



香港教師戲劇會
HONG KONG TEACHERS DRAMA
ASSOCIATION

會址：香港新界沙田愉田苑五旬節林漢光中學

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會訊

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香港教師戲劇會周年公演 2017

為提升教育同工對戲劇製作的認識，培訓同工在編劇、導演和表演的能力，香港教師戲劇會每年都舉辦「周年公演」，邀請專業人士指導教師擔任台前幕後工作。

本年公演已於 2017 年 7 月 18 日(星期二) 假荃灣大會堂文娛廳順利舉行，午場及晚場座無虛席，反應熱烈，令人鼓舞。

三齣劇目如下：

劇目一：最後的平安夜

內容簡介：台灣電視聯播緊急報導，大陸誤向台灣發射核導彈，倘未能於十分鐘內撤離的台灣居民，死亡便是唯一的命運。平素生活上互不干涉的一家四口，在臨終前都各自表白自己的不是，期望得到家人的原諒。十分鐘快將過去了，死亡逼在眉睫……

編劇：謝念祖

導演：蕭新泉

監製：黃小清

演員：王佩珊、徐鳳儀、梁宜正、何妙賢、
陳世剛、黎金志

劇目二：瘋子

內容簡介：一間瘋人院、一個院長、一個病人、一個制度、一個不可告人的秘密……到底誰是誰非？到底誰對誰錯？他們有著不一樣的標準、擁抱不一樣的價值，能否共存？這些事情、這些荒謬，你是否覺得似曾相識？

編劇及導演：洪美芝

監製：潘燕芳

演員：潘燕芳、文秀霞、李銘慧、周禮儀、
胡偉亮、石曉彤

劇目三：生日快樂

內容簡介：一老，一嫩；一為人母，一為人妻。兩個女人，為了他的生日，你一言，我一語，誰勝誰負？女人—有你，才有生日；生日，有你，才會快樂！

編劇：龍偉潔

導演及監製：錢德順

演員：龍偉潔、孫群英、余錦泉

執導周年演出的苦與樂

蕭新泉¹

連續數年替教師戲劇會執導周年演出內其中一劇，短的可能只有 20 餘分鐘，長的可以是 40 分鐘。

製作這樣一個演出，有時真的很痛苦 — (1) 要挑選合適劇本滿足所有參與老師；(2) 老師工作繁忙，排練次數不能太多；(3) 老師參與演出，除了學習，也是過過戲癮，排練過程要讓他們感到愉快、滿足。

¹ 《最後的平安夜》導演、周年公演聯合藝術總監、香港教師戲劇會執委會副主席

那麼，為什麼我還樂此不疲的擔任執導一職？

首先，這是很好的練習。由於時間所限，我一定以演員為創作主導，即盡量利用演員本身的特質去演繹角色，要讓他們演得舒服，有信心。排練過程，他們主動提出意見，只要是有助演出，我定必採納。我發覺把這種創作方式帶回學校，執導學生戲劇演出，學生很受用，排練更有效率。

其次，我認識到很多熱愛戲劇的老師。有不少學校戲劇導師，把戲劇當成工作，就算原本喜愛的戲劇，也會漸漸變得討厭。但參與演出的老師，他們是來學習，是來享受，很單純，在僅有的排練時間下嘗試做到最好，彼此同心同德，比起外面很多業餘或半職業劇團，參與老師更齊心、更團結。我們亦由戲劇的合作夥伴，變成劇友。

回想多年執導的經歷，我覺得教師戲劇會的周年演出對我或演員們，都是很好的治療——排戲期間忘卻自己現實的角色，排練前後吐吐教學上的苦水——就這樣，我們不知不覺經歷了一次輕鬆、愉快的旅程，為暑假打開了序幕。

