

EDITORIAL

Drama Opens Up Endless Possibilities

Over the past few decades, in the context of economic globalisation, creativity has been an essential element in fostering institutional, technological and product developments and enhancing the global competitiveness of a country/society. Many developed countries focus on nurturing a creative talent pool and labour force, which often gives a justification and purpose for the development of applied theatre as well as drama education. Nonetheless, in the current times of wars, pandemics and natural disasters, the impact of creativity on bringing hope to individuals, societies and humanity and its practice should warrant more discussion.

What is creativity? Anna Craft (2002), a prominent creativity researcher, believed that creativity embodies possibility, curiosity, questioning, imagination, and various ways of thinking about and practising “what if”. Indeed, such creativity is a key, ability and attitude to help people seek a change in the face of suffering, trouble, sorrow and anxiety. Albeit offering no real solution to the current reality or personal situation, creativity enables us to face our tomorrow, future and any uncertainties with positive imagination, assumption and expectation of multiple possibilities. Paulo Freire stated in *Pedagogy of the Heart* (1997, p.45) that “without a vision for tomorrow, hope is impossible.” How can drama and theatre, as well as its various applications, create an imagination and possibilities for things that have not happened and for an unknown future? The three papers in this issue provide us with cases supported by empirical research.

Wan-Jung Wang is concerned about several massive natural disasters that happened in Asia in recent years which have caused psychological trauma to people, apart from casualties and destruction to property. She introduces in her paper a number of Asian theatre and applied theatre projects devised in response to climate change, inter alia, musicals in Taiwan and the Philippines. The former, *If We Still Have Tomorrow*, explores the

complicated reasons behind disasters and provides alternative reflections and actions. The latter, *Rak of Aegis*, was created by adapting from fieldwork in the flood-affected communities in Manila. As for community theatre praxes, the Lingap Sining Project in the Philippines and the play *See You Again, Kobayashi Village* in Taiwan both helped the communities cope with their psychological issues resulting from natural disasters. As revealed in the above examples, theatre and applied theatre provide disaster victims with psychological support and knowledge on disaster response and safety measures etc. It is also noteworthy that the views of nature, ethical thoughts and theatre aesthetics in the Asian, Chinese and indigenous cultures were applied in these examples to encourage the audience and participants to reflect on the conflicts between the natural environment, primitive civilisation and modern technology. To us Chinese drama and applied theatre practitioners, it is worth continuing the examination on how Asian and Chinese traditional cultural elements can be effectively used in modern drama and applied theatre to create cross-cultural works and respond to issues of universal concern.

Xiuqing Qiao, Yiou Wang and Jing Zhao use a case study to explore how Forum Theatre help students in a rural boarding middle school in mainland China deal with school bullying. At the subject school, nearly two-thirds of the students are left-behind children, those who have been left in their home village by their parents who need to work in the city. They belong to a very vulnerable grassroots group. The authors and the project team produce a Forum Theatre by adapting from real stories that happened in the school, which means that the children, as spec-actors, can use their imagination and experiences to find out and rehearse various ways to help change their real-life difficulties. The research findings show that Forum Theatre activities improve the students' social-emotional learning (SEL). The authors accordingly proposes that anti-bullying Forum Theatre facilitates students' psychological and personality development, empowering them to deal with disputes and violence among themselves. Both practice and research indicate that theatre is truly a space for transformation.

Haorui Wang's paper delivers a macro analysis and discussion at

the national level on how early childhood education and arts education in mainland China can be further optimised by adopting western drama education models such as those in the United Kingdom and the United States. Interestingly, such vision for talents, education and social development in the future is a bottom-up process that brings changes to national policies. In her paper, Wang points out that, if it had not been for the pioneers with the courage to innovate, passion for drama education and faith in it attempting to broaden and enrich the concepts and practices of drama education in the mainland, the possibilities of all kinds, large or small, in drama education would not have been realised.

The three papers in this issue cover cross-cultural and cross-regional practices, resistance to daily living difficulties or even survival difficulties, and updates of art and aesthetic education models, manifesting that drama and theatre and its applications can effectively bring changes, hope and development to people. The editor hopes that these successful cases can expand our imagination and nourish our professional development.

(Translated by Ma Hing Man)

References

- Craft, A. (2002). *Creativity and early years education*. Continuum.
Freire, P. (1997). *Pedagogy of the heart*. Continuum.

