

Moral Education through Musical Drama at St. Joseph's Anglo-Chinese Primary School

Annabelle Ka Yue CHAN

St. Joseph's Anglo-Chinese Primary School

Abstract

St. Joseph's Anglo-Chinese Primary School's P.1 musical drama was founded in 2013. The initial idea of organizing the musical drama is to present it as a "gift" to P.6 graduates on every Speech Day. It serves the purpose of allowing the P.1 boys to inherit the culture of brotherhood through the activity. The theme of the musical drama is based on every year's educational theme and our school motto – "Ad Astra - to the stars". This paper explores the effectiveness of taking part in the extra-curricular activity that facilitates students' affective development and promotes teacher-student relationship. It also demonstrates how moral education could be delivered through drama activity based on the feedback of the organiser, participants and parents.

Keywords

Moral education, Drama activities, Teacher-student relationships, Value education

Introduction

According to Fisher (1950), it is suggested that schools should organize out-of-school activities to strengthen students' sense of belonging. Fredrick (1959) also introduced the importance of "Third curriculum" to allow students to participate in ECAs freely so as to facilitate their growth in multi-dimensions. In recent decades, extra-curricular activities (ECAs) have become one of the important components of school curriculum. According to Fung (1988), ECAs are non-credit activities organized by schools that students could join voluntarily. The main purposes of ECAs are to entertain students and to cultivate students' particular interests and abilities through progressive learning. Throughout the years, many researchers explained that ECAs can provide opportunities for students to be involved with other students outside the classroom, which can create a sense of belonging, and strengthen the student-school connection. (Rubin, Bommer & Baldwin, 2002; Mahoney & Cairns, 1997, Bayat, 2015). How does the effect of participating in ECAs facilitate the affective development of students and promote teacher-student relationship? Among all the different types of ECAs provided by my school, the variety show (P.1 Musical Drama) is chosen to be evaluated in this paper. This paper is divided into four parts. First, it is a brief description of the ECA – P.1 Musical Drama. It is then a brief introduction of the activity's organisation and implementation process. Followed by an in-depth evaluation based on the feedback from student-participants, organizers, principal, co-workers and parents. Lastly, it is a reflection of organizing the ECA.

Literature Review

According to the Hong Kong Primary School Extra-curricular Activities Research Report (2014), 88% of the participants (schools) would organize variety shows. This shows that it is prevalent to hold variety shows at primary schools as one of their ECAs. The report also states that the most common purposes of holding variety shows are to summarize students' learning progress in performance art (84.1%) and to showcase students' talents (79.5%). That's why it is common to have various performance teams at a variety show. It provides a platform for students to perform on stage and receive tones of applause. In particular, drama activities are beneficial to students' cognitive and affective development in many ways. Needless to say, drama is a group activity that allows students to express themselves through role-playing, speech and demonstration of body languages. In the aspect of cognitive domain, teaching language through drama gives a context for listening and meaningful language production, in which learners need to use their language resources actively (Chauhan, 2004). Furthermore, students could enhance their sense of empathy through role-playing. Participants could step into others' shoes and act according to others' roles. Yet still, some argued that even though drama is fun, traditional teachers may not find it as a serious method for learning (Royka, 2002). Gaudart (1990) even added that drama pedagogy is an extremely time-consuming approach. Despite some of the criticism of the use of drama in English learning, one cannot neglect its importance

at affective education. High-quality extracurricular activities build relationships between students and the competent, responsive adults who supervise such activities (Mahoney, 2000; Posner & Vandell, 1999). Dailey (2009) further added that drama-based activities focusing on meaningful language, interactive communication, and cooperative group work can stimulate participation. Thus, it is undeniable that students could train their interpersonal skills, enhance students' sense of belonging to the school, and develop positive teacher-student relationship through participating in drama activities.

Activity description – P.1 Musical Drama

P.1 Musical Drama is a school-based extra-curricular activity (ECA) organised by me and my partner, Miss Poon. Participants of this activity are all Primary 1 students, in an average of 85 students every year. All P.1 students are welcome to join us on a voluntary basis. HKD \$200 dollars are collected from each participant as administrative fee. My partner and I are the organizers, directors, choreographers, screenwriters of the 20-minute musical drama performance. Indeed, we handle every little thing that is related to this activity. From January onwards, we would practise after school from 3:00 pm to 4:30 pm at the School Hall on Wednesdays. There were around 12 lessons every year. We are one of the performing teams at our school annual variety show on Speech Day (June).

