Workshop/Lecture Demonstration 工作坊／示範講座

Dance and social justice

Misha Bergman, Rachel Kimball, Chara Huckins-Malaret, Mary Ann Lee and Diana Neal Timothy

The University of Utah Tanner Dance Program has a long-standing commitment to creating an environment for students to be able to learn in an atmosphere that is free of social, demographic, or economic injustice. In each of our programs (Studio Program, Children's Dance Theatre, Fine Arts Pre-School, Arts in Education, and Dancers with Disabilities), Tanner Dance honors each child and strives to create a learning environment that provides skills to become productive members of a society where each child and adult is socially conscious and caring. From the age of 18 months on through to adulthood and in each dance lesson, students observe, create, and dance with community and collectiveness. Teachers of the Tanner Dance Programs create classes with deep roots in technique and the craft of dance, placing an equal emphasis on creative problem solving, balanced intellectual and physical development, and the creation of a strong social community. The lecture/demonstration will illustrate the concepts of social justice in the Tanner Arts in Education, Studio, Children's Dance Theatre, Fine Arts Preschool, and Dancers with Disabilities Programs. It will also provide observers with lesson plans on social justice for each of the abovementioned programs for students five through eighteen. Directing the lecture/demonstration will be members of the Tanner Dance Program faculty, Misha Bergman, Rachel Kimball, Chara Huckins, Mary Ann Lee and Diana Timothy.

舞蹈與社會正義

Misha Bergman, Rachel Kimball, Chara Huckins-Malaret, Mary Ann Lee and Diana Neal Timothy

猶他州立大學坦那舞蹈課程對學生有一長期的承諾，即創造一能超越社會、人口、經濟不平等的學習環境與氣氛。在我們每個課程中（舞蹈教室課程、兒童舞蹈劇場、幼兒藝術學校、藝術教育、殘疾舞者），坦那舞蹈以每位孩子為榮，並致力創造可供學習成為社會生產者的學習環境，且每位孩童與成人皆具有社會意識與社會關懷。從成年前一年半開始，在每個舞蹈課程中，學生觀察、創造並與社區和群體共舞。塔納舞蹈課程的教師設計具有深厚技巧基礎與舞蹈技藝的課程，同時也注重創造性地解決問題，平衡智能與體能的發展，並建立一健全的社

會群體。此示範/演講將會說明坦那藝術教育、舞蹈教室、兒童舞蹈劇場、幼兒藝術學校和殘疾舞者課程中的社會正義概念。也會提供觀察者上述課程（參與者從五到十八歲）的社會正義計畫。主持此示範／演講者為塔納舞蹈課程教職員：Misha Bergman, Rachel Kimball, Chara Huckins, Mary Ann Lee 和 Diana Timothy。

Eradicating childhood dance poverty: the journey of a dance outreach company transforming Utah public schools
Marilyn Berrett

The daCi USA motto claims, 'Every child has the right to dance!' This motto drives the work of KINNECT - a dance education outreach company from Brigham Young University in Provo, Utah, USA. Since 2002, KINNECT has provided transformative dance experiences for over 150,000 children in 224 USA schools and in Brazil, Jamaica, and The Netherlands. This session will include KINNECT's 2012 interactive lecture demonstration in which participants will engage in this lively work. Come experience the creative magic found in KINNECT's outreach, performance, and teaching.

消除兒童舞蹈上的貧窮：一個推廣舞團改變猶他公立學校的歷程
Marilyn Berrett

美國 daCi 的座右銘宣稱:「每個孩子都有跳舞的權利」，這個座右銘的精神是 KINNECT（一個來自猶他州普羅沃市楊百翰大學的舞蹈教育推廣團體）的工作動力來源。自 2002 年起，KINNECT 提供了來自 224 所美國學校及巴西、牙買加、荷蘭共超過 150,000 個學生轉變性的舞蹈經驗。這個活潑的單元將包括鼓勵學員踴躍參與的 KINNECT 2012 年互動性教學示範課程。請一起來體驗 KINNECT 在推廣、表演、教學方面的創意魔力。

Changes – finding the power inside you
Vivianne Budsko-Lommi

This workshop has the same theme as the performances of the two groups (*Bubbles*, age 16-18, and *Trolls*, age 10-13) from the Dance Institute Tamara Rasmussen where Vivianne Budsko-Lommi is the director. In the process of the workshop, Vivianne will focus on how the change that is made to happen in an individual brings about

changes in a group of dancers. This action/reaction reflects what young people experience in everyday life and in the society within which they navigate their way. Vivianne states, “I work with a group using the group’s dynamics. A strong personality, a leader, for instance, a good speaker, learns from a more sensitive person who is stronger as a listener. And vice versa, the good listener learns how to make her/his voice stronger. Unused powers are to be found and can be used in dance and in life. The courage to speak, and even more important, the courage to listen is what the world needs.” One half of the workshop will focus on the practice of improvisation during which the dancers will find connections with each other. The other half of the workshop will provide movement material. In both parts of the workshop, participants will be practicing clarity in phrasing ‘instant’ movement material. In our world of constant change, this method helps young dancers find the power of their own cultural background and engages them in the process of learning from others whose culture and background may be different than their own. Such experiences provide young dancers with tools that they can use in everyday life to enhance communication and understanding.

改變－找到你內在的力量

Vivianne Budsko-Lommi

此次工作坊的主題會和由 Vivianne Budsko-Lommi 擔任總監的舞蹈組織塔瑪拉˙拉斯穆森所帶來的兩場演出相同（*氣泡*，年齡 16 至 18 歲，和*巨魔*，年齡 10 到 13 歲）。在工作坊中，Vivianne 會著重於發生在個體上的改變如何改變一群舞者。此行動/反應體現了年輕人在日常生活與社會之中的經驗並如何以此定位自身。Vivianne 強調，「我利用群體本身的動態工作。一個個性鮮明的領導者，例如一優秀的說話者，從較為敏感也較善於作為傾聽者的人身上學習，反之亦然，優秀的傾聽者也學習如何讓他/她的聲音更加宏亮。潛在的力量會被挖掘並可應用至舞蹈與生活上，讓他們有說話的勇氣，更重要的是，有勇氣去傾聽這個世界需要甚麼。」。在工作坊中，有一半的課程會著重在即興的練習，在這之中讓舞者可以找到與其他人之間的關聯，另外一半的課程則會提供動作素材，工作坊的參與者在這兩個部分皆會練習如何清晰地組織「瞬間」的動作素材。在我們這個不斷改變的世界裡，這個方法會幫助年輕舞者從他們自身的文化背景找到自身的力量，並從其他與自己不同文化背景的人身上學習。這些經驗能讓年輕舞者在日常生活中得以增進溝通與相互理解的能力。

Expression corporelle/body language: posture and expression

Chantal Cadieux

Body language provides us with the most direct form of communication with others. We rapidly 'read' and process body language in relation to other individuals or groups of people. One's posture presents the physical attitude of expression that communicates certain meanings in terms of body language. We can play with these physical attitudes of expression when consciously aware of our presence and projection of this presence to others. The workshop will be a movement experience called "Expression Corporelle/Body Language: Posture and Expression" that encourages participants to be aware of their body alignment and neutral positioning first; participants will then be encouraged to allow their bodies to expressively release as they create a movement phrase that will be danced and presented in small groups.

