Learning 學習

Paper Presentation

Stepping into new places: migration of traditional Ghanaian dance forms from village spaces to pedagogical stages

Beatrice Ayi

In the past, traditional Ghanaian dance forms were exclusively performed in villages, and within specific contexts that produced and sustained them. Today however, performances of these dance forms also occur in locations other than villages, and such performances are on the increase. What accounts for the movement of these dance forms from village spaces to pedagogical stages, where pedagogical stages refers to different kinds of teaching/learning environments? Drawing from concepts in rural-urban migration, I conceptualize traditional Ghanaian dance forms as an "entity," capable of moving freely from one geographical location and one performance context to another. With the concept of traditional Ghanaian dance forms as an "entity," this paper explores its movement from village spaces to pedagogical stages, the different forms of pedagogy associated with this movement, youth involvement, and the resultant transformation of the dance scene in Ghana. The first section of this paper discusses the impetus for initial migration of traditional Ghanaian dance forms, and the subsequent establishment of the Ghana Dance Ensemble. The second section explores the emergence of numerous pedagogical stages as a result of the initial migration of traditional Ghanaian dance. The third section discusses the complexities involved in the pedagogy of traditional Ghanaian dance forms in formal and informal contexts. In the last section of the paper, youth involvement in both the perpetuation of the traditional Ghanaian dance heritage, and the transformation of the dance scene in Ghana are addressed. Here I focus on how 'tradition,' which is imagined as fairly stable, lends itself as a transformative tool.

論文發表

跨入新境：傳統迦納舞蹈形式從村落空間至教育舞台之遷移

Beatrice Ayi

在過去，迦納傳統的舞蹈形式都只在村落中演出，而且是在特別的生產與存續情境中。然而今天，這些舞蹈形式的演出也發生在村落之外的其他地點，並且與日俱增。究竟是甚麼造成這些舞蹈形式的動作從村落的空間轉化到不同教學環境的

教育舞台?取材自鄉城移民的概念，我將傳統迦納舞蹈的形式概念化為一種「本體」，能夠自由從一個地理區域和表演情境移動到另一處。以傳統迦納舞蹈形式為一個本體，這篇文章探討從村落空間移到教育舞蹈、與此移動連結的不同教育形式、年輕人的涉入、以及結果在迦納產生的舞蹈變貌。這篇論文的第一部分討論一開始造成迦納傳統舞蹈移動的動因，以及接續其後迦納舞集的建立。第二部分討論在第一波的傳統迦納舞蹈移動後，接而連三出現的許多教育舞台。第三段討論傳統迦納舞蹈形式之正式或非正式的情境中，所涉及的教育學其背後的複雜性。最後一部分要強調的，則是年輕人的加入既延續了傳統迦納舞蹈遺產、又造成迦納舞蹈的變貌。我此處所聚焦的「傳統」，被想像成有一定的穩定性，以至於可被當成一種轉化的工具。

Paper Presentation
Dances of innocence and experience: consumerism, the middle-class and impositions upon the body of the child performer
Priyanka Basu

Who is a child performer when s/he is pushed into 'adult movements'? How does the child performer's body accommodate itself within the ever-growing consumer culture that demands over-night stars as and against the dancing bodies carefully nurtured over the years? What is the vocabulary for this new generation of child performers whose 'agile' bodies and moves cannot protect them from the vulnerability of competition elimination and the frustration of aspiring and overtly expectant parents? This paper, within the conference theme of 'Dance and Social Justice' (*Youth and Popular Dance Culture*), looks at the role that the child performer plays in a reality dance show. The choreography accumulates multiple dance genres thus providing for the child performer a 'curriculum' that demands him/her to fit within. The specific case study of this paper is based on the dance reality show that sprung over-night and became popular with the middle-class in West Bengal—*Dance Bangla Dance* (Junior). Frivolities and an imposed sense of mirth in the course of the reality show contrasts the nail-biting tension that the performers and their parents endure in apprehension of elimination. The only way towards survival is not the playfulness of movements that emerge with spontaneity but the rehearsed compromised 'adult' movements that is the only key to the 'survival of the fittest'. It is here that the child performer's body is upheld as exemplary of the aspiration towards a 'perfect' body for consumers and held against the body of the specially-abled for whom dance can be a way of expression seen as being 'normal'. This paper provides a comparison and contrast between the dance reality TV show genre and the institutional training methods

vis-à-vis the child performer, where the modes of investigation rest on issues of body, gender and society.

論文發表
天真與經驗的舞蹈：消費主義、中產階級與加諸兒童表演者身體之上的種種
Priyanka Basu

當孩童被塞入「成人動作」的時候，他／她是誰？不斷增長的消費文化要求的是一夜竄紅的巨星、而違反了必需經年累月養成的舞蹈身體，孩童表演者的身體如何因應如此的消費文化？這個新世代的孩童表演者使用什麼樣的語彙，當他們「敏捷」的身體和動作，恰和淘汰的脆弱性、和抱持明顯期待的家長所產生的挫折形成對比？這篇論文，在大會主題「舞蹈與社會正義」（年輕人和流行舞蹈文化）之下，目的在檢視孩童表演者在實境舞蹈秀中所扮演的角色。編舞累積多重舞蹈類型，因此為孩童表演者提供「課程」以要求他/她們配合。這個特殊的個案研究關注於舞蹈實境秀，一夕之間竄紅，在西孟加拉的中產階級間大受歡迎的「Dance Bagla Dance」（少年版）。在實境秀中的輕佻和硬加上的喜感，與表演者和他們家長在陶汰的過程中猛咬指甲的緊張完全相反。生存的唯一方法不是自發產生的動作歡笑，而是排練過的、妥協了的「成人」動作，這才是最適合生存者的唯一要訣。就是這時，孩童表演者的身體在消費者眼中被高舉成朝向「完美」身體的典型範例、而違反這些有特殊才能者的身體，對其而言舞蹈原本可以是一種「正常的」表達。這篇文章將舞蹈實境電視秀的類型和制度性訓練方法與孩童表演者加以比較並對立，探查的模式運用身體、性別與社會等議題。

Paper presentation
Student performance in a dance-based humanities course at "Diversity U"*
Karen E. Bond and Ellen Gerdes

During the early 1990s dance faculty at Temple University (TU) were American pioneers in the development of dance studio courses for the general university student population. This included a unique dance pluralism course that fulfilled a race and diversity studies requirement in the University Core Curriculum. In 2006 TU began a process of curricular reform, and the dance pluralism course was updated and reaccredited. This co-presentation by the course developer and an experienced instructor of the new course, "Embodying Pluralism," focuses on student performance in a major assignment that aims to extend participants' skills of empathy, creativity, and collaboration, as well as dance and digital literacies, all of which we suggest are important for success in "century 21." Students have referred to the course as

"life-changing," and "Dance of Life 101." Students work in groups of five or six to research, design, and perform a 20 to 30-minute presentation on a selected course theme (e.g. race, gender, disability, ethnicity, class) in relation to dance. A detailed assessment rubric is provided.   Students draw on multiple sources including online research, course readings and reflections, personal memories of family and childhood, and movement/dance backgrounds to produce a multi-modal presentation employing PowerPoint (or other presentation software) and incorporating dance performance, dance invention, and/or a peer teaching component (audience participation). Presenters will report on action research being carried out in multiple sections of the course during 2011-2012.   Goals of the study are to: 1) Better understand the process of collaboration between students and between multiple modes of inquiry/presentation: how students begin the assignment and maintain momentum; challenges of collaboration. 2) Illuminate students' perceptions of engagement and commitment to the assignment. 3) Discover how the assignment affects students' appreciation for dance as a mode of personal, social and cultural meaning making. 4) Improve the assignment experience for richer, deeper multi-media research and student success in meeting learning objectives.

論文發表
"多元化大學"(Diversity U) *中，以舞蹈為基礎之人文學科的學生表現
Karen E. Bond and Ellen Gerdes

在美國的二十世紀 90 年代初期間，Temple 大學的舞蹈教師是開發舞蹈工作室課程給一般大學生的先驅。這包括一個獨特且多元化的舞蹈課程，滿足了大學裡核心課程中的種族與多元性研究之需求。TU 在 2006 年開始進行課程改革的程序，而這使得舞蹈多元化課程被更新也重新被認可。這篇由課程研發者與一個經驗豐富的新課程－「體現的多元主義（Embodying Pluralism）」指導者共同合作發表的論文，著重於學生在主要功課的表現，其目的不但為了擴展參與者的同理心、創造力和合作性技巧，也強調舞蹈與數位知識。而這些我們所建議的皆是迎向二十一世紀的成功要素。學生們被歸類在「生命轉變」和「101 生活舞蹈」的課程中。他們以 5 至 6 人為一組，共同去研究、設計與呈現一個 20 至 30 分鐘的表演，內容皆為與舞蹈相關的主題（如種族、性別、殘疾、種族地位與階級）。課程中提供了一個詳細的評估指標。學生們利用多樣來源的資料，包含了網路調查、課堂讀物與反思、家庭與童年的個人記憶以及運動／舞蹈背景，採用 PowerPoint（或其他演講呈現軟體）來創作多模式呈現，並結合舞蹈表演、舞蹈創作和/或同組人的教學要素（觀眾參與）。主講人將會針對 2011 至 2012 年間正在執行的課程多元領域之行動研究，進行報告。 此研究的目標是：1）更加了解學生之間以及多重探索（或呈現）多模式之間的合作過程：學生如何在合作性的挑戰中，

開始執行這項學業任務並維持動力。2）啟發學生對於這項任務的參與感與認同感。3）探索這項任務如何影響學生對舞蹈的正向評價，基於舞蹈是建構個人、社會與文化意義的方法。4)提升學習任務的經驗，來更加豐富、更深層多元媒體研究並讓學生從達成學習目標中獲得成就。

Paper Presentation
Adopting Holistic Teaching Strategies in Examination Oriented Ballet Classes
Tsing-Yi Chan

The majority of Hong Kong students studying classical ballet in private dance schools/studios intend to take the Royal Academy of Dance (RAD) examinations. A primary motivating factor for students taking ballet classes and obtaining RAD qualifications is to make themselves more competitive for primary, secondary and university admission. As a result, passing exams becomes the main teaching objective. As a ballet teacher who values a holistic approach in dance teaching and learning, I have set out to investigate how holistic education affects my teaching practice and how I might shift my teaching strategies in this result-dominated environment. I believe strongly that dance education should and can be more than skills and passing exams. I believe dance education should aid a child's development in the cognitive, affective and psychomotor domains (Cote, 2006). This paper documents my experiences as I attempt to implement student-directed teaching strategies aiming at raising the students' motivation and enhance students' learning experience. My methodology combined reflective topical autobiography and action research in an attempt to share my experience of developing new teaching strategies. It was found that integration of materials cov」ered in formal school subjects and eclectic approach in choosing teaching strategies were the most effective ways of achieving holistic education in my classes.

