

「戲遊人生計劃」2022



**透過戲劇
 訓練明辨性思考**

- ➔ 深入分析劇目，培養明辨性思考
- ➔ 提供戲劇訓練及劇院演出機會
- ➔ 為年青人而設的中文或英文劇目
- ➔ 2022 年 1 月至 7 月
- ➔ 應用於跨學習領域

共八個原創青年
 劇目可供選擇

引言

「戲遊人生計劃」是以中學生為對象的雙語學習計劃，著重學生於整個過程中對劇本進行分析及理解，與其他學校作分組討論並於劇院裏演出劇本選段。

此外，計劃亦希望加強不同地區學校之間的聯繫。八間不同學校會以特選劇本為基礎進行學習，互相討論並分享成果。

計劃將採取混合學習形式，以校內面授或網上進行工作坊。

英文版由第 6 頁起

劇目

誇啦啦藝術集匯（誇啦啦）的「青年專屬劇目」計劃透過國際劇作家及譯者合作交流，創作了八個原創海外青年劇目。八個劇作均為 23 歲以下的年青人而設，劇作家來自瑞典、英國及新絲綢之路國家。全部劇作被翻譯成中、英文，並用於「戲遊人生計劃」2022。

劇目包括（劇情大綱請見第 11 頁）：
八個劇目選其一，並選擇中文或英文劇本。

1. 《別了，虛擬世界》 *Bye Bye Baby* （劇作家：Åsa Lindholm）

劇目關於一群身處社交媒體時代的青年，各自受網上生活困擾。

2. 《50/50》 *Fifty-Fifty* （劇作家：Milena Bogavac）

甚麼可以分割？甚麼能夠分享？愛是不能分割的。這是一個關於家庭的故事，以及父母離異對這些家庭的影響。

3. 《機械人法朗》 *Franky* （劇作家：黃清霞博士 & Thomas Lawson）

一位機器人科學家必須在失去兒子與全新嘗試中作出選擇。當我們將人工智能推向極致時會發生什麼事？

4. 《校園鬣狗族》 *Hyenas* （劇作家：Anders Duus）

這是一個有關友情、欺凌及力爭上游的故事。一群青少年渴望提高地位，在俗世中尋找自己的位置。

5. 《埃德報恩記》 *Liam's Story* （劇作家：Sara Clifford）

這是一個有關殘疾人士、支持及友誼的故事。一位男士在殘疾兒童學校中與男孩相遇，結下互相改變生命的一段友誼……但這份友情如何維繫？

6. 《橄欖樹下愛流傳》 *Love in the Olive Times* （劇作家：Dragana Tripković）

當巫師對贊奴家族施加詛咒的同時，贊奴不得不面對自己造成的後果……為自己的所作所為負責。這是一個關於責任、尊重與自然力量的故事。

7. 《戴皇冠繼皇位》 *The Crown* （劇作家：Nick Wood）

這是一個有關友情、成長、擔起責任以及從經歷中學習的故事。

8. 《青春之河》 *The River of Youth* （劇作家：Hasan Erkek）

退休教師石堅被街上醉漢指責自己毀了他一生。石堅不得不回顧這名前學生的過去，並了解事情的來龍去脈。他最終能撥亂反正嗎？

計劃大綱

整個計劃由 2022 年 1 月開始至 7 月完結。每間參與學校必須完成計劃全部三個階段，以達至進行演出及校內討論之階段。

第 1a 階段：20 小時校內或網上工作坊

（2022 年 1 月 – 7 月，可以課外活動或密集型式上課）



每所學校會在八個劇目中選取一個。所有劇目已翻譯成中、英文，學校需註明劇目語言。

誇啦啦的資深導師會為每所學校提供 20 小時的實體 / 網上工作坊，內容涵蓋文本分析，引導學生對劇作進行明辨性思考，並理解角色及其動機。學生會著手為所選劇目的選段排練及創作不多於 30 分鐘的劇場演出，於 2022 年 7 月於牛池灣文娛中心上演。

