

戲劇教育與劇場研究

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主編語

本期刊物的投稿論文中，經過初審及三位學術外審複審結果，共有四篇文章脫穎而出。前兩篇研究主要以「戲劇教育」運用於課堂實行操作，經由課程建構方式的多樣化，提供孩子溝通協調、團隊合作、批判思維、創造力等能力的啟發，其精神契合二十一世紀人才培育關鍵能力中欲強調多元軟實力的養成。在後兩篇研究則為「應用及劇場」的案例研究，分別探究戲劇表演中表現手法美學，為觀賞者開啟另一思索與想像之門。

第一篇論文《以戲劇培養職前教師之合作學習能力》，研究者發現戲劇教學中玩興、鷹架、挑戰、歸屬感等四項，呼應合作學習的原則及體現社會互動理論，可供未來師資教程課程規劃上具參考之依據。在第二篇論文《「戲」探創造力教學：以影響·新劇場「游·戲計畫II—藝起 Play」為例》，研究者經由觀察6位教師所進行的戲劇教學活動，提出戲劇除了能激發學生創造力的展現，同時能促進主動積極、樂於合作的態度及培育健全人格。

第三篇論文《劇場表演形塑空間生產—台南 321 巷藝術聚落的生成》主要以台南 321 巷藝術聚落的案例，論述劇場表演如何與表演場所緊密連結，繼而轉化與重塑場所地點的空間意義與功能。在最後一篇論文，來自國外學者投稿《儀式（再）展演：反思菲國版莎劇「羅密歐與茱麗葉」《鑄情》之宗教表現手法》透究莎翁名劇《羅密歐與茱麗葉》移植至菲律賓南部一虛構之穆斯林社會，運用極度謹慎之手法，挪用並詮釋宗教禱告與儀式，以達戲劇效果的產出。

第九期出版在即，仍要感謝系上同仁、編輯助理琍吟及行政助理季樺的協助。也希望大家支持本期刊，持續投稿，讓稿源能夠“源源不絕”，以維持我們出版的品質。

戲劇教育與劇場研究
第九期總編

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以戲劇培養職前教師之合作學習能力

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摘要

人際合作在新世紀來臨時已成為各方強調的關鍵能力，我國十二年國教課程總綱亦包含「人際關係與團隊合作」素養。面對即將實施的新課綱，培育未來人才的教師們是否已具備或知道如何涵養此能力？因此本文探討表演藝術課程與合作學習之關聯，並以混合研究方法探究師培大學教育學程中的表演藝術課程，如何建立教程學生（職前教師）之合作學習經驗，及其合作學習能力增進情形。研究結果顯示有九成以上的學生認為表演藝術課程增進其溝通、討論、團體合作等能力。七位修習表演藝術及教學原理的學生表示表藝課的合作經驗有助於他們於教學原理課的分組合作學習。最後研究者也歸納出表演藝術課程的四個因素：玩興、鷹架、挑戰、歸屬感，為培養學生合作學習能力之關鍵。

關鍵字：合作學習、表演藝術、教育戲劇、職前教師

Using Drama to Prepare Pre-service Teachers for Collaborative Learning

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Abstract

Collaboration has become one of the core skills in the 21st century. The new curriculum guidelines in Taiwan also include it as a core quality. However, it is more important that schoolteachers prepare to cultivate this ability. Therefore, this mixed-method study explored how Performing Arts, as a subject of pre-service teachers' curriculum in a University of Education, helps to develop students' experience and skills in collaborative learning, and how the students progress and respond. The results show that over 90% of students consider drama lessons as helpful in developing their skills in collaboration, communication and group work. Seven students who took both drama and the principles of instruction lessons found that they were better able, compared to other students, to cope with the challenges of collaborative learning. From the observations, four elements of the drama lessons were pinpointed as the keys to fostering student development: playfulness, scaffolding, challenge, and a sense of belonging.

