

REVIEW ON THE HKTDA ANNUAL PERFORMANCE 2025

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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。