戲劇教育與劇場研究

Research in Drama Education & Theatre Studies

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主編語

　　在疫情時代下出刊的第 14 期《戲劇教育與劇場研究》期刊，不受病毒威脅，其內容及表現性仍舊維持一貫豐富多彩的向度。本期主題涵蓋應用戲劇、戲劇教育及劇場設計等，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。編輯助理蔡玗珊小姐、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劬勞，均是促使本期得以臻至完善的推手。

　　本期收錄有四篇論文。第一篇為黃彥宜、許瑞芳共同撰寫的〈教習劇場的編創、戲劇策略與影響：以《遲來的家書》演出為例〉，論文著眼於以轉型正義為題的《遲來的家書》演出為研究案例，試圖探討運用戲劇的虛擬情境及互動策略，使戒嚴和白色恐怖等嚴肅議題，轉化為參與者可感知與體會的生命情境，並創造出一個可以討論及反思的公共空間。第二篇為黃詩婷、張麗玉共同撰寫的〈一人一故事劇場在國中之實踐：從故事的共鳴出發〉，論文旨在以一人一故事劇場對國一學生之影響。研究方式係以一人一故事劇場之演出形式為教學法，實施一學期的時間，分四個教學循環。透過人與自己、家庭、學校、社會的相關主題循序漸進，藉由童話和繪本引發學生共鳴、連結自身生活經驗，進而自發分享生活狀態與心情感受。第三篇為陳昱宏、范宜善共同撰寫的〈論影像於劇場創作中的功能與設計思維〉，論文針對於影像在表演互動設計過程中定位之探討，製作上如何整合表演相互輝映、突顯表演張力，以及如何準確把握影像的特性，並將其巧妙地運用在舞臺設計。第四篇為蘇慶元所寫〈如何為 ADHD 兒童設計戲劇營隊—以豆子劇團「小偵探戲劇營」為例〉，論文以 2021 年在高雄豆子劇團針對 ADHD 兒童所舉辦的「小偵探戲劇營隊」為研究案例，以過程戲劇為其戲劇營隊設計架構，並進而從營隊活動成果，進行反思與討論。

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劇教育與劇場研究
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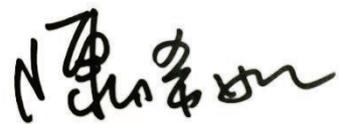
教習劇場的編創、戲劇策略與影響：以《遲來的家書》演出為例

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摘 要

本文以轉型正義為題的《遲來的家書》演出為例，探討教習劇場之編創、戲劇策略與習式的運用，如何對觀眾產生影響。《遲來的家書》試圖運用戲劇的虛擬情境及互動策略，使戒嚴和白色恐怖等嚴肅議題，轉化為參與者可感知與體會的生命情境，並創造出一個可以討論及反思的公共空間。

資料分析分成兩大面向，一是創編者們創編 TIE 劇本的過程及對他們產生的影響；二是《遲來的家書》的演出對觀眾產生的影響。前者運用質性資料，分析 2018 年和 2020 年參與編創和演出學生的心得。第二部分則運用量化資料，裨益於短時間內大量蒐集觀眾的意見，主要分析 2018 年演出的觀眾問卷。教習劇場在臺灣相關研究仍屬有限，作者們希冀能透過本文，豐厚本土教習劇場的文獻。

研究發現，《遲來的家書》演出首要考量線性和隱喻知識交互、演教員完美又疏離的表演、兩難與「先入之見」及戲劇策略的運用以促發觀眾投入和參與角色扮演。教習劇場可影響觀眾的態度，但不可能帶來一夕間的轉變，而是發生在漸進積累的交流過程。因此，劇本須適合觀眾屬性和年齡。此外，也須透過不同的策略，鼓勵觀眾主動參與和提供他們出戲入戲及可以反思和分析當前經驗的安全與支持的空間。

關鍵字：教習劇場、編創、戲劇策略、白色恐怖、轉型正義

Devising, Drama Strategies, and the Impact of Theater in Education on Audiences: An Analysis of the Performance of *A Delayed Letter to Home*

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Abstract

This research used the performance of a Theater in Education production entitled *A Delayed Letter to Home* as a case for exploring drama strategies and conventions used in the production, also their effects on the audience. *A Delayed Letter to Home* reflects an attempt to use the metaxis of drama and interactive strategies to transform serious issues, such as martial law and White Terror, into a life context that participants can perceive and experience and then create a public space for discussion and reflection.

