

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》自 2012 年創刊以來，在歷任主編與編輯助理孜孜不倦的努力下，為期刊收錄了來自不同領域的戲劇研究成果，包括戲劇教育、應用戲劇和劇場研究等主題。本期由我擔任主編，特於此感謝編輯助理蔡玕珊小姐的專業協助、系辦助理呂季樺小姐的行政支援、Andrew Philip Barrington Strack 的英文校勘，以及本系同仁的支持。

本期共收錄四篇論文，皆經三位學有專精的審查委員匿名審查通過。第一篇為陳佾均之〈「紀錄劇場」及其不滿：當代德語劇場中的協商〉，作者引用學者萊諾特的論點，深入探析克羅辛格於的《絆腳石國家劇院》（2015）、里米尼紀錄劇團的《黑色的結》（2008），以及勞的《憐憫：機關槍的歷史》（2016）等三組具有德語劇場代表意義的創作實踐，交互辯證各方對於紀錄劇場紛歧的觀點，梳理創作者、觀者與文件之間意義協商與生產的複雜脈絡與歷程，藉以歸納確立紀錄劇場概念為當代劇場所帶來的重要意義。第二篇為彭郁婷之〈一人一故事劇場在亞洲——臺灣與其鄰近地區的互動網絡〉，作者詳細描繪臺灣一人一故事劇場團隊與亞洲鄰近國家之交流狀況，統整出主要的互動模式，並探析此國際交流網絡如何形塑臺灣一人一故事劇場的發展樣貌。第三篇為許鳳君之〈國中表演藝術課之情緒教育——以情緒可視化、翻轉情緒核心及情緒能量實驗為例〉，該文提供以圖像卡、翻轉情緒活動為教學鷹架的情緒教育模組課程設計，協助學生學習如何辨識情緒、調節自我情緒與應對他人情緒。第四篇為謝華容之〈以戲劇連結食農教育之課程設計與實踐歷程探討〉，該文介紹一套結合藝術和食農教育之文化體驗教育課程，此由作者與丑客聚社共同發展的課程，希望透過戲劇和食農教育跨領域合作，讓國小學生在將觀察與學習經驗轉化為戲劇扮演的過程中，思考體悟「人」在食農教育所代表的意義。

戲劇教育與劇場研究
第十三期總編



「紀錄劇場」及其不滿：當代德語劇場中的協商

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摘要

自 21 世紀以來，歐美劇場論述重新出現關於「紀錄劇場」討論，試圖釐清其在劇場史上的發展軌跡，以及應用於當代實踐上的觀點與適用性。然而，德語劇場中多位被歸類在這個指稱之下的創作者對此概念的反應不一，各人對其理解顯然有所落差。本文從這些磨擦出發，思考紀錄劇場這個概念在過去約莫十五年間的復興，為創作與論述帶來的侷限與可能，並以三組德語劇場代表性的創作實踐為例進行討論：克羅辛格於的《絆腳石國家劇院》（2015）、里米尼紀錄劇團的《黑色的結》（2008），以及勞的《憐憫：機關槍的歷史》（2016）。這三個作品的問題意識與實踐路徑各不相同，但都挑戰了紀錄劇場在劇場史上的定義，超越關於使用紀實素材在「真實性」（authenticity）面向的討論。並引用學者萊諾特的論點來思考這些劇場作品與真實形成的不同辯證關係。紀錄劇場的概念召喚了什麼質地，讓論者即便在意識到其限制，甚至是矛盾之處，仍一再回返？本文透過相關論述及創作實踐的回顧，試圖回應這個提問。

關鍵字：紀錄劇場、德語當代劇場、真實性、克羅辛格、里米尼紀錄劇團、勞

“Documentary Theatre” and Its Discontents: Negotiations in Contemporary German Theatre Practices

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Abstract

The term “documentary theatre” has experienced a revival since the noughties. Various researchers and artists have participated in discussing its connection to historical precedents and contemporary forms, despite contextual differences. However, some artists whose practices are put under this label show an ambivalent stance toward the term. This text takes these discrepancies as the point of departure and examines how this term is understood and used differently by various practitioners and researchers, in order to describe the limits, as well as the potential this concept has so far demonstrated. In the second part, three examples in German contemporary theatre will be analyzed to show how they go beyond the debates on authenticity, which have dominated much of scholarly discourse on documentary theatre: *Stolpersteine Staatstheater* by Hans-Werner Kroesinger (2015), *Black Tie* by Rimini Protokoll (2008) and *Mitleid. Die Geschichte des Maschinengewehrs* by Milo Rau (2016). Observations from Janelle Reinelt on what she terms as the “promise of documentary” is key to the analysis, highlighting the common ground that links these diverse practices that take place in very different social contexts.

