

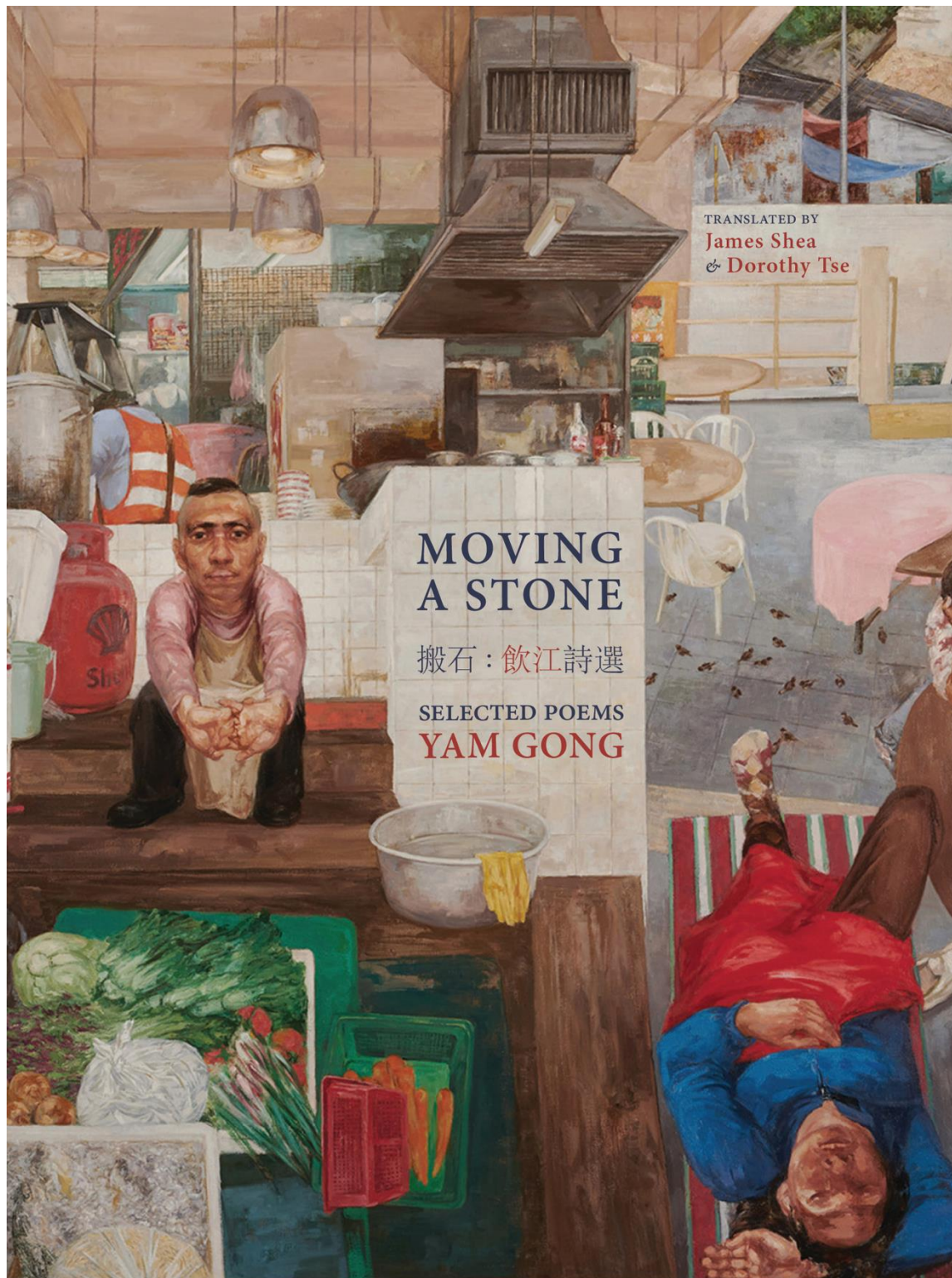


## 《搬石：飲江詩選》教學設計

Lesson Plans for *Moving a Stone: Selected Poems of Yam Gong*

「我城我書」2022

One City One Book Hong Kong 2022



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# 〈鹹魚店（十四行）〉 "The Salted Fish Shop (A Sonnet)"

Lesson Plan by Nic Wong

**Topic:** Translation and rewriting

**Level of participants:** Senior secondary bilingual students

**Objectives:**

- To notice the differences between the translation and the poem in its original language.
- To express opinions about changes made by translators.
- To imitate the structure of the English translation and rewrite it with a new setting.

**Expected duration:** 35 minutes

Duration	Activities and Procedures	Remark
8 minutes	Teacher explains the poem and its translation to students, emphasizing the setting (a salted fish shop), exterior actions (the shopkeeper's duty), interior actions (the shopkeeper's thoughts about a salted fish), as well as characters (unnamed speaker of the poem, a salted fish, boss of the shop).	To ensure students' basic understanding of the work.
9 minutes	<p>Teacher picks various parts from the translation and invites students to think about and discuss how and why they are different from the poem in its source language.</p> <p>Translators often find it hard to look for English words and phrases that perfectly fit the meaning of the Chinese equivalents. When this happens, literary translators will creatively "translate" the work and invent.</p> <p><b>1. Diction</b></p> <p>For example, the Chinese phrase 肉質杉杉 (line 4) is impossible to translate. Teacher asks students what the phrase resembles in written Chinese to their knowledge. How did Yam Gong (the poet) play with a common Chinese phrase and change it to his liking? How does the change fit the description of the salted fish in the poem?</p> <p>The translation of this impossible phrase goes, "this salted fish is so handsome." Teacher invites students to express how they feel about the translation. Are they happy about it? Do they consider the translation</p>	To let students know translation is a process of approximation, which sometimes involves creativity.