論文發表
在英國皇家芭蕾舞考級課中實行全人教育的教學理念
Tsing-Yi Chan 陳璟怡

大多數在私人舞蹈學校／工作室學習芭蕾舞的香港學生都參與英國皇家舞蹈學院(RAD)的考試。他們參加芭蕾舞班和取得 RAD 考級證書的主要動力是為了提高自己在小學，中學和大學入學時的競爭力。因此通過考試成為芭蕾教育的主要目標。作為一個芭蕾老師，我十分重視在舞蹈教學中實踐全人教育的教學理念。所以,我探討全人教育的教學理念如何影響我的教學方法,以及,我如何在如此重

視考試結果的環境中改變我教學的策略。我認為在社區的舞蹈教育應該不止於教授舞蹈技巧與通過考試。我相信舞蹈教育應該有助於孩子在認知，情感和精神運動（Paulette Cote 2006）領域上的發展及成長。在這項研究中，我記載及分享在教學中採用學生為本的教學策略,提高學生的學習動機及擴寬學生的學習經驗的心得。其中所採用的研究方法為「反思式主題自傳」（RTA）和「行動研究」（action research）。結果發現，在我的課堂中實現全人教育的最有效方法為:在課堂中覆蓋正規學校所教授的科目及材料，以及整合和採用多個教學策略。

Paper Presentation
Not Just Lolitas: The Potential of Identity Education in Child Belly Dancing
Fan-Ting Cheng

Belly dancing has been an integral part of the Taiwanese entertainment industry for over the past 10 years. More than 15 professional belly-dancing companies have formed in the past two years and have greatly impacted the ways in which Taiwanese people confront issues of the body and sexuality. Child Belly Dancing, a subcategory of belly dancing that combines child dance with the training of the core muscles, has developed within the trend of belly dancing. In this paper, I examine Taiwanese child belly dancers' training practices and performances, focusing on moments of disorientation in their belly dances. I emphasize the child's belly dancing capacity to complement the current education system. I aim to see how child belly dancing, intertwining with the contemporary adult culture and media technologies, fosters the new appearance of child education in sexuality and racialization. Employing Susan Foster's models of choreographies of gender and of protest, Sara Ahmed's notion of queer phenomenology, and José Muñoz's concept of disidentification, I argue that child belly dancing functions to not only perform identities in the neo-global-trans-inter-capitalism but also transgress patriarchal and heteronormative education. Contesting the dominant tendency in transnational scholarship and gender studies to analyze child belly dancing as an exploited labor or an embodiment of eroticization and exoticization, my research uncovers child belly dancing's positive potential to participate in identity/identification-related issues in Taiwan's new generation.

論文發表
不只是蘿莉塔：兒童肚皮舞的另類新世代教育潛力
Fan-Ting Cheng 鄭芳婷

近十年來，肚皮舞於台灣日漸風行，逐漸從地方民俗技藝發展為一種新興的表演藝術。兒童肚皮舞作為一種肚皮舞子類型，結合了幼兒律動與核心肌群控制，不僅與當代成人文化及媒體科技互為發展文本，更推演了兒童教育的新面貌，進而改變了新世代兒童與青少年對於他者文化與身體情慾的看法。本研究結合蘇珊・佛斯特（Susan Foster）的舞蹈性別與舞蹈示威理論（choreographies of gender and of protest）、荷西・繆諾茲（José Muñoz）的解認同（disidentification）概念以及莎拉・阿赫美（Sara Ahmed）的酷兒現象學（queer phenomenology），來分析台灣兒童肚皮舞者的表演與訓練過程。兒童肚皮舞不但具有激活文化認同與集體想像的力量，更具備超越父權教育體制的潛力。我們不應消極地將兒童肚皮舞視作消費兒童勞動力的情色想像，而應積極地將之應用於新世代族群、性別、階級認同的發展與超越。

Panel Presentation
Producing A Cross-Cultural Dance Production for Young People and Promoting Globalizing Taiwanese Folk Songs for Localized Audiences
Su-ling Chou, Ting-Yu Chen and Erica Helm

In 2007, "Living Matter" a full evening dance concert of CHEN Ting-Yu's choreography produced by Tso's Dance Association presented a suite of five "globalized" Taiwanese folk songs in both Kaohsiung and Taipei cities in Taiwan. These songs representing Taiwanese local art took on a new cultural identity reflected in the Euro-American musical tradition through the new arrangement and instrumentation by Shenandoah Conservatory musicians (USA). After the globalizing process, Taiwanese songs (normally perceived as "lower class" compared to songs sung in the Mandarin language), gained sophistication and significance. The dance production brought together a community of creative artists and reached out to a broader audience base. Building upon the success of the first production, Tso's will produce another dance concert in 2012 with Chen as the artistic director, in order to share her cross-cultural dance making process with young people, professional artists, and the localized audiences in Taiwan and in her home community in Virginia, USA.

The convener of this panel CHOU Su-Ling (chief secretary of Tso's Dance Association) will share the cultural significance of the 2007 production and goals for the 2012 project, aligning the creative project's intent with Tso's mission to enrich the lives of the localized people through fine dance programs. The 2nd panelist, CHEN Ting-Yu (choreographer & artistic director), will discuss the cross-generational

collaborative process, and the ways in which themes of cross-cultural artistic expression were explored and illuminated through music and dance. Through the artistic process of writing the music, and then translating that music into a visual and kinetic art form, this project has built community among the many artists involved in each step of the creative process, promoting collective artistic growth and attracting a more diverse audience base. The 3rd panelist, HELM Erica (program educator & administrative coordinator for American cast members to be joined with the cast of Taiwanese dancers) will provide insights into the educational value for Shenandoah dancers involved in this inter-cultural and interdisciplinary project. As the administrative leader for the Dance Division, Helm will articulate the way in which this project fits within an intentional and graduated immersion model for globalized education at Shenandoah University.

The panel will also discuss the importance of artistic conscience, and the deliberate intention of this project to preserve and promote old Taiwanese folk songs as cultural treasures. By targeting young people as the next generation of creative artists and arts consumers, this project challenges them to embrace the richness of their cultural heritage or risk losing subtle and beautiful nuances to a homogenized & superficial consumer culture. All three presenters will share perspectives on the role of dance as a medium for exploring the intrinsic meaning of cultural identity, and it's use as a vehicle to bridge both cultural and generational distance.

專題討論
以年輕世代為主要觀眾之跨文化舞蹈作品的製作、
以在地觀眾為對象之全球化台灣歌謠的推廣
Su-ling Chou 周素玲, Ting-Yu Chen 陳婷玉, Erica Helm

民國 96 年，由陳婷玉編舞、高雄市左派舞蹈協會製作的「生命記事」於台北市及高雄市演出，音樂部份包含了五首「全球化的」台灣歌謠。這些歌曲經由雪蘭多音樂學院的重新編曲後，透過歐裔美洲人的音樂傳統方式，展現出這些代表台灣在地藝術的傳統歌謠新的文化認同，經過「全球化」過程，台語歌（一般被認為比國語歌曲「低俗」）重新獲得地位與尊重。此次的舞蹈製作將東、西方富創意的藝術家集結，並擴大了觀眾圈。由於這場演出的盛大迴響，左派將於民國 101 年推出另一場製新作，由陳婷玉擔任藝術總監，於台灣及美國維吉尼亞州兩地演出，與在地的觀眾分享她的跨文化的作品及與兩地年輕專業藝術家共事的編舞過程。

此專題討論的召集人周素玲（高雄市左派舞蹈協會秘書長），將分享民國 96 年「生命記事」製作的文化意義、以及民國 101 年新製作的目的與文化目標。第二位參與者陳婷玉（編舞者暨藝術總監）將探討跨世代的合作過程，以及以音樂及舞蹈為媒介之跨文化藝術創作的融合與呈現，從寫曲到轉化音樂成為視覺藝術及肢體藝術的過程，這個製作中每個階段的創作與催生，皆是許多藝術家的心血結晶，從不同的面向吸引更大的觀眾群。第三位參與者艾瑞卡‧荷姆（美國雪蘭多大學舞蹈系主任暨台美兩地舞者之行政協調者），將深入剖析雪蘭多大學舞者參與此跨文化作品之教育意涵，同時以身為舞蹈系主任之角度，將一併探討該作品如何有計畫地結合雪蘭多大學的全球化教學。

此專題討論也將討論藝術認知的重要性，探討此製作特意保存台灣古老歌曲並促成其成為珍貴的文化寶藏之意圖，經由鎖定年輕族群為新世代的藝術創作者及藝術消費者，此製作進而對其提出挑戰：擁抱傳統文化資產，或喪失美麗的傳承，屈就均一膚淺的消費文化。三位參與者將分享各自在以舞蹈作為媒介探討文化認同的意義，及如何使用舞蹈作為文化及世代間的橋樑的觀點。

Project Dialogue
Tiny movements, big lessons – in Java
Alex Dea

In order to learn Javanese classical music as an outsider, I have researched more than just music but also dance / movement and theatre / life-drama. I thought that Javanese dance's beautiful movements – slow, meditative, and inner-focused – would tell me the secret behind how music works. So, I made hundreds of videos of the masters and their dancers. One day, I video recorded a young people's dance graduation. I did not expect to learn much from these young children. Unexpectedly, I realized that they – some were only five or six years old and could not yet even walk self-assuredly – were striving to learn how to become adults. They gave extra effort with more attention to key aspects of movement, stance, and attitude. They felt what their teacher – whom they looked up to – wanted. Watching their clumsy or forced in movements, I began to understand how adult dancers became so graceful and masterful. Those children's movements, awkward or requiring more attention, showed me what was important. I began to understand the attitude, approach, and manner, which I wanted to understand in Javanese music's secret.

In this presentation, I will show videos of those children's ambitious desire to please their parents: that they had learned properly, that they could reach perfection sought

by their parents (and teacher), and therefore fit into their whole culture. These video excerpts are from the studio of the late master Rama Sasminta Mardawa. His studio in the royal town of Yogjakarta Java is in the house of one of Sultan HB-X's sons. Many children now learn hip-hop, but some still love classical dance. While hip-hop is for modernity and the future, classical cultural assertions, ideals, and significance still have a place and a future too. And from this, I can learn much.