Keywords: collaborative learning, performing arts, drama in education, pre-service teachers

「戲」探創造力教學： 以影響・新劇場「游・戲計畫Ⅱ—藝起 Play」為例*

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摘要

本研究以國藝會贊助之「影響・新劇場」「游・戲計畫Ⅱ—藝起 Play」為例，探究如何透過戲劇激發學生之創造力，藉由教學實例、教師省思與學生表現，論析創造力教學之核心元素。研究結果發現，以戲劇為媒介的創造力教學有助學生多元的創意表現、展現主動積極、樂於合作的態度。創造力教學須以學生為中心，教師要能勇於自我挑戰、嘗試新方式；練習「放手」、和學生共同學習；鼓勵學生不怕犯錯、多方嘗試。中小學、大學教師與專業劇團的跨領域合作被視為創造力教學課程設計的重要支持力量。

關鍵詞：創造力、創造力教學、戲劇

* 本研究承蒙「影響・新劇場」劇團與計劃核心教師之慷慨協助，特此致謝。

Teaching for Creativity through Drama: New Visions New Voices Theatre Company's "Plan Play II: Play with Art"*

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Abstract

Funded by the National Culture and Arts Foundation, the project, "Plan Play II: Play with Art", was carried out by the New Visions New Voices Theatre Company and is used as an example in this study to explore how to promote students' creativity through drama. The researcher discusses and analyzes the elements conducive to stimulating creativity based on the teachers' classroom instruction, reflection as well as their students' performance and response. The research results find that learning through drama not only enables the students to manifest their creativity multifacetedly but increases their willingness to take the initiative and cooperate. Teaching for creativity should be learner-centered. Teachers should dare to try something new and challenging. Rather than dominate, teachers should be co-learners with their students and encourage them to take risk and explore new ideas. Cross-disciplinary collaboration among teachers, university faculty and professional theatre groups is considered as a pivotal support for developing the curriculum for creativity.

Key words: creativity, teaching for creativity, drama

* The author would like to thank New Visions New Voices Theatre Company and the core teachers of the project, "Plan Play II: Play with Art" for their generous assistance to this research.

劇場表演形塑空間生產—— 台南 321 巷藝術聚落的生成*

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摘要

台南的 321 巷藝術聚落曾是廢棄的官舍群，經歷了曲折的空間重塑與轉化才成為今日樣貌。本文藉由 Henri Lefebvre 的空間生產理論，分析劇場表演—特別是與表演場所關係緊密連結的特定場域表演 (site-specific performance)—如何促成新的空間生產過程，以轉化與重塑場所地點的空間意義與功能。

本研究著重分析在 321 巷空間中發生與劇場表演相關的三個重要事件：首先是楊美英領導的那個劇團在 2012 年製作的兩個特定場域表演、其次是李維睦策劃的 2014 年及 2015 年 321 小戲節、最後是李維睦設置台南人戲花園的簡易舞台。這些劇場表演相關的事件促成越來越多的表演，也帶進越來越多的觀眾來到 321 藝術聚落。這形成新的與劇場活動相關的生活空間的介入，逐漸促成其他越來越多的劇場表演成為 321 巷藝術聚落空間實務的一部分，實質地鞏固我們今日所知 321 巷藝術聚落樣貌的生成。

關鍵字：321巷藝術聚落、空間生產、特定場域表演、劇場表演

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Shaping the Production of Space through Theatre Performances: Productions of the 321 Art Village in Tainan

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Abstract

The 321 Art Village in Tainan used to be a military dependents' village; it had been left disused for some time. The process of this disused site becoming the 321 Art Village is not so straightforward; in fact, it follows a zigzag path. Through the perspective of the production of space elaborated by Henri Lefebvre, this research examines how theatre performances, especially site-specific performances, can be instrumental in creating a new process of production of space to transform and redefine the spatial meaning and function of the site.