The data analysis is divided into two major dimensions: One is the process of the students devising the TIE and the impact the process has on them; the other is the impact of the performance of *A Delayed Letter to Home* on the audience. The former uses qualitative data—reports from students who participated in the 2018 and 2020 performances—to analyze their experiences. The latter uses quantitative method to collect a large number of audience opinions in a short period. The analysis focuses on the surveys of audiences in 2018. Given that the literature on TIE in Taiwan is limited, the authors hope to enrich local scholarship through the current work.

The authors found that the performance of *A Delayed Letter to Home* is based on the intersection of linear and metaphorical knowledge; earnest but alienated performances by actor-teachers; the use of dilemmas, biases, and drama conventions to promote audience engagement; and participation in role playing. Theater in Education can influence the attitudes of audiences, but it is impossible to bring about dramatic transformation. Change happens in the process of transportation. Therefore, a script must be suited to a given audience and age range. Another necessary measure is to encourage active engagement from audiences through a variety of strategies and provide a safe and supportive space for them to slip in and out of roles and reflect upon and analyze their recent experiences.

Keywords: Theater in Education, devising, drama strategies, White Terror, Transitional justice

一人一故事劇場在國中之實踐：從故事的共鳴出發

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摘 要

　　本行動研究旨在探討一人一故事劇場對國一學生之影響。課程以一人一故事劇場之演出形式為教學法，實施時間為一個學期，共分四個教學循環。透過人與自己、家庭、學校、社會的相關主題循序漸進，藉由童話和繪本引發學生共鳴、連結自身生活經驗，進而自發分享生活狀態與心情感受。被分享的故事再由同學以一人一故事劇場形式進行回演。研究資料包含觀察、教學省思、學生訪談、回饋單、與觀察者和戲劇教育學者的對話，藉以修正接續之教學循環課程內容。

　　研究結果發現，透過暖身活動和故事媒介作為教學鷹架，於過程中促發故事的共鳴，幫助學生連結個人經驗，提升分享故事之意願。另外，每週不同的分組方式有助學生嘗試與不同夥伴合作交流，可激發其同理心、專注傾聽並與團隊合作演出他人故事。

關鍵詞：一人一故事劇場、共鳴、同理心、分享、行動研究

The Practice of Playback Theatre in Junior High School: Starting from the Resonance in Stories

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Abstract

The objective of this action research was to investigate the effects of Playback Theatre among seventh-grade students. A course using Playback Theatre as the teaching method was implemented in four teaching cycles over one semester. In this course, fairy tales and picture books with themes that progressively proceeded from the self, family, school to the society, were utilized to incite students to resonate with the stories, associate the stories with their life experiences, and then spontaneously share their life experiences and feelings. The stories they shared would be acted in the form of Playback Theatre. The research data included observations, teacher's reflection journals, interviews with students, feedback sheets, and dialogues with observers and drama educators, all of which served as a foundation for modifying the course in subsequent teaching cycles.

Results showed that with warm-up activities and stories used as the scaffold, the students were more able to resonate with the stories and associate the stories with individual experiences, resulting in higher willingness to share stories. Besides, the grouping methods which alternated on a weekly basis allowed the students to collaborate with different partners. This design helped evoke feelings of empathy in students and led to more concentration of attention and more dedication to acting others' stories with their teams.

Keywords: Playback Theatre, resonance, empathy, sharing, action research

論影像於劇場創作中的功能與設計思維

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摘 要

　　當代科技的進步提升了舞臺設備與技術，帶給表演藝術創作者更多的創意空間，多元性與跨域性的設計概念，成為當今舞臺藝術工作者需要面對的課題，科技的創新運用不只創造了表演形式新的視野，也改變了傳統舞臺設計的思維模式。影像技術介入劇場空間，在舞臺表演當下有了新的詮釋方式，也讓表演者與戲劇多了對話位置。正因為影像在舞臺上能隨時改變，不同的視覺元素讓影像與真實劇場建立「互動」關係，使得影像不再只有單一性的敘事功能，而是具備傳達時間、空間與符號意象訊息的能力。因此影像在表演互動設計過程中的定位，製作上如何整合表演相互輝映、突顯表演張力，如何準確把握影像的特性，並將其巧妙地運用在舞臺設計，是劇場藝術領域應當深入探討的範疇。

