

Curriculum 課程

Project Dialogue

K-12 dance programs in Taiwan

Su-Ling Chou (convener), Chun-Ying Liu, Ya-Yi Chung and Ching-Ting Huang

In 1981, Taiwan launched the first dance education programs for both elementary and junior high schools. Designed by Ministry of Education, the programs targeted dance-talented students attending public schools. At the beginning, the experimental programs were established in nine elementary and nine junior high schools throughout the country. Three years later, the first program for senior high school students was founded. Currently in Taiwan, there are 14 dance programs at elementary level, 14 at junior high school level and 8 at senior high school level. The system of dance education in Taiwan is noteworthy for its thorough progression, which connects dance experiences of elementary and senior high schools, and prepares students for their entry into dance departments in universities.

The well-designed public school training system in dance education enables dance-talented students, from grades 1 to 12, to attain the best dance training as well as a solid academic instruction. This structure ensures excellent guidance and provides students with crucial tools to pass the highly competitive entrance examination for higher education in the university.

Dance field is flourishing on the island of Taiwan. This success is undoubtedly related to the revolutionary integration of dance into the public school setting. Taiwan is now facing the challenges of maintaining and continuing developing dance education for the future. What is the next step to prepare for future generations? How will Taiwanese dance progress from its current model, which has produced the most highly trained dancers in the country's history, and continue to mature? Such questions are keys to carry on the success of dance field in Taiwan.

The convener of this session will firstly lay out an introduction of a brief history and the current situation of dance education in Taiwan. Following this, three teachers/administrators of dance programs from elementary, junior high, and senior high schools will focus on the detailed issues at each school level.

主題對談

淺談臺灣國小至高中的舞蹈班

Su-Ling Chou 周素玲 (主持人), *Chun-Ying Liu* 劉純英, *Ya-Yi Chung* 鍾雅怡,
Ching-Ting Huang 黃靜霆

台灣地區之初等及中等舞蹈教育肇始於民國七十年，是時教育部為執行行政院於六十九年頒佈的「加強文化及育樂活動方案」中之「設置國民中小學藝術特色班」的要求，乃於全國各地設立了九所國中、國小舞蹈教育實驗班（後改稱為舞蹈資優班）；三年後，高中舞蹈班也成立了。現今，全台灣各地共有十四所國小舞蹈班、十四所國中舞蹈班及八所高中舞蹈班；從此，對台灣地區具有舞蹈才能資賦的學生而言，有了從國小、國中、高中，以至於大學一貫的舞蹈教育系統與整體制度。

此一完整的舞蹈教育學校系統，得以讓學生從國小至高中不僅接受良好的舞蹈訓練，也可以兼顧學科的學習，使學生能順利的由國小開始，通過各階段的入學考試，進入更高一層的教育而至大學。

近年來，舞蹈在台灣蓬勃發展，這應可歸功於各級舞蹈班的設立，目前台灣正面臨著舞蹈教育在未來如何持續發展的新挑戰，下一步該如何走呢？在訓練出了一大批優良的舞者之後，該如何精進成長，現今的模式是否該維持？這些是台灣舞蹈教需思考的課題。

這場研討會將會先由主持人對台灣舞蹈班的發展做一簡短介紹，接著三位講者將就其從事的各個階段的學校教育部份做詳細的說明。

Project Dialogue

Arts partnerships can boost dance education for young people in Singapore schools

Peter Gn

Singapore's Education Ministry (MOE) articulates that dance as a Co-curricular Activity (CCA) has an important role to play in the holistic education of the child in Singapore schools. Yet for many years, dance in Singapore's education landscape has faced many challenges. Firstly, it has not been viewed as an independent subject within the general education system and has remained either a CCA or part of Physical Education (PE). Though dance is in some sense recognised as integral to the customs and traditions of the many cultures in Singapore, in the school context, it is

neither always well understood, supported nor valued on an extensive basis across all schools. Popular misconceptions still exist regarding the content and outcomes for students of dance CCAs, for example. Secondly, there has been no system or policy to integrate qualified dance instructors into the curriculum as full-time staff in the schools, mainly because experienced dance instructors with adequate pedagogical knowledge of dance are few. Thirdly, there is also the broad assumption among parents and educators that dance is not an activity integral to schooling and education. At the other extreme, it is seen as an activity for the gifted and talented and best left as a CCA pursuit. This presentation examines the challenges to effective dance education for young people in Singapore schools, and cites arts partnerships as a valuable means to providing the opportunities for young people in Singapore schools to develop skills, knowledge, and understanding in dance. The presentation will include PowerPoint slides and film.