- 每一班最多 30 位學生
- 20 小時的工作坊可根據個別學校需要及導師時間安排分節舉行，每節至少需長 1.5 小時
- 最理想的安排是，8 所學校按劇目分組。2 所學校一組，分別選取同一劇目之英語版及中文版

跨領域學習及討論會於訓練中由誇啦啦導師帶領下進行。此外，學生需按興趣及能力進行一項小研習項目以協助反思學習成果。

第 1b 階段：教師專業發展

誇啦啦希望參與學校的老師亦能在計劃中有所得著。參與工作坊的老師將獲額外的劇場教學支援，鞏固明辨性思考能力，學習劇場教學的知識。誇啦啦歡迎老師在誇啦啦戲劇導師的帶領下，積極參與 20 小時校內或網上工作坊期間的綵排及討論等。誇啦啦戲劇導師會在計劃期間提供持續的戲劇教學建議及支援，讓老師獲得基本的戲劇教學技巧，更有信心籌備綵排及完善演出。

第 2 階段：分組討論

已分組並選擇同一個劇目的學校會互相會面並就劇目進行討論。討論由誇啦啦導師作主導，歡迎老師積極參與，誇啦啦會提供討論的框架問題。誇啦啦會為參與學校分組並安排一次討論。若學校雙方同意，可以自行繼續進行討論。



香港四邑工商總會黃棟珊紀念中學及屯門天主教中學

第 3 階段：技術綵排、表演及討論

（2022 年 7 月 9 或 10 日，牛池灣文娛中心劇院）

在第一階段由誇啦啦主持的 20 小時工作坊內，學校已開始著手創作劇目選段之演出，而學校老師可以繼續協助學生籌備、綵排及完善該演出。所有劇目會於牛池灣文娛中心劇院演出，演後將有深入討論。

2022 年 7 月 4 至 8 日 其中兩天（上午或下午）	於牛池灣文娛中心劇院進行綵排，由誇啦啦導師及學校老師帶領
2022 年 7 月 9 或 10 日	日間演出及演後討論



馬鞍山聖若瑟中學

聖母無玷聖心書院

學校評語

《校園鬣狗族》這個劇本來以女性作主角，我們在劇本內發現社會和文化對男女有不同的定型和標籤，而這可能令欺凌惡化或有人受到歧視。我們應該對女性有公平的態度，但我們要如何糾正大眾的觀念呢？

改劇本期間，我發現在我們身邊（包括自己），原來存在着如此多的偏見和歧視！我們聲張着男女平等，但我們自己又是否有真正實行過呢？也令我不禁細思：社會中又是否能做到真正的平等呢？何時才能真正的實行呢？

香港航海學校學生

批判式思考不能只是一種超越時空的方法，一種沒有規範的放任；它本身應該是一類態度、一份關懷、一種面對別人和身處世界的責任。「戲遊人生計劃」看準了這些，並讓年輕人一起體驗。同學首先要尊重文本、再進而剖析，並最終和友校分別於舞台上嘗試使劇本活化為此時此地的景象。我很喜歡這計劃的理念和設計。文本，像我們的傳統，既是限制，也是基礎；剖析文本和批判式思考箇中的文字，既是認知，也是關懷；演譯文本，搬上舞台，就像年輕人為世界而創建未來，我們不可以否定不是創意，其實是責任。

老師

費用

每所學校之費用為港幣 30,000 元，包括：

- 20 小時校內 / 網上工作坊（最多 30 位學生）
- 教師專業發展（最多 4 位老師），與學生工作坊同時進行
- 於劇院進行 5 至 8 小時劇場綵排、演出及討論，誇啦啦會提供簡單及基本的燈光及佈景（學校需按需要自行提供道具及服裝）