身體表達/肢體語言：姿勢與表達
Chantal Cadieux

肢體語言提供我們與他人溝通最直接的方式，經由肢體語言我們快速地解讀自己與其他個人或團體之間的關係。一個人身體的姿勢在身體語言上都代表著某種意義上的溝通，當我們意識到自身的存在及這種存在意識投射到他人時可以控制這些身體的姿態及表達。這個研習營將是一種稱為「身體表達/肢體語言：姿勢與表達」的動作經驗，它首先鼓勵參與者對自己身體的直線排列與中性位置有所察覺；之後在以小組方式呈現由參與者所編創的動作組合的表演中再將身體的表現性釋放出來。

Rubber band braiding games
Chiu-Li Chen

This is an interesting and fun improvisation class incorporating traditional Taiwanese children's toy Braided Rubber Band Rope. Utilizing braided rubber band rope as a teaching aid for improvisation class can help learners experience the tension and the reaction of their bodies, the process of creating shapes, and cooperation with their partners through the change of the tension in rubber band rope and the different geometric shapes rubber band rope forms.

This class consists of three sessions: Rubber Band Braiding, Shaping with Rubber Band Rope, and Couple Dance with Robber Band Rope. Students will learn the skills to braid rubber band and complete their own rubber band ropes in a rubber band braiding session. Then, in the Shaping with Rubber Band Rope session, students will

create various geometric forms, such as triangles, rectangles, and anomalous forms, by using their bodies and the rubber band ropes they made in class. In the Couple Dance with Rubber Band Rope session, students will work together in groups of two or more to create their choreography with proper integration of music, rhythm, body moves and rubber band ropes.

橡皮筋結二連三

Chiu-Li Chen 陳秋莉

這是結合「台灣童玩」所發展出來有趣又好玩的即興創作課程，利用橡皮筋繩作為教學創作的輔助教具，可以讓學習者從繩索的鬆緊韌性與交錯圖案中，體會肢體張力的應用、肢體的自由反應度、圖像創意思考與夥伴的合作默契等。課程包含三個單元，分別為「結繩」、「橡皮筋玩形狀」、「橡皮筋雙人舞」等；【結繩】主要是教導學生串橡皮筋的技法，並完成橡皮筋繩；【橡皮筋玩形狀】是利用自製的橡皮筋繩與肢體的結合，創作出多變的幾何圖形形象，例如三角形、長方形、不規則形等；【橡皮筋雙人舞】則是透過 2 人以上的合作，配合節奏與音樂，進行肢體與橡皮筋交錯、融合的合作創作。

Teaching jazz dance in cultural context

Patricia Cohen

I view jazz dance as a continuum rooted in West African tradition, with vernacular (e.g. the Charleston and Lindy Hop), concert (e.g. Alvin Ailey American Dance Theater) and theatrical (e.g. Broadway musicals) branches. Scholars such as Jacqueline Malone, Jean and Marshall Stearns, Brenda Dixon Gottschild, and Julie Malnig have extensively documented authentic jazz dance forms, but we rarely see these dances implemented in the studio or connected to their historical and cultural roots. In this workshop, we will explore the authentic manifestations of jazz dance, which include improvisation, individual expression within community cohesiveness, and Robert Farris Thompson’s designation of ‘aesthetic of the cool’ through several participatory activities. We will begin with a vernacular jazz dance warm-up that exemplifies the USA’s classic jazz age (1920s to 1940s). As the group practices call and response, vocalization, and learns the traditional movement vocabulary, ‘getting down’ will become comfortable and hierarchal relationships will dissolve. Additional explorations will include creating a group dance based on textual and visual art of the period and embodied responses to jazz music. As appropriate pedagogical delivery of jazz dance can empower students to recognize and embrace their personal and cultural

identities, these issues will be addressed. Because we are educators of many races and backgrounds, it behooves us to respect and honor the cultural traditions that engendered the indigenous American arts, jazz music and jazz dance. When can we legitimately ascribe the term “authentic” to jazz dance vocabulary, or do we actually teach the “essence” of this dance genre? Handouts will include descriptions of traditional jazz dance vocabulary and a summary of literary, audio and visual references.

在文化脈絡下教授爵士舞

Patricia Cohen

我認為爵士舞是根基在西非傳統上的連續發展，包含了民間草根的舞蹈（例如 the Charleston 和 Lindy Hop）、劇場舞蹈（例如艾文艾利舞蹈劇場）、其他劇場表演類的分支（例如百老匯音樂劇）。有些學者例如 Jacqueline Malone、 Jean and Marshall Stearns、Brenda Dixon Gottschild 和 Julie Malnig 已廣泛詳實地記錄了爵士舞蹈的形式，但我們很少看到舞蹈教室在教授爵士舞，其與歷史文化脈絡也鮮少被連結。在此工作坊中，我們將會探索爵士舞的核心表現方式，包含在群體凝聚之中運用即興和展現自我，以及經由數個參與類型的活動，體會 Robert Farris Thompson 曾指出的「酷的美學」。我們將會從較基本的爵士暖身動作開始，也就是 1920 年代至 1940 年代美國古典爵士舞年代的動作。經過呼叫與回應的團體練習、發聲法，以及學習傳統爵士舞的動作語彙之後，「隨之起舞」（getting down）會變得較為自在，且將會消融團體中的階層關係。另一個探索活動則包含運用該年代文字與視覺藝術資料來創作群舞，並能與爵士音樂相互呼應。適切的創造性爵士舞教學法可以讓學生有能力去辨認並擁抱他們個人和文化的身分，工作坊中也會提及這些議題。由於我們是來自多元種族與背景的教學者，理應要尊敬並推崇美國本土藝術、爵士音樂、爵士舞的文化傳統，重要的是我們何時能夠正確的運用「真實」來形容爵士舞蹈，或者我們真的是在教授此舞蹈類型的「本質」嗎？課程講義中也會包含對傳統爵士舞蹈語彙的描述，以及一些文獻、視聽資料的簡介。

Environmental dance and dance environments

Jenny Cossey

This workshop, “Environmental dance and dance environments,” will focus on creating site situation dances with young people. Suitable for teachers of children aged 5 to 12 years, participants will be introduced to stimuli that might be used for creating dance and drama with young people in and around the school environment.

Videos presenting Jenny Cossey's processes of choreographing with large groups of students in the outdoors, in which students create their own dances in a range of settings, will be shown. For participants, this workshop will be more presentational in nature rather than a physical workout.