主題對談

藝術夥伴關係促進新加坡學校之青年舞蹈教育

Peter Gn

新加坡教育部宣布舞蹈作為聯課活動（CCA），在整體新加坡孩童教育中扮演了重要角色。然而多年來，舞蹈在新加坡教育的地景中遭遇了許多挑戰。首先，舞蹈在整體的教育系統中尚未成為獨立學科，仍被視為聯課活動或體育的一部分。雖然某種意義上，舞蹈被認為是新加坡許多文化風俗傳統不可或缺的一塊，但在學校的脈絡裡，不是未被充分理解、支持，就是沒被當作學校教育的共通基礎。對於舞蹈聯課活動的內容與學生成果，仍存在許多普遍誤解。第二，學校內並無系統或政策讓合格的舞蹈教師以全職職員的身分進入課程，主要由於有經驗又具備足夠舞蹈教育知識的舞蹈教師少之又少。第三，家長與教學者仍存有廣泛的假設，認為舞蹈並非教養與教育的必要部分。另一個極端是將聯課活動當作資優生的競逐空間。此發表檢視新加坡學校對青年有效的舞蹈教育所面臨的挑戰，以及城市間藝術夥伴關係作為一種重要方式，提供新加坡校園中的年輕人發展舞蹈的技能、知識與理解。發表將使用投影片與影像。

Paper Presentation

Swimming upstream: Building dance programs in secondary schools

Zihao Li

Compared with the amount of literature on general aspects of dance education, there is relatively little information about paradigms to initiate and develop a dance

program. Only a small percentage of high school students take dance even though dance has received increasing attention through media and in the curriculum. Why aren't more young people taking dance in high schools? Are teachers equipped with adequate knowledge and skills to establish/develop their dance programs? This study examines several school-based dance programs in Ontario, Canada, by looking at how dance teachers cope with curriculum policies and school politics while initiating/developing their dance programs.

Thirty dance teachers were invited to be part of the study. Among them, ten dance teachers were randomly chosen. Through an ethnographic approach, the researcher focuses on classroom observation, interviews, and data analysis to investigate the formation of the dance programs. It is worth noting that among all the participants, only one dance educator teaches in an arts-focused school while the majority of teachers teach in non-arts schools.

This study highlights the challenges and accomplishments of dance teachers in the process of establishing dance programs in their schools. It includes successful stories in which thriving dance programs were built and new dance teachers were recruited. It also presents struggles that dance teachers have to face while starting their dance programs. In addition, this study presents effective strategies and shares practical resources for both new and established dance programs, including the incorporation of technology in teaching dance. The researcher strongly believes that forthcoming discussions and theorizations on such topics will generate ideas on how to cope with policies and politics while developing a healthy and thriving dance program in different settings and places.

論文發表

逆流而上：創建於發展高中舞蹈課程

Zihao Li 李自豪

眾所周知，近年來世界各國大眾流行媒體和教學綱要都對舞蹈課程很重視。加拿大也不例外。加國各政府部門和健康機構也鼓勵年輕人來習舞健身。號稱加拿大人口集中地的安大略省政府更批示其教育廳承認舞蹈科目為高中畢業證的學分課程。盡管如此，只有一小部分高中生選擇舞蹈科目。在如此優越的條件下，為什麼沒有更多的高中生來學習舞蹈？教師是否配備足夠的知識和技能來建立或發展其舞蹈課程？當與大眾舞蹈教育和倡導實踐發展的舞蹈課題比較，高中舞蹈的學術研究和實踐理論有待深入探討。

