

Teaching 教學

Paper Presentation

Choreographed childhoods: shifts and moves in the lives of a contemporary child

Eeva Anttila

This paper presentation discusses various patterns of interaction among human beings and especially, embodied interaction. It will utilize the notion of “social choreography” (Valk & Klien, 2008) in portraying how even very young children are being "choreographed" and conditioned to move, act and behave according to predetermined patterns when at school, or in any educational setting. These patterns are often related to gender, and are mediated through children's culture, especially media culture. They are also reflected in children's play culture and informal education. Arts education is another patterned influence, where it often reinforces predetermined aesthetic patterns in children's artistic expression. In dance, this often means that the aesthetic preferences of the teacher dominate the movement qualities and choreographic choices, as well as the ways children interact among each other. When children absorb adults' aesthetic preferences their own personal way of moving may become compromised. This can create a homogenizing influence where cultural differences and diversity may become dissolved. Often it is the western aesthetics that dominate in creative movement and dance education. This paper discusses how dance educators could become more aware of these hidden influences and consciously widen the aesthetic perspectives and choices for themselves and the children they teach. It also suggests that all adults who interact with children give models of embodiment, and should become aware of the models and aesthetic preferences they pass on to future generations. Maybe, by becoming aware of the great influence of social patterns, these patterns could gradually become more flexible and allow for greater agency for growing children to be in charge of their bodily actions and interactions. The presentation is based on literature review, and on philosophical contemplations. The arguments will be supported by visual excerpts on, e.g. children dancing and moving.

論文發表

編排出的童年：當代孩童生活中的轉換與移動

Eeva Anttila

本文探討人類之間的多種互動模式，特別是具像化的互動。藉由「社會編排」(Valk

& Klien, 2008) 這個概念，本文探討即使是幼童的移動方式或行為反應，也會因為學校或是任何教育系統所既定的模式而被「編排」。這些既定模式通常與性別有關，同時透過孩童本身所處的文化，特別是媒體文化而傳播。而從孩童的遊戲過程以及所受到的資訊教育中，亦反映出這些既定模式。藝術教育是另一種模式化的強勢影響，因為它通常只是在孩童的藝術創作上，強化了成人既有的美感模式。在舞蹈上，這通常表示舞蹈老師個人對美感的偏好，強勢的引導了肢體動作的質量以及舞蹈編排的選擇，同時也影響了孩童之間原有的互動方式。當孩童吸收了成人對美感的偏好時，他們犧牲了自己獨特的移動方式，而這種同類化的影響，同時也消滅了原有文化的差異及多元性。在創作肢體動作及舞蹈教育上，多數時候西方美感扮演著強勢的角色，本文探討舞蹈教育者如何藉由加強對這些潛在影響的瞭解，而在教導孩童時能對美感提供更加寬廣的賞析角度。同時也建議所有有機會與孩童互動的成人，能對自己所傳遞給下一代的美感偏好有更具像化的體認。或許，當我們對社會既有模式的強大影響力有更深刻的瞭解後，能夠讓這些既有模式逐漸具有彈性，進而讓成長中的孩童對自己的肢體動作與互動有更大的自主性。本文的主要架構來自文獻研讀及學理探索，並以兒童舞蹈及其它動作畫面為主要論點佐證。

Project Dialogue

Multiculturalism in the body and movement: a project dialogue based on teaching indigenous people's dance in Taiwan

Chi-Fang Chao, Heng Ping and Yu-Ming Shu

This project will explore the value of multiculturalism in education focusing on dancing through dialogue among instructors specializing in artistic, cultural and physical education. Three speakers will illustrate the rich and versatile contents, as well as pedagogical potentials, of dance and movement of the indigenous peoples in Taiwan from their long-term experiences or prospects for future. The first speaker, an instructor from TNUA, specializing in dance pedagogy and Labanotation, will review the training of indigenous dances as part of professional curriculum, as well as the performances in contemporary mega events, to reflect upon the challenge of moving the indigenous peoples' dances from villages unto the stages. The second speaker, also a TNUA teaching member with a background of anthropology, will focus on the rationale and strategy teaching the dance culture of indigenous peoples as part of the curriculum of general education to non-dance-major university students. The third speaker, who is a collegiate instructor of physical education and a fitness trainer, will shift to kinesiological ability and performance in order to propose the effective protocol and programs of training for a broader group of participants. Emphasizing

the multi-dimensions of cultural and kinesthetic values, the dialogue is also intended to exchange and mutually comment on ideas and issues raised, including cross-cultural perception of the body and movement, conventional and contemporary technique of the body, re/conceptualization of tradition and innovation in physical practices, and holism in the education through the body and movement.

主題對談

身體與動作的多元文化主義—以台灣原住民舞蹈教學為基礎的計劃對談

Chi-Fang Chao 趙綺芳, Heng Ping 平珩, Yu-Ming Shu 束有明

這項計劃藉由專長於藝術、文化與體育的教師之間聚焦於舞蹈的對談，探討教育中多元文化主義的價值。三位討論者以其長期的經驗與未來的期望，闡明臺灣原住民舞蹈擊動作中豐富而多樣性的內容與教育學潛能。第一位指導者來自台北藝術大學，專長舞蹈教育學與拉邦舞普，將會回顧原住民舞蹈作為專業課程的一部份以及在當代巨型活動中的展演，以反思將原住民舞蹈從村落移往舞台的挑戰。第二位討論者也是臺北藝術大學的教師，具有人類學背景，則會討論針對非舞蹈專業學生通識教育課程中原住民舞蹈文化教學的原理與策略。第三位討論者身為東華大學教師與體適能訓練者，則將轉為關注生理學能力與表現，以為更廣泛的參與者提出有效的教案。強調文化與生理價值的多重面向，這場對談意在交換並互相評論提出的意見與議題，包括身體與動作的跨文化覺知、原住民舞蹈身體的傳統與當代技巧、重新概念化身體實踐的傳統與創新、身體與動作教育的整合觀等等。

Project Dialogue

Chopsticks, calligraphy and Zen (dance): cultivating global awareness through calligraphy and dance

Ting-Yu Chen

The course ‘Chopsticks, Calligraphy and Zen’, offered at Shenandoah University as a first-year seminar course, provides a unique interdisciplinary experience for freshman students. The goal is to lift the disciplinary borders within the university while encouraging a deepened and expanded feeling of belonging to the university and the global community; ultimately encouraging students to make a difference locally and globally. The author, a professor of dance, combines the art form of Chinese calligraphy with the expression of dance to provide a life-changing educational experience using her discipline while meeting the university’s goals. A native of Taiwan, she is able to also provide a unique cultural perspective. The course

provides a cultural foundation and the promise of culinary experiences as an enticement for young students. A sample of activities and lessons include an introduction to Taiwanese culture, a visit to local Asian restaurant, a tea ceremony, in class self-expression using calligraphy, and modern dance interpretation of the student's own writing. Integrating traditional instruction with practical experiences in calligraphy and dance improvisation provides the opportunity for young students to appreciate the importance of discipline and attention to detail. Through the concept of Chi practiced calligraphy and dance, students learn to connect to themselves, experience deeper meditative learning, as well as gain an understanding and appreciation for dance and other cultural traditions. Experiences such as these can be used to break down personal / social barriers and ultimately create new and expanded ideas of self-identity and community for young college students.

The project is relevant to the conference theme “Dance, Young People and Change.” It addresses the sub themes of *Curriculum and Hegemony* (Rationales for dance in the curriculum: art, social, physical, recreation) and *Dance in formal and informal learning contexts*.

主題對談

筷子，書法與禪（舞蹈）——透過書法和舞蹈培養全球意識

Ting-Yu Chen 陳婷玉

「筷子，書法與禪」是雪蘭多大學一年級的研討課程，提供大一新鮮人特有的跨領域經驗。課程目的除了增進各領域融合，同時促進並延伸學生對學校及地球村的認同感，進而對所在地區及世界做出改變。課程由一舞蹈系教授規劃，將書法的藝術形式和舞蹈的表達力結合，於符合校方教學目標的前提下，提供改變學生一生的教育機會；身為臺灣人的她，更能夠提供學生不同的文化觀點。對年輕學子而言，該課程奠定其文化認同、並提供實作經驗。詳細教學活動及課程主題包括：臺灣文化簡介、上館子、茶道、藉書法自我表達、及由現代舞舞出學生的寫作。

透過結合傳統書法實作與即興舞蹈，該課程使年輕學子有機會欣賞並尊重跨文化、跨領域的細節與重要性。學生有機會結合由「氣」概念貫穿的書法及舞蹈、體驗深層的冥想學習經驗、同時了解並學習舞蹈及其他文化傳統。類似的課程有助於大學生打破個人和社會的藩籬，達成創造自我認同及社區認同的最終目標。

Project Dialogue

Subversion of waltz: applied creative ballroom dance teaching in Taiwan youth American culture camp

Hsi-Chieh Cheng

This case is about the creative way of teaching the waltz to Taiwanese teenagers learning about American culture. The curriculum I set up for teenagers living in Fresno CA consists of twelve hours taught in the living room of a traditional American house for three hours per week. The purpose of my course is to arouse their interest in knowing and experiencing the dance culture of American teenagers. Also, they can develop good gender relationships, self-confidence, team work, and know themselves more by collaborating with their dancing partner in learning the waltz. The themes of the four classes are as follows: 'Me-body confidence', 'Me & you - basic steps of waltz', 'Me & you & him / her-team choreography', and 'We-drama dance' which leads the teenagers to move their body from the inside to outside, and to cooperate with others step by step. For the conference, on the one hand, I hope I can share the creative way of teaching ballroom dance instead of a traditional group lesson to demonstrate a new model of teaching teenagers. On the other hand, I will try to manifest the original social value of ballroom dance through this creative way of teaching that cultivates the diversity of the dance teaching methods.