　　本文論述透過筆者所參與影像設計的案例中，從舞臺影像創作的理解和驗證，闡述影像在劇場中之現象、常規和理論，從而探索影像技術介入劇場空間的發展與限制；針對影像在戲劇整合分工條件下，如何保有創作思考的獨立性，在劇場元素的功能中，如何以影像敘事者的視角切入表演過程，產生的結構性與符號性概念意義，完成表演藝術集體創作的共識。同時，探討從影像設計思維、觀念、情感脈動過程中，對實際參與劇場創作之問題，以及影像在劇場技術之現狀。

關鍵字：舞臺影像、影像設計、劇場、舞臺設計、跨領域

The Image Functions and Design in Theatrical Creation

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Abstract

The advancement of contemporary technology has enhanced stage equipment and technology, and has also brought more creative space to performing art creators. Diversified and interdisciplinary design concepts have become the subject of today's stage artists. The innovative use of technology has not only created a new vision for the performing styles but also changed the thinking mode of traditional stage design. As image technology has been introduced in the theatre space, new methods of interpretation in the current scene of stage performance has been created. This also allows performers to have more dialogue with the theater. In an instantaneous, live, and irreversible state, the stage can combine light, music, scenes, actor performance and audience interaction to create the uniqueness of every performance. The creative process and the method of application on the stage have become an important subject in the study of images. Also, the field of theatrical art will be further discussed in depth.

Through 'descriptive research', this study describes and explains the development and limitations of introducing image technology to the theater space through the understanding and verification of the existing phenomena, patterns, and theories in the stage image creative process. At the same time, this study deals with how the image preserves the uniqueness of creative thinking under the conditions of the integration and division of labor in the theater, and how the image narrator's perspective cuts into the performance process to create the structural and symbolic conceptual meanings and

complete the collective creative consensus of the performing arts in terms of the functions of theatrical elements. Besides, the problems of hands-on theatrical creation will be illustrated in terms of the thinking, concept, and emotional pulsation in the image design. The status quo of the image in theater technology will also be discussed.

Keywords: stage image, image design, theater, stage design, interdisciplinary

如何為 ADHD 兒童設計戲劇營隊—以豆子劇團「小偵探戲劇營」為例

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摘 要

ADHD 兒童往往因為本身症狀，造成以團體為基礎的戲劇課程中帶來許多挑戰。本研究主要針對如何為 ADHD 兒童，在以過程戲劇為架構的戲劇營隊設計活動內容，並以 2021 年在高雄豆子劇團針對 ADHD 兒童所舉辦的「小偵探戲劇營隊」為例。本研究先說明此營隊所結合的不同領域之理論，然後解釋營隊架構與課程內容，並再進一步將課程內容解構，說明活動、目標與理論說明，並說明營隊活動成果，以及反思與討論。

本研究證明，應用不同領域之理論融合於過程戲劇營隊中，能夠依序達到下面不同層次之目標：

一、成員安全參與；提供家長喘息服務。

二、增進兒童自我效能，促進彼此人際互動。

三、兒童表達並發洩情感，並能思考並處理 ADHD 困境。

關鍵字：ADHD、戲劇營隊、戲劇團體、體驗教育、遊戲設計

Design a Drama Camp for Children with ADHD：The Case of "Detective Drama Camp" of Bean Theatre

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Abstract

Children with ADHD usually bring different challenges to drama classes due to their ADHD symptoms. The purpose of the study is to explain how the researcher designed a process drama camp for children with ADHD as well as to provide a case study of 「Detective Drama Camp」 of Bean Theatre in 2021.

As a drama therapist and a drama teacher, the researcher tried to apply theories from different areas to design the drama camp project. In this study, the researcher applied the theories of process drama, drama therapy, information processing, cognitive development, experiential education, adaptive exercise, and game design. The researcher exhibited the structure and the activities of the camp, the link between the activities, the goals of the camp, and the theories applied. Lastly, the author described how the drama camp achieved the goals at different levels.

Keywords：ADHD, drama camp, drama group, experiential education, game design