

出國報告（出國類別：其他）

# 參加 2008 年 ACDFA 美國全美舞蹈節研 討會議報告書

服務機關：國立臺灣體育大學(臺中)  
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## 一. 前言：會議解說與參加目的

American College Dance Festival 是美國舞蹈學校一年一度的舞蹈交流盛事—本次選擇離台灣最近的美國西南部區域的爾灣參與舞蹈節；此次會議共計四天，於月 26 日展開序幕而於 3 月 29 日結束。為互相觀摩及學習，每日均有各校舞蹈系帶來的隊伍參與舞蹈比賽、表演以及舞蹈上課程及討論，會議的討論主題乃是針對現行之高等舞蹈教育的學術觀摩、表演與各類舞蹈技巧課程的學習。此爾灣區域由加州大學爾灣分校主辦，其會議規模龐大；今年參與的學校及學者超過 50 所大專校院及 30 個不同國家的編舞者及老師，共有四場的舞蹈發表及競賽、實驗發表共計 4 場及課程教學與理論探討共分佈在天的教學活動中；本人作品參與實驗演出及芭蕾舞課程教學與理論探討；本人代表國立台灣體育大學(台中)參予此一學術盛會，並於課程中發表論文 “Higher Education of Dance program In Taiwan” 。 以下就本人於此研討會之參與過程，會議內容，課程，與參訪活動根據日期做一摘要報告。

## 二. ACDEFA 附件

## 1. 海報



## 2. 目的與說明(採自大會手冊)

### ***NATIONAL COLLEGE DANCE FESTIVAL***

The National College Dance Festival, a biennial event, showcases on the national level the outstanding quality of choreography and performance that is being created on college and university campuses. Dances are selected by the adjudicators from each of the regional conferences based on their outstanding artistic excellence and merit. Approximately 30 schools from around the country will be invited to perform in one of the three gala concerts.

The total number of dances adjudicated at each conference determines the number of dances selected from that conference. Adjudicators select dances for the National Festival after viewing the regional gala concert. The same anonymity policies apply to the National Festival selection as apply to the regional gala selection. At least one dance selected for the National Festival from each regional conference must be from a school within that region. Only one dance from a school may be selected for the National Festival, even if that school had two dances in the regional gala.

In addition to selecting dances for the National Festival, adjudicators from each concert may nominate one student for each of the ACDFA/Dance Magazine Awards: Outstanding Student Choreographer and Outstanding Student Performer. Any nominee must be one who is selected to go the National Festival. A panel at the National Festival will select recipients of the awards.

The 2008 National Festival will take place from June 4-6 at the Miller Theatre in New York City. The focus of the National Festival is on the gala performances. All ACDFA member institutions are invited to attend the Festival. For more information, check the ACDFA website ([www.acdfa.org](http://www.acdfa.org)) or contact Diane DeFries at [acdfa@verizon.net](mailto:acdfa@verizon.net).

### ***Many Thanks***

There are many people who provided tremendous support, encouragement, and council in order for this conference to happen. I would like to thank Chancellor Michael Drake, and his office, for invaluable logistical help; Dean Nohema Fernández for her generous support for the whole event; Department Manager Karen Ricketts, without whom none of this would have happened; the Claire Trevor School of the Arts Production staff and in particular Toby Weiner, Ron Cargile, and Scott Collins; Box office Director David Walker; the staff of the Irvine Barclay theater; Li-Ann Lim for her work on this program; Assistant Dean Ramona Agrela; Kevin Kreczko; Chris Thayer; Norman Beede; and all of the students who have generously offered their time and help in preparation for this weekend.

...and a special thanks to Shana Menacher and Elisha Griego who, through their industry, initiative, humor and extraordinary hardwork, brought this conference to life.

