, academic achievement, and overall adaptation to school and society.

This article will highlight the strengths of using drama as an educational technique and provide practical strategies for effective teaching and creating an inclusive environment for all students; Strategies include curriculum planning, classroom activities, and spatial arrangement in a drama classroom.

Strengths of Drama Education

In recent decades, there has been a significant increase in literature, studies, and research connecting drama with autism. In the context of Drama Education, drama serves as a valuable tool for students with ASD, enhancing engagement and fostering personal expression, which in turn improves communication skills.

Drama lessons are typically structured in an interactive environment, offering more opportunities for students to collaborate as an ensemble, thereby developing their social skills. The adaptability of drama (e.g. the change of themes, topics, and the use of techniques) allows lessons to be tailored to meet individual needs, facilitating differentiated instruction that addresses diverse strengths and challenges.

Through role-playing, students can safely explore and express their emotions while also learning moral lessons embedded in narratives chosen by the teacher or created by the students themselves. By allowing both ASD and non-ASD students to step into the lives of others, they are more likely to develop understanding and empathy toward different individuals. Theatre genres such as Forum

¹ Integrated Education and Special Education Information Online -Education Bureau. (2024, March 1). Types of Special Educational Needs.<https://sense.edb.gov.hk/en/types-of-special-educational-needs/autism-spectrum-disorder/introduction.html#:~:text=What%20is%20autism%20spectrum%20disorder,communication%20and%20connection%20with%20others>.

² *Unleashing potential of students with Autism Spectrum Disorder through strength-based approach* - Education Bureau. (2023, July 23). <https://www.edb.gov.hk/en/about-edb/press/insiderperspective/insiderperspective20230724.html#:~:text=Currently%2C%20there%20are%20over%2010,in%20public%20sector%20ordinary%20schools>.

³ Ajenoui. (2024, July 8). *Hong Kong Autism Spectrum Disorder in Children in 2024*. Ican-B Asia - Effective Autism Treatment HK.<https://www.ican-b.asia/hong-kong-autism-spectrum-disorder-in-children-in-2024/#:~:text=The%20Prevalence%20of%20Autism%20Spectrum,need%20for%20expanded%20support%20systems>.

Theatre and Verbatim Theatre also provide great opportunities for students to respond and react in a safe environment.

Curriculum Planning: Using Verbatim Theatre to Build an Inclusive Environment

Verbatim Theatre develops performances through intensive research, including conducting interviews, reading news articles, and exploring videos on YouTube to gather true stories for inclusion in the play text. This form of theatre, which uses words of mouth to construct stories, is typically used to raise awareness, broaden perspectives, and educate audiences on specific topics.

According to an article in SCMP by Peace Chiu, “Nearly half of Hong Kong parents with autistic children have witnessed them being bullied or told off for being naughty”.⁴ Driven by the need to create a more understanding society and empathetic individuals, our school has utilized Verbatim Theatre to educate our Form 3 students about their peers with special needs, focusing on ASD in our unit.

In this unit, students are divided into groups of 5-6 to create a piece of Verbatim Theatre on Autism. After being introduced to this theatre style, students begin researching "Autism" through various means. Their research must encompass both qualitative and quantitative data, including statistics and primary accounts from real-life personal stories. Once students have a basic understanding of ASD, they will develop an artistic intention regarding how they want their piece to impact the audience, whether to educate them about ASD or to provoke reflection on equality within the school community. Using their artistic intention, students create interview questions to gather the necessary information from their immediate social circle, including parents, teachers, and friends. *(A successful interview includes obtaining consent from the interviewee, allowing the ensemble to use their information to create a piece that will be shown to the public. The information may be used anonymously upon request.)*

Sample Interview Questions (developed by students)

To Parents:

- How does it feel to have children with ASD?
- Can you provide any photos for our performance, and may we use them?
- What is your favorite memory with your children?
- Does your life change with children who have ASD?

To Teachers:

- Can you share a memorable moment with a student who has ASD?
- What challenges have you faced while working with these students, and how did you overcome them?
- How do you celebrate small victories with students who have ASD?

To Peers:

- How does it feel to be diagnosed with ASD?
- Do you take medication? What happens if you don't?
- How has your life changed because of ASD?

Using the data obtained from interviews, forums, news, magazines, and YouTube, students generate a script that aligns with their artistic intentions, using the exact wording, sentences, and phrases from their interviews.

