



Ming Ri Institute for Arts Education

明日藝術教育機構

**To: Mr. Aubrey Willson, Dean of Technical Arts (The Hong Kong Academy For Performing Arts)**

**A Report to Dean of the School of Technical Art  
(APA) about Puppetry Course**

-----By Mr. Simon Wong and Mr. Li Yu Chao

Please find enclosed the following document for your reference:

- 1) The Chinese version of "A Report to Dean of the School of Technical Art (APA) about Puppetry Course" by Mr. Simon Wong and Mr. Li Yu Chao (P.1 – P.4)
- 2) The English version of "A Report to Dean of the School of Technical Art (APA) about Puppetry Course" by Mr. Simon Wong and Mr. Li Yu Chao (P.1 - P.5)
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## 致香港演藝學院科藝學院院長有關木偶課程的顧問報告

### 香港木偶藝術的歷史背景

香港是南中國邊陲的一個城市，五十年代前與珠三角地區為同一個文化體系。香港木偶藝術是廣東、東莞一帶戲曲木偶的一部分，以長、短頸內竹(long-necked、short-necked、inter-control rod)杖頭木偶為主。同時香港也是一個外向型及移民城市，自英國管治以來一直引入大量西方藝術。二次大戰後，基於內陸人士移民香港，因而帶入不同省份祖籍的地方藝術，其中包括福建地區的提線木偶、掌中木偶及湖南皮影。

杖頭木偶這個本土的木偶藝術，於八十年代中由於新界的城市化發展及市民生活西方化，新界農村的生活走向富足，使大部份原居民有能力邀請地方戲曲大戲作為神功戲，老一代的木偶師傅相繼過身，加上又沒有新發展空間及政府的支持，使杖頭木偶的生存空間大量減少而步向式微。提線及掌中木偶限於語言及地域劇種而未能普及成為本土的傳統主流木偶劇種。

九十年代基於兩個市政局多元節目的需求，加上演藝發展局及後來的藝術發展局的資助政策，使現代戲偶在香港出現了發展空間，特別在教育及復康界中。九十年代初，展能藝術協會的莫昭如先生引入捷克木偶師馬域先生是現代戲偶重要的第一步，其中展能藝術協會及明日藝術教育機構透過優質教育基金、駐場藝術家計劃等資助多次引入眾多西方、亞洲及中國大陸的戲偶藝術家進行工作坊、課程、座談、示範演出、合作計劃、交流項目及大木偶劇場，為香港現代戲偶藝術寫下新一頁。復康會更引入西方著名的「街坊小子」(The Kids On The Block)進行教育服務，使復康教育木偶有新的注釋。

### 香港戲偶藝術課程的展望及發展

西方戲偶藝術發展以帶有強烈個人風格的小型劇團(單人至兩、三人)為核心，加上運用戲偶特質進行普及教育工作；中國戲偶藝術則以傳統技巧配上大型的劇院制度。香港作為一個中西交流的都會，雖然師資不足，但可兼收中、西方的優點，也必然可以扮演一個運用西方藝術教育方法去傳授中國戲偶藝術的重要培訓基地。

亞洲從未有大學及以上水平的戲偶課程，加上教育改革下對學前老師擁有戲偶技巧的需求，培育教育工作者專業戲偶技巧及訓練同時兼有中西



方技巧及理念的戲偶師的戲偶課程是合乎今日香港、中國及亞洲的需要而能站穩於世界。仿倣美國唯一擁有學士及碩士學位的康州大學木偶系課程是其中一個可行方向，以學分進行多元的基礎戲偶課程為骨幹，配上客席木偶大師。戲偶課程以數年為一循環，客席大師在夏季進行一至兩週的密集式專業工作坊。以本土的戲偶工作者作為基礎班導師，配上眾多中國及海外大師就能發揮我們的中西文化交流強項，並能進展成一個背靠中國戲偶文化的世界級戲偶教育系統。

