

## **Social Justice 社會正義**

### **Project Dialogue**

#### **Children with differently abled bodies – teacher – artist: a process to bring dance art into school (Germany)**

*Heike Bischoff and Robert Solomon*

Five years ago we initiated the “Modern Dance” – Dance Art in School project in the LVR-Gerd-Jansen-Schule, a special school in Germany focusing on physical development of children with differently abled bodies. In a continuous cooperation between teacher and artist we developed a structure for dance education. We are still in the process of making dance classes an integral part of everyday life at school. Five Dance Projects had different intentions and goals including ‘Body-Sculpture’, ‘Power of Water’, ‘Haydn Project’, ‘Dance for Boys’, ‘Integration’.

Our key thoughts about dance work in school are as follows: In the circle of learning the “Work in silence” is a motor of the human body and the most important didactical and methodical component. It is about finding yourself and the harmony with others through the silence of motion. Beyond this our intention is, that students find an organic flow together. A flow, that offers time and space for individual movement and allows different preconditions. The students can develop confidence in their capabilities.

Special moments of “Change” and “Transforming” in the modern dance learning process are:

- The role of dance for boys – “Action Movement for Boys”/ individual organic flow of movement/ passion for dance
- Group Chemistry – bringing girls and boys together/ different ages and dance competences
- Dance as a medium for Integration – choreography to promote integration – “Waltz of the Flowers” (Nutcracker); work with three different schools – “Bodelschwingschule” (school for mental development), “LVR-Gerd-Jansen-Schule” (school for

physical development), “Friederich-Rückert-Gymnasium “ (normal high school and professional dancers)

- Performing in the concert hall “ Kölner Philharmonie” – work with the orchestra “Junge Sinfonie Köln” where the students demonstrated an instinctive sense of belonging in this professional situation

## 主題對談

### 將舞蹈藝術帶入兒童殘障學校的發展過程（德國）

*Heike Bischoff and Robert Solomon*

五年前，我們在德國一所著重於肢體發展的特殊教育學校 LVR-Gerd-Jansen-Schuled 開始一項名為「現代舞」－舞蹈藝術駐校計劃案。在老師與藝術家的合作下，我們發展出一套舞蹈教育的架構。目前，我們仍然在努力將舞蹈課程納入每日的生活中。這舞蹈計畫案共有五項不同的意圖與目標：「身體雕塑」，「水的力量」，「海頓計畫」，「男孩的舞蹈」與「整合」。

我們主要認為，學習在安靜的動作中找尋自己於他人的和協，不僅是教育上很重要的一環，也是人類身體學習的原動力。除此之外，我們希望，學生們能夠一同找到一個有機流動的結構，在允許不同的先決條件下，提供時間與空間，讓他們發展屬於自己的動作，進而增加自信心。

下列為現代舞學習過程中，幾個較特殊的變化：

- 「男孩的舞蹈」規則：  
（給男孩的動作／個人動作的有機流動／舞蹈的熱情）
- 「團體間的化學作用」  
（將男孩與女孩聚在一起／不同年齡與不同的舞蹈能力）
- 「舞蹈成為整合的媒介」  
（編創的作品促成整合—結合三所學校共同合作《胡桃鉗》的〈花之圓舞曲〉—：“Bodelschwingh-Schule”~身心發展專業學校；“LVR-Gerd-Jansen-Schule”~肢體發展專業學校與“Friederich-Rückert-Gymnasium”~普通高中與職業舞者）
- 於科隆愛樂樂團音樂廳演出  
（與 Junge Sinfonie Köln 管弦樂團一同演出／學生們以本能意識呈現出專業的表現）

## Project Dialogue

## **Searching Asian identity through contemporary dance: Case studies of dance composition students at Nanyang Academy of Fine Arts, Singapore**

*Dr Caren Carino, PhD, MFA, BEd*

This project dialogue is centred on the conference theme: ‘Dance and Social Justice’ and sub-theme: ‘Dancing personal identity and cultural identity’. It looks at how selected dance composition students (typically between 17 to 23 years old) enrolled in the Diploma in Dance course in the Department of Dance at Nanyang Academy of Fine Arts (NAFA), a tertiary arts institution located in Singapore, explore their Asian cultural identity through contemporary dance creation. Mentored by Lim Fei Shen (Singapore Cultural Medallion recipient and NAFA Senior Fellow lecturer) the students reflect on their ethnicity, community, heritage and culture, and find expression through ‘contemporary Asian dance forms.’ Description of the choreographic process and the thoughts of Lim Fei Shen together with video excerpts of the students’ choreography performed in The Third Space, an experimental platform for ‘contemporary Asian dance forms’, and Crossings: Dance Diploma Showcase will be shared in this session.

The case studies of NAFA’s dance composition students reveal that the representation of the Asian identity takes on complex and meaningful constructions through contemporary dance creation. It recognises that the emergence and development of contemporary dance in Singapore sets an exciting but thorny ground for artistic creation due to the dilemmas and complexities that surround it because it is often associated with Western knowledge and aspirations. Nevertheless, ‘contemporary Asian dance forms’ utilising contemporary dance techniques and styles as components in an expression unique to Asians are encouraged, as evidenced in the choreography of NAFA’s dance composition students. Contemporary dance has become a vehicle to explore their Asian identity, i.e. contemporary dance is being defined or adapted on Asian terms producing local forms where values and ideals are re-asserted or re-invented by these emerging ‘contemporary Asian dance’ creators, and inherent in these new contemporary dance forms is the search for their Asian identity.

### **主題對談**

**新加坡南洋美術學院舞蹈編創學生個案研究：從當代舞蹈中尋求亞洲認同**

*Dr Caren Carino, PhD, MFA, BEd*

此計畫是以大會主題「舞蹈與社會正義」與子題「舞出個人認同與文化認同」為思考中心，研究新加坡南洋美術學院（NAFA）舞蹈系舞蹈文憑課程中舞蹈編創

學生如何透過當代舞蹈創作來找尋亞洲文化認同。研究計畫由新加坡文化獎得主，NAFA 資深講師 Lim Fei Shen 負責主導。學生從他們的種族、社會結構與傳統文化中，尋找表現「亞洲當代舞蹈形式」的方式。Lim Fei Shen 的想法說明、學生的編創過程、以及在「第三空間」當代亞洲舞蹈實驗平台和「跨越：舞蹈證書展演」的演出影片，均會在此會議中分享。

