

戲劇教育與劇場研究

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在戲劇腳本之外—— 戲劇教育和二十一世紀的發展

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摘要

本文嘗試從戲劇教育在全球化的當下所面對的聯動效應與挑戰，並藉此探究其與當今其未來教育發展的關連。Madonna 將討論戲劇教育的意涵及其在教育脈絡中的定位。最後，將提出二十一世紀戲劇教育的發展及其可能的影響。

Going Beyond The Script— Drama Education and The 21st Century

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Abstract

This keynote explores the synergies and tensions surrounding drama education and what may be understood in relation to education in the present and future. Madonna will consider implications relating to the positioning of drama in educational contexts, or when drama is used for an educative purpose. She will consider what impacts on what might be a drama education in the 21st century.

戲劇融入幼兒園美感領域教學歷程之研究

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摘要

本研究採質性研究，旨在探討以戲劇融入幼兒園美感領域教學歷程之研究。主要目的探究運用戲劇活動進行幼兒園新課綱美感領域課程的設計規劃、策略的運用、歷程的實施及師生的成長。

本研究結果發現：

1. 運用戲劇讓美感教學課程有多元的想像及發展。
2. 美感課程與在地文化情境作結合，能擴展幼兒在地藝術體驗及美感經驗。
3. 運用戲劇，讓老師主導與幼兒自主學習間取得平衡，推展教學進行解決教學困境。
4. 老師在課程的設計能力、戲劇活動帶領及策略運用，均有改變與提升。幼兒在探索與覺察、表現與創作、回應與賞析三項美感能力，均有明顯的表現。

關鍵字：幼兒園新課綱、創造性戲劇、教育戲劇、美感領域

The Process of Integrating Drama into Preschool Aesthetic Teaching

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Abstract

This study integrated drama into preschool children's aesthetic curriculum in order to explore how drama can be applied in planning a thematic curriculum, how drama can be used as a teaching activity, and how teachers and students can develop in the implementation of drama in education.

The findings are as follows.

1. The use of drama in an aesthetic curriculum improves the links among activities and integration of educational domains.
2. Aesthetic curriculum combined with local context expands children's artistic and aesthetic experiences.
3. The use of drama activities makes it possible to find a balance between teacher-centeredness and children's autonomous learning, while resolving a number of teaching difficulties.
4. Teachers' abilities in designing, leading activities and applying strategies have also improved. Also, the children's abilities in the aesthetic domain, including exploration and awareness, performance and creation, responses and appreciation, have improved.

Keywords: preschool temporary curriculum guidelines, creative drama, drama in education, aesthetic domain

從台北兒童藝術節中（2000-2011）探討台灣兒童觀

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摘要

本研究探討台北兒童藝術節（2000-2011）的文獻中，所呈現的台灣的兒童與童年觀。藉由建構式紮根理論與文本分析等研究方法，將原本平凡並熟悉的資料，用嶄新且陌生的角度來分析，以期增加對現代台灣兒童觀點的瞭解。

研究發現台北兒童藝術節中的兒童觀結構是相當複雜的。其中“兒童為成人的未來”為本研究所提出的中央範疇，此範疇反映文獻中對兒童教育與學習的重視、成人對保存兒童正向特質的渴望、與對控制或給予兒童的自主性的矛盾。除此中央範疇，研究資料中亦顯示對“無意識的兒童”、性別問題以及中西文化融合的觀點。

關鍵字：兒童觀、兒童劇場、文本分析、質性研究

Exploring Taiwanese Childhood through the Taipei Children's Arts Festival 2000-2011

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Abstract

Drawing on constructivist grounded theory and dramatic analysis, this research explores the representation of the Taiwanese child and childhood through the materials from Taipei Children's Arts Festival 2000-2011. The hope is to contribute to the overall understanding of the contemporary Taiwanese perspective, by turning mundane, familiar material into something fresh and unfamiliar.

The main findings of this research indicate a complex construction of the Taiwanese child and childhood. The central category states that Taiwanese children are constructed as future adults. This reflects the emphasis on learning and teaching, explains adults' desire to preserve children's positive qualities, and their contradictory concepts of "control vs. agency". Beyond the central category, the data also reveal the concepts of the unconscious child, gender issues, and a mixture of western and eastern cultures.

Keywords: Childhood studies, Theatre for young audiences, dramatic analysis, qualitative research

古典面具劇——侗劇

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摘要

侗劇 (khon, โขน) 是中南半島傳統劇種中歷史悠久、辨識度極高的宮廷古典面具劇，自古代起便隸屬於國王和皇室，並在皇室與貴族的資助和參與之下發展。該劇種過去一度是全男子的表演團體，20 世紀起始有女性演員扮演女性角色，但全劇演出仍以男性表演者為主。該劇種最為鮮明的特徵是表演者戴著製作精緻繁複、色彩鮮艷的面具和服裝，每個面具代表不同角色的性格、身份、能力與階級，演出故事清一色來自印度史詩《羅摩衍那》(Ramayana) 的泰國化版本——《拉瑪堅》(Ramakien)。侗劇表演動作具有鮮明的武術風格，此一風格使該劇種在傳統上擅長演出戰爭和武戲劇目。同時該劇種的演出一般大型的泰國古典樂團——皮帕特樂團 (pipat ensemble) 伴奏，並由吟誦者和歌隊敘述故事和演唱歌曲，表演者表演中並不開口，僅負責演示出吟誦者所描述的故事內容和情感，也因為如此侗劇亦經常被稱為啞劇。本文將對侗劇的發展根源、歷史、藝術形式特徵、演出文本、面具的辨識要素以及侗劇在現代社會中的功能轉變等方面，進行初步的探究。

關鍵字：侗劇、囊艾、內洛坤、面具、《拉瑪堅》

Khon——Thai Mask Dance Drama

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Abstract

Khon, the ancient Thai mask dance-drama, is one of the most well-known traditional theatre genres in the Indo-China Peninsula; it dates back to the early 16th century. Traditionally it was developed under the patronage of Thai kings and royal families from the Ayutthaya period to the early 20th century. With a strong martial style in its movements, khon was once performed by males only. Though female performers began to take female roles in khon plays starting from the early 20th century, male performers are still the main attraction.

The most distinctive features of the genre are martial style movements of male performers (especially the ogre and monkey roles) and their colorful, refined masks. Each mask represents a particular character in *Ramakien* which is a Thai version of Indian epic *Ramayana* and the only story source of a khon play. Owing to its distinctive style of martial arts, khon is especially good for war and martial repertoires. Like most Asian traditional theatres, khon performance is accompanied by a traditional orchestra, the pipat ensemble, with chanters and chorus who chant, sing and speak for the actors. For this reason, khon is often referred to as pantomime. This paper aims to introduce khon's origins and history, as well as its artistic features and changes in modern Thai society.

Keywords: khon, nany yai, lakhon nai, mask, *Ramakien*