

## Education of Dance Teachers and Artists

### 舞蹈教師與藝術家的教育

#### Paper Presentation

#### **A two-way route: My transition from performer to teacher and problem students' transition from outsiders to performers**

*Huai-Wen Chang*

This study focuses on “problem students” in the junior high school in which I taught and the transformation processes enabled by participation in my performing arts class. The research participants were two ninth-grade boys and a ninth-grade girl. What they had in common was being labeled as “problem students.” After they participated in my performing arts class, however, they seemed to have changed. Their performance in my class contrasted with that in other subjects.

The discussion covers my transition from performer to teacher, reflecting on the various labels which were applied to me in the process and how I felt about such labeling. The “problem” labeling of those students seemed to resonate with my own experience. The study employs a narrative research method. Collected data include my teaching journal, conversations between the students and myself, and study reports from students. I also review my own history of education and the related literature on “problem students.” Stories recount how the concepts of “performance,” “education,” and “label” became part of my life experiences and educational philosophy. Additionally, the research traces what I have (and have not) done intentionally or unintentionally when I taught the performing arts class. The so-called problem students turned out to be the best tutors in my teaching journey. They reminded me (as a teacher) of the impact of being labeled as a “problem.” From there, I reflect on the issue of how to build teaching beliefs in education.

#### 論文發表

#### **從表演者轉變成教師 vs. 從被標籤化的學生轉變成表演者的雙向歷程**

*Huai-Wen Chang* 張懷文

本研究主要以由我任教的被標籤化的國中生為討論面向。研究對象是兩名九年級男生，一名九年級女生。他們的共通點，是身上都被貼上了一個「問題學生」的標籤。他們在接觸我的表演藝術課之前，常常不來學校，但就在他們開始接觸了我的表演藝術課後，似乎有了改變，他們在表演藝術課與在其它科目的表現形成

對比。

我欲先從自身由表演者轉變成教師的過程談起，藉此看見我在求學與工作歷程中身上所被貼上的標籤以及我對於標籤化的體認，再由此發現被標籤化學生在我的表演藝術課所傳達之警訊與其身心轉化的樣貌，並探究被標籤化學生對於我的表演藝術課程所起之影響與作用。

本研究以敘說研究法進行。透過蒐集我的教學日誌、我與學生之間的交談、學生學習報告等，並回溯我自己的受教歷程以及相關文獻對我的影響，從更深層的角度述說我自己在求學過程中，「表演」、「教育」、「標籤化」這些概念如何成為我的生命經驗、教育理念的一部分，以及我到底有意無意間在表演藝術的教學過程中做了什麼（或沒做甚麼）使得這三位被標籤化的學生願意來到表演藝術課。

在我的表演藝術課中，這些被標籤化的學生是我學習怎麼當個老師的歷程中最好的導師。期望藉由瞭解這群被標籤化的學生為何、如何參與表演藝術課，提醒身為教師的我以及其他廣大讀者「標籤化」對學生的影響，並從中省思師資培育歷程中教師如何建立教學信念的問題。

## **Panel Presentation**

### **Igniting a collaborative practice**

*Brooke Charlebois (chair), Carmelina Martin, Marc Richard and Kirsten Fielding*

In response to UNESCO's Seoul Agenda, we realize that dance education needs to assert its place in the developing *imagination economy*. To do this we need to embrace the development of the *conceptual dancer* reaching beyond the archaic traditions of *dance training* models in schools and pioneer new approaches to dance in education. We need to see ourselves as *creativity educators* who use the 'body' as a canvas for exploration. In Ontario Canada, our newest arts curriculums (2009/2010) emphasize 'The Creative Process' as well as 'The Critical Thinking Process.' In terms of dance education, this proves very challenging for the generalist elementary teacher and even the specialist high school dance teacher with little background in creative dance. How have individual school boards managed to cope with the need for professional development for their teachers in the area of dance education? In the Peel District School Board (part of the Greater Toronto Area) it was the dance teachers themselves who created a professional learning community in 2004. The Peel Dance Teachers Association (PDTA) is a model of collaboration for other provincial, national and global districts. As an association, our collective vision is to ensure the highest quality

of dance in education instruction, by supporting teachers: via professional development activities, workshops, locally driven conferences, collaboratively organized and district-wide student dance showcases. We have recently piloted a mentoring project between experienced and novice dance educators. We see this as action research aligning with a description set out by Cochrane & McGuigan (2011) who see action research as a process of constant reflection. They encourage teachers to bring some actual evidence to their reflections, and to engage in professional discussions with other teachers with the result that they are thinking about their own practice and thinking about real learners in real-life situations. In line with Cochrane & McGuigan, we are interested in developing a *community of inquiry* among dance educators.

This panel presentation will provide insight into this project including our methodology and results and how we as teachers are documenting and developing this action research project in conjunction with our school board. Our research questions include: How can an on-going collaborative relationship between an instructional coach (mentor) and a collaborating partner (mentee) develop a richer teaching practice for both participants? In other words how much does the collaborative relationship effect 'change' in teaching practice? How will the collaborative relationship develop confidence in the novice dance teacher to become more engaged and invested in implementing the dance curriculum? How can this model of collaboration sustain itself? How can this model help build a professional learning community of dance educators within a school board?

There are four collaborative partners in the pilot program taken from this second largest school board in Canada. Our project began in October 2011 and continued until April 2012. We will share video documentation of our teacher-pairs and their personal reflections, tracked over a year. As well, we will discuss our next steps for how we plan to customize this program for the needs of the teachers within our district.

## 專題討論

### 一項合作計畫的激發

*Brooke Charlebois (主持人), Carmelina Martin, Marc Richard and Kirsten Fielding*

回應聯合國教科文組織首爾議程，我們了解舞蹈教育必須強調它在發展想像經濟的位置，如此我們必須包含概念性舞者的發展，以達到學校教育中舞蹈訓練模式的古典傳統，並在教育中創新推動舞蹈的新取向。我們必須看待自己是創意的教

育者，運用身體成為探索的畫布。在加拿大的安大略地區我們最新的(2009/2010)藝術課程同時強調創意過程與批判性思考過程。就舞蹈教育的觀點而言，結果對一般的小學教師、甚至對未具創備造性舞蹈背景的專業高中舞蹈教師皆非常具有挑戰性。個別教育的委員會如何在舞蹈教育的領域中，努力應付他們教師對專業發展的需求？在皮爾區的學校委員會（大安大略地區一部份），2004年則是由舞蹈教師自身創造專業學習社群，皮爾舞蹈教師協會（PTDA）成為其他省、全國甚至全球各地區的合作模範。作為一個協會，我們的集體願景是，藉由支持教師、專業發展活動、工作坊、地方啟動的研討會、合作組成之地區性學生舞蹈匯演等，確保舞蹈教育指導的最高品質。我們近來已經啟航了一項包括資深和新近教師的導師計劃。我們將此視為行動研究，並以 Cochrane & McGuigan (2011)對行動研究的描述為準：行動研究是一個持續反思的過程。它們鼓勵教師把真實的證據帶到反思中，並與其他教師進行專業討論，結果用來幫助他們思索有關自己的實踐和實境中的現實的學習者。與 Cochrane & McGuigan 的想法一致，我們對於在舞蹈教育者中發展探究社群相當感興趣。這場專題討論提供這項計劃的見解，包括我們的方法論、結果，以及我們教師如何紀錄並與學校委員會結合發展這項行動研究計劃。我們的研究問題包括：指導導師和合作對象的持續合作關係如何？為雙方發展出更豐富的教學實踐？換言之，在教學實踐中這項合作關係的效果「改變」了多少？合作的關係如何對新進舞蹈教師發展信心，使他們更投入並投資於改進舞蹈課程？這個模式如何有助於學校委員會中建立舞蹈教師的專業學習社群？

專題討論中有四位夥伴在這項全加拿大第二大的學校委員會推動前導課程。我們的計劃在 2011 年開始，並將會持續到 2012 年 4 月。我們會分享追蹤一年以來，配對教師和他們反思的影像紀錄。我們也會討論接下來的步驟，說明如何依據同區內教師的需求量身訂作這項課程。

## **Project Dialogue**

### **The development and current situation of community dance education in Taiwan**

*Ying-bi Chiang, Hsiu-Ru Chang, Yung-Fan Hsueh, Shu-Hau Yang and Kuei-Ju Tung*

In Taiwan, “community dance” is a new word, but actually the form has been around for a long time, and existed in various locations in different forms. During the 1950s-1970s, the National Chinese Folk Dance Competition was constrainedly initiated and encouraged by the Taiwan government. As a result, community dance and all kinds of Chinese dances were commonly taught in all private dance schools. In the last two decades, there were different kinds of community dances emerging among the community colleges and private dance schools. The goals of these courses

were both for developing individuals and encouraging lifetime studies. This demonstrates that community dance has been taught in Taiwan for more than sixty years. In this dialogue we will focus on two areas. Firstly, we will examine the current educational issues of private dance schools and community colleges; secondly, we will reconsider the educational purposes and dance pedagogy of community dance, through which we hope some suggestions for these issues can arise.