	<p><i>accurate</i>? Is accuracy the only criterion to assess a translation? If they're to translate this line, how will they handle it?</p> <p>The translation notes by James Shea and Dorothy Tse may help:</p> <p>"So handsome" (<i>rouzhibinbin</i>, 肉質彬彬) is a play on a Chinese phrase, <i>wenzhibinbin</i> (文質彬彬), that describes someone who is gentle and refined, combining the characters <i>wen</i> (文, "outward grace") with <i>zhi</i> (質, "inner worth") in a "harmonious balance" (<i>binbin</i>, 彬彬). Yam Gong changes the first character, <i>wen</i> ("outward grace"), to <i>rou</i> (肉, "meat"), so his new phrase implies the pleasing texture of fish. (p. 177)</p>	
5 minutes	<p><b>2. Syntax</b> Teacher draws students' attention to lines 9-10 of the poem and its translation:</p> <p>每天早上看着它 每天我都這樣想 我每天都這樣想這樣想</p> <p>Looking at it every morning I thought every day this same thing every day I looked at it</p> <p>What does the Chinese version emphasize in these two lines? Suggested answer: the speaker's daily repetition and the speaker as the agency of the thinking process. However, the translation moves the pronoun the middle of the line from the beginning.</p> <p>Teacher asks students what line 10 of the translation emphasizes. Suggested answer: the repeated thought and the repeated looking.</p> <p>Teacher invites students to express what they think about the change. Which version do they like better? Focus on students' rationales and check if they fit the overall meaning of the poem/ translation.</p>	<p>To let students know readers' attention to details could be manipulated by changing the syntax.</p>
5 minutes	<p><b>3. Line break</b> Poetry (as well as translation of it), as a literary form written in lines, implies that each line has to end at a certain point. Often times, poets break a line (i.e. end a line), based on what they think the weight of the line should be.</p> <p>Compare and contrast lines 11-12 of the poem and its translation:</p> <p>漸漸變成了我每天的希望直到</p>	<p>To let students learn that a line break sometimes bears the focus of the line.</p>

	<p>今天老闆過來跟我說</p> <p>and slowly it became my hope each day <u>until</u> my boss came to me today and said</p> <p>Teacher asks students why they think the translators decided to have a line break after “each day,” rather than ending line 11 with “until” like the poem in its source language.</p>	
8 minutes	<p><b>4. Simile or Metaphor?</b></p> <p>Line 13 of the translation goes, “You look <u>as dumb as</u> a salted fish.” Teacher invites students to think of other ways to include a simile in this line. Suggested answers: “You look <u>dumb like</u> a salted fish.”</p> <p>What if the translators took it further using a metaphor in this line instead? Teacher invites students to compare the following treatments in terms of difference in tone and faithfulness to the original:</p> <p>“You look as dumb as a salted fish.” (original)          “You look dumb like a salted fish.” (a possible modification)          “You’re a dumb salted fish.” (metaphor)</p> <p>Which one would students go for? Why?</p>	To let students know the difference between a simile and metaphor.
	<p>Possible homework</p> <p>Instructions:</p> <ol style="list-style-type: none"> <li>1. Invite students to observe closely a local shop of their choice in their neighborhood. It can be a stationery shop, a family-run grocery store, a bakery, or one that sells electronics.</li> <li>2. Tell students to imagine working there, and pick an object the shop sells (e.g. an eraser, a ballpoint pen, a pack of chips..., etc.)</li> <li>3. Students are then asked to write their own poem using the syntactical structure of the translation as a model. After they finish writing (with the template below), their work will become what the Mexican-American Ada Limón would call a “poetic echo” to the translation of Yam Gong’s “The Salted Fish Shop (A Sonnet).”</li> </ol> <p>The _____ (what kind of shop is it?)</p> <p>It _____ (verb, past tense) there for a long time, that          _____ (object)</p>	

	<p>On the first day of work I used a/ an/ my _____ (tool)  to _____ (action of the work) and I started  thinking  this _____ (object) is so _____ (adjective for the  object)  surely someone is going to pick it  but day after day it _____ (same verb as line 1)  _____ (place in the shop)  and _____ (describe how the object doesn't  change, student's own language)  Today someone should pick it  Looking at it every morning I thought every day  this same thing every day I looked at it  and slowly it became my _____ (an abstract noun)  each day  until my boss came to me today and said  You look as _____ (adjective) as a _____ (repeat  object)  Don't bother coming back tomorrow</p>	
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## 〈飛蟻臨水〉 “Flying Ants Approaching Water”

Lesson by Jeffrey Clapp

**Topics:** family, memory, and death; symbolism in poetry

**Level of participants:** secondary school students and above

**Objectives:** to connect students’ own experience to poetry; to learn more about poetry analysis

**Expected duration:** 40 minutes

Duration	Activities and Procedures	Remark
5 min	<p><i>Warm up</i></p> <p>The poem has several primary themes, including family, memory, and death. This lesson can begin by connecting those themes to participants’ own lives, or to their appearance in other texts (see “going further” below).</p> <p><i>Opening questions</i></p> <ol style="list-style-type: none"> <li>1. What does your family do at home in the evening? What did your parents do when they were children? Your grandparents?</li> <li>2. What do the people in your family do when there is a bug in your house? How does everyone react?</li> <li>3. Is there a “generation gap” in your family? Describe it.</li> </ol>	Students might not relate to the way the family plays with the ants in the poem, but they can relate to family scenes of togetherness (or otherwise).
10 min	<p><i>Reading the poem</i></p> <p>The setting of this poem is vividly described. Teachers can attempt to recreate the setting while reading the poem aloud. Create a dark environment with a single central light, and ask listeners to gather around. A sense of intimacy is crucial to the poem.</p> <p>Some groups might read the poem aloud in both its original language and in translation.</p> <p>Some groups might want to read and then immediately re-read the poem in order to consolidate understanding.</p> <p>Some groups might share the task of reading the poem’s six stanzas among multiple readers.</p>	Students should be encouraged to read poetry aloud, especially in order to develop their sense of how line-break pauses relate to punctuated pauses.
15 min	<p><i>Understanding the poem</i></p> <p>Begin by directing students attention to the poem’s organization into three parts, and clarifying what is in each part:</p> <ul style="list-style-type: none"> <li>• stanzas 1-2 (the past)</li> </ul>	One notable feature in this poem is the lack of a difference in tone or mood in past and present,



	<ul style="list-style-type: none"> <li>• stanzas 3-5 (the present)</li> <li>• stanza 6 (past and present joined)</li> </ul> <p>Continue discussion by reconnecting to the “opening questions” above. What is represented in the scene of the past? What is represented in the scene of the present?</p> <p>Students can note and discuss several important details. What is the significance of the “hanging wire” of the light, the “clogs,” “the palm-leaf fan”?</p> <p>What is the significance of the repetition of the words “inexplicably” “wondrously” and “undulating”?</p> <p>How does the poet use the image of the family’s eyes, and those eyes’ reflections, to develop the themes of the poem?</p>	<p>despite the passing of years and despite the lack of the “flying ants.” Perhaps surprisingly, the poem does <i>not</i> seek to create a sense of contrast between past and present. In other words, there is no apparent generation gap.</p>
10 min	<p><i>Exploring symbolism</i></p> <p>In stanza 3, the poet moves to establish the “flying ants,” their attraction to the light, and the “basin of water” as a complex symbol.</p> <p>There are two primary dimensions of this symbol: first, as a symbol of death, as the flying ants lose themselves in the light and fall into the basin.</p> <p>However, especially in stanza 6, the ants also come to symbolize the family members and their attraction to one another, especially across generational lines. The most complex part of the poem is the sense that one’s love for one’s family is related to death, especially the death of parents and grandparents. Indeed, the poem even suggests that we love our family members in part <i>because</i> they are approaching death.</p> <p><i>To lead students toward these insights, focus on stanza six:</i></p> <ol style="list-style-type: none"> <li>1. Why does the speaker seem to lose their sense of time and place in the first two lines of stanza 6?</li> <li>2. Why does the speaker compare “us” to flying ants in the second two lines of stanza 6?</li> <li>3. How can the “eyes” of the last lines be both “once-undulating” and also “eternally undulating”?</li> </ol>	<p>Symbolism is a relatively rare technique in contemporary poetry. Students are sometimes inclined to interpret imagery or even diction as though it were symbolism. This lesson can be used to show how symbolism, when it appears, tends to define a poem’s central meanings.</p>
-	<p><i>Going further</i></p>	