### 空間與設施

香港演藝學院科藝學院有精良的工場及道具部門配套，加上劇場設備及其他技術部門的配合，對建立專業戲偶課程十分有利。建議可以把位於地下的舊「道具工場」作簡單的維修，就能馬上建設成戲偶教室，另配上“運鋸”(BAND SAW)、電鑽及小量木工及雕刻工具便能開展。課程以製作及表演混合為佳(現代西方的戲偶師必須能自製戲偶)，教室須集工場及表演的設計，每班可供十二至十五人同時進行。戲偶製作需要很多微細配件才能豐富戲偶的裝飾，所以必需設有能分類收藏細小物料的物料櫃作配套設施。

### 導師與網絡

沒有主流的戲偶傳統是香港現實的問題，但也是我們的機會。只要我們擁有中西方戲偶大師的網絡、對中西戲偶藝術發展有深刻了解及有多年策劃戲偶課程經驗的導師，配上世界各地的客席導師，就能發揮香港作為一個中西文化匯聚的特色。明日藝術教育機構的戲偶學院在過去五年裏大力引入西方、中國大陸及台灣等地區的戲偶藝術家進行工作坊、在職學前老師戲偶培訓課程、研討會、交流計劃及多次海外、亞洲地區及中國各省考察研究工作，已擁有課程策劃及導師網絡的基本能力。中國木偶皮影學會是中國全國的戲偶家聯合組織，國際木偶聯會中國中心是世界木偶界聯合組織在中國的基地，是提供香港戲偶課程最佳的網絡系統。明日藝術教育機構總監王添強身兼中國木偶皮影學會副會長及國際木偶聯會中國中心的董事，廣東省木偶劇團團長李域超身兼中國木偶皮影學會會長及國際木偶聯會中國中心秘書長，加上明日藝術教育機構一直負責中國木偶界對外的聯絡工作，已建立一套中西方戲偶藝術家的網絡。三方合作必能建立一個世界級的專業木偶課程。

### 課程

現階段課程每三年循環一次，以學分基礎課程為骨幹，配上冬季及夏季各兩週的密集學分工作坊。基礎課程以十二至十六週，共四十八小時，

分別有戲偶、影偶及教育戲偶三科目。每年冬、夏季各兩位分別來自中西方的大師同時集中在香港，共同教授不少於四十八小時的密集工作坊。大師名單分別來自德國的提線大師 Prof. Albrecht Roser、西班牙的 Francisco Paricio、匈牙利的 Mikropopium、美國的巴特教授(Prof. Bart · P · Roccoberton)、澳洲的皮影大師 Richard Bradshaw、法國的 Bululu、紐約的 Stephen Kaplin、西雅圖的 Nathan Scott、中國廣東的李域超、漳州的莊陳華、泉州的黃奕缺、西安的羅愛香、長沙的李桂香、台北的朱曙明及香港的楊輝。日後進一步分拆基礎課程及訪港大師工作坊的數量就能邁向碩士課程的發展。

三年戲偶循環課程大綱：

(A) 基礎課程 (12 至 16 週、共 48 小時)

(第一年) 戲偶入門 Puppet ABC — 布袋、杖頭、開口偶及簡單提線

(第二年) 影戲入門 Shadow ABC — 傳統皮影、投影機光影、多媒界光影

(第三年) 教育戲偶 Ed. Puppet — 戲偶教育原理、教案編寫、戲偶教育劇場

(B) 大師工作坊 (兩週工作坊、每週 5 天、共 48 至 50 小時)

(第一年) 冬季 (a) 德國提線大師 Prof. Roser 及學生

(b) 中國提線大師黃奕缺及學生式香港布袋大師楊輝

夏季 (a) 法國的 Bululu (現代偶)

(b) 台灣的朱曙明 (現代偶)或西雅圖 Nathan Scott、明尼阿波利斯「野獸的心」(大木偶)

(第二年) 冬季 (a) 西班牙的 Francisco Paricio (現代偶)

(b) 西安的羅愛香 (皮影雕刻)