Since 1950s the private dance schools have been very popular in Taiwan. In the first thirty years their teaching materials were a mixture with Chinese dance, ballet and modern dance in same class. Recently, in order to improve teaching criteria some of them started to provide several dance examination programs, such as RAD, ISTD, CBQ, CFDQ, etc. The influences of these examination programs are both, the provision of systematic teaching material and effective teaching methods; yet, the issues of dance education are rigid as are the cultural boundaries. In the last fifteen years community colleges have been established all over the country. However, what kind of dance courses could be considered desirable for community colleges. The aims of these courses must be to enlarge one's communication skills, increase self-esteem and cultivate cultural recognition.

Nowadays, the function of private dance schools is diversified, such as being a communication medium among artists, communities and individuals and transmitting cultural conventions, through the learning process. The private dance schools are no longer the instrument of political propaganda, but the artistic promoters. To introduce different dance courses and examining systems within private dance school, which can enlarge teachers' and learners' comprehension of the texture of dance styles, the specialties of dance techniques and the esthetics of dances, might also reinforce the institutional progression. But we also want to mention some difficulties we have confronted on the lack of learning, performing and teaching experiences, especially the gap of cultural difference. We will focus on "what the community dance classes can provide the learner beyond the mastery of dance skills," looking at developing individuals, stimulating creativity, cultivating communicational skills, emphasizing emotional catharsis and creating thought provoking work.

## 主題對談

### 台灣社區舞蹈教育之今昔

*Ying-bi Chiang* 江映碧, *Hsiu-Ru Chang* 張秀如, *Yung-Fan Hsueh* 薛宇凡, *Shu-Hau Yang* 楊淑華, *Kuei-Ju Tung* 董桂汝

社區舞蹈（community dance）在台灣是一個新名詞卻是舊事件，只是光復六十年來它以各種形式存在於不同的時間與空間中，1950 至 1970 年代是全國民族舞蹈比賽的全盛時期，社區舞蹈與比賽活動熱絡地並存於私人舞蹈社中（private dance schools），近二十年「社區舞蹈」也在政府推動終身學習，廣設社區大學後興起。

一、我們將以私人舞蹈社和社區舞蹈兩者的教育問題，作為本對談的焦點，包括：

- 私人舞蹈教室的發展與現況：

興盛時期為 1950 至 1970 年代，自從全國民族舞蹈比賽沒落後，部份舞蹈社開始引進各種外來的舞蹈檢定考試如 RAD、ISTD 及中國芭蕾舞檢定、北京芭蕾舞檢定及中國民間舞檢定...等等，如何提供一個較有系統的教學方式以及提升教師的進修資源，對於僵化的教材與文化背景的差異是最難克服的問題。

- 社區大學舞蹈課程的推動與教學情況：

近十五年以社區大學在教育部積極的推動下，廣設於各城市與鄉鎮，旨在培養終身學習與知識豐饒的國民，社區大學中存在各種舞蹈課程其教學目標、課程內容、教學方法是否合理，是值得探討的問題。

二、四位與談者將聚焦於：

- 私人舞蹈社的轉型與角色扮演

由張秀如老師探討早期及今日私人舞蹈學校在舞蹈教育上的角色定義，並且藉由私人舞蹈機構進駐社區與社區生活結合的例子，並闡釋生活與藝術連結的各種面向與發展。

- 舞蹈檢定考試對私人舞蹈社的影響與衝擊

由楊淑華老師介紹各種外來的舞蹈檢定考試，對在社會舞蹈教育的影響與衝擊，並論及如何減少既定教材的僵化與文化背景的隔閡。

- 社區舞蹈教育的課程與教學

薛宇凡將以板橋社區大學為例，探討社區舞蹈教育的定位與發展。

- 董桂汝老師將以社區舞蹈教學為例，提出新的教育概念，就是社區舞蹈課除了可以提供舞蹈技能的學習外，還有什麼重要的教育目標？例如：發展個人、激發創造力，培養溝通能力、強調情感的淨化和鼓勵學生自由地作出一些具煽動性的新奇事物，並透過不一樣的方式來發展超越只是舞蹈的學習，進而能夠在生命學習、文化認同和公民實踐中有更遠的發展性及重要性。

## **Project Dialogue**

### **Introduction and Implications of International Young Choreographer Project, Taiwan**

*Su-Ling Chou (convener) with Yunyu Wang, Kuo-Chuan Wang, Heng Wang and Ya-Chin Chuang*

Since 1999, Asian Young Choreographer Project (renamed International Young Choreographer Project in 2009) has attracted more than 60 young choreographers from Asia and the rest of the world. 300 dancers have been gathered in Taiwan, and around 70 pieces of dance have been created. With the need of the development of dance art in southern Taiwan, AYCP moved its location from Taipei to Kaohsiung in 2005. Sponsored by Chin-Lin Foundation for Arts and Culture and local governments, IYCP annually attracts young and talented choreographers in their twenties to thirties nominated by WDA chapters around the world to Kaohsiung. They work together with each other and with local dancers mostly aged between 18 and 22. At the end of the choreographers' three weeks residency the final performances are produced. The three weeks' rehearsal is cross-cultural learning for both the choreographers and local dancers. They have to tackle not only the barrier of language and culture, but also age and the different notions of choreography.

More and more international choreographers apply for the chance to join the event, which seems to indicate that IYCP is on the right track, building up a connection for the dance fields in Taiwan and abroad. However, what's the next step? In which way can a cross-cultural event like IYCP improve in the near future? How to expand the event to bring the society, dancers and choreographers more benefits than it does? In this session, four presenters will share their experiences, challenges, and advantages of IYCP from a sponsor's, an organizer's, a choreographer's and a dancer's point of view via videos, photos, verbal presentations, and dialogue between each other and with the audience. It is hoped that through the dialogue, a way to improve the project will be sought.

#### **主題對談**

#### **國際青春編舞營之簡介及影響**

*Su-Ling Chou 周素玲 (主持人), Yunyu Wang 王雲幼, Kuo-Chuan Wang 王國權, Heng Wang 王珩, Ya-Chin Chuang 莊亞菁*

創辦於 1999 年，「亞洲青春編舞營」（2009 年始更名為「國際青春編舞營」）至

今已吸引超過 60 位來自世界各地的年輕編舞家、300 位舞者一起在臺灣創作出超過 70 支的舞作。2005 年「亞洲青春編舞營」移師至南臺灣，讓南臺灣的舞蹈工作者有更多機會接觸多元化的舞蹈風格。

「國際青春編舞營」由財團法人菁霖文化藝術基金會及高雄市左派舞蹈協會主辦，每年由世界舞蹈聯盟（World Dance Alliance，以下簡稱 WDA）各分會推選年輕編舞新秀，獲選後與臺灣當地的年輕舞者一起工作生活，經過三個星期的朝夕相處與排練，推出兩場「國際青春編舞營」成果展。「國際青春編舞營」提供各地編舞者和當地舞者跨文化交流的機會，跨越語言及文化的藩籬，克服年紀的距離，分享不同的排練經驗，激盪出更多藝術火花。

截至 2011 年，角逐「國際青春編舞營」的國際編舞者有逐年增加的趨勢，是對臺灣主辦國的肯定。然，「國際青春編舞營」的下一步在哪裡？類似的跨文化交流在未來如何持續並擴大辦理？如何帶給社會更多正面的影響、提供編舞者和舞者更多交流和工作的機會？

四位「國際青春編舞營」的參與者將現身說法，從贊助者、主辦者、編舞者、和舞者的角度，藉由影片、照片、簡介、及對談與觀眾分享「國際青春編舞營」的點滴，以期使「國際青春編舞營」令更多人受惠！

## **Project Dialogue**

### **Tasdance: performance-based education program in regional Australia**

*Annie Greig*

The presentation will combine talk, DVD and PowerPoint to outline the development and evolution of a performance project and highlight examples of the process and performance outcomes over the past years. A 10 minute edited DVD will be played throughout the presentation. This unique Tasdance Education program connects individuals from all stages of artistic development – youth, emerging professionals and professional dance companies – and is refreshing, energising, and incredibly inspiring for all parties. The program provides emerging artists with fundamental support to further explore their choreographic practice within a professional framework. The invaluable opportunity allows all to further develop skills and networks that are instrumental in transitioning into the professional dance industry. The project engages young people in the creative process and performance of contemporary dance as well as developing their technical skills and knowledge. The positive outcomes from this project are numerous: for the students as performers, for

teachers and their knowledge of contemporary dance and for the company members as choreographers.

