

EDITORIAL

The Lines of Flight, Transgression and Connectability of Drama

Two years have passed from the moment we received the manuscripts until they got published in this journal issue. During this time, Hong Kong has witnessed a social movement of unprecedented scale and tackled the threat of COVID-19. Like many of my colleagues, I have been contemplating how theatre education and applied theatre can play a part in this time of crisis, chaos, and uncertainty. I give special thanks to the authors from Taiwan, Hong Kong, and the UK who contributed to this issue. They are curious, empathetic, and creative in their exploration of ways to escape, break away and transgress the boundaries and limitations placed by distance, culture, form, time and space. Their applied drama and theatre works and studies not only reminded us of the transformative force of arts and culture on human and society, but also provided us with concrete theories, ideas, and strategies. According to the notion of lines of flight by Deleuze and Guattari (1987), escaping does not equate surrendering or giving up. It is, instead, a creative resistance against the established and rigid institutions and conventions by searching for new ways and changing our current situation.

In the 1980s-90s, the UK and US models of theatre education reached Asia, and it remains the momentum behind the Chinese education reforms. In her article, Mei-chun Lin traces the origin, development, and key figures in early childhood theatre education implemented in Chinese schools in Malaysia. Her research not only discovers the missing pieces in the studies on Asia's theatre education, but it also proves that the Taiwan model has become the leading example for other places in the region. Also, Chinese education in Malaysia has always been struggling within a multilingual and multicultural environment, but its forefathers and mothers did not stop pursuing a better and more innovative education. In this regard, theatre education has given them the methodology, as well as the motivation to persevere. This article illustrates a new direction in the studies of early childhood theatre education

in Asia. It reminds us that we must strengthen the inter-Asian cultural exchanges and studies to learn from one another.

Asia has always been a heterogeneous place, housing a multitude of cultures and languages. Nowadays, immigrants from Central Asia and South Asia, including places like the Philippines, Indonesia, Vietnam, India and Pakistan, forms part of a Chinese society. As ethnic minorities, it is paramount for them to learn Chinese so they can blend into the society. The article by Justine Woo explores the possibility for non-Chinese speaking students to improve their writing skills using the Stanislavski's acting method. The research discovers that acting boosts students' self-efficacy and the motivation to write in Chinese, as well as reducing their learning anxiety. Many studies on second language acquisition through drama (Winston, 2012) has pointed out that learning behind the "masks" of characters helps students temporarily put aside their own cultural and linguistic identity and enter another identity, the persona. Wu's article demonstrates the effect this method has on improving students' writing skills.

Mike Chow applies an active-inquiry process in a museum theatre to enhance participants' sense of presence in historical events and their contemplation of those events through interactive. The new applied theatre model is more than just a new name. The new model aims to encourage the formation of multiple meanings, just like many other applied theatre models. Therefore, the play *Battle for Hong Kong 1941* cannot begin with a grand historical narrative or the official stance of history. Instead, it must explore the relations between individuals and historical moments so that the audience-participants can contemplate their own situations and roles.

Theatre education practitioners in Asia have always been on the lookout for different methods to satisfy local needs. Sheng-tao Fan integrates the Rasaboxes method into his teacher-training course for performing arts in Taiwanese middle school. This method originates from Indian performance theory, which was later integrated into Western performing studies and drama therapy. Throughout years of practice, the author has always taken

the local situation and needs into consideration. He reconceptualises the Rasaboxes into a competency-based course. This culturally mixed practice inspires us the importance of cross-cultural exploration, mixing the cultural resources from East and West with the local.

Finally, we would like to thank Chris Cooper for publishing his keynote speech for the 10th anniversary of Drama Rainbow Education Institution in Beijing with us. Similar to other theatre education practitioners who have contributed to this issue, Cooper's work at Drama Rainbow aims to revitalise Chinese education and its culture through drama and theatre education. In the mainland Chinese context of collectivism and extremely competitive and exam-oriented educational culture, Cooper stresses the importance of drama and theatre on the development of individual subjectivity. Theatre turns everyday life and personal growth into stories and learning experience, it already provides an escape from the control of the norms, as well as a channel for creativity, even if it remains at the margin of the education system.

All the articles in this issue demonstrate that the cross-border practices among drama and theatre education practitioners have come out of humanistic concerns and the hope for a better world and human condition. These practitioners' many brand new attempts and explorations have inspired us to be always proactive, curious, and brave. They show us how to take a line of flight to break out of the existing geographical and cultural boundaries and modes, so we can make connection with and explore the unknown.