Brief introduction of activity's organisation and implementation process

P.1 Musical Drama was founded by my partner Miss Poon Hoi Yan since 2013. It is under the category of performing arts ECAs provided by my school. The initial idea of organizing the musical drama is to present it as a “gift” to P.6 graduates on every Speech Day. It serves the purpose of allowing the P.1 boys to inherit the culture of brotherhood through the activity. The theme of the musical drama is based on every year's educational theme and our school motto – “Ad Astra – to the stars”. The story plot of a musical is the linchpin of nurturing students to acquire positive moral values and affective knowledge. We always include some of the morals or virtues that students should acquire in our show that resonates with the recommendations of the Basic Education Curriculum Guide – Building on Strengths (Primary 1 – Secondary 3) (2002). According to the guide, students should have nurtured five priority values and attitudes, namely “perseverance”, “respect for others”, “responsibility”, “national identity” and “commitment”. In the Revised Civic and Moral Education Curriculum Framework (2008), “integrity” and “care for others” are added to the list. Our P.1 musical drama incorporated some of these values and attitudes in the story plot. In the 2018/19 School Year, the theme of our musical drama was “Truth in Treasure”. It was about three types of explorers (1A: Pirates, 1B: Cavemen, 1C: Red Indians) searching for a treasure box in an abandoned island. They went through all the difficulties and obstacles together during the search of the treasure box.

In our musical “Truth in Treasure”, the story begins with a rumor saying that there were treasures on the St. Joseph’s Island. The pirates and sailors from class 1A were the first group of people who tried to hunt for the treasures. When they were looking for the map of the island, they encountered storms and thunders. Some companions even fell into the sea. All children came to the rescue and demonstrated how they care for others. Then, the angels came and told Class 1A to show their team spirit in order to get the map from them. So they danced and sang together. After the singing and dancing, the pirates and sailors from class 1A shared the good news with the cavemen of class 1B. Since the pirates and sailors were really tired by that time, they sought help from the cavemen. Yet, the cavemen were starving as they did not have much food left. So the pirates and sailors shared their food with the cavemen and invited them to join the treasure hunt. It also shows that even though we come from different background, we can always be united and achieve our common goal. Again, the angels told them to show their team spirit in order to get the key of the treasure box. So everyone sang and danced. Finally, they met the Red Indians from Class 1C. Once again, the angels told them to show their team spirit in order to get the treasure box. So everyone sang and danced again. An explosion occurred and the treasure box dropped from the top of the volcano. The children used the key to open the treasure box but they failed. For the last time, the angels told them to show their team spirit in order to open the treasure box. Instead of jewelries and money, they found a star, which symbolized our school motto – “Ad Astra - to the stars”. The children realized that the true value of a treasure is not from its price, but its meaning – “Unity’s strength, Unity’s power, We’re Josephians!” Through all the hardship that they faced in the process, the angels guided the children to face the difficulties as a team. At last, they gained a stronger bond of friendship. The “treasure” that they found was the process of teamwork during the treasure hunt. They then presented the star to the P.6 graduates, wishing them to bear in mind our school motto - never give up trying until one reaches perfection. In return, the P.6 graduates presented a “lamp” to the children, giving them the source of light to continue their journey of treasure hunt. The “lamp” is part of our school badge, which symbolizes the light of knowledge that students endeavor to acquire in their school years. This plot showcases the inheritance of the important culture of our school – brotherhood.

Our P.1 musical drama also includes elements of affective knowledge. The affective domain (Krathwohl, Bloom, Masia, 1973) includes the manner in which we deal with things emotionally, such as feelings, values, appreciation, enthusiasms, motivations, and attitudes. When the children were facing all kinds of obstacles during the treasure hunt, they also experienced different kinds of emotions and states of being, like frustration, sadness, madness, hopefulness, greed, anxiousness, happiness, gratefulness, enlightenment and so on. This enables students to learn that it is normal to have different kinds of emotions in life. The important thing is to learn how to regulate different emotions and how to respond to them. Our musical is then given students an important message that upholding the spirit of perseverance and teamwork allows them to tackle problems in life.