此研究邀請了數十位安大略省高中舞蹈課程導師。通過隨機選擇，其中十位舞蹈導師被納入這項研究。這項研究通過課堂觀察，訪談，數據分析，和抽樣學生調查，闡述了安大略省高中的舞蹈教育現實狀況以及舞蹈教師如何應付政策，教綱，和校內系派鬥爭從而創建，開發乃至拓展其舞蹈課程。值得一提的事，在所有參與者中，只有一位舞蹈導師在文化藝術學校專校任教，其他舞蹈導師都在普通高等中學任教。

這項研究分析了舞蹈導師在建立與發展高中舞蹈課程過程中所遇到的挑戰與成就。它展示了一些蓬勃成長以至於要招聘新的舞蹈導師的舞蹈課程之成功典例。它還揭示了一些舞蹈導師必須面對派系鬥爭從而創建他們的舞蹈課程。這項研究歸納出了一些有效機制，其中包括將高科技納入舞蹈教學法和實用資源。本研究員認為，在即將進行的台灣舞蹈學術會議上，參會學術人士可以針對這項議題進行討論從而產生如何應對校內政策，政治官僚，教綱，而製定在不同環境和場所下建立與發展健康和繁榮的舞蹈課程。

Paper Presentation

Unsettling dance and ‘disadvantage’ in the curriculum

Jeff Meiners and Robyne Garrett

Over the past twenty years, dance has been located in numerous primary and secondary school curriculum documents worldwide and within a trend towards the development of ‘national curricula’. Australian governments have also shifted towards a national curriculum and the Australian Curriculum, Assessment and Reporting Authority (ACARA) is developing a new Australia-wide school curriculum. Within this context, dance educators successfully argued for the inclusion of dance, establishing foundations for dance as a lifelong activity.

Addressing conference themes ‘Dance and Social Justice’ and ‘Curriculum and Hegemony’, this paper explores the concept of disadvantage within dance. In particular, attempts are made to unsettle deficit views of those ‘disadvantaged’ in the development of a more socially-just dance curriculum for all young people. The paper will consider power discrepancies inherent in notions of class, bodies, gender, ability and race that face dance educators and students. In Australia’s culturally and linguistically diverse society, how might students encounter the dance curriculum so it connects with their lives and communities? How might school-based learning via the dance curriculum offer opportunities for pedagogical innovation where the life world of the student becomes a key focus for skill and creativity?

Work towards an inclusive dance curriculum is grounded in the authors' embodied practices as dance educators in schools and with university pre-service teachers. Critically reflective discussion focuses on how we might value the contribution of dance to '...building a democratic, equitable and just society – a society that is prosperous, cohesive and culturally diverse, and that values Australia's Indigenous cultures as a key part of the nation's history, present and future' (Ministerial Council on Education, Employment, Training and Youth Affairs 2008). Dance could play its part in the pursuit of curricular justice for a reconstruction of mainstream curriculum and pedagogy that transforms young people's lives for a genuine Australian 'Education Revolution'.

論文發表

在課程中未定位的舞蹈與其不利狀態

Jeff Meiners and Robyne Garrett

在過去二十年，全世界的舞蹈已被放於國小和國中學校課程之中，並有一個趨勢朝向「國家課程」發展。澳洲政府也已經朝向一種國家課程和澳洲課程轉移，評量和報告當局（ACARA）也正在發展一種新的全澳洲學校課程。在此脈絡中，舞蹈教育者成功地提出將舞蹈涵蓋於內，奠立舞蹈做為終身活動的基石。

針對研討會主題「舞蹈和社會正義」及「課程與領導權」，本文探討在舞蹈中之不利概念，特別是企圖從不穩定赤字觀點的這些「不利條件」，為青少年發展更具社會公義的舞蹈課程。面對舞蹈教育者與學生，本文將考量在階級、身體、性別、能力和種族的看法下的權力不均本身。在澳洲多元文化和語言的社會，學生如何可以和舞蹈課程有交集，它和他們的生活和社區有何連結？如何可以用學校為本的學習經由舞蹈課程給予教學革新的機會，變成在學生的生命世界中一種為取得技巧和創造力的關鍵焦點？