環境舞蹈與舞蹈環境
Jenny Cossey

「環境舞蹈與舞蹈環境」工作坊將會著重於和年輕人一同創造現場環境舞蹈。此工作坊適合五到十二歲兒童的教師，將會介紹參與者如何鼓勵年輕人在學校環境裡面和周遭創造舞蹈與戲劇。工作坊中也會呈現紀錄 Jenny Cossey 與大量學生在戶外編舞的影片，在影片裡可看到過程中學生們透過各種安排創造屬於他們自己的舞蹈。對參與者而言，相較於體能上的鍛鍊，此工作坊實質上更重視觀念的實踐。

Beyond movement and rhythm
Nicholeen DeGrasse-Johnson

The dance 'Reggae Monic' was first choreographed in 1992 and has been remounted on several generations of junior dance students. The movement vocabulary is that of the late 1980s and early 1990s reggae, e.g., 'Della-move' and 'Butterfly,' interspersed with modern dance. Each generation of dancers seems to experience this dance with its own sense of socio-cultural understanding of self and society, and has found personal expression even though the movements are themselves an expression of another time and space, taking them beyond the movements and rhythm. Engaging daCi participants in this session, 'Beyond Movement and Rhythm' will provide individuals with an understanding of a Jamaican culture and society through the familiar popular dance and music expression, reggae.

超越動作和節奏
Nicholeen DeGrasse-Johnson

「Reggae Monic」最早在 1992 年被編創出來，之後歷經許多世代的年輕舞者加以延伸發展。在 1980 年代晚期及 1990 年代早期發展出特定的動作語彙，如「Della-move」 與 「Butterfly」等動作元素，也能在一些現代舞作品中看到。而每一世代的舞者從這樣的舞蹈經驗中，對自身的社會與文化有了認識與體會，並也藉此表達出自我。儘管舞蹈是透過動作在時間與空間中的表現組成，但舞蹈

所賦予的內涵能夠帶領我們超越動作和節奏之外。這次 daCi 研討會，本文＜超越動作與節奏＞將透過常見的流行舞蹈與音樂表現—雷鬼（reggae），提出我個人對亞買加社會與文化的認識。

The folk dances of Trinidad and Tobago
Hazel Franco, Ian Baptiste and Joanna Charles-Francis

Trinidad and Tobago, a twin-island state situated north of Venezuela, has a varied cultural heritage. Colonials from Spain, France, and England, together with the enslaved Africans and the indentured East Indian labourers, have been the influences that informed the folk dances of Trinidad and Tobago. Spiritual or secular, the dances engage differences in music, movement, gestures, and clothes in the development of a unique style. This workshop is designed to introduce participants to some of the dances that speak to that unique Caribbean aesthetic.

千里達與托巴哥的民俗舞蹈
Hazel Franco, Ian Baptiste and Joanna Charles-Francis

千里達與托巴哥是位於委內瑞拉北方的雙子島，擁有不同的文化傳統。來自西班牙、法國、英國的殖民者，與非洲裔奴隸和東印度的契約勞工，皆影響了千里達與托巴哥民俗舞蹈。不論是靈性上的或世俗的，舞蹈將音樂、動作、姿勢和服裝上的差異發展成為一種獨特的風格，工作坊的設計是要介紹參與者一些可以敘述加勒比海獨特美學的舞蹈。

Delving into stillness: a practice in mindful yoga
Fran Gilboy

In this workshop, ideally for youth 12 and over, we will explore what it means to quiet the mind and delve into the body in a full and authentic way. By using meditation techniques, breath work, and yin (long held) yoga postures, we will journey into the body and spend the time together in quietude, reflection, and investigation. Time to settle into the body is essential for dancers, both young and old, as we're often running from one thing to the next in our busy lives. The workshop is an ideal way to take some time and space for oneself during this engaging week of stimulation and activity.

由瑜珈的自我察覺訓練來探索靜止的重要性
Fran Gilboy

此工作坊適合 12 歲以上（含）的人參加。參與者將一同探討，如何用原始真實的方式，將身體放置到一個完全安靜的位置。我們將經由靜坐冥想，呼吸與瑜珈體位練習，一同踏上一段自我檢視的旅程。對任何年紀的舞者來說，將我們的身體擺放在一個完全安靜的狀態，是困難卻很重要的。因此，在這一周興奮與充滿刺激的研討會中，參與此工作坊者將能給自己一些時間與空間，沈靜下來。

Collaborative dance in action
Fran Gilboy, Heather Cameron and Misty Wensel

Misty, Fran, and Heather have successfully worked in collaboration as artists and educators for the past eight years. In this lecture/demonstration, FadaDance partners Misty, Fran, and Heather will speak about their experience of working collaboratively as a professional ensemble and how this informs their creative process with youth. Throughout the lecture, students of FadaDance will demonstrate this process in action. This demonstration will highlight the process used in creating the full- length version of 'Covet.' Starting with the students' reflections on their 'fears of a world in crisis,' FadaDance will recreate elements of this choreographic journey where both students and educators work to refine and extend dance ideas.

舞蹈共同創作的實際操演
Fran Gilboy, Heather Cameron and Misty Wensel

Misty, Fran, and Heather 這三位藝術家，在過去八年間合作的非常成功。在這個示範講座中，這三位夥伴將會跟大家分享他們合作的經驗，以及這些合作的過程如何影響年輕孩童的創造力。在講演中，FadaDance 的學生將會示範他們如何共同創作完整長度的《貪妄》。學生們會開始反思對「危機中的世界的恐懼」，之後會為此創作過程加入一些新的元素，最後並由學生與教育者共同合作將此作品昇華到更完美的境界。

Expression & Empowerment through Hip Hop
Julia Gutsik

This workshop, suitable for ages eight and up, offers students of all ages, levels and exceptionalities the opportunity to learn Hip Hop/Breakdancing in a safe and

inclusive environment. This workshop features a variety of music, old and new (age/language appropriate). Students will get lost in movement and fun while interacting, building self-esteem, and expressing their creative minds! Students will engage in character building activities, as well as movement phrases that incorporate steps found in Hip Hop and Breakdancing.

從 Hip Hop 街舞文化中尋找自信與自我表達能力
Julia Gutsik

這個工作坊將會讓學員們了解，如何在安全的環境中學習Hip Hop／霹靂舞。這個活動是適合8歲以上、任何程度甚至有特殊需求的學生來參與。此課程將以不同時期的音樂為特色，所選音樂或歌詞內容均不會出現不雅文字。學生們將會在充滿樂趣的互動環境中，利用角色扮演的遊戲，再加入Hip Hop街舞的舞步，學習如何表達他們的創作能力，同時建立自信心。

Children's gang-gang-sulrae
Hee-Joung Hyeon

Children's gang-gang-sulrae has been taught in various locations for different events and is frequently incorporated into big assemblies such as mass gatherings for games or athletic school competitions. Children's gang-gang-sulrae has been passed on as Jeolanamdo play. As a traditional dance/movement/play form, gang-gang-sulrae's steps and dance patterns are so basic that participants are asked simply to walk or run hand in hand with each other. However, the structure of the dance/movement/play varies in accordance with the words of the song. This dance/movement/play form helps to promote and improve students' social interactions with one another in a truly educational manner.

