

戲劇教育與劇場研究

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美、笑聲與戲劇教育－三者何時再相遇？

Beauty, Laughter and Drama Education-When Shall These Three Meet Again?

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摘 要

本人將在此論文報告中說明，戲劇教室裡的「笑聲」可以是有益的，具有教育功效。當然，「笑聲」也可能無益於教學、無情、也讓老師頭大。我的意思是，當「笑聲」有助於教學的時候，笑與美兩者的優點，彼此間有強大的潛在關聯性。或是說，笑最起碼與美的某個特別的面向，像是「魅力」或「迷人」有關。畢竟，有誰會不高興被稱為是有魅力的老師呢？本人將簡述哲學家 Kant 對「優美」與「壯美」的理論分析，以國中、小戲劇教學課程案例，及時下流行戲劇為例，探究前述命題，並以 Alan Bennett 的精彩舞台劇《不羈吧！男孩》(*The History Boys*) 作為結論。該劇現已改編成電影並有 DVD 上市。

本文為 Joe Winston 2010 年受邀來台，為「戲劇教育與應用國際學術研討會－在地與多元文化的展現」所進行專題演講；經其本人允諾，刊登於本期專論中。在此，特別感謝台南大學戲劇創作與應用學系張麗玉老師，為此專論翻譯工作所花費心力。

Beauty, Laughter and Drama Education-When Shall These Three Meet Again?

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Abstract

In this paper I will make a claim that laughter in the drama classroom can be healthy, an educational virtue. But it can, of course, also be unhelpful, callous and make life very difficult for teachers. When it works educationally, I am suggesting that there is a strong potential link between the virtues of laughter and the virtues of beauty – or at least a particular aspect of beauty, the virtues we associate with charm being charming. Which of us would not, after all, delight in being called a charming teacher? I will explore these issues by referring briefly to the philosophy of Kant and in particular his theorising of the beautiful and the sublime; to examples of drama teaching drawn from both primary and secondary classrooms; and to examples of popular drama, concluding with Alan Bennett's *The History Boys*, a wonderful play, now a film and available on DVD.

馴「霸」記：「以議題為本」式的莎劇教學

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摘要

在台灣，一般大學英文系多半設有「莎士比亞」這門課；有些系將之列為必修，有些則視之為選修。不論其開修定位為何，大抵上總把莎士比亞尊奉為英語文學的一代宗師，因此任課老師在教授他的劇作時，自然沿用字詞釋義與文本分析的講解傳統；一方面禮讚莎翁在戲劇書寫上的斐然成就，另一方面則藉此深化英文本科學生之文學造詣。這樣的授課方式行之有年，大多數的英文系學生也都習以為常。然而，如此側重修辭、意象、句法的教學方式，固然有其說釋文字要義、闡揚優美文學的嚴正目標，但也不免在「神格化」莎翁「不世出」之文學天分與成就的過程中，將部分原本對英文（尤其是古英文）就有恐懼感的學生，推得離莎士比亞這座「神壇」更遠。

本論文旨在辯證將更多戲劇教育策略融入「莎士比亞」課之教學的必要性。執教者可藉由互動劇場「做中學」的理念，設計出以議題為導向的教學風格，鼓勵學生發表意見、參與討論或展演，從本身的生命經驗中提萃一己之體會以為唱和，進而開創出較顯闊敞的對應路徑，以縮短英文主修生與莎劇間的時空距離。

關鍵字：莎劇教學、議題導向、戲劇教育策略

The Taming of the Bard: Issue-Based Teaching of Shakespeare's Plays

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Abstract

In Taiwan, most English departments in universities have Shakespeare as either a required course or an elective course. Most teachers, while teaching such a course, would very much focus on rhetoric and text analysis with a deep-rooted belief that William Shakespeare has been an unsurpassed literary guru, and therefore his great talent in literature should be appreciated and worshipped without any doubt. However, the fact that Shakespeare wrote his plays to be performed on stage in front of an audience is often neglected or completely ignored. In other words, these classes tend to 'idolise' the Bard for reading pleasure, while depriving the students of the fun of exploring the dramatist's works through critical thinking, group acting, and interactive participation.

This essay argues that more conventions of drama education should be introduced to those English majors in Taiwan who take the Shakespeare class at their department. Being facilitated by a learner-centred educational approach, teachers of this course would be able to come up with an 'issue-based' teaching style, so as to involve the students in more discussions and presentations. Hence, students of the class will be empowered to make a more active contribution to their own learning experience, and benefit from a teaching style that reaches a wider scope of Shakespeare's multi-layered talents.

Keywords: teaching Shakespeare, issue-based, conventions of drama education

過程戲劇在英語口語溝通策略訓練之成效

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摘 要

此項研究的目的是在於檢測英語口語能力較弱的技職院校 (TAV) 學生，在經「過程戲劇」(process drama) 輔助口語溝通策略的訓練之後，使用口說策略的頻率變化及成果。此研究的對象包括了 44 位擁有相近英文基測成績的技職院校一年級的學生，分別平均分配在兩個不同的班級，一個班為實驗組，一為對照組。此實驗的口說策略使用的是 Nakatani (2006) 的「口語溝通策略量表」(Oral Communication Strategy Inventory)。經 *t*-Test 和 Mann-Whitney Test 兩種電腦檢測的分析指出，「過程戲劇」的訓練技巧比臺灣傳統課堂上常用的「角色扮演」技巧，在口語溝通策略的訓練成效上，更易使 TAV 學生從傾聽的角色轉變為主動表達溝通的一方。