Moreover, students shall bring the culture of brotherhood into practice. In specific, the P.6 graduates would help me and my partner to gather all P.1 students at the rehearsal venue during class teacher's home period. They would look after the P.1 students before our rehearsals. This arrangement allows the P.6 students to strengthen their bond with their junior fellows. The P.6 students could learn how to take care of younger children and gain a sense of responsibility.

In reality, teachers are the “angels” who constantly guide our children to nurture positive values and attitudes through all kinds of experiences in their primary school journey. According to the Basic Education Curriculum Guide – Building on Strengths (Primary 1 – Secondary 3) (2002), to nurture students' values and attitudes holistically, MCE should be implemented through the integration of cognition, affection and action. In fact, our musical drama acts as an authentic platform that allows students to practise role-playing in dealing with obstacles and difficulties. The scripts and plots provided a context for students to experience the ways in tackling the imaginary problems by helping others and sharing the responsibilities. (i.e. Facing storms and thunders or having scarce food and water supply.) It gives an important message to students that many hands make light work. Students' dancing and singing displayed the power of teamwork and commitment through fulfilling the angels' requirement as it requires intensive practices behind the stage. Besides, the positivity of the story creates a positive peer culture of belonging. As P.1 students are the newbies of the school, performing to the P.6 graduates allows them to feel being valued and connected to the school. It also provides emotional support to students that this group of actors is bonded with the power of love. The fact that they could do everything together in the story could be brought into the reality. In a boarder sense, it could increase students' sense of belonging towards the school.

There is a senior teacher, Miss Tang Hiu Kwan, who takes care of the administrative work like issuing notice to parents, collecting fee, ordering customs for students through Taobao, filling the film submission form for the application of approval for film from the Office for Film, Newspaper and Article Administration etc. We always visit the performing venue beforehand to better prepare for the final show.

During the first few lessons, our usual practice is to do story-telling to let the students get to know the general idea of the musical. We would read all the lines together with the students. We would also teach them some general skills in acting, using different intonation and body language, making different facial expression and gesture etc. My partner and I would observe potential individuals for character selection. We would introduce them the songs and teach them the dance accordingly. We would then finalize the character selection and distribute them the script for recitation in the 3rd or 4th lesson. From the 5th lesson onwards, we would start practising individual plots and immerse them in the activity eventually. We tried to separate the story into three plots and practise with

the students class by class. Finally, we have to ensure a smooth flow of the performance through repetitive practices.

Feedback from different parties

Since the COVID-19 outbreak led to the cancellation of school activities this year, the following feedback is based on the P.1 Musical Drama held in 2018-2019.

• Feedback from participants: P.1 Students

There were a total of 88 P.1 participants in 2018-2019. I have collected some verbal and written feedback from them through daily conversations and journals. It is a formative evaluation. Since our ECA was scheduled for 1.5 hours, my partner and I always reserved two breaks (around 15 minutes for each break) within the practicing time. I found that it was a good timing to talk to students and get to know how they think about this ECA. During the first few lessons, I recall that I have talked to a few boys about their feelings on this ECA. I observed that students sat down in disperse with minimal interaction. It is normal as students did not get to know their classmates well enough at the beginning. While they were taking a rest and having snacks at the back of the School Hall, I approached them and sat next to them to chat in a casual manner. Student A was one of the pirates in the musical. He told me that the musical is really fun as he could be the spotlight on stage. He enjoys dancing and singing a lot as he feels so bored to learn in the classroom for most of the time. However, he shared that he was not confident in memorizing the script thoroughly. Student B was the angel in the musical, he told me that he did not want to be the angel as he thought it is a girlish character. He further added that the dancing and singing part is fun though. I realized that students tend to have a strong sense of novelty to the ECA in the early phase. They enjoy the explicit elements of a musical like studying the script, learning the dance, singing the songs in order to get to know the characters etc. The interpersonal interaction among participants was not obvious. Most of them were timid.

As time went by, I interviewed some students during halfway to the final performance. It was in May that the ECAs were suspended for two weeks as we had the final examination. I was at the playground and came across some students from the musical drama team during recess. To my surprise, the students approached me and tried to show me their dance of the selected songs in the musical. I felt closer to the students. Student C from 1A shared with me that he was looking forward to the practice as he could dance with his friends. His favourite song was “Waka Waka”. Student A told me that he was really familiar with the script by then and prepared the pirate sword with his mum. They spent a Sunday afternoon to make the props. During the middle stage, I found that students developed interpersonal relationships with others through the ECA. Not only did they gather in groups during the practice, they played together during recesses too.

