

# 戲劇 · 通識 · Crossover

## Drama and Liberal Studies: A Crossover

世界公民教育與應用劇場：促進青少年態度與行為轉變之潛能  
Global Citizenship Education and Applied Theatre: Extending the Possibilities for  
Attitudinal and Behavioural Change in Young Adolescents

研究報告撮要  
Summary Research Report

陳玉蘭 Chan Yuk-lan Phoebe  
香港藝術學院（香港藝術中心附屬機構）  
Hong Kong Art School (a division of Hong Kong Arts Centre)  
2014

## 研究背景 Background of the Research

中學課程通識科的出現，令香港的青少年接觸多了社會議題，教育工作者亦致力研究有效的通識教學方法。香港藝術學院的戲劇教育師生，多年來與樂施會合作，推行了多項以應用劇場手法進行的世界公民教育項目，提高學生關注社會、批判思考、樂於行動等世界公民意識。這些項目，大部份屬於短期或單一性質，對於提高意識、增進對公民議題的思考和認識都有幫助，唯要促進學生以行動回應社會狀況的意願和能力，則似乎並未足夠，因為改變態度與行為並非一朝一夕的事情。為了深入研究應用劇場促進青少年態度與行為轉變的潛能，香港藝術學院聯同樂施會在 2009-2010 學年，為德雅中學一班中四學生策劃了一項為期七個月，名為《戲劇·通識 Crossover》的研究計劃。

The launching of Liberal Studies as a core subject in the senior secondary curriculum has brought about higher exposure to social issues in Hong Kong adolescents. Educators are keen to explore effective teaching methods for this new school subject. Over the years, Hong Kong Art School's lecturers, students and graduates in drama education have collaborated with Oxfam Hong Kong in conducting numerous projects that adopt Applied Theatre as an approach to delivering Global Citizenship Education. These projects aim at arousing students' concern towards the society, developing critical thinking skills, and fostering actions towards global citizenship issues. Owing to the one-off nature of these projects, it is found that they are more effective in raising awareness and enhancing understanding and reflections on civic education than inducing behavioural changes in the form of social actions, for such changes require a longer process to develop. In order to explore more deeply the potentials of Applied Theatre in bringing about attitudinal and behavioural changes, Hong Kong Art School and Oxfam Hong Kong conducted a research project named *Drama & Liberal Studies: A Crossover for a Secondary Four class at Tak Nga Secondary School*. The project took place in the 2009-2010 academic year and spanned over seven months.



《五·拾·米》互動教育劇場 *Fifty Square Feet*: a participatory Theatre-in-Education  
學生：「我很喜歡那個空間，它給我看到窮人的生活是怎樣的。」  
“I like that space. It helps me see how the lives of poor people are like,” a student said.

為何我們重視態度與行為轉變？樂施會的「世界公民教育」理念，強調一種「批判式」世界公民視野(Andreotti, 2006)，指出在全球化的環境下，公民教育需要人們檢視自己對世界上其他人的責任，「明白處理不公平、不公義狀況的重要性，以及願意和有能力積極作出相關行動」(Oxfam, 1997)。把這種視野放在通識教育上，我們關注的便不只是

Why are we concerned about attitudinal and behavioural changes? At the core of Oxfam's Global Citizenship Education is a critical approach to civic education (Andreotti, 2006) that founds on the belief that global citizens need to examine their responsibilities towards others in the world. “Global Citizenship is about understanding the need to tackle injustice and inequality, and having the desire and ability to work actively to do so.” (Oxfam, 1997) Putting such a critical view of civic education to Liberal Studies, our concerns become not restricted to helping students gain knowledge and enhance their ability to analyse social issues, but also to guiding young people to critically examine the social injustice

學生有沒有學會知識、分析議題，也關心怎樣引導他們用批判思維去審視社會議題背後的不公義，以及促進他們以行動帶來轉變的意願和能力。應用劇場正是一種合適的批判教學法；學生透過體驗式學習，深入地從多角度探索社會議題，建立發表意見的習慣、身體力行的素質，培養成有識見的社會公民。

