

香港教師戲劇會季刊

Hong Kong Teachers Drama Association
Quarterly Journal

戲



香港教師戲劇會編輯委員會
HKTDA Editorial Committee

2025年6月
June 2025

框架到實踐：戲劇教育的創意革新 / 編者序 (頁1)

創意教學策略 (CTS) 教室的「ABCDE」框架 / 盧展毅中譯, Wong L.P. & Tsin T.S. (頁2)

ABCDE Framework for Creative Teaching Strategies (CTS)-Based Classes / Wong L.P. & Tsin T.S. (p.8)

戲劇及教育 (頁15-18)

學校戲劇周年公演2025——主題：寓戲劇於閱讀及寫作

中華文化暨STEAM教育劇場 (2025年4月份)

教師培訓課程 (演說及戲劇) 2025-26年度

編委會及徵稿 (頁19)



從框架到實踐：戲劇教育的創意革新

編者序

本期季刊聚焦「創意教學策略」，探討戲劇教育如何通過系統化框架激發學習潛能。黃麗萍博士與錢德順博士在《創意教學策略 (CTS) 教室的「ABCDE」框架》一文中，以「目標-藍圖-創造-展示-評價」五大核心，構建完整的中文CTS課堂。通過《鄭人買履》教學實例，展示如何將傳統文本轉化為創新課堂體驗，為教師提供實用教學指南。

今期主要介紹兩項重要活動：先是我們每年一次的「周年公演2025」及「教師培訓課程」。公演的三齣短劇各具特色：《戲劇小荳芽》展現戲劇如何促進幼童溝通能力；《上下左右而求索》以編作劇場形式探討青年成長的選擇困境；《我們一起看日出》更突破傳統框架，融入AI技術與多媒體，重新演繹曹禺經典。這些作品不僅是藝術呈現，更是教學法的延伸，旨在讓教師將戲劇教學法帶回任教學校。「教師培訓課程」則提供機會讓教師更全面認識戲劇教育，提升教師戲劇教學的專業水平，回應教育需求。

我們誠邀讀者參與其中，攜手推動戲劇教育的發展，將戲劇教育帶入校園。唯有持續實踐與對話，才能讓創意的種子在更多課堂中生根發芽。

內容摘要

創意教學策略 (CTS) 在教育領域已被廣泛討論，然而至今仍缺乏清晰且全面的定義。為彌補這一空白，筆者藉由「ABCDE」框架對創意教學策略進行了定義。該框架包含五個核心特徵：**Aims**目標（明確訂立課程目標）、**Blueprint**藍圖（擬定詳細的課程計劃）、**Creativity**創意（設計富有創意與吸引力的學習活動）、**Display**展示（為學生提供作品展示的機會）以及**Evaluation**評價（採用具體的評分標準開展成果評估）。此定義立足實踐，全面涵蓋輸入環節（備課階段）、過程環節（開展學習活動）和輸出環節（學習成果呈現）。本文以小學高年級《鄭人買履》的教學為例，展示及分析「ABCDE」框架的具體應用，並闡明使用 CTS 的課堂如何將平日的課堂轉化為富有趣味、充滿創新且目標明確的學習體驗，最終提升學生的創造力、學習動機與整體學習效率。

關鍵字

創意教學策略 (CTS)、「ABCDE」框架、戲劇教學法 (DiE)、人工智能教學策略

引言

儘管在小學漢語教學中應用創意教學策略 (CTS) 的研究已十分廣泛，但其清晰且全面的定義仍未明確。許多學者雖強調了 CTS 的重要性，但其定義往往模糊且易產生歧義。部分學者僅從結果定義 CTS，主要關注其作為提升學生學習動機、學習效果和創造力的教學策略。然而，CTS 雖能產生上述效果，卻可能讓人質疑是否其他教學策略也能達成類似結果，這一視角顯然不夠充分。



圖 1：基於 CTS 的課堂的三個部分

本文筆者通過「ABCDE」框架提出了一個更實際的 CTS 定義，該框架將 CTS 的特徵歸納為 CTS 型課堂的三個關鍵部分（見圖 1）。

在「輸入」環節，備課需要制定緊扣課程目標 (**Aims**) 的教學策略，同時依據詳盡、有序的藍圖 (**Blueprint**) 開展課程設計。在「過程」環節，課程實施側重組織多樣化且富有創意的學習活動 (**Creative learning activities**)。在「輸出」環節，CTS 課堂聚焦於提升學生的創造力、學習動力與學習效率，同時為學生創造機會，使其能夠及時展示 (**Display**) 其創意作品。CTS 的另一個重要特徵在於，教師需要使用清晰的評分標準評估 (**Evaluation**) 學生的展示作品，使學生能在過程中自我評估學習成果。

對 CTS 進行清晰而實用的定義尤為重要，主要原因有二：首先，若教學策略符合框架中列出的五個特徵，則有助於將其確定為 CTS；其次，教育工作者可以借此深入瞭解 CTS 的性質和實施方法，從而確保在課堂教學中，CTS 能有效培養學生的創造力，提升學生的參與度。

我們將於下文以小學高年級文言文篇章《鄭人買履》為例，詳細解釋「ABCDE」框架的應用（香港教育局，2022，第三項）。

A——目標 (**Aims**)

課程目標至關重要，它是教師每節課的教學方向，必須時刻銘記。目標通常列明於教育局發佈的課程指南中。部分教師可能因工作繁忙而可能忽視這些文檔，但要注意它們是維持教學重點和衡量學習成果的重要工具。

