

戲劇教育與劇場研究

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漫步於求知與遊戲間的負責專家—— Heathcote「專家外衣」戲劇教學法的人類圖像探究

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摘 要

每個教學法都必然含蘊著一個特定的人類圖像，英國戲劇教育家 Heathcote 發明的「專家外衣」戲劇教學法 (Mantle of the Expert)，主張以一種整全學習 (a holistic learning) 的方式來幫助學生理解、思考、轉化和應用知識，她以「專家」形像，建構出理想的參與者的人類圖像，在戲劇活動歷程裡，學習者以「專家」姿態參與戲劇活動，也建立了此法的特徵。因此，本文針對四個角度，深入探討「專家外衣」戲劇教學法中的人類圖像，有了如下的發現：其一、「專家外衣」的參與者即求知者；其二、參與者即整體學習的人；其三、參與者是遊戲人；其四、參與者是負責任的人。綜合上述的推論，判斷「專家外衣」教育模式，是一場模擬的知識探索遊戲，參與者（學生）為遊戲人，是一個在求知與遊戲間漫步遊走的負責專家，而且「專家外衣」方法裡的專家，永遠是解決問題導向，呈現出一個「排難解紛者」(troubleshooter) 的專家圖像。這樣的思考與定位，或許可以提供一個視野向度，供通識藝文教師在引導學生探索藝術與理解世界時，有一個另類的思考角度與方法。

關鍵字：專家外衣戲劇教學法、責任、遊戲人、排難解紛者

The Responsible Expert Who Rambles between Knowledge and Play: A Study of the Human Image within Heathcote's Mantle of the Expert Method

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Abstract

Every pedagogical method must bear an ideal human image. A leading English figure in drama in education, Dorothy Heathcote, invented the method of Mantle of the Expert. She claimed that a holistic learning experience helps students to understand, to think, to transform, and to apply knowledge. Therefore, she introduced an “expert” role as the human image of the learner. Within the dramatic activity, each learner will participate in the dramatic situation as the expert. This is the characteristics of the Mantle of the Expert method. Thus, this research employs four different points of view to penetrate the human image of this method in regard to the following discoveries: the participant of the Mantle of the Expert as the learner; the participant as the person in a holistic learning; the participant as “homo ludens” (Man the Player); and the participant as a responsible person. From a synthetic point of view, the educational model of Mantle of the Expert is a simulation game of knowledge exploration. The participants (the students) are the game players who play the roles of responsible experts somewhere between knowledge seeking and game playing. The expert in the Mantle of the Expert method is always in the image of a person who is continually problem-solving oriented. Then, the image of “troubleshooter” emerges by inference. With such concepts and perspectives, the research might provide a vision for teachers who offer liberal arts education. When they guide pupils/students to explore the arts and understand the world, they will have an alternative method to expand their perspectives to obtain an alternative picture of knowledge.

Keywords: mantle of the expert, responsibility, homo ludens, troubleshooter

案例教學法應用於職前師培訓練—— 以創造性戲劇課程為例

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摘 要

本研究以協同行動研究，探究如何以案例教學法進行幼教師職前培訓之創造性戲劇課程中。研究結果建議，案例教學可以七個步驟進行，包含步驟一「案例的選擇與分析」、步驟二「相關理論講授」、步驟三「書面案例閱讀」、步驟四「案例報告撰寫」、步驟五「教師引導活動」、步驟六「案例討論」及步驟七「延伸活動」等。經過實際反思教學行動和學生的反應，發掘可將步驟四「報告撰寫」移至步驟六「案例討論」後，在學生經歷討論後之報告，在深度與廣度方面更佳。此外，研究也發現在案例教學法之步驟一中，教師應該依據「教學目標」來選擇案例。同時，若能將步驟五中「教師引導活動」和步驟六中「案例討論」所使用的教案統一起來，對學生學習的連貫性和意義會更好。此次的案例教學對學生而言，不但能增進他們對創造性戲劇理論與教學之瞭解，亦能強化其為幼兒設計課程的能力。建議未來可特別發展「生手教師戲劇課程案例」，以更貼近職前教師之教學經驗。

關鍵字：案例教學法、師資培育、職前教師、創造性戲劇、戲劇教育

Study of Case Method Instruction in pre-service teacher-training programs: Using creative drama courses as the example

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Abstract

This research uses collaborative action research to explore how Case Method Instruction (CMI) can be adopted to introduce a creative drama course in the pre-service preschool teacher-training program. The findings suggest 7 steps of CMI: "case selection and analysis", "theory instruction", "case paper reading", "case report writing", "teacher-guided activities", "case discussion", and "extension activities". Based upon the teacher's reflection and student's responses, it appears that for a better quality of student reports, in terms of their width and depth, Step 4 should proceed after Step 6. Moreover, it is also found that teachers need to select those cases that suit the teaching objectives of the class in Step 1. It would be more coherent and meaningful to the students if the lessons for teacher-guided activities in Step 5 and those for case discussion in Step 6 could be combined and unified. For the students, CMI not only increases their understanding of the theories and pedagogy related to Creative Drama but also strengthens the teacher's ability in designing drama lessons for young children. In future studies, it is suggested that more cases could be developed particularly for the novice teacher to get closer to their own teaching experiences.

