

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》期刊自 2012 年出版創刊號以來，除了包括在台灣最常見的劇場研究外，更收錄涵蓋行動研究的戲劇教育教案與理論探究，有諸多精彩的發表。因此，在前任主編林玫君教授與編輯助理章琍吟的努力之下，連續於 105 年（審查資料範圍 102-104 年）與 107 年（審查資料範圍 104-106 年）申請科技部「臺灣人文及社會科學期刊評比」，獲得評比為第三級。第十一期由我擔任主編，王克雍擔任編輯助理，我們希望奠基在此，能夠繼續讓本期刊成為一個研究應用戲劇與戲劇教育，以及劇場與表演研究的重要發表平台，並朝收錄於科技部核心期刊的目標邁進。

本期期刊收錄三篇論文。第一篇為王婉容與許瑞芳共同撰寫的〈重構與批判真實——台灣與紀錄劇場相關的發展論述與個案分析〉追溯記錄劇場在西方發展，並梳理在台灣這些不同的相關演出如何引用紀錄檔案，分析其目的、特質，而構成一道有著不同名稱和形式的紀錄劇場光譜。論文接續以兩個個案分析論述，一個是青少年口述歷史類型的紀錄劇場，探究青少年的性向與性慾認同；另一個則是台南市東山區嶺南里透過社區劇場來表達與進行對於政府在當地設置垃圾掩埋場的抗議與抗爭。第二篇是張金梅所寫的〈生長戲劇範式下兒童生長環境劇場之建構〉，論文對於當今流行於中國幼教界的「舞台童話劇」提出質疑，進一步提出「生長環境劇場」作為途徑，歷經五個學期的行動研究，凸顯此種以兒童為主體的生長戲劇的可行性。兩篇論文的實踐案例，佐以理論分析，提供讀者思考應用戲劇更多的可能面向。最後一篇為吳雙的「迪士尼 2010-2015 年新公主的女性力量、身體觀看與空間互動」針對三齣迪士尼所發行以女性為主體的動畫電影，不僅針對文本情節和人物形塑，同時關注人物性別外貌、性別與空間的關聯等，深入分析其中四位新公主性別形象塑造的突破與背後隱藏的父權影響。

戲劇教育與劇場研究
第十一期總編

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重構與批判—台灣紀錄劇場的發展論述與個案分析

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摘 要

本文嘗試從西方紀錄劇場的源起和發展脈絡，並以紀錄劇場與當代後真相和虛擬取代真實的批判和懷疑真實究竟為何的時代氛圍的深切連結為切入點，論述與分析台灣自 1980 年代末期開始，即已出現與紀錄劇場相關的創作系譜，與台灣的社會現實持續對話和論辯，也創作出種類和樣貌繁多的紀錄劇場，這些作品創作的過程，目標和方法也各有不同，本文特別整理出台灣所發展創作出來的這些作品，與整理出與紀錄劇場相關的創作作品的類別與系譜，在非虛構的素材和再現的真實之間，所採取的不同距離，來理解和分析這些作品在重構和批判真實之間，所採取的不同切入點與不同的著眼思考和關懷焦點，以理解紀錄劇場在台灣所發展出來的多元面相和創作方法，並且也嘗試針對這些作品加以分類，更試圖整理分析出這些作品所發展出來的多元又獨特的美學特色，包含有紀實美學、記憶美學、民眾美學與關係美學，成為當代重要的美學創新風景，也為紀錄劇場形塑了獨特的美學風格，同時運用了兩位筆者所親身參與帶領、指導編導或編導的兩個紀錄劇場創作系譜作品的創作展演和與觀眾交流的過程，來作為個案詳加分析，接著再加上 Jürgen Habermas 的溝通行動理論與 Paul Ricoeur 的詮釋循環理論，來加以解析和論述這兩個作品對社會參與及改革所產生的意義和影響，來證明這兩個作品是如何批判和重構當下的真實，分別形塑出另類的公共領域和空間來討論和協商重要的公共議題。同時，也演示出他們所運用的不同但卻同樣深刻動人的劇場美學，以供有志操作與研究者進一步參酌借鏡和探討研究。