然而，許多教師常因機械式遵循步驟或過度強調學生參與度而忽視目標。參與度固然重要，但不應被誤作為判斷學生學習效果的唯一標準。事實上，一堂課的真正效果取決於學習目標是否達成。若無清晰目標，課堂可能變得漫無目的，活動雖然吸引，卻無法實現教學目標。

以文言文篇章《鄭人買履》為例，課堂主要教學目標可聚焦於兩方面：一是教授文本中的字詞和篇章（文本分析）；二是傳達故事的核心寓意——靈活變通的重要性與固執守舊的弊端。故事中，鄭人因堅持用家中量好的繩尺而非直接用腳試穿來確認鞋碼，最終未能買到鞋子，這種對規則的固守導致錯失了買鞋的機會。

對於後設目標而言，教師可鼓勵學生聯想校園中一些因缺乏變通而遭遇失敗的場景，並通過角色扮演戲劇活動還原情境。若學生毫無頭緒，教師可讓學生諮詢人工智能工具後自行調整。以下是經學生改編的 AI 工具示例：

安娜一直乘坐 9 路公車上學。當附近新建的地鐵站開通、提供更快路線時，安娜卻拒絕換乘，堅持說：「我一直都坐公交。」然而隨著新地鐵線路運營，公車班次變得稀疏，導致她屢次遲到。儘管老師建議改乘地鐵，安娜仍固守習慣。最終，多次遲到使她錯失了「品行優異獎」。

這一活動既能同時提升學上的聆聽、說話、閱讀理解和寫作（如劇本創作）等中文語言能力，又能深化其對中國文化與價值觀的理解。此外，通過角色扮演的活動可有效培養學生的創造力、溝通協作、批判性思維和問題解決等通用能力。此類活動讓學生在內化故事道德啟示與價值觀念的同時，發展核心素養，確保教學兼具意義與實效。

部分教師或會提出疑問：「教學過程中真的需要同時兼顧這麼多目標嗎？這似乎很難做到！」而據筆者的經驗，課堂中兼顧所有目標是必要的，並且非難以實現。許多教師能自信從容地梳理並闡述所有目標，是因為這些目標是彼此有關聯的——只要記住一個目標，自然會引發下一個，最終便能同時兼顧所有目標。

另一方面，筆者亦很難想像教師會在毫無準備教學目標的情況下走進教室。若沒有清晰目標，又遑論可有教學成效呢？

B——藍圖 (Blueprint)

為了有效地實現課堂目標，教師需要製定藍圖或課程計劃（即教案），逐步組織教學。一份精心設計的藍圖包括細緻的時間管理，最重要的是確保課堂各環節符合學生能力，同時可設計不同挑戰或學習任務，促使學生達成教學目標。

藍圖應為教師提供學習活動的詳細步驟。以《鄭人買履》的角色扮演活動為例，教師可將學生分組，並確保每組學生理解所扮演的故事角色。能力較強的學生可自主分配角色，獲得更多自主權；而能力較弱或不熟悉角色扮演的學生，教師則需提供更詳細的指導，例如：

在故事開篇「鄭人在家用繩尺量腳，再去市場買鞋」的場景中，教師可預先為小組分配角色：

1. 鄭人
2. 鄭人妻子
3. 鄭人兒子
4. 鄭人母親
5. 鄰居

對於能力較弱的學生，教師可提供部分或全部角色的預設對話範本，例子如下：

1. 鄭人：「我想買雙鞋，先量一下腳的尺寸」
2. 妻子：「快點兒，我先去做飯，稍後幫你量尺碼記下來。」
3. 兒子：「爸爸，你的鞋太舊了。」
4. 母親：「動作快點，我們等你一起去。」
5. 鄰居：「我餓壞了，能先吃點東西再走嗎？」

藍圖還應規定此環節的準備和表演時間等關鍵細節。例如，可以給學生 10 分鐘準備角色扮演，2-3 分鐘表演。教師還應為學生列出事件發生的順序。在這種情況下，事件可以包括：

1. 鄭人在家量腳
2. 鄭人發現忘帶繩尺後與店主的對話
3. 鄭人趕回家取繩尺
4. 鄭人堅持帶繩尺的固執行為，最終空手而回

是否以書面形式呈現詳細藍圖取決於教師的經驗：資深教師可能無須作書面記錄，而是在腦中已形成詳細的計畫；但經驗與教齡未必完全相關，基於 CTS 的課堂實際上以學生為中心，許多資深教師可能尚不適應這一模式，因此建議仍須作書面的詳細藍圖；對經驗較淺的教師而言，書面詳細藍圖更是不可或缺。

無論如何，教師都必須確保學習活動對所有學生而言是清晰、易於操作且可實現的。這樣的規劃能讓學生專注於創作和表演，而不會感到力不從心，確保課堂兼具吸引力與實效性。

C—— 創意 (Creativity)

創意階段是 CTS 教室的核心，它鼓勵學生創作原創作品。參與創造過程能培養學生的多種技能，例如：

- 培養學生對周圍事物的興趣和好奇心，從而提高他們對周圍環境的敏感度。
- 激發學生源源不斷地產生想法（流暢性）。
- 幫助學生思考各種不同的想法（靈活性）。
- 使學生能夠提出獨特和非凡的想法（獨創性）。
- 培養學生完善自己想法的動力，特別是鼓勵他們不要害怕放棄無用的舊想法，要有毅力重新開始新的想法（闡述）。