但「行動」到底指些什麼？文獻指出，年輕人對「公民參與」、「社會行動」等觀念往往有其獨特見解 (Adalbjarnardottir, 2008; Kennedy, 2007; Niens & Reilly, 2012)，若不深入理解，容易帶來年輕人「不關心社會」、「不願作出公民參與」的誤解。這些文獻指出要細心聆聽年輕人的聲音，方能深入了解其公民教育經驗。建基於這個信念，本計劃的研究方法採納 Banos Smith (2006)「具有意義的轉變故事」的做法，透過訪談，邀請年輕人審視個人轉變，自行界定哪些轉變對自己重要，以及應用劇場在當中扮演什麼角色。這個安排除了幫助我們更充分了解讀通識對學生來說是什麼一回事，也邀請他們自行評估個人轉變，從而肯定自我，增強能力感。

underlying social phenomena. Equally important is to enable young people to take actions by cultivating their motivation and capacity for making changes. As a form of critical pedagogy, Applied Theatre allows students to take part in experiential learning and explore social issues from multiple perspectives. It also builds young people's capacity for voicing out and responding to matters through action. These features of Applied Theatre are deemed pertinent to developing more informed citizens in the contemporary society.

But what are we referring to as "action"? Numerous studies pointed out that young people holds unique views towards the complex notions of "civic engagement" and "social action" (Adalbjarnardottir, 2008; Kennedy, 2007; Niens & Reilly, 2012). The lack of understanding of these views often leads to a misconception of young people being ignorant of social issues or reluctant to take related actions. Research indicates that listening to young people's voices and thoroughly analysing their learning experiences are essential. Based on such an understanding we adopted Banos Smith's (2006) "significant change stories" approach and invited the participating students to narrate their own learning journeys through interviews. By asking students to examine their own changes and identify what changes are being significant, it helps us understand what studying Liberal Studies means to them, and the role of Applied Theatre in their learning. The process itself is empowering in that it involves students in self-assessment of their changes to build self-recognition and a sense of capability.

學生在教育劇場活動中撰寫的新聞標題 A newspaper headline students created in response to the Theatre-in-Education programme, reading as "Family belittled and ignored by society. No government protection. Enterprise exploitation."



## 計劃與研究設計 Programme and Research Design

參與計劃的是德雅中學的中四學生，全班共 33 人，皆為女生。

The participants in the project comprise 33 female Secondary Four students at Tak Nga Secondary School.

我們參考有關行為轉變的重要文獻 (Fishbein et al., 1992; Prochaska & DiClemente, 1986, 1992)，在教學設計中引入三項有利於促進行為轉變的條件：

Informed by key literature on behavioural change (Fishbein, et al., 1992; Prochaska & DiClemente, 1986, 1992), the project deliberately included three favourable factors in causing behavioural change:

1. 以較長時間（七個月）予學生對相關題目進行持續探索；
2. 活動在學科中進行，提供熟悉和有利環境支持學習；
3. 計劃要求學生作出行動，以「編作劇場」為行動學習。

1. It provides ongoing engagement with the subject matter over an extended duration (seven months);
2. The activities are conducted within the school curriculum for provision of a supportive environment of learning;
3. The project involves the opportunity for participants to take some form of action – an action learning project by means of devised theatre.

〈表一〉撮要了計劃內容與研究設計。

The programme and research design is summarised in Table 1.

〈表一 Table 1〉：計劃內容與研究設計摘要 A summary of the programme and research design

<b>預備階段</b> <b>Preparation Phase</b>	全體學生參與焦點小組訪談，分享他們對社會議題的看法、其態度以及已採納的相關行動。另訪問學生的通識科老師，了解學生的背景。
蒐集基線數據 Collecting Baseline Data	Focus group interviews with all students were conducted to collect baseline data on their understanding, attitudes and current behaviours towards social issues. An interview was also conducted with their teacher to understand the class' background.
<b>第一階段 Phase 1</b>  教育劇場與前、後置工作坊 Theatre-in-Education performances and related workshops (十二小時/12 hours)	學生參與兩個互動教育劇場，探討社會不公為香港與全球貧窮人士帶來的影響，活動前後設置多元藝術工作坊，深化教學主題。 學生再次參與焦點小組訪談，分享自己的轉變，以及這些轉變對自己為何重要。另再次訪問學生的通識科老師，了解其對學生的觀察，以作三角檢定。  Students attended two participatory Theatre-in-Education performances exploring how inequality in the society impacts on the lives of people in poverty both locally and globally. Pre and post-performance multi-arts workshops were conducted to deepen understanding of the related themes. Another focus group interview was conducted with the students to identify “significant change stories” about changes in attitudes and behaviours as a result of the drama programme. Interview with their teacher was conducted for triangulation, to understand her observation on the students' learning.
<b>第二階段 Phase 2</b>  社區研習 Community Research (六小時/6 hours)	結合通識科「獨立專題探究」的理念，學生進行社區研習，採用非傳統、著重感官與藝術媒介的方法進行資料蒐集和匯報。 本階段完成後由於臨近大考，並沒有進行訪談。  Students took part in a community research project employing the approach of “Independent Enquiry Study”, using unconventional inquiry approaches that stressed sensory feelings and artistic methods to collect data on their communities. They collated the data to develop various forms of artistic presentations for sharing in class. No interview was conducted after this phase as the students had to prepare for their year-end examinations.