The process involves workshops with over 600 students state-wide who are studying dance within their school curriculum, and auditions are held in three locations around the state – Hobart, Launceston and the North West coast. In 2011 two dancer/director/choreographers Jason Northam and Liesel Zinc conducted workshops, and created and directed this project. The resulting production toured to three venues and the ensemble will present seven shows in the performance week. This season has an audience of approximately 1000, and is documented and made available throughout the school system. The presentation will highlight this and previous projects, and show how the project addresses the conference themes in numerous ways, but in particular looks at the formal and informal learning contexts.

### 主題對談

#### **Tasdance：澳洲偏遠地區以表演為基礎之教育計畫**

*Annie Greig*

本發表將結合談話、DVD 及投影片勾勒出表演計畫的發展與演進，並著重在過去幾年來計畫過程與演出的實際例證。發表期間將播放 10 分鐘剪輯版本的 DVD 影像。獨特的 Tasdance 教育計畫連結了不同藝術發展層級：青年、新興專業工作者、專業舞團，並給予各團隊新的刺激、能量與啟發。此計畫提供新興藝術家基礎支持，使他們在專業架構下更深入地拓展自己的編創實作，此種寶貴機會也讓他們得以發展進入專業舞蹈工業有用的技能及網絡。

此計畫讓青年投入創意過程與當代舞蹈表演，同時讓發展他們的技能與知識。對於以表演為目標的學生、欲增進當代舞蹈知識的教師，此計畫產生了許多正面成果：以表演為目標的學生、教師與其當代舞蹈知識、舞團成員作為編創者。此過程包括超過 600 位來自全州的舞蹈研習生與舉辦在荷伯特（Hobart）、朗賽斯頓（Launceston），與西北岸三處的徵選會。2011 年，由兩位舞者／導演／編舞家 Jason Northam 與 Liesel Zinc 主持工作坊，創造、導演整個計畫。最後成品巡迴三地並在表演週由整個團隊呈現七個演出。本季大約有 1000 名觀眾，並紀錄在學校系統中，可供觀看。

本發表將著重在本次與過往的計畫，並說明此計畫如何在各種層面與本次會議主題相關，特別針對正式與非正式的學習脈絡。

## **Paper Presentation**

### **Crossing borders to a new person-hood: dancers and study abroad**

*Thomas Hayward*

In the globalizing era in which we live, young dancers routinely cross social and cultural borders as they seek to make international contacts and learn new modes of self expression. Yet the net effect of living abroad experiences, even for short periods of time, goes beyond instrumental outcomes like perfecting a new dance technique. Dancers who are international sojourners are exposed to a new culture, a new language, and must be able to interact with others in new communities of practice (Lave & Wenger, 1991; Wenger, 1998) as novices on the periphery. The potential for personal growth is great in such interactions, but not all sojourners necessarily benefit equally. Following a post-structuralist approach (Pavlenko & Blackledge, 2004) to identity, the researcher in this paper focuses on a group of dance majors at a Taiwanese university as they participate in an exchange program with a university in the USA. Using open-ended questionnaires, focus group interviews and personal observation, the study explores how each individual group member manages to or is thwarted in constructing her own identity within the community of practice of which she is a part. Specifically, the research looks at what affordances are available to help the individual dancer communicate with the various foreign interlocutors (e.g. American dance students, faculty members and host family members) in the surrounding context; or alternatively, which factors block or impede interaction. It is hoped that the findings of this study can illuminate how a new personhood can emerge through critical experiences (Block, 2002); one that incorporates elements from the both cultures. Just as importantly, the study hopes to show how unfavourable positioning through lack of reciprocity and other factors can reduce interaction amongst the program participants and established community members, thereby blocking the desired personal growth and cultural awareness.

## **論文發表**

### **跨越國界以成就新人格：舞者與國外學習經驗**

*Thomas Hayward*

在我們生活的全球化時代裡，年輕的舞者們時常跨越社會與文化的界線，以追求國際性的接觸並學習新型態的自我表達。然而，在國外生活的經驗所帶來的助益，即便僅是短期居留，也往往超越了精進舞蹈技巧這樣的工具性結果。旅居國外的舞者們置身於新的文化、新的語言，並且必須能以新進者的邊緣身分，與陌生的實踐社群中之成員互動（Lave & Wenger, 1991; Wenger, 1998）。在這樣的互

動過程裡，有極高的個人成長機會，但並非所有的旅外舞者們均同等受益。根據後結構主義對身分認同的觀點（Pavlenko & Blackledge, 2004），本研究聚焦於一群來自台灣某大學舞蹈系的學生們，她們參與一所美國大學交換學生計畫的經驗。利用開放式問卷、聚焦式團體訪談、以及個人觀察，本研究探討個體如何在包含她的實踐社群中設法建構自我認同，又或者如何被阻撓的經驗。本研究特別關注有哪些可取得的資源能夠幫助個別舞者與周遭環境裡的各式對話者（例如，美國大學裡的舞蹈學生和教師、寄宿家庭成員等）進行溝通；又或者，有哪些因素阻礙了溝通。本研究希望藉由這些發現來闡明，一個新的人格如何透過關鍵性經驗而形成（Block, 2002），而這樣的經驗涵容了自身的以及國外的文化元素。同樣重要的是，本研究亦希望說明，因為缺乏相互交流所導致的劣勢情境將會如何減損研究對象與當地社群成員間的互動，進而阻礙個人的成長與文化的覺醒。

### **Panel Presentation**

#### **Reimagining dance curricular practices in higher education: Navigating learning journeys with(in) dynamic landscapes**

*Christina Hong, Linda Caldwell, Carey Andrzejewski and Adrienne Wilson*

The four panellists will discuss possible ways for re-imagining future curricular practices in dance education within higher educational settings. The presentations will introduce concepts emerging from curriculum studies, popular and visual culture, online dance teaching, and classroom practice in order to open discussions into how dance educators might ready themselves to move across the limits of what they were into what they might be.

**Dr. Christina Hong** will present the notion of “threshold concepts” or those ideas central to the mastery of a discipline as they open up required ways of thinking and knowing, and yet are troublesome for students. These critical threshold concepts in learning and teaching are characterized by experiences of being ‘stuck’ or conversely the ‘a-ha’ moments when the learner pushes through some troublesome knowledge to finally ‘get it’. The author will discuss how threshold concept theory can help in focusing students’ and teachers’ attention as well as be a tool for curriculum development (Meyer, Land & Smith 2008). The author further posits that identifying and applying threshold concepts as an organizing framework will enable dance educators to open up productive dialogues within the curriculum field to promulgate rich approaches to curriculum research and scholarly inquiry.

**Dr. Linda Caldwell** will share assignment examples created by students within her

graduate and doctoral pedagogy classes in which the emerging dance educators grapple with how to teach future students having very different learning styles, resources, and possible artistic goals than those currently shaping dance curriculum in higher education today. The author will share practices in which the interpretation of texts in relation to the interpretation of visual images are discussed and analyzed in order to facilitate new meanings from students trained in a 21<sup>st</sup> century ‘visual literacy’. Specific choreographic processes posted as online, virtual activities will also be demonstrated and discussed as methods for opening insights into where dance might take place in the future classroom.

**Dr. Carey Andrzejewski and Adrienne Wilson** will set the scene for how dance can now be considered an everyday feature of network television. Many of our students watch shows such as *So You Think You Can Dance [SYTYCD]*, which communicate strong messages about the nature of dance. That is, they are part of the dance curriculum and constitute incidental, and perhaps even socializing, learning opportunities (Schugurensky, 2000). This presentation features a content analysis of *SYTYCD* contrasted with the curricular guidelines provided in the *National Association of Schools of Dance (2010) Handbook*. Their aim is to explore the degree to which *SYTYCD*, and shows like it, may support or undermine the dance curriculum in higher education.

