



香港教師戲劇會

HONG KONG TEACHERS DRAMA
ASSOCIATION

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會訊

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真正的愉快經歷

— 香港教師周年公演 2013

黎志金

今年夏天，我參與了香港教師戲劇會周年公演，演出了莎士比亞名劇《威尼斯商人》，當中的點滴，可真教人難忘。

有別於現代劇，莎劇的表現手法對形體、聲線的要求極嚴格，舞台上除了要表現出故事進程及人物的性格外，更要著重聲線效果，語氣、聲量要配合得宜，部分更要具備接近朗誦的風格，種種要素合起來，才能透出「莎味」。當然，台詞的背誦更是一絲不苟，要現出十四行詩的藝術性，台詞便要熟練，並嚴謹掌握。

學校的戲劇，大多以寫實形式演繹，動作細微、表達含蓄，然而莎劇的表達手法卻剛好相反，舉手投足需誇張及形象化，使觀眾縱然坐於後排，也能清晰感受舞台的動力及魅力。其實，現代科技雖然能為演員創造不同的空間，然而卻往往容易被寵壞，變得依賴工具、依靠效果，對形體動作的掌握欠扎實，若要當個好演員，確實需要注意。

是次表演節錄了《威尼斯商人》的最後兩幕，原劇重心在於個別角色之上，錢德順老師把劇本修改為群戲模式，讓一眾演員也有充足的發揮機會。這種方式的特點是台詞分散於多位演員身上，對演員間

的默契要求較高，一旦其中一位接不上，隨時會出現連鎖效果，令內容出現混亂。由於整齣劇的推進並不會長時間集中於一兩位演員的演出，合作性比個人演技更重要。

本劇的燈光及音響變化並不多，反之，舞台佈置的層次則花了不少心思。在法庭場景中，公爵、書記、被告、群眾各有其主要位置，並善用了前後及高低的空間感，縱使角色眾多，觀眾亦可清晰分辨不同的人物、不同的關係，並依著情節的推進而把焦點投於適當的角色之上。

另一方面，導演鄭佩嘉的領導也教我印象深刻，她心思細密，能作多方面嘗試，讓演員獲得充分的發揮空間，使我們找到最合適的表現方式，使整齣劇更完整、更精彩。此劇給予我很大的啟發，尤其在於群戲的安排上，實有助我日後指導學生，發揮學生不同所長。當然，認識了一班「臭味相投」的老師也是一件樂事，大家分別在不同的學校推動戲劇教育，於不同地點為同一目標努力，遇有困難時彼此協助，實在不失為一件賞心樂事。

這次愉快的經歷點燃了我站到台前的興趣，2014 周年匯演，大家再聚！

可愛的戲劇教師們，加油！

－ 紐西蘭戲劇教育交流團後分享

江葉秀娟 - 本會創辦人

自從一九九七年離開香港後，一直沒有跟香港教師戲劇會的老師們聯絡。直到四年前回港省親時與錢 Sir, Apple 等人見面，才知道他們已茁壯成長，擁有四百多位會員老師，真的佩服他們的毅力。該次聚會引發了這次紐西蘭戲劇交流之旅。

本來以為是輕而易舉之事，卻遇到一些挫折。原先答應願意接待老師的學校因為與期考撞期，負責老師往海外學習而婉拒了我們。那時教師戲劇會已經展開宣傳，無後退之餘地，我只好來一個漁翁撒網，寄出了多封電郵到不同學校尋求協助。終於收到三間不同類型學校的回應，心頭大石才可以放下。

以為可以委託一間旅行社代辦交通安排、旅遊參觀等事宜，讓我想不到的是，他們都是獅子大開口，收費遠超我們的預算，因此我接受挑戰，自告奮勇地自薦為此次交流團安排交通膳食觀光等。回想起來，真的有點不自量力，因為我對旅遊這一行沒有認識，單是要找那一間旅遊車公司已經是一門學問、一個冒險，我怎可保證那是一間可以信賴的機構呢？沒辦法，只有憑信心而行，結果為我們服務的旅遊車公司不但守時守信，並且態度良好，服務一流。這超乎我的想像，在這要宣揚紐西蘭此地的優良傳統，就是服務行業不拿小費，所以我們不用給司機小費，卻得到他們親切的服務，這是紐西蘭人的驕傲。