-Alan Terricciano

## 3. 本人參與之行程與個人簡介(採自大會手冊)

## (1). 實驗表演時間表

**INFORMAL CONCERT 2**

*Thursday, March 27, 2008, 3:30 PM, the Claire Trevor Theater*

**POMONA COLLEGE****Ontological Squares**

Choreography: Thomas Tsai

Dancers: Ashli Duncan, Brianna Skellie, Michael Szanyi

Music: *Karminsky Experience* by RJD2, ill boogs

**LONG BEACH CITY COLLEGE****PERCUSSION/VOCUSSION**

Choreography: Arlene Brackett

Dancers: Justine Bencoter, Kanami Ezoe, Anna Glassey, Erica Hawkins, Laura Jimenez,

Lindsey Marquardt, Nancy Tello, Griselda Vicario

Music: *Vocussion* by The Silk Road Ensemble and A. R. Rahman

Costume Design: Cathy Crane

**STANFORD****With(out)**

Choreography: Cori Marquis

Dancers: Sam Chiu, Katherine Hawthorne, Cori Marquis, Jonah Wieder

Music: *Alarm Will Sound* by Blue Calx

**TAIWAN SPORT UNIVERSITY****Women relate to Ballet**

Choreography: Ya-Jo Lo

Dancer: Wen-Ju Liu

Music: unknown

**SCRIPPS COLLEGE****In Pursuit Of**

Choreography: Brianna Skellie

Dancers: Ashli Duncan, Michael Szanyi, Thomas Tsai

Music:

**CALIFORNIA STATE UNIVERSITY, EAST BAY****Writer's Block**

Choreography: Grace Alvarez, Sergio Suarez

Dancers: Olutola Afolayan, Dannia Ciolo, Brittany Coleman, Denise Hampel, Corissa Johnson,

Corrine Leon, Kate Pinedo, Jillian Sanchez, Algin Sterling

Music: *I'm a Disco Dancer* by Christopher Just/fatboy slim mix

**CALIFORNIA INSTITUTE OF THE ARTS****Again Not Again**

Choreography: Rosanna Gamson

Dancers: Marcus Braggs, Nick Bruder, Eric Esparza, Ashley Hardy, Jay Jackson, Meagan

Nugent, Julia Romanskaya, Kerrie Schroeder

Music: Jonathan Alger & Rosanne Gamson

(2). 課程表:

ACDFA Southwest Conference '08		Master Schedule									
Friday, March 28		CT Theater (40)	PStu 1100 (50)	PStu 1110 (30 wood)	PStu 1130 (25)	PStu 1140 (25)	DS 120 (25 wood)	DS 128 (35)	Studio IV		
8:00 AM	Mike	Holly	Sheree King	Trisha Hanada Rogers Latin Jazz	Liz Maxwell Bartenieff Fundament.	Carinne Bach int Mod	Jae Young Lee Int Ballet	Faculty Luncheon & Members meeting, Mesa Commons			
8:30 AM	Esperanza Adv Jazz	Johnston Adv Mod	Gyrokinesis	Dana Lawton Int Mod	Jurg Koch Teaching Strategies	Suzanne Ostersmith Lyrical Jazz	Sara Hook Masterclass				
9:00 AM	Donna		Linda Gold Align/Release/ Refresh	Marina Hotchkiss Adv Ballet	Diane Frank Int/Adv Cunningham	Joel Smith & Liz Casebolt Partnering					
9:30 AM	Scheer		Robin Kish Discover Your Psoas								
10:00 AM	Fosse/Jazz	Jim Sutton Masterclass									
10:30 AM	Score-a-thon Master Class Karagianis / Hall										
11:00 AM											
11:30 AM											
12 Noon											
12:30 PM											
1:00 PM		LUNCH BREAK									
1:30 PM											
2:00 PM	Spacing for informal Concert		Jayne Lee Tai Chi	Ya-Jo Lo Pointe Class	Heather Gillette Int/Adv Mod	NA	Gregory Dawson Adv Ballet				
2:30 PM			Michelle Shear Int/Adv Mod	Gail Abrams Laban Based improv	Heather Cooper Partnering	NA	Shana Menaker Int Mod				
3:00 PM		Donald McKayle Masterclass									
3:30 PM											
4:00 PM	Informal Concert III										
4:30 PM											
5:00 PM											
5:30 PM		DINNER BREAK									
6:00 PM		ADJUDICATED CONCERT #3 (feedback session follows immediately after) BARCLAY THEATER									
6:30 PM											
7:00 PM											
7:30 PM											
8:00 PM											
8:30 PM											
9:00 PM											