Keywords: documentary theatre, German contemporary theatre, authenticity,
Hans-Werner Kroesinger, Rimini Protokoll, Milo Rau

一人一故事劇場在亞洲—— 臺灣與其鄰近地區的互動網絡

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摘要

臺灣一人一故事劇場自 1998 年引入至今，發展已逾 20 年。目前全臺共有 30 多個一人一故事劇團，由不同的社群組成，並將一人一故事劇場應用於多樣的場域。雖然分屬不同社群與領域，但這些團隊間透過名為「一人一故事臺灣聚會」的交流活動有著緊密的連結，使得一人一故事劇場有別於臺灣其他應用劇場形式，有著蓬勃的團隊發展。不僅如此，除了有緊密的內部交流外，臺灣一人一故事劇場社群在過去二十年中，也和國際一人一故事劇場組織保持頻繁的互動，尤其是與亞洲鄰近地區發展出密切的交流網絡，這種交流從初期的引進師資、向外學習、到國際交流展演，並進一步輸出師資，而此頻繁的國際交流也是影響和形塑臺灣一人一故事劇場面貌的重要因素之一。

為了有別以往只聚焦於臺灣內部的一人一故事劇場發展，本文探討臺灣一人一故事劇場與其亞洲鄰近地區的互動網絡，包括日本、香港、澳門、新加坡及中國等。除了藉由文獻蒐集來梳理一人一故事劇場在西方及亞洲（東亞、南亞及東南亞）的發展概況外，也透過訪談資深實踐者補足研究資料的完整性。藉此論述和分析臺灣一人一故事劇場在網絡中所扮演的角色，以及交流互動之於發展所產生的影響，描繪臺灣一人一故事劇場與其亞洲鄰近地區相互連結的樣貌。

關鍵字：應用劇場、一人一故事劇場、臺灣聚會、李械基、一一擬爾劇團

Playback Theatre in Asia—The Taiwan Network of Exchanges with Its Neighboring Regions

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Abstract

The Playback Theatre in Taiwan has developed for more than 20 years since 1998. At present, there are over 30 Playback Theatre companies in Taiwan, composed of different communities, applying Playback Theatre in various fields. Although these companies belong to different communities and fields, they have a close connection through an exchange activity called “Taiwan Playback Theatre Gathering,” which makes the Playback Theatre different from other applied theatre forms in Taiwan and has a vigorous company development. Moreover, apart from close internal exchanges, the Taiwan Playback Theatre community has maintained frequent interaction with international Playback Theatre organizations over the past 20 years. In particular, it has developed a close network of exchanges with neighboring Asian regions. This kind of communication like introducing overseas lecturers from the beginning, learning from abroad, international exchanges on performances, and further exporting lecturers. This frequent international exchange is also one of the important factors that affect and shape Taiwan Playback Theatre’s appearance.

To differentiate from the past exploration focused on Taiwan Playback Theatre internal development, this paper explores the interactive network between the Taiwan Playback Theatre and its neighbors in Asia, including Japan, Hong Kong, Macau, Singapore, and China. Apart from compiling a brief overview of the Playback Theatre development in the West and Asia (East Asia, South Asia and Southeast Asia) through the collection of literature, the research material integrity is also complemented by interviews with experienced practitioners. It will discuss and analyze the role of the Taiwan Playback Theatre in the network, as well as the impact of interaction in

國中表演藝術課之情緒教育—— 以情緒可視化、翻轉情緒核心及情緒能量實驗為例

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桃園市立仁和國中

摘要

本研究旨在探討如何將表演藝術課程戲劇元素中情緒記憶技法，結合學生生活情境發展對話並進行情緒能量實驗。課程以研究者設計之情緒教育模組為教學法，實施時間為十周，共分四個教學階段，透過先備、引導、核心、應用課程循序漸進，藉由學生自身生活經驗，進行情緒狀態之辨識與覺察，進而探討及模擬遭遇情緒攻擊或負向情緒困擾時，可以因應之策略。

課程中發展出之情境對話，經由教師帶領能量實驗操作，最終由師生共創解決方案。研究資料包含觀察、教學省思、學生回饋單、課後問卷調查及研究者帶領工作坊之夥伴回饋，藉以修正教學課程內容。

研究結果發現，透過圖像卡、翻轉情緒活動作為教學鷹架，於過程中連結學生生活經驗與共鳴，可幫助學生辨識自己的情緒；情緒能量可視化及指數化亦可幫助學生覺察情緒流動。另外，情緒能量實驗可讓學生於情境對話中，尋找調整自我情緒與應對他人情緒之可行策略。

關鍵字：情緒記憶、情緒能量、情緒可視化、情緒教育模組、國中表演藝術課

Emotional Education in Junior High School Performing Arts Classes: Taking Emotional Visualization, Flipping Core Emotions and Emotional Energy Experiments as Examples

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Abstract

The objective of this action research was to incorporate affective memory technique into the drama element of the performing arts course. The emotional education modules designed by the researcher as a teaching method had been implemented in four teaching cycles over ten weeks. In this course, steps were taken in sequence from preparatory works, guidance, core, and applicable courses. As strategies, which were further explored and simulated through identifying and perceiving the emotional states based on students' own life experiences. To be responded to when encountering emotional attacks or negative emotional distress. Affective memory energy experiment operation corresponds to situational dialogue developed in the course, leading to solutions created by both teachers and students. The content of the teaching curriculum was being modified according to the research data that includes observations, teaching reflection journals, student feedback sheets, and feedback from partners in the workshops.