主題對談

顛覆華爾滋:國標舞創意教學運用於臺灣青少年美國文化體驗營

Hsi-Chieh Cheng 鄭希婕

這個主題是有關於運用創造性華爾滋教學讓台灣青少年體驗美國文化，課程設計是針對一群住在加州佛雷斯諾市的學生，利用每周三小時，共十二小時的活動，在典型美國住宅的客廳教授華爾滋步伐，主要目的是藉由舞蹈的方式激起學員對了解和體驗美國青少年舞蹈文化的興趣，同時，在與舞伴共舞華爾滋時，也幫助他們發展性別關係、自信、團隊合作與自我探索的能力。為期四周的課程主題環繞在「我－身體自信」、「我和你－華爾滋基本步」、「我和你和他－團體創作」及「我們－戲劇舞蹈」等四個面向，希望藉由循序漸進的課程帶領學員從內向外舞動身體、並學習和自己與他人合作。

我希望藉由這次發表主題對談的機會，分享一種不同於傳統國標舞團體教學的創意教學模式，另一方面，也藉此嘗試將國標舞原有的社交價值在創造性教學中體現，並拓展舞蹈教學方法的多元性。

Paper Presentation

A new vision of dance and movement education in early childhood: Life Pulse at the Cloud Gate Dance School

Kuang-Chuan Chu

Established thirty-nine years ago, the Cloud Gate Dance Theatre of Taiwan (<http://www.cloudgate.org.tw>) has long been renowned worldwide. In the mid-1990s, Artistic Director Lin Hwai-min began to question why all children were taught dance as if they were all going to be professional dancers, when it was clear they were not. In 1998, he decided to establish the Cloud Gate Dance School (<http://www.cgds.com.tw>), which would have a very different philosophy aimed towards movement experiences for every individual.

Based on company members' professional knowledge of movement and the expertise of early childhood education specialists, an innovative curriculum was developed. Called "Life Pulse", the program broke away from traditional methods of dance teaching and learning, where imitation is the norm. The purpose of Life Pulse is rather to encourage each individual to explore and become comfortable with his or her body, using a range of approaches, topics and elements from daily life. In doing so, their talents, imagination and creativity are stimulated and developed, they have many opportunities to create their own dance, and their achievements are celebrated, all in a fun atmosphere. The paper will: 1) Give some general information and background about the Cloud Gate Dance School; 2) Consider the origin, purpose and features of the Life Pulse program; 3) Present an example from the curriculum using video.

論文發表

幼兒身體教育新思維

－台灣雲門舞集舞蹈教室幼兒生活律動課程分享

Kuang-Chuan Chu 朱光娟

雲門舞集 (<http://www.cloudgate.org.tw/cg/index.php>) 為一全球知名舞團，舞團創團至今已有三十九年。

十四年前，舞團以多年肢體經驗為基礎，綜合各界專家專長自行研發生活律動課程並成立雲門舞集舞蹈教室 (<http://www.cgds.com.tw>)，試圖讓身體教育從小扎根。

生活律動幼兒課程，試圖打破傳統唱跳模仿式及體操（能）式律動教學，希望

透過課程主題多元的引導與設計，引領孩子結合生活經驗及自我的創造力與想像力，跳自己的舞並享受創作帶來的成就感與樂趣。

分享內容如下：

1. 雲門舞集舞蹈教室
2. 生活律動幼兒課程一起源、目標、教案特色
3. 台灣生活律動課程實例分享

Project Dialogue

Applying higher order thinking skills in dance education

Joey Poh-Yi Chua

The world in which we live today has evolved dramatically and at an alarming pace in the last decade. It has grown immensely complex and children need to be equipped with appropriate skills to grapple with the new challenges and to adapt. Such skills are no longer acquired through content-based instruction but more through critical, reflective, metacognitive and creative thinking and they are known as higher order thinking skills (HOTS) (Bloom, 1956; King et al, 1998). Appropriate teaching and learning processes will help the development of HOTS in students (King et al, 1998). The convention of teaching dance is a teacher-centred approach ('follow me') in which the focus is on the replication of dance movements (Bradley and Szedga, 2006). A child-centred approach will be more exploratory and will encourage the growth of HOTS (ibid).

This presentation will refer to YouTube videos to examine the definition, rationale, target group and teaching methods of higher order thinking skills (HOTS). A clear objective of applying HOTS in dance will direct the teaching methods used during dance lessons. For this study, various teaching methods were used to apply HOTS in dance lessons for five classes of primary two students (eight years old) and three classes of secondary two students (14 years old) at Singapore International School (Hong Kong). HOTS in dance lessons were taught via the three organisers in dance – performance, choreography and appreciation. The last section of this article focuses on the implications of applying HOTS in dance and whether they help to enhance “dancing, creating ... responding to dance” as suggested by McCutchen (2006). It is hoped that the teaching and learning strategies implemented to promote HOTS will create a dynamic learning environment that will enrich students' learning in dance and creativity and provide them with meaningful and lifelong learning skills.

主題對談

應用較高層次的思考技巧於舞蹈教育中

Joey Poh-Yi Chua 蔡寶玉

過去十年，我們所處的世界快速地產生劇烈又複雜的轉變，因此孩子們必須具備適當的技能以迎接挑戰與適應環境。這些技能不再是透過以教材為基礎的教學獲得，而更多得自於批判的、反思的、超越認知且具創造性的思考，也就是所謂的較高層次思考技巧（HOTS）（Bloom, 1956; King et al, 1998）。正確的教學與學習過程能幫助學生培養較高層次思考技巧（King et al, 1998）；傳統的舞蹈教學方法是以教師為中心（跟著我做），充其量只是複製教師的動作（Bradley and Szedga, 2006）。然而，一個以學生為中心的教學方法會帶來更多啟發，並建立較高層次思考技巧的能力（ibid）。

本次發表主要透過 youtube 影片說明較高層次思考技巧的定義和施行的原理，並檢視示範團體的教學方法；這個教學目標應用於舞蹈教學明顯地改善過去習以為常的教學方法。針對這項研究，在香港的新加坡國際學校中挑選出五個國小二年級的班級與三個國中二年級的班級，實施舞蹈課程中較高層次思考技巧教學。主要透過表演、編舞創作和舞蹈鑑賞三種管道實踐較高層次思考技巧。最後著重說明較高層次思考技巧應用於舞蹈教學的實踐，以及如何幫助學生增進如同 McCutchen（2006: 263）所提出的「表演舞蹈、創造舞蹈與回應舞蹈的能力。」期許透過提倡較高層次思考技巧整合教學與學習策略，創造一個積極的學習環境，豐富學生的舞蹈學習和創造力，並提供學生有意義且受用終生的學習技能。

Project Dialogue

The development of dance movement ideas through learning based on creative thinking and playing in Indonesia

Melina Surya Dewi

This presentation focuses on creative dance in early childhood; early childhood ranges from the age of newly born babies up to the children of eight years old. This particular childhood period is acknowledged as a period of unique development that serves as an important basis for adulthood. At this stage a child learns to acquire new skills. Early childhood education needs to implement Development Appropriate Practice (DAP), which aims at understanding what happen within the life of children in their early childhood and providing the best for their development by educators.

According to Piaget, the development of a child who is in the kindergarten or pre-operational stage (two to seven years of age), is marked by the use of symbols in expression and intuitive thought. A child starts to recognize symbols in form of words, figures, body movements or pictures to represent things or occurrences that are happening around him. In learning creative movements and dance, the children at Sancta Ursula Kindergarten are stimulated to be brave in expressing their personal movements freely. Apart from that, through creative dance movements the kindergarten children are also encouraged to come up with ideas to create their own dance movements by means of playing. This activity of creating dances by way of pretend-play has made the kindergarten children have higher scores on the measures of divergent thinking. A pretend-play activity for the early childhood children is a pre-cursor to creativity. Through creative dance activities, children are trained to develop their cognitive ability in their creative thinking in generating and exploring ideas of their dance movement.