## (3) 個人簡介

## ACDFA 2008 Southwest Conference

## Teacher Biographies

**GAIL LEE ABRAMS** is Professor of Dance at Scripps College in Claremont, California. She is certified in Laban Movement Analysis and Acupressure, and is trained in Kestenberg Movement Profile. Gail holds a BA (Graphic Design) and an MFA (Dance) from American University. She was a member of Sybil Dance Company in Philadelphia, and has performed and choreographed at Scripps College and in Southern California. Gail has presented her research on dancers' experiences with pregnancy and childbirth in Minneapolis, Irvine, Riverside, Boulder, and Toronto, and has written several published articles on various topics. She has given movement workshops and presentations for ACDFA, CAHPERD, CDEA, NDEO, Society for Teaching and Learning in Higher Education in Canada, Motus Humanus, and at various colleges and private dance studios. Gail has received several research, performance and choreography grants from Scripps College, as well as three Faculty Achievement Awards for Excellence in Teaching.

**MAHA AFRA** is the founder and artistic director of Maha and Company; a dance company dedicated to cultural awareness through movement experimentation in traditional and fusion forms. Maha Afra was born in Beirut, Lebanon. She has trained and danced in Lebanon in ballet and world. Maha is trained and has performed in modern, jazz, and Latin dance forms. Maha holds a BA and an MFA in dance from UC, Irvine and also a BS in Biology and an MS in Human Morphology/Genetics from the American University of Beirut, Lebanon. She has taught at dance studios, master classes, ACDFA and other dance conferences and is an adjunct faculty member at several colleges. Maha is the artistic director of the Cerritos College Repertory Dance Ensemble, and is the credited choreographer of works in ballet, modern, jazz, Latin and Middle Eastern dance forms.

**CATHY ALLEN**, Associate Professor of Dance at the University of Nevada, Las Vegas, served as the Vice President of Dance for the Southwest District APHERD and as the national program co/coordinator. She has served on the Research Consortium Committee as the National Dance Association (NDA) and on the national awards committee for research in Dance for the NDA Scholar/Artist. Allen is an independent performer and choreographer. Performing credits include "Malashock Dance Company", "The Las Vegas Music and Dance Ensemble", Musical theater productions, "Seven Brides for Seven Brothers", "Pippin", "Singin in the Rain", "Grease", "Music Man", "Satin Lady", and Las Vegas stage productions, "Lido de Paris", "Jubilee", "Moulin Rouge", also "Footloose" the movie, as well as convention shows, and various television commercials. Ms. Allen has won twice the competitive Nevada State Council of the Arts "Artist's Fellowship Award" for choreography.

**CARINNE RAE BACH** began her dance training in New York. After completing a BA in Psychology/Dance from the State University of New York, Fredonia, she moved to Jamaica where she studied and performed at the Edna Manley School of Visual and Performing Arts. Ms. Bach's enthusiasm for dance and travel, brought her to Ireland where she continued choreographing, performing and teaching. While living in Ireland, Ms. Bach held the position of Artistic Director of the dance department for eight years with Backstage Academy of the Performing Arts, and was a featured dancer in internationally renowned Macnas. She was invited to perform in "Desplazamiento II" in Bogotá, Colombia; "OOTOO" at UCI; "Ascension", "Butterfly Dream" and "Final Bell" at New York University. Ms. Bach's choreography has been featured at many Universities in California. Ms. Bach is currently a faculty at CSUCI and Artistic Director of the CSUCI Dance Ensemble.

**LORELEI BAYNE** has performed with contemporary dance companies in NYC, PA, and FL, and her own choreography has been presented in venues throughout New York City and nationwide. Bayne has taught at several university's including WCSU, JMU, USF (Tampa), and ULM. She has an MFA/Dance NYU Tisch School of the Arts ('02) and a BA/Dance Univ. South Florida ('88). Bayne is currently an Assistant Professor-CSU-Sacramento. She is Co-Artistic Director of *Dangerous Lorraines Dance Theater* with Melissa Wynn.