參與計畫的學生們指出，要在舞作中表現出亞洲認同，需從當代舞蹈創作裡，經由複雜與縝密的思考後，才能產生。由於西方知識文化的衝擊，使得目前新加坡當代舞蹈的發展呈現出一個振奮人心卻棘手的局面。然而，這群 NAFA 學生所編創出來的作品中，我們發現，當代舞蹈經由這些新興的亞洲當代舞蹈編創者重新定義後，當代舞蹈儼然成為尋求亞洲認同的動力。編創者利用了當代舞蹈的技巧與風格為結構元素，加入亞洲人獨特的表演風格，重新確立了這些新的舞蹈形式，而這種形式，也成為他們尋求亞洲認同的途徑之一。

## **Panel Presentation**

### **Dance and gender – Is there any change?**

*I-Wen Chang, Shane Davis and Isto Turpeinen*

The world is changing rapidly. Are the ways that gender is considered in dance education changing at the same time? And if there is change, what is changing? The topic of the panel – dance and gender – opens a discussion and debate on dancing boys, girls and gender today. The panel also discusses gender construction in dance education, masculinity and understandings of the corporeal experience of movement. The panel will include five presentations according to the topic.

**I-Wen Chang** (Taiwan) in her presentation “*Asian American choreographies in Los Angeles salsa clubs: Representations of the Asian body*” asks, how does the corporeal practice of salsa represent the body politics of Asian Americans in the United States’ cultural context? Chang notes that in the transcultural dance form salsa, both men and women gain agency in pair-dance invitation. She argues that this agency enables the female dancers (salseras) to choose their partners, and thus Asian male dancers (Salseros) who are viewed as lacking masculinity may not survive this selection process. I-Wen Chang’s research interests include phenomenology in social dance, corporeal representations, gender issues, cultural hegemony, and post-colonialism.

**Shane Davis** (USA) presents his findings through the lens of gender studies. He surveys the dance specialists stationed at schools, the children whom they teach, the teachers of the students, as well as school administrators to unveil opinions on the incorporation of modern dance education. He is also interested in how dance has affected the men of the schools. In his presentation “*Opening up windows for boys through dance: Opening up windows for dance through boys,*” Davis argues that the involvement of boys in the performative dance arts is problematic because it is seen as an activity that is outside the masculine arena.

**Isto Turpeinen** (Finland) is an artistic researcher focused on dancing boys’ projects in dance schools. In his study “*How do dancing boys construct meaning?*” the aim is to understand how dancing boys construct meaning of their dancing. The question includes the cultural resistance to dancing boys and the changing practices of dance teaching methods aimed at boys. The contribution will discuss the experience of a group of dancing boys in Finland with the myths of “real boys”, “boy code” and “gender straitjacket” and the views of boys’ dancing as “an important means for boys to share a more common humanity through movement and expression”.

## 專題討論

### 舞蹈與性別—有任何改變嗎？

I-Wen Chang 張懿文, Shane Davis, and Isto Turpeinen

世界急遽的變化著，而舞蹈教育中看待性別的方式，是否有隨著時間改變呢？如果有的話，那改變得又是什麼？「舞蹈與性別」以舞蹈中男、女舞者的區分作為議題，並討論舞蹈教育中的性別結構，男性陽剛性的建立，以及舞動中對身體經驗的認識。本論壇共有五篇論文針對此議題加以討論。

**張懿文**（台灣）發表主題「洛杉磯的亞裔美籍騷莎編舞：亞洲身體的再現」提問：在美國社會文化裡，以身體實踐的騷莎舞，如何再現亞美人士的身體政治？張懿文指出，在騷莎這類跨文化的舞蹈形式中，男女雙方在雙人舞的邀請中，皆獲擁有自主性（agency）。此自主性使女騷莎舞者（salseras）得以選擇她們的舞伴，而被視為缺乏男子氣概的亞裔男性騷莎舞者（salseros）則因此被淘汰。張懿文的研究領域包含將現象學應用於社交舞的研究中，以及身體再現，性別議題、文化霸權與後殖民主義。

**Shane Davis**（美國）發表他在性別研究上的調查結果。他以學校中的舞蹈專家、受這些專家指導的學生們、學生們的老師，同時還有學校的行政人員為研究對象，以探討現代舞在教育的功效，並探討舞蹈對於在校男性的影響。在他發表

的論文：「替男孩們打開舞蹈的窗：男孩們給舞蹈打開的窗」中，他觀察到男孩在表演性舞蹈藝術中的參與是受質疑的，只因為舞蹈活動被視為沒有雄性風範。

**Isto Turpeinen**（芬蘭）一位藝術研究者，主要聚焦於舞蹈學校裡跳舞的男孩。在他的「男孩舞者如何建構意義？」研究裡，企圖去理解男舞者們如何透過舞蹈去建構意義，這個問題包含了文化上對男舞者的抗力，以及舞蹈教學法中針對男孩所作的改變。這份報告將分享芬蘭男孩舞者們，在一些「真男孩」、「男孩行為」以及「性別約束」等觀念下的拉鋸經驗，並提出男孩們如何「透過動作與表現，共同體會更普遍性的人文特質」之經驗。

### **Paper Presentation**

#### **Negotiating Cultural Identity through Autobiographic Solos: Mui Cheuk-Yin's Diary**

*Ting-Ting Chang*

This paper focuses on how the choreographers in Hong Kong negotiate their personal and cultural identity through contemporary dance. By expending anthropologist Melissa J. Brown's (year?) argument that identity is shaped by social experience – not culture and ancestry, as is commonly claimed in political rhetoric, I use choreographer Mui Cheuk-Yin's work as an example, and discuss how the social and cultural values have changed before and after the United Kingdom transferred its sovereignty over Hong Kong to the People's Republic of China in 1997. Mui, as a pioneer of modern dance in Hong Kong, started as a principle dancer in the Hong Kong Dance Company in 1981. After winning the Hong Kong Young Choreographer Competition, she received a scholarship to study modern dance in New York in 1985. Mui started her solo "Diary" project by exploring the form of dance theatre in 1986. From *Diary I - I was born in China...* to *Diary VI - Applause...* in 2009, Mui explored her own dance history and that of the changing environment, both political and cultural, in Hong Kong. With her success developing dance theatre in Asia, Mui was invited by Pina Bausch and Folkwang Tanzstudio to choreograph *Whispering Colour* and to perform as a guest dancer in *The Rite of Spring* with Tanztheater Wuppertal. Mui's work is internationally renowned for its organic movement vocabulary and unique way of using Chinese cultural elements. By examining Mui's solo work *Diary VI - Applause...*, this paper discusses the importance of autobiographic solo dance work and how Mui is a role model for the young dance artists in the region. This paper also discusses the social changes, cultural values, migration and complex identity issues in Hong Kong during the past forty years, which shifted from the colonial to

postcolonial period, before the return and after the return.

