

# 戲劇教育與劇場研究

Research in Drama Education & Theatre Studies

2017年12月 第10期

NO.10 December 2017

國立臺南大學戲劇創作與應用學系



# 目錄 Contents

■ 主編語 Editor's Note	林玫君 Mei-Chun Lin	5
<b>研究論文</b>		
■ 我的「家」，我的「地方」—以戲劇課程發展 幼兒的「地方感」 My “Home”, My “Place” - A Study on Developing Children's Sense of Place Based on Drama Courses	王君瑜 林玫君 Chun - Yu Wang Mei-Chun Lin	7-40
■ 《丐一尤！青春變奏曲》—給青少年的教習 劇場 The Smashed Taiwan Project - Theatre in Education for the Young People	陳韻文 Yun-Wen Chen	41-74
■ 救亡與啟蒙—台灣戒嚴時期兒童戲劇初探 National Salvation and Enlightenment: A Study on Children's Plays During The Martial Law Period in Taiwan	陳晞如 Hsi-Ju Chen	75-104
■ 尤涅斯柯的「普通語言學教程」—試論《禿頭 女高音》與《課堂驚魂》 Eugène Ionesco's “Course in General Linguistics”: An Anatomy of <i>The Bald Soprano</i> and <i>The Lesson</i>	藍劍虹 Chien-Hung Lan	105-138
■ 徵稿辦法		140



## 主編語

一本刊物的產出，僅非是單純在投稿文件中選擇數篇來刊登，從編輯會議的討論、選擇適切審查委員與進行聯繫、初審、複審意見的彙整、稿件的修改與校對...等，其過程是需要高度的專注與心力投注，為力求刊物的品質，以提供給讀者在閱讀時有著獲得新知的喜悅，第十期出版在即，再次感謝系上同仁、助理琍吟、季樺的協助。

本期共有四篇文章脫穎而出，前兩篇研究主要談論「戲劇教育」運用於幼兒園課堂實行操作及高中職校的展演活動。在後兩篇研究則從文本分析，分別闡述兒童戲劇發展歷程及運用索緒爾和達達主義對語言的思考，進行尤涅斯柯兩個荒謬劇本說明。

第一篇論文《我的「家」，我的「地方」—以戲劇課程發展幼兒的「地方感」》，研究者運用幼兒園角落教學與戲劇活動，引導幼兒在想像空間與實質空間中互動交流，成功喚起幼兒的地方感，同時也提供教師所面臨的困難與解決之道，以及幼兒的表現與感受。在第二篇論文《ㄎ一ㄤ！青春變奏曲》—給青少年的教習劇場。研究者從青少年劇場的角度分析台灣實際教習劇場演出的案例與教習劇場和青少年劇場的關係為何。

第三篇論文《救亡與啟蒙—台灣戒嚴時期兒童戲劇初探》研究者試圖從民國時期兒童戲劇發展的脈絡溯源，進而就劇本文獻與劇本主題兩類視角切入觀察，藉以探究臺灣兒童戲劇孕育與生成的起點及其藝術文化的價值。最後一篇論文：尤涅斯柯的「普通語言學教程」—試論《禿頭女高音》與《課堂驚魂》，追溯從19世紀的「語言危機」到索緒爾的語言學，從達達對語言的攻擊到戰後尤涅斯柯拋出以語言為主角，並圍繞著語言教學的《禿頭女高音》、《課堂驚魂》。從中所追索語言符號概念變革與政治的內在鏈結問題。

戲劇教育與劇場研究  
第十期總編

林政君

戲劇創作與應用學系教授  
國立台南大學



# 我的「家」，我的「地方」 —以戲劇課程發展幼兒的「地方感」

王君瑜

國立嘉義大學附設幼兒園教師

林玫君

國立臺南大學戲劇創作與應用學系教授

## 摘 要

本研究旨在探討幼兒園教師如何規劃及運用戲劇課程，發展中班新生幼兒在學習空間的地方感，以及過程中教師面臨的問題和解決之道和幼兒的反應與表現。研究採用行動研究法，以研究者所任教班級之全體幼兒，即年滿四足歲至五足歲之公立幼兒園中班幼兒為研究對象。本研究的實施為期十六週，每週一次，每次約四十分鐘的教學研究，以觀察記錄、訪談紀錄、省思札記和文件資料的蒐集進行分析。研究結果發現戲劇課程發展幼兒地方感的過程中，教室扮演區的環境規劃是開啟幼兒家庭生活經驗的最佳起點；如能聚焦透過『道具—扮演物件』、『角色—家人角色』、『情境—空間環境』戲劇元素的掌握，選擇相關的戲劇策略，營造互動的扮演機會，就能營造出教室內的『家』氛圍。接續的地方感的形塑，如能在幼兒的一日作息中以戲劇課程來探索生活空間，再將家人引入學習空間，拉近家園互動的距離，舒緩新生幼兒對陌生學習環境的焦慮不安，更能順利發展對地方的認同與歸屬，進而產生安全與依附感，讓幼兒能在如『家』的幸福空間裡自在地學習。研究者綜合以上內容所述，對欲運用戲劇課程來發展幼兒地方感的教師、學校及未來研究提出具體建議。