兒童的 Gang-gang-sulrae（韓國傳統民謠遊戲）
Hee-Joung Hyeon

兒童的 Gang-gang-sulrae 會在不同的地點與場合中傳授，而且經常併入大型集會、運動會、或體育學校競技的一部分。兒童的 Gang-gang-sulrae 是以一種韓國全羅南道地區的遊戲被流傳下來。它是一種韓國傳統舞蹈/動作/遊戲，Gang-gang-sulrae 的步法和舞蹈樣式都很基本，參與者經常只是彼此手牽手走路或跑步。然而，舞蹈/動作/遊戲的結構則會隨著歌詞的內容而改變。這種舞蹈/動作/遊戲的形式可以促進與改善學生彼此之間互動，是一種確實的教育方法。

Laban's Framework as a Tool for Observing, Analyzing, and Clarifying Movement

Ivancica Jankovic

The workshop is based on Laban's framework, which can be used as a tool for observing, analyzing, and clarifying movement of various dance styles, particularly from the point of view of space and dance dynamics. The participants will be introduced to basic concepts in general space such as front, space levels, directions and pathways, as well as to various approaches to the kinesphere in which clear space intent, active spatial pulls, and different crystalline forms will be revealed. In addition, the participants will be introduced to the fundamentals of dance dynamics (effort) in order to "color" their dance phrases with various combinations of space, weight, time, and flow qualities. By mastering Laban's framework, both creator and performer develop an approach to movement that is more conscious. Movement becomes more clarified from the point of view of space, effort, body, and shape, which is helpful in defining someone's personal movement patterns, and at the same time offers solutions for changes. Laban's framework also deepens the understanding of movement and helps the observer in its analysis. The workshop will be followed by a discussion.

以拉邦理論架構作為觀察、分析與澄清動作的工具

Ivancica Jankovic

本工作坊以拉邦的理論架構為基礎，做為觀察、分析與澄清不同舞蹈類型動作的一項工具，特別是從空間與舞蹈動力的角度。引介參與者認識一般空間中的基本空間概念，例如前方、空間層次、方向與路徑，以及運用拉邦個人空間（kinesphere）的各種方法，包括清楚的空間意圖、主動的空間拉力以及不同的晶體結構形式將被展示。此外，參與者將學習舞蹈動力的基本元素（勁力），運用不同概念如空間重量時間與流動質感的結合，來將他們的舞蹈語句「賦予色彩」。藉由精熟拉邦的架構，創作者與表演者都能發展出更有意識動作的方法。從空間、勁力、身體與形狀的角度，動作將變的更為清楚，並有助於界定個人的動作模組，同時提供改變的解決方法。拉邦的架構同時加深對動作的了解並且幫助觀察者進行分析，工作坊將以共同討論作結。

Land memories, cultures, conflicts, inhabiting: site interactive

Pei-Jung Lee

Land is a huge part of our memories, which we inhabit. The land does not only provide food and shelter but it is also a reflection of human cultures. Hip Hop dance was developed on a particular part of the land designated as the 'street', the 'neighborhood,' and/or the 'ghetto.' 'Dancing on the street' reflects the participants' life styles and values. They express themselves on their 'land,' a territory that carries memories, histories, and stories.

For this video presentation, a group of young dancers (10) will be chosen to participate in this 'site-interactive' project. The aim is to explore how Hip Hop dancers respond to some of the research questions, which involve their memories of Hip Hop dance experience and its relationship to the location (land/site). The participants will be asked to respond/answer through movement in their own chosen locations, which contain past memories. The project will focus on the relationship between narrative and editing in visual media. We will adapt new technologies of visual media.

地域互動：土地記憶、文化、衝突、承繼
Pei-Jung Lee 李佩融

土地擁有許多我們代代相傳的回憶。土地不僅僅提供食物與庇蔭，更反映了人類的文化。嘻哈舞蹈（Hip Hop dance）是發展於有特定指涉的土地上－街道、鄰近社區、以及／或者貧民窟。「在街上跳舞」反映參與者的生活型態與價值觀。他們在承載著自身記憶、歷史與故事的土地上表達自我。

在影片中，十位年輕舞者將會被挑選來參與這項「地域互動」計畫。計畫主旨為探索嘻哈舞者們（Hip Hop dancers）對於研究問題的回應，這些問題涉及他們對於嘻哈舞蹈的經驗回憶，以及這些經驗回憶與地區（土地／地域）的關係。參與者將被要求透過動作在他們自己所選擇持有過去回憶的地域內回應。此計劃聚焦於視覺媒體上的敘事性與編繹性。

Hearing famous tunes again?
Pei-Jung Lee

Hip Hop is urban art. Artists express dance, words, and images through Hip Hop. Students can express themselves both in real and virtual worlds in ways that reflect memories and a living community.

In this workshop, we will use popular songs of the 70s, 80s, and 90s. Each famous tune will help to bring forth the participants' memories. In the first task, the workshop participants will choreograph simple movements to the tunes. In the second task, they will write down their own texts, responding to the song, and then simulate a situation or story according to their text. They will then compose a choreography that reflects their chosen situation or story. By communicating with each other, participants will be able to "push/blur" the boundaries in a transcultural environment.

再次聽到熟悉的旋律嗎？
Pei-Jung Lee 李佩融

嘻哈（Hip Hop）是一項城市藝術。藝術家們透過嘻哈表達舞蹈、文字、影像。藉由反映記憶以及居住社區方式，學生們可以在真實以及虛擬世界中表達自己。

在這個工作坊中，我們將大量運用 70~90 年代的流行歌曲，這些熟悉的旋律將會召喚參與者的回憶。在第一階段的練習中，參與者將運用這些旋律編創簡單的動作。第二階段的練習中，他們將寫下自己回應歌曲的文本，並根據這些文本誘發一個故事或情境，再來他們將會編創一個作品反映他們所選擇的情境或故事。透過彼此的交流，參與者將能夠在一個跨文化的情境下「促發或模糊」彼此的疆界。

Space, Time, and Energy for the 21st Century
Mark Magruder

In this workshop, participants will learn concepts for teaching dance that work. For over thirty years these ideas have served to develop the creative process in young people eight years to university age. While this workshop will not focus on dance technique, it can be an asset. However, any dancer will enjoy this material. The methods presented in the workshop may be used just as experienced, or changed for future teaching needs. This workshop will engage participants in pleasurable ways as they move through space, explore time, and transfer energy.

