

戲劇教育與劇場研究

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主編語

《戲劇教育與劇場研究》期刊在歷任主編和編輯助理們的努力下進入第八個年頭，除了應用劇場、戲劇教育等主題的稿件，近年也收到不同劇場研究主題的投稿，為本期刊注入異質和多樣的研究成果。感謝編輯助理蔡玕珊小姐、呂季樺小姐、以及本系同仁的協助以及 Andrew Philip Barrington Strack 的英文校勘。本期刊物的投稿論文經過初審及三位學術外審複審結果，共收錄三篇論文，主題各異，從亞洲劇場美學的探究、臺南劇院的歷史考證、以及日本傳統能劇在當代傳承的田野調查。

第一篇為陳韻文所撰寫的〈從「味」到「本質劇場」——EX-亞洲劇團以情為度的表演方法學〉，探討臺灣近年受矚目的 EX-亞洲劇團所發展的本質劇場及其表演訓練方法。該文透過數年的近身田野觀察，探討該團吸收和整合不同亞洲傳統表演和當代訓練後發展而成的特殊身體訓練，文中除了追溯其印度情味美學的來源，也從教育角度折射出不同的關照與意義。第二篇是鄭聖勳的〈日治時期臺南新營地區室內表演場所探究〉，透過大量報紙資料、官方紀錄、會社年鑑、統計資料、地圖、攝影等史料，作者考證、勘誤與爬梳日治時期的臺南新營地區室內表演場所的活動與演出紀錄，主要包括戲院、公學校、小學校、公會堂等，進而了解這些場所及其活動的樣貌，並探究它們在殖民時期功能和意義。第三篇為許力夫的〈日本當代能樂場館的傳承功能——大阪「山本能樂堂」田野探查〉，該文透過研究日本大阪「山本能樂堂」，發現能樂演出場館的存在對於能樂傳統的延續有重要功能。論文中呈現了「山本能樂堂」在當代如何透過多樣的經營，使此一古老傳統藝術仍能有效與現代民眾建立連結，使其得以延續能樂傳統。

戲劇教育與劇場研究
第十二期總編

林偉倫

從「味」到「本質劇場」—— EX-亞洲劇團以情為度的表演方法學

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摘 要

EX-亞洲劇團藝術總監江譚佳彥於近年發展「本質劇場」的劇場美學論述和表演方法，落實於劇團開辦的劇場演員培訓課程中。該系統從傳統亞洲表演架構出發，汲取印度情味理論的要旨，並結合當代情緒理論和展演方法，致力培養演員不同的身體質感，為當代劇場創造新的表演語彙。本研究歷時 3 年，通過觀課、訪談、文獻回顧和論壇與會者意見的往復觀照，嘗試爬梳 EX-亞洲劇團本質劇場表演方法學的理论內涵，並從教育的觀點評估演員培訓課程的實踐意義。

關鍵詞：EX-亞洲劇團、江譚佳彥、本質劇場、演員訓練、情味理論

From Rasa to Theatre of Essence—The Emotion-centered Method for Performing of EX-Theatre Asia

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Abstract

Chongtham Jayanta Meetei, the artistic director of EX-Theatre Asia, has recently developed a series of actor training courses with the "theatre of essence" as the core principle. Widely drawn from Bharatas' Nāṭya-śāstra, Asian performing legacy, and contemporary psychological/physiological theory of emotion, the praxis aims to polish actor's physical quality and create alternative means for performing on the modern stage. The research juxtaposes the information collected from observations, interviews, literature review and forum discussions over the past three years. It is hoped to grasp the substance of the emotion-centered method for performing, as well as to evaluate EX-Theatre Asia's systematic construct of actor training from an educational perspective.

Keywords: EX-Theatre Asia, Chongtham Jayanta Meetei, theatre of essence, actor training, Nāṭya-śāstra

日治時期臺南新營地區室內表演場所探究

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摘要

臺灣的現代戲院在日治時期 1900 年代初期開始出現，初期出現的戲院多是供日本人觀賞，演出以日本戲劇為主，而後，因娛樂或集會之需求，帶動商業戲院在全臺陸續建立，使許多外臺戲移往內臺演出，電影也會至戲院播映，民眾的休閒娛樂空間因而產生了變化。除了戲院外，在公學校、小學校及公會堂這些教育場所及官方場所，也有表演活動進行，學校教育與社會教育均有舉辦學藝會的紀錄。因著殖民政府推行的教育政策、同化政策、普及國語（日語）、政令宣導以及傳達思想等目的，而使在這些場所進行的表演活動具有教育性質。

本研究以日治時期（1895～1945）臺南新營地區室內表演場所為對象，藉由爬梳及整理當時的報紙資料、官方紀錄、會社年鑑、統計資料、地圖、攝影等史料，建構新營新戲臺、新營公學校、小學校以及公會堂之建立始末、經營者、演出節目以及其他用途，並探討這四處場所的場所精神及場所同一性，藉以窺探地方表演場所之樣貌以及對於地方之意義。