任務邁向一種被涵蓋的舞蹈課程，是基於在學校的舞蹈教育者和在大學的職前教師這些原創者具體的實踐。批判性的反思討論聚焦於如何我們評價舞蹈的貢獻「...建立一種民主、公平與正義的社會——一個富足的、有凝聚力和具文化性的多元社會，以及珍視澳洲的原住民文化為一種現今與未來國家歷史的關鍵部分」（教育、聘用、訓練與青少年事務行政委員會）。舞蹈可以扮演從事課程公義的部分，為主流課程和教學的再建構來轉化青少年的生活，成為一種名副其實的澳洲「教育革新」。

Paper Presentation

Body, language, and curriculum: an investigation of meaning-making in dance education

Marissa Beth Nesbit

This paper is an excerpt from a larger doctoral dissertation qualitative study carried out in middle schools (serving ages 11-14) in Columbus, Ohio, USA. Although state-level curriculum standards are in place in Ohio, few schools actually have dance education programs and these are not monitored for compliance as other subjects. The curriculum, as implemented in schools and experienced by students, is largely determined by the individual dance educator; many Ohio teachers adopt holistic programs that encourage students to make meaning from their dance experience through multiple modalities, including speaking and writing about dance. While many frameworks and vocabularies exist for describing, structuring, and analyzing movement drawn from dance genres and styles, dance criticism, and approaches to somatics and movement analysis, these are often authored by experts approaching the task from a theoretical viewpoint. The current research seeks to complement this with practitioner viewpoints and consider ways that individual teachers choose how and when to implement specific vocabularies in their daily teaching practices with young people, moderating the larger discourses that become incorporated into the operational curriculum of the dance class. The vocabulary that teachers and students adopt when communicating about dance has tremendous potential for conveying information about what constitutes ‘dance,’ how the body is understood, how cultural viewpoints are incorporated, and what aesthetic criteria are valued as these ideas continually change within the educational setting. Drawing on literature in semiotics, curriculum theory, and dance education, the research situates current teachers’ practices as lived curriculum constructed through a range of signifying practices that are embodied through moving, speaking, and writing.

論文發表

身體、語言及課程：舞蹈教育之意義構建的研究

Marissa Beth Nesbit

本研究是摘取自長篇的博士論文，以質性研究針對美國俄亥俄州哥倫布市地區的初級中學（學生年齡為 11-14 歲）進行研究。雖然俄亥俄州有其州訂的課程標準，但僅有少數的學校有舞蹈教育的課程規劃，而且不像其它科目一般的稽核依循。學生實際在學校接受的課程，通常是出自少數幾位教育工作者的決定。許多俄亥俄州的老師們採用全人課程，以鼓勵學生從他們的舞蹈經驗中獲得更多體悟，包

括舞蹈解說與舞蹈書寫。雖然許多架構和語彙，都可描述、組織及分析各種舞蹈類型和風格的動作、舞蹈評論以及動作分析取徑的身心學，但是卻大多偏向理論觀點。本研究試圖融入行動者的觀點，並思考個別教師如何選擇及何時併入特定語彙，檢視他們日常對年輕人的教學工作中，將冗長的論說減少，而將操作性課程融入舞蹈課程。教師和學生以舞蹈溝通時所使用的語彙，對於傳達如何構築舞蹈的資訊深具潛力，這些資訊包含如何了解身體、如何融入文化觀點以及如何權衡美學條件的價值等，這些概念在教育單位中一直不斷的產生變化。以身心學、課程理論和舞蹈教育的文獻為本，本研究將線上教師的實務定位為活性課程，透過動作、口語及書寫將特定範圍的表意實踐具體化。

Panel Presentation

Dance Education in Ontario (Canada) schools: An opportunity for multi-level dialogue

