

戲劇教育與劇場研究

Research in Drama Education & Theatre Studies

2014年3月 第5期

NO.5 March 2014

國立臺南大學戲劇創作與應用學系

目錄 Contents

■ 主編語

Editor's Note

林政君

Mei-Chun Lin

5

專 論

- 批判性展演式教育學：從身體出發，剖析解放教育中的政治

Critical Performative Pedagogy—Fleshing Out the Politics of Liberatory Education

Elyse Lamm Pineau

范聖韜（翻譯）

Sheng-Tao Fan

7-22

研究論文

- 探索波瓦的「立法劇場」方法與實踐——從「被壓迫者劇場」出發

An Aspect “Make Theatre as Politics” of Augusto Boal: From Theatre of the Oppressed to Legislative Theatre

謝如欣

Kelly Ju-Hsin Hsieh

23-55

- 實驗室劇場的《衛城》和生活劇場的《天堂此時》中的亞陶概念和觀眾／演員關係

Artaudian Concepts and Audience-Actor Relationship in *Akropolis* by the Laboratory Theater and *Paradise Now* by the Living Theatre

林雯玲

Wen-ling Lin

57-82

目錄 Contents

- | | | |
|---|--|---------|
| ■ 戲劇教育促進親子溝通之多個案研究
A Mmulti-Case Study of Using Drama
Education to Enhance Parent-Child
Communication | 鍾婉嫻、譚寶芝
Yuen- Han Chung
Po-Chi Tam | 83-114 |
| ■ 國中表演藝術專家教師班級經營之研究
A Study on the Classroom Management
Strategies of Junior High School
Expert Performing arts Teachers | 謝佳雯
Chia- Wen Hsieh | 115-143 |
| ■ 徵稿辦法 | | 145 |

批判性展演式教育學： 從身體出發，剖析解放教育中的政治

Elyse Lamm Pineau (原著)

美國南伊利諾大學卡本戴爾分校傳播學系資深副教授

范聖韜 (翻譯)

國立臺灣師範大學表演藝術研究所助理教授

摘要

這篇經典論文，是西方批判性展演式教育學之母 Elyse Lamm Pineau 的作品。其內容，率先在美國的教育文獻中，彙整與建立展演教育學的理论基礎。首次於 2002 年，收錄於論文集《表演研究的教學》(*Teaching performance studies*)。2012 年，受邀翻譯成葡萄牙文，並刊登於國際學術期刊《展演與教育》(*Performance and Education: (De)territorializing Pedagogies*)。此篇華語譯文，宗旨在促進臺灣與美國之劇場教育的跨文化與跨領域學術交流。本篇論文提供類型學 (typology)，呈現表演理論與實務 (praxis)，如何聯結到教育批判與學校改革。它統整跨領域學門，包括戲劇研究 (theatre studies)、表演研究 (performance studies)、與批判教育學。它為具有反思意識與以展演為本 (performance-based) 的教育工作者，提供啟發性的指導方針，以開啓研究議題、發展方法、提升教室實務。它分類出三個與身體相關的概念——意識型態的身體、民族誌的身體、展演的的身體——來記載展演如何形塑教育實踐。貫穿與架構全文的兩個議題是：一、爬梳以「學校教育化身體 (schooling the body)」當成概念切入點的代表學術文獻。二、聚焦當前的研究潮流——Pineau 命名為「批判性展演式教育學 (Critical Performative Pedagogy)」。

關鍵字:批判性展演式教育學、展演、批判性教育學、身體

Critical Performative Pedagogy—Fleshing Out the Politics of Liberatory Education

Author: Elyse Lamm Pineau

Senior Associate Professor, Department of Communication Studies,
Southern Illinois University, Carbondale, U.S.A.