### 專題討論

#### 高等教育舞蹈課程實務的再想像：航行於動力地景中的學習歷程

*Christina Hong, Linda Caldwell, Carey Andrzejewski and Adrienne Wilson*

四位發表人將討論對於未來在高等教育場域中，舞蹈教育的課程實作再想像的可能方式。這次發表的論文將引介起始於課程研究的概念、流行及視覺文化、數位舞蹈教學以及教室實務，以開啟更多有關於舞蹈教育者如何自我準備，以超越他們原有限制而開啟他們的新發展的各種討論。

**Christina Hong** 博士將發表有關門檻概念的見解，或是注入各種需有特定思考與認知模式以掌握特定原則，但卻使學生感到困擾的的核心理念。這些關鍵的門檻概念，在學習和教學上而言，被認為可能引發「瓶頸」的經驗，或是相反的；可引發「頓悟」的霎那一當學生能將令人困擾的知識推進至豁然開朗的境界時。作者將討論門檻概念的理論，如何協助焦點學生們和教師們的注意力，並且如何作為課程發展的工具（Meyer, Land & Smith 2008）。作者接著指出，認識並應用門檻概念於組織架構，將能使舞蹈教育者在課程領域中，開啟有建設性的對話，以發表豐富的課程研究及學術探索。

**Linda Caldwell** 博士將分享她的作業範例，這些是由她的碩士班及博士班的學生們，在教學法的課堂裡做的作業。這些未來的舞蹈教育者緊握如何教導未來的學生的要領，並將其分類為不同的風格、資源及可能的藝術目標，且跳脫目前於高等教育中所規劃的舞蹈課程。作者將分享其實務操作的範例，討論並分析文字解說與圖片解說的關聯，有助於解讀受二十一世紀「視覺能力」訓練的學生所賦予的新意。張貼於網路的特定的編舞過程之虛擬活動，也將予以示範、討論，提供方法以開啟舞蹈如何在未來的教室中進行的洞察力。

**Carey Andrzejewski** 博士及 **Adrienne Wilson** 將呈現舞蹈現在如何被視為電視頻道的每日特色。我們有很多學生觀賞如 *So You Think You Can Dance [SYTYCD]* 這類的電視節目，這些通常傳達很強烈的訊息來呈現舞蹈的自然狀態。也就是說，這些節目可被視為舞蹈課程的一部份，並且附帶的構成可能是社交的或學習的機會（Schugurensky, 2000）。這篇論文發表的重點是以內容分析法，比較 *SYTYCD* 與 *National Association of Schools of Dance (2010) Handbook* 裡的課程綱要。主要的目的是為了探索諸如 *SYTYCD* 這一類的電視節目，可能支援或損害舞蹈課程在高等教育的程度。

### **Project Dialogue**

#### **Beyond the intellectual and conventional learning: experience sharing of body development/exploration course**

*Wei-Ying Hsu*

The goals of higher education change accordingly to the increasing diversity of Taiwan society. Apart from training students' professional knowledge and skills in the university, general education provides students with diverse curriculum which prepare them entering to a pluralistic society with a broader mind and dance is one of the elective components within Arts education. This presentation aims to explore the types of activities in the "body development/exploration" courses in dance that emphasise the physical sensory experience, creativity and collaborative learning, challenge the rational thinking mode of teaching model derives from mainstream values of emphasizing the rational and competitive capitalist society of Taiwan? The research proposal triggered from the positive and negative feedback by the students during the half semester (nine weeks, two hours per week) teaching process of the course thus leading to the understanding of the different level of life experiences development for the non-dance young people (age 18-24) and exploring the potential reasons for exclusion of such courses. The "body development/exploration" courses

in most general Taiwan university education today remain critically reflective of both its educational values and norms and the rethink of the possible lost in unlocking different aspects of life experience from those teaching only focus on rational but weak in personal experience.

## 主題對談

### 超越智性與常規的學習－身體開發課程經驗談

*Wei-Ying Hsu 徐瑋瑩*

在台灣社會日漸多元的推進下，高等教育目標也隨著時代變化。大學教育除了培養學生專業的知識技能外，通識教育提供學生多元的課程，以便將來能以寬廣的心智融入多元社會，舞蹈就是藝術領域選修之一環。本提案旨在探討主流價值強調理性與競爭的資本主義台灣社會裡，舞蹈中的「身體開發」課程作為強調身體感覺經驗、創意與合作交流的活動對習慣強調理智思考的講授教學模式有何挑戰？本提案的觸發點來自授課過程學生給老師正面與反面的回饋，從中理解半學期（9 週，每週 2 小時）的身體開發課程帶給無舞蹈經驗青年人（18-24 歲）生命體驗的層次性，並探討對此種課程排斥的潛在性原因。就後者而言，身體開發課在今日台灣的一般大學教育中仍具批判反思既有的教育價值與規範，和重新思考重理智、輕個人經驗感受對開啟不同面向的生命經驗的可能性的損失。

## Paper Presentation

### Developing the expressive artist: constructive creativity in the technique class

*David Mead*

Creativity is a broad, nebulous and sometimes intimidating concept. It is a complex and multifaceted phenomenon that can be conceptualized in many ways and that is bound by context; time and place; and personal knowledge, prejudices and values. Arriving at a definition that covers all the bases is highly problematic. Indeed, such attempts usually raise as many questions as they answer.

Creativity in dance can include all aspects of dancing, dance-making and dance teaching, although it tends to be focused on visible creative outcomes, such as the creation of pure movement, meaning embodied in movement, a new teaching strategy, or even a new curriculum. As a concept it is also often associated with freedom. Yet all teachers work within boundaries whether imposed by a school or organization through a curriculum or syllabus, examinations or other assessment method; or by participants' expectations. In the teaching and learning of codified dance technique,

constraints are often imposed by the dance genre itself, usually implicitly through history and tradition.

Creativity at the Cloud Gate Dance School is complex and multifaceted. It does not focus solely on creative outcomes but is rather what might be termed ‘constructive creativity’ in that it highlights the importance of cultivating creative behaviors and minds, not least through personal expression and personal discovery and construction of knowledge.

Personal experience, especially during formative years, plays a major role in determining artistic beliefs, values and understandings. Such an interactive and experiential approach is possible even in codified technique-based lessons. By engaging students in reflection, enquiry, critical thinking, problem solving, all important elements in the creative process; and promoting a willingness to share and express ideas, teachers can encourage them to be daring, adventurous, independent thinking and self-motivated expressive artists; something to be celebrated.

## 論文發表

### 發展表達性藝術家：在技巧課中建構創造力

*David Mead*

創造力是一個很寬廣、含糊，且有時令人生畏的概念，它是一種複雜與多面向的現象，可以被概念化為許多方式，那和脈絡、時間、空間、個人的知識、偏好與價值有關，在形成一個定義之前所有包含的基礎已經有高度的不確定性。的確，如此的企圖通常在回答時就會引發許多的疑問。

創造力在舞蹈可以包括跳舞、編舞和教舞，雖然它趨向可被看到創造性成果的聚焦，像是純粹動作的創造、動作體現的意義、一種新的教學策略，或者甚至是一個新的課程。如同一個概念它通常也和自由度有關，然而所有的教師在界限內工作，不管是一個學校或是組織要透過一種課程或教學大綱，考試或是其他評量的方式，或是參與者的期待等來附加之上，在教與學的編碼舞蹈技巧，限制通常加諸於舞蹈風格與類型本身，會透過歷史與傳統來暗示。

創造力於雲門舞集舞蹈教室是複雜與多面向的。它並不單一地聚焦於創造性的成果，而是可稱為「建構性的創造力」，不只是透過個人的表達力和個人的發現以及知識的建構而已，它亦強調培育創造行為與心智的重要性。

特別是經過形塑多年，個人的經驗扮演一種主要的角色去決定藝術的信念、價值

與理解。如此一種具互動與經驗值的方式是可能用在一個基於技巧編碼的課堂中。藉由讓學生反思、詢問、批判性思考與問題解決之中，所有在創造過程中的重要元素，會提升為一種意願去分享與表達觀點，教師可以去鼓舞他們成為勇敢、大膽、獨立思考與自我激發的表達性藝術家，這些是值得慶賀的事。

## **Paper Presentation**

### **The role of guidance in supporting novice dance teachers' core reflection**

*Äli Leijen and Anu Sööt*

Several studies have pointed out the importance of supporting students' reflection in dance education (Lavender, & Predock-Linnell, 2001; Leijen et al, 2008; Stinson, 1995). Besides enabling students to discern and evaluate their bodily activities, and providing opportunities for regulating their learning activities, reflection also provides information on the socio-cultural surrounding of an individual (Green 1999, 2001; Marques 1998). Addressing the body as a more global source of knowledge enables students to increase their self-awareness. This awareness is a necessary prerequisite for questioning existing social practices and bringing about a change. Focusing on the later aims, we draw from the research of Korthagen (2005) who distinguishes between reflection and core reflection. While reflection can be understood as a systematic way of improving one's practice, core reflection involves questioning and reframing a person's deepest levels of functioning, such as identity and mission. Core reflection aims at more durable changes in a person in comparison to reflection.

In this study, we developed a methodical instruction for guided core reflection. To evaluate the intervention we aimed to find out: 1) How do beginning dance teachers reflect following the guided core reflection procedure? 2) Which levels of teacher activity are reached with guided core reflection? Nine final year dance students of a higher professional institute in Estonia participated in the study. Research was conducted in a natural setting. The first author, who is also a mentor of school practicum, collected data using semi-structured interviews and written questionnaires during student-mentor meetings. These meetings focused on students' teaching experiences during their practicum. Data was analyzed using qualitative content analysis (Hsieh & Shannon, 2005). During the presentation, we present the developed methodical instruction, discuss the findings of the empirical study, and deliberate on the different roles of mentor and researcher.