Marc Richard (chair), Zihao Li, Richelle Hirlehey and Emily Caruso Parnell

In 2009, the Ontario (Canada) Ministry of Education released a new elementary (grades 1 -8) arts curriculum document with four strands: dance, drama, music and visual arts. This document included sixty pages of theoretical and practical front matter with a specific emphasis on creative and analytical processes. This was followed in 2010 by a secondary (grades 9 -12) document that shared the same front matter and focus. In 2011, a Full Day Early Learning Kindergarten Program was released with a stated emphasis on the arts. With so much curricular focus on the arts and dance education, one might assume there would be equal effect on the status of dance education in Ontario elementary and secondary schools. Although dance has been an entity in Ontario public schools for over fifty years (our first creative dance unit was a part of the 1955 physical education curriculum *Physical Education for Primary Schools*) and a strand of the arts for over a decade, dance at present seems to enjoy only a sporadic existence in Ontario elementary and secondary schools. This panel will attempt to explore the possible causes for the tenuous status of dance education in Ontario schools, suggest solutions and develop common goals across the levels of education. The panel will be comprised of public school educators and researchers from the early childhood, elementary, secondary and postsecondary levels of education.

First, Dr. **Zihao Li** will examine politics and policies around dance education from the perspective of secondary teachers in a large urban setting attempting to build new dance programs in their schools. This study attempts to answer the question - Why

aren't more young people taking dance in high school? It also focuses on the different paradigms of teaching and pedagogical approaches involved in a healthy and successful dance program at the secondary school level.

Next, **Richelle Hirlehey** will introduce a study that recognizes that Ontario elementary students are not receiving equal dance education due to teacher's comfort level and understanding of the curriculum. The practices and reactions of elementary teachers to the relatively new arts document will be examined along with their experiences of preparedness and their needs with regards to resources and professional development.

Finally, **Emily Caruso Parnell** will explore an early childhood education project with an aim to place the arts curriculum at the centre of planning (instead of at its fringes). This project finds that when children are supported in creating dance and are provided with space, time and resources for choreography, dance occurs in surprising places. It also discusses the engagement of generalist school teachers in teaching dance in elementary schools.

Closely related to this last project, **Marc Richard** will examine the practice of pedagogical documentation, inspired by the Reggio Emilia schools in Italy, as a means of making the learning visible in dance education for all the stakeholders in the field of education. This research examines the potential role of documentation in advocating for and supporting the teaching of dance in elementary schools.

Placing these four projects and researchers in a panel with one another, we hope to construct a space in which dialogical relationships can develop between dance educators from various levels of education. What are our shared and opposing views on dance education? How can we collectively advocate for dance education in our school system? What are the connections between the policies and practices at these various levels and the status of dance in Ontario schools? What are the factors both inside and outside education (e.g. social media, comfort level, societal assumptions & prejudices) regarding dance, that affect the stakeholders' views of dance education?

專題討論

加拿大安大略省學校的舞蹈教育：一個多層次對話的機會

Marc Richard (主持人), Zihao Li 李自豪, Richelle Hirlehey, Emily Caruso Parnell

在 2009 年加拿大安大略省教育部公佈一項新的國小藝術教育課綱（1-8 年級），其中包含四個領域：舞蹈、戲劇、音樂和視覺藝術。此課綱包含 60 頁理論與實作資料，其中特別強調創造力與分析學習。2010 年中學（9-12 年級）課綱也依循國小課綱所關注的內容。在 2011 年所公佈的全日幼兒早期教育計畫（Full Day Early Learning Kindergarten Program）特別強調藝術教育。有如此多聚焦在藝術與舞蹈的教育課綱，我們或許會假設舞蹈在安大略省的初級與中級學校會有相同的教育效果。雖然舞蹈在安大略省的公學校已有超過五十年的歷史（我們第一個創意舞蹈單位是 1955 年體育課程－國小體育教育－的一部份），舞蹈作為藝術之一也有超過十年的歷史，然而舞蹈目前在安大略省的初級與中級學校似乎只享有偶發性的存在。此場論壇小組包含幼教、國小、中學、高中等公學校教育者和研究者。