主題對談
小動作裡的大學問－爪哇紀實
Alex Dea

為了以一個外人的身分學習傳統爪哇音樂，我不只研究了音樂，也研究了舞蹈、動作、戲劇等。我認為爪哇舞者美妙的動作 – 緩慢、帶著冥想性、內向集中的 – 會讓我進一步探索到爪哇音樂的秘密。所以，我拍攝了數百段舞蹈大師與其舞者的舞蹈。有一天，我拍攝了一段孩童在學習了一年舞蹈之後的畢業演出。當時我並不認為我能從這些孩童身上學到甚麼，但出乎意料之外的，我瞭解到他們雖然有的只有五六歲，甚至還不能走的很穩，但他們正在努力轉變為成人。他們特別專注在關鍵的動作、姿態、以及氣質上，並且感應到他們老師所做出的要求。看著他們笨拙或刻意的動作，我開始瞭解成人舞者如何轉變得更加優美與專業。這些孩童的動作雖然笨拙，但卻讓我開始瞭解到我一直在尋找的，爪哇音樂的態度、方向、和方式。在這個研究中，我將呈現這些孩童積極取悅父母的舞蹈片段。他們向父母證明他們認真學習的成果，也達到了父母（和老師）對完美的要求，也因為這樣，從而融入了他們的文化。這些片段都來自大師 Rama Sasminta Mardawa 位於爪哇日惹的舞蹈教室。許多孩童現在都學習 hip-hop 街舞，但他們仍然熱愛傳統舞蹈。雖然 hip-hop 街舞代表流行與未來，但傳統文化的堅持、理想、與重要性依然在未來站有一席之地。光是這點，就讓我受益無窮。

Project Dialogue
The Australian Youth Dance Festival – supporting youth dance outside school
Julie Dyson

This Project Dialogue will focus on 'Dance in formal and informal learning contexts, especially outside the school institution in regional and remote communities.'

The Australian Youth Dance Festival (AYDF) was initiated by Ausdance National in 1997 with the aim of bringing together communities of young dancers from across Australia with an emphasis on dance outside education systems. The AYDF provides

new opportunities for young people to access the country's best youth dance practitioners in a supportive environment, where process is more important than performance. Young people learn about the region in which the festival is held, the stories of local Indigenous people, and ways in which these stories might be interpreted through dance. Skills development is a key component, with 'taster' classes for all skill levels and creative development sessions. The festival has provided almost 2,000 young people from across Australia and overseas with a week of forums, workshops, choreographic activities and performances, led by a team of high profile professional choreographers, teachers and dancers. Participants include pre-professional dance artists, youth dance company members, school students and relative beginners in dance, as well as dance teachers, choreographers and Australia's youth dance leaders. The AYDF provides opportunities for young people to discuss youth dance policy, meet decision makers and offer recommendations for the sector, which funding bodies have taken action on. There have been six Australian Youth Dance Festivals since 1997; the 2012 AYDF will be hosted by Ausdance NSW at NAISDA Dance College, Australia's national Indigenous dance training institution.

The presentation will provide opportunities for participants to discuss:

- Key learnings for Ausdance as a national organization, from establishing the AYDF
- The place of a youth dance festival in the context of national dance development policy

主題對談
澳洲青少年舞蹈節－推動青少年舞蹈走出校園
Julie Dyson

這次主題對談的重點將會放在「學校以外與偏遠地區的正式與非正式舞蹈學習」，澳洲青少年舞蹈節（AYDF）於1997年由Ausdance National創立，它的目的是要將澳洲各區優秀的青少年舞者聚集在一起，提供一個有利的環境讓他們發展不同於傳統教學系統的舞蹈，體驗過程比演出重要的經驗。在活動中，學員會學習到節慶發展的地區概念、當地原住民的故事與利用舞蹈詮釋故事的方式。藉由涵蓋所有技術分級與創意發展的實驗課程，技巧訓練是學習主要的一環。這個舞蹈節迄今已舉辦接近海內外2,000人參與過的活動，包含由專業編舞家、教師和舞者所帶領的討論會、工作坊、編創活動和演出。與會者則包括了準職業舞蹈家、青少年舞團成員、學生、舞蹈初學者、舞蹈教師、編舞家與澳洲青少年舞蹈領袖們。

澳洲青少年舞蹈節提供青年朋友一個機會與決策者面談討論青少年學舞方案，並對各部門提出建議。這個舞蹈節自1997年開始已舉辦過六屆，2012年的活動將由 Ausdance NSW at NAISDA 澳洲舞蹈大學與澳洲原住民舞蹈訓練機構共同舉辦。

此次呈現將會針對以下兩個重點和與會者討論：

- 在澳洲青少年舞蹈節中，以一個國家機構作為主要學習澳洲舞蹈的面向。
- 青少年舞蹈節在國家舞蹈發展政策中的定位。

Paper Presentation
Creative Movement – an Opportunity for Affective Education
Vesna Gersak

The paper considers the possibility of cross-curricular integration and the integration of creative movement - dance activities in all areas of teaching and learning in primary school. It highlights the importance of creative movement in child development and presents creative teaching methods as part of holistic learning in primary school. In this paper an overview of some theories, approaches and practices, which emphasize the use of body in learning process such as creative movement approach, holistic learning, Reggio Emilia approach, Gardner's multiple intelligences, learning with and through arts (dance) is presented. The paper presents also some new researches on the brain which highlights the use of kineasthetic lessons in the classroom. A qualitative research made among 148 Slovene primary school teachers about using creative movement approach in primary school is presented. An analysis of 168 reports made by Slovenian teachers was made. The methodological approach was action research. The result showed positive effects in the process of education in all areas of child development: the social-emotional, cognitive and psychomotor. The most important was connection between creative movement approach and affective goals: wellbeing, communication, cooperation, empathy, group problem solving and reduction of aggressive behavior. Pupils were also more motivated for school work and they understood subjects better. We believe that better knowledge of creative movement approach as holistic method in primary school is one of the important elements of affective education for reaching a higher level of teaching in Slovenian primary schools.

論文發表

創造性動作：情感教育的機會

Vesna Gersak

本研究探索跨課程統整與創意動作的融合之可能性，將舞蹈活動納入小學的所有教與學的領域。研究重點說明創造性動作在兒童發展的重要性，並且提出創意教學法在小學教育中，乃屬全人學習的一部份。本研究概觀強調身體運用在學習過程的理論、取徑及實務，例如創造性動作取徑、全人學習、 Reggio Emilia 取徑、Gardner 的多元智慧論以及透過藝術（舞蹈）課程學習的論點。以大腦為題的研究也是討論的重點，特別是在教室中進行的體感課程。透過行動研究法，這項質性研究呈現 148 位斯洛維尼亞的小學教師，應用創造性動作取徑於小學的課程，而研究分析則建立於 168 位斯洛維尼亞的小學教師的報導。研究結果顯示了正向效應，蓋都表現在兒童教育過程所有領域的發展：社會情緒、認知及心理動能。最重要的是創造性動作取徑和情意目標的相關性：身心健康、溝通、合作、同理、團體問題解決及削減攻擊性行為，這使學生也因而對於學校功課或活動表現較高的參與熱誠，同時也展現較高的學習認知。相信對創造性動作取徑作為小學的全人法有較好的知識，會是情感教育的重要元素，可使斯洛維尼亞的小學教育的教學法到達更高境界。

Paper Presentation
Enhancing cognition through children's dance creation
Miriam Giguere

This paper addresses the conference theme of 'teaching and learning dance', specifically the subheading of 'cognition studies' and is a report of the findings from three related phenomenographic studies on the role of cognition during dance creation conducted by the author, with children and teens engaged in small group choreographic projects. Each of the three studies looks closely at how group dances are made and seeks to describe the thinking strategies that the participants used in choreographing their dances. The close descriptions of the act of choreographing that result illuminate the cognitive processes involved in dance creation by children. Certain factors come forward in the research as playing a significant part in developing the cognitive side of children's dance making. These have direct implications for dance pedagogy, particularly for dance educators who want to promote the cognitive benefits of dance. This paper will focus on those aspects of the study that show how the learning environment may be structured to enhance cognitive development. This includes a discussion of the pedagogical assignments, classroom management techniques, structure of the physical space and student groupings, which

are foregrounded in these studies as nurturing of intellectual development through dance. Some of these pedagogical recommendations include the use of open-ended choreographic assignments, ways to structure choreographic working time and settings, the articulation of student generated aesthetic preferences, and peer critique.

論文發表
透過兒童舞蹈創作加強認知能力
Miriam Giguere

本文欲傳達的是此次研討會的主題「舞蹈教學」，尤其是其中的小標題：認知學習。本文是根據由作者在帶領舞蹈創作過程中，所發現的三個以認知為角色的相關現象圖式研究（phenomenographic studies）為基礎來進行發表，過程是採取讓兒童及青少年在小組中進行舞蹈創作。這三個研究每個都被仔細地觀察團體舞是如何被創造出來的，並探詢去描述參與者在編舞過程中所使用的思考策略。孩子的舞蹈創作與這些啟發認知歷程的編舞行為有關，是研究所獲得的相近描述。當此研究在發展兒童舞蹈創作的認知方面扮演重要的一部分時，某些因素也會被一併提出來討論。這些對舞蹈教學法都有直接的影響性，特別是針對想要推動舞蹈認知優勢的舞蹈教育工作者。本文所著重的研究觀點，將在於顯示學習環境能夠被如何建構以提高認知發展。討論的議題包含了教學法分配、課堂管理技巧、實體空間結構與學生分組，而這些透過舞蹈來培育智能發展的研究議題也會被提出來討論。這些教學法給的一些建議，包括了開放式編舞作業的使用、組織編舞創作時間與環境的方式、與學生審美觀的連結，以及同儕間的評論。

Paper Presentation
Engaging with touch: transformative learning in dance
Duncan Holt and Fiona Bannon

The paper explores touch as an experiential feature of teaching and learning in dance. Theoretical literature underscores the paper and is supported by a series of rich responses generated during semi-structured conversations with students and teachers involved in current practices of dance in higher education in the UK. The paper explores the manner in which awareness of touch can inform, secure, and clarify facets of learning and eventual practice for students. The discussion includes aspects of form such as the felt understanding of spatial design, weight, time, and the manner in which interaction takes place between teacher and student; between student and student, when working with each other in dance. Engagement in and through touch has become an increasingly sensitive issue in education and broader social contexts of

the UK. Physical interaction between people have become increasingly formalized, (Furedi & Bristow, 1999) ranging from the manner in which incidental, often accidental contact might be socially managed to the creation of ethical protocols in line those associated with therapeutic interventions (Nathan, 2008). The presentation will encourage a sharing of experiences by those present in order to generate increased cross-cultural understanding and potential research initiatives. The authors each bring to the discussion over 25 years experience of dance teaching in informal and formal education settings. The aim here is to reemphasize the positive benefits of leaning through touch as a distinct feature of learning in dance. Included among the means used to achieve this aim are explorations into understanding the diversity of cultural expectations of touch (Dibiase & Gunnoe, 2004) and acknowledgments of the habits of practice developed in a range of dance disciplines. Ethical issues that surround engagement through touch will be examined alongside the call for a reevaluation of the ethical protocols between informed teacher and learner interactions through touch.