主題對談

經由創造性的遊戲與思考模式，學習並發展出不同的舞蹈動作概念（印尼）

Melina Surya Dewi

此論文重點會集中在幼童 0-8 歲創造性舞蹈發展。對幼童來說，這個獨特的發展時期，將是他們長大成人的一個重要基石。此階段，孩童靠著學習來獲得新的技能與個人所需。因此，教育工作者必須實踐 Development Appropriate Practice (DAP) 的衷旨，徹底了解早期幼兒發展過程所需，進而提供孩童最好的教導。根據心理學家皮亞傑先生，幼稚園 2-7 歲幼童是屬於前運思期。這個階段的幼童會開始使用言語表達，能用符號代表實物，並利用文字形態、身體動作或圖畫來代表周遭所發生的事。

經由學習創造性舞蹈的刺激，Sancta Ursula 幼稚園的孩童們，均能勇敢的以動作來表達他們的想法。除此之外，老師們也經由角色扮演遊戲來鼓勵孩童創造屬於自己的舞蹈動作。經由這種遊戲的方式來鼓勵幼童思考並創作舞蹈，讓幼童在發散性思考成績上，有較高的成就。透過創造性舞蹈活動與思維訓練，孩童將會學習探索並發展出屬於自己的舞蹈動作。

Paper Presentation

From empathy towards democracy: fostering empathy among youth in the Middle East

Kristen Jeppsen Groves and Marin Elizabeth Leggat

This research is sparked by separate experiences of two American dance educators while teaching internationally, and driven by their shared desire to understand how dance is used to cultivate empathy among youth in conflicted regions of the world. As disseminators of Western dance education, we question the role of exported Western pedagogies - either those mandating a teacher-focused hierarchy within the classroom, or else those advocating a student-centered, democratic model - to effectively address needs of youth living in conflicted regions, many of whom are unfamiliar with principles and practices of democracy. This paper compares the aims and approaches of several dance organizations working with youth in the Middle East, assessing effective teaching methods used to cultivate empathy among youth during times of conflict. Dance organizations included are run and administered locally by those familiar with political dynamics, cultural norms and educational models of the region. Through interviews with program directors and testimonials of participants, presenters seek to elucidate effective teaching practices that may or may not parallel Western notions of progress or reform, beauty or education. Conclusions will address the intersection of empathy and democracy in the Middle East, including principles of self-actualization, personal expression, and divergent thinking as cultivated within the dance classroom. Conflicts between cultural norms and pedagogical assumptions will be addressed, with the possibility of new methodologies fusing local practices with democratic pedagogies being considered. These principles and others as discovered in partnership with local dance organizations will help broaden and refine methodologies for those individuals and organizations working with youth in conflicted regions around the world.

論文發表

從同理朝向民主：促進中東年輕人之間的同理心

Kristen Jeppsen Groves and Marin Elizabeth Leggat

這項研究受到兩名美國舞蹈教育者在國際教學的獨立經驗所鼓舞，由他們共同的渴望所驅使，去了解在這世界衝突的地區，舞蹈如何用於培養青年人的同理心。身為西方的舞蹈教育傳播者，我們質疑西方教學法所傳遞的角色- 不論是這些在教室中執行以教師為中心，具有階級制度的教師，或者是那些主張以學生為中心，所謂民主的典範 – 能有效地滿足生活在衝突地區的青少年需求；其中有許多人根本不熟悉民主制度的原則和做法。本文比較了中東幾個與青少年一起工作的舞蹈組織其目標和方法，針對在衝突時期培養青少年同理心的有效教學方式進行評估。而這些舞蹈組織則受到能熟悉此區域政治動態、文化規範與教育模式的本地人所經營與管理。透過訪問計畫指導者和參與者們推薦，主講者尋求闡明有

效的教學實踐，這可能會也可能不會相同於西方的發展或改革，美感或教育之觀點。發表的結論將強調中東社會裡同理心與民主制度的交集點，包含了在舞蹈課程中所培養的自我實現原則、自我表達與擴散式思考。存在於文化規範和教學法之間的衝突假設也將會被提出，一個新的教學法，融合了地方做法與民主教學法也被認為是一個可能性。這些原則和其他於在地舞蹈組織所發掘的合作關係，將有助於擴大和提升生活在世界各地衝突地區，與青少年共事的個人與組織之教學方法。

Paper Presentation

Creative dance: beyond childhood

Heather Heiner

Many unsubstantiated claims have been made of the benefits that are gained by creative dance participants. Most of the pertinent existing research has been observational or limited to measuring immediate effects. This qualitative study addresses the question: what is the overall influence of consistent, sequential participation in children's creative dance classes for individuals later in adulthood? This study reveals the effects of a creative dance experience had by two individuals in childhood who, as adults, now work in fields other than dance. What are the implications for the perceived changes occurring through the creative dance experience that happens in young people as they develop into adulthood? This study examines the experiences of two individuals, a male (musician/composer) and a female (kindergarten teacher), both of whom participated in creative dance from age 3-18 at the same non-profit arts organization. Phone interviews were conducted with both individuals, recorded and transcribed for coding and analysis. "Meaning units" or themes derived from both interviews were included but not limited to relationships, values, confidence, world-view, abstraction, problem solving, creativity, imagination and divergent thinking. Significant statements were also made regarding healing, memory, discipline and diversity. A misunderstood concept is the development of knowledge within the body or "bodily knowledge" that occurs throughout the process of dance training (Parviainen, 2002). An embodied education, specifically through creative dance, allows students to learn by doing. The information gained through this study may be used to understand the change which may take place within young people engaging in creative dance long term and provide support for initiating and sustaining creative dance for young children in schools and other educational settings.

論文發表

創造性舞蹈：超越童年之外

Heather Heiner

許多從創造性舞蹈參與者身上所獲得的舞蹈益處，是未經證實的說法。大多數現有的相關研究已經被觀察或限制去測量直接的影響性。這個質性研究提出下列的問題：在始終如一且連續不斷參與兒童創造性舞蹈課程後，所造成個別在成年後的影響性是什麼？這項研究揭示了童年時期曾擁有創造性舞蹈經驗的影響性，被研究者是兩個目前從事非舞蹈領域的成年人。發生在這些逐漸長大成人的年輕人身上，什麼是透過創造性舞蹈經驗所產生的具有覺察性變化的相關連結？本研究探討了此兩個體的經驗，一位男性（音樂家／作曲家）和一位女性（幼稚園老師），兩人在 3-18 歲時，皆參加了同一個非營利藝術團體的創造性舞蹈課程。兩人都各別接受電話採訪，並為了編碼與分析進行記錄和轉錄。從兩人採訪中所衍生出的「有意義單位（Meaning units）」與議題，不僅包含了關係、價值觀、自信心、世界觀、抽象概念、問題解決、創造力、想像力與擴散性思考，還涵蓋了重要的論述，是有關於療癒、記憶、紀律和多樣性。在整體舞蹈訓練過程中所產生的身體內部知識發展或「身體知識（bodily knowledge）」，是一個被誤解的觀念（Parviainen，2002 年）。一個具體化的教育，尤其是透過創造性舞蹈，特別強調讓學生從做中學。從這項研究所獲得的資訊，或許可以被使用來理解發生在這些長期參與創造性舞蹈年輕人的改變，並提供支持來發起並延續學校中與其他教育體制的兒童創造性舞蹈教育。

Project Dialogue

‘Twin to Win’: an example of ‘best practise’ in teaching and learning through dance in secondary and tertiary education

Dagmar Hoorn and Maria Speth

The Twinning project is a collaboration between art and everyday life in an educational setting. It involves interdisciplinary exchange between young people from three different secondary schools and students from the Fontys Dance Academy in Tilburg (the Netherlands). It is based on a democratic attitude with the young people placed in a central position in close exchange with their teachers. The spearheads of the project are personal development and development within the group. Twinning is about closely interweaving skills and knowledge between people from different backgrounds. All participants are equally involved in a creative process of mutual learning and sharing. The first Twinning Project (2006–2009) was a daCi project, built around underprivileged children from India, Suriname and the Netherlands. This resulted in an intercultural exchange based on children’s personal passion for dance

and interest in each other.

The Fontys Dance Academy has since implemented the twinning concept in its curriculum for all students. Students work for an estimated period of three months with schools. They approach pupils in various ways through their dance skills (dancing, creating, performing, discussing and reflecting). Other subjects such as literature, music, English, global orientation are involved. The on-going twinning project will result in choreography created by young people selected from the participating schools and coached by the dance students. Next to a passion for dance, communicative and social skills are essential. This group will visit the Taipei conference to present their piece and meet others. The impressions of the young people experienced during the conference will be actively shared with peers in their home country through workshops and presentations at schools and the Dance Academy. This presentation will give an update on the process, content and results as well as organizational aspects and will be presented by the initiators and students from Fontys Dance Academy.

主題對談

「雙胞創雙贏」：以中、高等教育透過舞蹈教與學之「最佳實踐」為例

Dagmar Hoorn and Maria Speth

雙胞計畫為結合藝術與日常生活於教育場景的合作案，涵括三所不同中學的青年與荷蘭堤堡芳堤斯舞蹈學院學生的跨領域交流。根基於民主態度，與教師的密切互動中將年輕學員置於中心。此計畫針對個人以及其在團體中的發展。

雙胞計畫緊密結合了不同背景者的技能與知識。所有參與者皆投入相互學習與分享的創意過程裡。首次的雙胞計畫（2006-2009）為國際舞蹈與兒童聯盟（daCi）計畫，連結印度，蘇利南及荷蘭三地之社會底層兒童。在孩童個人對舞蹈的熱情與對彼此的興趣下，該計畫造就了跨文化交流。

芳堤斯舞蹈學院自此將雙胞計畫的概念運用在所有課程上。學生大約花費三個月的期間與各校工作，藉由他們的舞蹈技能（跳舞，編創，表演，討論及反思），以不同的方式接近學生。其他主題如文學，音樂，英文，全球化連結也包含在內。

目前進行的雙胞計畫將以舞作呈現結果，由參與學校選出之年輕學生，在舞蹈專業學生的指導下編創而成。除了對舞蹈的熱情，溝通與社交技巧也極為重要。此團隊將參與臺北的會議，呈現他們的作品，並與其他人交流。這群年輕學生們在

會議中所經驗的印象，也將藉由在學校以及舞蹈學院的工作坊與校內演說，主動與母國的同儕分享。

本次發表將提供計畫發展過程、內容、成果與組織層面的最新進度，由芳堤斯舞蹈學院之發起人與學生報告呈現。

Paper Presentation

Diversified arts education of children

Shu-Lien Huang

This research is to discuss the performance plan of “Music-Sharing Concert” proposed by “Talent” Preschool Education. Three kinds of arts are integrated into the plan: dance, music, and art. This research explores the diversified effects of the plan brought forth for children participating in the plan. In this plan, Creative Dance, Orff music, and Visual Arts are used under the teaching strategy of guided-exploration and product-orientation to generate children’s individual creativity, self thinking, feeling expression, and appreciation and cooperation. Through the open and inspired teaching environment, children from different development levels are all expected to learn and have fun in creation, cooperation, and sharing. Action research is used to examine the above expected teaching goals, and to explore more issues and effects that are involved in the execution of the plan.