Results showed that with Personita cards and flip emotional activities implemented as a scaffold, the students were able to recognize their emotions when their life experience and resonance was connected in the process. Specifically speaking visualization and quantification of emotional energy can help students perceive emotional flow. In addition, the emotional energy experiment had allowed students to find feasible strategies, adjusting their emotions and to cope with the emotions of others in context.

**Keywords: Affective memory, emotional energy, emotional visualization,
emotional education modules, junior high school performing arts class**

以戲劇連結食農教育之課程設計與實踐歷程探討

謝華容

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摘要

研究者與丑客聚社於 2019 年，設計一套以藝術和食農教育結合的「飲食文化的藝術視角」課程，向文化部申請文化體驗計畫。其中，國小組「我要去趕集」的課程，於 2019 年在臺北市河堤國小、2020 年在臺北市溪口國小和 2021 年在南投縣秀峰國小各自進行 12 節的課程操作。

國小組的課程設計理念採用教育戲劇（Drama in Education，簡稱 DIE）的概念，進行戲劇和食農教育跨領域教學合作。利用戲劇元素將食農教育的教學現場營造成動態的教學情境，讓學生在假裝扮演的戲劇情境中學習食農教育，感受傳統菜市場中人與人的互動，加上戲劇扮演的角色對話功能，強化學生情感素養能力，讓學生在認識傳統菜市場特色和文化特性下，也開啟對於生活中人事物的關注。課程最終，將學生整個扮演經驗，轉化成一場戲劇演出，除了與更多人分享學習經驗，同時也讓其他同學認識不同的食農教育知識，提高大家對於食農的意識。

最後，研究者對於課程設計和實踐進行反思，從老師、學生和課程內容三個面向認知到，戲劇和食農教育跨領域的合作，重點在於老師將學習經驗轉化成戲劇扮演情境，可突顯「人」在食農教育中的角色，讓課程活潑化外，知識傳遞也更有人情味。同時學生也能得到換位思考、覺察自我和他人的情感素養能力。在這樣戲劇營造出的動態互動下，師生間和學生間都能彼此視域交融，而這樣的互動經驗，就是一種生活的模式，一種文化的形成，也是傳統菜市場具有人情味很重要的因素。

關鍵字：戲劇教育、文化體驗、食農教育

Discussion on Curriculum Design and Course Practice of Linking Food and Agricultural Education with Drama

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Abstract

In 2019, the researcher and the Joker Community applied to the cultural experience programs of The Ministry of Culture of Taiwan. We designed a course of “Artistic Perspectives in Food Culture” which combined art and food and agriculture education. The elementary school theme was named “I'm going to the market”. We carried out this course in Heti Elementary School of Taipei City in 2019, Xikou Elementary School of Taipei City in 2020 and Xiufeng Elementary School of Nantou County in 2021.

The curriculum design concept of the national team adopts the concept of drama in education (DIE), and conducts cross-field teaching cooperation in drama and food and agriculture education. Elements of drama were utilized to create a dynamic teaching situation for the food and agriculture education, allowing students to learn food and agriculture education in a pretend drama setting. Here they can experience the interaction between people in the traditional vegetable market and how dialogue functions in drama. This strengthens students' emotional ability, by allowing them to pay attention to people and things in life under the understanding of the characteristics and cultural characteristics of traditional vegetable markets. In the end, the course transforms the student's entire acting experience into a drama performance. In addition to sharing the learning experience with more people, it also allows other students to learn about different food farmers' educational knowledge and raise everyone's awareness of food and agriculture education.

Finally, the researchers reflect on the curriculum design and practice. From the three aspects of teachers, students, and curriculum content, they realize that the cross-field cooperation between drama and food and agriculture education focuses on the teacher's transformation of learning experience into a drama playing situation, which can highlight the "human". The role in food and agriculture education makes the curriculum lively, and knowledge transfer is more humane. At the same time, students can also gain empathy, awareness of self and others' emotional literacy. Under the dynamic interaction created by such drama, teachers and students can blend in with each other. Such interactive experience is a mode of life, the formation of a culture, and it is also a very important factor in the human touch of the traditional vegetable market.

Keywords: Drama Education, Cultural Experience, Food and Agriculture Education