首先，Zihao Li 博士將以在大城市企圖樹立新舞蹈計畫的中學老師的角度檢視舞蹈教育的政治與政策。此研究企圖回答－為什麼沒有愈來愈多的年輕人在中學學習舞蹈？本研究也聚焦在中學程度有著健全與成功的舞蹈計畫的不同教學典範與教育方法。

其次，Richelle Hirlehey 將說明安大略省因為老師對舞蹈課綱的熟悉與理解程度使得學生們並沒有獲得應然的舞蹈教育。國小教師對相對新的藝術文件的實作與反應，以及他們準備的經驗和他們對資料與專業成長的關懷將被檢驗。

最後，Emily Caruso Parnell 將探討在幼教計畫中藝術課程應佔主要而非邊緣位置。這個研究發現當幼兒在創作性舞蹈中被支持，並且提供他們空間、時間和資源編舞時，舞蹈會在意想不到之處發生。此研究也討論通才的學校教師在小學對舞蹈教學的涉入。

與此計劃相關，最後一位 Marc Richard 將考察從義大利 Reggio Emilia 學校獲得啟發的教育法的實作檔案，作為在教育領域內對所有參與其中的人以舞蹈做為學習工具的明晰化教育方式。此研究檢視檔案對於提倡與支持國小舞蹈教學的潛在角色。

將這四個計畫與研究並置在一個論壇中，我們希望建構一個能在不同層級的舞蹈教育者間對話的關係。什麼是我們對舞蹈教育共同分享或相對的觀點？我們如何在我們的教育系統內集體的提倡舞蹈教育？什麼是安大略省在這些不同層次上的政策與實踐之關係，以及舞蹈在學校的地位？有什麼舞蹈教育之內與之外的影響因子（例如社會媒介、熟悉程度、社會對舞蹈的推測和偏見）是影響利害團體對舞蹈教育的看法？

Project Dialogue Presentation

Contributing to a dance-technology curriculum: a cross-cultural collaboration

Isabel Valverde, Yukihiro Yoshida, Yumi Sagara, Jun Makime and Keiji Mitsubuchi

‘Senses Places’ is a mixed reality participatory performance environment choreographing-designing whole body interfaces and spaces for people to interact moving-dancing with each other creatively throughout the world. Using Second Life® as a shared virtual environment to be fully embodied, the participants interact physically-virtually through their moving bodies, their moving images, and their avatars (virtual characters). Throughout the research work the project has been open to visitors and workshops were facilitated. The latter introduced participants (dance and informatics students and professionals) to its dance-technology approach. Facilitating body awareness through sensory-perceptive integrated learning, the project introduces students to dance including whole body interfacing. The interfaces include video streaming, avatars via Webcam and Wii mote®, and biometric device. The choreographic approach takes in consideration the cross over of dance forms and genres from different cultures, enabling young people to learn and communicate with each other local and remotely in a playful cross-cultural dancing experience. Senses Places wishes to provide an example for introducing dance and technology to different age groups, contributing to the emergence of new educational dance/art settings involving inter and cross cultural specificities, altering standard/sedentary universalized logical-rational patterns of how children and youth engage with dance and computers all over the world. We believe the projects compelling and open content and setting, contrast with the restricted interface of most desktop or joystick videogames, or the poor content of most whole body game consoles.

The collaborative presentation will be theoretical and practical, introducing/engaging with the interfaces in the Second Life environment while discussing its pertinence to dance and technology education. Thus, contributing to the accessibility of somatic based improvisational dance within the dominant technological environment, Senses Places’ novel dance-tech approach adapts existing interfaces to inclusive interactive purposes, particularly the dance classroom.