論文發表

多元風采的幼兒藝術教育

Shu-Lien Huang 黃淑蓮

本文將探究由「天才」學前教育所提出「音樂分享會」之演出計劃，幼兒在整合性藝術活動之學習過程與創造力表現。該計畫融合了創造性舞蹈、奧福音樂以及視覺藝術等三項藝術，經整合以實施引導探索與成果目標兩項藝術課程策略，進行藝術課程教學，本研究是以質性研究取向的個案研究法，探究幼兒在統整教學中能否激發個人創造力、培養團體合作能力，以及藝術教師實施統整教學所面臨的挑戰。

Paper Presentation

Rhythmical movement application based on a case study of thematic teaching from picture books

Ya-Li Huang

The purpose of this research is firstly to observe the application of picture books by understanding a specific kindergarten's thematic teaching, and then to analyze how picture books can provoke rhythmical movements. The ultimate goal is to develop principles and strategies of rhythmical movements from picture books. The research adopts a case study approach, choosing one kindergarten class and observing and participating in "The Tiny Seed", an eleven-week thematic course. The research content is based on observatory notes, feedback memorandums, course photographs and videos, students' worksheets and artworks, interviews of teachers and their counselors, teaching materials and all data regarding the kindergarten's vision.

A thematic concept is selected from a picture book with each class encouraged to implement the central concept differently. The teaching of rhythmical movements for children is mostly developed through following and imitating the teacher's movements. In addition, the picture book's thematic concepts (picture message, movement phrase, rhythmic structure, storyline, movement quality and imagery of pictures and words) become the main resource of activities involving rhythmical movements. Teaching principles are learner-centered, implementing movement vocabularies to guide children and inspire their creativity both physically and mentally. According to the research result, several recommendations are presented for teaching practice, teacher education and future related study.

論文發表

肢體律動應用於繪本主題教學之個案研究

Ya-Li Huang 黃雅勵

本研究旨在瞭解台北市某國民小學附設幼稚園的繪本主題教學運作歷程；觀察其運用繪本教學的方式，並針對其如何將肢體律動運用於繪本教學進行探討。同時，根據文獻探討以及研究發現與分析，發展肢體律動應用於繪本主題教學之原則與策略，進而，提出教學實務以及未來研究方向上的具體建議。

本研究採取質性之個案研究方法，進入研究對象選擇之一個班級，進行「小種子」主題為期 11 週的參與觀察。以課程觀察記錄、省思札記、課程攝影與錄影、教師及園內輔導教授之訪談，做為研究分析之主要依據。研究結果發現研究對象之繪本主題教學運作是採取全園性共同規劃的方式，先依據主題領域選擇主題繪本，各班再根據需求以大量相關繪本建構主題概念。肢體律動方面則以模仿式律動最常運用，並以繪本主題概念做為肢體律動活動的主要發展來源。為了擴展肢

體律動於繪本教學的運用層面，研究者提出肢體律動結合繪本教學的原則與策略如下：

一、課程的設計需善加運用繪本與肢體律動的共通元素，並秉持緊扣繪本主題與內容，以達到發揮繪本的精彩度以及肢體開發的目標為原則。

二、教學原則應以學習者為中心並善用動作詞彙來引導幼兒，以激發肢體的創意與開展度。

三、依據繪本所顯現的圖像與文字訊息包括圖像訊息、動作語句、聲韻律動、故事情節、動作特質、圖文意象等，做為發展肢體律動課程的策略。

最後，研究者依據研究結論，從教學實務、教師專業成長課程及對未來研究三個面向提出具體的建議供參。

Paper Presentation

Impact of Conscious Pedagogy

Susan R. Koff

It is important to try to capture the positive elements that ensure the success of arts education (Anttila, 2007; Bond & Stinson, 2002; Eisner, 1994; Greene, 2001; Hanna, 2008). This paper looks at evaluations of Dance Education programs in New Orleans over a six-year period and analyzes the role of the teacher during this evaluation period. Focusing on the successful elements of arts education necessitates focus on teaching. These evaluations revealed that the strength of teaching is integral to the success of these dance education programs. The New Orleans Ballet Association (NOBA) contributes free in-school and after school dance education to the greater New Orleans community. An analysis of these accumulated evaluations demonstrates the change over time and reveals some aspect of teacher preparation and how it impacts the programs. The evaluations were performed by the researcher, and funded by NOBA in order to demonstrate the quality of the programs. Based on mostly qualitative data they would not be generalizable to a larger population, but the findings of the centrality of teaching is important to all in dance education. The perspective of this paper is evaluative and considered through the theories of Elliot Eisner (1991) as well as general theories of arts assessment (Taylor, 2006). The analysis shows the context and challenges for arts education and the value of dance education within this community. However, the most significant finding is that regardless of the dance education setting (in school or after school) the knowledge of pedagogy (Gibbons, 2007; Kimmerle & Cote-Laurence, 2003) was important to the success of the teacher. Once a summary of evaluations is presented,

this teacher education element will be explored in depth, along with its implications for dance education in general, in either formal or informal learning contexts.

論文發表

自覺的教學法之影響

Susan R. Koff

掌握正面元素以確保藝術教育的成功是相當重要的（Anttila, 2007; Bond & Stinson, 2002; Eisner, 1994; Greene, 2001; Hanna, 2008）。這篇文章以六年時間檢視一個紐澳良舞蹈教育課程，並且分析在評量期間教師的角色。要關注藝術教育的成功元素必然要聚焦於教學上。這些評量顯示教學的長處是讓這些舞蹈教育課程成功之不可或缺的部分。紐澳良芭蕾舞協會（NOBA）提供大新紐澳良社區免費的在校與校外舞蹈教育。對這些歷次評量的分析可看出歷時性的改變，同時顯示出教師準備的面向及其如何影響舞蹈教育課程。這些評量是由研究者執行，且由NOBA資助以檢視這些舞蹈學程的品質。雖大多數的質性研究資料無法被推及適用在大範圍群體，但本研究發現教學的中心地位在所有舞蹈教育中皆重要。本文觀點可從Elliot Eisner（1991）的理論和藝術評估的一般理論（Taylor, 2006）來檢驗思索。其分析顯示出藝術教育的脈絡與挑戰以及在此社群中舞蹈教育的價值。然而，更重要的發現為，無論舞蹈教育環境為在校或校外，教學方法的知識（Gibbons, 2007; Kimmerle & Cote-Laurence, 2003）為教師成功的關鍵。在發表了這份評量的摘要後，教師教育元素將被深入探討，以及其在正式或非正式的學習脈絡中，於一般舞蹈教育中的應用。

Paper Presentation

New moves in the dancing corner: A kindergarten teacher's journey in creative dance teaching

Hsiang-Ling Liao

Action research is located firmly in the realm of the practitioner-researcher, and involves the undertaking of self-reflective enquiry to improve practice. In this study, a kindergarten teacher with expertise in dance applied the method to explore the possibilities for teaching creative dance which avoiding commonly used teaching strategies involving children's rhymes and rhythmic dance to 10-15 children aged four to six. The data gathered and analyzed includes video records, lesson plans and reflective diaries. A cyclical dialogue took place between teaching practice and critical reflective thinking. In lessons, the main activities were based on the 'dance learning corner' in which the young children's creative dance abilities were gradually

developed. The study explores teaching strategies used, identifies changes in the roles of teacher and students, and the importance of the project on the teacher-researcher's professional development.

With regard to the teaching of creative dance, the study shows that if kindergarten curriculum themes are associated with the content and form of dance activities; inter-disciplinary and cross-curricula teaching methods and multiple forms of assessment are used; and children's learning behaviors are constantly observed and reflected upon, then creative dance is an effective and valuable means of education in the learning corner.

The presentation also provides suggestions for other teachers interested in introducing creative dance in kindergartens, and for action researchers interested in conducting further studies in the field.