Keywords: case method instruction, teacher training, pre-service teacher, creative drama, drama education

戲劇做為教學法如何增進學生的批判性思考技巧

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摘 要

以蘇格拉底 (Socrates) 與杜威 (Dewey) 對教育的哲學為基礎，作者試圖探索教育的真正價值，希冀建立更好的教育願景。作者主張批判性思考 (critical thinking) 應成為教育的焦點，並相信戲劇和劇場可作為教導批判性思考的媒介，以及將人文藝術融入課程的平台。本研究以個案研究 (case study) 方式呈現，於英國考文垂 (Coventry) 的一所社區小學中進行。研究者與其它共同研究者一同設計教案，在同一個班級中以一週一堂課的方式，連續 5 週實施教學。研究者意欲探索戲劇在實際課堂中，對鼓勵批判性思考的功效。

研究發現涵蓋了以下幾個重點：(1) 教師入戲 (Teacher-in-Role) 如何影響與鼓勵學生建立自己的論點。(2) 戲劇如何引發學生多重角度的思考與形成更開闊的思考視野。(3) 情感因素如何影響批判性思考，以及(4) 如何檢視學生既有的思考模式與信念，並加以討論。

關鍵字： 戲劇教育、批判性思考、蘇格拉底問答法

How can Drama as a Pedagogy Facilitate Young People's Development of Critical Thinking Skills?

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Abstract

In criticizing the problems of education in Taiwan, the author of this dissertation aims to explore the true value of education, in order to develop a better vision of it. Based on the philosophy of Socrates and John Dewey, the author proposes that critical thinking skills should remain the focus of education. As a previous English teacher and an MA student in drama and theatre education, the author firmly believes that drama and theatre can be used for teaching thinking skills while incorporating arts and humanities in the curriculum. Also, the thinking process learned in the drama classes can equip pupils with transferrable skills in the future.

The research took the form of a case study, and was conducted in one single class in a community primary school in Coventry. The author formed a team with three other fellow researchers, who designed and conducted five drama classes all together. All the analyzed and interpreted data were collected during the five drama class sessions in that school. The research aimed to explore drama's efficacy in terms of promoting pupils' critical thinking skills, and the research findings centered on major issues related to the development of critical thinking through a dramatic framework.

The research findings covered the following areas of inquiry. It looked into how Teacher-in-Role affects pupils' development of their own arguments. It also investigated how drama serves as stimulus to trigger pupils' multiple perspectives and form broader thinking patterns. In addition, the research examined affective factors arising from the dramatic framework and discussed some examples regarding how to examine pupils' existing belief system and how to bring them to their conscious level.

Keywords: drama and theatre education, critical thinking, socratic inquiry

「我們一同走走看」——戲劇教學在幼兒園的實踐

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摘 要

本研究以幼兒教師（幼師）主動需求戲劇教學資源為起點，具備戲劇專業的研究者企圖探究當戲劇專業教學資源進入幼兒園，幼師如何與外來的戲劇教師合作組成「戲劇教學小組」，研討戲劇融入幼兒教育的可能性，同時探析小組共構課程的歷程與脈絡。研究問題包含：戲劇教師與幼師合作共構課程的歷程為何？幼師在進行戲劇教學中所遇到的困難及問題為何？戲劇教師如何協助幼兒教師進行戲劇教學？研究發現：幼師原本認為戲劇教學乃教師引導幼兒扮演，以利最終演出之目標，經戲劇教師提示當代戲劇教學多元面貌，得促發幼師思考不同的可能性及教師在其中扮演的角色；幼師樂於學習、實踐上述戲劇教學策略，卻因相關經驗有限，難以隨即應用；幼師借助戲劇教師建構層次性的戲劇教學歷程，能夠獲得戲劇教學與幼兒課程結合之成功經驗，兼及戲劇元素的經驗體悟，和幼兒課程之延伸。研究結論：現場幼師對戲劇的認知有限，有待多元的戲劇教學資源進入，開展教學視野與美感經驗。戲劇教師及幼兒教師需具備溝通協調之基礎，以利幼師在戲劇教學上得到適切的協助。文末並針對研究結論提出建議，以供教師及相關單位尋求戲劇教學資源之參考。

關鍵字：幼兒園、戲劇教學、戲劇教師

“Let’s Walk Together”: Introducing Drama Teaching into Preschool

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Abstract

The starting point of this research was two preschool teachers seeking external assistance on drama teaching. The researchers, as drama experts, are interested in how preschool teachers and drama experts could team up to try out drama teaching in preschool. The focus of the query covers the process of cooperation between drama experts and preschool teachers, the emerging difficulties and issues the preschool encountered during the process, and the solutions suggested by the drama experts. The research found that the preschool teachers had considered drama teaching as teaching children how to perform on stage, but once learning about the contemporary praxis of drama education, they were open to alternatives. Yet, with limited skill and experience in drama teaching, the preschool teachers were unable to immediately apply drama teaching; therefore, they called for drama experts’ assistance in structuring progressive drama lessons, attending to both dramatic elements and children’s development. In conclusion, for preschool teachers to apply drama in teaching, it is important to introduce them to related resources. If the resources come from external drama experts, successful communication based on mutual understanding is essential.

Keywords: preschool, drama teaching, drama teacher