二十一世紀的空間、時間和能量
Mark Magruder

在這個工作坊中， 與會者將學習本主題之舞蹈教學概念。過去超過三十年中，這些觀念提供從八歲至大學階段的年輕舞者 發展創造性的過程。舞蹈技巧非本

工作坊重點，但可成為一項寶貴的條件，無論如何，任何舞者都能夠享受這個素材。這些在本工作坊中所呈現的方法，可成為一種經驗或是改變往後教學的需要。此工作坊將能啟發參與者在空間移動，探索時間及轉移能量時，自在而享受的方式。

An introduction to Renaissance and Baroque dance
Anna Mansbridge

In this inspiring and informed workshop, participants of all ages will experience accessible dances from 300 to 400 years ago. During the Renaissance and Baroque eras in Europe, dancing was an integral part of life for all people, from rich to poor. Dancing was a way of getting together, meeting people and having fun. Some of the most popular dances will be taught, such as the Farandole, the Washerwoman's Branle, and the Pease Branle. From the Baroque, we shall learn the elegant minuet, and an English Country Dance or two. We shall also look at how dancing was very connected to the manners and etiquette of life at court; for example, how to bow or curtsey correctly, and how to remove one's hat and put it back on again. Please wear clothing that is comfortable to move in, and low-heeled shoes, such as jazz shoes, if possible.

介紹文藝復興與巴洛克舞蹈
Anna Mansbridge

在這個激發靈感與獲取新知的工作坊中，各種年紀的參與者將體驗從三四百年前至今仍可得的舞蹈。在歐洲的文藝復興與巴洛克時期，跳舞是無論貧富所有人生活中不可分割的一部份，跳舞是聚集彼此、認識朋友與娛樂的一種方式。工作坊中將教授幾個當時最流行的舞碼，例如法蘭多拉舞（the Farandole）、洗衣婦的布郎勒舞（the Washerwoman's Branle），以及皮斯布郎勒舞（the Pease Branle）。從巴洛克舞蹈，我們能學習到優雅的小步舞，以及一兩支英國鄉村舞蹈。我們應該也注意跳舞如何緊緊相連宮廷生活中的禮貌與禮儀，例如，如何正確的進行鞠躬或屈膝禮，以及如何脫掉帽子再將其戴上。請穿著舒適且適合活動的衣服，以及，如果可能的話，請穿著如爵士鞋等低跟鞋。

Intergenerational modern class
Anna Mansbridge

This fun workshop is designed for children and adults from the ages of 8 and up. Participants will experience a modern dance class using a conceptual framework. A concept will be chosen, such as weight or balance, and this concept will be explored throughout the class. The content of the class will be structured using the five-part lesson plan which includes the BrainDance (developed by Anne Green Gilbert), creative explorations, technique, choreography, and cool-down. Emphasis will be placed on working together across ages and different cultures, and learning from each other. Class content will encourage communication through dance, and an appreciation of the relevance of dance in a fast-changing, global world.

不同世代間的現代舞課

Anna Mansbridge

這個有趣的工作坊是為 8 歲以上的兒童與成人設計的，參與者將體驗一堂使用概念性架構來進行的現代舞課程。單一概念會被選出，例如重力或是平衡，然後這個概念將在整堂課程中被探索。這堂課程的內容使用包括由 Anne Green Gilbert 發展的腦力舞蹈 （BrainDance）、創造性探索、技巧、編舞，與緩和的五部份課程計畫，並強調跨越不同年紀與不同文化的彼此共同學習經驗。課程內容鼓勵經由舞蹈溝通交流，並且認識欣賞舞蹈與這個快速變遷全球化世界的關聯性。

“What am I standing on?” A dance and math integrated lesson exploring body parts, supports, and part-whole relationships

Marissa Beth Nesbit

In this arts integration lesson for children ages 8 to 10, students will explore the concept of part-to-whole relationships as they learn the dance ideas of *body part* and *support* and the mathematics idea of *fraction.* After an introduction to the Labanotation symbols for ’support’ and various body parts, students will work together to create their own partnered body shapes using varying numbers of body parts to support on. They will then consider how many total body parts are being used, and the part of that total for which each dancer is responsible. Students will record their movement choices in a dance score and then analyze the numerical fractions represented by their body shapes. Students will share their movements, scores, and fractions with one another.

Following the lesson, arts integration pedagogy will be discussed with adult participants. A concept-based model for arts integration will be proposed, which is

based on shared or related concepts that cross subject areas. The discussion will focus on the ways that the demonstration lesson was developed to address a shared concept and how curriculum standards, lesson objectives, and student assessments can play a role in arts integration. Consideration will be given to other ways that dance can be integrated with different school subjects based on shared concepts. The role of dance notation in a conceptual approach to arts integration will also be discussed.

我的佇足點？舞蹈與數學的媒合課程－探索身體、支撐、局部與整體的關係
Marissa Beth Nesbit

在這個針對八到十歲孩童的藝術整合課程中，學員們將會在學習「身體局部與支撐」的舞蹈主題與數學中的分數觀念時去探索部分到整體關係的概念。他們在初步認識拉邦舞譜的「支撐」（support）符號後，將會與同儕合作，利用多種身體部位去創造出各自的共舞身體形狀，並且去思索到有多少完整的身體部位會被運用在其中，也思索每個舞者所負責的身體部位。同時也會在舞譜中記錄他們的動作選擇，然後分析它與數學分數間的關係，並且和同學分享他們的動作、舞譜和數學分數。

一個奠基在跨科目分享和關聯的概念本位（concept-based）藝術整合模型將會被提出，並在課後與成人參與者進行藝術整合教學法的討論。這個討論會關注在這個示範課程致力於提出分享概念以及課程標準、課程目的和學生評量如何在藝術整合課程中定位的方法，從中激盪出的想法將會本著分享概念去運用在舞蹈與其他不同學習科目間的整合方式，同時也討論舞蹈理念在藝術整合概念方法上的角色。

Charting creative difference in collaborative choreography
Ruth Osborne and Alice Lee Holland

Ruth Osborne and Alice Lee Holland, Artistic Directors of QL2 and STEPS respectively, are leading facilitators of contemporary choreography for young people in Australia. With a group of four young dancers fromQL2 Centre for Youth Dance, Canberra, Australia and STEPS Youth Dance Company, Perth, Western Australia, they will demonstrate and discuss their individual and shared creative processes in framing choreographic tasks to produce complex performative material which has significant input from the young dancers. The dancers will demonstrate and speak about their experiences in these processes, and footage from the development of

‘Scratch the Surface’ (as proposed for daCi 2012) will show the initiation, development, and enrichment of the particular task.

The presentation demonstrates the individual contribution that each voice, practice, and artistic approach has in creating a “whole” event, as well as the creative contacts that are made between companies (QL2 and STEPS), between choreographers and dancers, and amongst dancers themselves.