	<p><i>Connect to science:</i> Why are insects attracted to light? Under what conditions is a basin of water reflective?</p> <p><i>Connect to family:</i> Take the poem home and read it with an older family member. Do they remember scenes like this?</p> <p><i>Connect to creative writing:</i> Write a poem in which an insect becomes a symbol. Write a poem with a contrast and/or connection between past and present. Write a poem which creates emphasis by repeating words at the end of lines or stanzas.</p> <p><i>Poems in English for comparison and discussion</i></p> <p>Emily Dickinson, "I heard a Fly buzz - when I died - " (<a href="#">link</a>)</p> <p>Robert Hayden, "Those Winter Sundays" (<a href="#">link</a>)</p> <p>Thomas Hood, "I Remember, I Remember" (<a href="#">link</a>)</p>	
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主題：以「創造性思維」閱讀童話故事

Lesson by Chau Man Lut

對像：主要針對中一至中三學生

教學目標：本節以後，學生可以——

1. 欣賞飲江新詩表現的「創造性思維」，享受文學閱讀的樂趣。
3. 嘗試根據童話故事的細節，通過「創造性思維」提出有別於慣常理解的文學解讀。

閱讀文本：飲江〈皇帝的新衣〉（《搬石：飲江詩選》，頁 44）

預計教學時間：40 分鐘

時間	活動	活動目的
8 分鐘	<p><b>引入：國王的新衣</b></p> <p>教師播放安徒生「國王的新衣」童話故事影片（5:18）：  <a href="https://www.youtube.com/watch?v=N6UAevpl59w">https://www.youtube.com/watch?v=N6UAevpl59w</a></p> <p>影片提及的故事教益：國王應該勇敢表達自己的意見。            教師提問：為什麼國王、宰相和人民都不願意說自己沒有看見織布師所造的布和「新衣」？            答：慣常理解：不想被人覺得自己愚蠢，不想被人嘲笑。</p>	掌握閱讀飲江〈皇帝的新衣〉的背景
17 分鐘	<p><b>新詩朗讀及分析</b></p> <p>請學生朗讀飲江〈皇帝的新衣〉，讀的時候留意分行帶來的語氣停頓。</p> <p>〈皇帝的新衣〉</p> <p>皇帝穿上新衣            露出了            無形            的手</p> <p>這秘密            除了那孩子            全國的男女            都知道</p> <p>所以他們            如此一致            任由後世恥笑</p> <p>〈皇帝的新衣〉賞析</p> <ul style="list-style-type: none"> <li>• 本詩共分三節。</li> </ul>	<p>文本細讀、分析、提問及討論</p> <p>掌握〈皇帝的新衣〉的主旨</p>

- 第一節指出「皇帝穿上了新衣」後，便露出了「無形的手」。皇帝穿上新衣後巡遊，渴望得到臣民的誇讚。此節刻意把「露出了無形的手」分成三行，構成「露出了/無形/的手」的排列方式，通過緩減朗讀節奏來營造「無形的手」逐漸露出來的可怕效果（令人聯想起一條逐漸從洞穴中爬出來的蛇）。
- 第二節指出「全國男女」雖然看不見「新衣」，卻意識到皇帝心胸狹窄的「秘密」，知道皇帝未必能夠容下對他說出真相的人（說出真相的孩子年紀太小，並不明白這個「秘密」）。第二節顯示了飲江的「創造性思維」，他對「國王的新衣」提出了創造性的解讀：「全國男女」雖然看不見國王身上無形的「新衣」，卻看到了國王擁有無形的「手」（象徵了權力），以及心胸狹窄的「秘密」。
- 第三節解釋了「全國男女」為了保全性命，寧願任由後人（閱讀這個童話故事的人）恥笑他們。此處逆反了我們對「國王的新衣」中的人民的理解——人民並非害怕被人嘲笑不夠聰明而看不見「新衣」，而是害怕皇帝手中無形的權力。

#### 內容提問及討論

1. 全國男女為什麼一致任由後世恥笑？（人民害怕皇帝的權力和軍隊，擔心說出真相後被懲罰。）

#### 老師留意引導學生看出：

一般而言根據故事，我們認為人民不想被人覺得自己愚蠢，因此不願意承認自己看不見「新衣」。然而，飲江從童話故事中運用「創造性思維」提出另外的原因——人民真正害怕的是國王無形的權力。從故事可見，國王擁有動用軍隊來實現他的目標的權力。

2. 「無形的手」是指什麼？為什麼這隻「手」是「無形」的？（「手」是指皇帝的權力，無形的，卻又實在地能夠影響人民的生活）

#### 小結

本詩的特點有三：

1. 〈皇帝的新衣〉通過分行來緩減朗讀節奏，藉此營造逐步揭示主旨的藝術效果。
2. 飲江新詩展現「創造性思維」，對童話故事提出創造性解讀。所謂創造性解讀，即是指嘗試提