舞台美學的重要

洪美芝²

經驗讓人學習，反思讓人進步。感謝香港教師戲劇會多年來為教師們提供這個學習的平台，讓一眾老師有機會體驗戲劇製作，嘗試不同的崗位，累積更多的經驗。

今次創作《瘋子》一劇，對我來說是一個很大的挑戰。《瘋子》並不是一齣寫實主意戲劇，無論在演員的演繹上或舞台美學上，都

要有更多的想像。這次，我體會到舞台美學的重要性，而偏偏於學校戲劇製作當中，這是最容易忽略的一個部份。舞台美學不只於佈景設計、服裝設計或燈光設計，而是對整個創作的呈現，更包括演員的肢體和聲音等。舞台美學擔當很重要的角色，尤其於非寫實的劇本上，如何運用不同的創作元素呈現文本的意念和象徵。

這次經驗讓我深深體會到如何在有限的資源下，發揮無限的創意。創意是跳出固有的框框，敢作、敢試、敢想，此舉需要勇氣去擴大或跳出自己的安舒區。

是次經驗絕不只學習戲劇製作，過程中顧問們沒有否定你的創作，而是於你的創作上不停提供新點子、新角度，啟發思考、擴闊視野。作為教育工作者，我希望能提醒自己，教育並非單向的知識傳授，而是共同發掘和發現，我上了寶貴的一課。

戲劇源自生活，《瘋子》也許是校園的縮影，亦可以是社會的寫照。希望觀眾看過此劇後，能對自己的生活有多一點的體會和反思，以及對身邊的事物有更深的感受。

再一次感謝各位老師們和一眾工作人員與我一起作這個新嘗試，更展望將來有更多同工一起參與和學習。

參演讓我更認識戲劇

文秀霞³

《瘋子》是我第一次參與公開演出的戲劇，別具意義。

常言道：「表演」更能體驗人生。我們的人生就是一齣戲，「瘋子」就是似曾相識的好

² 《瘋子》編劇及導演、自由身戲劇教育工作者

³ 《瘋子》演員、戲劇教師培訓學員、小學英文教師

例子。在《瘋子》中，院長、主任、護士及病人都是生活中的角色，為了展現一個角色，我們都要細心觀察和體會種種情境，仔細思量各個扮演的角色，用怎樣的語言、行為、神情去演活生活中的角色。

當然除了聲音、語言、肢體動作的表達，表情變化、情緒反應及舞台空間的靈敏度，我都在表演中深深感受到其重要性。在「瘋子」中，每一個角色皆有不同個性，每一個演員都努力透過台詞，讓觀眾找出角色的背景、身份、職業及個性等，讓角色豐厚而有深度。

同時，我也明白到舞台設計、音效、配樂、燈光、服裝等是戲劇不可缺少的元素，配合演員的演出，整齣戲才可以完整地呈現在觀眾眼前。

完成這次演出，讓我對環境、對人更敏感一些，切身體會到戲劇就是把所有的人生故事集戲劇於大成。「戲劇」可以改變我們對事物的態度，也可以激發創造力及藝術潛能，身為教育工作者，期望能把戲劇的真諦帶給學生，讓學生對自己有更多的認識，提升他們的想像力及批判力。

最後，衷心感謝錢德順老師、黃麗萍老師及台前幕後的工作人員幫忙，讓「瘋子」這短劇順利地演出，相信在往後的日子，可以在教學上多加一些戲劇教學的點子，讓平日沉悶的課堂變得生動起來，讓孩子享受戲劇帶給他們的樂趣。

獲益良多

胡偉亮⁴

我於英語戲劇教育機構工作，透過教育中心提供戲劇班及服務中小學推廣戲劇教育。

⁴ 《瘋子》演員、戲劇教師培訓學員、英語戲劇教育工作者

是次演出獲益良多，第一是讓我感受到演員準備演出的過程，第二是幫我更了解有關後台製作的安排，第三是讓我對戲劇導師的教學有更深的認識。六次彩排機會，從開始簡單讀劇到後面去思考每句對白背後的動機，過程中除了讓我深深感受到如何去代入角色，更令我明白故事背後的意義。一個話劇成功的演出，需透過幕前幕後各崗位盡心盡力，感謝香港教師戲劇學會給我這個寶貴的經驗，給我上了寶貴的一課。

透過今次在台上演出的機會，我更堅定戲劇教育是中小學生必須上的一課。戲劇除了能夠創造一個有趣平台讓學生體驗怎樣運用書本上的知識，更能讓學生發揮想像、表達自我及建立同理心。學生於過程中和演出時的得著必會十分難忘，就像我這次演出一樣。我將會更努力推廣校內戲劇課程，讓更多人體驗戲劇的奇妙！

What an experience it was!