當我第一天到酒店迎接交流團的成員時，有點失望，因為很多老朋友也沒有

參加，除了錢 Sir 外，其他都是年輕的老師，都是陌生的面孔，不過很快我就被他們開朗熱情的性格吸引了。他們真的很可愛，特別是用膳的時候，他們享受平凡的食物時也歡天喜地，實在難得。因為很多香港人對「食」都很講究，而他們不但沒有挑剔，卻不斷讚好，真的要謝謝他們的善意。

當我們參觀 Howick Historical Village 時，老師們活潑坦率的表現讓那招待我們的洋人女士留下深刻的印象。「我的媳婦是念戲劇的，她的性格就跟這羣戲劇老師一樣。我認為愛戲劇的人都是平易近人的好人。」當老師們到處參觀時，那位女士與我聊天，這是她對老師們的評價。跟著大家學造牛油，一面造一面唱遊，本是小孩子的玩意，老師們卻認真地參與，站在旁邊觀看的我為他們的學生感到高興，因為他們有這麼全心全意投入每一件事的好老師。

我沒有與老師們參觀學校，只有一次參加他們觀課後的討論，老師們都熱心發問，過了時間都不想離開，他們真的很用功。「讀數學的人不一定要做數學家，讀科學的也不一定是科學家，所以為什麼讀戲劇就一定要做演員？學戲劇對學生是很有用的，他們可以學到與人溝通的技巧，增加表達能力，培養分析能力……」那位學校的老師向我們發表她的感想。我從心中佩服她，讚賞她。其實這也是當年我們開始學校戲劇節的理念。努力吧！可愛的戲劇老師們，用你們的熱誠去培育下一代！

New Zealand

Drama Education Study Tour 2013

Clara Ho

Overview – education system of New Zealand

Division of learning stages

Stage	Level	Age
Primary	Years 1 - 6	Aged 5 – 11
Intermediate	Years 7 - 8	Aged 12 – 13
Secondary (junior)	Years 9 – 10	Aged 14 – 15
Secondary (senior)	Year 11 (NCEA* Level 1)	Aged 16
	Year 12 (NCEA Level 2)	Aged 17
	Year 13 (NCEA Level 3)	Aged 18
	NECA Scholarship Level **	

*NCEA: National Certificate of Educational Achievement, the main secondary school qualifications offered in New Zealand.

** About 3% of Year 13 drama students (i.e. 2000 students) attempt this level. Lessons take part outside class time. This adds a bonus to students in their university admission.

Terms

There are 4 terms within one school year. Take 2013 as an example.

Term 1	Term 2	Term 3	Term 4
late Jan – mid- Apr	early May –mid-July	late Jul – late Sep	mid- Oct –mid-Dec

Credit system and Assessment

Every subject carries some credits at each level. Each student must obtain certain credits from a subject so as to proceed to a higher level. Students' achievements are endorsed with 'achieved', 'merit' and 'distinction' on their report cards.

Drama Teacher Qualification

1. Must first obtain a bachelor degree from a recognized university, followed by a one-year post-graduate teacher training course. Successful candidates are then eligible to become registered teachers.
2. Formal drama training is not required for drama teachers.
3. Drama experience is an asset. Mr Graeme Foster from Elim Christian College, for example, was a clown before he started teaching English. Some teachers got their doctorate degree in drama. For those who have no or little drama experience, either they attend the in-service programmes, or they learn from their colleagues.
4. Some institutes offer in-service training programmes for teachers, e.g. Auckland University and local theatre companies.

Drama curriculum

1. A framework is described in details for Levels 1 – 8 (i.e., primary and intermediate levels) and NCEA levels 1-3. (Is there anywhere the curriculum for Levels 9 – 10 can be found?)
2. Reference and resources for teachers and students, as well as external examination past papers and marking criteria are easily accessible online.

School Visit

Elim Christian College – a public secondary school with a strong Christian background.

Implementation

- Year 9 – compulsory
- Year 10 – optional. It is one of the options under ‘Arts’ stream. In each term, students are required to choose two subjects from Art, Design Art, Drama, Graphics and Music.
- NECA Levels 1-3 – not offered, due to limited resources
- Drama is integrated into other subjects like English, Social Studies.

Length of lesson

- Year 9: 3 lessons per week.
- Year 10: 4 lessons per week.
- 40 – 50 minutes per lesson. Double lessons are only available for scripted drama work and clowning, because the students need more time to make their masks.

Class size

- Varies from classes to classes. There are 20 students in the clowning class, while the other classes may have as many as 32 students

Assessment (Year 9 drama)

- At the end of the year, the students work in groups and are required to complete a task. Self-assessment and peer assessment are available.
- Throughout the term, the students are required to write their reflection on their drama journal, e.g. suggest how to modify a scene. They stick the course outline on the front page of the journal so that they know what to learn and how well they have learnt. The teacher will read through their work and give comments.