夏季 (a) 美國康州大學巴特教授(世界戲偶介紹)

(b) 匈牙利的 Mikropopium(鐵枝偶)

(第三年) 冬季 (a) 中國杖頭大師李域超團長

(b) 澳洲皮影大師 Richard Bradshaw

夏季 (a) 紐約的 Stephen Kaplin (現代皮影)及馮光宇

(b) 湖南皮影大師李桂香

## 結語

明日藝術教育機構多年經營目的是希望戲偶藝術教育能在香港扎根及普及，這也是明日藝術教育機構成立戲偶學院的目的。明日藝術教育機構當然十分樂意與香港演藝學院合作結成夥伴，共同建立一套專業的戲偶課程，也得到中國木偶皮影學會及國際木偶聯會中國中心全力支持。明日藝術教育機構已獲得康州大學的同意，共同建立一個中國皮影保存計劃，目的是推動中國皮影成為世界文化遺產，也同時獲西班牙 Tolosa 木偶藝術節(木偶節總監 Minguel Arrech 為

國際木偶聯會秘書長)委任聯同李域超團長擔任 2004 年木偶節主題部份 Window of China 的策劃工作，兩項合作活動對提升香港在世界戲偶藝術界的地位及吸引更多戲偶藝術大師來港進行交流和教學工作都十分有幫助，或許也可同時引入香港演藝學院科藝學院的合作成為香港演藝學院新「戲偶課程」的熱身活動。

明日藝術教育機構總監 王添強

中國木偶皮影學會會長 李域超

2003 年 2 月 18 日

- 附件： 1) 美國康州大學有關木偶皮影保存計劃之確認信  
2) 西班牙 Tolosa 木偶藝術節有關「中國之窗」策劃授權書  
3) 有關「世界之窗」資料之電郵



18 February, 2003.

## **A Report to Dean of the School of Technical Art (APA) about Puppetry Course**

### **The Brief History Background of Hong Kong puppetry arts**

Hong Kong is a city located on the coast of Southern China, whose cultural system belonged to those in the Pearl Delta District before 1950's. Hong Kong puppetry arts is a part of traditional opera puppet theatre around Guangdong and Dong Wan. Long-necked and short-necked inter-control rod puppet is the main puppetry type. Furthermore, Hong Kong is an open colonial city in which a great variety of Western arts have been introduced since the period of British rule. After the Second World War, Hong Kong's puppetry arts were enriched by different local arts from different provinces in China because of the immigrants from the Mainland China, for instances, the string puppetry and the glove puppetry from the district around Fujian as well as the shadow puppetry from Hunan.

Rod puppetry, the type of local puppetry arts, performed in a rite for spirits called Shen Gong Xi in the past. In 1980's, the living standard of the villages in the New Territories was higher resulted from the development of the towns in the New Territories and the Westernized lives. Most people could afford the performance fee of Shen Gong Xi performed by the traditional opera theatres. However, the surviving room for the rod puppetry has greatly decreased owing to the death of the old puppetry masters, insufficient development conditions and the lack of government support. On the other hand, string puppetry and glove puppetry was not popular and could not become a dominant traditional puppetry type because of the language barrier and the restriction of localized opera type.

In 1990's, there existed a development room for the modern puppetry in Hong Kong, especially in the educational field and the field for the rehabilitation of the disables, due to the need of the comprehensive programmes by the two District Councils and the subsidies from Hong Kong Arts Development Council (previously called Hong Kong Council of Performing Arts). At the beginning of 1990's, Mr. C.Y. Mok of The Arts With The Disabled Association Hong Kong introduced the puppetry arts of the puppet master Mr. Marek Bečka from the Czech Republic. This is an important step for the development of the modern puppetry. Meanwhile, getting the subsidies from Quality Education Fund (QEF) and Artists In Residence Scheme, The Arts With The Disabled Association Hong Kong and Ming Ri Institute For Arts Education have invited many puppet artists from different Western countries and Asian countries including the Mainland China and Taiwan to conduct the workshops, courses, seminars, demonstrations, cooperation works, exchange programmes and large puppets performing fairs frequently. A new history for Hong

Kong modern puppetry arts has begun. Besides, Rehabilitation Society imported The Kids On The Block which is famous in the Western world to work in the education field. This gives a new explanation for the puppetry in the education service for the rehabilitation of the disables.