Yet still, we came across the biggest challenge of all when there was only one month left – maintaining the flow of the whole performance. Having 88 students to memorize the flow of the whole musical was no easy task. I recall the scene that Student D once shouted out loud during the lesson, saying that it was frustrating to see some students kept on forgetting their order of appearance and blocking (走位). He even suggested that we should replace those students instead. I talked to Student D privately at the back of the hall and tried to build rapport with him. As he was crying, I gave him a tissue and patted him on the head. He then shared his true feeling. He was upset because he was still struggling with the lines when everyone else could fulfill their roles. Then, I invited some students to come over and we gave him support and love, telling him that he could do it. Soon, they were getting confident when they realized they were able to recite the lines and moves after playing some drama games (i.e. hot seating and Conscience Alley). I observed that they interacted a lot during the practices. They reminded each other the dance moves and tried to teach each other. Team spirit was formed as we were like a big family.

After the performance on Speech Day, we had a big cheer and review in the dressing room. Student D was very emotional. He shed tears of joy and hugged his friends. Some boys told me that they would love to join the ECA again next year as it is meaningful and fun. They never thought that they could perform on stage for 20 minutes straight without making any horrible mistakes. Many P.1 students shared their deep feelings on their bi-weekly journals. Some boys shared that they could feel the power of teamwork as everyone was trying their best on the stage. They gained a strong sense of belonging. A boy told me that the most unforgettable part of the ECA was the week before Speech day, during the intensive rehearsals. He told me that he did not want to end the rehearsals even though we had practiced for 5 days consecutively. He said that I was pretty serious and strict during the final rehearsals. He hoped I could relax a bit and trust them that they could shine on stage. He was really looking forward to the final show and could not fall asleep at the other night. I realized that the flow theory could explain the students' reaction. It stated that individuals in a flow state achieve higher performance during their actions performed without external rewards under the effect of their intrinsic motivation (Csikszentmihalyi, 1985; Csikszentmihalyi & Csikszentmihalyi, 1991). The students were concentrated in the practices and forgot the time passed. They knew what to do at every scene and did it wholeheartedly.

• **Feedback from organisers: Responsible teachers**

Miss Poon and I would discuss next year's plan in July. In the brainstorming process, we always take reference from our previous experience in estimating students' language ability and acting skills. Also, perhaps we could seek help from the principal by running the ECA more smoothly with the help of other teachers. We find it quite challenging to take care of more than 80 students with two teachers. Besides, we could invite students

to brainstorm the story with us so that they could feel even connected to the ECA. Based on Miss Poon's experience, she shared that we should pay attention to students' ability and build relationship with them since the start of the school term so that we could get to know them better before the start of the ECA in January. When being asked what she has gained from organising this ECA, Miss Poon said that the most valuable gift was to see how students have improved themselves in different aspects. Besides speaking English more confidently, she could observe how students became more considerate and helpful to others. For example, she shared that there was a boy who once pulled out two chairs for us during the rehearsals. She felt really warm. I was actually surprised to know it by then. Indeed, participating in the group dance and singing allows me to immerse myself in my students' world. I feel closer to them as we were trying to achieve the same goal through tones of practices – perform a good show on stage! This inspires us to keep on organising this ECA so as to allow more students to enjoy our teacher-student interaction.

• **Feedback from principal, other teachers and parents**

The principal, other teachers and parents are the audience of our show. In general, they gave us positive feedback and commented the show as a big success. Our principal told us that she really appreciated our effort in conducting the whole musical drama from scratch. She added that a guest even asked for a video copy of our show for educational purposes. As she could see how cooperative the kids were at the stage, like giving non-verbal hints for their classmates to perform their lines. Our colleagues liked the show and found that the students were really adorable in the customs. Some parents also thanked us for organising this activity while they picked up their kids after the show. We took many photos as a memento. A parent even sent us an email to thank us for providing a wonderful experience for her kid to perform on stage. She attached the video and photos taped during the show.