論文發表

## 支持新手舞蹈老師核心反思的引導角色

*Äli Leijen and Anu Sööt*

許多研究已指出在舞蹈教育中支持學生反思之重要性（Lavender, & Predock-Linnell, 2001; Leijen et al, 2008; Stinson, 1995）。除了能讓學生察覺和評估他們的肢體活動並且能提供讓他們學習活動條理化的機會，反思也提供了個人在社會文化環境中的訊息（Green 1999, 2001; Marques 1998）。強調肢體當作一個全球性之知識來源使得學生增加自我意識，種自我意識的覺醒是一個必要質疑現行社會活動和導致改變的前提。將焦點放在近期目標，我們從 Korthagen(2005) 的論文中可作出以下論點，這位區分反思和核心反思的學者，提出當一種增進個人實務經驗為系統化方式時，反思是能被瞭解的；而核心反思牽涉到質疑及個人功能最深層之重新結構，如自我認同和使命。相較於反思，核心反思重點為更能承受改變。

本文我們發展了一個有條理的結構來引導核心反思。為了評估我們研究目標之介入成果我們想發現：(1)新手舞蹈老師如何回應在跟隨核心反思流程後？(2)靠著核心反思引導後教師活動達到何種程度？九位在愛沙尼亞高等專業學院最後一年學習的學生參與在此研究中，研究在日常的場域中進行。第一作者是學校實習課的指導老師，在師生實習會議中用半結構訪談和問卷調查來收集研究資料。這些會議聚焦在學生在實習課的教學經驗。資料分析是運用質性內文解析(Hsieh & Shannon, 2005)。在發表期間，我們呈現這個已發展具條理的教學法，討論這個經驗實徵研究的發現，以及思考實習指導老師與研究者角色的相異處。

## Project Dialogue

### **Dancing at the Barriers: Through the First Decade of SSIPAF**

*Mei-kuang Li, Lee-chun Yao and Abigail Yager*

In different parts of the world, many groups of “Angel Wings” (body & mind disabled) overcome their physical and mental obstacles and limitations using a variety of art forms to showcase their diverse ideas and creativity. They break through the passive and vulnerable barriers by taking the initiative, and cross national borders and barriers by showcasing the most inner beauty of human lives, allowing everyone to see these warriors through engagement with art. Three experienced community artists working with "Angel Wings" will discuss and share their participation, organization, communication and observation experiences in working with different organization and professional companies from Taiwan, other Asian countries and from UK perspectives. The experiences of organizing workshops, rehearsals and showcases

through an interdisciplinary arts approach will also be shared. These projects open the horizons of human rights and establish inclusivity to society thus developing a more inclusive artistic environment through an “aesthetic channel”.

Three presentations will be given:

1. Sharing of past participation in community dance in Taiwan
2. Eighth sixth functional performing arts festival case study
3. Dance and disability: access to beauty.

## 主題對談

### 生命之舞－折翼天使的身體花園

*Mei-kuang Li 黎美光, Lee-chun Yao 姚立群, Abigail Yager*

折翼天使(身、心障礙者)此一族群，在世界的不同角落，藉由各種藝術形式，展現璀璨多元的創意，跨越身心最嚴苛的障礙與限制，化被動與弱勢的需要為主動，突破國界的藩籬，展現最華彩的內在，讓我們透過藝術看見生命的挑戰者，感受生命個體的無限。三位與論者對「折翼天使」社群藝術領域有豐富的工作歷程，他們將從製作、演出，切入「折翼天使的身體花園」的主題，分享並對談不同的參與、策劃、交流及觀察等經驗，包含與台灣或亞洲其他國家或英國的社群團隊甚或專業舞團，給予排練、工作坊、製作展演、策劃此族群相關藝術跨界合作活動...等。經由舞蹈、戲劇、音樂、視覺、繪畫等與折翼天使美麗的連結，藝術功能性從而轉化成更具力量的角色，藉由不同的通道進入生命記憶的喜悅與傷痕，打開人權敘述的視野，建立更覺察弱勢關懷的社會，經由「美的通道」，創造更包容與整和的藝術環境。

## Project Dialogue

### **Moving with a clown, dancer and musician towards a playful and poetic performance for toddlers: the characteristics of a collaborative choreographic process and the choreographer’s supervision in a production process resulting in a toddler performance**

*Tone Pernille Ø stern and Anna-Lena Ø stern*

The aim of the performance under study was to create a poetic and playful performance for toddlers with three performers – a dancer, a clown and a musician. The two researchers in the project dialogue have studied the production process from different research positions, and with different research aims. *Tone Pernille Ø stern*, who has the double role of the choreographer and researcher in the project, has

studied the characteristics of the collaborative choreographic process. Her aim of study is the different stages and turning points in a collaborative, choreographic process. How does the choreographic material float back and forth between choreographer, director and performers before finding its final form? How does awareness about toddlers as target group influence the collaborative process and the choreographic decisions made?

*Anna-Lena Østern's* aim of study is supervision in artistic, collaborative processes. She aims at vitalizing the prevailing supervision discourse in teacher education by challenging it with bodily-founded supervision discourses in the arts. She asks: What contributions to development of an aesthetic approach to supervision might be identified in a choreographer's supervision in a collaborative, artistic project?

In the production process under study, multimodality (Kress, 2010; van Leeuwen, 1999; Rustad, 2010) can be understood as the main artistic tool. A choreographic guidance close to a critical, cultural and postmodern dance pedagogy (Østern, 2009; Green, 2007; Marques, 1998) as epistemological stance led to a collaborative production process.

### 主題對談

與小丑、舞者及音樂人一同舞動一場為幼兒創作的充滿歡樂與詩意的表演：集體編舞過程的特性與為幼兒表演製作過程中的編舞者監督

*Tone Pernille Østern and Anna-Lena Østern*

架構於此研究之下的此表演，目標即是與三位表演者—舞者、小丑與音樂人共同為學步嬰孩創作出一場充滿詩意與歡樂的演出。計劃對談中的兩位研究者從不同的研究位置與目的探討此製作過程。兼任編舞與研究角色的 *Tone Pernille Østern* 探討集體編舞過程的特性，其研究目標是探討集體編舞過程中不同的階段與轉折點，編舞題材在找到最終型式前如何於編舞者、導演與表演者間來回浮動？以學步嬰孩為目標族群的意識如何影響集體過程與既定的編舞決策？

*Anna-Lena Østern* 的研究目的則是集體藝術過程中的監督，她以活化師資教育中普遍的監督論述為目標，並用藝術中身體力行所建立的監督論述來挑戰傳統以達到活化的目的。她提問：在一個集體性藝術計劃的編舞者監督中，可能有什麼樣的發現有助於監督之美學取向的發展。

多元模態 (Kress, 2010; van Leeuwen, 1999; Rustad, 2010) 可以理解此研究下的製作過程中為主要的藝術工具。編舞者的領導以認識論立場貼近關鍵的、文化的與

後現代的舞蹈教學法(Ø stern, 2009; Green, 2007; Marques, 1998) , 引領了此一集體製作過程。

### **Paper Presentation**

#### **Skipping against hegemony: Where are states of lightness in contemporary dance-making?**

*Maggi Phillips*

Changes in what we ‘do’ and ‘transmit’ in the context of dance pedagogy should follow the shifting and informed perspectives of the time, reflecting scientific, sociological and imaginative advancements and practices. However, watching a young girl skip down a university pathway brought that principle into question. This innocent skipping provoked a search for explanations of the erasure of a complex ‘foundational’ action from the grounds of adult behaviour. Could this dismissal of a physical idea bear any correspondences with a limited range of contemporary dance modes detected in the latest Perth International Arts’ Festival in Australia? Productions like Falk and Van Dijk’s *Trust*, Platel’s *Out of Context: for Pina* and Guerin’s *Human Interest Story*, while finely wrought excavations into human experience, stood in stark contrast with the playfulness of Teatro Sunil’s *Donka: A Letter to Chekhov*, a physical theatre/circus piece. All the works dealt with human ineptitude and dysfunction but the so-called dance works evoked doom, whereas *Donka*’s lightness of touch invited compassion for the absurdity of existence. Why does modern/contemporary tertiary dance pedagogy appear to stress seriousness in its dance-making processes? Is it a matter of proving disciplinary validity or, as I suspect, has the discipline become inadvertently too rigid and, consequently, hegemonic in subtle ways? The investigation will examine issues of discipline legitimacy and relationships with socio-political conditions in an attempt to account for the apparent privileging of certain approaches in choreographic training. Philosophically, contemporary dance claims to be porous and profoundly committed to physical inclusivity: so why do the trajectories of quizzical clowns and Duncan’s skipping leave little trace on the discipline? Clowning and skipping are not identical but this paper aims to explore their interdependency and the trail of incongruities left in their wake.