Translator: Sheng-Tao Fan

Assistant Professor, Graduate Institute of Performing Arts,
National Taiwan Normal University

Abstract

This classic essay was authored by Elyse Lamm Pineau, the mother of Western critical performance pedagogy. The essay, which was first published in 2002 in the edited collection: *Teaching performance studies*, offered the first theoretical foundation and instructive bibliography for performative pedagogy in American educational scholarship. In 2012, it was proposed that the essay be translated into Portuguese for publication in *Performance and Education: (De)territorializing Pedagogies*. Now, it is intention that the Mandarin Chinese version will promote a cross-cultural and multi-disciplinary exchange between Taiwanese and American academics in theater education. This essay offers a typology for how performance praxis can be linked to educational critique and school reform. It maps the interdisciplinary terrain between theater/performance studies and critical pedagogy. It provides critical minded and/or performance-based educators with heuristic guidelines for generating research questions, developing methodologies and enhancing classroom practice. It categorizes the body according to three concepts—“The Ideological Body”, “The Ethnographic Body”, and “The Performing Body”—to document how performance shapes pedagogical praxis. The essay is structured around two agendas: to identify representative scholarship in education that takes “schooling the body” as its conceptual point of entry, and to bring into focus an emergent research trend that Pineau coins “Critical Performative Pedagogy”.

Keywords: Critical Performative Pedagogy, Performance, Critical Pedagogy, Body

波瓦的戲劇政治化—— 從「被壓迫者劇場」到「立法劇場」

謝如欣

台北藝術大學戲劇學系博士候選人

摘要

從「被壓迫者劇場」進入「立法劇場」，Augusto Boal（後簡稱波瓦）在他超過半個世紀的劇場生涯裡，隨著不同時代及身處的國家社會現象，發展出切合當時、當地的劇場方法，協助民眾解決心理與生活上所面臨的困境與問題。

做為波瓦生前發展的最後一套劇場技巧，「立法劇場」除了分支出去在戲劇治療領域的「慾望的彩虹」以外，幾乎涵蓋所有「被壓迫者劇場」的步驟、方法與政治論點。相近又不盡相同的是，「被壓迫者劇場」將觀眾變成演員，解放觀眾的思想及行動的意願，「立法劇場」更進一步，將公民轉換為立法者，把執行權交到公民的手中。

本文以「立法劇場」為中心，從「被壓迫者劇場」發展的敘事整理，到其方法的執行步驟與內容，做詳實的敘述，並以長年向波瓦學習並實際操作系列工作坊的經驗與田野調查為實例與基礎，從參與者本身與觀察者的立場，搭配學術文獻的印證，逐步再現「立法劇場」的執行方法與核心思想。

關鍵字：波瓦、被壓迫者劇場、立法劇場、論壇劇場、政治劇場

An aspect of Augusto Boal's "Make theater as politics": from theater of the oppressed to legislative theater

Kelly Ju-Hsin Hsieh

PhD Candidate, Department of Theatre arts

Taipei National University of the Arts

Abstract

Augusto Boal, during a theatrical career that spanned more than 50 years, dedicated his life to developing theatrical methods, most notably theater of the oppressed, the rainbow of desire, and legislative theatre. These could be most easily accepted by the people of a certain locality who had an ambition to resolve the predicaments and challenges they faced in their daily lives.

The last theatrical technique promoted by Boal in his lifetime, legislative theater, was noted for encompassing theatrical steps, methods, and political connotations. These were also components of theater of the oppressed, apart from its branch in drama therapy, the rainbow of desire. The slight, yet astounding difference between theatre of the oppressed and legislative theater is that the former turns the audience into actors and liberates people from old-time clichés and oppression, whereas the latter turns citizens into legislators who may be entitled to voice their opinions in public affairs.

This paper elaborates legislative theater by rendering a detailed description of its origin in theatre of the oppressed and its executive phases, key points and content. As an observer of Boal methodology and a practitioner of Boal's methods, the author has acquired experience in serial workshops and field research and has also collected academic materials with the aim of reconstructing the executive steps and core philosophy of legislative theater.