報名方法

請填妥第 18 頁之報名表格，電郵至 emma@aftec.hk 或傳真至 2529 5385。

名額有限，先到先得。

查詢：2520 1716 / emma@aftec.hk

Young Theatre Makers 2022



Critical Thinking Through Drama

- ➔ How to read a play critically
- ➔ Drama Training & Staging in Theatre
- ➔ Chinese or English Plays for Young People
- ➔ Jan – July 2022
- ➔ Cross-curriculum application

Choose from 8
original plays for
young people

Introduction

Young Theatre Makers is a bilingual learning scheme aimed at secondary school students. It focuses on the process of analysing a play, understanding a script, discussing with a partner school and staging an excerpt in the theatre.

This programme also aims to forge links between neighbouring schools in select locations across Hong Kong. Eight groups of secondary school students across the region will be given the opportunity to work on a specific text and to engage in discussion and share their work with each other.

A blended mode of learning will be adopted so that the workshop and the showcase can take place either face-to-face or online.

The Plays

The Absolutely Fabulous Theatre Connection (AFTEC)'s *Plays for Young People* was a project that brought together international playwrights and translators to create eight original plays in 2016 & 2018. We have selected eight plays written by playwrights from Sweden, UK and the New Silk Road, to be used in the *Young Theatre Makers 2022*. All these plays are specifically written for young people aged 23 and under.

The plays (synopses on P.11):

CHOOSE 1 OF 8 PLAYS IN CHINESE OR ENGLISH

1. ***Bye Bye Baby*** by Åsa Lindholm

A group of young people living in the era of social media who, in different ways, are struggling with life online.

2. ***Fifty-Fifty*** by Milena Bogavac

A play about families, and what happens when divorce tears them apart. What can be split? What can be shared? One cannot divide love. It is unsplittable.

3. ***Franky*** by Vicki Ooi & Thomas Lawson

A robot-building scientist must choose between losing his son forever and trying something that has never been done before. What happens when we take artificial intelligence to its extreme?

4. ***Hyenas*** by Anders Duus

On friendships, bullying and the fight for popularity, the story follows a group of teenagers who are desperate to change their status and find their place in the world.

5. ***Liam's Story*** by Sara Clifford

Think about disability, support and friendship. A young man and a boy meet at a school for the disabled. They develop a friendship that changes both their lives but will it last?

6. ***Love in the Olive Times*** by Dragana Tripković

When witches place a curse on Zan Zano's family, he faces the consequences of his actions and deals with responsibility, respect and the power of nature.

7. ***The Crown*** by Nick Wood

Through an adventure story on friendship, growing up, taking responsibility and learning from the past.

8. ***The River of Youth*** by Hasan Erkek

Willard, a retired teacher, is blamed for ruining the life of a former student. He is forced to look back at the man he once was and to understand the consequences of his actions.

The Scheme

The project will take place from Jan to July 2022. Each school must commit to all 3 stages of the project, which will culminate in a showcase and inter-school discussion.

Phase 1a: 20 Hours of in-school/ online workshops

(Jan – July 2022, as extra-curricular activities or intensive course)



Each school will choose 1 of the 8 plays that have been translated into both English and Chinese. Schools must specify which language they wish to work in.

Each school will receive 20 hours of in-school or online workshop time led by one of AFTEC's experienced tutors. These workshops will give students an understanding of how to read a play, how to critically engage with theatrical writing, how to understand characters and their motives, and the skills to begin bringing these characters to life on stage in a 30 minute extract of their chosen play, which will be shown on stage at the Ngau Chi Wan Civic Centre in July 2022.

- Maximum of 30 students per class
- The 20 contact hours can be divided according to the school's need and tutor's availability. Each session should be at least 1.5 hours long.
- Ideally, the 8 schools will be paired by play. One school in each pair will work in English, the other in Cantonese.

Meanwhile, cross-curriculum learning and discussion about the play will take place throughout the training under the guidance of AFTEC's tutor. Students are expected to carry on a small project of their own interested and abilities to reflect their learning of the play.