關鍵字：台灣紀錄劇場創作系譜、紀錄劇場的的特殊美學、溝通行動、詮釋循環、公共領域與公共空間的重新形塑

To Re-construct and Criticize Reality—Theorizing the Development of the Creative Spectrum of Documentary Theatre in Taiwan and Analyzing Two Case Studies

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Abstract

This article explores the origin and developmental history of documentary theatre in the western world and employs its relevance within our post-reality society and with our time of questioning and doubting whether the truth is a point of attack for investigation. It examines the development of the whole creative spectrum of documentary theatre in Taiwan starting at the end of the 1980s; along with its continuous criticism and dialogue of the multi-faceted Taiwanese social realities. One of the focal issues of this article highlights the large gap these various forms of documentary theatre took, between their representations of reality and reality itself. The paper also looks to divide Taiwanese documentary theatre into different groups in terms of their creative goals and critical agendas as well as creative groups and artists. Most importantly, it also analyzes their different and distinctive creative aesthetic characteristics, which clearly contribute to our contemporary art scenes. Moreover, it employs the theories of Habermas' communicative action and Ricoeur's theories of the hermeneutic circle to explore the social, cultural, and creative process and meanings engendered by two specific documentary theatre performances. It further

argues how these two case studies produced in a university applied theatre class context can enlighten the creative and social processes these documentary theatres employed to re-construct and criticize social realities in Taiwan. Thus how they re-shape our public sphere through a re-making of public space through contemporary Taiwanese documentary theatre practices. Finally, this study demonstrates the unique and distinctive aesthetics in these two investigated case studies for further research, exploration, and development.

Keywords: the creative spectrum of documentary theatre in Taiwan, the specific aesthetics of Taiwanese documentary theatre, communicative action, hermeneutic circle, the re-construction of public sphere through re-building public space

生長戲劇範式下兒童生長環境劇場之建構

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摘 要

中國大陸幼教界常見的「舞臺童話劇」鏡框式舞臺已經造成兒童戲劇教育處於一種發展的困境，亟需「生長環境劇場」的建構。本研究採用行動研究法，在廣東省 Z 市 H 幼稚園進行了 5 個學期的實踐研究，在已有「生長戲劇」範式的理念下，打破鏡框式舞臺的局限，在與戲劇主題活動的並軌建構中，探尋一種屬於兒童自己的劇場，即開放的、多元的、生長的表演空間——「生長環境劇場」。生長環境劇場以生長戲劇為範式，強調了兒童戲劇經驗在情境、場景、空間中的生長性；生長環境劇場的前期、中期與後期與戲劇主題活動開展並軌進行；生長環境劇場空間與材料的建構、運行與維護，需要教師和兒童共同合作完成，尤其要體現兒童的自主性。

關鍵字：生長戲劇範式、生長環境劇場、幼稚園戲劇主題活動

Constructing a Growing Environment Theatre for Preschool Children Under the Growing Drama Paradigm

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Abstract

Childhood drama education is facing a dilemma in its development, caused by the framed stage of pantomime in the field of early childhood education in Mainland China. Constructing “the Growing Environment Theatre” is thus in urgent need. The current study was conducted for 5 semesters in H kindergarten of Z City, Guangdong Province, based on an action research method. Under the paradigm of “Growing Drama”, this study went beyond the framed stage in its exploration of a kind of theatre that belongs to children — “Growing Environment Theatre”, which is a performance space that is open, pluralistic, and accompanied by a concurrent construction of drama thematic activities. Under the paradigm of “Growing Drama”, Growing Environment Theatre emphasizes the growability of children’s theatre experience in context, scenes, and space. The early, middle, and late phases of the Growing Environment Theatre are carried out with drama thematic activities, during which teachers and children need to work together in constructing, operating, and maintaining the space and materials of the Growing Environment Theatre. In this process, children’s autonomy is emphasized.

Keywords: the paradigm of growing drama, growing environment theatre, drama thematic activities.

