

戲劇教育與劇場研究

Research in Drama Education & Theatre Studies

2022 年 12 月 第 15 期

NO. 15 December 2022

國立臺南大學戲劇創作與應用學系

目錄 Contents

- 主編語
Editor's Note

陳晞如 5
Hsi-Ju Chen

研究論文

- 社區劇場作為民眾歷史敘事的書寫與再現之實踐——以臺南水交社眷村社區劇場《那些煙花燦爛的歲月》為例
Regarding Community Theatre As the Practice of Historiography and Representation of People's Historical Narrative——The Case Study of Tainan Shueijiaoshe Community Theatre

陳劭鈞 7-40
Shao-Chun Chen
王婉容
Wan-Jung Wang

- 東方神話與戲劇教育融合：以《山海經》改編新神話〈山海米肉粽〉戲劇教育「全人」課程為例
Combination of Eastern Mythology and Drama Education: Shanhaijing Drama Education Holistic Course Action Research as an Example

蘇嘉莉 41-79
Jia-li Su

- 創造性戲劇應用於英文童書創意閱讀之前導探究——以碧雅翠絲·波特《小兔彼得的故事》系列作品為例
A Pilot Study of Applying Creative Drama into English Reading Instruction of Beatrix Potter's Tales

曾定璿 80-113
Ting-Hsuan Tseng

- 麥田收割的季節——記《我們一同走走看》的共行經驗
The Harvesting Season of Wheat Field——long with Mr. Yao's Let's Walk Together

劉仲倫 114-138
Chung-lun Liu

- 徵稿辦法

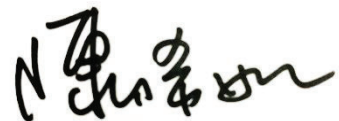
140-145

主編語

後疫情時代對教育與教學帶來諸多挑戰，同時也帶來新的機遇，第 15 期《戲劇教育與劇場研究》期刊，聚焦後疫情時代背景下，戲劇教育與教學的理念、模式與實踐的變與不變，作出有意義的探索與回應。具體而論，本期主題涵蓋應用戲劇、戲劇教育及台灣現當代劇場等，一貫體現本系在戲劇研究領域，持續以來的推進與努力。感謝投稿者的支持，以及審查委員們費心且專業的指導與建議。編輯助理黃俞嘉小姐、本系行政助理呂季樺小姐、協助英文校勘的 Andrew Philip Barrington Strack 老師，以及本系的同仁們的支持與勉勵，均為促使本期得以臻至完善的推手。

本期收錄有四篇論文。第一篇為陳劭鈞、王婉容共同撰寫的〈社區劇場作為民眾歷史敘事的書寫與再現之實踐—以臺南水交社眷村社區劇場《那些煙花燦爛的歲月》為例〉，論文著眼於後現代歷史學中的「歷史詩學」之觀點，藉由闡述「臺南水交社眷村」社區劇場的編創歷程與展演美學，以此論證民眾得以透過社區劇場來書寫和再現「民眾歷史敘事」。第二篇為蘇嘉莉所撰寫的〈東方神話與戲劇教育融合：以《山海經》改編新神話〈山海米肉粽〉 戲劇教育「全人」課程為例〉，論文旨在以《山海經》為「前文本」，運用於國小三年級戲劇教育課程模式。使學生深入瞭解和記憶，相關神話人物及其故事。並能通過課程，從這些古老的神話元素中汲取到現代兒童所需要的精神支援和成長力量。從而以此觀察戲劇教育課程，在實際運作層面上對兒童「全人教育」目標之實現作用。第三篇為曾定璿所撰寫的〈創造性戲劇應用於英文童書創意閱讀之前導探究—以碧雅翠絲·波特《小兔彼得的故事》系列作品為例〉，其論文主要將「創造性戲劇」導入「英文童書閱讀」進行創新教案設計，以波特女士的英文圖畫書作品《小兔彼得的故事》為前導文本，藉此引導學生認識創作者及其生命故事，激發學生學習動機，並進而提升英語學習效能、溝通表達自信和閱讀樂趣。第四篇為劉仲倫所撰寫的〈麥田收割的季節—記《我們一同走走看》的共行經驗〉，論文分為「劇本創作」、「演出的創造性」、「我們需要一座實驗劇場」三個部份。第一部分著眼在姚一葦舉辦「實驗劇展」（1980-84）之後續；第二部分係由作者論述《我們一同走走看》的導演經驗；第三部分聚焦於姚一葦對現當代戲劇的啟蒙，進而到劇場教育公共性的實踐與貢獻。