By Joyce Poon⁵

On the 18th of July, the HKTDA staged her Annual Performance at Tsuen Wan City Hall. I was lucky to be able to take part in this event. It was not only a chance to perform on stage, but also a valuable opportunity to learn more about drama which is a very enchanting and fantastic form of art.

There were three shows and I participated in the last show which was titled as the “Crazy Odd”. The story is about how the head of a so-called lunatic asylum manipulates her power to control her subordinates. Her self-centred belief and deviated acts draw them to the brim of insanity. Therefore, is

⁵ Producer and actress of “Crazy Odd”(《瘋子》)

there really a difference between sanity and insanity? It is not hard to find such kind of supervisors in any organizations in our working environment.

Besides this inspirational plot, the presentation of the performance was unique and innovative. We chose White as the symbol of the mental sense. Actors wore white and white pieces of paper were scattered on the floor of the stage. There were also four white tall columns and a pair of

white doors as the backdrop. Everything came together well and the performance was a success.

From the time when we first rehearsed the play to the time when it was staged, I enjoyed every moment. I am very thankful to all my group members. Moreover, I have to give my heartfelt thanks to HKTDA because she has created such a platform for those drama lovers, like us to interact and to polish our drama skills.

劇評 - 誰來愛我

司徒美儀

學生莫問誰來愛我
香港社會關愛輔助
香港學生輔助會六十周年舞台劇

這是一齣反映香港社會現況的寫實戲劇。觀眾觀賞後，會對香港的複雜家庭情況加深認識，也會對時下年青人備受忽略，缺乏家庭溫暖，深表同情。「誰來愛我？」這個問題，確是值得向觀眾一問。

該劇環繞香港學生輔助會六十周年的情況而寫，劇情的推展俱以此為軸心。因劇目兼富紀念及慶賀之意，該會邀得一群明星藝人襄助，與該會的學生同場演出，故全劇的演藝水平有一定的保證。

戲劇開場的引入部份，別具特色，實在值得讚賞。不少以往寄住的宿生已長大成人並在社會佔一席位，戲劇開始之初，由數位過來人在台前扼要簡述自身的經歷，引帶出現今的宿生及學生小演員上場，饒有繼往開來的

意味。而該會過往的宿生大師兄姜皓文先生的錄影片段，與林韋辰先生飾演的院長真情對話，每句對白均接駁得順滑無比，可謂天衣無縫、絲絲入扣，足見導演楊紹鴻先生及剪接師父的功力。這種今昔相承、虛實交錯的處理手法，刻意模糊了正式演出的入戲之處，手法獨特，而重要的是帶出舞台劇的主線：你道是「人生如戲」，實際上這齣話劇要表達的卻是「戲如人生」。劇中穿插的三數場景，都是由真實的個案演化而來；群星不是在演戲，而是向觀眾以舞台劇的形式，呈現一幕幕現實的香港真象，讓觀眾明白一群備受忽略的青少年，如何在坎坷的環境中，跌跌碰碰地成長。