## 論文發表

### 從自傳獨舞探索文化定位：論梅卓燕的日記系列

*Ting-Ting Chang 張婷婷*

本文專注探討身處香港的舞蹈藝術家如何藉由當代舞蹈探索自我與文化的定位。衍生自人類學家瑪莉莎·布朗 (Melissa J. Brown) 所述，身份定位是由社會經歷而非文化與先祖所決定的論點，本研究將以舞蹈家梅卓燕的作品為例，討論社會與文化價值在大英帝國將香港主權於 1997 年交還給中國之前與之後所發生的變化。香港現代舞蹈的先驅梅卓燕於 1981 年開始在香港舞蹈團擔任首席舞者。再贏得香港青年編舞大賽之後，梅卓燕於 1985 年獲得獎學金前往紐約學習現代舞。她自 1986 年開始探索舞蹈劇創作，並開始發表她的「日記」系列創作。從《日記 I—我出生於中國...》到 2009 年的《日記 VI—謝幕...》，梅卓燕探索了她自己的舞蹈歷程，也反應了香港在文化與政治上的環境變遷。由於梅卓燕在亞洲的卓越發展，她獲得碧娜·鮑許 (Pina Bausch) 福克旺舞蹈劇場 (Folkwang Tanzstudio) 的邀請，創作 *Whispering Colour*，並在春之祭中與烏普塔舞蹈劇場 (Tanztheater Wuppertal) 共同演出。梅卓燕作品的原創性與運動辭彙，以及運用中國文化元素的獨特方式，受到國際藝術界的讚賞；藉由對獨舞作品《日記 VI—謝幕...》的分析，本文討論自傳式獨舞作品的重要性，以及梅卓燕為何足以做為當代青年舞蹈藝術家之表率。本文同時亦討論過去四十年間，香港地區因為由殖民地轉移為後殖民地，在回歸前與回歸後的社會變遷、文化價值、移民、以及複雜的身份定位問題。

## Project Dialogue

### Restless Dance Theatre (Australia) – an introduction to the company

*Philip Channell*

For disabled people, accessing the arts is an essential human right. The purpose of this presentation, using powerpoint and film, is to introduce Restless Dance Theatre and describe the opportunities we create through collaborations of stunning, engaging and innovative work. Restless is an industry leader in disability arts practice. It is recognised for the high quality work it produces including dance theatre, dance education (workshops) and dance on film. The work of the company exists in three broad areas of activity:

- the community dance workshop program

- the youth ensemble, and
- the touring company

Access in the arts is more than just a ramp leading into the theatre. It's about equality and providing people with real opportunities to engage and participate in ways that are meaningful and long lasting. The Company works with young people with and without a disability from 2 years old to adults with the majority aged 15 – 26. Restless performances take as their themes issues in the lives of the dancers, but are never 'about' living a life with disability. Rather, they engage audiences with broader human themes.

Restless changes people's lives and attitudes towards people living with a disability. We measure our success in the Australian contemporary performing arts scene in various ways: by responding to the individual needs of the dancers and making adjustments to our programs; by embedding access into the creative processes and not adding it as an afterthought; and by considering our audience and what barriers they might need to overcome to experience our work in a non-discriminatory way.

## 主題對談

### 騷動舞蹈劇場(澳洲)－舞團簡介

*Philip Channell*

對於殘疾人士來說，親近藝術是一項基本人權，在這場發表中，我們將利用簡報與影片簡介騷動舞蹈劇場，並敘述我們如何透過令人驚喜的整合互動工作模式為殘疾人士創造機會。騷動舞蹈劇場為失能藝術實踐領域的領導者，他們的工作範疇包括舞蹈劇場、舞蹈教育（工作坊）以及舞蹈影像等皆受肯定。舞團主要經營活動為：

- 社區舞蹈工作坊專案
- 青年少年舞團
- 巡迴演出團

進入藝術並不只是走進劇院而已，而是關於平等性以及提供實際的機會，讓人們透過有意義且永續的管道參與藝術。

與舞團合作的年輕人年齡範圍落於 15-26 歲之間，殘疾者與非殘疾者皆有。騷動舞蹈劇場以舞者們生活中發生的議題為創作概念，但議題從未關於一個殘及的生活，取而代之的是，他們以更為廣泛的人本議題與觀眾連結。

騷動改變了人們的生活以及對於失能人士的態度，在澳洲當代表演藝術景象中，我們從以下各種面向衡量騷動的成功之處：回應舞者們的個人需求並在專案中做適度的調整；從創作的過程中參與藝術，而非於過程後才進行參與；考慮到觀眾可能會需要克服何種障礙，進而以非歧視的角度經驗騷動的作品。

## **Project Dialogue**

### **Carousel Dance Centre Canada – *EveryBODY can dance!***

*Heidi Churchill, Laura Prada and Jackie Prada*

The Carousel Dance Centre is a large children's dance school that was established 35 years ago in Waterloo, Canada. With the philosophy that *EveryBODY can Dance*, the school has developed adapted and integrated dance programs for children, teens and adults with both physical and developmental disabilities. Program growth in recent years has led to the development of two new programs at Carousel, a special dance program for children with autism and an integrated performance group.

This presentation will provide a detailed discussion of Carousel's adapted dance programs. Presenters will discuss how the program was established and how classes are structured including age groupings and class and session lengths. The goals of the program will be reviewed and an overview of curriculum content will be provided. Details of the strong community support network that make the programs possible will also be discussed. The presentation will be enhanced with video footage from Carousel's adapted dance programs, which shows instructors and volunteers working with program participants and enjoying the benefits of this rewarding program.