戲劇教育與劇場研究
第十五期總編



社區劇場作為民眾歷史敘事的書寫與再現之實踐—— 以臺南水交社眷村社區劇場《那些煙花燦爛的歲月》為例

陳劭鈞

國立臺南大學戲劇創作與應用學系碩士

王婉容

國立臺南大學戲劇創作與應用學系教授

摘 要

本文以後現代歷史學中的「歷史詩學」之觀點，藉由闡述「臺南水交社眷村」社區劇場的編創歷程與展演美學，以此論證民眾得以透過社區劇場來書寫和再現「民眾歷史敘事」。在編創歷程中，水交社眷村居民和戲劇系師生共同經歷工作坊前的文史講座和田野踏查，工作坊中的口述歷史劇場、文化繪圖、即興戲劇創作，以及工作坊後的集體即興編創和讀劇演出，透過「對話性美學」來詮釋和呈現出水交社眷村的歷史記憶與敘事觀點。在展演美學中，則以 Gilles Deleuze 的「記憶美學」觀點闡釋文本中敘事美學和角色美學的書寫，以及劇場中符號意象、舞臺場景、燈光、服裝、音樂等劇場美學元素的內涵，使社區劇場得以讓「虛構」的歷史敘事呈現出「真實」的歷史記憶。

關鍵字：社區劇場、民眾歷史敘事、歷史詩學、對話性美學、記憶美學

Regarding Community Theatre As the Practice of Historiography and Representation of People's Historical Narrative——The Case Study of Tainan Shueijiaoshe Community Theatre

Shao-Chun Chen

Department of Drama Creation and Application, National University of Tainan , Master

Wan-Jung Wang

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

Abstract

Based on the perspectives of “the poetics of history” in postmodernist historiography, this article aims to illustrate the devising process and aesthetics of performance in Tainan Shueijiaoshe community theatre in order to corroborate how the community theatre enable people to write and represent “people’s historical narrative.” In terms of the devising process, the residents of the Shueijiaoshe community and the teacher and students of the drama department were using “dialogical aesthetics” to interpret and present the historical memories and narratives of the community through the culture and history symposiums, field research prior to the workshop, the oral history theatre, cultural mapping, drama improvisation during the workshop, and the collective creation and play reading after the workshop. In terms of aesthetics of performance, Gilles Deleuze’s views on “the aesthetics of memory” were used to interpret the aesthetics of narratives and roles in written texts, as well as the symbols, stage scenes, lighting, costumes, and music in theatre. By so doing, it was possible to present the “real” historical memories through the “fictional” historical narrative.

Keywords: community theatre, people's historical narrative, the poetics of history, dialogical aesthetics, the aesthetics of memory

東方神話與戲劇教育融合：以《山海經》改編新神話 〈山海米肉粽〉戲劇教育「全人」課程為例

蘇嘉莉

深圳騎士教育戲劇教師

摘 要

懷揣著對全人教育目標之關注，研究者從對中華神話源頭及戲劇教育發源國之課程形態的文獻研讀開始，並通過三大循環、四小循環檢證的行動研究，對《山海經》戲劇教育課程展開一系列研究與探索，包括：《山海經》作為東方神話及文學之源頭文本作為「前文本」(pre-text)運用於國小三年級戲劇教育課程相對優化的方式為何？《山海經》作為「前文本」(pre-text)的國小三年級戲劇教育課程模式可以有哪些？該課程在實際課程運作層面上對兒童的「全人教育」目標實現之作用為何？研究發現，《山海經》作為東方神話及文學之源頭文本，被改編為新神話文本〈山海米肉粽〉後成為混合式戲劇教育模式課程之「前文本」運用於國小三年級，存在實現至少九項與《十二年國民基本教育課程綱要總綱》之「全人教育」出發點及培養學生核心素養目標相關的課程效能之可能性，包括在專注度、想像力、創造力、互助合作、劇場禮儀等社會性學習、戲劇創作等美感能力、促進語言表達、肢體表現、文本閱讀，建立學生對神話故事和人物的濃烈興趣，使學生深入了解和記憶相關神話人物及其故事，並能通過課程從這些古老的神話元素中汲取到現代兒童所需要的精神支持和成長力量等方面。

關鍵字：東方神話、「創造性戲劇」、混合式戲劇教育課程模式、全人教育、《山海經》改編新神話

Combination of Eastern Mythology and Drama Education: Shanghaijing Drama Education Holistic Course Action Research as an Example