在實施基於 CTS 的課堂教學時，教師必須始終牢記培養學生創造力的目標。

創意可通過多種形式呈現，如對話、獨白、手勢、定格畫面、繪畫或書面文本等。學生可借助這些媒介以獨特且有意義的方式表達對課程的理解。

小組合作在培養創造力方面尤為有效，因為它能让學生相互合作、相互學習。在這一過程中，環境因素至關重要，尤其是培養學生「延遲評判」的思維模式，鼓勵接納和以開放態度對待創新與非常規的想法。學生之間可以相互扶持，促進共同成長並建立團隊合作意識。

例如，在《鄭人買履》的課文教學中，教師可要求學生分組創作一個 2 分鐘的短劇，展現校園場景中固執己見的後果。目前，教育界正提倡在學習中使用人工智能工具，因此教師可鼓勵小組借助 AI 工具生成想法，優化成果後再進行表演。

以下是學生基於 AI 工具 POE 修改的案例：

《彼得借書》

彼得是一名六年級學生，熱愛閱讀，尤其喜歡圖書館的冒險類書籍。一天，中文科陳老師讓同學們選擇一本喜愛的書閱讀，並在一周內提交讀後感。

彼得立刻想到一本一直想借的書——《大冒險》。放學後，彼得沖向圖書館，卻發現書已被借走。

圖書管理主任張老師說：「彼得，你可以看看其他冒險類書籍，比如《神秘森林》或《海洋之旅》，都很精彩。」

彼得卻搖搖頭說：「不行！老師說要選我喜歡的書，我只喜歡《大冒險》。」

一個星期過去了，書還是沒有還回來。彼得沒有交作業。

教師可給予學生 10-15 分鐘練習，確保小組能分配角色，然後在 2 分鐘內完成表演。

這種學習策略能加深學生對文本與日常生活關聯的理解。鼓勵創作可促進深度參與，推動學生對文本及其內涵進行更全面的探索。協作過程不僅能提升創造力，還能培養溝通、合作等重要人際交往技能。

D—— 展示 (Display)

在 CTS 教室中，展示 (Display) 是學生呈現創意作品的關鍵環節。展示應是即時的，即在創作過程結束後不久、同一節課內進行。若創作一篇文章或作文後，僅將作品交給教師，數周後批改發還，其吸引力會大幅降低。為滿足 CTS 教室的標準，創意作品必須及時展示，建議單節課內可進行多次的展示，讓同學之間能觀看並互動，這種方式可促進共用學習、協作及即時回饋。

若僅在課後很久才挑選少量優秀作品展示而忽略其他作品，則不符合展示環節的要求。例如，作文雖屬創意活動，卻常在數周後張貼於教室公告欄，這種延遲展示無法滿足 CTS 教室的要求。經驗表明，此類延遲展示既無法提升課堂學習氛圍，也無法增強課堂的吸引力。

課堂內的即時展示可促進即時互動。例如，角色扮演活動可在 10 分鐘準備後立即進行；當學生完成寫作後，教師可要求其將作品上傳至 Padlet 等網上平台，供同學觀看與互動；教師也可挑選部分作品在智慧白板上展示，並向全班提供回饋。這種對學生作品的即時分享與討論，能讓課堂更具互動性和吸引力，滿足 CTS 教室中展示 (Display) 環節的目標。

需注意的是，即時展示可能給學生帶來壓力。教師必須關注這一點，尤其在角色扮演活動中。例如，教師可讓所有小組同時展示作品，再邀請心理準備更充分的一兩組向全班表演。許多教師擔心同時展示會擾亂課堂紀律，但實際情況往往並非如此——如同體育課全班學生同時參與活動卻不會混亂，CTS 教室的學生通常也會專注於活動。建議教師在判定會擾亂紀律前先嘗試這一方式。

E—— 評估 (Evaluation)

評價 (Evaluation) 階段是 CTS 教室中極具吸引力的環節，它涉及反思與回饋部分。評估可採用多種形式，大致可分為三類，包括對學習的評估 (Assessment of Learning)、促進學習的評估 (Assessment for Learning) 和作為學習的評估 (Assessment as Learning)。對學習的評估能幫助教師評估學生是否已達到學習目標；促進學習的評估能讓教師識別學生在學習過程中的優勢與不足，以便幫助學生持續改進，同時調整課堂設計、優化教學方法以滿足學生需求；而作為學習的評估則側重於幫助學生在學習過程中認識自己的優缺點，培養學生的自主學習能力。(課程發展議會, 2023, 5.1 章)

上述三類評估均至關重要，但在 CTS 教室中，第三類「作為學習的評估」尤為關鍵。「作為學習的評估」具評估的針對性與即時性，使教師能夠有效監控評估成效。為了確保評估的成效，清晰的評分標準必不可少。該標準應在學生開始進行學習活動前告知他們，作為學生完成學習任務的指導。學生若清楚評分標準，便可持續修改作品，甚至在評估前就大致瞭解自己的可能得分。這一過程不僅提升了作業品質，還能促進學生對學習的深度參與。

就上文「C—— 創意 (Creativity)」部分提到的《彼得借書》角色扮演為例，評分標準應與教師設定的具體要求和重點一致。以下是示例評分標準：

(1: 有待改進; 2: 滿意; 3: 良好; 4: 優秀)