## **主題對談**

### **加拿大卡羅素舞蹈中心—“EveryBody” 讓身體動起來**

*Heidi Churchill, Laura Prada and Jackie Prada*

卡洛素舞蹈中心是一所三十五年前於加拿大滑鐵盧市建立的大型兒童舞蹈學校，秉著「每個人每個身體都能跳舞」的精神，它針對身體和發展殘疾的兒童、青少年和成人發展出適性舞蹈課程和整合性舞蹈課程，此系列課程於近年來又分支出兩種型態：一為針對自閉症兒童的舞蹈課，二為整合型表演團體。

此次發表將會對卡洛素中心的適性舞蹈課程進行仔細的討論，發表人會講解這個課程如何開始發展以及它如何設計出每個系列課程的年齡分組、課程內容和活動長度。課程目標、課程綱要內容和強大的社區支持網絡幫助此課程的順利進行細

節也會一併討論。從卡洛素中心適性舞蹈課程中擷錄出的影片也會在發表過程中輔助播放，讓與會人士了解講師和志工在課程中和參與者的互動以及從這個有意義的活動中所感受到的收穫。

## **Project Dialogue**

### **Exploring dance as a way of knowing and dance as knowledge in Papua New Guinea: issues from the 2010 Dance Symposium.**

*Naomi Faik-Simet*

Papua New Guinea (PNG) held its first National Dance Symposium in April 2010. The symposium was held at the University of Goroka and attracted participation from students, academics, artists and representatives from the government concerned with dance. The aim of the symposium was to create a forum for all persons concerned with dance to come together and discuss issues on the current status of dance in PNG, addressing the theme ‘Sustaining Dance as an Important Art Form through Education’. The Institute of Papua New Guinea Studies has completed a publication based on the papers presented at the symposium and will launch the publication early next year. This presentation discusses issues emanating from the symposium in relation to how dance is perceived in schools as a tool for learning and at the same time as a tool for maintaining cultural identity. Given the diverse culture of PNG, more emphasis was placed on dance as a form of knowledge and how knowledge is transmitted through generations. The main question asked is: Is dance seen as a separate set of knowledge or is it a way of knowing? In summing up the resolutions reached at the end of the symposium, it was suggested that more research needs to be done on PNG’s education system to clearly differentiate between the issue of dance as knowledge and dance as a way of knowing other knowledge.

## **主題對談**

### **探討新幾內亞境內舞蹈作為一種認知與知識的方法：2010 年全國舞蹈論壇中的議題**

*Naomi Faik-Simet*

巴布亞新幾內亞於 2010 年 4 月舉辦了首次全國舞蹈論壇。論壇於 Goroka 大學舉行，吸引的參與者從學生、學者、藝術家到關心舞蹈議題的政府代表們。論壇旨在創造一個場域讓關心舞蹈的人們聚在一起，討論新幾內亞的舞蹈現況並點出「透過教育將舞蹈延伸為一項重要的藝術形式」的主題。新幾內亞研究機構已將論壇的發表文章完成編輯，將於明年出版。本場次所討論的主題延伸自論壇，關

於舞蹈在學校如何同時被視為學習的工具以及延續文化認同的工具。由於新幾內亞的多元文化環境，重點將放在舞蹈做為一種知識型態，而此知識型態如何一代代的傳播下去。主要問題意識為：舞蹈是否被視為可分類的獨立知識，或者舞蹈其實是一種認知的方式？在論壇進入尾聲之際，對於此問題的建議是：為了釐清在新幾內亞的教育體制下，舞蹈做為獨立知識系統，或舞蹈是作為了解其他知識的認知過程，我們還有很長的研究之路要走。

## **Project Dialogue**

### **Our heritage: African spiritual and ritual practices in Trinidad & Tobago folk dance.**

*Hazel Franco*

The Prime Minister's Best Village Trophy Competition, which is held in Trinidad and Tobago annually, was realized in 1962 as a post-independence vehicle. This welcomed opportunity to display the culture of the ancestors was to be explored, recognizing the potential of the village folk in developing a national identity through the rich folk culture that was, and still is practiced in the communities. From colonial time communities were established as pockets of ethnic separation (Africans, East Indians, Syrian/Lebanese, Chinese, Whites and Mixed races) that needed a device that would interlock the many cultural practices that were an integral part of their daily lives. The strong community relationships and the nurturing of the young that manifest through the art forms formed the basis for the recognition of the many talents that existed in these communities. The people, young and old were empowered through the diversity in the dance, music, ring games, storytelling, rituals, foods and environmental practices.

Changes were witnessed first in the move of the ritual practices from their natural environment to the Proscenium stage. The offerings that are conducted in the 'Palais' (the sacred ground where invocation of the spirits in honour of the deities of the Orishas and Voodoo African religions retentions) were now presented as a secular performance, which posed differences in the symbolic gestures and meaning of the dance. The transformation of the movements and mannerisms of Shango, Ogun and others is what informed the movement quality of the folk dances. The historical information on the various dances and the impact on the culture of enslaved Africans and indentured labourers with their music, dance and cultural ideology was a source of inspiration for the young people.

This presentation will look at how these communities, by embracing the diversity, created mentors, role models and an appreciation for their differences in establishing a new national identity.

## 主題對談

### 我們的資產：千里達與托巴哥民俗舞蹈中的非洲精神及儀式實踐

*Hazel Franco*

在千里達與托巴哥每年舉辦的首相最佳村落獎比賽，1962 年落實成為後獨立的一種載具。這個備受歡迎、可展示各種祖先文化的機會，被用以探索透過仍然實踐中豐富的民俗文化以認識村落鄉民，並發展成為國家認同的潛能。

自從殖民時期，社區被建立成族群分隔的小區（非洲、東印度、敘利亞／黎巴嫩人、華人、白種人和混血兒），它們需要一個機制，可以互相扣連許多日常生活中互為整合的文化實踐。堅強的社區關係和對年輕人的培養透過藝術形式顯現，在這些社群中形成辨識眾多有才者的基礎。人們不論老幼，都可透過舞蹈、音樂、豐富的遊戲、敘事、儀式、食物和環境實踐的多樣性，被賦予力量。

變遷起初發生在儀式實踐從自然環境移動到鏡框式舞台時，在 Palais（敬拜 Orishas 神靈和巫毒教式非洲宗教祈願時的聖地）執行的獻祭，現在被以世俗性的展演呈現，產生了象徵手勢和舞蹈意義的差異。Shango、Ogun 與其它的動作和既定形式之變化，說明了民俗舞蹈動作特質，各種舞蹈的歷史資訊，以及樂舞與文化意識形態對奴役的非洲人與契約勞工文化之衝擊，成為年輕人靈感的來源。

這項發表將注目在這些社群如何透過擁抱他們的多樣性，創造導師、角色模範和正面看待差異，從而建立一個新的國家認同。

## Project Dialogue

### Dance performance in Hawai'i's tourism and its role in personal and cultural identity

*Jazmyne Koch*

A change is taking place in Hawai'i's young generation, in regards to their personal and cultural identity. They realize that they must take on the responsibility to perpetuate their culture or it will be lost. Long gone are the days of the 'coconut bra gig.' The voyeuristic tourist at the stereotypical luau has been replaced with a more

sophisticated audience that is interested in interactive cultural education. With a fragile tourist-dependent economy as an existing reality in Hawai'i, more sophisticated forms of performance and entertainment have come to fruition in order for Hawai'i to stay competitive in the tourist market. Visitors are expecting more from their Hawai'i vacation.