因為寫實，所以調子相當沉重。劇中重視具體交代不幸事件的來龍去脈，不重營造戲劇

的矛盾與衝突，張力不強；幸此劇邀得群星粉墨登場，他們發揮爐火純青的演技，使戲劇具備觀賞價值，足獲全場掌聲。資深演員如米雪、馮素波、魏秋樺、吳浣儀、劉錫賢、曾偉明，以至年青一輩的林韋辰、董敏莉、KellyJackie (陳曉琪)等，傾力演出，入型入格，呈現出香港學生輔助會院長及社工對宿生的關愛，以及社會上升斗市民的典型形象。波姐(馮素波女士)逼真地演繹出愛孫心切卻乏力照顧孫兒的嫻嫻，演技不慍不火，已達形神俱肖的昇華境界。樺姐(魏秋樺女士)飾演吸毒的低下階層婦女，把毒癮發作前的舉措如手腳顫抖、涕淚縱橫，演得活靈活現，期間的內心獨白，感人肺腑，最為賺人熱淚。

群星以外，天才小演員賴寶明飾演的黃子華，令人眼前一亮。一般來說，擔當插科打諢的角色，須有過人的膽色及才情，出色者如丑生王梁醒波等前輩，積累多年方具壓場的功力。賴寶明的演出，帶點老積，又不失天真稚氣，令人莞爾，立於群星之中而毫無懼色，成功地在劇中穿插笑話，使調子稍為輕鬆，為沉重的劇情帶來一定的紓緩作用，着實並不容易。編劇賦予黃子華活潑的個性，合情合理，也令劇力張弛有道。其餘的年青演員如周子渤飾演魯莽衝動的富二代、麥子朗飾演孝順的兒子，何樂軒飾演曾企跳自殺的邊青亮文，俱有不俗的演出。

另一個令人留下深刻印象的，為劇中宿生亮文(何樂軒飾)一家的演出片段。一次金融

風暴摧毀了香港中產家庭的經濟命脈，文父(曾偉明飾)破產，脾氣因而變得異常暴躁；文母(吳浣儀飾)無奈身兼父職須出外工作；文兄(麥以馬飾)為父還債而加入黑社會；文妹(翁善恩飾)罹患嚴重的抑鬱症，為香港不幸家庭的典型。劇中同時亦反映出其他社會問題，如港人因租金高昂而須遷住深圳、智障人士缺乏保障被姦成孕等，俱是劇中令人不忍卒睹的香港實況。種種不幸事件接踵而來，面對屋漏更兼逢夜雨的情景，又有誰可伸出援手？香港政府？香港的社福機構？香港市民？這是都是劇中沒有解答的疑問，值得觀眾深思。

本劇道具不多，桌椅梳化配以天幕圖片，佈景簡潔，有利迅速轉場。演員服飾平實，配合劇中情節，營造出寫實的感覺。燈光運用也不俗，那場毒癮母親死後叮囑兒子的場面，以綠藍光線營造陰森效果，也能取得理想的效果。

從教育劇場的角度來看，本劇帶出香港低下階層的社會問題，把數個有代表性的個案搬上舞台。劇中人物眾多，但各人背後均有其善良的品性，展現出人性光輝的一面，主題十分正面。演出過後，讓觀眾體會到年青人在經歷人生起伏跌宕時的真切感受，倘若能夠進而引起更多社會人士了解香港社福機構的工作，關心孩子的成長，明白孩子的心聲，則更具備社會意義。

戲劇教師培訓課程

Teacher Training Course on Speech and Drama 2017-18

Aims

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
 - use a wide range of teaching materials
 - demonstrate command of subject knowledge
2. Equip teachers to take professional diploma examination in speech and drama (eg, Diploma of Associate Trinity College London - Speech and Drama)

Course Details

Prerequisite: Age 18 or above. Have a good command of English.

Lessons: A total of 24 lessons: 16 lessons on principles of teaching drama, 4 lessons on case studies, and 4 lessons on lesson observations. The 16 lessons on principles of teaching drama will be on the following **Tuesday**, from Oct, 2017 to May, 2018.