**RACHEL BERMAN** is originally from Kailua, Hawaii. She earned her BFA in Dance from Purchase College and her MFA from the Hollins University/ American Dance Festival low residency program. She performed principal roles with the Paul Taylor Dance Company from 1989-1999 and is one of the few entrusted with the re-staging of his works. Featured in the Academy Award nominated documentary entitled DANCEMAKER, she was also the March 1997 cover story of Dance Magazine. She has been on faculty and choreographed for The Joffrey Ballet/ New School, Mid-Pacific School of the Arts, New Orleans Center for the Creative Arts, LASALLE-SIA Singapore College of the Arts, University of the Arts, the Colburn School, California Institute of the Arts, the Taylor School and ADF. Ms. Berman is currently a visiting artist at Mills College where she teaches Modern, ballet, composition, and is the artistic director of the Repertory Dance Company.

**LORI BRYHNI**, received her Masters of Dance from CSULB in 2000, and holds a Bachelors of Arts in Physical Education and Health from CSUS. Ms. Bryhni is the dance chair at Modesto Junior College teaching Modern technique, Composition, World Dance, Movement for Actors, and directs the MJC *Off-Balance* Dance company. She is also the resident choreographer for the Modesto Junior College theatre and musical productions. Ms. Bryhni danced professionally with the Loretta Livingston & Dancers Company from 1985-1989 based in Los Angeles. She is a past president of the California Dance Educator's Association, and co-directs the San Francisco Vision Series each year with the DRep Dance Company.

**LIZ CASEBOLT** has an MFA from UC Riverside and is currently on faculty at Cerritos College, El Camino college, and the College of the Canyons. She is the Co-Artistic Director of casebolt and smith, a Los Angeles-based duet dance/theater company with Joel Smith.

**LOWRY CHAMPION** earned her M.F.A., specializing in both Dance Science and Performance/Choreography, from the University of Oregon. She holds a B.A. in Psychology and Dance (Ballet) from the University of Colorado. Lowry has taught at multiple universities, ACDFA, and several non-university programs throughout the country. She has performed and presented her research Both nationally and internationally. Most recently, she presented on a University dance-specific nutrition course at the International Association for Dance Medicine and Science annual conference in Australia. Her current projects include a qualitative study on dance-specific nutrition, the development of an online performance nutrition course for dancers in multiple institutions, and an investigation on tibial torsion in dancers. Lowry is an active member of several organizations, including the Stanford Association of Research Professionals (Chair, Communications Committee). Currently, Lowry works for the Howard Hughes Medical Institute at Stanford University. For additional information, please visit: [www.lowrychampion.net](http://www.lowrychampion.net).

**CHUNG-FU CHANG** was born in Taiwan where he danced with the Cloud Gate Dance Theatre and the Kaohsiung Contemporary Dance Company. Since 2002, his solo works and performances have been showcased nationally and internationally. His choreography has been presented throughout the U.S. and in Argentina, Cyprus, England, Greece and Taiwan, and has received commissioned works by Ballet Nouveau Colorado, Ohio Ballet, MOMENTA, Dancing Wheels, the 2003 Taiwan International Human Rights Film Festival, the 2000 & 2005 Asian-Pacific Young Choreographers' Project, and many others. Chung-Fu has served as a juror for the Illinois Arts Council, and the Bureau of Cultural Affairs Kaohsiung City Government in Taiwan. He was a Chancellor's Fellowship recipient from the University of California, Irvine, where he completed his MFA. He has taught as a guest artist at major dance companies, institutions and festivals throughout the U.S. and abroad. He currently teaches at Colorado State University Dance Division.

**YA-JO LO**, received her Masters of Fine Art from U of Iowa in 1993, and holds an Ed.D from La Sierra University in 2006. Ms. Lo is an Associate Professor at Taiwan Sport University, Dept teaching Ballet technique, history of Dance, curriculum, Dance relate to personality and Graduate Program in Dance Education. At 2000-2001, She Attended National Dance Creativity Contest, her work of "Dream Body" and "The Youth" won the Golden and Silver Prize each. She was selected as the best graduated student and got the "Honor Dance Graduated student of 2006" in National Taiwan Art University. In 2003, she awarded the excellent performance of "Fei-Feng Award", to honor my contribution to the Dance world in Taiwan.