### The Prospect and the Development of Hong Kong Modern Puppetry Arts Courses

The development of the Western puppetry arts mainly focuses on the special personal style of the small troupes (1 to 2 or 3 persons) and the universal educational work by making use of the special function of the puppetry. On the contrary, the Chinese puppetry arts is famous of its traditional manipulation skill and the large scale theatre system. As a metropolitan where the Western and the Chinese cultures can be exchanged, Hong Kong can take this advantage from the West and the East despite of the under-qualification of the teachers. Hong Kong must work as an important training base of the Chinese puppetry arts education through the teaching method of the Western arts for the puppeteers and the teachers.

The puppetry arts course has ever reached the level of tertiary education institutions or above in Asia. Moreover, the demand for the teachers of preschool education with puppetry skill has increased. To cater for the need of the nowadays situations in Hong Kong, China and Asia and to occupy a dominant position in the world, it is necessary to train the people in the educational field for the professional puppetry skill and open a puppetry course for the puppeteers in which the Western and the Eastern skills and concepts can be taught. There is only one university offering Degree course and Master course in Puppet Arts, University of Connecticut, which is in USA. Following this good example is recommended. Under the credit system, the diversified basic puppetry course will be the core of the curriculum and the puppetry masters will be invited as a guest to take part into the course. The puppet course lasts for several years which is regarded as a cycle. The invited puppet master guest will conduct an intensive professional workshop lasting for one or two weeks in summer. Local people getting involved in the puppetry field will be the tutors of the basic course. To give full play to our advantage that the Eastern and Western cultures can be exchanged, we should invite many puppet masters from China and overseas. This can also develop the puppet education system of the world standard, which is supported by the Chinese puppet culture.

### Venue and the Facilities

There is an excellent workshop and the props department in The School of Technical Arts in The Hong Kong Academy For Performing Arts. Furthermore, there are theatre facilities and the technical departments. This provides a favorite condition for establishing a professional puppetry course. The old "props workshop" located on the ground floor is recommended to be a place for



simplex maintenance. A puppetry classroom can be built immediately with the equipment such as band saws, electric drills, some tools for woodwork and carving. It is better for the puppet course to provide both the producing part and the performing part (The modern Western puppeteers should know how to make a puppet for himself / herself). The classroom should be designed for workshop and performing. Each class should be provided for 12-15 persons. As the puppets need to be decorated, many small accessories are needed in the puppet production. Thus, a cabinet for the materials, which can separate the small accessories, should be provided.

### The Tutors and the Networks

There is no main puppetry culture in Hong Kong. This is our real problem but also our opportunity. We have the network of the Eastern and Western puppet masters and the tutors with the solid experiences in designing a puppet course who understand deeply about the development of the Chinese and Western puppetry arts. Furthermore, many puppet master guests are invited to work as the tutors. We can give a full play to our advantage to converge the Eastern and Western cultures in Hong Kong. The Puppet School in Ming Ri Institute For Arts Education has invited the puppetry artists from the Western countries, the Mainland China and Taiwan in the past five years to conduct workshops, puppetry training courses for the per-education teachers, seminars, exchange programmes and many studies visit in the overseas countries, Asia and China. Therefore, we have the basic conditions of the course design and the tutors' network. China Puppetry And The Shadow Arts Association is a federation of the puppeteers in the whole China while UNIMA-CHINA is a Chinese base of an organization belonging to the world's puppetry field. This provides the best network system of the puppetry course for us. The Director of Ming Ri Institute For Arts Education Mr. Simon Wong is the Vice-President of the China Puppetry And The Shadow Arts Association as well as one of the Broad of Directors of UNIMA-CHINA. The Director of China Guang Dong Puppet Troupe Mr. Li Yu Chao is the President of China Puppetry And The Shadow Arts Association as well as the General Secretary of UNIMA-CHINA. Moreover, Ming Ri Institute For Arts Education has done the liaison job between the Chinese and the Western puppetry field for a long time. A network of the Chinese and the Western puppetry artists has been established. Thus, the cooperation of these three parties can make the set up of the professional puppetry course of the world standard possible.