Lesson	Date	Lesson	Date
1	Oct 10, 2017	9	Feb 6, 2018
2	Oct 24, 2017	10	Feb 20, 2018
3	Nov 7, 2017	11	Feb 27, 2018
4	Nov 21, 2017	12	Mar 6, 2018
5	Dec 5, 2017	13	Mar 20, 2018
6	Dec 12, 2017	14	Apr 10, 2018
7	Jan 2, 2018	15	Apr 17, 2018
8	Jan 16, 2018	16	May 8, 2018

Other learning activities will be arranged on other days from Oct, 2017 to July, 2018, including

- (i) principles and skills of the teaching of drama
- (ii) curriculum design of drama education
- (iii) applying drama to the teaching of subjects of various kinds
- (iv) appreciation of plays of various kinds
- (v) drama production

Time: 7:00-9:00pm
 Venue: Pentecostal Lam Hon Kwong School, Shatin.
 Program: Dr. Wong Lai Ping (Fellow Trinity College London – Speech and Drama)
 Director:
 Tuition Fee: \$19,800 (The fee includes tuition and course materials).
A 25% discount (\$14,850) is offered for full time students.
 Application: Fill out the 【Application form for Teacher Training Course on Speech and Drama and mail it with a cheque payable to “Hong Kong Teachers Drama Association Ltd” to “Pentecostal Lam Hon Kwong School, Yue Tin Court, Shatin, NT.” (Attn: Miss Wong Lai Ping)
 Deadline: Sep 30, 2017
 Enquiry: 9629 7020

Appendix; About ATCL Diploma

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

- Teachers of this course may take ATCL (Speech and Drama) Diploma Exam offered by the Trinity Guildhall on their own choice.
- The Hong Kong Teachers Association may help teachers apply for the ATCL examination upon request.
- 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 England , Wales and North Ireland.
- The examination comprises 3 units , all of which must be passed for successful completion of the diploma.

Unit	Contents of examination
1 Principles of Teaching	Theories of teaching and specific knowledge on drama. (A two hour written exam.)
2 Teaching experience	Submit two case studies, and two examples of original teaching materials
3 Practical applications	30 minutes lesson demonstration before an external examiner and 15 minutes viva voce

Application form
for Teacher Training Course on Speech and Drama (2017-18)

Fill out the application form and mail it with a cheque at HK\$19,800 (full time student at \$14,850) payable to “Hong Kong Teachers Drama Association Ltd”

Mailing Address: Pentecostal Lam Hon Kwong School , Yue Tin Court , Shatin , NT.

Attn: Miss Wong Lai Ping

Deadline: Sep 30 , 2017

Personal Particulars	
Name(Eng):	Name(Chinese):
Gender: (please <input checked="" type="checkbox"/>) <input type="checkbox"/> Female <input type="checkbox"/> Male	Date of Birth (DD/MM/YY): / /
Nationality:	ID Card No.:
Tel (office):	Tel(mobile):
Email Address:	
Residential Address:	
Correspondence Address (if different from above):	
Education Qualification	
Please list your education qualifications , starting with the highest level qualification you have gained:	
Other studies related to Speech and Drama (if any):	
Have you entered for any part of a Trinity diploma before? (please <input checked="" type="checkbox"/>) <input type="checkbox"/> Yes <input type="checkbox"/> No	
Teaching Career	
School / Organization:	
Drama teaching involved (please <input checked="" type="checkbox"/>)	
<input type="checkbox"/> Drama as an arts subject <input type="checkbox"/> Drama as a module in language <input type="checkbox"/> Drama as an extra-curricular activity	
Any related drama teaching experience?	
Signature:	Date:
Office Use Only	
Cheque Number:	Bank:
Receiving date:	Staff:

戲劇教師培訓課程 學員分享

文秀霞 (2016-17 年度)
小學英文教師

「戲劇教學」的課堂與平常的課堂大有不同，是教學的「範式轉移」，把「以教師為中心」的學習轉向「以學生為中心」，然而在學校推動「戲劇教學」是一項富挑戰性的工作。

雖然認識「戲劇教學」已經好一段日子了，在平日的教學中，也會鼓勵學生透過戲劇表達自己的情感。然而，要有規劃地上一節真真正正的戲劇課，做一台戲劇，卻是一門學問。在朋友的介紹下，參與了「教師戲劇培訓課程」，使我在學校推行戲劇教學更具信心。