The younger generations of local islanders, who are aware that their cultural heritage is at stake, have taken it upon themselves to perpetuate traditional performing arts in a contemporary setting that reflects their personal identity. The sub theme that my project addresses is, dancing personal identity and cultural identity. In this presentation I intend to share the internship experience I had with my dance mentor Peter Espiritu and Disney's Entertainment Creative Team at the Aulani, A Disney resort & spa in Ko 'Olina, Hawai'i, that recently opened in September 2011. I believe that cultural education and dance can be utilized to not only entertain, but can also be used as powerful tools that preserves and perpetuates local customs, and personal and cultural identities. By sharing my experience through a PowerPoint presentation, I hope to raise awareness and provoke discussion about the challenges that tourism imposes socially, economically and culturally in Hawai'i, as compared to South Asia.

## 主題對談

### 夏威夷觀光活動中的舞蹈演出及其在個人與文化認同之角色

*Jazmyne Koch*

夏威夷的年輕世代的個人與文化認同正在改變。他們了解到必須為文化延續負起責任，不然文化將會流失。穿戴椰子殼演出的時代已經過去，對刻板印象式的夏威夷慶典帶有窺竊欲望的觀光客，已被對互動文化教育有興趣、更為複雜的觀眾群所取代。以脆弱的觀光經濟為存在現況的夏威夷，出現越來越多精緻的表演與娛樂形式，使其在旅遊市場中得以維持競爭，現在的觀光客也期待從夏威夷之旅獲得更多。

年輕一代的當地居民，開始意識到自身文化資產正處於危機，當仁不讓的挑起在當代背景下保存傳統表演藝術的責任，反映出當前時間下他們的個人認同。我的計畫所論及的次主題為舞出個人與文化認同。在本次發表中，我將分享與我的舞蹈老師 Peter Espiritu 及迪士尼娛樂創意團隊一同實習的經驗，後者屬於夏威夷 Ko Olina 的奧歐拉尼 (Aulani) — 迪士尼主題樂園與渡假區，為新近 2011 年 9 月開設的遊樂景點。

我相信文化教育與舞蹈不只可用在娛樂，也可作為保存與流傳在地風俗、個人與文化認同的有力工具。藉由投影片的放映，我將分享自身經驗，希望針對觀光對夏威夷社會、經濟、文化造成的挑戰引起注意與激發討論，並與南亞的情況做對照。

## **Project Dialogue**

### **The tourism form of the Amis harvest ritual dance, Taiwan**

*Hung-Fu Lee*

The harvest ritual is the most important annual event for the Amis people in Taiwan. The singing and dancing of the ritual is performed by the Amis to express their gratitude to the spirits. In particular, the group circle dance provides a symbolic arena in which the males enact their political authority through the age-set system. However within the contemporary social milieu of Taiwan, the ritual has been become one of the tourism activities in Easter Taiwan. The government provides certain funds to each of the Amis villages in order to support the ritual, which can be held annually. Therefore, the tourists are allowed to dance with the Amis in a certain period of time during the ritual. Some of the villages would present an entertaining form of the Amis dance to the tourists. Thus, the form of the dance is changed from a circle to rows facing the audiences. In other words, today the purpose of the ritual as worship of the spirits is not a primary goal for the Amis. The activities of the singing and dancing have been supplemented by new concerns of tourism.

## **主題對談**

### **觀光形式的阿美族豐年祭舞蹈**

*Hung-Fu Lee 李宏夫*

豐年祭是阿美族每年最重要的事件，阿美族人藉由儀式的歌舞表達對神靈的感謝。儀式圓圈舞蹈隊形作為一種象徵的場域，使阿美族的男性透過年齡階級組織行使他們在政治上的權威。然而在當代的台灣社會環境中，豐年祭已成為東台灣觀光活動的一部份。為了使豐年祭每年都能舉行，政府會提供一定的補助給每個阿美族村落。有些村落會在豐年祭呈現娛樂性的舞蹈給觀光客欣賞，因此舞蹈的形式從圓圈改變為排列為了是要面對觀眾。換言之，現今儀式在於感謝神靈的目的已不是最主要的目標，歌舞的活動已加入許多有關觀光的做法。

## **Project Dialogue**

## **Identifying the entertainment value and importance of jazz dance**

*Chih-ping Lin*

Jazz dancing is free, full of strength and very entertaining. Its unique dance technique and performance style are not only suitable for professional dance students, but the warmth and passionate qualities are also suitable for the general public to learn. Jazz in western countries, combining music and drama to create many classic repertoires attract many art followers to Broadway productions. In Taiwan, because of a different cultural background, jazz dance in the general public's perception is often just regarded as entertainment or for commercial purposes. But what are the true facts? The presenter will discuss the income opportunity for professional dancers to teach Jazz and the promotion of dance to the general public and the advantages to adults learning jazz. The presentation will invite two experienced jazz teachers to share their teaching and performance experiences with particular focus on the suggestion for the development of jazz dance in Taiwan.

### **主題對談**

#### **爵士舞的娛樂性與價值認定**

*Chih-ping Lin* 林志斌

爵士舞是一種生而自由、充滿力量與娛樂性的舞蹈，它的技巧性和表現性不僅僅是舞蹈專業科班生可學習的，其熱烈奔放的特質也非常適合一般群眾接觸與學習。在西方國家爵士舞結合音樂、戲劇創作出許多經典的劇碼，在百老匯更是吸引許多藝術愛好者前往朝聖。

在台灣，因為文化背景的不同，爵士舞對於大眾的一般印象常僅僅是娛樂用途或是商業活動價值！但事實僅只如此？筆者想藉由這次機會探討爵士舞對專業舞者在教學收入上的幫助？和在對一般民眾作舞蹈推廣上及成人學習的優勢……等！並計劃邀請許仁上老師與吳佩倩老師參與對談，分享老師們長久以來的教學與舞蹈經驗，並針對台灣的爵士舞發展做建言！