	<p>出與現存常識/慣常理解不同的思考，提出有創意的切入角度。</p> <p>3. 運用具體的「手」來象徵無形的「權力」。</p>	
17 分鐘	<p><b>嘗試運用「創造性思維」提出具有創意的文學解讀</b></p> <p>老師可以選用以下童話的影片或文本（其他童話亦可以），讓學生在觀看後進行討論，嘗試運用「創造性思維」對故事提出創造性解讀。</p> <ul style="list-style-type: none"> <li>醜小鴨（7:31）： <a href="https://www.youtube.com/watch?v=ToyrdRZcfqE">https://www.youtube.com/watch?v=ToyrdRZcfqE</a></li> <li>狼來了（4:09）： <a href="https://www.youtube.com/watch?v=Ru2wp4c3Ac0">https://www.youtube.com/watch?v=Ru2wp4c3Ac0</a></li> </ul> <p><b>醜小鴨</b></p> <p>影片提及的故事教益：（1）外表不重要，最重要是有內在美。</p> <p>（2）人即使被批評亦要保持堅強。</p> <p>教師提問：醜小鴨遭到歧視的原因？</p> <p>答：慣常理解：醜小鴨的樣子醜，與其他鴨子不同。</p> <p>創造性解讀（可能答案）：</p> <ul style="list-style-type: none"> <li>醜小鴨的親生父母太冒失，不小心把蛋下在鴨子窩。結果醜小鴨（小天鵝）被誤認為鴨子，遭到歧視。</li> <li>鴨姨姨對美、醜存在既定觀念：鵝黃色為美，灰色為醜。</li> <li>鴨姨姨和其他動物（牛、羊、兔、貓頭鷹）見識太少，不知道醜小鴨原來是天鵝的幼鳥。</li> <li>醜小鴨對鳥類的認識太少，並不知道自己不是鴨，而是天鵝。</li> </ul> <p>教師提問：你從故事中還學到什麼？</p> <ul style="list-style-type: none"> <li>學生可以提出任何從故事中學到的其他教益，言之成理即可。例如說醜小鴨的母親十分偉大，即使醜小鴨並非她所生，她對醜小鴨亦愛護有加。</li> </ul> <p><b>狼來了</b></p> <p>影片提及的故事教益：（1）人不應該說謊，以致失去別人的信任。</p> <p>（2）人應該做誠實的人。</p> <p>教師提問：小牧童的羊為何被狼吃掉？</p> <ul style="list-style-type: none"> <li>慣常理解：小牧童因為經常說謊，失去村民信任。</li> </ul> <p>創造性解讀（可能答案）：</p>	<p>觀看影片或細讀文本，分組討論</p>

	<ul style="list-style-type: none"><li>• 小牧童沒有準備好防範狼來襲的措施。例如他沒有帶羊到安全的區域吃草，亦沒有帶牧羊犬一起放羊。</li><li>• 小牧童很聰明，很快便完成一天的工作，卻沒有善用時間學習，只想著怎樣通過作弄別人尋得樂趣。</li><li>• 村民雖然憎惡小牧童說謊，卻沒有人認真地教導小牧童說謊的害處。</li></ul> <p>教師提問：你從故事中還學到什麼？</p> <ul style="list-style-type: none"><li>• 學生可以提出任何從故事中學到的其他教益，言之成理即可。例如說小牧童雖然兩次說謊，但狼來了始終關乎人命，應該予以援手；假若小牧童真的第三次說謊，便給他懲罰。</li></ul> <p>老師注意：</p> <ul style="list-style-type: none"><li>• 老師應該在肯定故事中道德教益的前提下，鼓勵學生提出創造性解讀。</li><li>• 老師留意引導學生根據故事的細節，提出言之成理的創造性解讀。</li></ul>	
3 分鐘	<p><b>總結</b></p> <ul style="list-style-type: none"><li>• 欣賞通過「創造性思維」提出的文學解讀。</li><li>• 任何通過「創造性思維」提出的文學解讀都必須依據作品的細節來提出。</li></ul>	

## 〈驚髮〉 "Startling Hair"

Lesson by Bidisha Banerjee

**Topics:** family, memory, and death; symbolism in poetry

**Level of participants:** secondary school students and above

**Objectives:** to connect students' own experience to poetry; to learn more about poetry analysis

**Expected duration:** 40 minutes

Duration	Activities and Procedures	Remark (goals...)
5 min	<p><i>Warm up</i></p> <p>The poem has several primary themes, including childhood experiences, maternal love, memory, and death. This lesson can begin by connecting those themes to participants' own lives, or to their appearance in other texts (see "going further" below).</p> <p><i>Opening questions</i></p> <ol style="list-style-type: none"> <li>1. What are your earliest memories of having a haircut? What do you remember most vividly? Do you associate any smells or images with this experience?</li> <li>2. Who took you for your childhood haircuts? How did you react to the experience and what was their response?</li> <li>3. What images come to mind when you think about Hong Kong barbershops or hair salons, particularly the old ones?</li> <li>4. How is the process of cutting a child's hair different from that of cutting an adult's hair?</li> <li>5.</li> </ol>	<p>Students will find it easy to relate to the experience of a childhood haircut. The speaker in the poem is a boy but girls will have had similar experiences.</p>
10 min	<p><i>Reading the poem</i></p> <p>The setting of this poem is vividly described. Teachers can project images of Hong Kong old school barbershops during the group reading.</p> <p>Some groups might read the poem aloud in both its original language and in translation.</p> <p>Some groups might want to read and then immediately re-read the poem in order to consolidate understanding.</p> <p>The lines of the poem lack end punctuations (there are no periods, question marks or exclamation marks). Neither is the poem divided into stanzas. The students</p>	<p>Students should be encouraged to read poetry aloud, especially in order to develop their sense of how line-break pauses relate to punctuated pauses.</p>

	may need guidance on where to pause while reading the poem aloud. Point out the use of capitalization to signal a new sentence.	
15 min	<p><i>Understanding the poem</i></p> <p>The poem begins with a striking and detailed image of barber poles. See <a href="https://commons.wikimedia.org/wiki/Category:Barber_poles_in_Hong_Kong">https://commons.wikimedia.org/wiki/Category:Barber_poles_in_Hong_Kong</a> for images of barber poles in HK.</p> <p>Ask students if they know anything about the history of barber poles. One group might quickly look into this history and the symbolism of the colours red, white and blue. Then consider why the poet chooses to open the poem with an image that has its origins in barbering but also surgery.</p> <p>Continue discussion by reconnecting to the “opening questions” above. Discuss the imagery the poet uses to vividly portray the scene:</p> <ul style="list-style-type: none"> <li>• “sweet-smelling talcum powder (olfactory)</li> <li>• “feathery brush” (tactile)</li> <li>• “Some have become rings with added colour” (visual)</li> </ul> <p>Note how the talcum powder and brush reappear later in the poem as they become associated with memories of the boy’s mother from these visits to the barbershop.</p> <p>Students can note and discuss the ways in which the poet conveys a child’s experience of having a haircut – the fear (“faces in tears”), the embarrassment (“wooden board”), the distractions (“comic books”) and the gradual fading of some of these as the child grows older (“I admire myself/more and more each time”). Connect these with the students’ own memories and experiences elicited through the “opening questions” above.</p> <p>The poem is not divided into stanzas (numbering the lines would be helpful), yet there are shifts in time as the poem goes back and forth between the past and the present. Try to isolate these shifts by drawing attention to the change in tense and the use of words like “now,” (repeated) and “anymore.”</p> <p>There are also many phrases suggesting the passage of time; draw students’ attention to these, particularly the lines:</p>	<p>The opening image works well to connect a poem that on the surface is about haircuts but subtly includes themes of a child’s experience of disease and maternal death.</p> <p>The poem conveys a sense of nostalgia for the speaker’s childhood. While the experience of going to the barbershop for a haircut may have been somewhat unpleasant (as it is for many children), he is nostalgic about the associated memories of his mother, now dead.</p> <p>Foreshadowing is used in poetry to suggest what is to come later</p> <p>Yam Gong’s subtle use of the mirror allows him to suggest the mother’s presence</p>