### Curriculum

The course, in the present stage, is a three-year-cyclical-curriculum. The course is run by a credit system in which the elementary course is the main part of the curriculum. Moreover, the two weeks intensive workshops with credit system are conducted in winter and summer each year. The elementary course will last for 12 to 16 weeks with a total of 48 hours. There are three



subjects including Puppet, Shadow Puppet and Education Puppet. A Chinese puppet master and a Western puppet master will be invited into Hong Kong every winter and summer. They will teach an intensive workshop together not less than 48 hours. The puppet masters are Professor Albrecht Roser from Germany, Mr. Francisco Paricio from Spain, Mikropopium from Hungary, Professor Bart. P. Roccoberton from the USA, the shadow puppet master Mr. Richard Bradshaw from Australia, Bululu from France, Mr. Stephen Kaplin from New York, Mr. Nathan Scott from Seattle, Director Yu-Chao Li from Guangdong, Mr. Zhuang Chen Hua from Zhangzhou, Mr. Huang Yi Que from Quanzhou, Ms. Luo Ai Xiang from Xi'an, Ms. Li Gui Xiang from Chang Sha, Mr. Ju Shu-Ming from Taipei and Mr. Yeung Fai from Hong Kong. Being broken into several parts in the elementary course and the puppet masters' workshops, the degree course can be further developed as a master course.

#### The Synopsis of The Three Years Cyclical Puppet Course

##### A) Elementary course (12-16 weeks with a total of 48 hours)

(The first year) Elementary Puppetry, "Puppet ABC" — Glove puppet, rod puppet, open-mouth puppet and simple marionette

(The second year) Elementary Shadow Puppetry, "Shadow ABC" — traditional shadow puppet, Shadow puppet of projector and shadow puppet of multi-medium

(The third year) Education Puppet, "Education Puppet" — puppet education theory, lesson plan writing and puppet education theatre

##### B) Puppet Masters' Workshop (Two weeks workshop, 5 days each week, a total of 48-50 hours)

(The first Year) Winter (a) German marionette master Professor Roser and his student  
(b) Chinese marionette master Mr. Huang Yi Que and his student  
or Hong Kong glove puppet master Mr. Yueng Fai

Summer (a) Bululu from France (modern puppet)  
(b) Mr. Ju Shu-Ming from Taiwan (modern puppet) or Mr. Nathan Scott from Seattle or "In The Heart Of The Beast" from Minneapolis (giant puppet)

(The second Year) Winter (a) Francisco Paricio from Spain (modern puppet)  
(b) Ms. Luo Ai Xiang from Xi'an (shadow puppet carving)

Summer (a) Professor Bart. P. Roccoberton from University of Connecticut, U.S.A. (introduction of the world's puppet)  
(b) Mikropopium from Hungary (iron rod puppet)

(The third Year) Winter (a) Chinese rod puppet master Director Li Yu-Chao  
(b) Australian shadow puppet master Mr. Richard Bradshaw