論文發表

看見原創和童心在跳舞角蔓延：一位幼稚園教師於創造性舞蹈教學的行動歷程

Hsiang-Ling Liao 廖香玲

行動研究已扎實地成為現場教學者的研究方法，包含了自我省思之探究去增進實務。本文是由一個具有舞蹈專長的幼教老師運用行動研究，嘗試從幼稚園常見的兒歌律動舞蹈形式中跳脫，一同和 10-15 位四到六歲幼兒共同探究創造性舞蹈教學的可能性。

本行動研究運用的分析資料包括錄影紀錄、教案和反思日誌，行動的循環歷程來自於教學實務與批判性反省思考兩者間持續的對話，以學習角落的跳舞角為主要的活動型態，進而逐步發展幼兒創造性舞蹈的教學脈絡。目的在於探討教學歷程中行動策略的運用、師生角色的定位與轉變，以及對研究者之教師專業發展所產生的影響與意義。

關於幼兒創造性舞蹈教學策略，在本研究中顯示：活動內容和型態與園所的單元主題融合，活動發展是來自對幼兒學習行為的觀察與教學的反思，運用折衷的、跨學習領域的教學方式結合多元化的評量，透過批判省思的歷程，使幼兒創造性舞蹈以不同以往的樣貌，落實在幼教現場的學習角落活動中。

本研究也提供一些建議給未來想於幼稚園進行創造性舞蹈教學的現場幼教師及行動研究者。

Paper Presentation

Exploring autonomous learning strategies within contemporary dance technique class at the South China Normal University

Yan Liu

The aim of this research is to further understand the effectiveness and possible benefits of introducing autonomous learning strategies at the South China Normal University (SCNU). Two autonomous learning strategies were introduced to the students at SCNU. The two strategies are: 1) A participatory and a dynamic teaching and learning environment, one in which the students are encouraged to engage verbally with each other and the teacher at designated times within the class; 2) The inclusion of the learner journal, with the aim to expand the students' learning, through the development of reflective and critical thinking skills. The idea behind this research is to try to bring Western teaching philosophy into a specific Chinese university educational context, with the aim to gain a deeper understanding of the students' experience of autonomous learning strategies. Autonomous learning has been emphasized by educators and theorists since the early 1970s and the role of autonomous learning in higher education also plays an increasingly important role in the educational reforms currently taking place around the globe. To encourage students to depend less on the teacher and to take more responsibility for their own learning, the researcher advocates that dance teachers shift away from teacher-centered processes and move to student-centered learning strategies. This attempt challenges the traditional teaching strategies in the Chinese dance educational system. It is hoped that this study will provide new knowledge about autonomous learning strategies in dance education area in mainland Chinese universities as well as to inform future use of these strategies within the SCNU.

論文發表

個案研究：在華南師範大學現代舞課堂教學中，探索自主學習策略的可行性

Yan Liu 劉妍

本研究的目的：通過在華南師範大學現代舞教學中運用自主學習策略，希望進一步了解自主學習策略的有效性和可行性。華南師範大學的學生在特定的現代舞課程中，接觸了自主學習策略的教學。自主學習策略分別是：1) 鼓勵學生與老師、同學進行交流對話，創造動態、輕鬆的教學和學習環境。2) 鼓勵提高反思和批判性思維能力的發展，要求學生課後書寫反思筆記，以鼓勵學生自主思考，培養自主學習的能力。這項研究是嘗試將西方教育教學理念融入特定的中國高等教育

舞蹈教學的背景，試圖更深入地了解學生的學習經驗，以檢驗自主學習策略在現代舞教學中的實施。二十世紀 70 年代初以來，西方教育家和理論家一直強調自主學習（Autonomous learning）在高等教育中的重要性，目前在世界各地的教育改革中自主學習也起著越來越重要的作用。該研究主張從以教師為中心的學習策略轉向以學生為中心的學習策略，以鼓勵學生增強自主學習的意識，減少對教師的依賴。這項研究挑戰傳統的中國舞蹈教育教學的策略，研究者希望這項研究能夠推動華南師範大學舞蹈教學的發展，也希望在日後將自主學習策略的理念運用於中國高校舞蹈教育領域中。

Paper Presentation

Imagery – a tool for learning dance

Elisabete Monteiro

The quality of the teachers' teaching, which is linked to the quality of students' learning, is one of the crucial aspects of education. Indeed several factors, variables, and principles come into play in the educational arena; nevertheless, based on the case study of imagery use in learning dance in this paper presentation we intend to answer the following question: What is the particular importance of using imagery in learning dance? Which kinaesthetic sensations, visual perceptions, metaphors, and images seem to display the highest level of success? How does such a dialogue between the mental practice and sensory consciousness, imagery and automatic control of movement in a technical context occur? Dance highlights the relevance of proprioception, or the physical sensation of our moving body as a 'sixth sense', in tandem with the inner feeling of the gesture's timing, precision, and acuity. The kinaesthetic resonance, and the awareness of the motion sensations, as well as learning of how to do, or feel, it (internal focus) also by watching others doing it (external focus) do illustrate the significant dialogue taking place within the cognitive and psychomotor strategy of learning dance (Batson, 2008). The goal of this paper is thus to describe, explain and assess such a dialogue ensuring its ecological validity. To do so, we use the following tools (presently in the midst of implementation): the questionnaire survey (DIQ – Nordin & Cumming 2006); interviews; annotations and narratives within the course of Contemporary Dance, applied to 25 first-year students of the Dance degree. While this is an interpretive/qualitative study, a mixed approach is taken regarding the processing of data. Through this study, we wish to contribute to and accentuate the role of imagery in learning dance, and how it influences the teacher's pedagogical intervention, anchoring on the realities and challenges of the new learning theories.

論文發表

意象 – 學習舞蹈的工具

Elisabete Monteiro

教師的教學品質直接影響到學生的學習，同時也是教育過程中最重要的關鍵。許多因素、變數、以及原則都在教育扮演著重要角色；然而，藉由舞蹈教育中意象教學的專案研究，本研究者意圖在本文中回答這幾個問題：在舞蹈學習中使用意象的重要性是甚麼？哪一種動覺感應、視覺反應、比喻、以及意象帶來最大的成效？心理實踐與感官意識、意象、以及動作技巧上的對話又是如何進行？舞蹈彰顯了本體知覺的相連性，或是說，凸顯了我們肢體在移動時，藉由對特定動作的時間、精準度、和敏銳度的內在反應所產生的「第六感」。動覺的共鳴、對動作的感應、以及學習如何去進行、感覺這種內在能量，或是觀看他人的動作，同時也表現出舞蹈學習中認知與心理運動策略的對話（Batson, 2008）。因此本文的目的在於陳述、解釋、並探討這種對話在生態上的正當性。為此，本研究者使用了以下工具（目前仍進行中）：問卷調查（DIQ – Nordin & Cumming 2006）、訪問、以及當代舞蹈範疇內的陳述與註解，總共目標為二十五位第一年舞蹈科系學生。雖然這是一個屬於陳述性質的研究，但研究者對所得資料做了多元性的處理。我們希望能突顯出意象在舞蹈學習中所扮演的角色，以及它如何影響舞蹈教師在教育學上所必須面對，所有新的學習理論所帶來的挑戰。

Project Dialogue

Hong Kong Cultures Dance Day

Juliette O'Brien

‘Hong Kong Cultures Dance Day’ presents an idea for a day of dance workshops and performances to raise awareness for the different cultures that exist in Hong Kong. ‘Asia’s World City’, Hong Kong is a multi-cultural centre in which people from all over the globe live. The majority of the population is Chinese, but people from Europe, the Americas, Africa, the Middle East and elsewhere in Asia also make up a significant portion of the population. One of the ways in which people all over the world express themselves and their identities is through dance and music, and sharing these dance forms is a way of promoting inter-cultural awareness and understanding. This proposed project would be a day of cultural exchange; it brings together teachers, dancers and young people to share their cultures through the medium of dance in the hope of generating ongoing awareness of, and interest in, the many dance cultures in Hong Kong. The day would comprise a series of workshops aimed at exposing young

people to a broad spectrum of dance styles, followed by performances by participating groups. All workshops provide an introduction to the style and young people between the ages of 5 and 18 are divided according to age group. The workshops are arranged in 3 sessions covering Chinese classical, operatic movement, modern and contemporary and lion dance; Western ballet, modern and contemporary, theatre and jazz and hip-hop; and Latin American, African, Indian classical and contemporary and Middle Eastern dance.

主題對談

香港文化舞蹈日

Juliette O'Brien

香港文化舞蹈日提供舞蹈工作坊與表演，此日的活動是為了提高人們對香港不同文化的認識。有亞洲的世界城之稱的香港匯聚世界各地不同文化的人居住於此。大多數的住民是中國人，但從歐洲、美國、非洲、中東和亞洲各地的人也構成有影響力的人口。舞蹈與音樂是世界各地的人表達文化與認同的方式之一，分享彼此的舞蹈是提供跨文化的認知與知識的途徑。

這個提案描繪文化交換的一日，此日教師、舞者和年輕人透過舞蹈分享他們的文化，希望因此能生產出對香港多樣性的舞蹈文化的興趣與認識。這天是由一系列的工作坊所組成，旨在使年輕人能接觸多樣的舞蹈風格；然後有參與團隊的表演。全部的工作坊提供舞蹈風格的介紹，5-18歲的孩童根據年齡差別分組。工作坊是由三部份組成，包含中國古典舞與戲曲動作，現代和當代舞蹈與獅舞；西方芭蕾舞、現代和當代舞蹈、劇場形式的舞蹈、爵士和嘻哈舞蹈；以及拉丁美洲，非洲，印度古典舞、當代舞蹈與中東舞蹈。

Paper Presentation

Culturally relevant creative movement pedagogy in an urban context

Hannah Park

This paper discusses how creative dance education and culturally relevant teaching (Ladson-Billings, 1995) can intersect in the education of culturally diverse urban elementary students. It is grounded in practice-based research that explores the meanings behind urban children's aesthetics, based on data collected while teaching creative movement in an urban elementary school. This action research project, influenced by phenomenography, involved multi-modal analysis and used drawings, students' narratives, and the teacher's self-reflections. The intricacy of the children's

physical and verbal interactions called for new approaches in the practice and design of culturally empathetic creative movement pedagogy. The project focuses on how individual creativity can be applied in learning situations that require a strong commitment to both personal and communal identity. By examining culture-shaping identity constructs such as gender and ethnicity, it illuminates urban students' aesthetic and cultural preferences, as expressed through verbal and nonverbal expression and reflective drawing. It begins by discussing the cultural meanings that shape urban students' aesthetic preferences, before moving on to examine challenges to teaching and facilitatingc suggesting that community identity be taken into account in designing and teaching creative movement curricula. It then discusses the elements that define and shape culturally empathetic creative movement teaching, finding that even young students can effectively explore their cultural identities and diversity through physical movement. In closing, pedagogical methods are presented, incorporating a variety of themes and ideas that promote the appreciation of identity and diversity within the classroom. The author concludes that the moving body, particularly in the case of children, reflects physicality, emotionality, musicality, and learning behaviors, and hence our culture.