<b>第三階段 Phase 3</b>  編作劇場 Devised Theatre (十八小時/18 hours)	<p>由有興趣的同學自由參與（共 9 人），把第二階段所得的研習資料整理，編作成傳達世界公民教育訊息的短劇，向同班與其他班別同學演出。</p> <p>學生（包括演出者與觀眾）再次參與焦點小組訪談，述說在整個活動完成後的經驗和轉變。另再次訪問學生的通識科老師作三角檢定。</p> <p>Nine interested students participated in a devised theatre project, making use of materials collected by the whole class in Phase 2 to create a short play that conveyed global citizenship messages. Other students in the class and students in other classes attended as audience.</p> <p>A third focus group interview was conducted with all students in the class (audience group and performing group) to share significant stories of change. Interview with their teacher was again conducted for triangulation.</p>
---	---

計劃中蒐集得之質性數據，我們用 NVivo 軟件作為輔助工具進行資料分析，用兩個分類法去審視數據：

1. 按計劃不同階段分類，在每個階段的資料中，歸納出不同主題。本部份的分析旨在審視全班同學的總體學習經驗，了解學習過程如何發展。
2. 每位同學作為一個個案，為個案勾勒出特質，以審視個人特質對學習進程的影響。

The qualitative data gathered from the project were analysed with NVivo and are categorised in two ways:

1. According to different phases of the project: Themes emerging from the data in the different phases are scrutinized to look at how the learning experience of the whole class developed.
2. According to individual students: Each student represents a case in which personal narratives are examined to gain insight on how individual characteristics impact on learning experiences.



學生在多元藝術工作坊中創作之畫和詩 A drawing and a poem students created in the multi-arts workshops  
 Left: "Distance"  
 Right: "Unending tragedies; Only people can change them."



為社區研習作準備的感官練習 Sharpening senses in preparation for community research

學生：「這個研習令我多了一個不同的經驗。那是自己親身經歷的事情，不是從電腦把資料抄出來，令我覺得這個研究是真正屬於自己的。」

“The community research gave me a different experience. This is what I experienced myself, not something I copied from the computer. It made me feel that the project really belongs to me.” A student reflected.

## 研究資料發佈 Dissemination of Project Information and Research Findings

是次研究嘗試採用多元的資料發佈模式，以照顧不同讀者的需要。筆者從事研究工作的經驗中，見過好些項目完成後，報告厚甸甸的一疊用膠圈釘裝，從此安放在書架，鮮有人閱讀。人們常常誤會研究與實踐是割裂的；我們不同意這個觀點，但同意研究者與實踐者的焦點稍有不同，所需的報告形式與內容亦有不同，是以我們嘗試化整為零，把項目資料整理成不同形式的報告，使得做學術研究的、做教學實踐的、兩者都做的，都有裨益。

計劃的經驗和研究發現透過以下渠道發表：

In this study we experimented with an alternative way for disseminating research findings in order to cater for the needs of different readers. From my experience in research work, what I sometimes see is how thick research reports are completed, ring-bound and shelved, and rarely read by anyone. People often mistakenly think that research is separate from practice. We don't agree with such a view, but do acknowledge that researchers and practitioners sometimes have different focus and look for different information. As such we have tried to produce different kinds of project reports so as to benefit both researchers and practitioners

The experience of the project and the research findings are shared through the following channels:

1. 《戲劇·通識 Crossover》錄像紀錄 (廣東話)  
將整個計劃進行的過程、設計理念，以及學生作品片段，以錄像形式在網上發表 ([連結](#))，為任何有興趣了解本計劃的人士提供總體介紹。
2. 《世界公民教育學校指引：理念、實踐、經驗分享》 (中文)  
本書其中一章收錄了計劃的內容介紹與總體教學成效，為有興趣引入同類項目的學校提供參考。 ([連結](#))