論文發表
以觸感連結：轉化舞蹈的學習
Duncan Holt and Fiona Bannon

此篇文章探討在舞蹈中以接觸為經驗特色之教學與學習。文中強調理論之文獻是由一連串豐富的回應所支持，從一群目前投身於英國高等舞蹈教育實務之師生在半結構的對談中所產生的。本文探討觸感覺察方式，可以告知、確認及釐清學習的多面向與導向學生最終的實踐。此討論包含空間設計、重量、時間以及如何在師生互動間發生的方式；還有在學生之間的運作。經由接觸深入已經在英國教育界與擴展社交內容方面成為一種逐漸敏感的議題。人與人間的肢體互動已經變得過於形式化（Furedi & Bristow, 1999），像人們偶然的--通常是突然的接觸行為，也許在社會上道德禮教約束下，必須執行關於具療癒性的介入（Nathan, 2008）。此發表將鼓勵當前的經驗分享，以產出強大的跨文化認知和潛在的研究精神，這些擁有超過二十五年舞蹈經驗教學的作者中各自帶出在正式與非正式情境中之討論。在此的目的是再次強調透過在舞蹈中非常具有特色的觸感學習而產生的正向效益。包含達成此目標中是探索文化多樣性對觸覺的期待認知，以及實際上習慣認定，並在舞蹈訓練中發展的。透過觸感的認定所環繞在道德議題會隨著重新評估其道德禮節，也在師生互動中被檢視。

Panel Presentation

When young people meet dance: Reflections on dance education for young people in Taiwan with reference to the Life Pulse course for teenagers at the Cloud Gate Dance School

Ming-Fei Hsieh (chair), Shu-Chi Piao, Hsin-Yi Lee and Pei-Chun Liu

As they move through adolescence, teenagers experience changes in their bodies and minds. They develop an increasing sense of self, and become curious about, and sensitive to, their bodies. At this time, dance can be a vehicle to help young people understand their bodies and identify themselves. Dance provides a channel through which they can confidently express their emotions, as well as encouraging creativity and cultivating appreciation of the arts. In this paper, researchers, who have been working with young people in the Life Pulse course at the Cloud Gate Dance School (http://www.cgds.com.tw) once a week for many years, start by considering young people's participation in dance in Taiwan. In lives that are full of the stresses of school and modern society, we ask: 'Besides hip-hop and vocational training programs in high school, what other opportunities are there for them to participate in and learn about dance?

We then look at the educational philosophy and curriculum framework of the school's Life Pulse program for teenagers, and explore young people's motivations and learning processes in research based on observation, interviews and questionnaires. We hope the study will help establish new points of view and a new focus for dance education for young people in Taiwan.

專題討論

當舞蹈遇見青少年－以雲門舞集舞蹈教室少年律動課程為例

Ming-Fei Hsieh 謝明霏(主持人), Shu-Chi Piao 標姝圻,, Hsin-Yi Lee 李欣怡, Pei-Chun Liu 劉佩君

青春期少年已發展出強烈自我意識，身心出現明顯轉變，對自己的身體好奇而敏感，心理狀態也因而產生不同變化。在此階段，舞蹈藝術剛好可以幫助孩子面對自己的身體，認同自己，表達自我。透過舞蹈，青少年得以自信地藉由身體抒發情緒，進而激發創造力及培養藝術鑑賞能力。

筆者從自身經驗出發，與一群長期參與雲門教室律動課程的青少年，每周在舞蹈教室中相遇。面對這群身處升學壓力及時代潮流夾縫中的新人類，我們試問：除了追求體制內舞蹈教育的專業技巧或流行文化裡的街舞，青少年是否有其他方式參與和學習舞蹈？

本研究始於觀察台灣青少年參與舞蹈之現象，進而探討雲門舞集舞蹈教室「少年律動」課程的教育理念與架構，並探究學員自我學習的發現與改變。以參與觀察、訪談及問卷調查為研究方法。期待並試圖透過此研究勾勒出台灣青少年舞蹈教育的新選擇。

Project Dialogue
Blogging Choreography: Using the Internet to collaborate transnationally
Cynthia Ling Lee

In today's globalized world, how does the use of Web 2.0 technologies redefine the possibilities of choreography? Using the working process of the Post Natyam Collective as a case study, we look at how Internet tools open up possibilities for cross-border collaboration and artistic coalition. This case study offers a powerful model for how young people can utilize Internet and media technologies to create artistic communities, engage in social activism, and express hybrid personal and cultural identities through dance. It is especially relevant given the prevalence of social networking and DIY media production among young people.

The Post Natyam Collective is a transnational community of dance artists committed to critically and creatively engaging with South Asian dance. Geographically dispersed across the globe, the collective is composed of Sandra Chatterjee (Munich/New Delhi), Shyamala Moorty (Los Angeles), Cynthia Ling Lee (Los Angeles), and Anjali Tata (Kansas City). Over the last three years, we have developed a long-distance creative process, centralized on our blog (www.postnatyam.blogspot.com), that uses Internet technology to create dance material that traverses time-zones, disciplines, cultural contexts, geographic locales, and movement forms. In addition to serving as the collective's online workspace, the blog is accessible to the public, enabling dialogue about dance making in the public sphere. Post Natyam's online creative process was most recently used to generate material for *SUNOH! Tell Me, Sister*, an evening of contemporary Indian dance and multimedia storytelling that brings to life women's stories of being silenced and finding voice. Combining global collaboration with local community activism, the show draws on (1), the histories of India's dancer-courtesans, (2), community work with domestic violence survivors in Los Angeles, and (3), the performers' own struggles with tradition.

主題對談
部落格創作：以網路進行跨國創作
Cynthia Ling Lee

在今日全球化時代，使用Web 2.0科技如何重新定義編舞的可能性？以Post Natyam Collective的工作過程為案例，我們觀察網際網路科技如何開啟跨界合作與藝術上的連結。這個案例提供強而有力的模型展現年輕人如何利用網際網路與科技媒介透過舞蹈來創造藝術社群、介入社會激進活動與表現混雜的個人與文化認同。這樣的創作模式特別對年輕人中盛行的社會網絡和自創的媒介產品相關。

Post Natyam Collective是由跨國的、對南亞舞蹈具批判性與創造性而投入其中的舞蹈藝術工作者組成。它是由分布在全球各地的舞蹈家包含Sandra Chatterjee（慕尼黑／新德里），Shyamala Moorty （洛杉磯）， Cynthia Ling Lee（洛杉磯），和 Anjali Tata（堪薩斯城）所組成。過去三年，我們已發展出長距離的創作過程，體現在我們的部落格(www.postnatyam.blogspot.com)。我們使用網路科技創造可以跨越時間區域、規範、文化脈絡、地理位置與動作形式的舞蹈素材。為了使部落格成為線上合作的空間，此部落格開放給大眾，讓舞蹈創作的對話能在大眾領域展開。Post Natyam的線上創作過程最近為「SUNOH! Tell Me, Sister」創作素材。「SUNOH! Tell Me, Sister」是一個使用多媒體敘事的當代印度舞蹈，此舞蹈呈現女性沉默與尋找發聲的故事。結合全球性的合作與當地社群的激進主義，此演出描繪（1）印度舞姬的歷史（2）社群和洛杉磯暴力倖存者（3）表演者自己和傳統間的掙扎。

Project Dialogue
"Seeing" is Believing: Hong Kong Dance Alliance
Joanna Lee

Hong Kong Dance Alliance produced a tour of 50 school and outreach performances in 2011, targeting children between 10-14 years old. We saw this as an opportunity to conduct audience development to a group at an age when they begin to see the possibility of differentiating art from entertainment. Titled *"Seeing" is Believing*, the theme of the performance is to challenge our increasing passivity when perceiving images broadcasted on the Internet.

The theme is deliberately designed to be more serious and provoke doubts about the assumption that teenagers will not be able to understand serious subject matters. My presentation will use PowerPoint and video to focus on introducing the 20-minute

interaction with the audiences, guiding them to view dance beyond movements; and to show how students reacted to the dance work which is relatively more serious and artistic than that they have been exposed to. The "change" we would like to inspire in this group of 10 to 14 year-olds is for them to view dance as a mode of communication, which is not usually taught in the dance classes they are exposed to.

主題對談
香港舞蹈聯盟：「眼見」為真
Joanna Lee

香港舞蹈聯盟於 2011 年舉辦了由 50 所學校組成的戶外巡迴演出，目標觀眾族群為 10~14 歲的青少年。我們視這個活動為一次開發觀眾的機會，引導此年齡的觀眾群開始了解藝術與娛樂的區別。標題「『眼見』為真」，主旨為挑戰當我們接收網路散播資訊時所與日俱增的被動性。

這個頗為嚴肅的主題，有意引起對於「青少年無法了解重要議題」的假設的質疑。發表將以簡報與影像呈現，聚焦於與觀眾的 20 分鐘互動，引導觀眾在舞蹈中更多動作以外的思考；並呈現學生們對於長期接觸的舞蹈作品外相對於嚴肅、藝術性高的作品，他們將如何反應。在 10~14 歲的群組中，我們引導的「改變」在於讓他們視舞蹈為一個溝通的模式，此模式在他們所接受的一般舞蹈課程中是不會被教授的。

Paper Presentation

Dance in the Canadian diaspora: embodying identity in a Toronto Philippine community
Catherine Limbertie

As the world rapidly changes, dance offers a vibrant means for the child to become immersed in traditional culture that serves as both *habitus* and springboard to further development. Through the study of young members of the Philippine community in Toronto, this paper will demonstrate that dance facilitates cultural virtuosity among young people which enables them to negotiate multiple spheres of identity to both embrace and transcend diversities. Using semiotic, sociological and political theory, it will be shown that the role of dance in a cultural community is a powerful form of social capital that creates and maintains strong community networks that nurture the child in navigating the slippery slopes of societal change. In the specific context of the city of Toronto, one of the world's most diverse cities, dance plays an essential role in

defining and embodying identity. Through participant observation as well as specific questions aimed at discovering why children feel compelled to join the Fiesta Filipina Dance Troupe of Canada, it will be shown that young people view their position in a dance ensemble that privileges a minority culture in an English-speaking North American environment as positive and nurturing. This study shows how dance empowers young people to celebrate their ethnicity while negotiating various spheres of identity. Through dance, these young people are bringing about change by breaking down barriers of "otherness". Cited as the "world's most diverse city", Toronto is enriched by hundreds of such groups.

