

# 戲劇教育與劇場研究

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## 主編語

16 期《戲劇教育與劇場研究》投稿的六篇論文均為應用戲劇實踐者的經驗分享，及其所面對的挑戰與反思，內容回應本系長期推動應用劇場與戲劇教育的努力。六篇投稿者分別來自花蓮、台中、台南、高雄、香港及上海，提供不同場域多元視點的實證案例。本期新增「觀點與實踐」(point and practice) 投稿，鼓勵應用戲劇工作者分享其案例實踐的歷程，以增進本領域的經驗交流，未來也歡迎更多實踐者的投稿分享。

16 期收錄三篇論文，三篇「觀點與實踐」的案例分享。第一篇論文由資深劇場工作者李秀珣所書寫的〈民眾劇場的變身行動——空間與身體的政治〉，以「異托邦」理論為框架，夾議夾敘，反思與石岡媽媽劇團、南洋姊妹劇團、逆風少女等團隊的工作歷程中，如何透過行動，不斷地與自身的現實環境對話與辯證，進而能夠「變身」，成為自己民眾性的「能動主體」。第二篇由蔡奇璋所撰寫的〈舊城青劇場：故事，劇場與社會實踐〉，以大學端的社會實踐計畫為案例，詳細描繪其規劃、施作的過程，最後聚焦於與在地青年夥伴所共創的《舊城青劇場》戲劇行動，展現其社會實踐的意義；內容並對於大學社會實踐「課程綁計畫」及強調 KPI 成果導向的作為多有反思與批評。第三篇由魏子斌所撰寫的〈初探展能藝術：特殊生展演博物館導覽之課程設計——以蘆葦啟智中心「藝啟·一起說故事」為例〉，以蘆葦啟智中心與國立臺灣歷史博物館合作的共融計畫為例，提供身心障礙團隊於博物館進行戲劇導覽的工作方法與步驟，開創展能藝術多元表現的可能。「觀點與實踐」第一篇由梅思源所撰寫的〈後疫情時代的新景象：教習劇場《The Day I Lost》線上線下碰撞中的反思〉，揭示香港 TEFO 團隊如何因應後疫情時代，以線上遊戲來進行教習劇場 TIE 的前導活動，繼而以實體方式進行 TIE 演出，碰撞出不同火花，提供未來 TIE 演出更多元的形式參考。第二篇由劉尉楷所撰寫的〈《彼物，此時》支亞干遺址展覽——劇場工作坊的多元參與與共融探析〉，分享策展團隊如何運用展覽與戲劇工作坊，促進部落與公部門之間的對話平台，具體實踐藝術介入社會的參與美學。第三篇由李旻原所撰寫的〈以「身」觀展再創造的實驗探索——以上海西岸美術館《以身物語》《詩性本源》工作坊為例〉，則是描繪如何規劃合宜的戲劇工作坊，於美術館的常設展與特展中，引領參與者以不同角度學習與認識畫作的歷程。

本期感謝所有投稿者的支持，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，以及本系主任林偉瑜與同仁們的支持與勉勵，均為促使本期得以臻至完善的推手。

戲劇教育與劇場研究  
第 16 期主編

許端芝

## 民眾劇場的變身行動——空間與身體的政治

李秀珣（本名：李月蘭）

民眾劇場工作者、石岡媽媽劇團團員

### 摘 要

1990 年代初期，民眾劇場（people's theatre）經由從第三世界引進臺灣後，一種強調民眾意識、培力、社會參與的劇場形式，給予民眾一個新的語彙，有勇氣超越自己的述說經驗，展現民眾自主性的文化發聲與公共參與的行動力量。然而，懷抱著這一份民眾劇場社會改造的實踐理念與想像，讓民眾享有創作自己的劇場的權力，並透過戲劇再現表達自己的聲音，這一個劇場再現的「製程」中，是誰在說？誰在聽？誰在演？誰在抵抗？其涉及了劇場「如何轉移」給民眾？如何教民眾走入劇場？使用劇場？以劇場行動進行自我培力，實現公民社會？

本文藉由作者民眾劇場工作者角色，置身在不同地理環境與世俗世界種種性別、階級、經濟、地域等差異性權力角力關係中的實踐所見，針對現今劇場形式的訂定與運作，是否隱藏著某種對人、對身體權力關係的展現，提出質疑。因而轉向回到民眾自身的身體經驗進行描述，以一連串的劇場政治性的身體部署，學習如何掌握自己的生命權力，將劇場建構成一組織、結盟、團結，且能介入現實社會改造的政治空間——異托邦。

關鍵字：民眾劇場、異托邦、身體政治、空間政治、互為主體

# **Transformational action of people theater**

## **—The politics of space and body**

Show-Shun Lee

People theater worker, Member of Shigang Mama theater

### **Abstract**

At the beginning of the 1990s, People's Theatre was introduced into Taiwan via the third world. It is a theatre dedicated to raising critical awareness, empowerment, and providing opportunities for public engagement. It aims to bring about social change by providing the underprivileged the vocabulary for self-expression, leading to greater cultural autonomy and social participation. However, in the real world application of People's Theater models, which are aimed at allowing people to have the right to create their own theater and express their voices through theatrical production, who are the central players in the "process" of the theater production? Who is presenting the source material? Who is responding to it? Who is performing it? Who is politicizing it? What process for teaching people, "how to transfer" theater to the public is most effective toward People's Theatre goals?