目前對於新營地區的商業戲院新戲臺，因資訊零散並有許多謬誤之處，了解仍非常有限，有許多需補充及待釐清之處，方能建立完整的脈絡。新營公學校、新營小學校、新營公會堂，則尚未有人系統性的整理與論述其建立始末、表演活動以及場所蘊含的特殊性。本研究除了勘誤商業戲院新戲臺之資訊錯誤，補足前人尚未研究之處，也將新營公學校、新營小學校、新營公會堂，這三處非商業戲院、非專為表演而設立，但因空間能容納較多人，因此成為表演活動舉辦之場所，一同納入研究範圍，相互對比場所精神與同一性之異同，建構出臺南新營地區室內表演場所的整體發展脈絡，能對於當時各個場所特性有全面性的了解。

關鍵詞：日治時期、新營新戲臺、公學校、小學校、公會堂

The Indoor Performance Space in the Sinying area of Tainan during the Japanese Colonial Period

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Abstract

This study investigates the indoor performance space in the Sinying area of Tainan during the Japanese colonial period(1895-1945). By scrutinizing newspapers, magazines, official documents, government statistics, company's annual, maps and photographs at that time. This study reveals the establishment, ownership, management, performances and other usage of the indoor performance space in Sinying such as the New Stage(新戲臺), public elementary school(公學校), elementary school(小學校) and assembly hall(公會堂).

During the early 20th century, the economic prosperity in Taiwan brought about the process of urbanization. The concentration of population increased the demand of places for entertainments and public assembly, which led to the widespread establishment of the modern commercial theatres in Taiwan. In addition, there were performances held in school and public space. The activity of Gakugeikai(學藝會) with educational intention held performances in schools and public spaces.

Beside unearthing previously unknown information and hopefully grasping a broader picture about the indoor performance space in Sinying, this study also reveals the identity and social significance of the performance space by means of the concept of Genius Loci (the spirit of place), and maps it into the context of development of Sinying during the Japanese colonial period.

Keywords: Japanese Colonial Period, Sinying New Stage, Public Elementary School, Elementary School, Assembly Hall

日本當代能樂場館的傳承功能 ——大阪「山本能樂堂」田野探查

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摘 要

傳統表演藝術在面臨當代文化環境的變化與影響之下，發展歷程面臨了衝擊與挑戰，而作為日本最古老的傳統表演藝術「能樂」，其發展歷史已逾 600 年，至今仍然延續並貢獻於日本當代傳統表演藝術領域。在傳統表演藝術領域中，「場館」的存在對能樂表演藝術的傳承與延續發揮了相當大的功用。位於大阪市的山本能樂堂場館，創建於西元 1927 年，傳承至今已 90 年，是大阪地區相當活躍的能樂堂場館。本研究以大阪「山本能樂堂」為研究對象，來探討當代能樂場館與傳承發展之間的關係。此研究藉由相關文獻資料的收集、與至大阪「山本能樂堂」田野觀察的相互驗證分析，發現山本能樂堂以家族中心模式來傳承，並在當代以眾多面向的外部經營方式來與當代社會連結，這促使日本傳統表演藝術「能樂」在當代有了健全成熟的經營傳承方式、發展環境與營運方向。研究結果隱喻了表演藝術產業發展歷程中所摻雜的多元複雜因素之特質。

關鍵詞：山本能樂堂、文化資產、能劇、傳承、傳統表演藝術

The Heritage Function of Contemporary Noh Theaters in Japan— A Field Study of Osaka’s Yamamoto Noh Theater

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Abstract

The changes in and influences of the contemporary cultural environment have impacted and brought challenges to traditional performing arts in their process of development. Besides, Japanese Noh theaters, with a history dating back to over 600 years and the country’s oldest traditional performing art. It continues to flourish and contribute to the traditional performing arts field of contemporary Japan. In addition, the existence of “theater” has played a significant role in the heritage and continuation of the Noh performing art. Located in the Osaka district, the Yamamoto Noh Theater, since its establishment in 1927, has now been in existence for 90 years and has been a very active Noh theater in the region.

The present study, with the Yamamoto Noh Theater as its subject, explores the relationship between contemporary Noh theaters and their heritage and development. Through mutual verification and analysis of the literary sources collected and the field observations of the Yamamoto Noh Theater in Osaka, this paper reveals that the Theater has been passed down in a family-centered model and connected with contemporary society through multifaceted external operations in contemporary times. As a result, “Noh,” Japan’s traditional performing art, possesses a sound and mature method for managing its heritage, its environment for development, and the direction for operation in contemporary times. The research findings hint at the characteristics of the diverse and complex factors mingled in the development process of the performing arts industry.

**Keywords : cultural assets, heritage, Noh drama, traditional performing arts,
Yamamoto Noh Theater**