Keywords: Boal, theater of the oppressed, legislative theater, forum theater, political theater

實驗室劇場的《衛城》和生活劇場的《天堂此時》中的亞陶概念和觀眾／演員關係

林雯玲

國立臺南大學戲劇創作與應用學系助理教授

摘要

法國導演 Antonin Artaud (後以坊間普遍熟悉的中文譯名「亞陶」統稱) 以理論啟發無數劇場人。波蘭實驗室劇場的導演 Jerzy Grotowski (後以坊間普遍熟悉的中文譯名「葛羅托夫斯基」或「葛氏」統稱) 及美國生活劇場的創辦人 Julian Beck 和 Judith Malina 夫妻就是其中兩個例子。前者的《衛城》和後者的《天堂此時》有共同傳承自亞陶的特色，如兩者都使用神話；演出像儀式；打破演員和觀眾的距離；不尊重文本而強調景觀和意象；使用聲音的差別變化，如尖叫、呼喊、吟誦和沉默靜寂等。這篇文章主要分析《衛城》和《天堂此時》的亞陶概念如何不同？兩者打破觀眾／演員界線的目標、原則與方法又為何？雖說兩個劇團都受亞陶影響，但因他們製作目標不同，形式就差異很大。前者是有機、嚴謹的戲劇製作，悄悄地指派觀眾同為集中營的囚犯或是見證者；透過挑戰、顛覆觀眾所熟知的各種神話，來反思現代文明，是心理對抗。後者的形式則更貼近現代表演藝術的概念，透過援引中國或印度的思想，打造一個無政府主義神話，肯定而非挑戰演出的神話；結構雖有設計，但同時也是隨機的，因邀請或挑釁觀眾成為表演的一部分，以在劇場中預演革命，是身體的對抗。

關鍵字：觀眾／演員關係、《衛城》、《天堂此時》、生活劇場、實驗室劇場

Artaudian Concepts and Audience-Actor Relationship in *Akropolis* by the Laboratory Theater and *Paradise Now* by the Living Theatre

Wen-ling Lin

Department of Drama Creation and Application, National University of Tainan,
Assistant Professor

Abstract

French director Antonin Artaud has inspired many theatre practitioners with his theory. Among them are Polish director Jerzy Grotowski of the Laboratory Theater and the founders of the Living Theatre, Julian Beck and Judith Malina. The former's *Akropolis* and the latter's *Paradise Now* show some common Artaudian legacies, such as the use of myth, ritual-like performances, emphasis on spectacle and images rather than on texts, demolishing the barrier between actors and audience members, and great variation of voices ranging from scream, cry, groan, chanting, to silence. This article aims to answer the following questions. How do the Artaudian concepts differ from each other in these two productions? What are their respective goals, methods, and principles of breaking down the audience-actor barriers? Although both troupes are inspired by Artaud, their styles of production vary greatly since the goals they want to achieve are different. *Akropolis* is organic, and rigorously-structured, casting the audience members as witnesses or fellow prisoners in the concentration camp. By challenging and subverting the myths familiar to the audience, *Akropolis* creates psychological confrontation, forcing the audience to reflect on civilization. However, *Paradise Now* creates a myth of anarchism and positively affirms it. More importantly, its audience members are invited or provoked to participate, thus making the structure less rigid and creating physical confrontation.