Phase 1b: Concurrent Teachers' Professional Development

AFTEC's aims are to ensure that participating teachers are given the opportunity to learn from this programme too. Teachers who attend the 20-hour in-school or online workshops will be given additional support to help them develop their skills as critical thinking and theatre specialists. We will give teachers the basic skills by involving them fully in the workshops, giving constructive feedback and offering continued contact and assistance throughout the programme. This will give teachers the confidence to manage the project with AFTEC's ongoing support.

Phase 2: Paired Discussion

Paired schools that have been working on the same play will meet to discuss their work. This will be facilitated by AFTEC tutors and we welcome teachers to join in and take lead if possible. AFTEC will provide framework questions to help facilitate discussion. AFTEC will pair up schools and arrange the first meeting. Schools can continue to develop discussion as they wish.



HKSYCIA Wong Tai Shan Memorial College & Tuen Mun Catholic Secondary School

Phase 3: Technical Rehearsals, Showcases & Discussion

(9 or 10 July 2022, Ngau Chi Wan Civic Centre Theatre)

Schools will have started creating a theatre performance of an extract of their play during the 20 hours of AFTEC-led workshops. School teachers will then continue this process, rehearsing the piece and continuing to develop it. These pieces will be performed at the Ngau Chi Wan Civic Centre Theatre, followed up by an in-depth discussion of the pieces.

Two of the days from 4-8 July 2022 (Morning or Afternoon)	Joint schools rehearsal in the theatre with AFTEC tutors and school teachers
9 or 10 July 2022	Matinee showcase and in-depth post-show discussion



Ma On Shan St. Joseph's Secondary School



Immaculate Heart of Mary College

Feedback

Hyenas has a set of females as the leading characters in the play. We found that the stereotyping and labelling males and females in the script aggravated bullying and induced discrimination. We know that we should be fair to women... but how can we rectify this situation?

When we changed the script, I started to discover that we are actually in a world with such a great extent of prejudice and discrimination. We shout for fairness between two genders, but are we actually exercising what needs to be done to achieve equality? The play also makes me think of the feasibility to achieve real equality – can we accomplish this?

Student, Hong Kong Sea School

Critical thinking is neither a shift of time and space nor a laissez-faire mindset. It should be an attitude, a sense of care to others, and a responsibility to the world around you. AFTEC sees this and tries to project it through *Young Theatre Makers*. Students learn to respect the play, analyse the script, and rebuild the scene of a play in a local setting. I like this concept and the programme design. Texts are like our traditions – they are fundamental, but can become limitations. When we analyse with a critical mind, it enriches our knowledge and shows our care to others. When young people present their own play on a stage, it is like building a future for the world. This is not only creativity, but responsibility.

Teacher

Fees

The fee per school is HKD30,000 which includes:

- 20 hours of in-school/ online workshops for 30 students max per group
- Concurrent teachers' professional development for 4 teachers max
- 5-8 hours of rehearsals and showcase in the theatre with basic lighting and sets (Schools are required to provide their own props and costumes as needed)

Application & Deadline

Please fill in the form on P.18 and return to Ms Wong at emma@aftec.hk / fax to 2529 5385. Limited quota, first come first served.

Enquiries: 2520 1716 / emma@aftec.hk

劇情大綱 Synopsis

《別了，虛擬世界》 *Bye Bye Baby*

劇作家 Playwright: Åsa Lindholm

角色：7 女 · 4 男

Roles: 7 Female, 4 Male

一群活在 Facebook 時代的青年人，他們設法以不同的方式來吸引他人注意和讚賞，以此來維護自尊心。

Cody 受夠了這種生活，打算關閉 Facebook 帳戶，全劇見證了他這段生活的蛻變。Cody 有位妹妹，叫 Elke。她為人好強，可能是因為不想別人對自己在輪椅度日投以同情。Elke 希望與一向不懂拒絕他人的 Sami 成為朋友。Sami 聽聞 Cody 打算退出 Facebook，促使她思考何為真實與虛無。這個想法以神秘的方式出現，讓 Sami 能像關掉機器一樣，把人「關閉」起來。