Summer (a) Mr. Stephen Kaplin (modern puppet) and Kuang-Yu Fong  
from New York

(b) Hunan shadow puppet master Ms. Li Gui Xiang

### Conclusion

The aim of Ming Ri Institute For Arts Education is to root the puppet arts education in Hong Kong and make it prevalent. This is also the reason of founding the Puppet School in Ming Ri Institute For Arts Education. To establish a professional puppetry course, Ming Ri Institute For Arts Education is glad to cooperate with the Hong Kong Academy For Performing Arts and work as partnership. We also hope that this can get the full support from China Puppetry And The Shadow Arts Association as well as UNIMA-CHINA. Agreed by the University of Connecticut, Ming Ri Institute For Arts Education will work with the University for Chinese Shadow Puppetry Conservation Plan aiming at the pursuit of recognition of the Chinese Shadow Theatre (Pi Ying Xi) as a World Cultural Phenomena. In addition, Ming Ri Institute For Arts Education has authorized by the International Puppet Festival of Tolosa and Shadow Puppetry Association (Spain) (The Puppet Festival Director Mr. Miguel Arreche is the General Secretary of UNIMA) to hold the coordination work of the programme "Window of China", the theme of 2004 Tolosa Puppet Festival, with Director Mr. Li Yu Chao. These two cooperation works can improve Hong Kong's status in the world puppetry arts field. Furthermore, this can also attract more puppet arts masters to come to Hong Kong for the cultural exchange programmes and the educational works. Besides, this plan, perhaps, can cooperate with The School of Technical Arts in The Hong Kong Academy For Performing Arts to work as a warm-up activity for the new "Puppetry Course" of the Hong Kong Academy For Performing Arts.

Simon Wong

Director, Ming Ri Institute For Arts Education Ltd

Yu-Chao Li

President, China Puppetry and the Shadow Arts Association

- Appendix: 1) An approval letter from University of Connecticut about Chinese Shadow Puppetry Conservation Plan
- 2) A authorizing letter from the host of Tolosa Puppet Festival about the coordination work of "Window of China"
  - 3) An e-mail from Tolosa about the information of "Window of China"



# Winter Term 2002-03 Chinese Puppet Workshop Proposed Schedule

Date: 03/10/02

(Propose with Mornings for TA & Evenings for 'EXCEL')

Date/ Time	Mon. 13/1/03	Tues. 14/1/03	Wed. 15/1/03	Thurs. 16/1/03	Fri. 17/1/03	Remarks
For TA 10:00- 13:00	S.U. Sports Day	Semester A work submission	10:00-13:00 Rod Puppet Hands-on practical work for students  Mr. Simon WONG  Venue: preferable workshop or classroom	10:00-13:00 Rod Puppet Hands-on practical work for students  Mr. Simon WONG  Venue: preferable workshop or classroom	10:00-13:00 Rod Puppet Hands-on practical work for students  Mr. Simon WONG  Venue: preferable workshop or classroom	Venue: Preferable not in the C.R. w/t carpet, but in the workshop or classroom
For EXCEL 19:00- 22:00			19:00-22:00 Rod Puppet Hands-on practical work for students  Mr. Simon WONG  Venue: preferable workshop or classroom	19:00-22:00 Rod Puppet Hands-on practical work for students  Mr. Simon WONG  Venue: preferable workshop or classroom	19:00-22:00 Rod Puppet Hands-on practical work for students  Mr. Simon WONG  Venue: preferable workshop or classroom	Venue: Preferable not in the C.R. w/t carpet, but in the workshop or classroom
Date/ Time	Mon. 20/1/03	Tues. 21/1/03	Wed. 22/1/03	Thurs. 23/1/03	Fri. 24/1/03	Remarks
For TA 10:00- 13:00	10:00-13:00 String Puppet Theory & operation demonstration. Lecturer:  Mr. LI Yu-chao  Venue: C.R.	10:00-13:00 String Puppet Theory & operation demonstration. Lecturer:  Mr. LI Yu-chao  Venue: C.R.	10:00-13:00 Rod Puppet Theory & operation demonstration. Lecturer:  Mr. LI Yu-chao  Venue: C.R.	10:00-13:00 Rod Puppet Theory & operation demonstration. Lecturer:  Mr. LI Yu-chao  Venue: C.R.	10:00-11:30 Presentation of Students' work from last week 11:30-13:00 Simon WONG as facilitator to critique the work Venue: C.R.	LI Yu-chao (李域超) from Guangzhou, China.