### 論文發表

#### 跨越霸權：當代舞蹈創作的亮點何在？

*Maggi Phillips*

在舞蹈教學法的脈絡中，當我們在「作法」及「傳達」上有改變時，應該順應轉換及獨特的時代觀點，反映科學的、社會邏輯的及想像的實踐與進步。然而，當看著一位女孩踏跳在大學校園的路徑上時，此時問題便會湧現。她無邪的踏跳步引發尋求解釋那去除複雜的成人行為觀點的基本行動。像這樣的身體解放的概念，可能蘊含著類似在最近的澳洲 Perth International Arts' Festival 中，所察覺的當代舞蹈模式嗎？Falk and Van Dijk 的作品 *Trust*，Platel 的 *Out of Context: for Pina*，以及 Guerin 的 *Human Interest Story* 細膩的呈現人類經驗，與 Teatro Sunil 的有趣的肢體劇場/馬戲作品 *Donka: A Letter to Chekhov* 間，形成強烈的對照。這些作品都涉及人類的不適及障礙，而那所謂的舞蹈作品則喚起毀滅的聯想，而 *Donka* 則是輕鬆中帶著對荒謬人生的憐憫。為什麼現代/當代大學生的舞蹈教育中，看似著重於舞蹈編製過程中嚴肅的一面？難道這是為了證明紀律嚴謹，還是如我懷疑的一般，不自覺的陷入死板的紀律，因而連帶的形成隱然的霸權？本研究將檢視紀律適法性的議題，以及與社會政治條件的關係，試圖呈現當代舞蹈編製訓練中，特定取徑的偏好。就哲學上而言，當代舞蹈聲稱是多元且深切的著力於純肢體性。若果真如此，為何滑稽小丑的足跡及鄧肯的踏跳步卻在此紀律中幾乎沒有留下什麼痕跡？小丑和踏跳步應非等同，但本研究試圖探索它們之間的依賴關係，以及兩者之間不調和之處。

## **Paper Presentation**

### **Primary Teachers' Efficacy Beliefs in Dance Education**

*Suzanne Renner*

Dance was introduced into the New Zealand national curriculum as a core dimension of compulsory arts education in 2000. In the early years of arts curriculum implementation, centrally-funded professional development, new resources and teacher education programmes helped to prepare and support teachers for teaching dance in the classroom. However, recent changes in Ministry of Education priorities threaten the sustainability of any gains that may have been made in securing a comprehensive dance education presence in classrooms. In the face of diminishing opportunities for training or support, more than ever, generalist teachers' perceptions of their skills and abilities to teach dance have implications for how children will regard themselves in dance as well as for shaping the competence and confidence of the pre-service teachers they mentor. With a pragmatic view toward providing recommendations for future teacher education, an EdD mixed-methods investigation was initiated in 2011 into exploring generalist teachers' self-efficacy beliefs for teaching dance in the curriculum and how these may be related to their classroom

practice, knowledge and context. In Phase 1, quantitative data was collected from 140 teachers of children aged 5-11 years old in 2 urban areas using a questionnaire that included the Teachers' Sense of Efficacy Scale (TSES) developed by Tschannen-Moran & Woolfolk Hoy (2001) and adapted for dance with permission. Initial descriptive and comparative analyses of the questionnaire data indicated trends in how teachers have responded to the challenge of teaching dance, their perceived capabilities and the factors that support or inhibit their dance teaching. This paper will present and discuss selected findings from the quantitative data that suggest that after 10 years of dance in the national curriculum, teachers have progressed in their confidence and efficacy beliefs for teaching dance but still require some development of specific knowledge to extend children's learning.

## 論文發表

### 小學教師在舞蹈教育中的自我效能信念

*Suzanne Renner*

2000 年間紐西蘭開始推行課程，使之成為國家藝術核心課程中的必修項目。在開始實施藝術課程的最初幾年當中，中央資助的專業發展、新資源和師資培訓計畫，皆協助教師做好舞蹈教學的準備並給予支持。然而近期教育部對優先事項所做的改變，對於課程中確保舞蹈廣泛的存在於教育課程中的努力造成了威脅性。在面臨越來越少的培訓和資助的機會當下，更勝於以往，一般教師對於他們教舞之技巧與能力的觀點，不但對於孩童如何在舞蹈中看待自己具有含意，也涉及了他們在輔導職前教師之能力養成與自信造成影響。2011 年間開始的 EdD 混合調查研究，從一個實用性的角度針對未來的師資培育給予建議，探索一般教師在課堂中教舞的自我效能信念以及這些如何與他們在課堂實踐、知識與背景有所關連。第一階段是在兩個都市地區收集 140 位教授 5-11 歲兒童的教師量化資料，使用的調查表包含了由 Tschannen-Moran & Woolfolk Hoy (2001) 所研發的「教師效能感量表」(Teachers' Sense of Efficacy Scale (TSES)) 並在獲得同意之下進行改編以適用於舞蹈領域的研究。經過初步的描述分析和對比分析，問卷調查資料指出：教師如何針對教舞歷程所面臨的挑戰、覺察能力，以及支持或抑制他們舞蹈教學的因素做回應。經過這十年國家舞蹈學程的建議之後，本文將從量化資料篩選過的發現進行發表與討論；研究顯示，教師們對於他們教舞的信心及自我效力方面確實有所進步，但對於擴展孩子們的學習上，仍需要一些具體的知識來協助發展與培養。

## Paper Presentation

### Teachers' perspectives on the delivery of dance in the New Zealand primary

## **curriculum**

*Barbara Snook*

This study is about teachers. Curriculums come and go according to changing political climates, students move on, schools change their focus; yet throughout the teacher remains a constant factor, juggling changes to accommodate personal ways of knowing. A constructivist methodology offered a philosophical view and methodology with which to examine teachers' meanings of dance with my personal voice informing the research in the role of connoisseur. Through my study I listened to New Zealand teachers' voices and in doing so uncovered deeper meanings that inform the delivery of dance in New Zealand primary classrooms. While dance exists within the New Zealand Arts Curriculum, the practical implementation of dance in many primary classrooms has yet to become a reality. A study of educational literature revealed that dance education, particularly dance curriculum, has been inadvertently theoretical and that this theoretical bent has let education down. The dance curriculum cannot inform teachers how to teach dance when it has not been a part of their experience, either as a student or a teacher. Much has been written about teachers' lack of confidence to teach dance and research provides many obvious and valid reasons for this lack of confidence. I propose however, that there are deeper reasons than confidence and the issues of time, space and attitudes to dance. I suggest that it is the experience of dance teaching that is absent in primary classrooms simply because teachers cannot teach what they themselves have not learned. Another factor to emerge concerns the place of education and teaching within a community. When teachers are accorded value and respect that equate with the importance of their professional position, then the way forward will become easier. My paper will discuss the implications of my findings and how primary teachers may become confident teachers of dance.

## **論文發表**

**教師對於紐西蘭小學舞蹈課程傳遞之觀感**

*Barbara Snook*

此篇研究是有關於教師的議題。課程的規劃是根據政治上的趨勢，學生會陸續離開校園，學校會變更他們的焦點，但教師卻是其中持久的元素，他們必須在不斷的變動與自身的認知方法之間取得平衡。建構主義的方法提供了一個哲學觀點並藉由個人的聲音來報告鑑賞家的作用，進而檢視舞蹈教師的意涵。透過我的研究，我採取了紐西蘭教師的建議，而這樣做獲得了在紐西蘭小學教室裡對舞蹈之傳達更深層的含義。雖然舞蹈確實存在紐西蘭的藝術課程中，但在許多小學教室

的實地執行卻尚未實現。教育文獻的研究發現，舞蹈教育，特別是舞蹈課程，已經不經意地理論化，而這個理論也使得教育令人失望。無論是身為一個學生或老師的身分，若教學一直不是自己經驗的一部分，舞蹈課程將無法告訴他們如何教舞。許多教舞的書面資料和研究提及已經有很多教師缺乏信心，也明顯的說明了這種缺乏信心的原因。不過我認為，還有比自信、時間的議題、空間以及對舞蹈的態度問題更深層的原因。我認為這是老師在低年級教室裡所缺乏的舞蹈教學經驗，因為老師無法教他們自己也沒有學過的東西。而另一個因素顯露出重要的原因，就是社區內的教育和教學的地方。當教師的專業地位能夠被重視以及給予尊重的時候，那麼前進的道路將變得更容易。此篇論文將討論我的發現中所涉及的層面，以及小學教師如何能成為有自信的舞蹈教師。