論文發表
加拿大離散中的舞蹈：多倫多菲律賓社群的認同體現
Catherine Limbertie

世界快速變遷之時，舞蹈提供了一個朝氣蓬勃的方法，令孩童可以沉浸於傳統文化當中，傳統文化既是一種慣習、也是未來發展的跳板。透過多倫多菲律賓社群年輕人的研究，這篇文章將要呈示舞蹈有利於年輕人精練文化技藝，使他們可以協商多元的認同面向，並同時擁抱與超越多樣性。運用符號學、社會學和政治理論，我將顯示舞蹈在文化社群中的角色是一有力的社會資本形式，可以創造並維繫堅強的社群網絡，在巡航於社會變遷的滑坡時獲得滋養。在多倫多市這個全世界最多元的城市之一其獨特的情境中，舞蹈在定義和體現認同上扮演本質性的角色。透過參與觀察與設計特別的問題，以發現驅使年輕人參加加拿大節慶菲律賓舞團的原因，結果是年輕人看待他們自己在舞團中的地位是正面而有益處的—處於英語系的北美環境中之弱勢文化反成為一種殊榮。這項研究顯示舞蹈如何使年輕人增能，慶賀他們的認同，同時協商不同的認同面向。透過舞蹈，這些年輕人藉由拆解「他者」的障礙帶來變遷。被稱為「世界最多元的城市」，多倫多因上百個以上這樣的團體而豐富。

Project Dialogue
Old tradition -- new possibilities: the project of an artist-teacher's digital archive and its promotional application
I-Ying Lin, Tzu-Ting Wang and Yu-Ling Wu

Different kinds of performing arts have to be well preserved through the media of technology. Performing artists are competing with time to pass down their artistic skills. Thus, it is important and necessary to grab opportunities to use technology to record and preserve all material for further application. This dialogue will focus on

this two-year project, *An artist-teacher paradigm: Po-chun Lee's life performance*. Three presenters are going to share the artist-teacher, Po-chun Lee and its teaching materials and methods of Shang style, the platform of digital archives, E-learning, and strategies of further promotion and application.

This is an opportunity to let people better know about the traditional artist-teacher who has been taught Chinese Opera Movements for decades in Taiwan, and through this dialogue, analyze and discuss how to preserve the artist-teacher's precious life memory, learning experiences and traditional skills via digital technology, thus creating more possibilities for the development and promotion of traditional performing arts. In addition to an overview of the entire research project, the main contents of three presenters are as follows:

I-Ying Lin

Focus on the development context of Chinese Opera Movements as dancers' basic training in Taiwan, and introduce Master Lee's teaching materials and special methods.

Tzu-Ting Wang

Focus on related promotion activities and present the strategy of application, including workshop, the activity design and establishment of teacher community.

Yu-Ling Wu

Focus on the digital archives and digital learning derived from the experiences, knowledge, the skills of the traditional artist-teacher and further analyze the application of digital technology as the development of teaching resource of performing arts.

主題對談

老傳統・新傳承：從一位藝師之數位典藏與推廣計畫談起

I-Ying Lin 林宜穎, *Tzu-Ting Wang* 王姿婷, *Yu-Ling Wu* 吳玉鈴

科技的快速發展，使得稍縱即逝的表演藝術得以透過新的媒體工具與方式予以紀錄、保存，進而推廣及加值運用，也因此突顯了應該把握時機並善用科技媒體來珍藏與推廣老藝師所傳承的表演藝術之重要性。

此主題對談將以執行兩年的「藝師典範：李柏君老師藝術生命流轉紀實」研究計畫為焦點，由三位發表人就藝師李柏君及其所傳承之尚派武功的教材教法，以及所建置之相關數位平台、數位教材與推廣運用策略作介紹分享。希望藉此機會讓大家更了解這位在臺灣舞蹈界傳授戲曲基本功已數十年的傳統藝師及其技藝；並

藉由對話探討如何透過數位技術來典藏保存藝師珍貴的生命記憶、歷程與傳統技藝內容，為傳統表演藝術之傳承和推廣，激盪創造出更多可能性。

除了整個研究計畫之概要介紹之外，三位發表人對談主要內容如下：
1. 林宜穎
   將針對傳統京劇基本功做為台灣舞蹈專業主修生基本訓練的發展脈絡，以及藝師李柏君的教學特色作介紹說明。
2. 王姿婷
   將針對相關推廣活動及推廣策略運用包括工作坊的舉辦、活動內容設計和教師社群建立推廣等面向作介紹說明。
3. 吳玉鈴
   將針對以傳統藝師的生涯、知識與技能為內容所產出之數位典藏和數位教材方案作經驗分享，並進一步就利用數位技術來發展表演藝術教學資源之相關議題作分析探討。

Project Dialogue

Technology and the human body in performance: the experimental interdisciplinary collaboration of *Second Skin*

Ya-tin Lin (Moderator), Yi Huang (choreographer), Yu-teh Yang (costume designer), Tôn-Thất An (composer) (The Creative Team of Second Skin)

This panel looks into a collaborative project between costume designer, choreographer, installation artist, composer and dancers titled *Second Skin—An Experimental Project* (2010). With innovations deriving from the fabric industry and technology, Taiwanese choreographer Huang Yi was inspired by the innovative costumes designed by Yang YuTeh, and teamed up with digital artist Wang Chungkun and composer Tôn-Thất An to expand the possibility of live performances in the twenty-first century.

Second Skin consists of four short pieces based on different costumes, which changed the possibilities of dance. A female soloist steps on stage, dressed in a unique costume with small red Chinese drums, which are struck by the composer, thus creating the rhythm and thus guiding the dancer's movement via computer. Next comes an ensemble piece with a backdrop and costume made from a special fabric that changes color once heat-activated. Other works include airbag-like expandable costumes, and sheets which cling onto the dancers' bodies once the air is sucked out, as if their "second skin".

Since its first presentation in 2010, *Second Skin* has also developed a second version at the end of 2011, expanding on some pieces from the previous work, as well as creating new ones.   Yet, similar technical challenges raised questions as to whether innovative costumes were freeing the dancers' moving bodies, or restricting them. How to breakthrough in such cases of interdisciplinary collaborations?

Through the presentations by the panelists, which include the creative team of *Second Skin* (Yang, Huang, and Tôn-Thất), and a dance scholar/critic (Lin), we hope to share our talks regarding the creative process and audience reception of this ongoing experiment.   Through film clips, photo slides, PowerPoint and discussion, this dialogue should be of interest for those who are also experimenting with new interdisciplinary dance projects, or looking into its future possibilities by artists of a new generation.

主題對談
一場人體與科技的展演：跨領域實驗性創作《第二層皮膚》
Ya-tin Lin 林亞婷 (主持人), Yi Huang 黃翊 (編舞家), Yu-teh Yang 楊妤德 (服裝設計), Tôn-Thất An 孫仕安 (作曲家) (《第二層皮膚》創作團隊)

這組以跨領域實驗性創作：《第二層皮膚》中，服裝設計師、編舞家、裝置藝術家、作曲家與舞者的合作關係為主題。台灣編舞家黃翊，受到服裝設計師楊妤德在服裝織品工業與科技的創新之啟發，開始這個計畫，並找來數位藝術家王仲堃、作曲家孫仕安共同合作，期待擴展二十一世紀裡現場演出的可能性。

《第二層皮膚》根據不同的服裝的特性，發展出四個段落；一位女獨舞者站上舞台，身著一套裝有中式小鼓的特殊服裝，由作曲家透過電腦設計鼓聲節奏，並在表演過程中帶領著舞者；接下來是一段群舞，以舞者身著和背幕相同的感熱布料，這種布料會因應接觸所產生的溫度，而改變顏色；其他還包括了類似氣囊的充氣服裝，以及一張隨著被抽出的空氣而緊黏在舞者身上的薄布，宛若「第二層皮膚」。

該計畫首次發表於 2010 年，隔年又將創作概念繼續延伸，發展出第二個版本，有些延續先前相似的技術，有些則包含新的概念。但同樣面臨的質疑，包含這樣前衛的服裝是解放舞者的身體，抑或是另一種限制？而如此跨領域的合作團隊，又如何克服困難，尋求突破？

這個發表的組員包含了《第二層皮膚》的創作團隊（楊妤德、黃翊、孫仕安），以及舞蹈評論學者（林亞婷），我們希望除了能分享作品的創作過程，以及觀眾所給予的回饋，藉由播放相關的影像片段、照片、簡報和討論，這個對話應能引發對於跨域舞蹈計畫的關注，以及新世代藝術家在未來發展的可能性。

Paper Presentation
On the fetish-character and visual seduction dance in Taiwanese Mandopop music videos and youth culture
Chu-Ying Liu

Over 85% of 1.4 billion Chinese consume the production of Mandarin popular music (Mandopop) created and produced in Taiwan. In contemporary East Asian societies, the majority of reputable international Mandarin popular music performers, lyricists, composers and producers have Taiwanese backgrounds and the prevailing Taiwanese labels of Mandopop suggest the dominance of Taiwanese pop culture in mainland China and the rest of the Chinese-speaking communities. This study acknowledges the importance of dance in the distribution and impact of Mandopop. Dance in Taiwan's Mandopop music videos has been integrated with the complex process of social change. The main concern addressed in my research is the underlying elements contributing to dance in the Mandopop music videos. In order to achieve this end, the research aims to analyse the effects of producing and promoting music videos and stars. The significance of the symbol of dance refers to the visual effects which were imposed on a star's figure, charisma, character, and melody. In the long run, the music products were marketed to encourage a certain taste in music and dance in Mandopop's audiences, especially the youth. The first part of this research analyses specific objects—texts of Mandopop music videos—as they are historically and socially composed. The research uses the qualitative, case-oriented method of objective hermeneutics (Oevermann) to explore Mandopop in a succession of processes. The second part of the research explores the social conditions and historical contexts of the music videos. The third part combines the relevant theories serving as a dialectic in order to generalize the ideas and form a new theory.

論文發表
拜物教性格與視覺的誘惑—台灣流行音樂中的舞蹈與青少年社會
Chu-Ying Liu 劉主映

在流行音樂工業中，舞蹈透過電子媒體傳遞，舞蹈與身體的在媒體的表現下呈現一種新的意義，影像的符號與大眾媒體的結構創造了華人青少年社群獨特的自我認同、社會關係、與美學品味。

本研究欲透過微觀的影像分析，解讀台灣流行音樂中的舞蹈符號，特別是舞蹈所指涉的身體意義與社會關係；研究方法上採取結構詮釋學的序列分析對流行音樂影像（music video）進行個案分析（個案的選取以影響力和曝光率為參考，將取一個男歌手與一個女歌手的 MV 進行分析）；個案鑲嵌於整個華人青少年的文化中，青少年也處在文化工業產製的環節，因而個案的分析的理論概化將不只解釋個案，而是解釋舞蹈在台灣流行文化上的一般性特徵。

Paper Presentation
The use of scaffolding in the teaching of creative dance by kindergarten teachers
Shu-Ying Liu

In 2006, the Taiwanese Ministry of Education launched a kindergarten supervision project with the aims of advancing curriculum and instruction quality, and reinforcing teachers' professional development. As a supervisor I visited 12 kindergartens between 2007 and 2011, spending 60 hours per year at each, spread across ten visits. My particular roles were to facilitate the arts curriculum, and promote teachers' knowledge of, and skills in teaching, creative dance. This paper explores how kindergarten teachers use the concept of scaffolding as described in Vygotsky's social construction theory in their creative dance teaching strategies, referencing data collected through classroom observation, photographs, supervision reports, interviews with teachers, young children's dance and drawing, and my own reflective diaries. Findings show that teachers' use of language, appropriately structured activities and lessons, teaching materials, reference to peers, demonstration and review all help scaffold the young children's learning. By always being interactive with the children, and encouraging interaction between them, teachers facilitate the children's discovery of creativity through their bodies.

