

## 摘要

本文根據全球在地化的理論，探討戲劇教育在香港在地化的問題。首先，筆者以傳承者的身分，據一己的師訓教學經驗作個案研究，蒐集了 147 位學員的教案，以及邀請了當中 14 位進行訪談，描述及解釋戲劇教育在本地借用和傳承的複雜情況。結果顯示，學員雖一致認同戲劇教育的變革功能，但一方面被慣常的教學思維和模式所支配，另一方面，又因培訓不足和參考資源匱乏等原因，令他們對戲劇習式多所曲解及誤用，出現「形似而神不似」的問題。據此，筆者反思工作坊這類西方體驗式教學的侷限，並挪用有關教師主導知識製造這方面的本土元素，把全球與本土的教師培訓模式雜糅起來，目的是協助學員建立一致而基本的知識框架，系統地連繫與整合具體經驗，期望使戲劇教育有效實踐，得以在香港持續發展。

關鍵詞：全球在地化、教師培訓、傳承者角色、戲劇教育、戲劇習式（慣例）

## Abstract

With reference to the theory of glocalisation, this study examined the glocalising of drama education in Hong Kong. Firstly, the author, serving a propagator of drama education and relating to her teaching training experience, looked into the teaching plans of 147 students and interviewed 14 of these students, from which the author illustrated and explained the complexity of borrowing and passing on drama education in Hong Kong. Though the students agreed unanimously that drama education is capable of promoting transformation, they have always been under the constraints of their prevailing teaching beliefs and practices. Moreover, with inadequate training and scarce resources available in Hong Kong, the students have misinterpreted and misused drama conventions which brought forth merely a form of drama education, but never its spirits. This prompted the author first to reflect on and deconstruct the western workshop mode of experiential teaching which addresses learning through experience, and second to appropriate the local factors to reconstruct a hybridized training approach. This hybridization aims at helping the students establish a basic and standard knowledge framework of drama conventions, and thus incorporate it systematically to practical experience in the hope that drama education would take its promising transformation effect and keep passing on in Hong Kong.

**Keywords: glocalisation, teaching training, roles of propagator, drama education, drama conventions**