

# Editorial

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As we mentioned in our preamble, one of the main reasons for establishing the *Journal of Drama and Theatre Education in Asia* is that we want to promote drama research in Hong Kong as well as the Asian regions. This is the reason why we set “The Hong Kong Curriculum and Beyond” as the theme of this second issue. Last year, the wish for more local research has been forcefully materialized through the publication of the territory-wide research *Drama Education in Hong Kong Schools: Research and Evaluation of Outcomes*, funded by the Hong Kong Arts Development Council (ADC). We are glad to see that the ADC was willing to spend a relatively large amount of money (i.e. 1 million HK dollars) on such research, meaning that the significance of research has been much valued by the community and government, besides research funding bodies. We certainly recognize and applaud this insight on the importance of research to the development of the profession, and congratulate the research parties and researchers involved, namely TEFO and the Hong Kong Institute of Education, on both their bold attempts and persistent efforts over a four-year research period.

The above research is, however, not only covering a wide scope of school practices which is shown by the teacher and principal questionnaires, school interviews and analyses of funded projects in the past few years. It actually also plunges deeply into case studies of four “successful” schools and a few lesson studies. I would not think that it is wise to summarize in a few paragraphs here the findings of the whole research, but we decide to draw readers’ attention to its qualitative aspect by publishing a slightly revised version of one case study – the study on Fanling Assembly of God Church Primary School carried out by Phoebe Yuk-lan Chan and Pui-fong Liu. It strikes an interesting note on the strong belief in drama as the school mission, merging it with a more widely recognized faith in multiple intelligences. Consequently, the teachers’ committed team spirit, the study observes, has become a major factor in the

school's success.

The wish for more research is also fulfilled by the inclusion of a few other Hong Kong studies in this issue. Anna N.N. Hui et al. conducted an interesting experimental research on the comparison of students who had and had not participated in drama-enhanced curricular. These were pre-school and primary students whose teachers also received drama training workshops, on-site coach supervision and responded to questionnaires showing how they observed their students' learning as well as their own training. Such opinions show that these teachers prefer using drama-enhanced curricula on young children.

Blanche Wing-zhi Tang has focusedly made an attempt to decode, through a lesson, the relationship between the dramatic learning process and the aesthetic curriculum for pre-school children. Such attempt includes the analysis of how personal experiences could be integrated into the creative process, how teaching strategies are used in the facilitation, and how feedback and interaction play a role in the meaning-making process, etc.

Beyond basic education, Michelle R. Raquel has shared with us her observation of a performance based learning of English by a group of tertiary students. The study gives an interesting focus on the rehearsal process and community interactive learning, which dialectically contrasts with, but not excludes, a more traditional view of learning through product-based memorization and repetition of the play script.

Eva Shui-ying Lai extends the continuum into the realm of special education by looking at how a group of students with autism/Asperger syndrome learned through an acting class with a performance exercise. These students were collected from primary and secondary schools and found to have improved their social skills. The research also concludes with a "relationship-based" approach to future teaching and research.