Reflection

As a whole, I am honoured to organise the P.1 musical drama with my partner throughout the years. I realise the importance of “leaving blank” (留白) in organising the activity. We did not plan every little detail that students have to learn in the ECA. Instead, learning through drama and teaching drama have left a great capacity of room for students and teachers to acquire different knowledge. Not only could students learn English in a more dynamic and interesting way, drama activities promote cooperative learning, build students' self-esteem and acquire them with affective strategies. This is a unique feature of musical drama as it requires participants to acquire rote learning and active learning at the same time. Recitation of scripts and moves is more likely to be a repetitive task. However, students also learn how to express their emotions and feelings through body languages and gestures through cooperative learning. This section aims to reflect how

students could nurture the moral values of “perseverance”, “responsibility”, “commitment” and “care for others” through the participation of the P.1 musical drama.

Perseverance

Musical drama has positive effects on learners’ communicative and affective skills as it stimulates the learners’ authentic conversation and allows them to act in a framework, so they can overcome their fear of certain emotional, linguistic or social constraints (Brash et al. 2009). I could observe that students’ behaviors and attitudes have changed throughout the year. At the beginning, I find that they merely enjoy the activities, the story, songs or dance. There were more personal thoughts as per mentioned in the feedback above. Some would feel worried about acting on stage and reciting the scripts. However, they were getting more confident and determined when they realized they could actually recite the lines and memorize the moves. Such psychological changes motivated students to keep on trying new things and overcoming adversities. It shows that we should always break down the long and difficult tasks into small achievable parts so that students could taste the sense of accomplishment.

Responsibility

Musical drama requires the hard work from lots of different characters to complete the show. As we have arranged each student to say a couple of lines, it gives students the opportunity to shoulder their responsibility. My partner and I always give positive reinforcement to students who could keep up with the pace of the training progress. We would explain to students that musical drama is never a solo performance. It requires teamwork that all students should work together as one. We praise students and reward them with stickers when they perform well in the lesson. It gives incentives for students to complete their tasks at home by reciting their lines, moves and preparing their costumes on time. To avoid students losing intrinsic motivation of being responsible, my partner and I would also pinpoint students’ wrongdoings during practices. Individual’s misbehaviors would also be seriously reprovved. Moreover, allowing the P.6 students to look after their P.1 fellows during class teacher’s home period provides them with hands-on social experience. Students could gain a sense of responsibility. It provides a context for the P.6 students to be protectors and role models in front of the younger children.

Commitment

According to the Basic Education Curriculum Guide – Building on Strengths (Primary 1 – Secondary 3) (2002), being committed is not only about fulfilling one’s own duties, but also taking the initiative to perfect the tasks given to them and persevere what they do. By the end of our musical practices, Student A claimed that he could teach next

year's P.1 students to act and dance on stage. Some boys also show their determination in improving their acting skills. As we have built the teacher-student relationship throughout the practices, it reinforces students' sense of commitment to the school too. It shows that teachers are always students' cultivators of their all-round development.

Care for others

As time goes by, the P.1 students would proactively share their snacks with me and my partner during the rehearsal breaks. I have never thought that those P.1 young kids would try to take care of me and my partner. Such personal experience tells me that teacher-student relationship could be resembled to parent-child relationship. It helps students to develop the spirit of mutual support and love in our musical drama team. Thus, it is notable that drama activities could act as a communicative medium that builds up an interactive environment to encourage students and teachers to work as a team. This stimulates our positive affective involvement in the ECA and increases our sense of belonging to the school in the long run.

Conclusion

In short, the P.1 Musical Drama provides a vibrant and supportive platform for students to showcase their talents, build diverse interpersonal relationships and acquire affective knowledge through participation of the ECA. Though there is limitation in evaluating students' mental changes as the results may vary, it is undeniable that students' change of behaviors is an objective indicator. Their observable changes of attitudes and written reflections on weekly journals show that moral education could be delivered through musical drama gradually.