Extended Activity

- Drama Club – 60 members at present. They run a performance every year. It is an integration of drama, dance and music. The school may also ask them to present a drama piece for promotion purpose.
- The school also receives a grant from the government to hire a drama-dance teacher to conduct workshops at lunch time.

- Due to limited budget, there is no elaborate costume, backdrop etc. Certain amount of income is generated from ticket sale, in the hope of making a break-even.

Human Resources

- 1 Full time drama teacher + 1 English teacher

Mt Albert Grammar School – a public secondary school and is one of the most multi-cultural schools in New Zealand.

Implementation

- Offer at all levels, from Level 9 to NECA Level 3
- Level 9: students are selected for the course
- Level 10: students may start from this level. Must make application.
- NECA Level 1: students must have completed Level 10 and attained ‘Achieved’ grade. Subjected to the approval by the Head of the Drama Department. Otherwise they must make their application and attend a selection interview by the Drama Department.
- The curriculum includes a wide spectrum of performing art form and elements like Peking opera. Maori culture and plays from Tonga are also included.

Length of lesson

- 5 lesson per week. Each lesson lasts for 1 hour.

Assessment

NECA Levels 1 -3: 3 internal + 2 external (performances will be video-taped and sent to Wellington for moderation.)

Extended Activity

- NECA Level 3: an open performance, as part of assessment
- Theatre Sports
- Inter-school competition: 5 schools meet at Mt Albert Grammar School from 7 pm to 9 pm
- Shakespeare competition: lasts for three days. Takes place in Wellington. Winner of this competition will be awarded with a study trip to the Globe Theater, U.K.

Human Resources

- 1 full-time drama teacher (PhD in inter-cultural drama)+ 1 full-time English teacher

Pakuranga College - Renowned of its extra resources spent on performing arts.

Implementation

- Years 9 and 10: Students can choose two subjects from the Arts Faculty for half a year, and another two from the same faculty for another half year.
- NECA Levels 1 and 2: open to all. No prerequisite is required. Students having no drama

background can also sign up for Year 10 and NECA Levels 1 and 2 drama classes.

Length of lesson

- NECA Levels 1 – 3: 5 lessons per week (ie. Students have drama lesson every day).
- For NECA Level 3 students, they have only 4 weeks of class in Term 4. For the rest of that term, they have to prepare for the external examinations.

Class size

- Varies from 15 – 30.

Assessment

- NECA Level 3 students who participate in the school production are required to complete a portfolio. They need to explain what and why certain drama elements are used. Analysis on acting skills is included.
- Public performance: worksheets are given out.

Extended Activity

- Theatre Sports as ECA.
- School Production: inter-disciplinary work in Arts Faculty. Funded by the school while tickets are sold to the public.

Human Resources

- 2 full-time teachers + 1 part-time teacher.

Blockhouse Bay Primary School

Implementation

- Years 1 – 6 (primary): once every three weeks. In short there are about 2 to 3 drama lessons in one term.
- Years 7 – 8 (intermediate): 8 hours each year.

Length of lesson

- 1 hour

Class size

- Varies from 20 – 30.

Assessment

- No formal assessment on drama learning. Instead, form teacher of each class jots down their students' progress in behaviour.

Extended Activity

- Each class has to produce a short performance on the topic 'fairy tales'.

Human Resources

- One teacher does drama to all classes. Other teachers also integrate drama in their daily teaching too.
- Curriculum in a primary school is completely school-based. In other words, it is the discretion of the principal and the school teachers to decide whether to offer drama or other performing arts as a subject.
- Form teachers stay with their class throughout the day. They are responsible for teaching various subjects to their class, e.g. English and Mathematics. When their students are having drama and music, they become observers and pay attention to the students' behaviour.

Drama in community

Applied Theatre Consultants Ltd

- 4 full-time staff + 9 part-time staff
- Other than school programmes, it also run drama workshops for the kids and young people as after school activities.

Example: A school tour programme on family violence

- Funded by the Children, Youth and Family Department and therefore free of charge to schools.
- Target: Levels 7 – 9 students (aged 11 – 13)
- 2 artists team up in school tours. It begins with a 10 – 15 minutes performance. Then they work separately in two classes for the rest of the morning (from 8:30 am to lunch time). On the next day they go to another two classes and start all over again. This is to make sure that every class participates in this programme. Better involvement, they believe, can be attained if the participants come from the same class.
- Class size: varies from 20 – 30+.
- Uses drama conventions like hot-seating, diary writing etc.
- More than 18,000 students have joined this project. They felt secured working in the fictional world of drama, so that they felt comfortable to write to their teachers what they have experienced and how to solve their own problems.
- They track the children for 6 months and research on the changes they have taken place. The police, social workers and school teachers, however, take up most of the follow-up work.
- The funding bodies will also attend these programmes every two years to make their review with the company.