Jia-li Su

Teacher of Shenzhen Kids Drama

Abstract

With a concern for the construction of the goal of " Holistic Education", the author started from the study of the literature on the origin of Chinese mythology and the form of the curriculum in America where drama education originated and searched for Shanghaijing. In addition, the author launched a series of studies and explorations on the drama education curriculum of Shanghaijing, the source document of the oriental mythology, through the action research of three major and four minor cycles of verification, including: How can Shanghaijing be used as a "Pre-text" in the Primary 3 drama education curriculum in a relatively optimal way? What is the role of the drama education curriculum of Primary 3 in the elementary school education, which uses texts related to Shanghaijing as pre-texts, to achieve the goal of "Holistic Education" for children in terms of the actual curriculum operation? The study found that Shanghaijing was adapted into a new mythological text " Shanhaimirouzong" which was later applied as a " Pre-text" for the hybrid drama education model curriculum in Grade 3 of the elementary school education. It is possible to achieve at least nine curricular effects related to the " Holistic Education" starting point of Curriculum Guidelines of 12-year Basic Education and the goal of developing students' core literacy. This includes a multiple of positive effects: in the areas of concentration, imagination, creativity, mutual cooperation, social learning such as theater etiquette, aesthetic abilities such as theater creation, and the promotion of verbal expression, physical expression, text reading, building students' strong interest in mythological stories and characters, enabling them to understand and remember relevant mythological characters and their stories deeply while drawing from these ancient mythological elements through the curriculum to provide the spiritual support and growing power that modern children need.

Keywords: Eastern mythology, Creative drama, Hybrid drama education

approach, Holistic education, New-myth adapted from shanghaijing

創造性戲劇應用於英文童書創意閱讀之前導探究—— 以碧雅翠絲·波特《小兔彼得的故事》系列作品為例

曾定璿

國立臺南家齊高級中等學校英文教師兼圖書館主任

摘 要

本研究以台南某高中一年級多元選修課學生為研究對象，旨在應用「創造性戲劇」結合「英文童書閱讀」進行高中多元選修課程設計之前導研究。研究者鑒於《小兔彼得的故事》創作者波特女士的英文圖畫書文本豐富多元，其創作與生命故事足以激發學生學習動機，因此，研究者將「創造性戲劇」導入「英文童書閱讀」進行創新教案設計，文本運用波特女士的英文圖畫書作品，藉以引導學生提升英語學習效能、溝通表達自信和閱讀樂趣。

研究歷程主要以文獻探討與文本分析、參與觀察法及訪談法，藉此深入探究研究問題與目的。在「創造性戲劇融入教學」、「波特作品探究」、「英文童書編創製作」與「為愛朗讀分享交流」四階段的教學歷程中，研究者歷經課程反思，檢視課程設計、學生學習效能，進而探究「創造性戲劇」應用於「英文童書閱讀」教學所面臨之挑戰與因應。

在教學省思與課程回饋分析後，研究者歸納研究結果：其一、就課程設計而言，「創造性戲劇」啟發高中生運用英文童書展演交流，透過討論與分享，提升了英語學習動機、溝通表達自信與英文閱讀樂趣。其二、就學生學習效能而言，學生透過「創造性戲劇」的引導，改變傳統課堂聽講之學習模式，轉化肢體意象與口說展能，與同儕在分享討論的過程中，「共學、共好」。其三、就教師專業發展而言，「創造性戲劇」融入「英文童書閱讀」之教學創新模式，增進教師跨域教學之動能。

關鍵字：創造性戲劇、碧雅翠絲·波特、英文童書閱讀、英文圖畫書、小兔彼得的故事

A Pilot Study of Applying Creative Drama into English Reading Instruction of Beatrix Potter's Tales

Ting-Hsuan Tseng

National Tainan Chia Chi Senior High School, English Teacher/ Chief Librarian

Abstract

This pilot study aimed to apply “creative drama” into English reading instruction by adopting Beatrix Potter’s classic tales as learning materials. The researcher approached reading comprehension through the dramatic medium of “creative drama,” while exploiting Beatrix Potter’s tales and life to create an innovative, elective course which helped students enhance English learning motivation and communicative self-efficacy.

The pilot study delved into the research questions by adopting literature review, participatory observation and interview. The researcher aimed to achieve teaching goals by conducting the 12-week course through four teaching phases, including applying “creative drama” into English reading instruction, exploring Beatrix Potter’s tales, making English children’s books, and sharing stories on Christmas with elementary school students. The researcher collected data from classroom observation, students’ learning reflection and observant teachers’ interviews.