Po-chi Tam

The Education University of Hong Kong

編者的話

戲劇不輟，未來可期

過去幾十年，在經濟全球化的脈絡下，創意是提高機構、科技和產品的發展，以及國家社會的全球競爭力的重要元素，不少發達國家都關注培養有創意的人才或勞動力。這也往往成為發展應用劇場及戲劇教育的理據和目的。不過，目下戰爭、瘟疫和天災橫行，創意為個人、社會及人類帶來希望的作用，及有關的實踐，應該得到更多的討論。

創造力是甚麼？著名創造力研究的學者Anna Craft (2002) 認為，創造力是可能性、好奇、發問、想像力，以及多種有關「假如 (what if)」的思考和實踐方式。這樣的創造力的確是讓人面對苦難、懊惱、傷悲和焦慮時，尋求轉變的關鍵元素、能力和態度。即使當下的現實環境或個人狀況沒有甚麼可以真正解決得到，但對於明天、將來，總之種種未發生的，我們還是可以藉著創意，去作正面的、多種可能性的想像、假設和期待。Paulo Freire (1997, 頁45) 在《心之教育學》 (*Pedagogy of the Heart*) 指，「若對明天沒有願景，希望是不可能的」。至於戲劇和劇場及其各種應用模式，如何為未發生的事情、未知的將來提供想像，創造可能性？本期的三篇文章，都給我們提供有實證研究的案例。

王婉容關注近年亞洲發生的幾場大型天災，除了為人們帶來人命的傷亡和財產的破壞，更造成心理創傷。本文她介紹了多個應對氣候變化而創作的亞洲劇場及應用劇場計劃，其中包括台灣及菲律賓的音樂劇：前者《如果還有明天》 (*If We Still Have Tomorrow*)，探索了災害背後複雜的原因並提供不同可能性的思考與行動；後者《Aegis之歌》 (*Rak of Aegis*)，乃根據馬尼拉受洪水影響的社區調查而創作。在社區劇場實踐方面，菲律賓的《繼續勇往直前》計劃 (*Lingap Sining Project*) 和台灣的《再見小林》 (*See You Again, Kobayashi Village*) 均幫助了社區民眾應對天災所引發的心理問題。上述例子揭示，對於災民來說，劇場和應用劇場能給予他們心理支援，以及災難應變和安全措施等方面的知識。同樣值得參考的是，這些例子應用了亞洲、中國和土著文化的自然觀、倫理思想和劇場美學等，以促進觀眾和參與者省思自然環境、原始文明與現代科技的衝突。對華文戲劇和應用劇場工作者來說，我們值得持續探討如何有效運

用亞洲及中國傳統文化元素於現代戲劇和應用劇場中，去進行跨文化的創作，並回應普世關注的議題。

喬秀青、王一鷗和趙菁以個案研究探討論壇劇場如何協助中國內地一所農村寄宿中學的學生解決校園欺凌的問題。在個案學校，近三分二的學生是留守兒童，即父母離家鄉到城市工作，而留在鄉村的孩子。他們是非常基層而脆弱的一群。作者及計劃團隊以校園生活的真實個案來製作論壇劇場，這意味孩子能運用想像和經驗，以觀演者（spec-actor）身分去探索和綵排有助改變他們現實生活困境的種種方法。研究結果揭示，論壇劇活動改善了學生的社交情感學習水平（social-emotional learning）。作者據此，提出反欺凌論壇劇場有助加強學生在心理和個性兩方面的發展，讓他們有能力去處理彼此的紛爭和暴力。有關實踐和研究都具體說明劇場的確是一個轉化的空間。

王鎬銳一文則從國家層面，宏觀分析和討論中國內地的幼兒和藝術教育如何藉英美等西方的戲劇教育模式來作進一步的優化。有趣的是，這種對未來人才、教育和社會發展的願景，是一個由下而上促成國家政策轉變的過程。她的文章指出，沒有一些勇於創新，而又熱愛和相信戲劇教育的人作為先導者，嘗試拓展和豐富內地對戲劇教育的觀念和實踐，沒可能促成各式各樣、大大小小的戲劇教育發展的可能性。

上述三篇文章，有涉及跨文化和跨地域的實踐，有抵抗生活以至生存困境的，也有關於藝術和美育教育模式的更新，在在揭示戲劇與劇場及其應用模式能有效為人們帶來變化、希望和發展。編者期望這些成功案例，能擴闊我們的想像，滋養我們的專業發展。

參考文獻

- Craft, A. (2002). *Creativity and early years education*. Continuum.
Freire, P. (1997). *Pedagogy of the heart*. Continuum.

譚寶芝
香港教育大學