⁴ Chiu, P., & Chiu, P. (2019, February 24). Nearly half of Hong Kong parents of autistic children have witnessed them being picked on or told to behave, survey shows. South China Morning Post. <https://www.scmp.com/news/hong-kong/society/article/2187488/nearly-half-hong-kong-parents-autistic-children-have>

Performance Considerations

For their performances, students may choose to present their “characters” exactly as the interviewees or to make artistic alterations for enhanced entertainment. However, it is crucial to discuss performance “ethics” with students if they opt for artistic adjustments. All performers must ensure that they respect their interviewees at all times. *Questions to consider include: Will these alterations change the meaning of the interviewees' words? Could they leave a negative impression on the audience or hurt the feelings of the interviewees?*

The final performance is presented to the year group that selected drama as an elective. This performance serves as a powerful platform for both the ensemble and the audience to understand the perspectives of parents and teachers of ASD students. ASD students also expressed that they felt heard and understood during the performance, reinforcing their sense of belonging within the community. However, a greater impact could be achieved if the performance were shared with other year groups and stakeholders.

Classroom Activity: Using Carousel Techniques to Enhance Learning

For teachers who have less time in the year to undergo the aforementioned unit, the "Carousel Station" technique can be applied in the drama/all classroom to engage students in a structured yet dynamic learning environment, particularly for those with ASD who may become overwhelmed by certain topics or experiences. For example, the use of lighting and sound in theatre can amplify sensory experiences, heightening emotional responses for ASD students.

During a lesson on "Basic Use of Lighting," we organized a carousel of activities involving four different stations where students engaged in hands-on exploration of lighting possibilities. The stations are located in the 4 corners of the room. Instructions were provided verbally and broken down into manageable steps on their worksheets. After each station, students reflected on their learning in process journals. This practical approach effectively made abstract concepts more tangible. By rotating through different activities, students maintained interest and focus while reducing the likelihood of overwhelm. Working in small groups also allowed them to build confidence in expressing their thoughts without the pressure of a larger audience.

Classroom Arrangement to Cater to Diverse Needs

Apart from curriculum planning and lesson activities, establishing a set routine for students can provide great comfort and support especially to students on the autism spectrum. One way to do it is through our classroom arrangement.

The drama room, often an open space without tables and chairs, can be strategically transformed to encourage independence, higher-order thinking and creativity. It can be organized into areas representing different learning targets, such as a “reflection area,” “experimentation area,” “challenge area,” and “extra support area.” The extra support area could include visual prompts, such as images, terminology definitions, and sentence starters, while the challenge area offers conceptual and debatable questions for students seeking extension activities.

By implementing these strategies, we can create an inclusive and supportive drama classroom that meets the unique needs of all students.

Conclusion

In conclusion, while supporting students with ASD in the drama classroom can be challenging, using drama as a pedagogical tool is a highly effective and engaging way to foster an inclusive learning environment. By using drama as a pedagogical approach, teachers can help students enhance communication, social skills, and develop necessary empathy to integrate into our wider society. Ultimately, these strategies empower students to express themselves creatively, creating a supportive community and safe environment that values diversity and promotes understanding.

REVIEW OF THE MUSICAL ARABIAN NIGHTS

Reviewer: Tsin Tak Shun

Date: June 30, 18:00–20:40 (with a 15-minute intermission)

Venue: Hall of the YMCA of HK Christian College



Synopsis

Arabian Nights tells the story of Shahrazad, the brave and intelligent daughter of the vizier, who marries King Shahrayar in order to save the women of her country from his murderous wrath. After discovering his first wife's unfaithfulness, the King vows to marry a new woman each night and execute her the following morning as revenge. Shahrazad, however, devises a clever plan to spare her life. Each night, she tells the King a captivating story, leaving him in suspense by morning. Compelled to hear the conclusion of each tale, the King continually delays her execution. Over time, Shahrazad's engaging and meaningful stories soften the King's heart, and he ultimately falls in love with her, deciding to live with her in harmony forever.



A group of highly talented performers

Review

I was happy to be invited by the director of the musical, Jennifer, to attend this wonderful performance of *Arabian Nights*.

The theme of *Arabian Nights* was incredibly inspiring, focusing on the transformative power of storytelling. The production beautifully highlighted how compelling stories not only captivate audiences but also have the ability to transform lives, inspire humanity, and teach profound moral lessons. This timeless message resonated deeply, reminding us that great teachers and leaders, like Jesus or Buddha, have historically used storytelling to impart wisdom and inspire change.