內容	1	2	3	4	評論
故事與主題相關					
角色設計合理					
所有角色都有 1-2 句台詞					
發言內容充實					
語言清晰					
肢體動作					

學生表演或展示創意作品後，教師可引導討論，讓學生根據事先提供的評分標準反思自己的作品並向同伴提供回饋。教師可根據評分標準提出有針對性的問題，鼓勵學生提出建設性的批評意見，並找出學生的長處和需要改進的地方，從而引導這一過程。

評價不僅僅是通過評分標準對學生的表現進行打分或評估，它也是學生反思自己的學習過程、發現自己長短處並找出改進方法的機會。通過即時評估，學生更易內化其接收到的回饋並應用於未來的學習任務。這使評估成為 CTS 的關鍵組成部分，促進成長與深度學習。

結論

本文基於 CTS 課堂的「ABCDE 框架」，為 CTS 提供了一個具實踐性的定義。該框架強調，教育工作者必須首先注重設定明確的教學目標(Aims)，並在此基礎上制定周密的教案藍圖(Blueprint)，確保學習活動具創意，能積極調動學生的創造力(Creativity)，並要求學生及時向全班展示(Display)他們的創意作品。在整個過程中，教師需精心設計與課程目標一致的評估(Evaluation)作評分標準。

從上述《鄭人買履》的學習案例可見，基於 CTS 的課堂不僅能幫助學生以更高的動機和效率掌握學習內容，還能培養廣泛的通用技能，包括創造力、溝通能力、協作能力、批判性思維，最重要的是通過教育發展學生的核心價值觀。

誠然，基於 CTS 的課堂經常涉及戲劇活動(通常稱為「戲劇教學法」(DiE)教學策略)，但 DiE 只是 CTS 的一個高效而重要的組成部分。我們認識到，戲劇教學法是一種強而有力的工具，有效的 CTS 教室也常融入 DiE 策略。然而，CTS 是一個更廣泛的框架，其涵蓋了 DiE 教學策略之外，還包括了人工智能等多種創新教學策略在內。

儘管如此，在基於 CTS 的課程中融入 DiE 策略仍然是一個重要、有效和有影響力的選擇，因為戲劇自然符合 CTS 的原則，能很大程度上提高學生的參與度。與此同時，整合其他 CTS 方法，尤其是涉及人工智能工具的方法，對於拓展教學的可能性同樣至關重要。

參考文獻：

1. 課程發展議會(2023)。《中國語文教育學習領域中國語文課程指引(小一至小六)》。香港：香港教育局。
2. 香港教育局(2022)。《建議篇章配套資料 第二學習階段》。2025年6月14日擷取自 <https://www.edb.gov.hk/tc/curriculum-development/kla/chi-edu/key-stage2.html>

作者 / 譯者：

Wong L.P., 香港都會大學高級講師、香港教師戲劇會會長、香港創意教育工作者協會秘書
Tsin T.S., 香港教師戲劇會教師培訓總監、香港創意教育工作者協會副主席
盧展毅 小學準教師、香港都會大學四年級學生、香港教師戲劇會項目統籌

ABCDE Framework for Creative Teaching Strategies (CTS)-Based Classes

Wong L.P. & Tsin T.S.

Abstract

Creative Teaching Strategies (CTS) are widely discussed in education, yet a clear and comprehensive definition remains elusive. To address this gap, the authors propose a definition for CTS using the ABCDE Framework, which consists of five features: Aims (defining clear lesson objectives), Blueprint (developing detailed lesson plans), Creativity (introducing creative and engaging learning activities), Display (providing immediate opportunities for students to showcase their work), and Evaluation (assessing outcomes using concrete rubrics). This definition takes a practical approach, addressing the input part (lesson planning), the process part (execution of learning activities), and the output part (learning outcomes). The article demonstrates the application of the ABCDE Framework through the teaching of the traditional Chinese text *A Man from the State of Zheng Buys Shoes* (鄭人買履) at the senior primary level, showcasing how CTS-based classes can transform lessons into engaging, innovative, and purposeful learning experiences that enhance students' creativity, learning motivation, and overall effectiveness.

Keywords

Creative Teaching Strategies (CTS), ABCDE Framework, Drama-in-Education (DiE), AI-supported Teaching Strategies

Introduction

Despite extensive research on applying Creative Teaching Strategies (CTS) in the teaching of Chinese language in the primary school level, a clear and comprehensive definition remains elusive. While many scholars have emphasized the importance of CTS, its definition often remains vague and open to interpretation. Some define CTS solely by its outcomes, mainly on teaching strategies enhancing students' learning motivation, learning effectiveness, and creativity. While CTS can indeed lead to such outcomes, some may doubt if there are other teaching strategies may also achieve similar results, making this perspective insufficient.

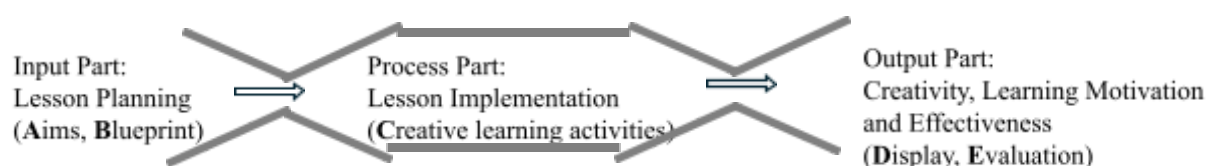


Figure 1: Three Parts of a CTS-based classes

The authors of this article propose a more practical definition of CTS through the ABCDE Framework, which organizes its features across three key components of CTS-based classes (see Figure 1).