After close examination of teaching and learning feedbacks, the researcher summed up the research results which indicated a three-layered analysis, in terms of course design, students’ learning motivation and self-efficacy and teaching professional development. The results proved that applying “creative drama” into reading instruction not only initiated students’ transformation and enhancement in English learning motivation and communicative self-efficacy but also inspired innovative course design and interdisciplinary teaching.

Key words: Creative Drama, Beatrix Potter, English reading instruction, *The Tale of Peter Rabbit*, English picture book

麥田收割的季節——記《我們一同走走看》的共行經驗

劉仲倫

逢甲大學人文社會學院副教授

摘 要

姚一葦在 1980 年「第一屆實驗劇展」時大聲疾呼該展的奮鬥目標為「劇本創作」、「演出的創造性」、「我們需要一座實驗劇場」呼應這三項目標，這篇文章也分成三個部分。

第一部分著眼在姚一葦舉辦的五屆「實驗劇展」(1980-84)後續，不僅發掘至今影響台灣現代劇場甚鉅的創作者與教育家，為尊重表演藝術建立廣納百川的典範，其精神也影響之後的「全國大專盃話劇比賽」。當現代戲劇的版圖由北向南擴張的過程中，透過人才的流動、劇團的成立、出版的傳播、表演空間劇院的興建等，如同江河擴散之下，於中部這個出海口匯聚成一遍生態盎然的沙洲，其上創生了不少地方劇團和表藝人才的有機的生態圈。

第二部分由筆者執導《我們一同走走看》的兩次經驗，首次是 1999 年由大開劇團招募的社區成員於台中市青蛙餐廳水牛館及楓興宮的戶外場地演出。第二次則是於 2007 年由靜宜大學台文系學生於伯鐸小劇場搬演。由導演的獨創的與對劇本的闡釋回應姚一葦對於實驗劇場中實驗的定義也就是演出的創新性的回應。另外則是分享如何與素人演員的工作方法。

第三部分闡述姚一葦的實踐是從戲劇啟蒙到劇場教育的公共性。其戮力將文學與戲劇藝術建立在公共領域的溝通平台之上，並將大學教育視為培養知識份子的地方。而現今，學校戲劇仍因其不被商業化、消費化的環境支配之下，而仍能夠保存具有原創的創造力和純粹的藝術態度，並能持續體現創作者的藝術理想；而被影響的如種子般的學生，也將拓生、落腳或回流到社區與社群的營造。「公共性」也因著場域的打開恢復生命，再次又作為「公共性」的實踐場域。

關鍵字：姚一葦、實驗劇展、我們一同走走看、學校戲劇、公共性。

The Harvesting Season of Wheat Field —long with Mr. Yao's Let's Walk Together

Chung-lun Liu

College of Humanities and social sciences, Associate Professor of Feng Chia University

Abstract

This article is divided into three parts: the first part discusses the five "Experimental Theater Festival " (1980-84) held by Yi-Wei Yao, who is not only to discover the theater artists and educators who have greatly influenced Taiwan's modern theater, but also to set up the model to respect the performing arts and embraces all kinds of performances. Its spirit also influenced the subsequent "National College Cup Drama Competition". When the territory of modern drama is expanding from north to south, through the flow of talents, the establishment of theater troupes, the dissemination of publications, the construction of performance space theaters; the middle of Taiwan is like the diffusion of rivers, converging into a sandbar, an organic ecosystem of many local theater troupes and performers which have been created.

The second part is the author's two experiences in directing "*Let's Walk Together*", the first being in 1999 when the community members recruited by Open Theater Groupe performed in an outdoor space; the second was in 2007 performed by Providence University students. The director's original interpretation of the script responds to Yi-Wei Yao's innovation in experimental theater, as well as sharing the experience of working with amateur actors.

The third part expounds Yi-Wei Yao's practice which includes the drama enlightenment and the theatrical education as the responsibility of intellectuals. He still strived to build literature and dramatic art on the communication field in the public domain and regards university education as a place to cultivate intellectuals. Today, school dramas are still able to preserve original creativity and pure artistic attitude because they are not under the domination of commercialization and consumerization and can continue to reflect the artistic ideals of their creators. The author believes that the theatre could rely on the school drama today for the revival of publicness. The

participants and students like the creation of wheat seeds, settled in the local field, open all kinds of possibilities when restored to the public realm.

Key words: Yi-Wei Yao, Experimental Theater Festival, Let's walk together, school drama, publicness