論文發表
幼稚園教師運用鷹架概念於創造性舞蹈教學之研究
Shu-Ying Liu 劉淑英

台灣教育部的幼稚園輔導計畫於 2006 年開始實施，目的為提升教師專業成長以及課程與教學品質。研究者於 2007-2011 學年度總共擔任 12 個幼稚園的輔導教

授，每一個幼稚園一年十次計六十小時的入園訪視與督導，主要是協助發展具有藝術特色的課程以及提升教師創造性舞蹈之教學知能。本研究旨於探討幼稚園老師如何運用社會建構論的鷹架概念來發展創造性舞蹈之教學策略，藉由課堂觀察、照片記錄、輔導報告、教師訪談、幼兒舞蹈與繪畫，以及研究者省思手札等來分析與歸納。研究發現老師運用語文、架構、材料、同儕、示範、回溯等去鷹架幼兒的學習，以及用互動的方式循序漸進地協助幼兒探究肢體的創意。

Project Dialogue

Setting the stage for dance education (USA): dance performances for young people

Ella Magruder

A crucial and elemental part of dance education is to find the best way to inspire young people to want to move and to explore dance as an expressive art. Back in 1998, the renowned American dance education pioneer Elizabeth Hayes addressed a large group of dance education professionals and said, "Never underestimate the power of a lecture demonstration." This statement still resonates with a fundamental truth about dance as an art form, even in this age of digital sophistication. To experience the power of dance, children need to see live dance performance. They need to share the same space with dancers, in living motion, with colorful costumes, intriguing music, and imaginative sets. Children need REAL, three-dimensional people jumping and leaping right in front of their own eyes. Children need embodied dancers far more than they need the virtual images of dancers that are televised, computer digitalized, and shrunk into flattened rectangles, or even those that are recreated on screens in digital 3D. Children learn best about dance when they hear the slap of footsteps and are close to the kinetic, fractal explosions of energy that happen with every kick, swirl, and turn.

Live performance educates children best about dance when three important elements are present. First, performances must entertain while they educate. Second, activities must be included that bring young people into the performance through direct or indirect audience participation. Third, performances should use a broad approach to diverse topics across the curriculum, address social issues, and/or relate to cultural knowledge and perspectives. This presentation provides examples and discussion of each of these three elements based on the personal educational performance experience of the author and on her research and interviews with other successful

dance company directors from around the globe who perform for and with young people.

主題對談
為美國的舞蹈教育做好準備：提供青少年舞蹈表演
Ella Magruder

一個重要且基本的舞蹈教育內容之一是找到最好的方式去激勵年輕人想要舞動與探索作為表達藝術的舞蹈。在 1998 有名的美國舞蹈教育前輩 Elizabeth Hayes 對一大群舞蹈教育者演講時曾說「不要低估示範演出的力量」。這個聲明在即使今日數位化時代仍然迴響著舞蹈作為藝術形式的基本真理。孩子們需要看現場的舞蹈演出以體驗舞蹈的力量。他們必須與舞者分享同樣的空間、有生命的動作、多色澤的服裝、有趣的音樂和富想像力的佈景。小孩們需要人們在他們眼前真實的、三度空間的蹦跳經驗。小孩需要具體化的舞者而不是縮退成平面矩形的電視空間或數位電腦中的 3D 虛擬影像。小孩們學習舞蹈的最好途徑是當他們聽到腳步聲並親近活耀的、不規則的精力在踢腿、旋轉與轉圈間擴張。

現場演出呈現三個重要的因素是教育孩子們最好的方式。第一，表演必須具備娛樂與教育作用。第二，表演活動必須包含把孩子直接或非直接的帶入參與其中。第三，表演必須使用寬廣的方式把課程內容的多樣性帶入，提出社會議題（與）或是跟文化知識與角度有關的內容。這次的論壇根據個人教育式的表演經驗和作者根據自己與在全球其它成功為年輕人表演和與年輕人共同表演的研究，與舞團總監的訪談資料作為範例與討論。

Panel Presentation
Transforming lives: One Ontario Pulse Youth Conference at a time
Mary Elizabeth Manley (chair), Carmelina Martin, and Marc Richard

The **Pulse Ontario Youth Dance Conference** in Canada is transforming lives one conference at a time. This three day conference is dedicated to giving Ontario dance students (novice and experienced) an affordable opportunity and access to a province-wide dance conference, where they can participate, experience, and develop their literacy, understanding, and appreciation of dance. By immersing them in global dance forms, we embrace the philosophical underpinnings of the Ontario Arts Curriculum document (2010) which states, "Teachers can give students a variety of opportunities to learn about diversity and diverse perspectives" including "various ethnocultural, religious, and racial communities and the beliefs and practices of First

Nation, Métis, and Inuit people" (The Arts, 2010). Our goal is for students and teachers to learn, side by side, the value, scope, and diversity of dance in Ontario through artist led workshops, live performances, keynote addresses, and symposia. After witnessing the impact of our inaugural 2006 conference on students, teachers, and artists alike, one thing became clear; we needed to find the means for 'documenting' the many narratives that emerge during and after the conference participation. Our theoretical standpoint evolves from arts-based research practices like film documentaries and narrative analysis in which "the researcher extracts an emerging theme from the fullness of lived experiences presented in the data themselves" (Kim, 2006). In the following 2008 conference, we commissioned professional filmmakers to create a brief documentary, capturing the narrative of how dance was transforming and defining the lives of students. The results were quite astounding and the documentary served to draw out further stories as it was screened for various audiences. This has led to further examination of video documentation in the dance education community as a form of advocacy as well as anecdotal and or qualitative evidence of learning. We have since made two professional five-minute documentaries that together tell a compelling story about the impact of this dance conference on students' ways of understanding their world: as they face the challenge of diversity and working outside their comfort zones; trusting their personal movement impulses; and working through creative processes with artists during the composition workshops. For many students, being asked to create their own authentic material was a novel and empowering experience that was transformational. As Cancienne (2009) suggests, "dance is a corporeal way of knowing, a different way of seeing, questioning and challenging". In Canada our government organizations are beginning to redevelop an awareness of the need for the arts in education (and youth culture in general) and the Pulse conference, as a meeting place of artists, teachers, and youth, which provides a crucible for dance advocacy. "Arts have been shown to empower youth, especially youth-at-risk, to succeed in school and develop skills and relationships that contribute to success in later life" (Arts and Culture, 2003).

This panel presentation will introduce the Pulse Ontario Youth Dance Conference through several five-minute documentaries. Panel members will address the themes and narratives that are animated through the documentation process, which reveal the personal transformations of the participants. Our greatest research interest has been to discover the impact of these conferences on the lives of young people both during and after the conference event.

專題討論

透過歷屆的「安大略省脈動（**Pulse**）青年會議」改變人們的生命(加拿大)

Mary Elizabeth Manley (主持人), Carmelina Martin, and Marc Richard

加拿大的「安大略省脈動（Pulse）青年舞蹈會議」正在經由一次次的會議改變人們的生活。這個為期三天的會議，提供安大略省的舞蹈學生（無論新人或有經驗者）一個可以享受得起的機會，參與全省性的舞蹈會議，增進他們對舞蹈的理解、欣賞與體驗。透過讓他們接觸世界舞蹈形式，我們落實了安大略省藝術課程文件(2010 年)的哲學理念：「老師可以給學生許多機會學習多元性以及多元思考......包括來自北美原住民、Inuit(愛斯基摩)人，或原住民與歐美混血的 Métis 等族群的文化、信仰...等理念」(The Arts，37 頁)。我們的目標是讓學生和老師，一起透過藝術家帶領的工作坊、現場演出、演講以及研討會，學習安大略省的舞蹈之價值、範圍以及多元性。 在經歷了 2006 年首度舉辦的研討會，對學生、老師以及藝術家的共同震撼之後，我們意識到我們迫切需要紀錄在研討會當時以及事後所產生的許多敘述言論。我們的論點來自以藝術為背景的研究，例如：影片紀錄以及敘述分析，並藉由「研究者所針對飽滿的生命經驗資訊，所提煉出來的主題」(Kim，2006)。在下一屆的 2008 年會議，我們聘請專業攝影師來製作一支短的紀錄片，以捕捉舞蹈如何轉變與界定學生的生命之敘述。透過針對不同觀眾的播放，該紀錄片引發出更多故事，效果驚人。這經驗令我們進一步思索影像記錄在舞蹈教育的社群裡所扮演的推廣或學習的有效例證。我們後續又共同製作了兩支專業的五分鐘紀錄片，一起述說這舞蹈會議如何影響學生對世界的理解----尤其在當他們面對多元性的挑戰、以及在自己熟悉的範圍以外時，如何以具有自信和創造力的方式，相信自己的動作直覺；並延續和藝術家在創作工作坊時，所進行富有創造性的經驗。畢竟對多數學生而言，要求他們創造一些自己的素材是一件新的經驗，可以提昇他們的自主性，轉變他們的人生。如同 Cancienne（2009）所提：「舞蹈是一種透過身體的學習，是另一種觀看、質問與挑戰的方式」（205頁）。在加拿大，政府機構逐漸開始對藝術教育（以及整體青少年文化）的需求重新發展，而脈動（Pulse）會議 — 作為一個藝術家、教師以及青年人聚集的地方 — 正提供了一個推動舞蹈的良好契機。「藝術已經被證實可以為年輕人帶來力量，尤其是較弱勢的一群，讓他們得以在學校成功，並發展一些日後可以朝向成功邁進的關係與技能」（藝術與文化，2003）.