On the **Input Part**, lesson planning involves teaching strategies that emphasize and align with the **Aims** of the curriculum, as well as lessons that adhere to a detailed and structured **Blueprint** for implementation. On the **Process part**, lesson implementation includes diverse and **Creative** learning activities. On the **Output Part**, CTS focuses on enhancing students' creativity, learning motivation, and effectiveness, while providing opportunities for students to immediately **Display** their creative works. An essential feature of CTS is the need to **Evaluate** students' displayed works using clear rubrics, enabling students to assess their own learning throughout the process.

A clear and practical definition of CTS is important for two main reasons: first, it helps identify teaching strategies as CTS if they meet the five features outlined in the framework; second, it allows educators to

gain a deeper understanding of the nature and implementation of CTS, ensuring its effectiveness in fostering creativity and engagement in the classroom.

Below, the ABCDE framework is explained in detail using the traditional Chinese text “*A Man from the State of Zheng Buys Shoes*” (鄭人買履) as an example at the senior primary school level (*Education Bureau, n.d., under the "Recommended Text" section, item 3*).

A – Aims

The aims of a curriculum is crucial—they serve as the guiding direction for teachers in every lesson and must be consistently kept in mind. Aims are often outlined in curriculum guidelines published by the Education Bureau (Curriculum Development Council, 2023, Section 2). While some teachers may overlook these documents, they are essential tools for maintaining the focus of teaching and measuring learning outcomes.

However, many teachers lose sight of their aims by either rigidly adhering to step-by-step instructions or placing excessive emphasis on student engagement. While engagement is important, it is often mistaken for effectiveness. The true measure of a lesson’s effectiveness lies in whether the learning aims are achieved (Curriculum Development Council, 2023, Section 5.2). Without clear aims, lessons can become directionless, with activities that may be engaging but fail to fulfill educational aims.

Take the traditional Chinese story “*A Man from the State of Zheng Buys Shoes*” as an example. One aim could focus on teaching the words, phrases, and the entire passage of the text (textual analysis). Another aim might be to convey the story’s overarching message: the importance of flexibility and the dangers of rigidly adhering to meaningless rules. In the story, the man from Zheng fails to buy shoes because he insists on using a string measured for his feet at home to verify the size, instead of trying the shoes on directly, demonstrating how rigid adherence to rules can lead to missed opportunities.

For the latter aim, the teacher may encourage students to think of a modern-day scenario in their school where some classmates fail due to inflexibility and then role-play the situation. If students have no idea, teachers may ask them to consult AI tool and then adjust on their own. Below is an example form AI tool with adjustment from students:

Anna always took the Number 9 bus to school. When a new MTR station opened nearby, offering a faster route, she refused to switch, insisting, “I’ve always taken the bus.” However, with the new MTR service, the bus now ran less frequently, causing her to be late for school repeatedly. Despite suggestions from her teachers to take the MTR, Anna stuck to her routine. As a result, her repeated lateness caused her to miss out on a good conduct award.

This activity would simultaneously enhance language skills such as speaking, listening, reading comprehension, and writing (e.g., scriptwriting), as well as foster a deeper appreciation of Chinese culture and values. Additionally, generic skills such as creativity, communication, collaboration, critical thinking, and problem-solving can be effectively developed through role-play activities. Such role play activities enable students to internalize the story’s moral lessons and values while simultaneously developing essential skills, ensuring that the lessons are both meaningful and impactful.

Some teachers have pointed out, "Do teachers really need to keep so many aims in mind during the teaching process? It seems very difficult!" According to the authors’ experience, keeping all the aims in mind is indeed necessary but not difficult. Many teachers can confidently and effortlessly recall and articulate all the aims because these aims are interconnected. Remembering one aim naturally leads to the next, and eventually, all the aims can be covered.

On the other hand, it’s hard to imagine how a teacher could walk into a classroom without keeping the aims in mind. Without clear aims, how could they possibly achieve them?

B – Blueprint

To effectively achieve the aims of a lesson, teachers need to draft a blueprint or lesson plan that organizes their teaching step by step. A well-thought-out blueprint includes careful time management **and, most importantly, ensures that each part of the lesson aligns with students' abilities, while also challenging them to ultimately achieve the course aims.**

The blueprint should provide the teacher with detailed steps for the learning activities. Consider a role-playing activity in a lesson exploring "*A Man from the State of Zheng Buys Shoes*" as an example. Teachers might divide students into small groups and ensure that students in each group understand the characters from the story they are to portray. High-achieving students might allocate roles independently, allowing for greater autonomy. For students with weaker abilities or those unfamiliar with role-playing, the teacher might need to offer more detailed guidance as follows.

In the opening part of the story, where the man from Zheng measures his foot with a string at home before going to the market to buy shoes, the teacher could preassign characters for groups. These characters might include:

1. The man from Zheng,
2. His wife,
3. His son,
4. His mother, and
5. His neighbor.

For even weaker students, the teacher may provide pre-written dialogue templates for some or all characters. For examples:

1. The man, "I want to buy a pair shoes. Let me measure the length of my feet."
2. His wife, "Be quick, I'll cook and write for you."
3. His son, "Father, your shoes are too old."
4. His mother, "Be quick, we shall wait for you."
5. His neighbor, "I am very hungry, can I have something to eat first."

