

戲劇教育與劇場研究

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社會戲劇遊戲之後設溝通研究

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摘 要

社會戲劇遊戲提供幼兒創作戲劇框架，爲了能夠順利進出戲劇框架，幼兒以語言外顯或是語言內隱的方式進行後設溝通，以便開啓、維持或中斷扮演遊戲的進行。本研究透過全新觀察資料的收集及分析，發現本土幼兒在社會戲劇遊戲中，擁有活潑且豐富的後設溝通表現。研究結果顯示：在「戲劇框架內」活躍地使用「語言外顯」及「語言內隱」的後設溝通，發展**角色、情節、道具與空間**戲劇元素。在「戲劇框架外」常使用「語言外顯」的後設溝通，討論**角色、情節及扮演規則**的爭執。研究結果提供「環境規劃注意事項」、「教保人員引導策略」具體建議，以供現場教保人員參考與應用。

關鍵字：社會戲劇遊戲、後設溝通、戲劇框架內、戲劇框架外

Study of Metacommunication in Children's Sociodramatic Play

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Abstract

Sociodramatic play games provide preschool children with a creative dramatic framework. In order to smoothly access the dramatic framework, preschool children use explicit language or implicit language to engage in metacommunication, in order to facilitate, maintain or interrupt role-play games. Through the collection and analysis of new observation data, this study found that local preschool children exhibited vivid and abundant performances of metacommunication in sociodramatic plays. In terms of “within-frame” performances, they vigorously used metacommunication of “explicit language” and “implicit language” to develop dramatic elements of **roles, plots, props and spaces**. In terms of “out-of-frame” performances, they frequently used metacommunication of “explicit language” to discuss disputes over **roles, plots and role-playing rules**. According to the research results, specific suggestions on “notices for environmental planning” and “teachers’ guide policies” were provided as reference for on-site teachers’ application.

Keywords: sociodramatic play, metacommunication, within-frame, out-of-frame

運用教育戲劇策略在原住民族孩童的傳統婚禮 文化學習之探究

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摘要

本研究旨在運用教育戲劇策略，探討傳統婚禮文化在教育戲劇活動中對於原住民族孩童之影響。本研究採用質性研究法，以屏東縣快樂關懷協會之國小一、二年級孩童為研究對象，於教學現場以參與觀察的方式，進行教學過程的錄影並且進行課程紀錄與教學反省，以進行資料蒐集與整理，課程進行過程中，研究者以三角測量法持續與協同研究者及專家討論。整理本研究所得多重資料，本研究發現傳統婚禮文化在教育戲劇活動中有以下呈現：孩童生活經驗的融入、孩童對角色產生初始印象、對原住民族傳統飾品的熟悉度、招贅制度的婚姻文化認知，以及孩童家庭背景的考慮。最後，孩童對原住民族傳統文化認知相對提升，也讓原住民族孩童藉由教育戲劇產生內化的族群認同感。

關鍵字：原住民族孩童、教育戲劇、婚禮儀式

An Educational Drama Strategy Embedded in the Traditional Culture Learning for Aboriginal Children: The Wedding Ceremony taken as an Example

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Abstract

The purpose of the study is to use educational drama strategies for aboriginal children to explore the influence of the traditional wedding culture in educational drama activities. This study applied qualitative research approaches. Grade 1 and 2 children of Pingtung County Happy Care Association were the study participants. The study's data source comprised video recordings for the entire teaching process and note taking of classroom on-site observation. Then, the video and notational data were analyzed through the content analysis method. Throughout the curriculum process, the researchers continued discussions with co-researchers and experts in collaboration with the triangulation method. As a result, educational drama activities show that the concept of the traditional wedding was integrated into children's life experiences. Children received an initial impression on the roles in traditional weddings and were familiar with traditional wedding jewelry and Uxorilocal system. The children's family background was also considered. Finally, aboriginal children's awareness of their traditional culture needs to be enhanced, along with an internalization of ethnic identity by the use of educational drama.