### **Paper Presentation**

#### **Dancing the rights of the Aboriginal child: our dreams matter too**

*Mary-Elizabeth Manley*

Focusing on the issues of social justice and children's rights, this paper will expose the widespread inequities in Canada between the Aboriginal and non-Aboriginal child

regarding the UN Convention on the Rights of the Child. Revealing the longstanding disregard for this convention in relation to First Nations children in Canada, the presentation will share the ethnographic and creative research being followed for the research/creation project, *Dancing the Rights of the Aboriginal Child*, and culminating dance/theatre piece, *Our Dreams Matter Too*. A description of the pilot project carried out in Attawapiskat, Northern Ontario, Canada, will provide a microcosmic view of the larger study. Research methods included: a description of the First Nations Cree culture from a child's perspective; observations and responses recorded during a week-long school arts residency; and interviews conducted with community participants on the rights of the Aboriginal child. An assessment of the model applied for the pilot project in Attawapiskat will be reviewed. Recommendations will be offered regarding how the model might be altered and applied to other Native communities in the study. The paper concludes by explaining the creation process; how, through the residency in Attawapiskat and subsequent residencies, the voices for social justice of both Aboriginal and non-Aboriginal children will be expressed; how the stories of educational, health, and cultural inequities experienced by Aboriginal children will be conveyed; and how, through dance, theatre, and music (drumming), all participants will contribute to and shape the culminating production of the project, *Our Dreams Matter Too*.

## 論文發表

### 舞動原住民兒童的權益：我們的夢想也算數

Mary-Elizabeth Manley

本論文將聚焦於社會正義與兒童權益的議題，以凸顯在加拿大的原住民與非原住民兒童之間，於聯合國兒童權益公約有關的事項中，普遍的不平等。藉由揭露對此公約的長期忽視，本論文將分享「舞動原住民兒童權益」研究與創意計畫中所進行的民族誌與創意性研究，以及作為成果的舞蹈／劇場演出作品《我們的夢想也算數》。對於加拿大北渥太華省 Attawapiskat 地區所進行的前導計畫之描述，將提供整個大研究計畫的一個微型例證。研究方法包括：從孩童的角度描述加拿大原住民克里族文化（Cree 為加拿大中部印第安人之一族）；於一週長的藝術駐校期間所記錄的觀察與回應；針對社區參與者關於原住民兒童權益的訪談。將討論關於 Attawapiskat 地區前導計畫所運用之模式的評估，也會針對此模式如何被調整並運用於本計畫的其他原住民社群進行建議。本論文將以解釋整個創意過程作為總結：透過在 Attawapiskat 地區及其他地方的藝術駐點計畫，關注原住民與非原住民兒童之社會正義的聲音如何被表達；原住民兒童所經歷的教育、健康、文化不平等經驗的故事如何被傳達；所有參與者將如何藉由舞蹈、劇場、音樂(鼓)來共同形塑本計畫的最終成果《我們的夢想也算數》之演出。

## **Paper Presentation**

### **Dancing in the Arab spring: dance, hegemony and change**

*Rosemary Martin*

The ‘Arab Spring’ uprisings of 2011 are seen by some as a movement initiated by the youth of the Southern Mediterranean; a revolutionary wave sweeping the region. Dance does not often feature in current, dominant accounts of the uprisings, yet dance and dancers in the region are affected by these events and ideas. This research looks at how four young Egyptian dance practitioners are affected by and have responded to recent post-colonial cultural changes in Egypt that have resulted from the ‘Arab Spring’ uprisings. The research is based on in-depth interviews that investigate the repercussions of these political events on the dancers’ lived experiences, and explores notions of cultural identity and how this may be influenced by shifts in the hegemonic structures in the region. Through the experiences shared by the dancers it can be seen that dance can act as a ‘silent’, yet potent, political statement during periods of political upheaval. It emerges that during these uprisings dance has been occurring in diverse locations, with some of the interviewees sharing their participation in improvised ‘site-specific’ dance moments that took place in Tahrir Square during late January and early February 2011, and how this experience in turn fueled their creative work. It also appears that through these turbulent experiences some of the dancers interviewed are readily willing to discard past dance practices that may have been linked in some way to the former political regime; others feel that these practices are vital aspects of their cultural identity. This research examines the notion of dance as a political utterance; illuminating the cracks that run between politics, power and performance.

## 論文發表

### 在「阿拉伯之春」中舞動：舞蹈、霸權、改變

*Rosemary Martin*

2011 年的「阿拉伯之春」抗爭，被認為是南地中海地區年輕人所引發的一波橫掃該區域的革命運動。在目前關於該系列抗爭活動的主流論述中，舞蹈很少被提及，但該地區的舞蹈與舞者們卻也受這些事件與觀點的影響。本研究著眼於四位年輕的埃及舞蹈工作者，他們如何受到該國近來因「阿拉伯之春」抗爭所帶來的後殖民文化變遷之影響，以及他們所做的回應。根基於深度訪談，以探究這些政治事件在舞者們的生活經驗中所產生的迴響，並探索文化認同的概念，以及該概

念如何受此區域內威權結構變遷之影響。透過舞者們所分享的經驗，可以清楚看到舞蹈在政治動盪的時期能夠展現「安靜」但卻有力的政治宣言。在那些抗爭的活動中，舞蹈曾在不同地點發生；有些受訪者分享了，他們曾在 2011 年 1 月底、2 月初的 Tahrir 廣場上，參與即興的特定場域舞蹈活動，而這些經驗又如何回饋到他們的創作。此外，透過這些動盪的經驗，有些受訪舞者們已準備揚棄過去那些可能在某方面與前政權有關聯的舞蹈實踐；但也有其他人認為這些舞蹈實踐仍是他們文化認同的重要面向。本研究探索舞蹈作為一種政治發聲的概念；闡明存在於政治、權力與表演間的縫隙。

## **Paper Presentation**

### **Dance for children and young people with disabilities**

*Lesley Ovenden*

The New Zealand Dance and Disability Strategy provides a blueprint for how our environment can change in order that disabled people participate in our society more fully (Kopytko 2010). The aim of this presentation is to discuss and inspire more dance educators to collaborate with each other internationally to develop opportunities in dance for differently abled young people. The presentation includes responses to an international survey of dance educators working with disabled students and video of young dancers with disabilities in school and community settings. This will result in discussions of how to put in place some constructive plans for creating more opportunities for young people with disabilities to dance worldwide.