The students' performances were exceptional. Their singing, dancing, dialogue delivery, and ensemble work were all of a high standard, reflecting their dedication and preparation. What was particularly remarkable was that almost all backstage duties were handled by the students themselves, showcasing their versatility and commitment. This approach of involving students in both on-stage and backstage responsibilities reflects a process-oriented method of drama education, which fosters growth, collaboration, and creativity.

The impact of this production on the students was evident. Through their participation, the 40+ students demonstrated growth in various dimensions, including language skills, non-verbal expressivity, communication, collaboration, creativity, and cultural appreciation. These are core principles of drama education, and the director, Jennifer, succeeded in bringing these concepts to life.

When asked about the production, Jennifer humbly shared, *"I'm truly thankful for Principal Diana Lo's support, which gives me the freedom to create this musical. As a theatre student myself, I firmly believe the high school musical experience plays an important role in a student's development."* This statement reflects Jennifer's passion, dedication, and belief in the transformative power of theatre education.

In an era where many schools adopt a product-oriented approach—hiring professionals for backstage roles or focusing solely on polished performances—this production stood out as a testament to the true essence of drama education. Jennifer’s emphasis on student involvement in every aspect of the production ensured a holistic learning experience, and for that, she deserves heartfelt congratulations.

Jennifer’s dedication as the director was also deeply admirable. Directing a 2+ hour musical with over 40 students is no small feat, especially with only one Assistant Director assisting with the singing and music. Despite the challenges, her directing skills were evident in the nuanced picturizations and overall cohesiveness of the production.

The high quality of the script also stood out. Upon inquiring, I learned that the script was purchased for around HK\$2000, and it was undoubtedly a worthy investment. The script’s depth and relevance added significant value to the performance, enriching both the audience’s experience and the students’ learning.

Arabian Nights was not just a successful musical but also a shining example of how drama can be a powerful educational tool. Congratulations to Jennifer on this major achievement—she is truly a blessing to her students. This production serves as a source of inspiration for educators, encouraging us to continue using drama as a transformative tool in our teaching journeys.



中國文化暨 STEAM 教育劇場

本會歷年舉辦教育劇場，由專業戲劇工作者製作，於中小學及特殊教育學校巡迴演出，並配合學校主題，推廣中華文化，價值教育、生命教育等。現接受 2025-26 學年報名。

不同劇目可配合以下各項學校主題：

1. 中華文化/國民/國安教育
2. 價值觀教育
3. STEAM 教育
4. 生命教育
5. 特殊教育
6. 資訊科技素養教育

劇目	故事簡介
1 論語故事 - 冉求自限	冉求，孔子學生，隨孔子周遊列國，在政治、軍事、外交均有建樹。但常為了迎合權貴，對孔子教誨未能持守，總在才能與原則掙扎…… 可配合學校的主題：中華文化/國民/國安教育、價值觀教育
2 論語故事 - 宰予晝寢	宰予思想敏捷，辯才了得，愛反駁孔子的教導。某天，他因睡至午正，到學堂時，孔子便責備他。宰予稍加思考，又想反駁…… 可配合學校的主題：中華文化/國民/國安教育、價值觀教育
3 論語故事 - 子為父隱	農夫給無良的田主開除了。他走到樹林，忽見樹上掛了一隻羊，便帶回家烹了給自己和兒子充饑。兒子發現了，心想：我應否到衙門告發爸爸呢？…… 可配合學校的主題：中華文化/國民/國安教育、價值觀教育、特殊教育
4 愛心的力量 (音樂劇)	大野狼、獵人和妖怪都想證明自己是森林裡最強的傢伙，他們同意誰能先讓森林中的怪婆婆哭便是森林最強…… 可配合學校的主題：價值觀教育、生命教育、特殊教育
5 中藥學家 - 屠呦呦	屠呦呦高中時患上肺結核，卻因而立志研究草藥。後被國家委派研究抗瘧疾藥。面對種種困難，憑着毅力和奉獻精神，取得嬌人的成就…… 可配合學校的主題：中華文化/國民/國安教育、價值觀教育、STEAM 教育、生命教育
6 中國火箭之父 - 錢學森	錢學森成長於日本侵華時間，立志修讀航空工程，讓國家強大。其後到美國研究飛行動力學，欲回國貢獻祖國，卻遭美國政府拘禁…… 可配合學校的主題：中華文化/國民/國安教育、價值觀教育、STEAM 教育、生命教育
7 資訊科技 - 謹慎應用	這是資訊科技素養極差的一家人，祖母、爸爸、姊姊、和兒子四人，對網上的資訊不加判斷，或濫用、或輕信，結果苦果連串…… 可配合學校的主題：價值觀教育、資訊科技素養教育