描繪共同創作的過程中創意性的差異
Ruth Osborne and Alice Lee Holland

Ruth Osborne 和 Alice Lee Holland 分別為 QL2 以及 STEPS 的藝術總監，也是澳洲青年當代編舞家的推動者。來自澳洲坎培拉 QL2 青年舞蹈中心以及西澳柏斯 STEPS 青年舞蹈中心的四位年輕舞者，將呈現並討論他們在架構編創工作中個人的以及共享的創意過程，此編創工作產生的繁複表演元素是來自年輕舞者們的大量投入。舞者們將會展示並分享他們在這些過程中的經驗，以及從＜傷痕與表面＞的發展影片，展示特殊片段的起始動機、發展與豐富化過程。

此發表將展示每個人的貢獻，也就是在創作的「整個」事件中所發生的聲音、實踐與藝術途徑，以及 QL2 和 STEPS 之間、編舞者與舞者、舞者與舞者之間所產生的創意互動。

Awakening the whole self! Re-connecting body and soul through somatic-based contemporary dance technique
Hannah Park

In this workshop, participants will integrate one’s inner and outer physical being through somatic-based contemporary dance technique. Deeply connecting anatomy with self-expression, participants will explore meaning and the potential key to visual thinking, and its relationship to movement. The process focuses on dance as a physical, conceptual, and experiential practice, with an emphasis on cultivating one’s inner heart-soul-body nexus. The session moves from imagery and a variety of somatic modalities, which include Laban Movement Analysis and Bartenieff Fundamentals, into choreographic structures and performance constructs. By precisely and imaginatively engaging with the material with a focus on anatomy and physicality, participants strengthen the marriage of their inner and outer selves, thereby re-discovering their body’s motion potential.

整體自我的覺醒：以身心學為主的當代舞蹈技巧重新連結身體與性靈
Hannah Park

在這個研習營裡，學員們將會學到運用以身心學為主的當代舞技巧融合內在之存在與外在之存在。當生理與自我表達緊密連結時，學員將可探索意義與視覺思考的潛在關鍵及與動作的關係。這個過程著重在將舞蹈看成是一種生理上的、觀念上的、和經驗上的練習，強調培養一個人身心靈之間的聯繫。課程階段由意像及各種身形模式如拉邦與巴特尼夫動作分析到編舞結構與演出構思，經由正確地且想像地融入媒材，將注意力集中於生理結構，學員將可強化內在與外在的媒合，因此重新發動作的潛能。

Demonstration of Life Pulse course for teenagers at the Cloud Gate Dance School
Shu-Chi Piao and Ming-Fei Hsieh

In this workshop presentation the structure of the Life Pulse course for teenagers, the content of each class, and the teaching strategies and skills employed will be described, illustrated by demonstrations from students. The course has 22 classes per term, each 90 minutes in length. Each class includes warm-up, centre work, travelling, improvisation and choreography. At the end of each term students present their own small pieces and share the creative process.

雲門舞集舞蹈教室少年律動課程之演說示範
Shu-Chi Piao 標姝圻 and Ming-Fei Hsieh 謝明霏

雲門舞集舞蹈教室少年律動課程之演說示範。首先說明 22 週/每週 90 分鐘課程之流程與架構，並輔以國中生作示範動作，包含暖身動作、中間動作、流動動作、主題活動、小品編創。最後以課堂中學生自行創作的小品作為呈現，並分享老師與學生共同編創過程中所使用的策略與方法。

Social justice: kindness and understanding through dance
Krista Posyniak

My approach developed out of necessity, sensitivity, and perception over 21 years when working with teachers, artists and children who are expected not to accept each

other—yet seek to. The inspiration for this workshop began in the 1990s when I was asked to work with Grade 3 children who were refugees finding shelter in East York, Toronto, Canada as a result of the 1990s Kuwait Wars. During this time I was a guest dance teacher at a school; as part of the dance lesson, I asked the children to form a circle and asked the students to hold the hands of the children on either side of them. The child next to me looked up at me with the face of an angel and said, “Michelle, you do not know what you are asking me to do; you are asking me to hold the hand of my mortal enemy.” He was not joking. At 9 years of age, this boy, like many of his classmates, was co-existing in a classroom of children whose parents and their home countries were at war with one another. I realized then that asking a child to hold another’s hand was not good enough. I had to find a way to make children feel safe—even joyfully curious to join hands with other children in the spirit of moving together.

This workshop is part interactive lecture/dialogue and involves practicing duet techniques that allow adults and children to accept and even enjoy the simple act of holding someone’s hand (without worry or prejudice) while dancing. Part of the workshop also involves creating a symbol (with the use of colorful floor tape) that represents or identifies characteristics and qualities of social justice. This ever-popular tape symbol/decal is designed to become part of the dance duet design.

社會正義：藉由舞蹈獲致慈悲與諒解

Krista Posyniak

二十多年來我與各種教師、藝術家、排斥與他者接觸的兒童工作，所培養出的本能、敏銳度以及感知力，是我發展途徑的來源。此工作坊的靈感來自於 1990 年代，當我受邀至與來自 1990 年代科威特戰爭後，到加拿大多倫多東約克尋求政治庇護的三年級孩童難民工作。在此期間我是學校的客座教師，而在某堂舞蹈課程中，我要求孩童圍成圓圈並互相牽起左右同學的手，在我身旁的孩子用天使般的臉龐看著我說：「Michelle，你不知道你正在要求我做甚麼，你正在要求我牽起死敵的手。」，他並不是開玩笑的。這個男孩在九歲的年紀，如同許多他的同學，他們的父母和家鄉互相作戰，而他們彼此共存在同一間教室裡。我了解到要求孩子牽起別人的手是不妥當的，我需要找尋另一個方法讓孩子感到安全，甚至開心並好奇地享受與別的孩子牽手一同舞動。

此工作坊部分是互動的演講/對話，和雙人舞技巧練習，讓成人與孩童能接受甚至享受在跳舞時簡單地握住別人的手「沒有擔憂或偏見」。另一部分則與創造符

號有關「使用色彩繽紛的地板膠帶」，代表或標誌社會正義的特點與素質。這些不退流行的膠帶符號／貼花，是被用來設計成雙人舞的一個部分。

Dance as a conduit for conflict resolution amongst young people
Carolyn Russell-Smith and Ashlei Cameron

This will be a practical workshop carried out using brainstorming techniques, to identify individual experiences involving different types of conflicts and how to resolve them. Personal experiences will be listed for discussion as a group, whereby the various suggestions made will be looked at to see if they overlap or bear any similarities in a thematic way. Based on the discussions, several behavioural themes will be derived, forming a vocabulary for participants to improvise and create movement phrases in smaller groups. Groups will then demonstrate their creative work for analysis by their peers. Particular attention will be paid to the use of the vocabulary of movements, body language and attitudes identified in the viewed conflict demonstrations. An evaluation of the commonalities in body languages across cultures will be done, looking at the cultural differences associated with aggression. The question would then be asked, "Do you see dance acting as a catalyst for conflict resolution"? At the conclusion of workshop, participants should be more appreciative of attributes such as forgiveness, love, empathy, respect, self-control, and compassion. It is hoped that this workshop will also help young people to gain good interpersonal and listening skills, and to be more objective and analytical in their thinking.