Johanna 與男友分手，悲痛欲絕，竟沉迷在搜尋網絡上搜尋男友的現任女朋友一切資料，以這種行徑解憂。Johanna 的朋友 Yosefine、Dina 和 Lina 都勸她冷靜，她卻不能自拔，更從虛擬空間搜索至現實世界。

Dina 也有自己的苦惱。她有一次在巴士站候車，巴士司機卻無視她直駛離開，使她自覺「透明」，不得不改變外貌，變得出眾。Lina 則暗戀一位名人，Dina 得知後決定為好友安排一次驚喜，卻令事情出現戲劇性的轉折。Cody 最終離開網絡世界，關閉 Facebook 帳戶。之後又會發生甚麼事情？我們一旦離開網絡，還可以存在嗎？

Bye Bye Baby is about a group of young people living in the Facebook era who, in different ways, are struggling with the notion of being seen and appreciated by others and how to maintain your self-esteem if you are not.

Cody has had enough. He is going to close his Facebook account. Throughout the play he is building up to this life changing event. Cody has a sister, Elke. Elke is very aggressive, but perhaps this is all just a strategy. She doesn't want other people to pity her just because she is in a wheelchair. Elke tries to be friend with Sami. Sami has a hard time saying no to people. Hearing about Cody's plan to go offline affects Sami. Sami begins to have thoughts about what is real and what is fantasy. These thoughts begin to manifest themselves in mysterious ways. Sami can suddenly control people and turn them off like a device.

Johanna is devastated because her boyfriend broke up with her. She is trying to handle her grief by obsessing over his new girlfriend and constantly searching information about her online. Her friends Yosefine, Dina and Lina are trying to calm her down, but the obsession escalates and goes from cyberspace into real life.

Dina, in turn, is depressed because a bus driver did not stop to pick her up at the bus stop. She feels that she is invisible and wants to change her appearance so that she might stand out in a crowd. Meanwhile, Lina has a secret crush on a celebrity that takes a dramatic turn when Dina finds out who the celebrity is and arranges a surprise for her friend. Finally it is time for Cody to go offline and close his Facebook account. But what will happen when he closes it? Can we be sure that we will still exist afterwards?

劇情大綱 Synopsis

《50/50》 *Fifty-Fifty*

劇作家 Playwright: Milena Bogavac

角色：5 女 · 4 男

Roles: 5 Female, 4 Male

張泰雅的父母要離婚了。他們在她的生日時告訴她：爸爸跟另一個女人有了 BB，所以他們要把所有共同擁有的東西——包括泰雅——都一人分一半。深受打擊的泰雅開始逃學，整副心思用來令父母復合，但無論她做甚麼，父母早已各自向著不同的岔路前進，只有泰雅原地踏步，無法釋懷。楊安哲是泰雅最好的朋友，他的父母已經離過兩次婚，最近又說要再結第三次婚。

安哲跟泰雅對於愛情與離婚有著非常不同的體驗，卻找到了互相支持對方，給予對方希望的方法。

Tanya's parents are getting a divorce. They told her on her birthday. Her father is having a baby with another woman, so they are dividing up everything they own, including Tanya. Tanya is distraught. She stops going to school and becomes fixated on trying to get her parents back together, but nothing works. They have moved on, but she hasn't.

Andrey is Tanya's best friend. His parents have been divorced twice, and are threatening to get married for the third time, which is the last thing he wants. He doesn't want to play a part in their soap opera for the rest of his life. He wants them to move on more than anything. Andrey and Tanya have two very different experiences of love and divorce, but they find a way to support each other and give each other hope.