迪士尼 2010-2015 年新公主的女性力量、身體觀看與空間*

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摘要

迪士尼公主，自 1937 年第一任的白雪公主至今，經歷了四分之三個世紀的年華，隨著時光流轉，公主們展現出多元豐富的面貌，也映射了各個時代女性形象的輪廓。

本論文聚焦於 2010 年至 2015 年間，由迪士尼所發行以女性為主體的動畫電影，涵蓋 2010 年的《魔髮奇緣》、2012 年的《勇敢傳說》以及 2013 年的《冰雪奇緣》三部作品。這三部作品中的四位新公主——樂佩、梅莉達、艾莎與安娜，是此篇文章鎖定的研究對象，主要探討以下幾項問題：首先，新公主呈現怎麼樣異於過往的新面貌？如何透過敘事、人物關係與空間互動養成和形塑？其二，公主角色獨立自主並展現新女力的背後，參雜了多少隱形的傳統包袱與父權框架？女性能力受到那些貶抑與限制？負面或反派女性角色的存在，反映了怎麼樣的女性想像？反派女角與女主角之間的關係、衝突與互動展現了女性之間的哪些矛盾？

文章將採用女性主義觀點、電影批評、童話心理學以及性別與空間等視角，作為分析這三部動畫中女性角色的批評工具。女性主義觀點部分，分別從女性力量、性別氣質等面向，剖析四位公主的女力展現、性別氣質轉變，並細究新公主創新形象的背後隱藏的傳統包袱與父權陰影。電影批評部分，採取電影批評家莫維的視覺快感與自戀快感的觀點，探討新公主的身體展現與觀者心理機制之關係，消費者的模仿與自戀效應。女性角色之間的衝突，則取童話心理學角度，分析母親與女兒角色之間的權力辯證；最後，從性別和空間的角度切入，探討空間的性別劃分與運作、公主與空間的互動和角力關係。

關鍵字：迪士尼公主、性別與空間、魔髮奇緣、勇敢傳說、冰雪奇緣

* 此篇論文改編自筆者的碩士論文。感謝一路上指點我、幫助我完成這篇論文的人，將原作修改為期刊論文期間，特別感謝指導老師——林雯玲教授，仍然不厭其煩的悉心指導、給予寶貴建議；並感謝匿名審查委員們，提供許多珍貴洞見，助我增骨添翼，將論文修飾得更臻完善。在此向指導教授與委員們致上最深的謝意。

Analysis of Women's Power, Female Body, and Space Operation of Disney's Princesses from 2010 to 2015

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Abstract

Ever since the first princess, “Snow White” in 1937, Walt Disney and his subsequent film companies have produced and developed various types of princesses for over three-quarters of a century. The many princesses present various images, reflecting the outline of the female image from different generations. This study focuses on movies that set a female as the lead character that were released by Walt Disney Animation Studio from 2010 to 2015, including “*Tangled*” in 2010, “*Brave*” in 2012, and “*Frozen*” in 2013. Four new princesses from these three works are the subjects in this research: Rapunzel, Merida, Elsa, and Anna. There are four main questions, which are encompassed within this study.

First, what kind of images do the new princesses represent that are different from the past? Also, how were these images developed and shaped through narrative and character relationships? Second, behind the independence and women's power exhibited by the new princesses, how many unseen traditional burdens such as patriarchy are blended in them? And what are the limitations of women's power displayed in the films? Third, how are the mothers of the princesses dramatized and what lies behind their conflicting relationships with the princesses? Fourth, the existence of the female villain juxtaposed to the heroine, is a reflection of what sort of female imagination? Finally what symbolic meaning and metaphor do those characters portray?

In this study, the concepts of feminism, film criticism, gender and space, and fairy-tale study are adopted as tools to examine the female characters in these three animated films. First, for the concept of Feminism, the author takes the aspect of woman power and gender temperament to analyze the demonstration of women's power as well as the transformation of gender temperament from these four princesses.

Furthermore, the unseen traditional burden and patriarchy hidden in the innovative new princess image are explored in length. Additionally, this research employs the concepts of gender and space to investigate the gender division and operation of space, as well as the interaction and conflict between princesses and space. Second, for the theories of film criticism, the author adopts the opinions of “Visual Pleasure” and “Narcissistic Pleasure” from the film critic Laura Mulvey to probe the relationship between the body representation of these new princesses and the psychological mechanism of the viewers, as well as the imitation and narcissistic effect of the consumer.

Keywords: Disney princess, gender and space, *Tangled*, *Brave*, *Frozen*