關鍵字: 角色扮演、過程戲劇、口語溝通策略、英語為外語的學習

Process Drama in Training of English Oral Communication Strategies

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Abstract

This study aims to examine the frequency of Taiwanese technical and vocational (TAV) college students' use of English oral communication strategies (OCSs) through process drama-assisted intervention in the OCS training. The OCSs are generated from Nakatani's (2006) Oral Communication Strategy Inventory (OCSI). The study comprised 44 participants with similar average scores on English subject field of an official entrance exam, who formed two groups with equal numbers of students: an experimental group and a control group. The participants in the experimental group were instructed using a process drama-assisted intervention, while the control group was left to practise with mere role-play, a common pedagogy applied in Taiwan's English language classrooms. The experimental hypothesis is that people who are assisted with the tactics of process drama would outperform others trained without the process drama component in the aspect of the frequency of OCS use.

A major instrument used before and after the intervention is a questionnaire made from a modified Nakatani's OCSI. The findings by both Independent *t*-Test and Mann-Whitney Test show significant effects in the frequency of using OCSs. The participants of the experimental group tend to use more OCSs than the ones of the control group. This study implies that process drama-assisted oral communication strategy training helps the TAV students to actively take speakers' roles. This small-scale study sheds light on expanding the existing literature of OCS training in EFL education and helps provide valid evidence for current classroom practice.

Keywords: role-play, process drama, oral communication strategy, EFL

透過被壓迫者劇場進行性態度和兩性關係的反思

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摘 要

這是一個關於如何運用被壓迫者劇場學習戲劇和發展思考訓練的研究。在一個大學英語學位課程裡一個必修戲劇科中，學生分小組進行創作、排演、展示一個被壓迫者劇場，最後寫一篇反思文章。本文選取了其中四個關於性教育、兩性關係的故事，看到學生對這些議題中的文化意義的思考與個人反思，頗引人深思，例如援交少女受到歧視，個中牽涉的偏見是甚麼和她們可以得到甚麼幫助等。另外，文章亦綜合地分析了學生運用被壓迫者劇場的效能，是作者對其教學的反思，包括運用劇場手法上的引導、被壓迫者劇場的定位等。

關鍵字：被壓迫者劇場、性教育、兩性關係、敘事研究

Reflection on Issues about Sex and Gender through the Theatre of the Oppressed

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Abstract

This is a study about how to use the Theatre of the Oppressed for the development of drama knowledge and thinking skills. In an undergraduate course about drama, which is an integral component of an English Studies degree, students were required to, in groups, create, rehearse and present a piece of Theatre of the Oppressed, and to write a reflective essay individually. This paper selects four stories about sex education and gender relationships which inspire thoughts and cultural discussions, such as the discrimination against those girls who practice “compensated dating” and the prejudices they experienced. Besides, the effectiveness of the theatre works is also analyzed as the author’s self reflection on teaching.

Keywords: theatre of the oppressed, sex education, gender relationship, narrative inquiry

台灣社區劇場創作流變之個案省思— 以南風劇團為例

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摘 要

自解嚴之後，台灣劇場風起雲湧。從 1990 年起，文建會致力推展社區劇場，至今在台灣各角落，社區劇場以不同型態呈現多元的面貌。南風劇團創團已二十二年，發展初期，外界曾以「社區劇團」定位之；於中期，不想受限於社區劇團的定位，不斷的向歐美、日本等外來劇場學習，力圖轉型為「專業化」的現代劇團；從近期劇團的創作走向，則轉往台灣本土文學尋找創作養分。筆者以參與觀察者的角度，分析歸納南風劇團三個階段的創作脈絡與流變。試圖以文化的視角探討南風劇團不斷的實驗探索自我的定位，建構劇團的創作理念與美學的歷程。過程中展現一個台灣在地劇團身處在台灣後殖民情境，對自我文化認同和追尋自身文化主體的企圖。

關鍵字：社區劇場、創作流變、後殖民、文化主體、南風劇團

A Reflection on the Creative Evolution of Community Theatre in Taiwan – Taking Spring- Wind Art Theatre as an Example

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Abstract

After the lifting of martial law, Taiwanese theatre has been rapidly developed. Since 1990, Council of Cultural Affairs has promoted Community Theatre with great effort. Thus, Community Theatre has prospered and grown in popularity, and it has been presented in multiple faces in every corner of Taiwan until now.

At the beginning of its development, Spring Wind Art Theatre was once positioned as “Community Theatre.” It was able to fully present a concept of “localization” of community theatre under the cultural trend of post-colonialism in Taiwan. However, in the middle of its development, the troupe did not want to be solely limited to the position as Community Theatre; as a result, it constantly learned from European, Japanese and other foreign theatre cultures, expecting to be transformed into a professional modern troupe. The latest change of Spring Wind Art Theatre is that it has turned inward to look for inventive ideas from Taiwanese local literature, due to its cultural self-awakening.

Spring Wind Art Theatre continued experimenting to explore its own positioning, which attempted to build its own theatre aesthetics from its own culture. During the process, even though the troupe is aware of the importance of Taiwanese culture, it is still strongly challenged in the aspect of how to counterbalance the overwhelming international culture around it. Therefore, Spring Wind Art Theatre decides to go back and seek to re-establish a cultural identity and subjectivity of its own through a series of theatre works based on Taiwanese literature adaptations.

Keywords : community theatre, creative evolution, postcolonial, cultural subjectivity, Spring Wind Art Theatre