此戲劇教學課程是Learning by Doing的一個實證。課程包括戲劇教學的理論，以經驗為起點，過程中讓學員透過分享和反思，深入處理和轉化每次經驗，成為推行「戲劇教學」的動力，並藉著實踐而驗證「戲劇教學」的真確性。

整個課程最終是讓教師能自行推行「戲劇教學」，按校本的需要自行修訂。在課程當中，讓我認識「戲劇教學」的目的、「戲劇教學」的方法、評估，並透過欣賞學校戲劇及青年劇場，了解其編、導、演及如何在舞台實踐。同時，透過戲劇欣賞、觀課交流、公開演出等，讓我對「戲劇教學」又有深一層的體會。

這個課程的完結正標誌著另一教學的起點，期望能透過「戲劇教學」，發揮學生的創意，提升其自信；同時，為學生提供表演平台，讓他們學以致用，享受藝術帶來的樂趣。

胡偉亮 (2016-17 年度)
英語戲劇教育機構之營運總監

我任職的公司，為推廣戲劇教育，於教育中心及中小學舉辦戲劇培訓班。我一直認為互動教學能為學習帶來最佳效果，而今次培訓課程讓我更能體會如何透過戲劇為學習增添氣氛，老師亦能使用多種不同類型的活動，讓學生深層次地了解故事及明白背後的意義。這類型的教育亦具有高強度的互動空間，擺脫從前單向式的教育。從這半年課程學到的知識，能為公司更清晰地定位，目標是把戲劇教育成為中小學必修的其中一個範疇。

Chau Lai Yee Renee (2017-18)
Student English teacher (CUHK)

It was around a year ago when I accidentally bumped into the official website of HKTDA while searching for more opportunities to explore and indulge in my interest, as well as to equip myself before graduation. This ten-month devotion turns out to be some of the most impressive and rewarding experience I have ever had.

Grown as a relatively shy girl, I only stepped into the world of drama during an internship in a commercial education centre soon after my secondary school graduation. That experience opened a new door to me and encouraged me to explore more about this fascinating field. There is a quote from Oscar Wilde which influences me a lot: "To define is to limit". When I became a university student, I always reminded myself to appreciate my own personality while learning to be more daring to step out of my comfort zone- I took drama courses which included assignments evaluating students' short performance at the end of the term, as well as annual drama performance organized by

colleges. However, due to tight learning and working schedule, it becomes more and more difficult for me to join other similar activities in my senior year.

Fortunately, I have bumped into this organization and the programme, Teacher Training Course on Speech and Drama. The teachers who have lots of experience advocating drama education in school are very professional and passionate. Apart from the course from which I have learnt many useful drama conventions and up-to-date topics in drama education, the teachers have devoted extra hours to share practical skills and experience to practise drama in lessons and competitions. Opportunities of lesson observation were even granted so that I could learn more real-life experience practising drama education.

The voluntary participation of the annual performance is another highlight of the programme. The six rehearsals did not only allow me to meet many professional teachers who are enthusiastic about drama and drama education, but were also great chances to learn more about acting, stage setting, and some logistics involved while launching such thrilling event. The whole experience is still so vivid in my mind that I can never forget the profound message of the play, which is set in a hierarchical psychiatric hospital. This

play always reminds me of Lu Xun's *A Madman's Diary*. Who are the "madmen"? Who are "normal"? Are we alike the characters, Julia and John; or are we becoming the staff and the president of the hospital? Are we stifled by the authority? Is authority exercising the power appropriately? This play is definitely a widely applicable symbol that might remind us the importance to stand firm in our belief if it is right, just, and altruistic.

While pondering the allegory, I would like to grasp this precious opportunity to express my sincere gratitude to my teachers and friends who came to support my performance. Without your support, I would probably become the shy girl and not being brave enough to stand on the stage facing 260 seats. I would also like to thank my dear teachers and classmates who have so much I can learn from for being so generous to share your knowledge in drama, and your experience in your teaching career. All of you are my teachers, mentors and friends who I respect most. Thank you and I promise you all that I would not waste what I learnt from you but continue to equip myself well in the hope to make my students shine through drama education like what you all have done.