舞蹈作為年輕人之間衝突解決的出口
Carolyn Russell-Smith and Ashlei Cameron

這個實務工作坊將使用腦力激盪技巧去辨識不同型態衝突的個人經驗以及如何去解決。在團體中個人經驗將被條列出來討論，當多種建議被提出時，將以一種主題性的方式去檢視他們是否有重複或者任何相似性。基於以上討論，數種行為主題將被擷取出來，做為讓參與者以小組方式即興並創作動作語句的基本語彙。每個小組將示範他們的創作以供其他參與者分析。在觀看衝突示範時，動作語彙的使用、身體語言與不同態度的辨識將被特別注意。在不同文化之間身體語言的共通性將被衡量，並且聚焦於與侵略性相關的文化差異。關注的問題為:能否注意到舞蹈做為衝突解決的分析者? 在結束工作坊時，參與者應能更為欣賞如原諒、愛、同情、尊重、自我控制與陪伴等屬性。希望此工作坊能幫助年輕人獲得更好的人際與傾聽技巧，同時在思考方面更懂得客觀與分析。

Dance education and self esteem – the Brazil that we want

Carlos Alberto V. Soares (Carlos Kiss)

The aim of this lecture demonstration is to analyze and discuss the project: Dance education and self esteem - the Brazil that we want, considering its results for the educational and technical training of dancers of black origin and their contribution to social integration, while preserving their ethnic and racial identity.

This project, which started in 1990 with about 70 children from 7 to 16 years of age, the majority of black origin, is pioneering teaching dance at the periphery (Vila Castelo Branco and Jardim Profilurb) of Campinas, Sao Paulo, in regions with high rates of black population and high rates of violence. Over 20 years we have worked with over 3,000 students in different regions of Campinas. The principle of this project is to strengthen self-esteem of black children by valuing the reference of black culture, especially the dances, emphasizing their techniques, influences and cultural construction of history in Brazil. The dances of black origin are used as mediators to discuss the everyday conflicts, as disseminators of information, and as the diversity and cultural richness of Brazil. The history of black communities and dances of black origin builds and strengthens the self-esteem of children. The child learns s/he possesses a rich history, is forming her/his art, and masters complex technical, non-random and spontaneous movements. The body practices, organization, and discipline of dance of black origin are specific. Adherence to these specifics builds a healthy body and mind prepared for other styles of dance. The use of black dance techniques makes it possible to work the full body without harming a particular body part, while respecting the historical and social process of the body. The arts of different ethnic groups (black, white, Indian) and regional (North, Northeast, South, Southeast, Midwest) as different historical and cultural forms must be respected. The difference does not mean inferiority or superiority; difference means richness cultural history.

舞蹈教育與自尊—我們想要的巴西

Carlos Alberto V. Soares (Carlos Kiss)

這個講演示範的目的是去分析及探討我們的研究計畫:舞蹈教育與自尊—我們想要的巴西。思索此方案在保有民族與種族認同的情況下，對於擁有黑人血緣的舞者的教育性與技巧訓練所造成的影響，以及對社會整合的貢獻。

這個計劃始於 1990 年，在聖保羅金邊市邊緣有高比率的黑人與高比率暴力發生的地區（Vila Castelo Branco and Jardim Profilurb），對 70 個 7 歲到 16 歲大多數是非裔的孩子進行舞蹈教學。這二十年來，我們已經在金邊市的不同地區與超過三千名學生一同合作過。這個計畫的原則是藉由重視黑人文化的相關性，特別是在舞蹈方面，強調黑人文化的技巧、影響，與其在巴西歷史中的文化建構，去提升他們的自尊感。擁有黑人血緣的學生被視為探討每日生活衝突的媒介者，資訊的傳播者，以及巴西的多元性與文化豐富性。黑人社群的歷史與其孕育的舞蹈建立並強化了孩童的自尊感，學生們學習到他們自身文化的豐富歷史並且形塑自己的藝術，同時熟練複雜的技巧與非制式的自發性動作。源於黑人文化的舞蹈的身體練習、組織與訓練是獨特與特有的。這樣的特定性為後續學習其他型態舞蹈建立了一個健康的身心狀態。在尊敬身體的歷史與社會過程的同時，黑人舞蹈技巧使得運用身體整體而不會傷害特定身體部位成為可能。在與其他族群（如黑人、白人、印地安人)與其他地區(北方、東北方、南方、東南方、中西部）的藝術接觸中，其特有的歷史與文化形式之差異必須被尊敬。這樣的文化差異並不表示有優劣之分，差異代表的是豐富性與文化史。

Improvisation is the foundation of creative dance

Robert Solomon

This workshop is based on improvisation as the foundation of creative dance using the five principles of time, space, shape, motion, and rhythm interconnected with dance technique as a physical stimulation of the human body. One of the goals of this concept, known as ‘interconnective training,’ is to assimilate, stimulate, and enhance creativity. The ultimate finale is to incorporate and coordinate different ideas into a subsequent whole and redistribute techniques so that the individual can express his or her creativity. The participants in this workshop will encounter themselves and each other with the aim of not merely of learning a ‘language’ from each other, but of discovering a shared language of movement. Images in the mind can generate a certain physical experience and initiate a flow of movement. Movement depends on inner concepts. Alternatively, the experience of one’s moving body creates pictures. Through special exercises given during the workshop, participants will experience their natural and individual movements. Through such explorations, cultural imprints will be opened up and a new emotional and thematic level between the dancers can be developed.

My latest project in Köln, ‘Salve Colonia,’ presented in the Philharmonie Köln by the Gold-Kraemer-Stiftung, showed how well the concept works. The key element was to introduce children and teenagers to the music of “Der Blumenwalzer” (from Tschaikovskys’ “Nutcracker”), played by the Junge Sinfonie Köln orchestra. The choreography served as a platform of communication for young and old, special needs, physically challenged, amateurs and professionals, and was able to capture the fascination of a sold out audience.