Remark: Another version of this programme is devised for the adults. It is conducted in the afternoon. Forum theatre is employed.

Ackland University

We visited Peter O'Connor. Below are his words on drama education

The power of drama lies on:

- making meaning out of the imaginary world
- gaining control and power of the world we are living in
- Healing the community, bringing people together and making changes

Drama education, thus, works for training actors *for the world*, not for the stage. It changes power relations in the classroom as teachers are no longer the single source of knowledge.

心的關懷音樂劇場 - 上司愛竊聽

本會於 2013 年 10 月間，參與了《心的關懷音樂劇場——上司愛竊聽》的製作。該劇於 10 月 10-13 日假牛池灣文娛中心劇院演出七場，由心的關懷製作統籌，觀塘劇團主辦。

故事大綱

「竊聽」這兩個字很敏感，令人想起網絡竊聽，當你甚麼秘密都給人知道，可會毛骨悚然！但今次音樂劇《上司愛竊聽》，講的卻是一件溫馨而可愛的事。

故事描述一位原本只看重工作和業績的女主管 Cherry，事業如日方中。作為上司，她首要關心是員工的營業額，對能成功售樓的員工多加讚賞，對表現未如理想的員工則不留情面地斥責。

不幸的事發生在她身上。她視力日衰，在恐慌中，竟聽到別人的心聲。從人家的心

話中，她得知別人的問題，更得知自己的問題。她的病叫她停下來，思考生命中各樣人和事的優次，學懂關心別人。

這世界很冷漠，香港社會的世態人情也如紙般薄，「樂城院牧事工」十多年來不遺餘力地推動「心的關懷」義工運動，培訓了數以千計具備愛心和敏銳觸覺的義工，積極參與探病工作。

藉著《上司愛竊聽》這齣音樂劇，盼能喚起社會大眾更加關心身邊人，有了解別人心聲的敏銳觸覺。

製作人員/主要演員

編導	黃麗萍 錢德順
監製	呂志剛
音樂總監	陳亦俊
舞台設計	余振球
燈光設計	陳焯威
客串演出	鄭以心牧師 吳振智牧師 梁永善牧師 陳黔開牧師 蘇永強牧師
特邀演員	裕 美 周永恆
主要演員	萬斯敏 劉浩翔 張滿源 黃翠儀 鄭佩嘉



香港創意戲劇節 2014

一年一度的「香港創意戲劇節」即將舉行，本年度「香港創意戲劇節」將以「健康生活」為主題，各項活動詳情如下：

1. 香港創意戲劇 2014——培訓工作坊

為使教師和學生對創意戲劇有更深入的了解，大會於2014年2月22日(星期六)，假香港浸會大學(地點待定)，為教師和學生舉辦三小時的培訓工作坊，每名教師和學生須繳付50元的行政費用。參與培訓工作坊並非參與匯演的必然條件，學校可因應自身情況決定是否參與。名額有限，先到先得。

2. 香港創意戲劇節 2014——匯演

「香港創意戲劇節」演出當日，各隊伍須就大會主題，作即興短劇演出，詳情如下：

日期	2014年4月13日(星期日)
地點	香港浸會大學(地點待定)
組別	小學組、初中組、高中組、大專組
每隊人數	2-4人
隊伍數目	小學的每校參與隊數上限為4隊，初中、高中的上限為3隊，大專隊伍不設上限
主題	健康生活(各隊於準備時間開始時，方會獲悉題目的詳細內容)
準備時間	15分鐘，各隊於大會安排房間內自行準備，導師或老師須留在觀眾席
演出時間上限	小學組2分鐘、初中組3分鐘、高中組3分鐘、大專組5分鐘
可用材料	大會提供一桌兩椅，參與同學不得自行攜帶其他材料

獎狀與評審：大會將邀請專家作評審，演出優異的隊伍將獲頒發「優異獎狀」、「傑出獎狀」和「榮譽獎狀」，以作鼓勵。

3. 香港創意戲劇2014——優勝演出暨頒獎禮

頒獎禮將於2014年5月24日(星期六)於香港浸會大學舉行。大會評審將在「香港創意戲劇節」各組別中，推薦優勝隊伍作優勝演出，以促進交流。

4. 報名費

參與匯演的小學、初中及高中隊伍，每隊繳付報名費\$200，大專隊伍則不設收費。所有已繳費用，不論任何原因(如教育局宣佈停課、私人理由、染病、學校活動等)，一律不獲退還。