這組發表人將透過幾支五分鐘的紀錄片，介紹「安大略省脈動(Pulse)青年舞蹈會議」。每位發表者會針對記錄過程的主題與敘述發言，以分享每位參與者的個人轉變。我們研究最大的收穫，就是發現這些會議對年輕人在會議時，以及會後的人生轉變。

Paper Presentation

Possibilities of inductive reasoning in the dance making process/dance education
Sandra Minton

In the 21st Century there is an abundance of information at our finger tips through the internet and other delivery methods. It is imperative that students learn to digest this plethora of information and make sense of it. The thinking strategies of inductive reasoning are ideal for this purpose. They include inquiry, analysis, intuition, questioning, researching, investigative reading, critical observation, discerning listening, problem solving, creating projects and writing based on student decisions. This presentation discusses a qualitative research project where the presenter analyzed what a group of International Baccalaureate high school students thought they learned from their dance making. The presenter will define and compare deductive reasoning or reasoning from the general to specific to inductive reasoning or reasoning from the specific to general and build the case for using inductive reasoning as a teaching methodology. The presentation will include examples of how the students' comments can be connected to inductive reasoning and how these comments span the entire dance making process. This process includes: critically observing the inspiration, using inquiry to research the inspiration, intuitively responding to the inspiration, problem solving by creating movements, making movement choices based on analysis, using nuanced description to teach movements to others, and later evaluating the finished dance through discussion, questioning and written description. Quotes from these students' experiences will be used to show how dance making can be connected to inductive reasoning.

論文發表
在編舞過程與舞蹈教育中歸納推理之可能性
Sandra Minton

在二十一世紀透過網際網路和其他傳遞的方式，於我們的指尖擁有豐富的資訊。學生必須學習去吸收這些過多的資訊以及對它產生意義，這種歸納性推理的思考策略就是為達到此理想的目標。它們包括探討、分析、直覺、詢問、研究、調查、閱讀、批判性觀察、敏銳性聆聽、問題解決、創造計畫和基於學生的決定來書寫。這份報告在討論一個質性研究的計畫，發表者分析一群在國際 Baccalaureate 高中的學生他們從舞蹈創作中的學習。發表者將定義和比較關於演繹性的推理，或是從一般到特定的歸納性推理，或是從特定到一般的推理，最後建構此個案的歸納性推理成為一種教學的方法論。此報告將包含學生如何用評論去連結到歸納性推理的例子，以及如何讓這些評論延伸到整個舞蹈創作的過程。這個過程包含：批判性觀察靈感的來源，運用探討去研究這個發想，直覺地回應這個靈感，創作動

作來解決問題，基於分析來選擇動作的編排，使用細緻的解說去教動作給他人，以及之後透過討論、詢問與書寫敘述來評量這個舞作。從學生的經驗中引述將會展現舞蹈創作可以連結到歸納性推理的能力。

Panel Presentation

Young people's embodied voices: Experiences and learning in dance education practices across the world

Charlotte Svendler Nielsen (chair), Eeva Anttila, Nicholas Rowe and Tone Pernille Ø stern

This panel presents selected findings from ongoing dance research projects conducted in different educational, social and cultural contexts. The purpose of the panel is first of all to draw attention to the voices of children living in such different place as Northern Europe and the Asia Pacific region and to cast light on what seems significant in their accounts expressing their experiences and possibilities for learning. Moreover, the purpose is to discuss the meaning of these accounts related to their specific contexts and underlying educational philosophies while investigating the kinds of experiences and learning that dance can generate. The panelists will present and discuss what the young people whose voices are 'heard' in these studies have in common and what similarities and differences there seem to be in their experiences of dance in educational contexts.

Under the title: *"The entire school dances: dance, democracy and embodiment in a school context"* **Eeva Anttila** will present selected findings from an ongoing dance education project that takes place in Vantaa, Finland. The project introduces dance to the entire school community in an attempt to facilitate accessibility of dance for all students despite age, gender, or socio-economic background. Dance is, thus, integrated in the general curriculum for each student. The five-year-long project aims at enhanced understanding of the significance of embodiment in all learning.

Focusing on *"The silent language of dance: Unfolding children's multi-modal experiences of dance as artistic practice,"* **Charlotte Svendler Nielsen** will explore and reflect upon possibilities for embodied learning and inclusion among pupils from a primary school in Denmark, participating in a collaboration with a professional dance company. With an ethnographic and phenomenologically inspired approach, children's expressions about their experiences as dancers and as spectators of

professional dance works are captured through "multi-modal interviews" and "videographic participation".

"Kids Dance Stories: Personal narratives from the South Pacific, Southern Mediterranean and South China Sea" will be the turning point for **Nicholas Rowe**'s presentation on how dance plays multiple roles in childhood, fostering and maintaining cultural values and relationships. His presentation reflects on the creative practices, learning approaches and diverse dance experiences of children around the world, drawn from the research project *Our Dance Stories*. The project has gathered personal narratives of dance in varied cultural and social contexts, from opera houses to refugee camps, with a particular focus on the voices of indigenous people. These stories provoke discussion and enquiry about how dominant approaches to dance in schools, conservatories and community settings may be experienced by children.

Finally **Tone Pernille Ø stern** will explore the concept of *"Difference as generative force in multi-vocal and collaborative dance practice with young people."* The presentation uses examples from the collaborative projects "Workshop for friendship" between Trondheim and Ramallah in 2012, and "Space me" conducted in two secondary schools in Trondheim in 2011-12. Her presentation takes the stand that in developing a dance pedagogy that allows for the voices of young people in a multicultural world to be heard, difference needs to be understood as a central and generative force in the dance class. This is important not only for the individual young people in order to make sense of their dance experiences, but also for the field of dance, opening up its aesthetic forms to a dynamic, ever-changing art form in dialogue with contemporary time – always on the move.

專題討論
聽見年輕人的聲音：全球舞蹈教育下的學習經驗
Charlotte Svendler Nielsen (主持人), Eeva Anttila, Nicholas Rowe and Tone Pernille Ø stern

該小組將呈現不同教育，社會及文化背景下，特定的舞蹈研究結果。該小組的研究旨在了解不同地區的兒童，如北歐及亞太地區，對於重要學習契機及經驗的認知。此外，經由實際調查不同地區的舞蹈學習經驗，小組也將討論這些特定認知與其背景及教育理念的關係。小組成員將介紹並討論這些年輕人們獨特的舞蹈經驗在教育背景中的異同之處。

以「舞動的校園：體現校園內的舞蹈及民主」為題，**Eeva Anttila** 將針對芬蘭 Vantaa 的舞蹈教育專案發表研究結果。該專案企圖將舞蹈引進整個校園，讓所有學生不論年齡，性別，社會經濟背景，都能接觸舞蹈。舞蹈因此廣泛與學生課程相結合。這項為期五年的專案旨在了解各項學習的具體意義。

著重於「舞蹈中無聲的語言：以藝術實踐的角度解析兒童多型態的舞蹈經驗」**Charlotte Svendler Nielsen** 藉由丹麥一間小學的學生，在與專業舞蹈公司合作的過程中，探索具體化學習的可能性。並透過人類學和現象學之研究方式，多型態的訪談，錄影等，來捕捉兒童從舞者及觀察者的角度，表達他們對於專業舞蹈作品的看法。

旨於介紹舞蹈於童年時期及促進文化保存上所扮演的角色，**Nicholas Rowe** 以「兒童舞蹈故事：來自南太平洋，南地中海和南中國海的個人記事」做為一重要轉折點。透過「我們的舞蹈故事」這項專案的研究結果，該演講將呈現世界各地的孩童們在創造性實踐過程，學習方法和多樣化的舞蹈經驗等面向之異同。從歌劇院到難民營，該專案蒐集了不同文化及社會背景下的個人舞蹈記事，其中並特別關注了原著民的聲音。這些故事引起了一定的討論與質疑，關於在校園裡，保存區和社區裡主導性的舞蹈排配將如何影響兒童的人生經驗。

最後，**Tone Pernille Ø stern** 將探討「年輕人如何在多元的合作舞蹈實踐下展現不同的創造力」該演說以 2012 年，Trondheim 和 Ramallah 等地的「友誼工作坊」，以及 2011-12 年，在 Trondheim 兩所中學所進行的「Space me」為例。她強調，在發展舞蹈教學的同時，舞蹈班的創造力核心應在於個別的差異是否被了解，年輕人是否能在多元文化的世界發聲。這不僅僅幫助年輕的個體定義其舞蹈經驗，同時也為舞蹈界的審美形式開啟一個動態的，不斷與當代對話的藝術形態。

Paper Presentation
Student reflections: the impact of interdisciplinary learning through dance
Lynnette Young Overby

When students are allowed to embody curricular content and express their understanding through dance, they are able to communicate with the full range of their capabilities. Kolb's 1984 theory of Experiential Learning provides a theoretical framework that can be adapted for use in arts integration projects. The Kolb model includes, abstract conceptualization, concrete experiences, active experimentation and reflective observation. This presentation will focus on the assessment of the reflective observation stage of several arts integrated projects. The ArtsBridge Scholars from the

University of Delaware created, taught and assessed projects that integrated dance into the curriculum from 2009 – 2011. The following provides an example of the application of Kolb's model. In the learning fractions through dance project, Stage 1– abstract conceptualization – required the students to listening to explanations about adding and subtracting fractions. Stage 2 – concrete experience – guided the students step-by-step through a problem on paper. Stage 3 – active experimentation – prompted the students to practice with movement problems, and Stage 4 – reflective observation – provided students with the ability to record their thoughts about fractions and movement in the form of written, visual, and performance reflections. Assessment tools included journaling, drawing, experiential learning papers, interviews and observations. An arts integration rubric provided quantitative and qualitative data for analysis. We have determined that when dance is integrated into the content, students gain cognitive, affective and artistic skills and knowledge. Moreover, the students involved in the dance-integrated projects actively participate in reflective thinking – assessing what they learned, and what they need to learn during the dance integration experience.

論文發表
舞蹈對跨領域學習的衝擊：學生的反應
Lynnette Young Overby

當學生藉由舞蹈來呈現所學習的課程，並反映出對課程的瞭解時，他們才能用最完整的方式對外溝通。庫柏（Kolb）在 1984 年所提出的經驗學習理論，提供了一個適用於藝術整合的理論架構。庫柏的理論模型包括抽象概念化、具體經驗化、主動實驗、以及反應觀察。本研究專注於探討多項藝術整合計畫的反應觀察。達拉維爾大學的藝術橋（ArtsBridge）學者在 2009-2011 年間設計、教導、並分析了許多嘗試將藝術整合入學生課程的教學計畫，以下的範例則是庫柏理論的實際應用。在一個經由舞蹈來學習分數運算的教學計畫中，第一階段的抽象概念化，要求學生聆聽分數的加減運算。第二階段的具體經驗化，則藉由紙張上的試題運算逐步引導學生。第三階段的主動實驗，要求學生以肢體動作來表現試題。第四階段的反應觀察，則提供學生以寫作、視覺傳達、以及表演反應的方式來記錄他們的想法。分析的工具包括紀錄、繪畫、經驗分享寫作、面談、以及觀察，並以藝術整合的綜合評量，對所取得資料做出質化與量化的分析。我們認為當舞蹈被整合入學習課程時，學生獲得了更多認知上、感情上、以及藝術上的技巧與知識。同時，當學生參加與舞蹈有關的教學計畫時，他們會更積極投入反應思考，並在整合了舞蹈的學習過程中，主動分析他們學到了甚麼，以及還需要學習甚麼。

Paper Presentation
What's Worth Assessing in Dance?
Susan Stinson

Assessment is one of the most difficult issues facing dance education, and is often dismissed as inappropriate for the art form and contradictory to student-centered approaches to learning. This presentation explores the field's resistance to formal assessment. At the 2009 daCi conference in Jamaica, this author presented a paper as part of an international panel, in which she critically reflected on emerging requirements for outcomes-based assessment in dance education in K-12 schools in the USA. She questioned the source of her own values that are in conflict with "a world that seems to care more about standardization, rationality, efficiency, and effectiveness." She concluded at that time that assessment of student outcomes is not as just a way to think about effective teaching but, even more important, can be *a starting place for inquiry about what matters most* in dance education.