論文發表

在都會脈絡下文化適切的創造性動作教學法

Hannah Park

本文討論創造性舞蹈教育和文化性有關的教學 (Ladson-Billings, 1995), 可以貫穿於在文化性多元的都會國小學生之教育中。它是基於實務為本的研究, 探討在都會兒童美學背後的意涵, 在一個位於都會的國小進行創造性動作之教學中蒐集資料。這個行動研究計畫受現象描繪學所影響, 包含多元模式的分析和運用繪畫, 學生的述說, 以及教師的自我反思。這種關於兒童身體與口語互動的錯縱複雜被稱為在實踐中的新方法以及在創造性動作教學法中文化性美學移情作用的設計。這個計畫聚焦於個人創造力如何運用於學習的狀態中, 對於個人與共同的身分認同需要一種極強的承諾, 在檢視文化形塑之定位建構出像是性別與種族之特色, 其闡明都會學生的美學和文化性的喜好, 透過語言與非語言的表達和反思性繪畫作為陳述。它開始討論文化性的意義來形塑都會學生的美學喜好, 在檢視教學與幫助, 還有建議的挑戰之前, 社區定位是在設計與教導創造性動作課程時要考量的。接續討論的若干元素, 定義和形塑著文化性美學移情的創造動作教學, 發現即使是年輕的學生也可以透過身體動作有效地探討他們文化性的身分認同和多元性。在結尾處, 教學的方法被呈現出, 整合了多種的主題和觀點, 並在課堂中提升自我認同與多元性的鑑賞能力。作者結論出這種移動的肢體, 特別是在兒童的案例中, 會反映出身體性的、情緒性的、音樂性的學習行為而造就了我

們的文化。

Paper Presentation

The Need for Child-centered Communities of Practice for Children's Dance Education in Taiwan

Ann Tai

This research takes a socio-cultural perspective in examining the practice of dance education for children at private studios in Taiwan, which have thrived since the mid-twentieth century. Although various teaching styles can be found in current dance education, an emphasis on the perfection of dance technique is more dominant than other practices like explorations in creativity. This observation is derived from my professional interactions spanning a two-decade career as a full-time dance educator in both the department of dance at a university in Taiwan and with local dance studios, and is augmented with visual documents of children's performances. In order to draw explanations for the current situation I adopt the Bourdieuan concept of cultural reproduction, where the individual habituses of young dance pupils are reinforced by dance communities emphasizing perfection of dance technique during the socialization process. Since many of these young dancers exercise the same practice when they enter the field as dance teachers, a different type of dance socialization is needed to reverse the situation. In seeking such a solution I turn to Wenger's notion of 'communities of practice' and to child-centered practice. In this view of learning, child creativity is given the legitimacy it lacks in other approaches. When young dancers are positioned as legitimate in child-centered communities of practice, these newcomers are afforded a space to co-construct their individual dance identities in the process of becoming full practitioners. In my research I focus on what this entails. Through semi-structured interviews and participant observation, I critically explore how young learners engage with each other and with 'master practitioners' to forge their own learning trajectories. I also investigate the acts of agency learners exhibit that are symptomatic of the legitimacy conferred on them. The findings demonstrate that child-centered communities of practice hold great potential in fostering creativity in young dancers in Taiwan.

論文發表

兒童中心思想的實踐社群為台灣兒童舞蹈教育之所需

Ann Tai

本研究以社會文化觀點，檢視自二十世紀中期以來，日漸在台灣蓬勃發展的私立舞蹈社的兒童舞蹈教育。雖然目前的教學模式繁多，但大多以訓練完美的技巧為主流，創意探索則偏於稀少。這項觀察是來自研究者近二十年來，在台灣的大專舞蹈科系的專任教職經驗，以及與各地私立舞蹈社互動的心得，同時也有部分來自於觀賞兒童舞蹈表演的感想。研究者吸納 Bourdieu 的文化再製的思想，以解釋現今的狀況，即舞蹈社群強調完美舞蹈技巧的訓練，在年輕舞蹈學子的社會化過程深化於其個人習性。由於許多年輕舞者在晉身舞蹈教師的場域時，他們也偏向於實踐同樣的練習，因此亟需要不同的舞蹈社會化以反轉現況。為求解決之道，研究者也採用 Wenger 對於「實踐社群」及「兒童中心思想」所提的概念。於此學習概念，其它取徑欠缺的兒童創意被賦予合理性。當年輕舞者於兒童中心思想的實踐社群找到適當位置時，這些新進者在成為正式成員的過程，被賦予共同建立他們的舞蹈認同的空間，本研究將特別著墨於這部份指涉的內容。透過半結構式訪談及參與觀察，研究者審慎探討年輕學子在構築其學習軌道時，他們如何和同儕互動，以及如何與資深成員相處。同時，研究者也將探索學習者所展現的屬正當性症狀的行動力。研究發現說明兒童中心思想的實踐社群，具有培養台灣年輕舞者創意的巨大潛力。

Panel Presentation

Developing Laban Study in Taiwan for Children and Youth

Ra-Yuan Tseng, Ying-Bi Chiang and Yunyu Wang

Three panelists will discuss how Laban's theories, taught and applied in Taiwan, changed the lives of many youth and the teachers who are teaching young children. Through their study of Laban; their input in the past six years and their research, they hope to see future applications applied in a more affective way for the development of Laban's study in Taiwan. Laban's theories served as a bridge to connect those practitioners to be creative in their teaching methodologies. The teachers have responded that they were able to design their syllabus to stimulate their young pupils. Although the training was based in Taiwan, dance professionals from Hong Kong, Singapore, the Philippines, Malaysia, and Indonesia also took the part. They returned to their homelands with a handful of information to enhance their teaching to the youth and responded positively to how the experience has impacted on their lives and their teaching methodology. Three panelists will share their experiences of teaching Laban work, the implemented of the curricula and how the Laban workshops they have administrated, reached to children and youth in Taiwan as well as the Asia Pacific. It is hoped that, by sharing the experience, Laban's work could be expanded to more young people. Some questions were asked by these research panelists: did

Labanotation teaching methodology changed since 1970s? Is the change making the current curriculum reform by Ministry of Education in Taiwan in a more supportive way? Will training young dance educators with Laban assist them to be better teachers for children and youth? What are factors from the past that can help the future of dance study in Taiwan?

Ra-Yuan Tseng will describe her teaching of Labanotation and illustrate how Labanotation and Motif Writing are taught in her university to those graduate students who became teachers for elementary, junior high and high school children and youth. In addition, Tseng has used the tool to teach young children with visually impairments in Taipei city. She concludes that Motif Writing from Laban's work is a subject that has been eliminated from many departments of dance around the world but that it is fully developed in Taiwan.

Ying-Bi Chiang will share her experience in teaching at the Chinese Culture University that is the first school which offered a Labanotation course during the 1970s. Currently, there are three subjects based on Laban theories including Movement Analysis, Labanotation, and Dance Technology. Through the presentation, she will share the teaching content, strategies, experiences and outcomes that inspired her students. Her presentation will focus on the transformation between movements and symbols, technology and dance from the past and for the future generation.

Yunyu Wang will provide inside information of how Labanotation was used in restaging historical master dance pieces and how the influence was made because of the offering of Labanotation since 1987. She also observes how Laban Movement Analysis impacted the students' choreography process when this study was added into the undergraduate program. After 2005, many graduate students in Dance Education used Laban's Motif Writing to enhance their teaching for the newly established Performing Arts courses in K-12 school system. While offering training of Labanotation and re-staging from Labanotation, Wang shows the wide spread of the practices of Laban's theory and its deeply rooted application in teaching young people in Taiwan. In addition to tracing through the curriculum development and its history in the changes that have taken place at TNUA, the presentation aims to share the past experiences and, through the questions posed by three panelists, to see the future possibility of Laban's theory in Taiwan.