The blueprint should also specify key details such as preparation and performance times. For example, students might be given 10 minutes to prepare their role-play and 1-2 minutes to perform. Teachers should also outline the sequence of events for students to act out. In this case, the events could include

1. The man from Zheng measuring his feet at home,
2. His conversation with the shopkeeper when he realizes he has forgotten to bring the string,
3. His rush back home to retrieve the string, and
4. His inflexibility in insisting on bringing the string, which ultimately causes him to leave the market without shoes.

Providing such a detailed blueprint does not necessarily mean it must be in written form, as this depends on the teacher's experience. Experienced teachers might not write out a detailed blueprint but instead carry a detailed plan in their mind. However, experience and seniority do not always correlate. CTS-based classes are genuinely student-centered, and many senior teachers may not be accustomed to this approach. Therefore, a written blueprint should still be detailed for them. For less experienced teachers, a detailed written blueprint is even more necessary.

In any case, teachers must ensure that the activities are clear, manageable, and achievable for all students. This level of planning enables students to focus on their creativity and performance without feeling overwhelmed, ensuring the lesson is both engaging and effective.

C – Creativity

The **Creativity Stage** is at the heart of CTS-based classes, as it encourages students to create and produce original work. Engaging in the creative process nurtures many skills in students, such as:

- Cultivating interest and curiosity about the things around them, thereby enhancing their *sensitivity* to their surroundings.
- Encouraging students to generate an endless stream of ideas (*fluency*).
- Helping students think of diverse and entirely different categories of ideas (*flexibility*).
- Enabling students to come up with unique and extraordinary ideas (*originality*).
- Fostering students' drive to refine their ideas, especially encouraging them not to fear abandoning useless old ideas and having the perseverance to start fresh with new ones (*elaboration*).

When implementing CTS-based classes, teachers must always keep the goal of developing students' creativity in mind.

Creativity can manifest in various forms, such as dialogues, monologues, gestures, tableaux, drawings, or written texts. Students can use these mediums to express their understanding of the lesson in unique and meaningful ways.

Group work is particularly effective in fostering creativity, as it enables students to collaborate and learn from one another. Environmental factors are crucial in this process, especially in cultivating a mindset that delays judgement and encourages acceptance and openness to innovative and unconventional ideas. Students can support one another, fostering mutual growth and building a sense of teamwork.

For example, in a lesson on the traditional Chinese text “*A Man from the State of Zheng Buys Shoes*”, teachers may ask students to work in groups to create a short, 2-minute play illustrating the consequences of rigidity in a school setting. Currently, the education sector advocates for the use of AI tools in learning. Therefore, teachers may encourage groups to generate ideas using AI tools, refine the outputs, and then act them out.

Below is an **example** from the AI tool POE, amended by students:

Peter is a primary six student who loves reading, especially adventure books from the library. One day, his Chinese teacher, Mr. Chan, asked the class to choose a book they liked, read it, and submit a reflection within a week. Peter immediately thought of a book he had always wanted to borrow, The Great Adventure.

After school, Peter rushed to the library, only to find that the book had already been borrowed by someone else. The librarian, Ms. Cheung, said: “Peter you can check out other adventure books. There are plenty of great options, like The Mysterious Forest or Ocean Journey.” However, Peter shook his head and said, “No! The teacher said to choose a book I like, and I only like The Great Adventure.”

A week passed, and the book was still not returned. Peter failed to submit his assignment.

Teacher may give 10-15 min for students to practice, ensure the group can divide the roles to play, and then act it out within 2 min.

This learning strategy can deepen students' understanding of the text's relevance to daily life. Encouraging students to create fosters deeper engagement and promotes a more thorough exploration of both the text and its meaning. The collaborative process not only enhances creativity but also develops essential interpersonal skills, such as communication and collaboration.

D – Display

In CTS-based classes, **Display** is a crucial step where students showcase their creative products. The display should be **immediate**, occurring shortly after the creative process, within the same lesson. While creating a text or composition can be a creative process, it becomes less engaging if the product is simply handed to the teacher, marked, and returned weeks later. To meet the criteria of CTS-based classes, the creative product must be displayed promptly. Typically, multiple displays take place during a single lesson, allowing classmates to view and engage with each other's work. This approach fosters shared learning, collaboration, and immediate feedback.

If only a few good works are displayed long after the lesson, while others are ignored, this does not satisfy the **Display** step. For example, while compositions involve creativity, they are often displayed weeks later, such as on classroom bulletin boards. This lack of immediacy in the display fails to meet the requirements of a CTS-based class. Experience shows that such delayed displays neither enhance the learning atmosphere in the classroom nor make the lesson more engaging.

Displaying work in the same lesson allows for real-time engagement. For instance, role-playing activities enable students to perform immediately after 10 minutes of preparation. Similarly, after students create a piece of writing, teachers can ask them to upload their work to an online platform like **Padlet**, where classmates can view and interact with each other's creations. Teachers can also select a few works to display on a smartboard and provide feedback to the entire class. This immediate sharing and discussion of student work makes the lesson more interactive and engaging, fulfilling the objectives of the **Display** step in CTS-based classes.

One important consideration is that immediate displays can create pressure for students. Teachers must be mindful of this, especially in role-playing activities. For example, teachers could have all groups display their work simultaneously and then invite one or two groups with stronger psychological readiness to present their role-plays to the whole class. Many teachers worry that having all groups display simultaneously might disrupt classroom discipline. However, this is often not the case. Similar to physical education classes, where the entire class participates in activities simultaneously without chaos, students in CTS-based classes are usually focused and engaged in the activity. Teachers are encouraged to try this approach before concluding that it will disrupt classroom discipline.