劇情大綱 Synopsis

《機械人法朗》 *Franky*

角色：2 女 · 5 男

劇作家 Playwrights: 黃清霞博士 Vicki Ooi & Thomas Lawson

Roles: 2 Female, 5 Male

《機械人法朗》重新構想自英國作家瑪莉·雪萊的科幻小說《科學怪人》。機械人工程師和科學家維德博士的獨子在一場交通意外中去世。在絕望下，他決定運用他人工智能的知識讓他的兒子復活。所有的實驗都成功，法蘭的另一個版本，半人半機械人法朗被創造出來。在大眾的關注下，法朗希望找他存在的目的和被創造的原因。他漸漸了解自己的能力和創造了一隊人工智能兵團。他希望在兵團的協助下，人工智能會慢慢統領世界，讓世界變得更美好。像法蘭斯坦醫生一樣，維德博士陷入兩難：他需要決定摧毀自己親手創造的機械人，還是讓他繼續生活，承受惡果。

Franky is a 21st-century re-imagining of Mary Shelley's *Frankenstein*. Dr Victor Stone, a scientist and robotics engineer, loses his only son Francis in a traffic accident. Devastated, he decides to use his expertise in artificial intelligence to bring his son back to life. The experiment works. Franky, a part-human, part-android, fully conscious version of Francis is created. Facing the strong public reaction to his existence in a human world, Franky questions his purpose and seeks to understand why he was created. He begins to see what he is capable of and builds an army of conscious AIs to join him in a bid to take over the world and make it a better place. Like Dr Frankenstein, Dr Stone is faced with a terrible decision. He must kill his creation, or live with the consequences.

劇情大綱 Synopsis

《校園鬣狗族》 *Hyenas*

劇作家 Playwright: Anders Duus

角色：12 女 · 3 男

Roles: 12 Female, 3 Male

這是一個有關友情、欺凌及力爭上游的故事。如不能融入校園生活，上學可以是一件痛苦的事。這個劇目就講述一群少女渴望提高地位，在俗世中尋找自己的位置。

一群少女學校的浴室聚首。她們是人稱的「異類」，受夠了別人給自己套上的標籤：邊緣人、受害者、另類、隱青、典型..... 她們自己組成了一個族群，標榜土狼的品性：醜陋、邋遢、母權統治及團結的力量。這群少女建立了一套新的規範，衝擊周遭充滿階層和既定模式的生活。她們旋即打響名堂，叫人又敬又畏，全國各地應聲冒起類似群體。要成為獨裁者須付出代價，但新的力量意識到這一點前，土狼一族領悟這個道理以前，卻已重蹈以往敗者的覆轍。之前敗走的校內雄師精英亦不會就此罷休。危機一觸即發，結果難以想像。

This play is about friendship, bullying and the fight for popularity. School can be tough if you don't fit in. The story follows a group of girls who are desperate to change their status and find their place in the world.

A group of teenage girls meet in a school bathroom. They are each very different, but they are all fed up with the roles they have been given – the outcast, the victim, the other, the invisible, the objectified. Together they form a pack, celebrating the virtues of the hyena: ugliness, smelliness, matriarchy and strength in numbers. Together they shape a new norm, tilting the hierarchies and patterns of their environment. Soon they are not only respected, but feared, and word is spreading like wildfire. New packs are forming all over the country. But becoming a predator has its price, and before the pack knows it they are beginning to repeat the patterns of their former oppressors. And the former ruling elite of the school – the lions if you will – will not go down without a fight. In the end, the stakes turn out to be higher than anyone could foresee.