(Translated by Jenny Ng)

References

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編者的話

戲劇的逃逸、跨越和連結

本期由收稿到出版歷時兩年，期間香港經歷了大規模的社會運動，也飽遭 2019 冠狀病毒病的威脅。我與許多同行一樣，這段時間一直思考究竟戲劇教育和應用劇場，如何為這個充滿紛亂、危機和不安的世代做甚麼。感謝本期來自台灣、香港和英國的作者，他們抱持好奇、滿懷同理和發揮創意，逃逸和跨越了地域、文化、模式和時空的種種界線和局限，來進行創新而厚實的研究和實踐。他們的文章除了提醒我們文化和藝術對人文和社會革新的力量，也給了我們具體的理論、想法和策略。參考德勒茲和瓜達里(1987)的「逃逸路線」的觀點，這種逃逸和跨越，不是投降或放棄，而是創意地抗衡既有而固定的建制和慣例，尋找和連繫新方法，以更新和改變現在的處境。

上世紀八、九十年代開始，英美戲劇教育的模式傳到亞洲，直至今天，他們都是推動華人教育創新的動力。林攻君一文研究馬來西亞華文學校推動幼兒戲劇教育的淵源、發展脈絡和關鍵人物。研究不但說明過去亞洲戲劇教育的研究確實滄海遺珠，也見台灣的戲劇教育已經成為區域學習的典範。同樣重要的是，馬來西亞的華文教育，長期處於多語言和多文化的環境中發展，但當中先導者不懈地尋求教學的質素和創新，除了方法，戲劇教育也給予他們堅持的動力。本文帶領亞洲幼兒戲劇教育研究的新方向，提醒我們應該加強亞際之間的文化交流和學習。

亞洲其實一直充滿異質和多元的文化和語言。今日，菲律賓、印尼、越南、印度、巴基斯坦等南亞及中亞地區的移民都是不少華人社會的一員。但是，他們身處華人社會畢竟屬於少數民族，要融入當中，中文學習是非常重要的一環。胡寶秀一文探討運用史氏表演體系的演戲方法來促進非華語學生的寫作能力。研究發現演戲有助提升他們中文寫作的自我效能、學習動機，並能減少學習焦慮等。事實上，不少應用戲劇作第二語言教學的研究(Winston, 2012)也指出，學生在角色的「面譜」下學習，有助他們暫時離開本身的文化和語言身分，繼而進入另一個身分當中。胡寶秀一文具體說明這個方法對寫作的功效。

周昭倫把主動探究過程應用在博物館劇場之中，以加強參與者在互動

中親臨和思考歷史事件。新的應用劇場的模式，並非新瓶舊酒。反之，正如許多不同的應用劇場模式一樣，目的是促成多元意義的生成。因此《保家衛港》難從宏大敘事及官方史觀出發，而是關注個人與歷史現實的關係，從而思考自身的處境和角色。

亞洲戲劇及劇場教育工作者一直尋求不同的方法回應本土的需要。范聖韜把情緒盒子 Rasaboxes 方法運用於台灣國民中學表演藝術科目的教師培訓課程中。這方法源於印度表演理論，後經西方表演研究和戲劇治療等領域整合。但作者多年的實踐一直考慮了在地的情況和需要，而對 Rasaboxes 重新概念化為一個培育素養導向的課程。這樣充滿文化混雜的實踐，啟發我們對跨越西方、東方和本土文化資源的重要性。

最後，感謝 Chris Cooper 把他在 2019 北京抓馬寶貝戲劇教育機構直面鴻溝戲劇大會／暨抓馬教育十周年論壇的專題演講。正如本期其他同業的實踐一樣，運用戲劇和劇場教育來創新華人教育文化，是很多華人地區戲劇教育工作者一直努力的方向和目標。在集體主義和激烈的考試競爭文化主導的中國大陸，Chris 特別強調戲劇和劇場對個人主體發展的重要，一切關乎與自己生活和成長相關而有意義的故事和學習。那怕戲劇和劇場只處於學校體制的邊陲，也是一種對操控和習以為常的逃逸和創造。

上述各篇文章讓我看到戲劇及劇場教育工作者的跨界出於一種人文關懷，對更美好社群和人類處境的期望。事實上，他們的種種嘗試和探究都是嶄新，啟發我們總要常懷積極、好奇和勇敢，離開和跨越熟悉的地域、文化、模式等，而與未知的作連結和探索。

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