長度：全長約 1 小時（可按學校要求作適量調節）

對象：中學生、小學生、特殊學校學生，參與人數不限

地點：學校禮堂，或其他合適空間

內容：(1)介紹劇場背景知識、(2) 互動劇場演出、(3)鞏固所學

收費：劇目 1-3 \$6,800 / 劇目 4-6 \$7,600 (2025 年 8 月 1 日起，劃一收費為 \$7,600)

報名：登入連結 <https://forms.gle/uJxRbGUKaHgNDjeo9>

垂詢請致電/WHATSAPP 6076 5375 / 9780 1760。

家長教育劇場

本會歷年推出教育劇場，由專業戲劇工作者製作，於中小學演出。所推出的「家長教育劇場」，乃積極回應教育局《家長教育課程架構（中學）》及《家長教育課程架構（小學）》的倡議，並邀請專業戲劇教育藝術工作者，結合戲劇教育策略及互動式劇場技巧，製作以劇目，以回應教育局的《家長教育課程架構》中的各個議題。

今年推出的教育劇場，主題以「資訊素養教育」為核心，旨在讓家長明白子女面臨的資訊判斷壓力，好協助子女明確定義資訊需求，引導子女有效尋找資訊，並評估網路資訊的可信度，探討「資訊素養」在數位時代中的核心價值與實際應用。

教育劇場亦適合親子參與，從中培養學童合乎倫理地運用資訊，尊重知識產權，建立家庭中的健康資訊使用習慣與責任感。

劇目	故事大綱	
1	資訊科技謹慎應用	這是資訊科技素養欠佳的一家人，兩代均終日沉迷互聯網和電子產品，影響家人關係。此外，家人對網上的資訊判斷欠佳，對電子產品或濫用、或輕信，結果苦果連串……
2	資訊守護者冒險之旅	兩名學生意外進入資訊王國，與 AI 管理者聯手對抗虛偽大師的奇幻故事。通過「問題之鎮」、「資源迷宮」、「真假之塔」三大關卡，生動演繹明確定義資訊需求、驗證來源可信度、評估資訊真偽等核心素養，引導親子共同探討數位時代的資訊判讀技巧與倫理責任。

長度：全長約 1 小時（可按學校要求作適量調節）

對象：中、小學生的家長、參與人數不限

地點：學校禮堂，或其他合適空間

流程：首段為介紹劇場背景知識，接着為互動劇場演出，最後為總結

語言：粵語

收費：\$8,500

報名：登入連結 <https://forms.gle/JUF4HADMZxTPM6HY6>

備註：

1. 本會收到學校線上申請，將安排負責同工與負責老師聯絡，以了解學校場地及具體要求。
2. 垂詢請致電 6076 5375 / 9780 1760。

Teacher Training Course on Speech and Drama (2025-26)

Aims of course

1. Enable teachers to
 - plan and implement a Speech and Drama curriculum for a group of students
 - execute teaching work effectively at a professional level in the field speech and drama
2. Equip teachers to take professional diploma examination in speech and drama (e.g. Diploma of Associate Trinity College London (ATCL) - Speech and Drama)

Course Details

Lessons: A total of 26 lessons: 18 face-to-face lessons on drama education in all aspects, 4 lessons on lesson planning, and 4 lessons on lesson observations. The 18 face-to-face lessons on principles of teaching drama will be on the following **Tuesdays, 19:00-21:00**, from Oct, 2024 to May, 2025.

Lesson	Date	Lesson	Date	Lesson	Date
1	Oct 14, 2025	7	Dec 16, 2025	13	Mar 10, 2026
2	Oct 28, 2025	8	Jan 06, 2026	14	Mar 24, 2026
3	Nov 04, 2025	9	Jan 13, 2026	15	Apr 07, 2026
4	Nov 18, 2025	10	Jan 20, 2026	16	Apr 14, 2026
5	Dec 2, 2025	11	Feb 10, 2026	17	Apr 28, 2026
6	Dec 9, 2025	12	Mar 3, 2026	18	May 05, 2026

Optional learning activities will be arranged throughout the academic year, including

- (i) Visiting theatre-in-education programs
- (ii) Watching drama productions of various kinds

Venue: Rm 702, Technology Park, Shatin
(Shek Mun MTR Station, Exit C, a walking distance in 2 min)

Tuition Fee: \$19,800 (The fee includes tuition and course materials).