專題討論

臺灣拉邦研究之發展

Ra-Yuan Tseng 曾瑞媛, Ying-Bi Chiang 江映碧 and Yunyu Wang 王雲幼

在此三位發表人將針對拉邦理論課程實施於臺灣的狀況作系列的報告，長久以來他們企圖使用拉邦理論研究，引導年輕人改變對舞蹈研究、創作與教學的觀念，經過六年的努力，他們希望將拉邦理論在臺灣運用及發展的成果與舞蹈界的同好們分享。

在舞蹈教學上—「拉邦理論」可作為一個創意的橋樑，連結實踐者、舞蹈課程、與學子，讓這些實踐者在授課過程中更具創意，他們表示藉由拉邦理論作為課程提綱，可激勵他們所教授的年輕學子。另外一提的是，雖然訓練地點位於臺灣，但一些來自香港、新加坡、菲律賓、馬來西亞、印尼等亞洲各地之舞蹈專業工作者，也參與臺灣所舉辦之拉邦理論課程。將他們在臺灣所習得豐厚的成果帶回故鄉，增進／改善了他們的教學工作，他們從學生的反應中，也獲得非常正面的回饋。

三位發表者將分享他們將拉邦理論應用於課程之經驗，並且說明在臺灣辦理的拉邦理論工作坊，如何傳授知識予臺灣以及亞太地區的青年學子，希望透過這樣的分享能拓展拉邦理論的應用。這三位發表者也提出一些討論，是否自70年代起，拉邦舞譜的教學法已有改變？是不是在教育部的支持下而有這些改變？教授拉邦理論是否能輔助這些青年，成為更好的舞蹈教師、舞者或編舞者...？過去的經驗是否可以協助臺灣，在未來的舞蹈研究與創作上更具前瞻性？

曾瑞媛，將述說她教授拉邦舞譜與主題撰寫的經驗於一些將要成為小學、國中以及高中的老師。再者，瑞媛亦要分享她運用主題撰寫於臺北市立啟明學校學生的過程。最後，她將討論為何一個在世界各地都幾乎取消的課程- 主題撰寫，可以在臺灣蓬勃發展的原因。

江映碧，將分享她在文化大學之教學經驗，此所大學是七零年代中第一所教授拉邦舞譜的學校。目前，現在有三門課程與拉邦理論有關，三門課程包含有動作分析、拉邦舞譜以及舞蹈科技。通過報告，她將分享教學內容、教學方法與學生的學習成果，報告的重點將放在將符號轉化成動作之契機，以及科技與舞蹈於未來之發展趨勢。

王雲幼，將提供她自1987年起，以拉邦舞譜重建舞蹈史中重要大師之作品的重要資訊，以及重建這些作品所帶來的影響。另外，拉邦動作分析被納入大學部課程後，便深深影響許多學生的編創過程。自2005年起，許多主修舞蹈教育之研究生開始融入主題撰寫於他們的九年一貫之舞蹈教學之中，這些課程加強他們的舞蹈教學。由拉邦舞譜課程的實施以及拉邦舞譜重建大師作品，證明拉邦理論已深植

於臺灣事實。另外，雲幼將回溯臺北藝術大學的課程發展並分享拉邦理論課程實施之經驗，透過三位發表人的所提出的問題，期待見到拉邦理論課程於臺灣的發展。

Project Dialogue

Dance and visual art co-operative teaching in Finland

Susanna Veijalainen-Sipilä and Marja Juutinen

This PowerPoint presentation focuses on the ‘Dance and Art-group’ from Vantaa, Finland, a co-operation between two schools; Vantaa Dance Institute and Vantaa Art School for Children and Young People. Students are studying weekly contemporary dance and visual art with two different teachers. The contemporary dance teacher is Susanna Veijalainen-Sipilä and the Art teacher is Marja Juutinen. Teaching the Dance and Art-group is based on theme-teaching, meaning that the same theme is explored in dance-teaching as well art-teaching during the semester. Themes can be, for example, an environment, dreams, fashion, lights and shadows etc. One starting point is to join dance and visual aspects together on performances in the way they are completing each other. Examples include ‘Shapes, light painting and traces’, where a dance studio was darkened and pupils were divided into three groups. One group designed dance shapes and the other group painted the shapes with led lights. The third group photographed these light paintings using digital camera and slow shutter speed. The students also danced the movement material on ‘T3CH’ with led lights in their hands and their light traces were photographed. The photos are projected to the back wall during the performance ‘T3CH’. Another example was ‘New environment; dance outside of class’ where we made a journey to an island near Helsinki. Students danced a part of the previously made choreography in different places in the island. The dance was photographed and recorded with a camcorder. The video material was projected the back wall during our performance ‘Journey’. ‘Shadow dance’ was another example where we used shadow theatre means as a part of our teaching. Dance can be done in silhouette behind a white translucent screen and it can be recorded with a camcorder and used in performances as video projection. In the performance ‘The Wall’ the presentation was done with the help of shadow theatre. The video of shadow dance was projected to the back wall at the same time as living dances were on the stage. It gave an impression of a three-dimensional artistic visual scene.

主題對談

舞蹈與視覺藝術在芬蘭的合作教學

Susanna Veijalainen-Sipilä and Marja Juutinen

這個簡報聚焦於來自芬蘭萬達市（Vantaa）的「舞蹈與藝術團」，這是一個二所學校之間的合作計畫：萬達舞蹈學院和萬達兒童暨青少年藝術學校。學生們每週都與二位教師分別學習當代舞蹈和視覺藝術。當代舞蹈教師是 Susanna Veijalainen-Sipilä，視覺藝術教師則是 Marja Juutinen。教學方式是以主題教學為導向，亦即在學期中同一個主題會在舞蹈教學與視覺藝術教學中被同時探索。這些主題包含了環境、夢境、時尚、光、影等。一個教學的起點是，將舞蹈與視覺藝術在演出中結合，使它們彼此互補。實例包含「形狀與光影繪圖」：在一個黑暗的排練室裡學生們被分成三組：一組負責設計舞蹈動作的形狀，另一組用 LED 燈描繪出這些形狀，第三組則以數位相機用慢速快門將這些光影繪圖拍攝下來。學生們也會手持 LED 燈在「T3CH」上演出動作素材，而他們製造的光影會同時被拍攝下來。這些照片也在《T3CH》這場演出中被投影在背景牆上。另一個實例是「新環境，在課室外舞蹈」，這堂課我們旅行到靠近赫爾辛基的一個小島上進行。學生們在島上的不同地點表演一支事前已編排好的舞作的片段。這些舞蹈都以攝影機照相和錄影紀錄下來。之後，在《旅程》這個作品的表演中，這些影像被投影在背景牆上。「影子舞」是另一個例子，在其中我們運用皮影戲的方式來教學。學生們在一片半透明的白色布幕後舞蹈，並用攝影機將這些舞蹈剪影拍攝下來，之後用於演出中的影像投影。在《牆》這個作品中，演出方式運用到皮影戲的概念，當舞者們在舞台上現場演出時，先前錄下的影子舞也同時被投影在背景牆上。這樣的結合產生了一種三度空間的立體視覺藝術畫面。

Project Dialogue

Dancing and learning in primary schools in the Netherlands

Henriëtte Wachelder (chair), Lisa Langerak, Laurie van Noort, Marjolein Slaats, Laura van de Griendt

‘Hogeschool de Kempel’ (The Netherlands) offers bachelor degree education programs that educate those with the desire to make teaching in primary schools their profession, with their competence-based education program ‘Hogeschool de Kempel’ creating a modern and student-driven environment. E-learning is an important part of the curriculum and enables students to study online and use interactive study tools.

In 2010-2011 a group of 10 students have chosen to prove their didactic dance skills in primary school. They decided to look deeper into the subject dance and find the answers to the several questions that usually arise when a subject like this is

mentioned in an education system. What's the importance of dancing in primary schools? How do you measure the developing of movement skills? In what way does dance support the social-emotional development in children? And in what way contributes dance in the education program?

They all had to write a paper in which they proved their didactic dance skills and the way they wanted to pass them to children in primary schools. Each one had their own way, but a lot of similarities can be seen in the core of the programs they develop. In the paper the students combine their practical and theoretical knowledge and give an insight in their way of using dance within a primary school curriculum. The paper presentation is a summary of the experiences these young adults gained in the past three years as a 'teaching' student. In July 2012 they are all graduated and are officially our future teachers in primary schools. The presentation will be presented by four students.

主題對談

荷蘭的小學教育中的舞蹈與學習

Henriëtte Wachelder (主持人), Lisa Langerak, Laurie van Noort, Marjolein Slaats, Laura van de Griendt

位於荷蘭的 Hogeschool de Kempel 小學為有志投入小學教育的人提供學士學位的教育課程，Hogeschool de Kempel 小學依據學生程度創造一個符合現代需求，且以學生為導向的學習環境。線上學習就是課程的特色之一，學生可以在線上學習，也可以使用互動學習工具。

在 2010-2011 年，挑選出一組十位學生示範他們在小學實施的舞蹈教學技巧。他們決定更深入地檢視舞蹈，解開舞蹈在教育體制中成為一門學科經常出現的難題：小學教育中舞蹈教育的重要性為何？如何評量動作技巧的發展？舞蹈教育如何幫助孩童建立社交情緒發展？舞蹈教育在教育體系中的貢獻為何？

他們必須各自提交一份報告，說明他們的舞蹈教學技巧，以及如何傳授這些技巧給小學生。每個人都有自己的教學方法，但其中可看出許多共同特性；在他們的報告中，學生結合了實務與理論知識，清楚地讓人了解如何運用舞蹈教育於小學課程中。

這份報告主要集結了這些年輕人過去三年以實習教師身分所累積的經驗，在 2012 年 7 月，他們將全部畢業並成為正式合格的小學教師。其中四名學生將呈現他們的成果。

Paper Presentation

Communities of practice: Co-developing dance pedagogies with dance teachers and artists in English secondary schools

Chu-Yun Wang — a tribute to Linda Rolfe

Linda Rolfe (1952-2012) Senior Lecturer in Dance Education, University of Exeter, and Editor of 'Research in Dance Education' died on the 19th March after a serious illness. The 2012 Global Dance Summit will include a tribute to her life and work as an outstanding dance educator.