1. **Video documentation of Drama & Liberal Studies: A Crossover** (in Cantonese)  
A video documentation is put together to explain the structure of the project and its rationales. The video also features students' participation and creative works in the project. It provides an overall introduction to anyone interested in the project. ([link](#))
2. **Global Citizenship Education School Guide: Concepts, Practice and Experience** (in Chinese)  
An article outlining the structure and general outcomes of the project is published in this guide for educators who are interested in introducing similar projects to their schools. ([link](#))



編作劇場演出 Devised Theatre performance  
「我飾演財叔這個建築工人。為了解決演出上的問題，我必須為角色找出細節，於是我上網去找資料，看看政府有什麼政策幫助開工不足的勞工……平日上課要我去找資料，我才不會認真去做呢！」  
“I played the role of Choi, a construction site worker. In order to solve some problems in acting, I must find out details about this character. So I searched on the internet to see what government policies are in place for low-income workers... I wouldn't have done research so seriously had it been in ordinary lessons!”

編作劇場演出 Devised Theatre performance  
「現在我在街上看見小巴司機，或者的士司機，我會多留意了他們……不知為何，我會觀察他們的表情……看着他們，我覺得他們好像和自己有點點連繫，因為我曾經演過他們。」  
“Now, when I see minibus or taxi drivers on the street, I would pay more attention to them... I don't know why but I would observe their facial expressions... Looking at them I feel that I am somehow related to them, because I have once played their role.”



3. **學生在編作劇場的經驗與反思** (中文)  
輯錄在《戲中探貧窮》(陳玉蘭, 2012)〈編作劇場：戲中有窮人〉一章，為有興趣與年輕人創作以社會議題為題材的劇場作品之人士提供參考。
  4. **個別學生的轉變故事** (中文)  
這些故事以淺白、生活化的文字刊於《[主場新聞](#)》專欄，著眼於述說個別學生的學習旅程。
  5. ***Planting Seeds of Social Conscience and Change: Drama and Global Citizenship*** (英文)  
本書日章節適合對應用劇場與世界公民教育的理論感興趣的讀者群。除了分析文獻和解釋應用劇場原理，本文亦分析本計劃學生的總體經驗，包括：(1)戲劇提高了學生對議題的感受，從而建立連繫，並且藉由啟發式教學，帶來賦能作用；(2)計劃未必帶來新的社會行動，卻強化了行動的動機；(3)第二階段的「社區研習」顯示出學生對於審視自身與社會議題的距離，存在複雜而弔詭的想法；(4)有參與第三階段的學生，轉變比其他同學明顯，可見較長期的戲劇介入能帶來更深遠的影響，學生能主動策劃演出亦提高對學習的歸屬感。  
文章亦同時提出，學生比較傾向改變個人處境多於改善社會狀況，指出這不但和學生的能力感有關，也與社會大環境中 (plural atmosphere) (Oldfield, 1990)對公義、社會發展的論述，不無關係。  
本文刊登於 *How Drama Activates Learning* 一書 (Anderson & Dunn, 2013)。本書收錄多個在世界各地不同範疇進行之應用劇場與戲劇教育個案。
3. **Students' experience and reflections in the devised theatre** (in Chinese)  
Documented in Chapter 5 in "Exploring Poverty through Drama" (Chan, 2012) for people who are interested in devising theatre with young people on social issues.
  4. **Change stories of individual students** (in Chinese)  
These narratives, published in a column in [The House News](#), adopt an "easy-to-read" style to look at learning journeys of individual students in the project.
  5. ***Planting Seeds of Social Conscience and Change: Drama and Global Citizenship*** (in English)  
This book chapter is written for those who are interested in understanding the theoretical perspectives behind Applied Theatre and Global Citizenship Education. It entails a comprehensive literature review of the field and explanation of the principals of Applied Theatre as pedagogy for Global Citizenship Education. The book chapter also documents detailed analysis of the students' narratives, looking at (1) How drama arouses stronger feelings towards social issues, builds connectedness with the world and empowers students with its heuristic approach to education; (2) How the project does not necessarily bring about new social actions in the students but reinforces the motivation to take actions; (3) The paradoxical views the students hold towards closeness and distance to their immediate communities as indicated in Phase 2 in the project; and (4) The more positive impact on students who took part in Phase 3, indicating the benefits of sustained engagement and opportunity for taking initiative and ownership in students' learning process.  
The findings also indicate that the students are more ready to change people's individual circumstances to cope with societal circumstances than tackling unjust conditions in the society at large. Young people's sense of capacity for making changes is discussed in conjunction with the plural atmosphere (Oldfield, 1990) in the students' upbringing that favours economic growth than addressing social injustice.  
The book chapter is included in *How Drama Activates Learning* (Anderson & Dunn, 2013), in which a range of international cases of Applied Theatre and Drama Education are shared.