5. 報名辦法

填妥後頁報名表格，以支票乙張支付所有費用（支票抬頭為：香港教師戲劇會有限公司），於 **2013年11月30日(星期六) 或以前**，郵寄至以下地址：

九龍塘浸會大學道15號 香港浸會大學 教學及行政大樓8樓803室
全人教育教與學中心（* 封面請註明「香港創意戲劇節2014」）

來件須附上：

- (i) 已填妥的報名表；
- (ii) 支票乙張，支付所有隊伍匯演報名費及培訓工作坊行政費；
- (iii) 足夠郵資的回郵信封乙個，信封面上請自行填妥回郵地址（以便寄回付款收據）。

註 1：一切郵遞錯誤，大會恕不負責。

註 2：倘逾報名截止日期 2013 年 11 月 30 日仍未繳費的隊伍，大會將不予處理。

創意戲劇節 2014 - 題目範例

採用以下事件為藍本，演出一齣創意劇，表達你們對「健康生活」的體驗或想法。你們可以選用事件及人物的全部或局部內容，或加入自撰的情節或角色，對事件進行改寫、續寫或補寫。

小學組

1. 香港小學生將課餘的大部份時間，花在網絡遊戲上，影響身體健康及學業成績，更影響與家人的關係。
2. 現今的香港小學生大多缺乏運動，又在食物中吸取過多的營養，所以癡肥、過重等問題日趨普遍，影響身體健康，並使自我形象低落。
3. 由於香港家庭爸媽寵愛孩子，不用子女做簡單的家務，如洗碗、掃地、摺衣服等，加上傭工協助，小孩子更是衣來伸手、飯來張口，致令香港兒童沒有責任感，自理及抗逆力均低。

中學組

4. 現今資訊科技發達，流行各式不同種類的社交網站，學生每多沉迷其中，缺乏與人溝通的真實經驗，因而不曉與人相處的方法及技巧，易於家人及朋友出現磨擦，影響身心發展。
5. 作息定時，睡眠充足，才能應付每天的活動。中學生課業繁重，學生又多課餘活動、課後補習等，容易深夜才入睡，錯過了最佳的睡眠時間，導致思考力下降、警覺力減低、免疫功能失調，影響身體健康。
6. 踏入青春期的中學生，無論男生女生，汗腺及油脂腺分泌均會增加，身體上容易出現難聞的汗臭味，臉上又容易長出暗瘡，影響到正常的社交生活，對心理發展造成不良的影響。

「香港創意戲劇節2014」報名表格
【截止日期: 2013 年 11 月 30 日(星期六)】

*學校/大專院校名稱： _____ **負責老師/學生姓名： _____ 電話： _____ 手提電話： _____ 聯絡電郵： _____ ***學校傳真： _____ ***學校地址： _____	***校印
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*倘大專組成員來自多間大專院校，此欄毋須填寫。
 **中小學組須填寫負責老師姓名，大專組須填寫負責學生姓名。
 ***只供中小學組別適用。

香港創意戲劇 2014——培訓工作坊

日期：2014 年 2 月 22 日（星期六） 行政費用：每位\$50 名額：每個工作坊 30 人

對象	時間	地點	參加人數
中小學教師	10:00am-1:00pm	香港浸會大學 (地點待定)	老師
小學生			學生
中學生	2:00pm-5:00pm		學生
費用(A)			元

香港創意戲劇節 2014——匯演

日期：2014 年 4 月 13 日（星期日） 行政費用：每隊\$200
 名額上限：小學組每校上限為 4 隊，初中、高中組上限為 3 隊，大專隊伍則不設上限
 各隊學生名字於匯演當天填報。

組別 (請加✓號)	日期/時間	地點	參加隊數
<input type="checkbox"/> 小學組 (小一至小六)	2014 年 4 月 13 日 (星期日)	香港浸會大學 (地點待定)	隊
<input type="checkbox"/> 初中組 (中一至中三)			隊
<input type="checkbox"/> 高中組 (中四至中六)			隊
<input type="checkbox"/> 大專組			隊
費用(B)			元
全部費用(A) + (B)			元

備註：倘逾報名截止日期 2013 年 11 月 30 日仍未繳費的隊伍，大會將不予處理。