E – Evaluation

The **Evaluation** stage is one of the most engaging parts of CTS-based classes, as it emphasizes reflection and feedback. As an integral part of learning and teaching, evaluation serves different purposes, which can be categorized into three types: Assessment of Learning, Assessment for Learning, and Assessment as Learning. Assessment of Learning helps teachers gauge the level of achievement students have reached. Assessment for Learning allows teachers to identify the strengths and weaknesses of students in their learning journey, enabling them to make continuous improvements while also adapting the curriculum and enhancing teaching methods to meet students' needs. On the other hand, Assessment as Learning focuses on helping students recognize their own strengths and weaknesses during the learning process, fostering their ability to develop self-directed learning skills (Curriculum Development Council, 2023, Section 5.1).

While all three types of assessment are important, the third—Assessment as Learning—is particularly crucial in CTS-based classes. It ensures both relevance and immediacy and allows teachers to monitor the quality of the evaluation process effectively. For evaluation to be effective, a clear rubric is essential. This rubric should be communicated to students before they begin their creative work, serving as a guide for their preparation. With a clear understanding of the rubric, students can refine their work continuously and even anticipate their potential score before the evaluation takes place. This process not only enhances the quality of their work but also fosters a deeper engagement with their learning.

For the role-play “*Peter Borrows a Book*” mentioned in the above section “C-Creativity”, the rubric should align with the specific requests and focus areas outlined by the teacher. Below is an example rubric:

(1: Big room to improve, 2: Satisfactory; 3: Good; 4: Excellent)

Content	1	2	3	4	Comments
---------	---	---	---	---	----------

Relevancy of the story to the theme					
The roles are well designed					
All roles speak 1-2 lines					
Speech, loud enough					
Speech, clear					
Body movement					

Evaluation can be Evaluation can take several forms, including self-evaluation, peer evaluation, and teacher evaluation. After students perform or display their creative work, the teacher can facilitate a discussion where students reflect on their work and provide feedback to their peers based on the rubric provided beforehand. Teachers can guide this process by asking targeted questions from the rubric, encouraging constructive criticism, and identifying strengths and areas for improvement.

Evaluation is not just about scoring or assessing performance through a rubric; it is also an opportunity for students to reflect on their learning process, celebrate their achievements, and identify ways to improve. By engaging in real-time evaluation, students are more likely to internalize feedback and apply it to future tasks. This makes the Evaluation step a critical component of CTS, fostering growth and deeper learning.

Conclusion

The **ABCDE Framework** for CTS-based classes provides a practical definition of CTS. The framework emphasizes that educators must first focus on setting clear **Aims**. This involves creating a thoughtful **Blueprint** for the lesson, ensuring that learning activities actively engage students in **Creativity**, and requiring students to **Display** their creative products promptly to the class. Throughout the process, rubrics for **Evaluation** should be carefully designed to align with the lesson's aims.

From the aforementioned example of the learning of traditional Chinese text “*A man from the State of Zheng buys Shoes*,” CTS-based classes not only help students master learning content with enhanced motivation and effectiveness but also foster a wide range of generic skills, including creativity, communication, collaboration, critical thinking, and, most importantly, the development of core values through education.

While it is true that CTS-based classes often involve drama activities—commonly referred to as Drama-in-Education (DiE) teaching strategies—DiE is just one highly effective and important component of CTS. We recognize DiE as a powerful tool, and effective CTS-based classes frequently incorporate DiE strategies. However, CTS serves as a broader framework that encompasses a variety of teaching strategies beyond DiE, including innovative approaches such as AI-supported teaching strategies.

That said, incorporating DiE strategies into CTS-based classes remains an important, effective, and impactful choice, as drama naturally aligns with the principles of CTS and enhances student engagement. At the same time, integrating other CTS methods, particularly those involving AI tools, is equally critical in expanding the possibilities of teaching and learning.

References

- Curriculum Development Council. (2023). *Chinese language education key learning area: Chinese language curriculum guide (P1-P6)* [In Chinese]. Hong Kong Education Bureau.
 Education Bureau. (n.d.). Suggested text package materials for the second learning stage [In Chinese]. Retrieved June 14, 2025, from <https://www.edb.gov.hk/tc/curriculum-development/kla/chi-edu/key-stage2.html>

Authors

Wong L.P., Senior Lecturer at HKMU, President at HKTDA, Secretary at HKCEO
 Tsin T.S., Teacher Training Director at HKTDA, Vice-chairperson at HKCEO

Translator

Lo C.N., Prospective Teachers, Year 4 student at HKMU, Project coordinator at HKTDA

學校戲劇周年公演2025

主題:寓戲劇於閱讀及寫作

本會每年舉辦學校戲劇周年公演，演出三齣短劇。今年的公演，主題訂為「寓戲劇於閱讀及寫作」，目的是藉着戲劇欣賞，向學生推廣閱讀和寫作，並讓教師了解如何應用戲劇於教學。

主辦:香港教師戲劇會

合辦:香港都會大學教育及語文學院、香港創意教育工作者協會、五旬節林漢光中學

日期:2025年7月13日(星期日)

地點:香港都會大學 賽馬會護理及健康學院二樓 學藝館

時間:日場15:30 晚場19:30

票價:免費(先到先得)