This presentation is a sequel to the 2009 one, following up after two years of using new standards for K-12 students in dance and new requirements for licensure of public school dance educators, all emphasizing achievement of pre-determined and measureable outcomes. The author recognizes that the objectives that are easiest to assess in this manner are also ones that are the most trivial, but also considers to what extent the field's resistance to formal assessment might be preventing discovery of more promising possibilities. Her presentation will explore what learning goals in dance might be important enough to justify the labor intensive investment of formal assessment, suggest guidelines and limitations for developing those assessments, and consider the costs if the field does not take on the challenge of assessing what really matters in dance education.

論文發表
什麼是舞蹈中有價值的評估?
Susan Stinson

評估是舞蹈教育所面臨最困難的問題之一，且往往被屏除為不適當的藝術形式，以及和學生為本位的學習方法互相矛盾。本發表將探討該領域其正式評估的阻力。2009 年在牙買加的 daCi 會議中，此作者發表了一篇屬於國際專題的論文，裡面她批判性的反思美國 K-12 學校舞蹈教育中以結果導向為評量的新興規定。她探討自己與「一個似乎比較在乎標準化、理性、效率和效益的世界」之價值觀

有所衝突的本源。她的總結是，當時學生學習成果的評估不只是一種有效教學的思考模式；更重要的是，也可以是一個了解舞蹈教育中什麼是最重要的探索起點。

此文稿是繼 2009 年的續篇，持續兩年時間追蹤 K-12 學生的舞蹈新制標準與公立學校舞蹈教育者證照的新規定，皆強調預先已決定的成果和可預期的結論。作者承認這些最容易以這種方式評估的目標，即是最瑣碎的一些事；但她也認為在某程度上此領域在正式評估所受的阻力可能會阻礙發掘更多有希望的可能性。她的演講將探討何種舞蹈學習目標之重要性，足以證實投入密集性的正式評估是適當且必要的；並針對發展中的評估策略給予指導方針與其限制性的建議；且以成本考量，評估此領域在舞蹈教育之真正相關議題的過程中，是否具有其挑戰性。

Paper Presentation
Embodying transformation: dance in Brazilian students' lives
Alba Vieira

This presentation illuminates elements of how diverse dance experiences are transforming lives of over 3000 students (ages 4-16) from low socio-economic backgrounds. While the focus of this study is on the meanings and experiential knowledge of Brazilian students, insights derived might be useful to dance students elsewhere. Participants attended 50-minute dance classes twice a week for at least six months.　The classes offered participants' possibilities to create, recreate and appreciate a universe of different artistic forms and expressions. The research uses multi-modal approaches that include written and oral answers from children and adolescents to questionnaires, their videotaped classes and performances, systematic on-site observations, and their drawings about the impact of dance experiences through captions spoken to researchers.　These were the source for analysis of children's meanings of and growth in dance as an agent of transformation. Themes were identified by using a hermeneutic approach. The empowering aspect of this research is asking students to take seriously what they learned from experience.　I present three of the themes that have appeared: dance as a form of nourishment via interactions in the classroom community; the promotion of students' trust in their bodily and creative capacities; the engagement in growing self-awareness and self-knowledge. Last, I reflect on implications of these study's findings for dance education.

論文發表
體現轉化：舞蹈對巴西學生的生命意義

Alba Vieira

此發表如何不同舞蹈經驗的啟發元素去轉化處於低階社經地位的三千名學生（4~16歲）的生命意義。而這樣的關注對於巴西學生的意義與經驗的知識，此洞察力衍生到其它地區的學生也許對他們也有益。參與者出席每週兩次五十分鐘的舞蹈教學，為期至少六個月。此教學提供參與者各式各樣的可能，以讓他們創造、娛樂且欣賞宇宙萬物間不同藝術的形式和表達。此研究使用多元形式方法，包含兒童和青少年給研究員的書寫文字和口語答覆到問卷，錄下他們的上課時的狀況與表演，有系統的現場觀察，以及他們給研究員對於舞蹈經驗衝擊後所產生的闡述及繪畫。分析孩子在舞蹈中所表達的意義以及成長的資料，這些都是改變轉化的一種媒介。運用修辭學的解釋方法來確認主題。此研究中特別有力的觀點是我請學生正視關切他們從經驗中的學習。我將三個發現的主題呈現出來：舞蹈是課堂共同互動的一種滋養形式；學生從身體和創造能力發展出信任；發展自我意識和自我了解的投注。最後，我反思這些研究對於舞蹈教育發現的涵意。

Paper Presentation
Intergenerational dance: changing perceptions of student teachers through teaching older adults
Mary Jane Warner

In Canada, dance activities are often delivered to a young population, ranging from pre-schoolers to professional dancers, but there are limited opportunities for older adults to participate in dance classes and for new instructors to experience the differences in working with an older population. Limited information is available about teaching older adults and young teachers often begin teaching with little knowledge or understanding of this clientele. This paper investigates the benefits to young student teachers who are teaching within a two-year pilot program, funded by the Ontario Ministry of Health (Canada), to provide dance instruction in ten community centres for older adults including active seniors, frail seniors, stroke survivors, and those experiencing memory loss. The research uses qualitative methods (questionnaires for both older adults and student teachers, interviews with student teachers, seniors and community centre staff, and observation of individual classes) to determine the benefits to the student teachers and to investigate if their perception of seniors changes during the instruction period. Initial observations and dialogue indicate that the student teachers are developing increased sensitivity to individuals through their teaching practice, greater versatility in designing classes for a wide range of levels, increased flexibility in modifying a class in progress, and the ability to

adapt core movement concepts to offer instruction to a diverse population even within one class. This presentation will concentrate on how the project has changed the perception of student teachers towards older adults, and will make recommendations for teaching an older population that may benefit other young teachers as dance moves into community centres to meet the needs of all ages from children and teens to older adults.

論文發表
跨越年齡的舞蹈：經由教銀髮族舞蹈以改變實習教師的觀念
Mary Jane Warner

在加拿大，舞蹈活動通常是提供給學齡前到職業水平的年輕人，因為年長者參與舞蹈課程的機會很少，導致實習舞蹈老師體驗教導年長者的不同處的機會也因此受限。由於相關資訊的缺乏，年輕實習教師經常必須在缺乏教導年長者所需之知識與了解的情況下開始教課。這份研究檢驗年輕實習教師教授年長者舞蹈中得到的好處。這是一個由加拿大安托利亞健康部所贊助，由兩年實習課程的年輕實習教師，為十個社區中那些活耀的、虛弱的、中風倖存者、及那些體驗到記憶力日益衰退的年長者所提供的舞蹈課程計畫。這份研究採用質性研究法（給年輕實習教師及年長者的問卷，對年輕實習教師、年長者、社區中心職員的訪談，及個別舞蹈課的實地現場觀察）去判斷年輕實習教師所獲得的益處，同時調查這些實習教師對年長者的認知在教導期間是否有任何改變。

由最初的觀察與對話顯示，年輕實習教師在教課的期間培養出對個別年長者獨立個體的敏銳性，針對不同程度學員研發設計課程的多樣性，課程進行中修正教學內容的可塑性，及既使在一堂教學課中，對不同學生調整核心動作的概念來給課的能力。

這個報告將重心是呈現一個計畫如何改變年輕實習教師對年長者的認知，同時也提供將前往社區中心教導年長者舞蹈的年輕實習教師們建議，當舞蹈進入社區中心去迎合由兒童到青少年到老年需要時，這些建議將有助這些年輕實習教師。

Paper Presentation
Look! You see what is not really there: the imagination of children watching a dance performance
Liesbeth Wildschut

Performing for a young audience, the Dutch choreographer Jack Timmermans tries to stimulate children to make their own story, a boundless tale of the imagination. In

spring 2011, I carried out a small empirical study. The question was if *Alice,* performed by Timmermans' company *De Stilte*, indeed stimulated the imagination of the children and if there were differences between children who participated in several workshops some weeks before attending the performance and children who did not. One of the aims of the workshops was to stimulate an open minded attitude. Immediately after watching the dance performance, 70 children from three schools, all around 10 years old, were asked about their thoughts evoked by the performance. Did they see other things then what was visible on stage? In order to find an answer I labeled their thoughts as descriptions or interpreting thoughts and categorized the content of their interpretations as (a) thoughts closely related to what was visible on stage, (b) thoughts with emotional references and (c) thoughts related to their own world. In my paper I will discuss the differences between the two groups and relate the findings to the question of how we can prepare children and how we can we intensify their experience after the performance.

論文發表
看！你看到了什麼不存在的東西！- 兒童觀賞舞蹈表演之想像力
Liesbeth Wildschut

透過表演給年輕觀眾欣賞，荷蘭編舞家 Jack Timmermans 試圖用此去刺激孩子編造出屬於他們自己具有無窮盡想像力的故事。在 2011 年的春天，我進行了一個小型的實證性研究。研究問題為：如果 Timmermans 的舞團 De Stilte 所演出的舞碼《愛麗絲》，確實刺激了孩子們的想像力，且假使又同時存著某些差異－部分兒童在參與這個表演的前幾週已經有參加數個工作坊，而部分沒有。工作坊的目的之一是要促進學生敞開心胸的態度。隨即在觀賞完舞蹈表演後，有 70 名來自三所學校的 10 歲兒童被問及他們的觀後感。被問的問題是：他們是否看到了任何除了舞台上顯而易見的其他東西？為了找到答案，我將他們的說明方式標示為描述或解釋想法，並將他們陳述的內容歸類為：(a) 想法相當接近舞台上所能清楚見到的；(b) 涉及情緒的想法；(c) 跟他們自己的世界有關的想法。在本文中，我將探討這兩組之間的差異，以及將調查結果連結到我們該如何使孩子準備好，和如何在演出後加強他們的經驗。