For EXCEL 19:00- 22:00	19:00-22:00 String Puppet Theory & operation demonstration.  Mr. LI Yu-chao  Venue: C.R.	19:00-22:00 String Puppet Theory & operation demonstration.  Mr. LI Yu-chao  Venue: C.R.	19:00-22:00 Rod Puppet Theory & operation demonstration.  Mr. LI Yu-chao  Venue: C.R.	19:00-22:00 Rod Puppet Theory & operation demonstration.  Mr. LI Yu-chao  Venue: C.R.	19:00-20:30 Presentation of Students' work for the week  20:30- 22:00 Simon WONG as facilitator to critique the work	
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Note:

1. Workshop starts on 15/1/03 Wednesday

2. 'EXCEL' in the evenings with the same exposure time as TA Students.

3. Simon Wong would act as the facilitator, who will round up the workshop by introduction of the development of puppetry theatre in HK, and overseas influence on puppetry theatre in HK, does East meet West also apply to puppetry theatre in HK? Future development ? What is the role of Technical Artists in puppetry theatre? What can our students do if they want to learn further about puppetry? (Web-sites, overseas courses).

Simon WONG will consider this suggestion.



# Winter Term 2002-03 Chinese Puppet Workshop Proposed Schedule

(Propose with Mornings for TA & Two Saturdays for 'EXCEL')

Week 1							
Date/ Time	Mon. 13/1/03	Tues. 14/1/03	Wed. 15/1/03	Thurs. 16/1/03	Fri. 17/1/03	Sat. 18/1/03 For 'EXCEL'	Sun. 19/1/03 For 'EXCEL'
For TA 10:00- 13:00	S.U. Sports Day	Complete Semester A Work	10:00-13:00 Rod Puppet Hands-on practical work for students Mr. Simon WONG Venue: preferable workshop or classroom	10:00-13:00 Rod Puppet Hands-on practical work for students Mr. Simon WONG Venue: preferable workshop or classroom	10:00-13:00 Rod Puppet Hands-on practical work for students Mr. Simon WONG Venue: preferable workshop or classroom	09:30-13:00 Rod Puppet Hands-on practical work for students Lecturer: Mr. Simon WONG Venue: preferable workshop or classroom	09:30-13:00 String Puppet Theory & operation demonstration. Lecturer: Mr. LI Yu-chao Venue: C.R.
P.M. TA Student on Product ion						14:00-17:30 Rod Puppet Hands-on practical work for students Mr. Simon WONG Venue: preferable workshop or classroom	14:00-17:30 String Puppet Theory & operation demonstration. Lecturer: Mr. LI Yu-chao Venue: C.R.

## Week 2

Date/ Time	Mon. 20/1/03	Tues. 21/1/03	Wed. 22/1/03	Thurs. 23/1/03	Fri. 24/1/03	Sat. 25/1/03 For 'EXCEL'	Sun 26/01/03
For TA 10:00- 13:00	10:00-13:00 String Puppet Theory & operation demonstration. Lecturer: Mr. LI Yu-chao Venue: C.R.	10:00-13:00 String Puppet Theory & operation demonstration. Lecturer: Mr. LI Yu-chao Venue: C.R.	10:00-13:00 Rod Puppet Theory & operation demonstration. Lecturer: Mr. LI Yu-chao Venue: C.R.	10:00-13:00 Rod Puppet Theory & operation demonstration. Lecturer: Mr. LI Yu-chao Venue: C.R.	10:00-11:30 Presentation of Students' work for the week 11:30-13:00 Simon WONG as facilitator with Mr. LI to critique the work Venue: preferable workshop or classroom	09:30-13:00 Rod Puppet Theory & operation demonstration. Lecturer: Mr. LI Yu-chao Venue: C.R.	a.m. Mr. LI Departs
PM. TA student Prod.						14:00-17:30 14:00-15:30 Rod Puppet Theory & operation demonstration. Lecturer: Mr. LI Yu-chao 15:30-17:30 Simon WONG as facilitator with Mr. LI to critique the presentation of students' work Venue: C.R.	