Keywords: Aboriginal, Educational Drama, Wedding Ceremony

以 A/r/tography 藝術方法學省思劇場活動¹ 在社區文化發展的作用

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摘要

本篇文章以 A/r/tography 方法論(以下簡稱 A/R/T)的概念省思淡水竹圍《以水連結破碎的土地：樹梅坑溪環境藝術行動》其中社區劇場活動之案例。A/R/T 方法論是以藝術為本 (arts-based)，以實踐導向 (practice-based) 參與於生活探索的教育研究。A/R/T 社群的成員們同時以藝術家、研究者和教學者 (artist/researcher/teacher) 的身分，可以是一個人多重身份或一個社群裡包含藝術家、研究者、教師的關係，在過程中游移於此三者「中間地帶 (in-between spaces)」漸漸混和不同的主體與知識，不斷地改變，由其所觸發的交流與對話，形成多元面向的新視野與新觀點。檢視下列問題：一，該活動歷程是否為參與的社區居民帶來自我意識；二：可否透過群體的互動提問而產生公共意識？三：過程期間，「人」是否因何種因素的改變而轉變對公共事務的態度？四：這個集體參與式的學習社群，所有成員們都有其專長素養，是否可以相互成就，逐漸形成一學習社群，並成為 a/r/tographer？

關鍵字：A/r/tography 藝術方法學、藝術為本、實踐導向、劇場活動、社區文化

Reflections from A/R/Tography Perspective to Review Theatre Activities for Community Cultural Development

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Abstract

This paper aims to share the process and outcome of the researcher's joining the project of Zhuwei "Art as Environment: A Cultural Action of the Plum Tree Creek" and initiated theatre activities in a community. This paper is based on the methodology of A/R/Tography (A/R/T) including both art-based and practice-based forms of educational research through narrative or other creative forms of inquiry. Membership in the A/R/T learning community is meant to cover three roles in one: artist, researcher and teacher, or to maintain these three roles separately. All the process are in-between spaces for gradually mixing different thoughts, knowledge and culture to generate new ideas.

This research seeks to answer certain questions: 1. Whether those activities provoked participants' self-consciousness? 2. Whether such activities might produce public consciousness through groups of interactive dialogue? 3. Would people change their attitude to public affairs during the process? Why? How? 4. Can participants gradually become a/r/tographers through the learning community?

Keywords: A/R/Tography, Theatre Activities, arts-based, practice-based, Community Cultural Development

試析後 90 年代透過戲劇展演台灣歷史的 一種美學趨勢轉向—— 以三位女性劇場創作者的劇作及演出為例

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摘 要

本文擬透過三位當代台灣女性劇作者與導演汪其楣、許瑞芳、王婉容的不同表述台灣歷史的戲劇編導作品，來分析台灣後 90 年代戲劇展演台灣歷史從呈現大歷史轉向呈現庶民或女性的小歷史美學趨勢方向和另類創作路徑的方法。文中引用了後殖民、後現代歷史學的觀點，來分析作品的時代意義，也運用了文化地理學與社會學，論證這些展演對空間、身體與聲音的顛覆，對社會慣習（*habitus*）的批判與再現。再者，研究者也援引了女性主義、戲劇治療與口述歷史展演的觀點，來闡釋這些展演所產生的意義。其中包括了引導不同性別與年齡的民眾，透過對話與互動創作發聲，與觀眾透過展演溝通與反思生命歷程的異同與美感，得以重新定義彼此的舊歷史認同，進而協商出新的歷史認同。

關鍵字：後殖民與後現代的交織、文化地理學、小歷史、互動性創作、歷史認同的再定義與協商

An Analysis of the Changing Aesthetic Trend in the Performing History of Taiwan's Theatre after the 1990s: Three Female Theatre Creators' Plays and Productions Taken as Examples

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Abstract

This article aims to analyze the aesthetic change, alternative devising and performance strategies of Taiwan's theatre presentations of history from the grand and official narrative of 'History' to the ordinary people's and women's alternative and multiple histories through some of the works of three contemporary female playwrights and directors: Wang, Chi-Mei, Hsu, Reyfang and Wang, Wan-Jung.

The author employs post-colonial and post-modern theories and current historical theories to investigate the historical, social and cultural meanings of these works. The author also aims to apply the theories of contemporary cultural geography about space reproduction and Bordieu's sociological theories of habitus to argue and demonstrate that these performances not only present some of the distinctive cultural habitus of Taiwanese people, but also to subvert and challenge the existing ideology on bodies and space. In particular, the author utilizes the feminist and drama therapy approaches, as well as oral history performance theories to illustrate the personal and social meanings that some of these performances create and impact on the audience and the actor-participants. Finally this article argues that the personal narratives blended with the community or female narratives in these performances can re-negotiate the new and ever-changing historicized cultural identities of Taiwan among audiences by identifying with, and reflecting on, the participants' stories based on their similar collective memories of everyday life in Taiwan. Furthermore this article also proposes and argues that these three female playwrights and directors resonate and demonstrate a renewed trend of theatre devising aesthetics which highlights dialogue and interactive activities between facilitators or the directors with their actor-participants in the creative process, thereby including more participants' voices to interpret and perform their multiple and diverse histories.

Keywords: Post-colonial and post-modern, cultural geography, re-negotiation of historicized cultural identities through dialogical performance