Dance and its capacity to nurture creativity in educational partnerships have been under enquiry by Exeter University, Trinity Laban and school-based researchers since 2008. This presentation will draw on findings from the Arts and Humanities Research Council-funded Dance Partners for Creativity (DPC) Research Project (<http://education.exeter.ac.uk/dpc>) and focus on shifts in pedagogy that occur when artists and teachers work in secondary school partnerships (Rolfe, 2011). The project investigated the research question: *What kinds of creative partnerships manifested between dance-artists and teachers in co-developing the creativity of 11-14 year olds?* The study sought to contribute to redressing the balance between creativity and performativity, and to work towards transforming partnership practice and invigorating young people's creativity in dance and beyond. Partnership pedagogy was investigated using DPC's co-participative research design, employing 'creative learning conversations' (Chappell & Craft, in press) as a methodological tool. The theoretical framework draws on two areas of literature, the first is partnership which places an emphasis on the artists' role and views their work as an intervention from the outside (Jeffery 2009; Jeffery and Ledgard, 2009). The second is communities of practice within which Wenger (1998) identifies three dimensions as the basis of communities: mutual engagement, in a joint enterprise, with a shared repertoire. The pedagogy revealed in this study involved both collaboration and independence, and explored complementary and overlapping methods to find new ways of working in partnership. This presentation concludes by discussing how dimensions of communities of practice can inform shifts in practice and argues for dance education practice as a site of learning for the broader education community.

論文發表

實踐的社群—與英國中學舞蹈教師與藝術家共同發展舞蹈教學法

Chu-Yun Wang 王筑筠 — 獻給 Linda Rolf 教授

Linda Rolfe (1952-2012) 英國艾塞特大學舞蹈教育副教授，亦為《舞蹈教育研究》刊物編輯，於今年3月19日與世長辭。2012全球舞蹈高峰會將為傑出舞蹈教育者 Linda Rolfe 致上最高敬意。

自 2008 年起，舞蹈和它在教育性質的合作關係中，所能培養創造力的潛質，便受到 Exeter University、Trinity Laban 以及一些服務於學校的研究者的關注。這次發表的內容將呈現藝術與人文研究協會贊助的創造性舞蹈夥伴（Dance Partners for Creativity, DPC）研究計畫的研究結果，並聚焦於當藝術家與教師在中等學校合作時，對教學所產生的變化（Rolfe, 2011）。計畫研究核心問題為「舞蹈藝術家與教師之間能透過怎樣的合作方式，共同啟發 11 歲至 14 歲學童的創造力？」這個研究希望使創造力與表演性之間的平衡獲得改正，且進一步轉化合作方式來實踐並鼓勵年輕人在舞蹈和甚至舞蹈以外的各種創造力。合作教學法曾調查，以 DPC 所共同參與、設計的「創意學習對話」（Chappell & Craft, in press）作為一套研究工具。理論架構以兩個範疇為主：一，是將合作視為強調藝術家的角色，並將藝術家視為由外介入者（Jeffery 2009; Jeffery and Lefgard 2009）；二，是依據 Wenger（1998）所指稱的實踐的社群以及其三個基本特點：相互參與（mutual engagement）、聯合事業（joint enterprise）、共同的舞碼（shared repertoire）。這個教育法顯示該研究中合作與自主的並存，並探索互補與重疊的方法，以找尋合作關係中新的工作方式。最後，本論文呈現將討論社群實踐的多元性如何改變現況，並主張舞蹈教育可以作為廣泛教育界的學習範本。

Panel Presentation

The implementation of creative dance in school education in Taiwan

Yi-Jung Wu, Min-Ping Lin and Ching-Lung Tseng

Since the Nine-year Curriculum was launched in 2000, there have been an increasing number of studies on the implementation of creative dance and its related elements in the context of school education in Taiwan. Most of the researchers in creative dance were full-time teachers who, with or without professional dance backgrounds, made efforts to solve practical problems in their work by conducting action research in their classes. This panel will discuss this trend of “teachers as researchers” by investigating how the teachers/researchers have brought creative dance elements into school in Taiwan.

In “*Bringing creative dance elements into school: A review of literature*,” **Yi-Jung**

Wu surveys the action research on creative dance that had been implemented in the school context in Taiwan. The research purpose is to investigate how creative dance had been integrated into the elementary and junior high school curriculum since the implementation of Nine-year Curriculum by analyzing the research findings, difficulties, solutions, and the teachers' accounts of their professional development.

Min-Ping Lin's contribution, *"Action research on the integration of street dance into the teaching of creative dance,"* explores street dance as the medium of creative dance to stimulate the students' learning and motivation. To conduct the action research, sessions were arranged into a process through which the progress of students and the teaching experience of the teacher were examined. The findings suggest that street dance could effectively promote the learning and motivation of students. In creative dance, students experience processes of self-exploration in both body and mind. The teachers inspired students' creativity and imagination by implementing a series of play-like activities. Conducting action research enhanced the teachers' professional development, sharpening their visions of curriculum development of creative dance. The research results can be regarded as a reference for the curriculum design of performing arts in general.

Most instructors use a "mimicking" teaching method when they teach folk dance. In **Ching-Lung Tseng's** study, *"From mimicking to creating: The design and implementation of a fifth-grade folk dance curriculum,"* the researcher tried to stimulate students' creativity during limited folkdance class hours. In addition to being introduced to dance costumes, music, and culture, her students were taught basic dance steps and how to create a dance. Action research was applied to the fifteen sessions of the class activity with a group of thirty five students of an elementary school. The research results indicate that three elements facilitate creative development: "self-created movements", "basic dance step combinations" and "floor pattern variations."

專題討論

創造性舞蹈於學校教育中的推展

Yi-Jung Wu 吳怡琮, Min-Ping Lin 林敏萍, Ching-Lung Tseng 曾慶璿

自從九年一貫課程於 2000 年在臺灣開始實施後，有關創造性舞蹈或其相關元素於學校場域中實施的研究數量亦開始增加。大部分的研究者是任職於學校的專任教師，不管是否具備專業舞蹈背景，都努力藉由課堂中的行動研究解決自身所面對的實務問題。這個座談即是要討論這個「教師即研究者」的風潮，探討教師兼

研究者如何將創造性舞蹈的相關元素帶入學校。

子題一：將創造性舞蹈元素帶入校園：文獻回顧

與談者：吳怡瑤

本研究將針對臺灣的創造性舞蹈融入學校課程的行動研究進行整體回顧，以了解從九年一貫課程實施至今，創造性舞蹈如何融入國小、國中課程，以及他們的研究發現、困難、解決方法與教師專業成長。

以下兩位發表者皆已分別於臺北體院與國立臺北藝術大學完成舞蹈碩士學位，他們分別於國小與國中擔任專任老師，在他們的碩士論文中皆進行創造性舞蹈相關元素融入不同學習領域的行動研究。他們將發表各自的研究發現，然後三人將與聽眾對話，探討未來學校舞蹈教育的困境與可行的方法。

子題二：街舞融入創造性舞蹈教學之行動研究

與談者：林敏萍

本研究主旨在於探索創造性舞蹈教學的經驗，試圖以街舞融入創造性舞蹈教學課程，讓學習者藉由不同街舞舞風的動作特質，探索動作元素，進而經驗新的動作語彙，拓展肢體的可能性，並因此使教學者得以發展多元創作性舞蹈教學方式，改善教學困境。本研究根據研究目的及參考相關文獻，採行動研究法為研究模式，藉由設計課程、教學、觀察、學習單等來作為質性分析的工具。

本研究之研究結果發現，街舞融入創造性舞蹈教學課程中，可以增強學生學習動機，且能利用動作元素啟發學生肢體創作能力。另一方面，教師課程進行以遊戲化及循序漸進的方式，可激發學生創造力及想像力，進而達到教師專業成長，且對教師在進行創造性舞蹈教學課程發展具有創新的啟發，也提供未來表演藝術課程設計的參考。

子題三：從模仿學習到創意編舞之國小土風舞課程設計與實施

與談者：曾慶瓏

一般教師在進行土風舞教學時，均以「模仿學習」的方式帶領學生學習，研究者希望能在進行土風舞教學時亦能同時激發學生創意思維，課程中除融入舞蹈服裝、音樂、風俗民情解說之外，並指導學生從模仿學習基本舞步到進行創意編舞。

研究方法採用行動研究，以台中縣快樂國小（化名）五年級 35 位學生為研究對象，利用 15 節課進行教學。研究結果顯示：

1. 融入創意編舞的土風舞教材適合選擇「搭配道具」或「擁有即興創作成份」的舞曲。
2. 編創元素可以涵蓋「自編動作」、「基本步組合」與「隊形變化」三種，編創內容不適合超過兩種，宜採漸進式加入。。
3. 運用道具、適度融入遊戲、動作簡單與精熟練習都能提昇學生學習興趣。
4. 教學輔助工具，例如：「創作學習單」、「投影片」、「海報」，能協助教師與學生進行舞蹈編創。