This paper will examine three important theatre events which took place in Lane 321: site-specific performances produced by That Theatre Troupe led by Mei Ying Yang in 2012, Fantasy 321 Festivals in 2014 and in 2015 organized by Wei Mu Lee, and the setting of a simple stage in Tainaner Ensemble Play Garden also organized by Wei Mu Lee. These three theatre events, along with other theatre performances, attracted more citizens to visit Lane 321, creating a new living space for theatre activities. With these theatre performances, a new spatial practice was gradually constituted which significantly contributed to the production of 321 Art Village as we know it today.

Keywords: 321 Art Village, Production of Space, Site-Specific Performance, Theatre Performance

儀式（再）展演：反思菲國版莎劇 「羅密歐與茱麗葉」《鑄情》之宗教表現手法*

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摘要

《鑄情 (*Sintang Dalisay*)》是莎翁名劇《羅密歐與茱麗葉》的菲律賓版改編。該劇試圖透過巴瑤族傳統舞蹈與音樂，如 *igal* 和 *kulintang*，將此莎翁筆下之悲戀作品，移植至菲律賓南部一虛構之穆斯林社會。除傳統舞蹈與音樂外，該劇亦以極度謹慎之手法，挪用並詮釋宗教禱告與儀式，以達戲劇效果。雖然該劇大致上廣受觀眾好評，但菲國亦有部分評論家表示該劇失真，尤以宗教儀式之呈現為最。本文嘗試釐清「真實性」如何在此特定情境下引發討論，並且在論及「呈現」的議題時，強調戲劇作品不應依民族學研究文件之標準視之。基於審美考量、時間限制、觀眾注意力短暫等諸多限制，戲劇作品無法堅持重現儀式之細節與真實性，僅能以表現手法中所展顯之「誠意」，取代對絕對「真實」之追求。該劇即依此原則，透過擷取實例之儀式元素，如歌詠、祈禱、其他儀式性言詞等運用，營造「儀式氛圍」。如此一來，大眾對情節適當性、品味、明晰度、功能簡潔性之需求，即可被置放於藝術表達之必要性的脈絡中，來重新調和、詮釋「真實性」的意義。

關鍵字：儀式、戲劇、表現手法、真實性、藝術表現

* 本研究由菲律賓大學迪里曼分校研究基金會獨家贊助。

(Re)presenting Ritual: A Reflection on Approaches in Depicting the Sacred in *Sintang Dalisay*, a Filipino Adaptation of William Shakespeare's *Romeo and Juliet**

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Abstract

Sintang Dalisay is a Filipino adaptation of William Shakespeare's *Romeo and Juliet*. This work of theatre sought to relocate Shakespeare's tale about star-crossed lovers in an imaginary Muslim community in the Southern Philippines through the use of, among others, the Sama-Bajau *igal* dance and *kulintang* ensemble music traditions. Along with traditional dance and music, prayers and rituals were, in a rather cautious manner, appropriated and interpreted for theatrical purposes. Although generally well-received by the viewing public, the play was targeted by some Filipino critics who expressed reservations about its purported lack of 'authenticity,' particularly in depicting rituals. This paper seeks to understand how issues of authenticity emerge in a given context. It addresses the issue of representation by emphasizing the idea that works of theatre ought not to be treated like ethnographic documents. Given aesthetic considerations, limitations in production time, and constraints imposed by a relatively limited audience attention span, works of theatre cannot adhere closely to the value of ritual detail and authenticity. Instead, the value of absolute 'truth' gives way to 'sincerity' in depiction. This is pursued in this particular production through the cultivation of an 'ambiance of ritual' via the deployment of ritual elements such as songs, prayers and other ritualistic utterances appropriated from samples from the field. Through this process, 'authenticity' is, therefore, tempered by the necessity of artistic license, which in turn spring from shared notions of appropriateness, good taste, clarity, and functional brevity.

Key words: ritual, theatre, representation, authenticity, artistic license

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