	<p>spring flowers bloom and the autumn moon wanes Hairstyles evolve, each one timelier than the last, Holding up a mirror I admire myself more and more each time...</p> <p>In addition to the passage of time, how does the line “spring flowers bloom and the autumn moon wanes” connect with life cycles? Given that the autumn moon is a time for families to reunite, what might the waning moon foreshadow?</p> <p>How does the poet convey the mother’s presence and why is her image always reflected in a mirror?</p> <p>There is a shift in the poem suggested by the line “Until one day.” What does the shift suggest and how do we know?</p> <p>Consider the poem’s title: “Startling hair” – the boy is “startled” by the absence of his mother’s face in the mirror and a few lines later we learn that “her hair turned white overnight”</p>	<p>and absence at different points particularly when the presence is imagined rather than real, as suggested in the lines “bringing....the sweet smelling memories”</p>
<p>10 min</p>	<p><i>Exploring symbolism</i></p> <p>The poet uses the mirror in complex ways as a symbol throughout the poem. The boys always see the mother’s image reflected in the mirror as she smiles at them. The poem turns with “the absence of Mother’s face / in a mirror full of faces” suggesting that something has changed, the absence now suggesting death. And though the boy turns around to see his mother, we realize that she is not really there as she brings the “<i>feeling</i> of a barber’s brush / and “the sweet smelling <i>memories</i> / of talcum powder.”</p> <p>In the poem’s closing lines, the mirror becomes a complex symbol of the knowledge of death. Adults attempt to shield children from the topic of death. The final 2 lines of the poem suggest that children understand and experience the death of a loved one in their own way, and adults often fail to realize this.</p> <p><i>To lead students toward these insights, consider the following:</i></p> <ol style="list-style-type: none"> <li>1. What might a mirror suggest – real versus reflected image, threshold between the</li> </ol>	<p>Symbolism is a relatively rare technique in contemporary poetry. Students are sometimes inclined to interpret imagery or even diction as though it were symbolism. This lesson can be used to show how symbolism, when it appears, tends to define a poem’s central meanings.</p>

	<p>conscious and unconscious mind, deception, vanity, wisdom.</p> <p>2. Analyze the following lines paying attention to the use of prepositions: “<i>Before</i> and <i>behind</i> the mirror people come and go / / <i>Within</i> and <i>beyond</i> the mirror/Spring flowers bloom and the autumn moon wanes”</p> <p>3. Why do the brothers not “look in the mirror much anymore” and what does that have to do with knowing?</p> <p>4. What does the word “seems” suggest in the last line of the poem? How does it qualify (and alter) the meaning of the previous line?</p>	
-	<p><i>Going further</i></p> <p><i>Connect to science:</i> What are the laws of reflection? Conduct an experiment using mirrors to explain the laws.</p> <p><i>Connect to family:</i> Take the poem home and read it with an older family member. Ask them what they know about the barber poles.</p> <p><i>Connect to art:</i> Make a photography portfolio of neighbourhood barbershops in Hong Kong.</p> <p><i>Connect to creative writing:</i> Write a poem inspired by your earliest memories of a haircut. Write a poem in which a mirror becomes a symbol.</p> <p><i>Poems in English for comparison and discussion</i></p> <p>Sylvia Plath, “Mirror - ” (<a href="#">link</a>)</p> <p>Seamus Heaney, “When all the others were away at Mass” (<a href="#">link</a>)</p>	

**主題：狐狸意象和《聊齋》典故的繼承與顛覆**

Lesson by 林昇萊 and 馮芷淇

**對像：**主要針對高中學生

**教學目標：**本節以後，學生可以——

1. 研讀〈七段狐言〉，感受飲江的寫作風格
2. 理解〈七段狐言〉的文本內容
3. 分析〈七段狐言〉主題，探討詩中的男女關係
4. 理解狐狸意象的文化內涵

**閱讀文本：**飲江〈七段狐言〉(“A Fox’s Tale in Seven Parts”)

**預計教學時間：**60 分鐘

時間	活動	活動目的
7 分鐘	<p><i>引起動機</i></p> <ul style="list-style-type: none"> <li>● 提問： <ul style="list-style-type: none"> <li>➢ 你們有聽過或閱讀過《聊齋誌異》嗎？</li> <li>➢ 若有的話，你們閱讀過甚麼篇章？</li> <li>➢ 說起《聊齋誌異》，你們印象最深刻的，抑或認為最能代表整本書的是甚麼人物/事物？（可邀請學生到黑板寫出答案，抑或以工作紙形式記錄答案）</li> </ul> </li> </ul> <p>（預設答案：鬼怪、狐狸、書生）</p> <p>★ 若學生表示未接觸過《聊齋》故事，可用簡報展示鬼怪、狐狸、書生等圖片以作提示</p> <p>講述《聊齋》故事多談狐仙、鬼、妖，而〈七段狐言〉正正化用了《聊齋》的狐妖故事，翻陳出新。</p>	<p>將新知識連結至舊知識，扣連文本以提升學習動機</p> <p>以圖片刺激想像</p>
5 分鐘	<p><i>研讀文本</i></p> <p><b>第一、第二節：</b></p> <ul style="list-style-type: none"> <li>● 展示風雪交加的圖片，着學生想像孤身一人，立於冰天雪地中的情景與感受</li> <li>● 講述「風雪夜歸人」即「在風雪中找到寄託，仿佛回到自己的家」</li> <li>● 講述「像一尾妖狐」，提問學生若然說起狐妖，他們聯想到的形象有甚麼</li> </ul>	<p>情景代入，助學生想像詩句所刻畫的情景以及其所寄託的感受</p> <p>延伸詩句，為其後的文化輸入作鋪墊</p>