Reference

- Brash, B., & Warnecke, S. (2009). Shedding the ego: drama-based role-play and identity in distance language tuition. *Language Learning Journal* 37 (1), 99-109
- Chauhan, V. (2004). Drama techniques for teaching English. *The Internet TESL Journal*, 10(10). Retrieved from <http://iteslj.org/Techniques/Chauhan-Drama.html>
- Csikszentmihalyi, M. (1985). *Das Flow-Erlebnis. Jenseits von Angst und Langeweile: im Tun aufgehen*. Stuttgart: Klett-Cotta.
- Csikszentmihalyi, M., & Csikszentmihalyi, I. S. (1991). *Die außergewöhnliche Erfahrung im Alltag*. Die Psychologie des Flow-Erlebnisses. Stuttgart: Klett-Cotta.
- Dailey, Michael (2009). *Acting out: A one-year drama class to increase participation*. In: *The Language Teacher*, 33(2). Retrieved from <http://jalt-publications.org/tlt/articles/452-acting-out-one-year-drama-class-increase-participation>
- Fisher, N. G. (1951). *A report on Government expenditure on education in Hong Kong, 1950*. Hong Kong: HKSAR.
- Frederick, R.W. (1959). *The Third Curriculum*. New York: Appleton-Century-Crofts.
- Bayat, F. (2015). *Student engagement: A qualitative study of extracurricular activities*. Doctor of Education Graduate Department of Leadership, Higher and Adult Education. University of Toronto.
- Gaudart, H. (1990): Using Drama Techniques in Language Teaching. *Language Teaching Methodology for the Nineties*. 24, 229-249.
- Krathwohl, D.R., Bloom, B.S., Masia, B.B. (1973). Taxonomy of Educational Objectives, the Classification of Educational Goals. *Handbook II: Affective Domain*. New York: David McKay Co., Inc.
- Mahoney, J. (2000). *School extracurricular activity participation as a moderator in the development of antisocial patterns*. *Child Development*, 71(2), 502–516.
- Mahoney, J.L., & Cairns, R.B. (1997). Do extracurricular activities protect against early school dropout? *Developmental Psychology*, 33(2), pp.241-53.
- Posner, J., & Vandell, D. (1999). After-school activities and the development of low-income urban children: A longitudinal study. *Developmental Psychology*, 35(3), 868–879.
- Royka, J. G. (2002). Overcoming the fear of using drama in English language teaching. *The Internet TESL Journal*, 8 (6). Retrieved from <http://iteslj.org/Articles/Royka-Drama.html>

Rubin, R.S., Bommer, W.H., & Baldwin, T.T. (2002). Using extracurricular activity as an indicator of interpersonal skill: Prudent evaluation or recruiting malpractice? *Human Resource Management*, 41(4), pp.441-454.

龔萬聲、胡漢基、朱惠玲、文達聰 (2014)。《香港小學課外活動 (2014) 調查報告》。香港：香港課外活動主任協會及香港中文大學學生活動教育文學碩士課程畢業同學會。

馮以泮 (1988)。《課外活動研究》。香港：廣角鏡出版社。

課程發展議會 (2002)。基礎教育課程指引—各盡所能·發揮所長 (小一至中三)。香港：課程發展議會。

教育局 (2008)。新修訂德育及公民教育課程架構。香港：教育局。

Appendix – Script

2018 - 2019 Musical Drama Script - “Truth in Treasure” (1A)

whole form:	Big news! Big news!
1A (holding a newspaper)	It said that a treasure box is located in the St. Joseph's Island!
whole form	Maybe there are many gold coins and diamonds.
Pirates C	Let's call our brothers on board!
1A whole class:	We are the pirates of Josephians! (<i>play background music, Ss get on stage</i>)
Angel 1:	1A, if you want to get the treasure box, you have to show me your team spirit!
Angel 2:	Then we will give you the map to St. Joseph's Island!
whole form:	Unity's Strength! Unity's Power! We are Josephians! (<i>play background music</i>)
1A left + 1B	Big Wave! (left side) + Sound effect + scream
1A right + 1C	Strong Wind (right side) + Sound effect + scream
Pirate H:	Oh no! Someone fell down from the ship! *victim gets off the stage, screams (Ethan Chin, Hercules, Owen)
Pirate I:	Get a rope! Let's save him!
whole form	Thank you! You saved my life!
whole form:	Unity's Strength! Unity's Power! We are Josephians!
1A	Oh! We finally arrived the St. Joseph's Island!
Sailor 6:	But how can we find the treasure box? We haven't got the map!
Angels	Don't worry! Let's dance!
Dance: A pirate you shall be! 0:18-1:20	
Angel 1:	Well done 1A! You showed us your team spirit! Come and get this map as a reward!
Angel 2:	Your next step is to follow the map and find the key on the island! Good Luck! *one pirate gets the map
1A whole class:	Hurray! *angels leave
Pirate L:	Look! Who are they? * point at 1B
1A whole class:	The cavemen! Let's go to the forest and meet them!
Pirate M:	Maybe they could help us find the key and the treasure box!
Background music: A pirate you shall be * 1A leaves, 1B in	