In my role as a People's Theater worker, my practice in various geographical environments and my experience with various gender, class, economic, and regional power struggles in the secular world have caused me to question present models of today's theater forms in regards to their effectiveness in reaching the goals of People's Theater, where hidden power dynamics obstruct or interfere.

Therefore, the theater model I utilize relies consistently on the people's direct expression of their own physical experience, and uses a series of body deployment exercises so that the players learn how to tap those experiences to master their own life power. Productions by the people, based on this model, develop the theater into a political space that can empower, heal, form alliances, transform relationships, and contribute to a positive reformation of societal-heterotopia.

**Keywords:** people's theatre, heterotopia, body politics, spatial politics, inter-subjectivity



# 舊城青劇場：故事，劇場與社會實踐

蔡奇璋

東海大學外國語文學系副教授

## 摘 要

2018 年，東海大學人文創新與社會實踐計畫團隊在國科會（當時之正式名稱為「科技部」）的補助下，正式進駐臺中市舊城區（亦即一般所指的「臺中市中區」），於東海大學在該區所擁有的校產青果大樓辦公室掛牌運作，依計畫內涵施展行動方案，深化大學與地方之間的交流，期能透過大學端的知識力、想像力和行動力，來嘗試「活化」疲態漸露、日趨冷清的舊城區，並從中進行學術研究。

本論文旨在探掘東海大學人文創新與社會實踐計畫故事組成員於 2018 年至 2022 年執行計畫期間所運用的策略，以及過程中所規劃、施作過的行動方案，從而建構故事、劇場與社會實踐三者間的關係脈絡，並聚焦於一個由地方議題團體裡的青年夥伴所發起之戲劇行動：《舊城青劇場》，以檢視其背後之理念和操作模式，解析此一展演在社會實踐上的意義。

關鍵字：舊城青劇場、臺中中區、社會實踐、故事、敘事力、賦權

# **Our Youth in the Old Downtown: Story, Theatre, and Social Practice**

Chi-Chang Tsai

Associate Professor

Department of Foreign Languages and Literature, Tunghai University

## **Abstract**

In 2018, a team organized by Tunghai University for the purpose of conducting the Humanity Innovation and Social Practice (HISP) project, sponsored by Taiwan's National Science and Technology Council, at the Old Downtown – officially indicated as the Central District – of Taichung City. The team had an office located on the 11th floor of Ching Guo Building, part of school property, in the Central District, and its mission was to carry out action plans according to the goals of the HISP project, aiming to deepen interactions between the university and selected local communities. With the university offering the resources of knowledge, creativity, and social practice, it was expected that the efforts made by the Tunghai HISP team would help to activate the continuously declining Old Downtown, and research papers and academic discourses could also be produced or generated in the process.

This essay aims to contextualize the relationships between story, theatre, and social practice through the exploration of the strategies applied by the “story unit” of the Tunghai HISP project team during the period between 2018 and 2022, as well as the action plans made and conducted by the unit within those years. It then focuses on a theatre production, purposefully named as *Our Youth in the Old Downtown*, initiated by a group of young adults concerned with different local issues of the district and supported by the Tunghai story unit. By examining the ideas, ideals, and the operational strategy of this production, this essay will conclude with an analysis of the meaning that this piece of theatre has created within the context of social practice.

**Keywords:** *Our Youth in the Old Downtown*, Central District of Taichung, Social Practice, Story, Narrative, Empowerment

# 初探展能藝術：特殊生展演博物館導覽之課程設計 ——以蘆葦啟智中心「藝啟・一起說故事」為例

魏子斌

國立臺南大學戲劇創作與應用學系碩士班

## 摘 要

「展能藝術」的概念是由香港展能藝術會所提出，其宗旨是「藝術同參與・傷健共展能」，相信每個人都有藝術和創作的潛能及欣賞藝術的權利。而展能一詞中的「能」更凸顯了我會什麼，而不是我不會什麼，且展能藝術不以治療為目的，強調特殊生於藝術中的創作與欣賞。