劇情大綱 Synopsis

《埃德報恩記》 *Liam's Story*

劇作家 Playwright: Sara Clifford

角色：6 女 · 5 男

Roles: 6 Female, 5 Male

本劇橫跨 1917 和 1941 兩個年代（第一次及第二次世界大戰時期），由一位在 1917 年負傷的士兵埃德述說經歷。

故事講述埃德受傷後被送往英國南部查理市療養。療養所本是一間新式學校，現在用作收留身患殘疾，父母又無力照顧的孩子。

埃德因傷成為瘸子，內心鬱結。後來與一眾孩子和同袍踢球，並與其中患有小兒麻痺症的男孩利安結下友誼，讓他漸漸重拾自信。

後來戰爭結束，大家分道揚鑣，埃德與利安也失去聯絡。

及至 1941 年，當時埃德與妻子及女兒菲比居於海斯廷斯。女兒鼓勵他尋找利安的下落。

埃德最後會找到利安，帶他回來與家人見面嗎？

The play is set in two time periods, 1917 during World War One, and 1941 during World War Two. It is narrated by Edwin, a soldier wounded in 1917.

The play explores the story of when Edwin was sent to recuperate at a groundbreaking school in Chailey, Southern England, which looked after children with disabilities whose parents could no longer care for them.

Edwin is sad and depressed after losing a leg, but through playing football with the boys and other soldiers there he starts to regain his confidence. He even forges a growing friendship with one lad, Liam, a polio sufferer.

After the First World War ends everyone goes their separate ways. Liam and Edwin lose touch.

By 1941, Edwin is living in a town called Hastings with his wife and his daughter, Phoebe, who encourages him to try and find Liam.

Will Edwin be able to find him again and bring him home to meet his family?

劇情大綱 Synopsis

《橄欖樹下愛流傳》 *Love in the Olive Times*

角色：3 女 · 4 男

Roles: 3 Female, 4 Male

劇作家 Playwright: Dragana Tripković

13 世紀的科托海岸地區，人們為了造船和興建城堡而砍伐樹林和橄欖樹，結果招致天災四起。這城的天然屏障為一座山，山上住了兩個女巫與風作浪，帶來大雨造成氾濫。二人為了報復這座山的倒塌，俘虜了當地安德烈伯爵年輕的女兒黛鈴；海岸小村裡的一個孤兒迪文決定要去拯救黛鈴，他和其他的當地人需要合力破解魔咒，營救黛鈴，並要把人們破壞了多年的樹林重新栽種。

In the town of Kotor sometime in the 13th century, there is a natural disaster on the shores of the sea due to the harvesting of forests and olive trees for the construction of ships and luxury castles. At the top of the hill that protects the city live two witches, who are causing trouble to residents in the form of rain and flood. They want revenge for the collapse of the hill, so they capture young Dafne, the daughter of local wealthy Count Andreaci. An orphan from a small village on the coast, Tihan, is going to save Dafne. Tihan and the others from this place have to save Dafne, and to plant all that they have torn down over the years.

《戴皇冠繼皇位》 *The Crown*

角色：5 女 · 15 男

Roles: 5 Female, 15 Male

劇作家 Playwright: Nick Wood

故事由儲君 Rian、皇弟 Finn、鄰國公主兼儲妃 Pia 及賢臣 Declan 交織而成。Rian 與 Finn 的皇叔 Marec 謀反，設計令國民誤會他們行刺父王與母后，四名主角生活從此顛覆。隨着皇叔稱帝，他們被迫流亡，遭叛軍不斷追捕。兄弟兩人開始畢生最重要的歷程，沿路面對自我與關係的殘酷現實，要對抗暴君又信心不定。全劇揉合不同文化的集體神話，帶來一個攸關成長和肩負責任的故事，傳達一些你我成長路上必經的點滴。

The play tells the story of Rian, the heir to the throne, and his brother Finn. Pia, the princess of a neighbouring kingdom, is Rian's destined bride, and Declan is a servant who is wiser than his masters. These four characters find their lives turned upside down when Rian and Finn's uncle Marec betrays the brothers, making it look like they have plotted the death of their own parents - the King and Queen. With Marec claiming the crown, they are forced to flee, pursued by soldiers who terrorise their homeland. The brothers embark upon the most important journey of their life, and face some tough truths about themselves, their relationships, and whether they have the courage to fight a cruel tyrant. The play weaves together collective myths from all sorts of cultures into a story about growing up, taking responsibility and handing on knowledge of how we came to be like we are today.