主題對談

走向舞蹈科技課程：跨文化的兼容並蓄

Isabel Valverde, Yukihiro Yoshida, Yumi Sagara, Jun Makime and Keiji Mitsubuchi

「Senses Places」（感官地域）是一個讓全世界可以一起以律動及創造力彼此同時互動的舞蹈模式。舞者的編舞設計以各種科技介面創造全肢體和空間的環境交錯。舞者透過不斷律動的肢體、景象、虛擬視覺，以「Second Life®」讓人們的實體環境共享並完整的呈現。這項計畫的整個研究過程都在設備良好的展場公開表現，這些展場提供給所有的參與者(舞蹈及資訊領域學生、職業級舞蹈工作者)完善的舞蹈科技設備。這項計畫以不同介面呈現給學生的是全肢體彼此互動的舞蹈，以融入感官學習的方式加諸學生對肢體的注意力。這些介面包含影片製作分組、視訊虛擬實境、「Wii mote®」以及生物測量儀器。編舞方式考量到各文化類型下不同形式舞蹈的融合，讓本地及外地的學生以遊戲的方式在互動中學習跨文化的舞蹈經驗。

「Senses Places」希望創造一個不同年齡層的學生之間共享舞蹈及科技的例子，以彰顯跨文化的特點，以及隨著時代不斷變動的標準/固定模式的邏輯理性思考中，各文化領域內外的兒童及青少年是如何參與在舞蹈及電腦科技結合的環境裡。我們相信這項計畫公開又具有說服力的內容，可以改變傳統桌上型電腦、影片受限的介面，和大多數肢體訓練遊戲貧乏的內容。

這項合作計畫將會包含理論與實際兩層面，在討論舞蹈教育結合科技的可行性同時，實際接觸 Second Life 的介面環境。這將會貢獻於主流科技結合肢體即興舞蹈教育發展的可行性，使 Second Life 嶄新的舞蹈科技方式應用目前現有的科技介面，達成以互動為目的的教學，尤其是在舞蹈教室中的應用。

Project Dialogue

Discussion on current dance programs in Taiwan's higher education

Su-fen Wu and Ting-Ting Chang

The dance education system in Taiwan is segmented into four sections: elementary school, junior high school, senior high school, and university levels. In this project dialogue, the main focus is on the current dance programs in higher education in Taiwan. It is observed that dance programs in each section lack linear, consistent course material, and institutions within the same section also lack a cohesive curriculum. It is therefore necessary to bring expert dance educators and professionals together to discuss and to review the current dance curricula in order to explore new possibilities to improve the learning experience for dance students, particularly in higher education. Through this project dialogue, we hope to elevate the efficiency in learning dance for pre-professionals, and will also explore different ways of teaching dance in Taiwan. The discussion will include diverse voices from

the field and will invite faculties and professionals from major dance programs such as Chinese Cultural University, National Taipei University of Arts, National Taiwan University of Arts, National Taiwan College of Physical Education, Taipei Physical Education College and Tainan University of Technology. The goal of this project dialogue is to facilitate practices that would better shape a dance student's learning experience, and also to provide a better preparation for pre-professionals. The topics may also include the development of a professional track for dance majors, as well as how it relates to the current dance community and market in Taiwan. This project will be a panel discussion and may include PowerPoint, video clip, talk and open discussion.

主題對談

討論台灣高等舞蹈教育之現狀

Su-fen Wu 吳素芬, Ting-Ting Chang 張婷婷

台灣舞蹈教育體制分別配置於國小、國中、高中、大學四個不同的階段實行。在此次的專題對話:我們主要的重心是以在台灣的高等舞蹈教育為今天討論的主軸。希望藉此次討論,能夠深入的觀察臺灣舞蹈教育-教學教材及課程的連貫性,探討不同的教學方式,如何能完整的連接進而達到累積的成效。我們邀請到現今臺灣的大學舞蹈系所:中國文化大學、國立臺北藝術大學、國立臺灣藝術大學、國立臺灣體育運動大學、台北市立體育學院以及臺南應用技術大學等教授及國內舞蹈專家學者,一同來參與此次的專題討論。預期目標是希望:增進並舞蹈系所學生們在舞蹈學科知識的學習、專業術科技能的訓練,甚至表演的詮釋,為將來職場的全方位準備。進而分析如何建立及培養學生們銜接職場的能力,並瞭解現今臺灣舞蹈的環境、生態及市場的需求。