## **論文發表**

### **身心障礙兒童與青年之舞**

*Lesley Ovenden*

紐西蘭舞蹈與身心障礙策略提供了一個如何改變環境以利身心障礙者能更加完整參與社會的藍圖。這個論文發表的目標是去激勵更多的跨國舞蹈教育者彼此合作，為各種不同能力的年輕人發展各種舞蹈機會。這個座談會包括來自不同國家的舞蹈教育者，討論焦點在於當他們為那些身障、智障、及感官障礙的學生開發舞蹈經驗時所使用的方法論、教育論、及研究。在呈現方面則包括對那些與身心障礙學生工作的舞蹈教師的跨國研究的回應，以及在學校及社區的身心障礙的年輕舞蹈學生的錄影。

## **Project Dialogue**

## **Dialogues within and without: journey of two sisters learning and performing Indian dance in Singapore and beyond**

*Siri Rama*

This project dialogue is a continuation of many dialogues that spur the Indian (South Asian) diaspora in seeking / acknowledging their identity through dance. Twin sisters, Shubhra and Soumya began their journey of learning dance at the age of four and have pursued their interest by diligently learning and practicing Indian classical dance in Singapore. Now fourteen years old, the twins have been learning dance outside the country of origin of the dance, dealing with demands of the diaspora culture in Singapore, and performing as a duet both in Singapore and India. This project dialogue aims at listening and acknowledging the voices of the dance journey of the twin sisters in learning dance and performing in Singapore and India. This dialogue will also raise pertinent issues and concerns raised by other Singaporean Indian dance practitioners in teaching Indian classical dance in the Singaporean diaspora. Questions about conflicting identities, and search for cultural assimilation raised will be discussed.

### **主題對談**

**對話之內與之外：一趟兩姐妹在新加坡與其它地區學習與表演印度舞蹈之旅**

*Siri Rama*

此論壇是印度（南亞）離散居民從舞蹈尋找/認識自己認同的許多對話的延續。雙胞胎 Shubhra 與 Soumya 從 4 歲起就展開她們的學舞之旅，並且在新加坡繼續以勤勉的學習態度練習印度古典舞。目前她們 14 歲，這對雙胞胎曾在舞蹈起源地之國界外學習，和新加坡離散文化需求周旋，同時以雙人舞的方式在新加坡與印度表演。此論壇主要目的是傾聽並認知雙胞胎姐妹在新加坡與印度學舞與表演的舞蹈旅程之聲音。此論壇也將提出有關其它新加坡-印度舞蹈實作者教新加坡之內的離散居民印度古典舞的議題。討論包括有關認同衝突的問題，以及文化同化的探尋。

### **Project Dialogue**

**The moving body, the thinking artist: a panel discussion among professional dancers, choreographers, teachers, educators, scholars**

*Mauro Sacchi (Moderator)*

My unorthodox life and artistic background has me problematizing the role of ‘the

dancer', on- and off-stage: yearning to engage my peers in creative dialogues, I struggle against the cultural, artistic, educational and financial constraints that often prevent them. This panel—featuring performers, choreographers, educators and scholars selected among my teachers and colleagues here in Taiwan and WDA attendees—aims to look at the role of the (young) performer/mover/body within the local and global dancescapes. Encouraging audience participation, the discussion will engage one key issue, namely the seeming dichotomy between the dancing *body* vs. the intelligent, *personalized* dancer and her/his identity. Among the key questions:

- Are dancers mere beautifully kinetic chess pieces in the flesh, their identity molded from the outside by the teacher/choreographer/director? What is the role of their individuality (physical, intellectual, emotional) during the creative and performative process?
- When choreographers set a piece on living/thinking/moving bodies, *whose* movement is it? ie, Who *owns* the dance?
- Dance education today: how can we engage young dancers in a more personal way, challenging them to know themselves as *moving* and *thinking* bodies, beyond pure technique and form?
- What makes for a successful, sustainable dancer/artist? How does the individual, moving, thinking, dancer meet the demands of the underfunded, over-competitive artistic world "out there"?

These topics are pregnant with possibilities for engaged, controversial debate. An ongoing dialogue is necessary: from dance education to curriculum and hegemony, to the politics of academia and of the dance world, to the need for change that is both artistic and social, dancers must create, and affect change, not only with their bodies, but with their minds, shaping together a dance-scape that is less blind to the demands of its most important participants—the moving artists themselves.

### 主題對談

舞動的身體，有想法的藝術家：由專業舞者、編舞者、教師、舞蹈教育工作者及學者組成的專題討論

*Mauro Sacchi*

我的非正統的藝術家背景及生活，讓我對於「舞者」這個角色在舞台上和下了舞台，提出了許多的問題。我渴望能以創意性的對談與更多同儕連結。我奮力反對文化上、藝術性上、教育上及經濟上的限制，並且時常避免如此的狀況發生。這個由我在台灣的老師、同事及 WDA 的參與者，主要是表演者、編舞者、教育

工作者，以及學者所組成的專題討論小組，意圖能以在地及國際性的視野來探討年輕舞者/舞動的人/身體之議題。我們鼓勵觀眾的參與，這個討論將專注在一個重點，即是：關於舞動的身體與一個聰明的、有個人色彩的舞者及她/他的身分，似乎被二分化了。

重點議題：

- 舞者們僅僅是本人動作的棋子嗎？他們的自我認同是否因老師、編舞者、或導演等外在因素所影響？什麼是他們在創作及表演過程的個體性（身體上、理智上、情感上）？
- 當編舞者在一支舞碼的創作過程裡，藉由活動中、思考中及舞動中的舞者來完成整支舞作時，作品的動作是屬於誰的？也就是說，這支舞碼是屬於誰的？
- 當今的舞蹈教育：我們如何能引發年輕舞者多一點自己的想法及作法，讓他們在
- 身體及動作上能自我挑戰而超越單純的技巧和模式？
- 是什麼成就一個成功而永續的舞者及藝術家？一個個體性的、舞動的、有想法的舞者如何能克服資金不足的挑戰和競爭激烈的藝術市場？

這些議題蘊含著許多吸引人及爭議性的論點，所以持續性的討論是必要的：從舞蹈教育到學校課程中的霸權，學術的政治性及舞蹈世界的政治性，舞者在藝術及社會中是需要改變及創造的。這個改變的影響不僅僅是從他們的身體，也是他們的思想，才能共同成就一個減少盲目的只要求在最重要的參與者(舞動的舞者)身上的舞蹈景象。

## Panel Presentation

### Dance pedagogy and embodied stories: Transformative possibilities

*Adrienne Sansom, Sherry Shapiro and Ralph Buck*

This session will address dance as empowerment in different locations. The presenters will draw upon their respective areas in dance education to illustrate how dance can be seen as transformative and lead to more agentic forms of citizenship. Topics included are: dance as empowering in the early years; dance pedagogy; uncovering and unfolding the lived body; dance as a transformative community arts practice.