	<p>(預設答案：美艷、媚惑、狡黠)</p> <ul style="list-style-type: none"> <li>● 提問： <ul style="list-style-type: none"> <li>➢ 為甚麼「她」「不無幽怨」？</li> <li>➢ 「我被你追趕的好苦」指的是甚麼？(引導問題：為甚麼「她」會被男人追趕？「追趕」意味着甚麼？)(參考答案：「她」因做錯事，所以被「男人」追趕？還是「她」實質上指的是想念「男人」，並以自己被追趕來形容？)</li> <li>➢ 追趕她的人是否真的就是她所言說的「你」？</li> </ul> </li> </ul>	推敲文句的深層含義
5 分鐘	<p>第三、四、五節：</p> <ul style="list-style-type: none"> <li>● 提問： <ul style="list-style-type: none"> <li>➢ 「趁着月色/她除下頭來/對鏡梳理」→ 提問：這幾句讓你聯想到《聊齋誌異》的哪一個故事？(預設答案：〈畫皮〉)</li> </ul> </li> <li>● 播放〈畫皮〉的動畫節錄： <a href="https://youtu.be/nz6BLIb_KNU">https://youtu.be/nz6BLIb_KNU</a> (00:00-01:40)</li> <li>● 提問 <ul style="list-style-type: none"> <li>➢ 此詩歌與〈畫皮〉故事情節的相似之處(預設答案：詩歌的女子除下了頭，而〈畫皮〉中佯裝作女子的鬼除下了人皮)</li> <li>➢ 詩歌中的男人反應與常理有何不同(預設答案：一般而言會尖叫，而詩歌中男人沒有)</li> <li>➢ 「除下頭」這個動作有否甚麼深層的象徵意義(預設答案：露出真正面目)</li> </ul> </li> <li>● 「媚笑着/她把她的頭/除下/雙雙對對/攬在手裏」 <ul style="list-style-type: none"> <li>→ 提問學生這幾句意味了甚麼(參考答案：二人坦誠相對)</li> <li>→ 提問學生此節乃以誰為主角(女人)</li> <li>→ 提問：從「她把她的頭/除下」可見，於這段關係中掌主導權的人是誰？(女人)</li> </ul> </li> <li>● 着學生想像自己的頭貼於他人手中的感覺，然後邀請其分享</li> <li>● 「我就喜歡/這麼個樣子/我的頭/貼在你手裏」 <ul style="list-style-type: none"> <li>→ 講述此暗示了男人享受被佔有、擁有的感覺</li> </ul> </li> </ul>	<p>藉影片助學生找出文本和〈畫皮〉的相似之處，帶出詩歌對《聊齋》故事的繼承</p> <p>指出飲江詩歌翻陳出新之處</p> <p>推敲文句的深層含義</p> <p>推敲文句的深層含義</p> <p>情景代入，助學生想像詩句所刻畫的內容</p>

	，喜歡自己的真實面目被「她」看見	
10 分鐘	<p>第六、七節：</p> <ul style="list-style-type: none"> <li>● 「時限到了/怎生捨得離去？」→ 提問：為甚麼會有時限？「她」不捨得的是甚麼？（此題可邀請學生發揮創意，任意想像） （參考答案：二人因某些原因不得繼續一起；不捨得和男人分離、不捨得此番情景結束、完結）</li> <li>● 提問：「離去吧」指的是單純的分離，抑或暗指死去？</li> <li>● 「離去吧/你的一半/留在我這裏/我的一半/跟定你/生生世世/到天涯」→ 提問：此幾句帶出了甚麼？ （參考答案：二人關係親近、緊密，感情深厚，即使分離，二人的心上仍帶有對方所留下的痕跡，其生活仍帶有對方的影子）</li> </ul> <p>→ 提問：此幾句有否其他深層的象徵意義？ （提示 1：思考「留」和「離去」代表了甚麼） （提示 2：為甚麼「留」的那個是男人，而非女人？） （參考答案：對傳統的顛覆 → 傳統上男人一般都是擔任離家出征、工作的角色，而女人則多為留守家中的那個，而於此詩中，出走、離開的一方為女性，而非男性，故可見對傳統的顛覆）</p> <ul style="list-style-type: none"> <li>● 講述「柴扉」即「柴門」，可理解成「簡陋的居所」</li> <li>● 「這不苦了你嗎？/男人」→ 提問：為甚麼「苦」了男人？ （參考答案：因為二人終須分離，女人一旦離去，男人需承受寄掛她的痛苦）</li> <li>● 提問「吾愛/這是潛藏久遠/的想望/比狐/當年逾犯天條/那夜/還早呢」的含義 （參考答案：愛存在於世時間比狐狸逾犯天條的時間更早；愛勝於一切；男人以此表示自己的堅持）</li> <li>● 「他沉沉別轉頭去/一步一步/回返夢裏」→ 提問</li> </ul>	<p>延展詩句內容</p> <p>推敲文句的深層含義</p> <p>推敲文句的深層含義，藉此詮釋詩歌主題</p> <p>延展詩句內容</p> <p>推敲文句的深層含義</p> <p>推敲詩歌的深層含義，想像其所刻畫的情景</p>

	<p>：此象徵了甚麼？ 其所言的「夢」指的是男人的夢，還是女人的夢？</p> <p>（參考答案：1. 男人的夢 → 一切只是一場夢，男人於夢中憶起女人，只有於夢中才能得到自己想要的事物；2. 男人的夢 → 女人於詩中最後的情景看着男人返回夢裏，墮入夢中；3. 女人的夢 → 想像與男人相愛，最後夢臨近結束，只能放手看着男人離去）</p>	
30 分鐘	<p>內容深究：</p> <ul style="list-style-type: none"> <li>● 提供時間讓學生就全詩的體會發表意見（可進行簡短的小組討論），老師提出詩歌可解讀的方向： 現實愛情中男性主導的情況應該較多，也主要是男性作為離開的一方，可能是負心漢，又或是其他緣故離開；作品顛倒男女在這段關係上的權力，女方決定個人的去留，間接決定這段關係的終結，而男人的反應顯出男人的深情、女人離開的無奈，讓讀者對愛情進行反思。</li> <li>● 着學生閱讀文本第三至七節，提問： 你們覺得作者抑或詩中男人對詩中女人的態度是接受還是批判？從何可見？ （預設答案：接受；女人除下頭來而男人沒有尖叫；男人表示喜歡自己的頭貼於女方手中；女人問男人有沒有抱怨，男人回答說沒有；女人需離去，而男人表示願意讓自己的一部份跟着女人「生生世世/到天涯」；女人問男人是否以此為苦，而男人默默承受）</li> <li>● 提問學生閱畢此詩後有何感受</li> <li>● 文化輸入： <ul style="list-style-type: none"> <li>➢ 提問：詩中兩次提到「狐」的意象，說起「狐」或「狐妖」，你們對牠的印象是正面還是負面的？</li> <li>➢ 指出狐在中國傳統文化中佔有特殊地位</li> <li>➢ 講述「狐」意象於歷朝的演變：</li> </ul> </li> </ul> <p>遠古時期：為神靈的象徵，先民將其視之為圖騰作崇拜之用<sup>1</sup></p>	