關鍵字：地方、地方感、戲劇課程

# **My “Home”, My “Place” - A Study on Developing Children’s Sense of Place Based on Drama Courses**

Chun - Yu Wang

Kidergarten Teacher, Affiliated Experimental Elementary School

of National Chiayi University

Mei-Chun Lin

Professor, Department of Drama Creation and Application,

National University of Tainan

## **Abstract**

The study explored the process of practicing drama courses to develop children’s sense of place in the kindergarten, involving both teaching challenges and children’s learning performance. The action research method was adopted herein, and the objectives are 4- to 5-year-old children in the researcher’s class. The study period lasted for 16 weeks and involved a forty-minute drama course each week. Data were collected and analyzed through classroom observations, interviews, reflective notes, and documents of the students.

The result showed that the classroom environmental planning of the dramatic play center was the best start to inspire children about their family life experience. If the courses can emphasize the following elements of drama, “Props - play accessories”, Characters - family roles”, an “Setting - play space ”, and they can choose related dramatic strategies to construct an interactive atmosphere, then children can easily experience what diverse homes are like. During the process of shaping the sense of place in the kindergarten, introducing students’ family members into their dramatic play center can ease children’s environmental anxiety, develop their place identity and belonging, and enhance their psychological safety and place attachment. In this way, children can learn naturally in a homelike learning atmosphere. From the above results, suggestions are provided for teachers, schools, and researches for further study in the future.

Keywords: Place, the Sense of Place, Drama Course



# 《ㄎㄧㄨ！青春變奏曲》——給青少年的教習劇場

陳韻文

自由戲劇工作者

英國華威大學藝術教育與文化研究博士

## 摘要

《ㄎㄧㄨ！青春變奏曲》是一齣由思樂樂劇團編創，在 2016 年 4、5 月間，進入北、中、南共十五所高中/職學校、演出三十個場次的教習劇場作品。負有教育目標的專業劇場演出和與觀眾互動是教習劇院的特色，而本劇以青少年為目標觀眾進行校園巡演，尚有著啟發他們劇場創意和視野的附加效益。本文首先記述該劇的演出，以及引導者、演教員和觀眾之間的互動，接著試圖從教習劇場與青少年劇院的角度，探析和評價這個作品。

關鍵詞：教習劇場、臺灣Smashed計畫、青少年劇場

# **The Smashed Taiwan Project - Theatre in Education for the Young People**

Yun-Wen CHEN

freelance drama practitioner PhD. in arts education and cultural studies,

University of Warwick, U.K.

## **Abstract**

“The Smashed Taiwan Project” was a theatre-in-education program devised by ThinkFeelMove and toured to fifteen senior high schools in Taiwan during April and May in 2016. Theatre-in-Education features a professional production bearing educational objectives and with interactive episodes. This program is targeted at young audiences and may probably offer them some artistic inspiration as an outcome. Accordingly, this essay begins with in-depth descriptions of the procedures of the performance along with the interactions among the facilitator, actor-teachers, and the audience. It then explores and evaluates the significance of the work in respect of theatre-in-education and youth theatre.

Keywords: Theatre-in-Education, The Smashed Taiwan Project, Theatre for the  
Young People

# 救亡與啟蒙—台灣戒嚴時期兒童戲劇初探

陳晞如

國立臺南大學戲劇創作與應用學系助理教授

## 摘要

臺灣兒童戲劇的編創，巔峰期在政府遷台後宣佈戒嚴至解嚴的這段期間。初估，這段時間內有近百部兒童劇作參加劇本徵選活動並通過審核後出版，因而創造出臺灣首波「兒童劇運」。此間兒童劇本的特徵即是共同承載了「救亡」與「啟蒙」的雙重使命。「救亡」係指，兒童劇必須是服務於社會政治之「國家」層面的需要；「啟蒙」，則代表兒童戲劇同時也具備回歸兒童「文化」或「教育」層面的目的。也就是說，既需要兼具服從國家的天命（政治的/族群的）；也同時必須順應文化、藝術、教育自身的需求（個體的/普世的），這兩種導向交錯貫穿了近 40 年，形成臺灣兒童戲劇獨特的美學發展歷程。本文試圖以《中華兒童戲劇集》為研究文本，從民國時期兒童戲劇發展的脈絡溯源，進而就劇本文獻與劇本主題兩類視角切入觀察，藉以探究臺灣兒童戲劇孕育與生成的起點，從而建構國家動盪時期兒童戲劇的發展特色，而在重構其藝術文化的價值之餘，本文亦將同步展現出那段雙重使命交織的獨特歷史風貌。