2018 - 2019 Musical Drama Script - Truth (1B)

6:6 students, others Ss on choir	
Coach	Our annual St. Joseph's Football Match is now begin! Are you ready? (blow whistle)
whole form	Yes, we are ready!
A	Hey, pass the ball to me!
opponent 1	Pay attention, don't lose your spot!
C	Goal!
Sing : Soccer Rocker https://www.youtube.com/watch?v=4YbSaRrd4-c	
Opponent D	Oh no! It starts to rain! *background thunder effect
Coach	Kids, the match is over! We have to hide!
whole form	Our crops are all damaged! Our shelters are all destroyed!
G	We have no food now! *Ss are shocked, pretend having discussion
I	How can we hunt the animals for food? *puzzled, sad
J	Look over there! There are lots of pirates and sailors! * point at backstage
1A	Hello there! Nice to meet you! We are finding treasure on this island!
1A pirate B	But we can't find it because we don't know this place!
1B class	Really? Treasure? There is treasure on our island?
1A pirates C	Here is the map! Can you help us to find the key of the treasure box?
1B	We are so tired after looking for food!
1A	We'll share you our food! Let's find the treasure together! *pirates are gone
whole form	Let's Go! Unity's Strength! Unity's Power! We are Josephians!
1B dance Waka Waka	
1B Angel 1	Great Dance, 1B! You showed us your team spirit! Come and get this key as a reward!
1B Angel 2	Your next step is to follow the map, use the key and find the treasure box in the volcano! Good Luck! *one student gets the key, one pirate holds the map (1A)
	play waka waka background music *1B leaves, 1C in

2018 - 2019 Musical Drama Script - Truth (1C)

whole class	We are 1C! We are Red Indian boys!
Student A	We work hard every day!
Student B	We climb coconut trees to get coconut water!
Student C	We love to dance at the beach!
3 pirates and 3 1B cavemen play with the keys and map, throw keys to one another*	
1C Student D	Aloha! What are you guys playing with?
Cavemen 1B	We are not playing. We are trying to find the treasure in this volcano!
1C whole class	Really? Treasure? There is treasure on our mountain?
1A+1B	Yes! Will you come and help us?
1C Student E	No problem! Let us lead you the way! * play background music, pretend walking
*suddenly bomb sound, volcanic eruption, treasure box dropped	
1C	Wow! The treasure box is found!
Student G	The treasure box is dropped from the top of the volcano!
1B caveman 1	Let us use our key to open the treasure box!
1C	Why it can't be opened?
caveman 1	We sang and danced to get this key!
student H	Maybe we need to dance as well! *cavemen pirates leave
whole form	Unity's Strength! Unity's Power! We are Josephians!
dance YMCA	
1C angel 1	Well done 1C! You showed us your team spirit!
1C angel 2	Now I can use the magic wand to open the treasure box for you!
Student I	There's a golden ball!
1C angel 1	Yes, all of you got the most important treasure in your life.
1C angel 2	We sh We should never stop trying until we reached our best.
whole form	Ad Astra
1A Student A	Ad Astra is a Latin phrase meaning "to the stars",
1A Student B	it signi it signifies our desire to excel in all fields of school life,
1A Student C	and this motto is meant to animate the hearts of all Josephians.
whole form	You are right.
Student J	The true value of a treasure..
whole form	is not from its price..
Student K	but its meaning.
play music* shinning friends -	
whole form	Unity's Strength! Unity's Power! We are Josephians! Goodbye!

聖若瑟英文小學 - 小一英語音樂劇 之品德教育

陳嘉裕

聖若瑟英文小學

摘要

聖若瑟英文小學於2013年添增了一項課外活動—小一英語音樂劇。音樂劇目的是讓小一學生透過活動傳承學校「兄弟情」的文化，把音樂劇化作成一份畢業禮物送過小六畢業生。每年英語音樂劇的主題均圍繞著學校教育主題和校訓—「止於至善」。本文章根據活動組織者、參與者及其父母的回饋，探討小一學生能否透過參與此課外活動，促進學生的情感發展和師生關係。文章還討論了學校如何通過戲劇活動推動品德教育。

關鍵詞

品德教育、戲劇活動、師生關係、價值教育