<sup>1</sup> 歸納自劉穎慧（2022）：《中國文言小說中的狐意象》，陝西，陝西師範大學碩士論文。

	<p>→ 先秦古籍《山海經》：狐既為瑞獸，亦作妖獸，例：《山海經·大荒東經》載：「有青丘之國，有狐，九尾」<sup>2</sup>，東晉學者郭璞釋：「太平則出而為瑞也」<sup>3</sup>，由此可見九尾狐具吉祥的象徵；</p> <p>而《山海經·南山經》亦載「有獸焉，其狀如狐而九尾，其音如嬰兒，能食人，食者不蠱」<sup>4</sup>，從此亦可見狐的形象兇殘</p> <p>→ 漢魏六朝：狐被妖魔化，例如《搜神記》、《博物志》均有大量狐妖惑人的故事<sup>5</sup></p> <p>→ 清朝：《聊齋誌異》關於狐的達八十多篇<sup>6</sup>，例如：《嬰寧》、《鴉頭》等，而當中的狐既有向惡，亦有向善的</p> <p>➢ 除卻講述上述，亦可派發文章〈史上第一位狐狸精 「狐」到底是神獸還是妖怪？〉予學生作閱讀材料：<a href="https://bit.ly/3RHRLR8L">https://bit.ly/3RHRLR8L</a></p> <p>➢ 講述《聊齋誌異》中的狐仙或狐妖不少都富人情味，而不會單單害人、作惡</p> <p>➢ 派發文章〈聊齋志異一小翠〉予學生閱讀：<a href="https://blog.udn.com/091b7215/176702748">https://blog.udn.com/091b7215/176702748</a></p> <p>➢ 提問：文中所提到的狐妖小翠有何性格特點？ （參考答案：心地善良、知恩圖報、有情有義、大愛無私）</p> <p>➢ 提問：小翠與飲江詩中的女人有甚麼相似之處？（提示：二人同樣有甚麼結局？）（參考答案：二人同樣需離自己的愛人而去）</p> <p>➢ 提問：〈小翠〉中王太和小翠的感情，與〈七段狐言〉中的男人與女人，有何相似之處？（</p>	
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<sup>2</sup> 歸納自林君穎（2020）：【歷史探秘】史上第一位狐狸精 「狐」到底是神獸還是妖怪？，檢自 [https://www.hk01.com/sns/article/519281?utm\\_source=01articlecopy&utm\\_medium=referral](https://www.hk01.com/sns/article/519281?utm_source=01articlecopy&utm_medium=referral)，檢索日期：2022.9.3

<sup>3</sup> 同上註。

<sup>4</sup> 同上註。

<sup>5</sup> 同上註。

<sup>6</sup> 歸納自王紅麗（2018）：《聊齋志異》中狐意象的文化意蘊研究，《北方文學》，（17），頁 61。

	參考答案：同樣感情深厚)	
3 分鐘	<p>總結</p> <ul style="list-style-type: none"><li>• 講述此詩無論是意象，抑或是情節，均與《聊齋誌異》有所關連，詩歌富古典味道，亦可見飲江化用典故的創作特點</li></ul>	



## 〈掩耳盜鈴〉 (“Plugging Your Ears to Steal a Bell”) Lesson by Sy Wai Nok

主題：成語的翻新和詩意營造

對像：初、高中生

教學目標：

1. 解讀飲江詩〈掩耳盜鈴〉
2. 讓學生嘗試在創作中翻新成語，營造詩意

預計教學時間：60 分鐘

時間	活動	活動目的
7 分鐘	<p><i>引起動機</i></p> <ul style="list-style-type: none"><li>• 將學生與鄰座分成 A、B 兩組，請 A 同學向 B 很認真地說出一件不可能的事。<ul style="list-style-type: none"><li>◦ 例： 「我可以在天空飛。」、「我可以隱形。」、「這所學校會動。」</li></ul></li><li>• 請 B 同學針對「不可能處」提出一個質問</li><li>• 請 A 同學針對質問作辯解，使之具體落實至日常生活中（成理即可）<ul style="list-style-type: none"><li>◦ 例： 「游泳時如果你在水底看我，會看見我在天空飛。」、「我在人群中不發一言，就像隱形。」、「校舍的影子隨時間過去會移動，看起來就像學校動了。」</li></ul></li><li>• 請同學互換角色再做一次</li></ul>	激發想像力，同時使同學知道想像須搭配現實的基礎
3 分鐘	<p><i>鞏固已有知識</i></p> <ul style="list-style-type: none"><li>• 請同學說明「掩耳盜鈴」的典故<ul style="list-style-type: none"><li>• 「掩耳盜鈴」之「鈴」，典源作「鍾」。「鍾」同「鐘」。小偷盜鐘時，怕鐘所發出的聲音會引他人前來搶奪，因而急忙掩住自己的耳朵。典出《呂氏春秋·不苟論·自知》。後用「掩耳盜鈴」比喻妄想瞞騙他人，結果卻只是欺騙自己而已。（教育部《成語典》）</li></ul></li><li>• 請同學指出「掩耳盜鈴」的不合理處（掩耳只是掩己之耳，他人能聽）</li></ul>	與同學重溫成語典故，為解讀詩中之「突破」奠下基礎

20 分鐘	<p>研讀文本</p> <ul style="list-style-type: none"> <li>教師將一「叮叮」置於教室中央，提問：「這就是詩中的『鈴』，每次接觸均會發出聲響。請問該如何做，才可於眾目睽睽下盜走此鈴？」，然後按動「叮叮」</li> <li>指示：請同學朗讀飲江〈掩耳盜鈴〉，鼓勵同學讀出分行的節奏感</li> <li>提問：詩中盜鈴者用了甚麼方法行竊？（千遍在大家面前說荒謬之事，使人生厭掩耳。當眾人皆習慣掩耳後，將鈴盜去）</li> <li>教師在「叮叮」前置一紙屏風，遮蓋「叮叮」，按動「叮叮」，再悄悄收起「叮叮」</li> <li>提問：詩中的「掩耳盜鈴」與傳統成語的解釋有何不同？（成語本指愚笨者欺騙他人失敗，但詩中盜鈴者卻成功欺騙。詩人反用了典故。）</li> <li>教師引導學生解釋本詩令人覺得耳目一新的原因（沿於讀者對成語的熟悉，詩人引用了成語的背景，但突破了其結局，使詩中掩耳盜鈴的愚笨者反成高明的一個，翻出新意）</li> <li>針對詩意的營造，教師解釋詩人並非草草反轉結局，而是先誘導「村民」誤讀「掩耳盜鈴」，步步遞進使他們墮入陷阱，非一蹴而就。然後教師拉開屏風，說明「叮叮」已遭盜去</li> </ul>	<p>道具：</p> <ul style="list-style-type: none"> <li>叮</li> <li>叮</li> <li>紙</li> <li>屏風</li> </ul> <p>引導學生從聲音、文字兩方面切入解讀詩歌</p> <p>設置情境，使學生更投入</p>
15 分鐘	<p>創作</p> <ul style="list-style-type: none"> <li>請同學從以下三組成語中任擇其一，反用典故創出新的結局，寫成一首不多於十行的短詩。教師可適量解說典故，並點出成語之正面／負面意義，請同學針對改寫。</li> <li>守株待兔 沿用過去的方法，守在樹旁，等待撞樹而死的兔子，最後終一無所得。比喻拘泥守成。典出《韓非子·五蠹》。後亦用「守株待兔」比喻妄想不勞而獲或等著目標自己送上門來。（教育部《成語典》）</li> <li>揠苗助長</li> </ul>	<p>傳統成語往往予人陳套感，久而久之會讓讀者養成一種心理定勢。是故從典故出發，再突破典故會比無基礎的空想更容易刺激學生。</p> <p>針對〈掩耳盜鈴〉典故的延伸創作，亦可令讀者進一步感悟此詩的精妙之處。</p>