對像:教師(應用戲劇於教學);大中小學生(應用戲劇深化閱讀);社會大眾

訂票:登入連結 <https://forms.gle/2ykPAKDffH6ryfoYA>



查詢:9780 1760

備註:出席者獲《閱讀劇場的變奏3 - 寓戲劇於閱讀及寫作》乙本，內附編導的話及劇本

查詢:黃小姐9629 7020

有關本會過往周年公演詳情，可參考本會網頁www.hk-tda.info。凡有意參演的教師，本會將盡量為之安排演出機會，倘名額所限，以先到先得為原則。

劇目一:戲劇小荳芽(只在**15:30**場次演出)

導師:黃麗萍博士/演員:協康會林護紀念基金兒童發展中心學童 暨 香港都會大學學生

內容:香港都會大學教育及語文學院中文教育課程學生擔當戲劇導師，帶領一群來自協康會的小學童，由小一至小二，充滿活力、天真可愛。他們共同完成了一連十次，每次1.5小時的戲劇工作坊，透過劇場遊戲、模仿及創作肢體動作和聲音語言，深入探索圖書《奇幻花園》中的奧秘。這是一個關於「溝通」的故事，戲劇導師通過戲劇習式、劇本創作及排練，與小學童一起體驗故事人物的點滴，體悟溝通的意義。

劇目二:上下左右而求索

導演及編劇:舒志義博士/編作演員:香港都會大學學生

內容:年青人尋尋覓覓，為的是尋找一條自我發展的康莊大道。在這個尋找的過程中，人要作許多選擇，要照顧夢想與現實;甚麼是好的選擇，甚麼是壞的選擇，有時誰也說不準。這個戲找來一班大學生，回顧過去的兩難和選擇，以編作紀錄劇場的方法，把坦蕩的情懷搬上舞台。

劇目三:我們一起看日出

編劇/導演:錢德順博士/演員:現香港教師戲劇會 教師會員

內容:《日出》是中國現代戲劇大師曹禺的經典之作，深刻描寫民國時期，中國都市社會的黑暗與人性的掙扎。是次編作劇場，突破原劇框架，將更多細節帶上舞台，並創新地融入AI於編作過程中，以更豐富的視角展現故事內容。我們結合音樂與舞蹈，呈現劇中多個人物的內心世界，讓觀眾深刻體會曹禺筆下的人性掙扎，激發對其作品的閱讀興趣。

中華文化暨STEAM教育劇場

本會推出教育劇場，由專業戲劇工作者製作，於中學、小學、及特殊教育學校巡迴演出。活動目標，乃在推廣中華文化，並藉此向中小學生傳遞正面價值觀及國民身份認同。現接受2024-25學年及2025-26學年報名。

劇目	故事大綱
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，總在才能與原則上掙扎……
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，他因睡至正午，到學堂時，孔子便責備他。宰予稍加思考，又想反駁……
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……
4 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，結果苦果連連……
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，取得驕人的成就……
6 中國火箭之父 錢學森	錢學森成長於日本侵華時期，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……

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/euSKyDTViXYrRRQT9>

垂詢請致電9629 7020聯絡黃小姐。

教師培訓課程 (演說及戲劇) Teacher Training (Speech and Drama) 2025-26年度 課程

由於學校對戲劇教師需求甚殷，本會特為此舉辦系統的戲劇教師培訓課程，讓教師更全面認識戲劇教育，提升教師戲劇教學的專業水平，協助教師考取國際戲劇教學專業資歷（例如Diploma from Trinity College London - Speech and Drama）。系統課程內容包括：

- (i) 戲劇教學原理與技巧
- (ii) 編寫戲劇課程
- (iii) 應用戲劇於教授不同學科
- (iv) 學校戲劇製作實踐
- (v) 欣賞各類型戲劇
- (vi) 戲劇教室課堂回饋

授課語言以粵語為主，輔以英語，課程教材以英語為主。出席率達75% 可獲本會發出的優異證書，課堂表現優異及年終考試及格者，可獲本會發出榮譽證書。

面授課程於2025年10月至2025年6月期間逢星期二 (19:00-21:00) 舉行，全年費用HK\$19,800，**2025年10月8日**前報名可獲九五折優惠，課程詳情可參閱網頁 <http://www.hk-tda.info>。

教師如欲對本課程或戲劇教師專業資格試有進一步了解，可出席以下**簡介會**：

日期：2025年9月20日(星期六)

時間：14:30-15:30

地點：Zoom (連結稍後發出)

報名：登入連結<https://forms.gle/GWeqJfTTGQ4mjyed8>

查詢：錢先生 (whatsApp或致電97801760)。

可掃二維碼報名：



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)

About Associate Trinity College London (ATCL)

Diploma on Drama Teaching

(refer to <http://www.trinitycollege.com/site/?id=294>)

TRINITY
COLLEGE LONDON

- Teachers of this course are equipped to take ATCL (Speech and Drama) Diploma Exam offered by the Trinity Guildhall on their own choice.
- The qualification of an ATCL Diploma is comparable to those of other qualifications available at Level 4 in the National Qualifications Framework.
- It is recognized globally across 50 English speaking countries including UK, Wales, etc..
- The examination comprises 3 units, all of which must be passed for successful completion of the diploma:
 - Unit 1 on Principles of Teaching
 - Unit 2 on Case Studies
 - Unit 3 on Teaching practical

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。