即興為創作性舞蹈的基礎

Robert Solomon

這個工作坊主要以即興的方式來進行創作性舞蹈在時間、空間、造型、動作及節奏五個元素的運用，並將之與舞蹈技巧作連結，進而激發出更多的身體表現。而「Interconnective Training」這個概念的主要目的，是透過吸收與刺激來增進創造力。最終的成果會將各個不同的創意結合起來運用在作品中，因此個人能在此展現出屬於他或她的創造力。而這個工作坊的參與者都會朝向一個目標，也就是不僅是學習彼此的「語言」，更找到了動作上的共同語言。內心的畫面可以引起某種程度的身體經驗，接著引發一連串的動作。動作依內在概念而定。或者，也可以是從一個動態的身體經驗產生畫面。工作坊藉由特別的練習活動，讓參與者去體驗自己最真實而且獨特的動作表現。通過這些探索，文化的印記將被解開，而舞者在情感的和主體的表現層次也能有所提升。

我最近一次在科隆的計畫「Salve Colonia」，是在 Gold-Kraemer-Stiftung 所成立的科隆愛樂協會發表，並也顯示這些概念的使用十分成功。而其中關鍵的要素是將兒童與青少年帶入音樂「花之圓舞曲」（選自柴可夫斯基的胡桃鉗）之中，當時由 Junge Sinfonie Köln 管弦樂團演奏。這個舞作則成為所有年幼與年長、特殊需求者、殘障者、業餘與專業者一個交流平台，也留下令人難忘的全場售罄的紀錄。

Who I am – what I say

Wendy S. Turner

This lecture demonstration shares a costumer’s point of view on design concepts for creative/modern dance performance by children. Living in a world where fashion looks the same for children, teens, and adults, it becomes increasingly difficult to outfit dancers in age and theme appropriate costumes. This presentation will address dance themes and the associated processes of finding costume concepts that articulate

the idea of a theme, but that also allow the young dancers to maintain their identity as children. Ideas for dance movement concepts and for costume concepts will be discussed. Thoughts on how to connect the costume to theme, quality, visual impact statement, and function will be explored. The dancers involved in this lecture/demonstration are members of the University of Utah Children's Dance Theatre.

我說我是誰
Wendy S. Turner

這個講座將從服裝設計的觀點與各位分享兒童現代舞服裝的概念。全球的流行服飾讓兒童、青少年和成人看起來都一樣，要為舞者們打造出符合年紀和表演需求的服裝，其難度不斷在提昇。本篇將針對不同主題的舞作，在發展服裝概念的同時保有小舞者們的兒童特質，進一步討論動作概念和服裝概念的想法。探討服裝如何與主題、質感、視覺效果和用途等設計做連結。參與這個講座/示範的舞者們來自猶他兒童舞蹈戲劇大學。

Graphic fun dancing in the Museum of nothing (museum van "niks")
Henriette Wachelder

The museum tells us about the place of "nothing" in our haunted busy world. Visitors will discover a new meaning of nothing in a joyful and unexpected way. The museum "travels" in a suitcase, is easily built-up, and arises everywhere.

Henriette Wachelder, creative therapist, dance and movement educator, and artist Paul de Maat, explored the possibilities with dance in this concept. The dance of nothing was born. After a short warm-up and guided dance movement session in the museum, participants feel how the body is locked up and wrapped in just (your own) skin.
The museum was shared at several places in the Netherlands in 2010/ 2011, at the art exposition, in schools, and at the night of art Delft. Visitors who experienced the museum were young children, disabled children, adults, students, artists, and others. This mixed group of approximately 1200 people from different places was impressed by the museum and the dancing component in it.

Henriette takes "visitors" on a 30 minute moving tour through the museum, ending in dancing nothing! Called "dans van niks" in Dutch. Experience & enjoy!

在「沒什麼博物館」內跳舞蹈的圖像樂趣

Henriette Wachelder

這間博物館讓我們知道在這紛擾繁忙的世界裡一個「沒什麼」的地方。參觀者將會以一種始料未及的、令人愉悅的方式發現一個有關「無什麼」的新意義。這間博物館以行李箱搬移，組合容易，到處都有。Henriette Wachelder 是一位創意治療師，舞蹈動作教師，Paul de Maat 藝術家，她以這種概念探索舞蹈的各種可能性。「沒什麼之舞」誕生了。在博物館內經過一個簡短的暖身及有指導的舞蹈段落後，學員去感受身體僅僅被皮膚包裹與封鎖的感覺。這間博物館在 2010／2011 年在荷蘭很多地方分享: 例如藝術展覽會、學校、和台夫特藝術之夜。體驗過這間博物館的訪客包括小孩、身心障礙兒童、大人、學生、藝術家及其他身份的人。

這個由大約 1200 位不同身份、來自各方的人組成的團體對這間博物館和其中的舞蹈成分留下深刻的印象。Henriette 帶領訪客在博物館中進行 30 分鐘的參訪，最終以「沒什麼之舞」結束！「沒什麼之舞」的荷蘭語是「dans van niks」。請來體驗與享受！

Using creative methods for research in dance education

Chu-Yun Wang

The workshop will introduce creative approaches to collecting data using drawing, and dance improvisation. These were methods used in my doctoral study on ‘Researching Dance Teachers’ Identity in Taiwan.’ This research used a traditional qualitative method, including interviews, creative means of mapping, and dance improvisation to gather data. The interviews were used to collect in-depth personal accounts of the learning, as well as the teaching and experience of the teachers. Drawing a personal map was used as a means of dance improvisation and as a movement-making prompt. The workshop will start with engaging participants in an activity that maps their personal experiences of learning and/or teaching in dance using a visual representation or drawing. Based on the map created, a range of different tasks will be given to stimulate movement improvisation. The dance work created will then be shared and developed with other workshop participants. To conclude the workshop, the experience of such methods and their application in the research project will be discussed and evaluated.

Participant Information: the activity will recall your previous dance experiences, and to some extent, the information will be shared with other participants in the workshop.

使用創意研究法進行舞蹈研究

Chu-Yun Wang 王筑筠

本工作坊將介紹創意研究法（creative method）在研究臺灣國中表演藝術教師的專業認同的使用情形，繪畫與動作即興在本研究中是與其他質量研究法一起使用，旨在協助研究參與教師深入回想過去個人經驗。本工作坊將以引導方式協助參與者回想過去經驗，經由繪畫和動作即興活動轉化相關經驗，並與其他參與者分享和討論。

提醒：由於活動過程中需要分享個人經驗，涉及個人隱私部份請參與者自行斟酌分享。

Body language

Natalie Witte and Shauna McGill

This lecture/demonstration will explore how basic human gesture can be used as a starting point for improvisation and composition. Using the dancers from Victoria School of the Arts' Contemporary Dance Ensemble (Edmonton, Alberta, Canada), presenters will take gestures from a variety of sources (ethnology, pop culture, media, technology) and, through a process of abstraction, create a movement composition. This process allows dancers to choose movements relevant to their own identity and use them to create art, empowering young people to see that movement is everywhere and in everything.

身體語言

Natalie Witte and Shauna McGill

此次示範/演講會探索人類基本的姿勢如何作為即興和編舞的起點。透過來自加拿大艾柏塔省埃德蒙頓維多利亞藝術學校當代舞團的舞者們，示範者將會從多種領域（民族學、大眾文化、媒體、科技）中揀選姿勢，再經由抽象化的過程，創作出動作的組合。在此過程中會讓舞者選擇與自身身分相關的動作，並藉由這些動作創造出藝術，讓青少年能夠看見動作無所不在。