關鍵詞：兒童劇本、兒童劇運、臺灣兒童戲劇、戒嚴、中華兒童戲劇集

# **National Salvation and Enlightenment: A Study on Children's Plays During The Martial Law Period in Taiwan**

Hsi-ju Chen

Assistant Professor, Department of Drama Creation and Application,

National University of Tainan

## **Abstract**

The peak period of children's drama play writing in Taiwan dates from the declaration of Martial Law subsequent to the R.O.C. government's relocation to Taiwan in 1949 until the lifting of Martial Law in 1987. An initial estimate showed that nearly one hundred children's drama plays got published after being approved in drama competitions, which brought into being the first wave of "Children's Drama Movement" in Taiwan. During this time period, children's drama plays featured the double mission of "national salvation" and "enlightenment". The former means that children's drama should serve the "national" needs in light of social and political circumstances; while the latter stressed that it should also be endowed with a "cultural" purpose for the benefit of children's growth. The two orientations, one for complying with the fate of submission to the nation (political, antagonistic, ideological, and ethnic) and the other for fulfilling the proper needs of culture, art, and education (individual and universal), interlaced for nearly 40 years and contributed to the unique aesthetic development of children's drama in Taiwan. This paper takes Chinese Children's Dramas as the research context and traces the development history of children's drama during the period of the Republic of China. It further engages in observation of the two perspectives of drama literature and drama theme, in order to explore the origin where Taiwanese children's drama was bred and created and to construct the development features of children's drama during turbulent times. Aside from reconstructing the artistic and cultural values, this paper also synchronously reveals the unique historic features with the dual missions related to art and culture that intertwined during this period.

**Keywords: Children's play, Children's Drama Movement, Children's Drama in Taiwan, Martial Law, Chinese Children's Dramas**

# 尤涅斯柯的「普通語言學教程」 ——試論《禿頭女高音》與《課堂驚魂》

藍劍虹

國立台東大學兒童文學研究所

## 摘要

鴻鴻翻譯尤涅斯柯的《課堂驚魂》時提到此劇「在現實層面上喚醒了我從小到大受教育的餘悸。」一堂「殺人」的語言課程。相信這也是許多人的感受，並且迄今可能依舊在持續。語言教學何以引人致死？本論文追溯從19世紀的「語言危機」到索緒爾的語言學，從達達對語言的攻擊到戰後尤涅斯柯拋出以語言為主角，並圍繞著語言教學的《禿頭女高音》、《課堂驚魂》。從中所追索語言符號概念變革與政治的內在鏈結問題。由尤涅斯柯流亡輾轉於羅馬尼亞語和法語的經歷切入，去探索分析這兩齣語言教學戲劇中所含藏的一個荒謬劇場版的《普通語言學教程》，也是一個反法西斯的語言概念。試圖從中闡明這場持續近半個世紀也經歷戰火的語言課程的意涵，探詢一個民主制的語言-文學教學的可能性。

關鍵字：尤涅斯柯、語言教學、語言的殺戮性、能指的解放、反法西斯

## Eugène Ionesco's "Course in General Linguistics": An Anatomy of *The Bald Soprano* and *The Lesson*

Lan Chien-Hung

National Taitung University Graduate Institute of

Children's Literature Assistant Professor

### Abstract

While translating *The Lesson*, Hung Hung indicated that this drama 'evokes my everlasting fear of schooling from young age to adult in realistic level.' A class of language course meant 'to kill'. It is believed that many people share such a feeling and could even be prominent today. Why does language kill? This article traces the language crisis in the 19<sup>th</sup> century through Saussure's linguistics to the attack of Dadaism on language and concludes with Ionesco's *The Bald Soprano* and *The Lesson*, which placed language in the core and were surrounded by language teaching during the postwar 1950s. From this, the author sought to investigate the change of semiotic concepts and their internal political connections. Viewed through Ionesco's experience of French and Romanian languages during his exile, the author analyzed the hidden absurd drama of *Course in General Linguistics* in these two plays of language teaching, which also reflected an anti-Fascist's concept. By explicating the meaning of the language courses, which have lasted for half a century and endured through warfare, the author tried to explore the possibility of language/literature teaching in democracy.

**Keywords:** Eugène Ionesco, language teaching, the killing nature of language, emancipation of the signified, anti-fascism