A 5% early bird discount (\$18,810) is offered for applying on or before Oct 8, 2025. A 25% discount (\$14,850) is offered for full time students.

Application: Click into the Google form with link <https://forms.gle/e5vUZGcZnEo72g2V7>



Deadline: Oct 10, 2025

Enquiry: 9780 1760 (WhatsApp or mobile)

香港教師戲劇會季刊編輯委員會

HKTDA Quarterly Journal Editorial Committee

司徒美儀 洪美芝 潘燕芳 錢德順

香港教師戲劇會自 1994 年創會以來，每季便出版期刊。此刊物乃屬於藝術及教育工作者的平台，焦點固然是戲劇與教育，當中涉及兩大範疇，其一是在舞台演出的戲劇藝術，其二是以戲劇作為教育方法。

第一個範疇是一個很廣闊的範疇。只要有演出的計劃(Acting Plan)，有表演者(Actors)，有受眾(Audience members)，有演出空間(Acting area)，便構成了戲劇藝術。戲劇作為表演藝術，其表演計劃無有限制，可以是教育、娛樂、治療……表演者也無有限制，可以是專業表演者、業餘表演者、學生、坊眾……受眾也無有限制，可以是學生、親子、社會大眾……表演空間也無有限制，可以是正規舞台、學校教室、社區會堂、老人中心……只要符合這樣的藝術特徵的文章，這個平台都歡迎。

第二範疇可能更為廣闊。只要有施教者，立意應用任何形式的戲劇活動，向受教者施以教育，便屬於這一範疇。施教者可以是教師、社工、父母；受教者可以是不同學段的學生、家庭中的子女、社區中心的青少年、老人中心的長者、企業的員工……。至於戲劇活動，其義甚廣，凡在教育過程中，涉及說話、形體、空間三者，便形成了戲劇活動。我們很歡迎是類教育活動，或以論文、教育個案記錄、教室的教案、教育評論……放在這個平台上。

戲劇能提升參與者的創意，不論是表演者或是受眾，這是本會全人一貫的信念。自 2000 年起，本會已注意到世界各地的教育工作者，都把戲劇視作一個能提升參與者創意的工具，學校的教師更多有應用戲劇於不同學科的教學中。因此，本會的學者和教育工作者，都致力透過戲劇來提升人的創意，特別應於戲劇於學校教育中，以提升教師和學生的創意。在本會全人的努力下，我們於 2011 年組織了香港創意教育工作者協會，以聚焦於創意研究。為此，我們歡迎凡與創意教育、創新教學、或任何與創意有關的論文，在此平台發表。

本季刊設編輯委員會，負責邀請、篩選及編輯等工作。編輯委員會之上，設有顧問委員會，指導編輯委員會。本季刊歡迎符合以上兩大範疇的作品，可以是論文、劇作、劇評、書籍介紹、錄像、經驗分享等。

誠徵稿件

香港教師戲劇會會訊，旨在成為世界各地華人就「戲劇／教育」分享的交流平台。

歡迎各界人士賜稿，投稿人身處地域不限、年齡不限、界別不限。

稿件形式不限、字數不限，以「戲劇／教育」為題即合。

來稿請用 WORD 的格式存檔，中英文均可；如文章過長，編輯室將建議分期刊登。

稿件以未經發表為佳；倘已發表，敬請註明，並請先妥善處理版權問題。

來稿必須具真實姓名及聯絡電話；惟刊登時可用筆名。

來稿刊登與否，編輯委員會有權作最終決定及修訂。

惠賜稿件請電郵：info.hktda@gmail.com。

本刊將同時上載網頁：hk-tda.info。

本刊每年四期，出版日期約為三月、六月、九月及十二月。

截稿日期分別為二月底、五月底、八月底和十一月底。

本會及友好機構消息



網頁更新 歡迎瀏覽

香港創意教育工作者協會網址：hk-ceo.org。



網頁更新 歡迎瀏覽

戲劇教育發展基金網址：the-faf.com。