劇情大綱 Synopsis

《青春之河》 *The River of Youth*

劇作家 Playwright: Hasan Erkek

角色：5 女 · 7 男

Roles: 5 Female, 7 Male

石堅是一名退休高中老師、副校長兼紀律委員會主席。有一晚，在放工回家的路上，一名醉酒流浪漢（屈懿德）截停了他，說：「你應該很高興見到我吧？我有今天真是全靠你，你毀了我的一生。」石堅徹夜難眠，斷斷續續的夢境，一位名叫屈懿德的年青人不停向他追究責任。他回到已經退休的學校，找來前同事的幫忙，展開調查。在過程中，石堅發現了事情的始末；當學校告示板的玻璃箱被校內一個小型幫會打破了之後，幫會成員插臟嫁禍石堅，他們不單惡人先告狀，還向紀律委員會作證；在沒有仔細調查的情況下，石堅就認定屈懿德是罪魁禍首，並把他趕出校。

石堅回到他初遇屈懿德的街上，找到屈懿德並道歉，但屈懿德指出為時已晚，一切都已覆水難收，石堅卻說有辦法撥亂反正。就這樣，一條因為錯誤而分岔外流的河水，得以回歸其所屬之自然河道。

Willard is a retired high school teacher who also served as the deputy headmaster and the chair of the disciplinary board of that school. One evening, on his way home after a long day's work, his path is blocked by a drunk tramp. The young man (Mark) deliberately gets in his way, saying "Don't you like what you see? I am a product of you, you messed up my life".

Willard finds it difficult to get to sleep, and a young man named Mark appears in multiple occasions in his dreams, calling Willard to account. He goes to the high school from which he retired and, with the help of his former colleagues, starts to research the matter. Through his investigations, Willard discovers what had really happened. Although the glass-covered notice board was actually broken by a small gang active at the school, its members foisted the blame on Mark, not just lodging a complaint about him but also testifying at the board. Without conducting sufficient research into the incident, Willard found Mark guilty and had him expelled from the school.

Willard returns to the street where he originally encountered Mark, finds him, and apologises. Mark says that it is too late to undo the damage, but Willard claims to have a solution. In this way, a river whose course was diverted due to a mistake will be able to return to its natural bed.

「戲遊人生計劃」 *Young Theatre Makers 2022*
報名表格 Enrolment Form

請將報名表電郵至黃小姐 emma@aftec.hk 或傳真至 2529 5385
Please return the enrolment form by email to Ms Wong at emma@aftec.hk or fax to 2529 5385

學校 School: _____

地址 Address: _____

電話 Tel: _____

傳真 Fax: _____

負責老師 Teacher-in-Charge: _____

主要負責科目 Main Subject: _____

電郵 Email: _____

手提電話 Mobile: _____

1. 劇本語言選擇 Script Language Preference: 中文 Chinese 英文 English
2. 劇本喜好排序 Priority on script (1: 第一選擇 1st choice; 8: 最後選擇 last priority)
排序 Priority 劇本 Play
_____ 《別了· 虛擬世界》 *Bye Bye Baby*
_____ 《50/50》 *Fifty-Fifty*
_____ 《機械人法朗》 *Franky*
_____ 《校園鬻狗族》 *Hyenas*
_____ 《埃德報恩記》 *Liam's Story*
_____ 《橄欖樹下愛流傳》 *Love in the Olive Times*
_____ 《戴皇冠繼皇位》 *The Crown*
_____ 《青春之河》 *The River of Youth*

3. 希望開始訓練月份 Preferred Month to Commence Training: _____

4. 學生人數 Number of students: _____ 5. 班級 Form: _____

校長簽署 Principal's Endorsement

簽署 Signature: _____ 姓名 Name: _____

日期 Date: _____ 學校蓋印 School Stamp: _____