### **Paper Presentation**

#### **Dance as Art, Experience, and Knowledge: A Study of Undergraduate Student Experience**

*Susan Stinson*

This paper is the first stage in an action research project exploring how undergraduate students make sense of their experiences watching contemporary dance performances. The students in this project, from a Midwestern USA university, were enrolled in a general education course titled “Art, Experience, and Knowledge” in 2011. The course included 12 mostly Euro-American students, 9 of them male, ages 18-22, from the university’s honor’s program. One of the women in the class was a dance major, four students were from arts-related areas, and others majored in science and engineering. The course is designed to make students not just “consumers of dance,” but also critical thinkers about it. Students attended two dance performances and one theater production that incorporated significant dance material. Guest presenters included four specifically related to watching dance (including movement experiences), a presentation by Ann Bogart (director of an internationally-known theatre company), and a gallery walk led by Mark Morris. Readings by John Dewey, Elliott Eisner, Maxine Greene, and Sue Stinson were assigned. Data for the study consisted primarily of three papers, each reflecting on one of the performances, plus a fourth paper synthesizing the semester’s work. Students were asked to use assigned readings and insights derived from the guest teachers in responding to the performances. The analysis reveals how, as these students were making their way through very different performances, they were expanding their thinking about dance and art in relation to their own lives. The authors further reflect upon emerging issues within the rapidly changing context of popular culture and technology-driven

consumption. As they question their assumptions about the relevance of contemporary theatrical dance performances, they also consider questions of cultural hegemony in trying to educate students about understanding contemporary dance created and performed by mostly white dance artists.

## 論文發表

### 舞蹈之藝術、經驗及知識：大學生的經驗研究

*Susan Stinson*

本文旨在探索大學生如何領悟其所觀賞的當代舞蹈表演，這是行動研究法計畫的第一階段。在此計畫中的學生們來自於 Midwestern USA university，他們於 2011 年入學且都選修通識課：藝術、經驗與知識。在這門課中有十二位全校菁英級的歐美籍學生，其中有九位是男性，年齡介於 18 至 22 歲之間。女性中有一位是舞蹈系學生，另外有四位學生是來自藝術相關學系，其餘則是主修科學和工程學的學生。這門科目的教學目標也包含訓練學生的批判思考，而不只是成為舞蹈消費者。學生已經觀賞過兩次舞蹈表演，以及一次顯著應用舞蹈元素的戲劇演出。客座講座包含四次與觀賞舞蹈有關（包含動作經驗）的講題，一場由 Ann Bogart（國際知名劇團的總監）所做的呈現，以及一次由 Mark Morris 帶領的一般性的遊走。閱讀書目則包括 John Dewey、Elliott Eisner、Maxine Greene，以及 Sue Stinson 等人的著作。研究資料主要包含三份文件，每一份各自反映一場演出，以及第四份由學期中的活動綜合而成的文件。學生們必須依指定的閱讀內容及來自客座教授對表演的洞察做出回應。分析發現，學生以他們的方式解讀各種不同的表演時，他們同時也在擴展對舞蹈與藝術對生活的影響的思考。作者更進一步提出各項議題，主要在反應變化迅速的流行文化與科技導向的消費。研究問題除了有關當代劇場舞蹈表演外，也涵蓋文化霸權對教育學生認識由白種人舞蹈藝術家編創及表演的當代舞蹈的各種問題。

## Paper Presentation

### Putting creativity at the center of dance practice, policy and education

*Susan Street*

Our traditional ways of educating and training dancers need to change. We have for too long structured learning environments for elite performance outcomes knowing that only a miniscule percentage of students are likely to continue training to elite levels or indeed be good enough to succeed at elite levels. The paper argues that opportunities for novice dancers to practice in large numbers and in interesting and creative learning environments are few and far between, and this represents a

considerable opportunity for the dance sector. Personal participation in an art form is essential for its appreciation. Therefore if we want bigger and better audiences for dance, we need to maximise participation. Drawing on neurological research by Robert Night and Susan Greenfield and recent publications by Daniel Pink, the paper explores how creativity can best be developed in young artists. The prevalence of rote learning, examination-focused dance classes may not be optimal in fostering the creativity of young dancers. Finally, the typically broad (and sometimes confused) definitions of creativity and creative industries are both an opportunity and a challenge for advocates of dance. The paper explores the rise of the Creative Industries discourse and the opportunities this offers to bring dance from the obscure margins of policy discussion into mainstream debates about the future economic and social development of cities.

## 論文發表

### 將創意置入舞蹈實踐、政策與教育的核心

*Susan Street*

我們長久以來教育與訓練舞者的方法需要改變。有太長的時間，我們建構的學習環境只為達成精英演出的結果，即使我們知道只有少部分的學生能夠繼續追求精英訓練或者有足夠的條件在菁英階段成功。本論文要指出，讓業餘舞者們能夠以集體方式，在既有趣又富創意的學習環境下舞蹈的機會非常稀少，而這正代表著舞蹈領域一個極富潛力的區塊。親身參與是提升藝術欣賞的重要方式。因此，如果我們希望為舞蹈開拓更廣大、更優質的觀眾群，我們就必須將舞蹈參與極大化。本論文將援引 Robert Night 和 Susan Greenfield 的神經學研究，以及 Daniel Pink 的最新出版，藉以探討如何在年輕藝術家身上最有效地發展創意。目前普遍施行的反覆學習與考試導向的舞蹈課程，並無法強化年輕舞者們創意的培養。最後，我們對於所謂創意與創意產業的寬鬆（時常是混淆的）定義，對於舞蹈的支持者而言，既是機會，也是挑戰。本論文探討「創意產業」論述的興起，以及它為舞蹈提供的機會——如何從政策討論所忽略的邊緣位置，躍入關於城市未來經濟與社會發展的主流論辯之中。

## Project Dialogue

### ‘Sound Moves’ – The process of creative collaboration (UK)

*Iris Tomlinson, David Sutton-Anderson, Avril Anderson and Katy Pendlebury*

Sound Moves was born out of a shared passion for creating dance and music, alongside a desire to share our experience and knowledge of creative collaboration,

gained through working together over a period of 15 years. Since 1999, young choreographers from The Place and composers from The Royal College of Music Junior Department have come together for an annual Sound Moves project. In order to facilitate their creative collaborations, we have stimulated the imagination of over 200 young choreographers, composers and dancers through painting, sculpture, poetry and literature. For the Royal College of Music Junior Department composers, who also perform the music live, the process of collaborating with a choreographer presents fresh challenges: when music is no longer the sole creative end but part of a larger unified whole, different working methods and structures need to be discovered, opening up new ways of thinking about music and its relationship with dance. The young dancers and choreographers from The Place are privileged to experience live accompaniment in their classes and workshops. The prospect of having original music written especially for their creative work is an exciting one, which they have wholeheartedly embraced. The process of creating and developing ideas in tandem with a composer presents interesting new challenges for both choreographers and dancers. The young artists will explore how dance and music fit together in spirit through creative collaboration. In order to initiate interactive dialogue and stimulate discussion of what constitutes 'best practice' in terms of inspiring young artists and young audiences. The process will be documented and four short original works will be performed to a wide audience and presented on film by the co-directors of Sound Moves, David Sutton-Anderson, Avril Anderson and Iris Tomlinson, assisted by Katy Pendlebury.

## 主題對談

### 「聲動」－創意性合作的過程(英國)

*Iris Tomlinson, David Sutton-Anderson, Avril Anderson and Katy Pendlebury*

Sound Moves 源自我們十五年來，對舞蹈與音樂創作的雙重熱愛，以及對分享共同創作的經驗與知識之熱忱。自 1999 年起，The Place 的新銳編舞家與皇家音樂學院的少年組就開始 Sound Moves 的每年合作專案。為了幫助參與者的合作，我們試著以繪畫、雕塑、詩作和文學，激發這群超過兩百位的年輕編舞者、作曲者和舞者們的想像力。對同時演奏現場音樂的皇家音樂學院的少年組作曲者們，他們面臨的一個全新挑戰是：當音樂不再是一支獨秀，而是在更大的總體裡的一部份時，必須找出有別於以往的工作方式，並要敞開心胸，重新挖掘音樂與舞蹈之間的關係。來自 The Place 的年輕的舞者與編舞者們，則很幸運的在課堂及工作坊中，體驗現場伴奏。他們很高興得到作曲者為他們的舞作量身打造的原創音樂，而在創意與發想的合作過程，能與作曲者一起發展作品的概念，對編舞者及舞者們均帶來有趣而嶄新的挑戰。年輕藝術家們將透過創意性的合作，探索舞蹈

與音樂如何在精神上合而為一，並針對如何啟發年輕藝術家與觀眾們的「最好的實踐要素」而開啟了互動性的對話與熱烈的討論。這個過程將會被記錄下來，另外有四個短篇原創作品，將由 Sound Moves 的協同指導人 David Sutton-Anderson, Avril Anderson, Iris Tomlinsom 及助理 Katy Pendlebuy，以現場演出和影片的播放方式呈現於觀眾面前。

## **Project Dialogue**

### **Everyone is a lively mover**

*Kuei-Ju Tung, Yu-Ju Su and Fu-Long Wang*

We believe everyone is a lively mover. The presentation is based on the experience of running the elderly contemporary dance group, the people contemporary dance group and dance movement therapy experiential group for young children and their parents at the Tainan community college. We hope to open a dialogue, which focuses on how dance can meet local culture and communities. Furthermore, we would also like to discuss how different approaches could lead and introduce different generations to know themselves, each other and the world.