### 三. 發表摘要(中英文)

#### Abstract of Dissertation

CAREER PERCEPTIONS AND PERSONALITY PROFILES: A STUDY OF IMPACT OF PERSONALITY PROFILES ON PROFESSIONAL CAREER CHOICES AMONG BALLET STUDENTS AND GRADUATES TO ASSIST IN BALLET CURRICULUM DESIGN IN HIGHER EDUCATION

Ya-Jo Lo

The major purpose of this study is to explore the relationship between undergraduate ballet student career perceptions and personality profiles as well as graduating ballet student personality profiles and their eventual career field choices. In the end, it is hoped that the results of this study will assist Higher Education ballet programs in developing curricula that will encourage ballet students to select better-fit career choices.

Many students in higher education change majors multiple times as they become acquainted with other opportunities and interests in their college experience. In addition, students who graduate and go on to work in a particular career field may change careers multiple times during their working years, and others may not even work in the career fields they completed in their university programs. The career perceptions of college students and the career choices of the graduates in their field of study are often not the same. To better meet the needs of undergraduate students who choose a ballet degree for the purpose of making it a career choice, it is hoped that this study will assist ballet professoriate in evaluating their curricula to better prepare students for the different career options they may realistically pursue after graduation.

The research questions are: First, is there a relationship between ballet students' personality traits and career preferences? Second, is there a relationship between ballet graduates' personality traits and current career choices? Third, is there a relationship between current ballet students' personality traits and career preferences and ballet graduates' personality traits and current career choices?

The study investigated the relationship between personality traits and the ballet major students' career preferences with 173 ballet majors in higher education in both America and Asian Dance Departments and 99 ballet graduates who currently work in a variety of careers (e.g., a ballet company performer, a choreographer, a ballet teacher in higher education or in a dance studio, a dance company owner, or an employee in a career field unrelated to ballet).

The results of the analysis of data showed that undergraduate ballet students' personality profiles do relate to their career interests.

However, the graduate personality profiles and resulting professional career choices do not correlate to future career paths. These findings indicate that a better knowledge of both students and career possibilities available could assist instructors in designing better curricula to prepare students for the options they will find once they finish their education.

## 以舞蹈系畢業生職業與在校之職業選項及個性特質探討高等教育 之芭蕾教學法研究

### 摘要

本研究的主要目的為探索較適切之芭蕾高等教育教學法為最終之目標。筆者以比較舞蹈系已畢業之學生職業與在校之職業選項及個性特質之關係幫助芭蕾教師在未來芭蕾教學設計中將未來職業選項之元素考量其中,使高等教育的芭蕾教學適切於個人化的教學設計並協助學生針對未來就業選項去強化學習使高等教育之芭蕾教學法更加具有實質幫助學生就業之研究。

雖然在大學求學期間興趣及職業選項會有所改變,甚至未來職業可能不是求學計畫中之工作領域。但是希望高等芭蕾教育者能為選擇舞蹈科系之學生準備多元化的芭蕾課程,希望這項研究將幫助芭蕾舞教師深入思考課程設計的改革及方向使舞蹈科系的學生在畢業即將投入工作時已有完善的學習及成果做為未來就業的準備。

研究問題:(一).就學中之舞蹈系芭蕾課學生的個性特質和未來職業選項之間有相關性嗎?(二).舞蹈系畢業生的個性特質和職業選項與現在之職業間有相關性嗎?(三).就學中之舞蹈系芭蕾課學生的個性特質和未來職業選項之間與舞蹈系畢業生的個性特質和職業選項與現在之職業間有相關性嗎?

本研究調查對象為 173 名由美國加州大學爾灣分校與台灣體院舞蹈系學生並有修習芭蕾舞課程之學生,以及分別由美國加州大學 UCLA,UCR,UCI,舊金山及台灣已畢業之舞蹈系學生及研究生共 99 名畢業生並已有不同領域之工作(例如,舞者,大學教授,舞蹈社老板,編舞家,其他與舞蹈領域相關或非相關之職業領域)。