因此本次「藝啟・一起說故事」計畫將在博物館的文化「空間」，用戲劇導覽敘事歷史的「時間」，讓特殊生體驗「角色」的轉換，從而展開「展能藝術」的可行性；期望與特殊生一同創作出可供其他身心障礙團體借鏡的戲劇導覽模式。

研究採個案研究法，並透過參與觀察、訪談、文本分析的多方佐證，厚實研究的深度與廣度。研究後歸納出，在展能藝術的操作概念上應秉持著「特殊生替自己做決定、提供特殊生慢慢來的空間、陪特殊生一起嘗試跟犯錯」三個原則，耐心等待特殊生的學習及成長；而在操作方式上則採行「簡化、減量、分解、替代、重整、陪伴」六個步驟，幫助特殊生無礙進入創作模式裡。結果發現特殊生能經由實際參與戲劇導覽的歷程，體驗新的生命經驗；在與劇場工作者、其他同儕特殊生的共同合作中，創造新的人際關係；在公共場域的公開展演，能開拓新的生活場域，進一步為他們的學習及生活帶來更多元的影響。

關鍵字：展能藝術、博物館劇場、戲劇導覽、特殊生

# **Exploring Curriculum Design for a Museum Theatre Piece by and with Young Adults with Disabilities: A Case Study of “The Arts with the Disabled Project-Let’s Tell a Story Together” with Luway Opportunity Center**

Tzu-Pin Wei

Master’s Program of Drama Creation and Application,  
National University of Tainan

## **Abstract**

The concept of *zhan neng* (i.e., applying arts with the disabled in Chinese) originates from Arts with the Disabled Association Hong Kong, which—with its vision “arts are for everyone”—believes that everyone has a potential in art and creation and also the right to enjoy art. The character *neng* (i.e., ability in Chinese) highlights what one can do rather than what they cannot do. This concept is not about providing therapy to young adults with disabilities but instead focus on their creation and appreciation of art.

In the “Art Together: Let’s Tell a Story Together” project, young adults with disabilities experienced spatial and temporal changes of role by telling historical stories in docent theaters, which made the concept of apply arts with the disabled possible. The project aimed to, together with young adults with disabilities, design a docent theater model that could serve as a basis for other support groups for people with disabilities.

The study employed a case study design and collected supportive evidence through participant observations, interviews, and document analyses to increase the depth and breadth of its investigation. The study revealed 3 principles in the practice of applying arts with the disabled concept: make decision for yourself; it is okay to take it slow; and keep on trying despite mistakes. These principles stressed the importance of patiently seeing young adults with disabilities through their learning and growth. The concept should be practiced in 6 steps—simplifying, reducing, breaking down, replacing, reconstructing, and accompanying—to ensure a smooth transition of these students into the art creation mode. These students gained new life experiences through their participation in docent theaters and built new interpersonal relationships with the theater staff and other young adults with disabilities in the process of collaboration. Performing in public expanded the sphere of their day-to-day lives and further enriched their learning experience.

**Keywords :** Applying Arts with the Disabled, Museum Theatre, Docent Theatre, Young Adults with Disabilities

## 後疫情時代的新景象： 教習劇場《The Day I Lost》線上線下碰撞中的反思

梅思源

自由戲劇教育工作者。現任多間藝術教育機構的課程設計、統籌及導師，為不同人士實踐應用劇場的工作。合作機構有香港話劇團、香港教育劇場論壇（TEFO）及設計及文化研究工作室等

### 摘 要

在疫情的持續影響下，以線上模式進行的應用劇場在全球不同地方應運而生。現今的參與者較能接受不同軟體的操作要求，以及不同模式的實驗戲劇。香港教育劇場論壇（TEFO）「應用劇場 What's Next? 2022-23：線上線下的跨界互動劇場」計劃的共學與創作團隊就著這變化，延續線上與實體的劇場的碰撞，創作《The Day I Lost》。它是一個圍繞「線上遊戲」設計原理與「教習劇場」（Theatre-in-Education，簡稱 TIE）運作模式的作品。本文會簡介作品的架構與設計理念，並就兩個方面討論這個作品的特性，包括：造就共同經歷中的多元性，以及虛擬與現實的想像交織。最後，反思這個作品對未來 TIE 模式的啟發，期望把是次經驗延續到應用劇場未來的發展中。

關鍵字：教習劇場、線上遊戲、虛擬與現實

# **New Scene in the Post-epidemic Era: The Chemical Reaction of Online and Offline Interactions in Theatre-in-education "The Day I Lost"**

Sze-Yuen-Rosa Mui

Freelance drama educator. Course designer, coordinator and instructor for different art education institutions including Hong Kong Repertory Theatre, Hong Kong Drama / Theatre Education Forum (TEFO) and the Design and Cultural Studies Workshop, etc.

