

EDITORIAL

Exploring in the Post-COVID-19 Era

Three years since its onset, the global COVID-19 pandemic still shows no sign of abating. The world nonetheless starts resuming normal life as it moves into the post-COVID-19 era. The community of applied theatre and drama education began with two major seminars, namely the 9th International Drama/Theatre and Education Association (IDEA) World Congress held in Reykjavik, Iceland on the 4th to 8th of July and the 10th International Drama in Education Research Institute (IDIERI) Conference hosted by the University of Warwick of the United Kingdom on the 10th to 15th of July. At the core of the agenda items and deliberations, as well as the participants' attention, is what roles, functions and transformations applied theatre and drama education will undertake in the post-COVID-19 era, a topic which by no means can be briefly dealt with at one or two international conferences. The papers in this volume, perhaps, may shed some lights on how we could approach it.

During the climax of the pandemic, technology-enabled online teaching made home learning more achievable. Drama education, despite its emphasis on personal experience, inevitably has to embrace this new trend in teaching. Not only has the teaching mode changed by technology, traditional teaching and the conventionally clear-cut distinctions between subjects are also under the unprecedented impact brought about by the boundless possibilities of the Internet, which offers a bountiful wealth of knowledge and information readily available and accessible for those who are motivated and curious enough to learn. The key is how one should understand, analyse, consolidate, interpret, evaluate and apply such knowledge and information. In this volume, Professor Wan-Jung Wang and her research team from Taiwan propose in their paper the design, development and implementation of interdisciplinary curriculum, calling for reconsideration of interdisciplinarity as the way forward for education. The paper reports on a journey and an experience of delivering an interdisciplinary curriculum

on customs and arts through drama education. With interdisciplinary arts and education practitioners involved throughout the process from design to implementation, the curriculum showcased how the inclusivity and flexibility of drama education and applied theatre could lend support to curricula with substantial scale, complexity and depth. In their paper, Wang and her team compare developing interdisciplinary curriculum to weaving and describe the different disciplines as threads of different colours, with which curriculum developers construct and produce their works/curricula with creativity. By manifesting the principles of decentralisation, diversified pathways and extendibility presented by interdisciplinary integration, Wang and her team's general education curriculum on customs and arts serves as a useful case study for reference.

On the focus of the two international conferences, as perceived by both Dr. Readman and Dr. Phoebe Chan, the events saw participants still seeking to explore the application of applied theatre and drama education in examining issues such as climate change, self-identity, civics and democracy, decolonisation, refugees and immigrants, genders/transgender and mental health, demonstrating that, before and beyond the pandemic, applied theatre and drama education has always been facilitating the public understanding of these issues.

The two nevertheless express concern for the quality and originality of research. Readman suggests that, rather than "reinventing the wheel" and reiterating those long-standing challenges facing drama education in different parts of the world, studies should be done from a more positive perspective to identify any successful cases in their education systems and cultures, with a view to providing references for the peers and momentum for development. Chan, also observes that the international peers indeed seem unmotivated about research. There is no doubt that no one could really afford a sober and detached response to such chaotic and depressing times. However, the lack of research, or in other words, the insufficient creation of knowledge, has a far-reaching impact on the entire community, making it difficult to resist "reinventing the wheel". Chan's observation nevertheless reminds us

that changes invariably bring about new motivation and needs for research, e.g. the migration of the culture and location where the practitioners are situated, the migration of their clients, the change of self-identity, and other new issues. Let's stay curious and keep our faith throughout the journey of exploration. We shall look forward to the next volume with more original and inspirational studies and practices contributed by the local, Chinese and global communities to further illustrate the functions and meanings of applied theatre and drama education for people of our time.

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(Translated by Ma Hing Man)

編者的話

後疫情時代的上下求索

2019冠狀病毒病疫症肆虐全球，三年過去，仍未見消退。踏入了後疫情時代，國際社會開始恢復常態，在應用劇場和戲劇教育界別，首先迎來的就是兩大研討會，即分別在七月四至八日在冰島雷克雅維克（Reykjavik）舉行的第九屆國際戲劇／劇場與教育聯盟（International Drama/Theatre and Education Association，簡稱IDEA）世界會議，以及同月十至十五日由英國華威大學籌辦的第十屆國際教育戲劇研究所（International Drama in Education Research Institute，簡稱IDIERI）這國際會議。會議的議題和內容，以及參與者都關心應用劇場與戲劇教育在後疫情時代的角色、作用和轉變。這個議題當然不是一時三刻、一兩個國際會議可以疏理到答案。本期幾篇文章，或許都為大家提供一些思考的方向。

在疫症高峰時期，科技進步成就了線上教學，提高了在家學習的可能性。即使在講求親身體驗的戲劇教育，也得投入這個新的教學趨勢。不過，科技除了改變了教學的模式外，無遠弗屆的互聯網世界，也前所未有地衝擊著傳統教學和課程中學科界線壁壘分明的範式。互聯網上浩如煙海的知識和資訊，學生只要有足夠的學習動機和好奇心，要接觸、要提取都是易如反掌的，問題是該如何理解、分析、整合、闡釋、評鑑和應用。本期台灣王婉容教授及其研究團隊的一文，提出跨學科課程的設計、建立和執行，啟發我們重新思考跨學科是否未來教育出路的問題。這篇文章報告了一次以戲劇教育來進行跨學科的風土藝文課程的旅程與經驗。整個課程由設計到執行都有眾多跨領域的藝術及教育工作者參與，展示了戲劇教育與應用劇場有兼收並蓄和富有彈性的特質，能支持宏大、複雜而有深度的課程。文中正如王婉容他們以編織來比喻跨學科課程的建立，指出不同學科就是不同顏色的線，課程設計者以創意去構思和產生作品／課程。她們的風土藝文通識課程確是能具體說明去中心化、多元路徑以及具延伸性的學科統整的原理，是一個值得參考的有效案例。

回到國際會議的關注，Readman 博士和陳玉蘭博士同時感受到兩個會議的參與者，都是仍積極地探討如何運用應用劇場和戲劇教育來探討氣候

變化、身份認同、公民與民主、去殖民化、難民與移民、性別／跨性別、心靈健康……等各種議題。這說明應用劇場和戲劇教育，不論在疫症前後，都有促進人們認識這些議題的作用。

不過，二人同時關注研究質素和創意的問題。Readman以諺語“re-inventing of the wheel”（再發明車輪），指出與其重複戲劇教育在各地遇上的種種老掉牙的挑戰，不如更正面地研究其在各地的教育體制和文化中，有沒有成功經驗，以便同業借鏡及推動發展。可惜的是，陳玉蘭也觀察到國際的行家著實欠了點研究的動力。無疑在動蕩紛亂的時代，難以容下安靜的書桌。但研究不足，也即缺乏知識的創造，對整個界別影響甚深，更遑論要抵抗「再發明車輪」。不過，陳玉蘭的評述卻提醒我們，在變動之中，總會催生新的研究動機和需要，如業界工作者身處的文化、地方或服務對象的遷移、身分認同的改變，以及其他新議題。就讓我們帶著好奇和信念，繼續上下求索，並期待在下一期，我們會有更多的本地、華人地區，以至世界各地更創新和具有啟發性的研究和實踐，來進一步說明應用劇場與戲劇教育對時代和世人的作用和意義。

譚寶芝

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