**Key words: audience-actor relationship, *Akropolis*, *Paradise Now*,
the Laboratory Theater, the Living Theatre**

戲劇教育促進親子溝通之多個案研究

鍾婉嫻

自由戲劇教育工作者

譚寶芝

香港教育學院幼兒教育學系助理教授

摘 要

本研究的目的是探討劇場遊戲和過程戲劇對促進親子溝通的效果，及其實踐的關鍵條件。作者選取了十多個劇場遊戲和一個過程戲劇，組合成五節戲劇工作坊，目的是讓參加的親子組合體會平等、善於表達和同理心等親子溝通原則及技巧。研究選取三個親子組合作分析，並運用課堂錄像、訪談、問卷及教學反思來蒐集資料。結果顯示，戲劇教育能促進親子溝通，惟其作用在於引導而非教授。所謂引導，指的是藉多種戲劇教育活動讓親子日常的關係與溝通問題直接卻有受保護地呈現出來，從而令他們正視、覺識及反思，並主動尋找和應用解難的原則和方法。究其原因，戲劇教育能創造一個想像、愉悅、另類和充滿變化的戲劇溝通情境，這情境能終止、倒置和更新親子在日常世界中的溝通目的、角色和方式，有助產生新角度、看法和意思。不過，參與的家長必須全情投入、認同理念，以及積極反思，而導師也要在教學上給予認知、技能和情緒的鷹架，這樣才可以發揮戲劇教育的效果。

關鍵字：親子溝通、劇場遊戲、過程戲劇、引導作用、戲劇溝通情境

A multi-case study of using drama education for enhance parent-child communication

Chung Yuen Han

Freelance Drama Education Practitioner

Tam Po Chi

Assistant Professor, Department of Early Childhood Education,

The Hong Kong Institute of Education

Abstract

The authors of this study investigated the effect of theater games and process drama on promoting parent-child communication and, based on their study of three parent-child cases, affirm the effectiveness of these two drama activities. In cases where there are prevailing good relationships and communication, the major effect of drama education is that of the enhancement of relationships and communication. In other cases, drama education provokes induction. It directly, but safely, confronts problems in the parent-child relationship and communication by means of a variety of activities. Through these activities, parents and children become aware of how they are relating and communicating and are enabled to face and review possible problems. They can then proactively search for and apply problem-solving principles and solutions. The authors believe that this induction is rooted in the creation of an imaginative, pleasant, unconventional and unfixed dramatic communication context by drama education. While suspending, reversing and renewing the purposes, roles and modes of everyday routine parent-child relationships and communication, these activities can foster new perspectives, ideas and meanings. All in all, the effectiveness of drama education also lies in parents' devotion to-, acknowledgment of- and reflections about this approach, in collaboration with scaffolding in the teaching that supports knowledge, skills and emotions learning.

Keywords: parent-child communication, theater games, process drama, induction, drama communication context

國中表演藝術專家教師班級經營之研究

謝佳雯

臺南市永康國民中學教師

摘要

本研究旨在探討國中表演藝術專家教師的班級經營策略。採質性研究法，觀察專家教師在動態的表演藝術教學中的班級經營策略，過程中採用訪談法及觀察法蒐集資料，搭配錄音、錄影、現場記錄，進行現場資料蒐集與分析，並根據文獻探討，總結研究發現與討論。

研究結果發現：班級經營策略的妥適運用有助於表演藝術教學。而表演藝術教學班級經營之特性包含：「敏銳洞察」、「多元表達」、「分身處理」、「角色轉換」四項特點。最後，教師魅力有助於表演藝術班級經營。

關鍵字：專家教師、表演藝術教學、班級經營策略

Classroom Management Strategies: a Study of Junior High School Expert Performing Arts Teachers

Chia Wen Hsieh

Tainan City Yong Kang junior high school teacher

Abstract

The aim of this study is to explore classroom-management strategies for teachers from three countries who have specialized in the performing arts.

A qualitative research method was adopted using interviews and observation to collect data by means of audio-, video- and live recordings as well as on-site data collection and analysis. Taking into account the literature review, the research findings and discussion, the derived conclusions are as follows:

Classroom management strategies are helpful for teaching the performing arts and there is a high correlation between the strategic use of national experts and the performing arts teachers' classroom management. There are four features of classroom management when teaching the performing arts. First, at all times during the teaching process, there needs to be an atmosphere of "keen insight" expressed as a characteristic of the teaching. Second, the performing arts use "bodily," "expressive" and "oral" communication. Third, teachers need to include "spare processing" in teaching and classroom management. Fourth, in the teaching process, teachers need to perform "role switching" in a timely manner. In addition, participation and charm help teachers with performing arts classroom management.

Keywords: Performing arts, classroom management strategies, expert teacher