## **Abstract**

Under the impact of Covid, online applied theatre has emerged in different places around the world. Today's participants are more familiar with different software and different modes of experimental drama. In response to this change, the creative team of "The Applied Theatre What's Next? 2022-23" under Hong Kong Drama / Theatre and Education Forum (TEFO) continue to experiment online and with physical theatre. They created an experimental work "The Day I Lost". It involved the design principles of "online games" and Theatre-in-Education (TIE). This article will introduce the structure and design concept of the work, and discuss the characteristics of this work from two aspects, including: diversity in a common experience, and the imaginative interweaving of the virtual with reality. Finally, I reflect on the inspiration of this work for future TIE models, and hope to extend this experience to the future development of applied theatre.

**Keywords:** Theatre-in-Education (TIE), online games, virtual and reality

# 《彼物，此時》支亞干遺址展覽—— 劇場工作坊的多元參與與共融探析

劉尉楷

國立東華大學族群關係與文化學系博士候選人

## 摘 要

本文回顧《彼物，此時》展覽及劇場工作坊的多元參與與共融，旨在呈現支亞干遺址的歷史與文化，解決政府指定遺址引起的爭議。透過與部落青年合作，展覽提供對話平台，劇場工作坊引導參與者體驗不同立場，促進共融。觀眾包括外地觀眾、公部門人員和部落族人，深入了解部落文化，促進文化理解。劇場工作坊成功推動了更多形式的劇場，啟發在其他領域促進社會共融與理解的可能性。

關鍵字：《彼物，此時》、支亞干遺址、劇場工作坊、多元參與、共融、文化資產保存、部落自主權、部落青年。

# **《That Thing, This Moment》Ciyakan Tribal Archaeological Site Exhibition—Analysis of Diverse Participation and Integration in Theater Workshops**

Wei-Kai Liu

PhD candidate, Department of Ethnic Relations and Culture,  
Nation Dong Hwa University

## **Abstract**

This article reviews the exhibition and theater workshop "That Thing, This Moment" and "Ciyakan Tribal Archaeological Site Exhibition," exploring diverse participation and integration. The aim is to showcase the history and culture of the Ciyakan archaeological site, addressing controversies arising from the government's designation of the site. Through collaboration with tribal youth, the exhibition provides a platform for dialogue, while the theater workshop guides participants to experience different perspectives, fostering integration. The audience includes visitors from other regions, government officials, and tribal members, leading to a deeper understanding of tribal culture and promoting cultural comprehension. The success of the theater workshop has spurred various forms of theater, inspiring possibilities for promoting social integration and understanding in other domains.

**Keywords:** That Thing, This Moment, Ciyakan Tribal Archaeological Site Exhibition, Theater Workshop, Diverse Participation, Inclusivity, Cultural Heritage Conservation, Tribal Autonomy, Tribal Youth



# 以「身」觀展再創造的實驗探索——以上海西岸美術館 《以身物語》《詩性本源》工作坊為例

李旻原

上海戲劇學院副教授

## 摘 要

2019 年西岸美術館於上海盛大開幕，又稱為上海龐畢度中心，是中國與法國美術館五年展陳合作項目，為今日上海挹注入了一股現代藝術的新生活力。為了讓上海民眾能理解西方現代藝術的發展歷史與當代意義，以及激發民眾主動走入美術館的意願，擴展美術館對公眾教育的作用。西岸美術館與筆者合作，以龐畢度中心所規劃的常設展覽《萬物的聲音》與短期特展《本源之畫——超現實主義與東方》分別策劃了《以身物語》《詩性本源》兩期面對社會大眾的身體工作坊。本文將論述筆者是如何設計安排工作坊的過程細節，以及關於活動內容的目的與思考。

關鍵字：西岸美術館、龐畢度、公眾教育、身體工作坊

# **Perceiving and creating with the body - A case study of the workshops 'Language' and 'Poetic Origin ' at the West Bund Museum in Shanghai**

Min-Yuan Li

Shanghai Theatre Academic, Associate Professor

## **Abstract**

In 2019, the West Bund Museum was grandly opened in Shanghai, also known as the Shanghai Pompidou Center. It is a five-year exhibition cooperation project between China and the French Museum, which has injected a new life force of modern art into Shanghai today. In order to let the people in Shanghai understand the historical development and contemporary significance of Western modern art, and to stimulate the people's willingness to take the initiative to enter the museum, the role of the museum in public education has been expanded. The West Bund Museum, in cooperation with the author, planned the permanent exhibition "The Voice of Everything" and the short-term special exhibition "Painting of Origin - Surrealism and the East" to plan two physical workshops facing the public, "Language" and "Poetic Origin" respectively. This article will discuss the details of the process of how the author designed and arranged the workshop, as well as the purpose and thinking behind the content of the activities.

**Keywords: West Bund Museum, Pompidou Center, Public Education, Physical Workshop**