創意教學策略 2017 秋季座談會

Symposium on Creative Teaching Strategies

香港創意教學工作者協會，將於今年十月舉辦創意教學策略2017秋季座談會，旨在讓不同學習領域中而具創意教師，分享他們在教學中所運用的創意教學策略，以激發出席的教師，讓他們既分享自身的經驗，又把他人的經驗帶回學校，以培育具創意的下一代。

我們期望此活動在2017-18學年中，能每季進行一次，從中凝聚具創意的教師群體，在互相支持下，結集多個創意教學策略，出版成書，給同工參考。

座談會詳情如下：

主辦：香港創意教育工作者協會	地點：教育局九龍塘教育服務中心
合辦：香港教師中心	名額：40 名
協辦：香港教師戲劇會、戲劇教育發展基金	查詢：9780 1760
日期：2017 年 10 月 7 日(星期六)	費用：免費
時間：下午 2:15-4:30	

座談會內容：

吳翠珊教授 - 香港教育大學課程及教學學系助理教授

主題：座談會目的 - 凝聚創意教師，結集創意教學策略，出版成書

彭玉文老師 - 打鼓嶺嶺英公立學校課程主任

主題：植物劇場 - 創造劇應用於幼稚園及低小年級的植物觀察戶外教學

余慧群老師 - 保良局莊啟程小學英文科主任

主題：以戲劇提升英文科寫作創意 - 如何以戲劇習式豐富寫作內容

蕭新泉老師 - 資深中文教師

主題：視像教學與中文 - 如何利用視像教材提升學生閱讀理解能力

潘志冲老師 - 樂善堂

主題：15 分鐘剪接大師 - 用 15 分鐘讓你認識蒙太奇及平行剪接的教學法和評析

許明輝教授 - 前香港教育大學課程及教學學系副教授

回饋及討論：就各講者內容作回饋，與會教育工作者交換意見

錢德順博士 - 香港創意教育工作者協會副主席

主題：總結及展望

新編教材推介 – Drama Education Book 1

Authors: Dr. Wong Lai Ping Apple , Dr. Tsin Tak Shun , Poon Yin Fong Joyce

Publisher: Hong Kong Teachers Drama Association

First published in 2017

About this book

This is a student book for drama education. It is suitable for students from Primary five to Secondary two who are the beginners of this subject and with English as a second language.

This book consists of ten chapters. Each chapter presents definite learning objectives which are followed by activities. The activities are designed to help students learn the knowledge and skills of drama. Also , the book is scheduled for a learning period of ten to fifteen lessons. Each lesson may last sixty to ninety minutes.

Unlike the other subject lessons , drama lessons take place in a studio or a drama room. Students have to move around to do a lot of practices. Therefore , it is important for students to follow some basic rules of a drama lesson. These rules include the rules of general class discipline and the rules of safety. Students should be aware of the fitness of their physical condition and the potential risks of their learning environment.

In the first two chapters , students are able to learn about the concepts of rules and safety of a drama lesson. The other chapters focus on the fundamental concepts of drama and some basic acting skills. The last chapter is about assessment which allows students to assess one another mutually. This may help students develop the right attitude to drama appreciation.

Moreover , enough blank spaces are provided in each chapter for students to write down their creative works and reflections. Two additional short scripts and a glossary are also attached for students' reference.

The 10 chapters

Chapter 1 Introducing Drama

Chapter 2 Rules for drama lessons

Chapter 3 What is Drama?

Chapter 4 Play reading

Chapter 5 Speech

Chapter 6 Scene

Chapter 7 Music and songs

Chapter 8 Body language

Chapter 9 Body language and Speech

Chapter 10 Assessment

For more information, please go to our website: [http : //www.hk-tda.com](http://www.hk-tda.com).