### **主題對談**

每個人，都是一個舞動者。

*Kuei-Ju Tung 董桂汝, Yu-Ju Su 蘇鈺茹, Fu-Long Wang 王復蓉*

我們相信，每個人，都是一個舞動者。將從台南社大人現代舞團、台南社大台江分校車鼓現代舞團，和台南社大親子舞蹈治療體驗團體，三者的經驗分享和介紹中，希望和參與者討論，舞蹈在社區環境上的運用、與傳統當地文化的結合，以及運用不同的方式，如何引領和帶給非專業舞者的大人小孩，認識自己與認識世界的多元經驗。

## **Paper Presentation**

### **Researching dance teachers' professional identity in Taiwan**

*Chu-Yun Wang*

This presentation will discuss the findings of an ongoing doctoral study, researching the development of dance teachers' identity in Taiwan. It will focus on two issues, namely, the use of creative methods in collecting data and the circumstances in which teachers' identity might influence their teaching practices. Although research in

teachers' professional identity and self-concept of teachers' roles have received a certain amount of attention in educational research, this is a complex subject in the context of Taiwan because most teachers who teach dance in the Taiwanese curriculum in secondary schools have a professional dance training background. This research uses a traditional qualitative method, interviews, and creative methods of mapping and dance improvisation to gather data. The interviews are based on a biographical stance (Miller, 2000; Roberts, 2002) to collect in-depth personal accounts of the learning, as well as the teaching experience of the teachers. Drawing a personal map (Veale, 2005) is used as a means of dance improvisation and as a movement-making prompt. It is considered that, since all the teachers have a professional dance training background, using a familiar medium may initially encourage them to recall their bodily knowledge. It is also believed that it will further stimulate the improvisation of recalling in-depth personal feelings and memories towards the changes in teaching practice.

The presentation will also emphasise the development of teachers' professional identity along with the changes of the ways they teach dance in schools. In other words, the development of teachers conceptualise their professional identity, their roles in schools as dance teachers/school teachers, with their reflections on their pedagogical competence will be discussed.

### 論文發表

#### 探究臺灣國中表演藝術教師的專業認同

*Chu-Yun Wang 王筑筠*

教師認同簡單來說是指教師對於職業之認同，而臺灣舞蹈專長國中表演藝術教師之早期訓練著重在專業舞蹈訓練。本研究旨在探索該教師專業認同之概念形成與該認同對於教學之影響。本研究使用質性訪談，配合創意研究法（creative method），協助參與教師深入回想過去個人經驗，透過敘述個人經驗與線上教學情形，深入瞭解教師專業認同的轉化過程，並探索此現象對於線上教學的影響。

### Project Dialogue

#### ***Leap! - a platform for children to explore their own body movements***

*Mei-yee Wong*

*Leap!* does not seek to train dance talent. It uses dance as a teaching medium and inspires students through imaginary scenarios and metaphors, leading them to create

their own body movements and find their unique body rhythms. The scenarios are based on experiences that children encounter in their lives. We believe that children are inborn dancers; however, limited urban space has been the barrier for developing physical potentiality. Noting the age before 6 as the key to development of integrity and character, we introduced *Leap!* to 1000 children aged 4-6 in 20 nursery schools in remote or underprivileged communities. The workshops are free of charge and held every week, sustained by a 2-year curriculum.

To popularize body education in the community, *Leap!* presents the outreach programme during school breaks and holiday season. We hope that the joyful experience of body movement will inspire children in different ways. *Leap!* offers full-time teaching posts to dance teachers and professionals in early-childhood education. Teaching artists are provided with a systematic and inspiring training programme with an aim to broaden their perspectives and deepen their life experience, so that they are well-equipped to conduct the class in creative ways.

### ***The Robert H. N. Ho Family Foundation***

*Leap! is one of the creative arts education programmes organized by the Robert H. N. Ho Family Foundation. The concept of Leap! is based on a curriculum developed by an experienced team of artists and professionals in dance education and childhood development of the Cloud Gate Dance School in Taiwan 12 years ago. As a developer and supporter of arts education, the Foundation advocates such a vision and decided to introduce this curriculum to Hong Kong as a gift to local children. The Foundation spent more than 2 years on programme planning, research and development, leading to its launch in February 2009.*

### **主題對談**

**「敢動！」讓孩子創造自己的動作**

*Mei-yee Wong 黃美儀*

「敢動！」的教學以舞蹈為媒介、結合生活元素，不教拉筋、下腰，甚至不教跳舞，引導孩子創造自己的動作，發現身體的節奏。我們相信：孩子是天生的舞者，6歲前更是人格發展的黃金期，香港環境狹小，我們希望提供適合的平台，讓孩子透過「動身體」健康快樂地成長。以社會和諧發展為基礎，我們提倡「**身體教育**」普及化，於20間資源較貧乏或偏遠社區的幼兒園，為1000名4-6歲的孩子每星期免費上身體課，課程持續兩年。我們亦舉行外展活動，走入社區，讓更多的孩子親身體驗「敢動！」課。

「敢動！」導師團隊由舞蹈老師及幼兒發展人才組成，透過推行全職舞蹈老師的工作職位，「敢動！」提供完備及多元的培訓給老師，擴闊老師的視野、豐富老師生命的厚度，讓老師把創意教學更切實的帶給孩子。

### 何鴻毅家族基金會

「敢動！」是何鴻毅家族基金會策劃的藝術教育計劃，概念源於雲門舞集舞蹈教室與舞蹈教育、幼教等專家，於十二年前研發創立的「生活律動」教學系統。從觀摩、計劃到實行，基金會花了兩年多把「身體教育」帶到香港，於2009年2月將「敢動！」送給香港的小朋友，並在港持續發展。

## **Project Dialogue**

### **Release or Relax? An interactive session**

*Abigail Yager*

Release Technique. We hear this phrase spoken by dancers worldwide. But what exactly do we mean by it? With the exception of the work developed by Joan Skinner in the 1960s, the term is largely void of meaning, a buzz word that points to *styles* of moving, without referring to any technical principles in particular. When my career shifted from performing to teaching, I felt saddled by the expectation that as a former dancer with the Trisha Brown Company, I would teach *release*, a term I never once heard Trisha Brown herself use. The term was not going away, however, and so rather than deny its existence, I felt compelled to demystify it, both for myself as well as for my students. Over the course of time, I developed a practice which differentiates between release and relax in which release implies *release into direction* whereas relax is identified as collapse. The practice draws on various somatic practices including The Alexander Technique, Klein Technique, Qi Gong and Yoga; turns to *Tensegrity* as a model of functional anatomy, and extends to explorations of how the use of the eyes, patterns of thought, and class structure itself can offer access to or impede mobility. In this interactive project dialogue, I wish to offer an experiential introduction to the ideas that serves as the basis for my teaching and to discuss their application beyond the context of the dance studio.

### 主題對談

#### 釋放或放鬆？一個互動過程

*Abigail Yager*

釋放技巧，全世界的舞者廣泛地討論這個名詞。但它究竟是什麼意思？除了 1960

年代 Joan Skinner 發展出的技巧外，釋放技巧這個名詞普遍地缺乏定義，這個令人摸不著頭緒的字眼可指涉一種移動的風格，而不與任何一種技巧派別有關連。過去我是崔莎布朗舞團的團員，現在我的身分從表演者變成教師，我教授釋放技巧，但未曾聽崔莎布朗本人提及這個名詞。這並不意味它是個漸漸凋零的技巧，也不是要否定其存在；我感受到一股使命感的驅使，要為我自己和我的學生揭開釋放技巧的神秘面紗。經過時間的歷練，我漸漸發展出一套練習區分釋放和放鬆的技巧，釋放意味著有方向性地釋放；而放鬆通常比較像鬆垮。這套技巧結合了不同的身心練習，包括：亞歷山大技巧、Klein Technique、氣功和瑜珈等；而張力均衡（Tensegrity）則是實用解剖學的範例；這套技巧更可延伸去探索如何使用眼睛、思想型態和課程結構，視其是否會增進或阻礙身體行動。在這個互動式計畫的對話中，期望透過我的經驗，介紹這套技巧如何成為我教學的基礎，並討論如何應用這套技巧於舞蹈教學之外。