Commencing with our younger citizens, **Adrienne Sansom** will view dance through the lens of *currere* and the founding principles of the New Zealand early childhood curriculum *Te Whāriki*. When aligned with the New Zealand early childhood curriculum, which foregrounds a holistic and empowering framework, the human body acts as an agent of change through the visceral and somatic experiences that

bodies can become attuned to when engaged in dance, especially during the early years. The work draws on inter-textual analysis where theory and teachers' narratives intersect to produce a form of praxis that address ways in which the mechanisms of oppression and control can be critically analyzed and challenged.

This will be followed by **Sherry Shapiro**, focusing on a choreographic project recently undertaken in South Africa that looked at dance education as a means of developing the self and social understanding of young women. The project brought together undergraduate students from the University of Cape Town with adolescence girls from a community outreach program in one of the townships in the Western Cape. The focus was on the young women gaining greater critical understanding of how their identity, both racial and gender, is shaped and influenced in contemporary South African society. The work is grounded in critical and feminist pedagogies, feminist research methodologies, and ideology critique. These perspectives are integrated into a philosophy of arts education that sees the aesthetic as a means of "making the familiar strange" and being a catalyst for greater autonomy and agency among young women. The choreographic project acted as a powerful medium for self and social transformation.

The third presentation returns to New Zealand, with **Ralph Buck** focusing on undergraduate dance studies students developing community dance awareness. This project examined students' and teachers' emergent meanings of dance as a transformative community arts practice as they engaged in three distinct experiential case studies, where they worked with students with disabilities; youth within a psychiatric hospital unit and elderly within a retirement village. The aim was to understand how students develop a critical understanding of themselves as agents for change and value dance as a means for empowering communities. Experiential and constructivist perspectives provided methodological and pedagogical frameworks that invited diverse voices and meanings, which emerged from shared experience and dialogue. The experiential course prompted students to feel the potential of dance as a means for empowering community members through dance and also themselves as agents for transformation.

It is beginning to be shown in the area of research with young children that they are competent with analyzing pedagogy and understanding their own agency within the teaching and learning environment. As stated by Oliveira-Formosinho and Araújo (2006), children's recognition of their own knowledge and conscientiousness "can be a stimulating input for transformative pedagogy." When learning is thought of as an

empowering process the prospective is promising for dance education, not only at an early age but for life-long learning.

## 專題討論

### 舞蹈教學法與體現故事：轉化之可能性

*Adrienne Sansom, Sherry Shapiro and Ralph Buck*

這個段落將提出舞蹈在不同地區的活化增權。發表者將描繪在他們各自區域的舞蹈教育中如何將舞蹈轉化成可被看到以及引向更具公民權的媒介形式，議題包括：舞蹈作為在幼教中的增權；舞蹈教學法：發現和揭示這種活化的身體；舞蹈作為轉化社區藝術的實務。

開始於我們較年輕的公民，**Adrienne Sansom** 將透過的課程的鏡片來檢視舞蹈以及紐西蘭幼教課程 *Te Whāriki* 的創立原則。當其與紐西蘭幼教課程並行而論，會突顯出一種整體性與活化增權的架構，人類肢體扮演一種改變的媒介，當在舞蹈活動中，透過發自內心的與身心學的經驗，肢體可以變得更能被理解，特別是在幼教領域。這個研究描繪內在本質的分析，有理論與教師的敘說交錯去產生一種實踐的形式，提出關於機械化的壓迫和控制可能會被嚴厲地的分析與挑戰。

接著是 **Sherry Shapiro** 聚焦在一個編舞的計畫，最近在南非進行，端看舞蹈教育作為發展年輕女性自我和社會理解的手段，這個計畫一起結合 Cape Town 大學的學生以及來自西部社區教育推廣計畫的青少年女孩。

此聚焦於年輕女性獲得較多的批判性的理解關於她們的身分，在種族與性別兩方面中，已形塑與影響當代南非的社會。此研究是基於批判性和女性觀點的教學法；女性研究方法論；以及意識形態的評論。這些面向彙整入藝術教育的哲學，可看到美學作為一種「創造熟悉的陌生感」的手段，成為在年輕女性之間較大大自主性與動力的催化劑，這個編舞計畫扮演一種活化增權的媒介，讓自我與社會轉化。

第三位發表者回到紐西蘭，**Ralph Buck** 聚焦於舞蹈系的大學部學生發展社區的舞蹈覺察，這個計畫檢驗學生與老師萌發對舞蹈的意義，作為轉化社區藝術實務，她們進行三個有顯著成果來自經驗的案例研究，她們和有殘疾的學生、和在精神病醫院單位的青少年，以及，和在退休村的年長者一起工作。這個目標是要去了解學生如何發展一種批判性的理解，她們作為改變的媒介，以及評價舞蹈作為社區活化增權的手段。來自經驗和建構者的面向提供方法論與教學法的架構，引介多元的聲音與意義，萌發分享經驗與對話。這種基於經驗的課程激發學生去感受舞蹈作為手段的潛力，透過舞蹈讓社區成員增權，也讓她們自己作為轉化的

媒介。

這開始要呈現在此區域和幼兒的研究，他們在教與學環境中能勝任分析教學法以及理解她們自己的動力。誠如 Oliveira-Formosinho and Araújo (2006, 頁 30)指出孩子對他們自己知識和盡責的辨識力「可以作為轉化教學法的一種刺激輸入」。當學習是一種作為增權過程的想法，這預期中大有可為的舞蹈教育，不只是在幼年的階段，而是為了終身的學習。

## **Project Dialogue**

### **Dance, education and self-esteem: the Brazil that we want**

*Carlos Alberto V. Soares (Carlos Kiss)*

The aim of this paper 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 started in 1990, with about 70 children from 7 to 16 years of age, the majority of black origin, and was a pioneer in teaching dance at the periphery (Vila Castelo Branco and Jardim Profilurb) of Campinas, Sao Paulo – regions with high rates of black population and a high rate of violence. In those 20 years we had over 3,000 students in different regions of Campinas. The principle of this project is to strengthen the 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 a medium for discussing the everyday conflicts, disseminators of information, diversity and cultural richness of Brazil. The history of black communities and their dances builds and strengthens the self-esteem of children. The child learns she/he possesses a rich history while mastering complex technical, and non-random and spontaneous movements. The practices of body, organization and the 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 contact with the arts of different ethnic groups of different histories and cultures must be respected; the difference does not mean inferiority or superiority, difference means richness of cultural history.

## 主題對談

### 舞蹈，教育和自尊—我們想要的巴西

*Carlos Alberto V. Soares (Carlos Kiss)*

本文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，去思索此方案在保有民族與種族認同的情況下，對於擁有非洲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。