## 研究小組成員 The Research Team

### Julie Dunn (顧問 Adviser)

澳洲格理菲斯大學「教育與專業進修學系」副教授  
Associate Professor, School of Education and Professional Studies, Griffith University

### 陳玉蘭 Chan Yuk-lan Phoebe (首席研究員/計劃策劃/工作坊導師 Principal Investigator/Programme Coordinator/Workshop Facilitator)

香港藝術學院高級講師/課程統籌(應用劇場與戲劇教育) Senior Lecturer/Programme Coordinator, Hong Kong Art School

### 廖佩芳 Liu Pui-fong (研究員/計劃設計/工作坊導師 Researcher/Programme Designer/Workshop Facilitator)

香港藝術學院兼任講師 Part-time Lecturer, Hong Kong Art School

### 林燕 Lam Yin Krissy (研究員/計劃設計 Researcher/Programme Designer)

香港藝術學院兼任講師 Part-time Lecturer, Hong Kong Art School

### 羅玉蘭、蘇育欣 Law Yuk-lan Paris & So Yuk-yan (聯合研究員 Co-researchers)

樂施會 Oxfam Hong Kong

### 潘詠璇 Poon Wing-shuen Iris (研究助理 Research Assistant)

香港藝術學院與澳洲格理菲斯大學「戲劇教育碩士課程」畢業生  
Graduate of Master of Drama Education programme, Hong Kong Art School and Griffith University

## 鳴謝 Acknowledgement

本計劃的經費來自香港藝術學院(香港藝術中心附屬機構)之研究資助計劃與樂施會。我們對本計劃的學生在過程中的投入與坦誠分享，致以由衷的謝意，並感謝德雅中學與張嘉慧老師對計劃的支持和幫助。

This research project is funded by Oxfam Hong Kong and a research grant by Hong Kong Art School (a division of Hong Kong Arts Centre). We would like to thank all the young people in this study for their participation and candid sharing, and Ms Cheung Ka-wai and Tak Nga Secondary School for their tremendous support in the programme.

## 參考文獻 References

- Adalbjarnardottir, S. (2008). Young people's civic awareness and engagement: listening to their voices using thematic developmental analysis. In A. S. Ross & P. Cunningham (Eds.), *Reflecting on identities: Research, Practice and Innovation* (pp. 717-724). London: CiCe.
- Anderson, M. & Dunn, J. (eds) (2013). *How Drama Activates Learning: Contemporary Research and Practice*. Bloombury: London.
- Andreotti, V. (2006). Soft versus critical global citizenship education. *Policy & Practice: A Development Education Review*, 3, 40-51.
- Banos Smith, H. (2006). International NGOs and impact assessment. Can we know we are making a difference? *Research in Drama Education: The Journal of Applied Theatre and Performance*, 11(2), 157-174.
- Fishbein, M., Bandura, A., Triandis, H. C., Kanfer, F. H., Becker, M. H., & Middlestadt, S. E. (1992). Factors influencing behaviour and behaviour change: Final report - theorist's workshop. Rockville, MD: National Institute of Mental Health.
- Kennedy, K. J. (2007). Student constructions of "active citizenship": what does participation mean to students? *British Journal of Educational Studies*, 55(3), 304-324.
- Niens, U., & Reilly, J. (2012). Education for global citizenship in a divided society? Young people's views and experiences. *Comparative Education*, 48(1), 103-118.
- Oldfield, A. (1990). Citizenship: An unnatural practice? *Political Quarterly*, 61, 177-187.
- Oxfam. (1997). What is Global Citizenship? Retrieved 12 August, 2012, from [http://www.oxfam.org.uk/education/gc/what\\_and\\_why/what/](http://www.oxfam.org.uk/education/gc/what_and_why/what/)
- Prochaska, J. O., & DiClemente, C. C. (1986). Towards a comprehensive model of change. In W. R. Miller & N. Heather (Eds.), *Addictive Behaviours: Processes of Change* (pp. 3-27). New York: Plenum Press.
- Prochaska, J. O., & DiClemente, C. C. (1992). *Stages of Change in the Modification of Problem Behaviours*. Newbury Park, CA: Sage.
- 陳玉蘭(2012),《戲中探貧窮:以戲劇手法進行世界公民教育》,香港:樂施會。
- 樂施會(2012),《世界公民教育學校指引:理念、實踐、經驗分享》,香港:樂施會。