研究結論:(一).就學中之舞蹈系芭蕾課學生的個性特質和未來職業選項之間確實有相關(二).舞蹈系畢業生的個性特質和職業選項與現在之職業間並無直接之相關性(三).就學中之舞蹈系芭蕾課學生的個性特質和未來職業選項之間與舞蹈系畢業生的個性特質和職業選項與現在之職業間有些關鍵性的發現。由以上之發現筆者得知舞蹈學生及其未來之職業選項為教師教學參考之重點;除此之外筆者發現其未來之職場與原有之職業選項之變化,探究出學生其潛能是無限的。身為高等教育之芭蕾教師不可忽略學生的潛能,宜多加思索未來的教學方向,加入更多的元素,保留芭蕾的傳統精神但以學生之性向及職業選項加入教學的元素並以拓展,挖掘及開發潛能的教學為發展之目標;讓芭蕾學子在求學階段學習並探索未來職業之方向,相信未來的芭蕾學子能夠成為職場上為藝術貢獻的一份子。

## 四、活動內容圖片紀錄

①

IR0326E GA	GA4	42	AXXXX.XX	EIR0326E
EVENT CODE XXXX.XX	SECTION/AISLE GENERAL ADMISSN	ROW/BOX SEAT	ADMISSION	EVENT CODE CN 61844
SECTION/AISLE GA	2008 SOUTHWEST CONFERENCE AMERICAN COLLEGE DANCE FESTIVAL ASSOCIATION ADJUDICATION CONCERT IRVINE BARCLAY THEATRE WED MAR 26 2008 6:30PM			SEC GA
PP 1X	SEAT GA4 42	ADMISSION AXXXX.XX	ADMISSION AXXXX.XX	SEAT 42
601AUF1	A12MAR8	715436561552 ticketmaster get tickets at ticketmaster.com NO EXCHANGE EXCEPT AS PRINTED HEREIN. NO REFUND. NO CASH.		

②

**ACDFA**  
American College Dance Festival Association

2008 Southwest Region  
Conference  
March 26 - 29, 2008

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Claire Trevor School of the Arts

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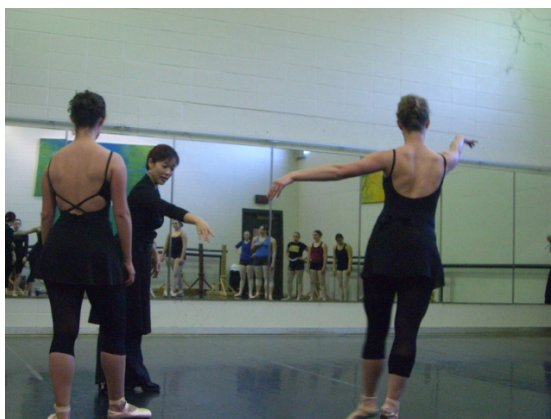
March 26-29, 2008  
University of California, Irvine

\*1~ Adjudicated Concert 的票

\*2~2008 ACDFA 資料冊

\*3~上課卷

課程花絮~雅柔老師(Ya-Jo Lo)Pointe Class(硬鞋)





課程花絮~與伴奏老師合照



↓ Spacing for Informal Concert





## 五. 結語與建議

經過這幾天密集的觀摩教學及傳達個人的理念；還有與其他國家舞蹈學術界的精英的共同分享,發現真是受益良多。美國的舞蹈系學生與本國之學生之表達及創意有極大差距，期盼將多種的思考模式及創意傳達至國內供舞蹈界做參考:有下列兩點主要發現與感想。

1. ACDFA 是一個提供美國舞蹈學術界發揮創意及交流的學術研討，會議本身提供了學習、拓展視野與文化交流的機會，學者彼此之間的互動包含了觀摩及良性的競爭；反觀國內舞蹈學術單位較偏向於自我發展的表演形式亦或是單一學校主辦的研討會，師資交流及分享仍有極大的改善空間,希望能將此型態的研討會概念，逐漸的帶到本國高等教育的學術活動列為正式活動以提升舞蹈高等教育師生學習的成效。
2. 國內舞蹈學生的思維、學習表現態度以及表演能力不及西方學生，但在基礎能力上卻是大大的優於西方學生；經由此次教學及課堂中分享理論的經驗中，透過彼此的交流探討,獲得了很多寶貴的建議.深刻體會到國人的表達能力及自信太薄弱，身為一位高等教育的舞蹈老師應多加重視其未來多元性的發展；勿將傳達技巧為單一目的，藉由技巧課程啟發學生的表現力及創意的思維並多鼓勵學生使其自信心增加，期盼未來看到國舞蹈系的學術界合作使舞蹈學生未來的發展突破現況。