	<p>揠，拔起。「揠苗助長」指拔苗以助其成長，反而讓苗枯死了。比喻使用不當的手段以求速成，結果不但無益，反而有害。典出《孟子·公孫丑上》。（教育部《成語典》）</p> <ul style="list-style-type: none"><li>• 塞翁失馬 比喻暫時受到損失，卻因禍得福，終於得到好處。典出《淮南子·人間》。（教育部《成語典》）</li></ul>	
15 分鐘	<p>分享及評鑑</p> <ul style="list-style-type: none"><li>• 同學與鄰座交換作品互評，檢視作品是否有效反用典故，翻出新意</li><li>• 教師邀請同學分享作品，進一步點評作品反用典故的成份</li><li>• 如時間許可，教師可配合作品選舉，請同學選出最能善用成語背景，並突破典故的作品</li></ul>	透過點評、作品比較，讓學生了解想像、突破須有基礎

〈把豉汁抹在鮪魚的身上〉  
**" Rubbing Black Bean Sauce on a Pomfret "**  
 Lesson by Charles Ng and Aamenah Khurram

**Topics:** Anthropomorphism, Empathy, Dialogue

**Level of participants:** Secondary School Students [Ideally junior secondary with average-intermediate proficiency, or senior forms with beginner proficiency]

**Objectives:**

- To identify and recognise anthropomorphism in literature
- To decipher emotion through dialogue
- To employ anthropomorphism their own creative writing

**Expected duration:** 40 minutes

Duration	Activities and Procedures	Remark (goals...)
5 min	<p><i>Lead In - Priming</i></p> <ul style="list-style-type: none"> <li>• Show Cha Chan Teng menu, ask Ss to recognise the English Translation                             <ul style="list-style-type: none"> <li>○ Use this to show the titular Black Bean Pomfret dish</li> <li>○ Use this to demonstrate the fact that the poem being dealt with is translated</li> </ul> </li> <li>• <i>Who do you eat?</i> <ul style="list-style-type: none"> <li>○ T conducts informal conversation about consuming meat/fish/previously living things.</li> </ul> </li> <li>• Whether it is moral and what the animals themselves might be thinking or considering while being consumed</li> </ul>	To activate schemas, pre-teach vocabulary, stimulate understanding of emotion through various mediums
10 min	<p><i>Presentation - Reading</i></p> <ul style="list-style-type: none"> <li>• T reads the poem once with the class</li> <li>• Ss are asked what their first impression of the poem is                             <ul style="list-style-type: none"> <li>○ If needed, T provides prompts to the students regarding the fact that it is a dialogue between a fish (that cannot talk) and a person preparing a fish</li> <li>○ Quotation marks signifying dialogue</li> </ul> </li> <li>• T explores the anthropomorphism in the poem by recalling the speculation done in the lead in (i.e., <i>we guessed what the animals might think, here the poet has also thought about what this fish is thinking and has make this fish animated and able to engage in dialogue</i>)</li> <li>• Featuring anthropomorphism, Ss are guided towards understanding what it means when the fish says, “steam me   and fry me   and flip me”</li> </ul>	To introduce new poetic devices, to create a sensitivity towards emotion expressed in poetry

	<p>and how “gently” is a contrast to these actions → point is for Ss to realise the dichotomy of being treated badly and then with tenderness</p> <ul style="list-style-type: none"> <li>Ss are asked their interpretation of the Speaker’s response “I pity myself   envisioning one day   what you are, I will become” → recursive instance of the word “gently”, leading Ss to identify that the Speaker empathises with the fish and wishes to be treated gently</li> </ul>	
10 min	<p><i>Practice - Pair Work</i></p> <ul style="list-style-type: none"> <li>T asks Ss to form their own reply to the fish’s first question as a mental activity (as opposed to formative assessment carried out using formal parameters i.e., as a verbal socratic discussion) <ul style="list-style-type: none"> <li>“why rub black bean sauce   on me so gently?”</li> </ul> </li> <li>[Oral Practice of Source Poem] Ss are sorted into pairs, one takes the role of the fish and the other takes the role of the speaker <ul style="list-style-type: none"> <li>Ss practice intonation in pairs, along with drawing on which emotions they feel is attributed to the characters/their relationship</li> </ul> </li> </ul> <p>[Worksheet 1] In pairs, Ss pick an animal and decide why they relate to it</p>	<p>To plan for recast, using the analysis tools established so far</p> <p>To thematize the relationship between the subject and speaker</p>
15 min	<p><i>Production - Recasting</i></p> <ul style="list-style-type: none"> <li>[Worksheet 2] In pairs, Ss write 4 lines of dialogue between this animal and a speaker where the speaker empathises with the animal</li> <li>T mediates between pairs while Ss work</li> <li>T asks some pairs to read their poem in front of the class</li> </ul> <p>Ss identify how the new poems imply the feelings of both humans and animals</p>	<p>To build on newly established knowledge through teacher-assisted practical application</p>
5 min	<p><i>Conclusion</i></p> <ul style="list-style-type: none"> <li>T consolidates learning [Anthropomorphism, Empathy, Dialogue]</li> <li>T assigns HW</li> </ul>	<p>To consolidate learning and explain HW</p>
<p>Post-Production Homework [Individual]</p> <p>[Worksheet 3] Write a 12-verse dialogue poem between yourself and an object. The poem should be free verse and have at least 1 question.</p>		<p>For Ss to gain agency regarding learnt knowledge through individual construction</p>