

Traditional Folk Acrobatics: Bringing Taipei to New Heights

Unique, jaw-dropping performances such as balancing on scattered ladder pole (散梯竿), carrying high poles (高竿), living bicycle pyramids (飛車羅漢), and martial arts are just a few of the traditional folk acrobatics that have marveled and captured the eyes of foreign visitors for decades. TAIPEI has been given the amazing opportunity to sit down with Wang Tongyuan (王動員), Director of Taiwan Acrobatic Troupe (臺灣特技團), Chang Ching Lan (張京嵐), Chair at the Department of Acrobatics (民俗技藝學系), National Taiwan College of Performing Arts (NTCPA, 國立臺灣戲曲學院) and Dr. Liu Chin Li, President at NTCPA (劉晉立), to help our readers better understand the background and development of this traditional, yet ever-changing feature of Chinese culture. Coupled with filming, we hope to provide our audience a glimpse into the awe of traditional folk acrobatics and learn more about the multifaceted dimensions of Taipei!



Traditional folk acrobatics were born in China and became a main form of entertainment in Taiwan after the 1950s. (Photo / Samil Kuo)
傳統民俗雜技源於中國，1950 年代來臺灣後逐漸變成臺灣的主要娛樂之一

families running their own performing groups such as the Chang family (張家班), Zhu family (朱家班), and many others. Later during the 1950s and '60s, it eventually found its way into hotels, theaters, and opera houses around Taiwan as popular showcases where the audience could wine and dine with traditional folk acrobatics as their main form of entertainment.

Q2. Where are traditional folk acrobatics usually performed? What is the difference between the past and the present? Is there any historical change in evolution?

Director Wang: Well, I began learning traditional folk acrobatics nearly 40 years ago when I was just 10 years old back in the fourth grade. Back then, traditional folk acrobatics occurred in places like temples, squares, or other public areas of gathering. Beforehand, it was just a “showing off” of your skills, but nowadays, artistic elements such as dancing and acting have been included, taking the entire experience and performance to a whole new level. These visual elements allow traditional folk acrobatics to be appreciated on a scale never done before.

In terms of the evolution of its performers, in the past, many students who came to learn were from single-parent households or from financially disadvantaged families. Even growing up, around 70 to 80 percent of my classmates were from orphanages or single-parent families. However, times are now changing. Many of the students we see nowadays come from wealthy families whose parents are busy working abroad elsewhere in China or other places. For these parents, it's an easy decision to send their children to our school because we offer boarding, food, and rigorous training and education.

Q3. Are there any unique costumes, props, or makeup for traditional folk acrobatic performances?

Director Wang: Every performance requires unique props that are catered specifically to you and your ability or skill. You can think of them as your second lifeline – similar to how a soldier might view his or her rifle during a war. It really is one of the most important aspects of performance. For example, in a featured act like stacking chairs, the chairs that we use are not the average wooden chair that you'd find in a classroom or restaurant. It's not that we can't use those; we can. It's just that we would have less guarantee of safety if we did. So, instead, we have individual chairs that are lighter and created with better balance in mind.

The same goes for even something as simple as juggling. The balls the artist chooses to use may be smaller in size due to the size of his or her palms, and vice versa. The act that I perform used to require long bamboo shoots, but they were too difficult to bring abroad or would sometimes dry up and crack. Therefore, we've switched to a new form of aluminum instead. Not only are they lighter in weight, but more importantly, they are safer.

Generally, we are responsible for handling the makeup and costume of our own. Most costumes are tailor-made to fit our specific skill set and cannot be sewn too tight or tailored using smooth material due to the risk of malfunctioning during performances. And we typically manage makeup on our own too, unless there is a special occasion on that day, in which we sometimes hire a makeup artist for added assistance.

Q1. How can we define “traditional folk acrobatics”? And how is it different from juggling or western acrobatics?

Assoc Prof Chang: Actually, the terms “juggling,” “acrobatics,” and “circus” that we hear all the time essentially carry the same meaning when referring to “traditional folk acrobatics.” The only difference is that a “circus” normally entails animals and a circus tent and is found mostly in western countries, while “traditional folk acrobatics” is rooted deep in Chinese history and uses everyday household props found around the house such as plates, chairs, balls, bamboo sticks, and others.

Traditional folk acrobatics was born from everyday life in rural China during the Han dynasty (漢朝, 206 B.C. - 220 A.D.) when it was still a mostly agriculture-driven society. Back then, acrobatics was their version of modern street performances that we have today. Over time it grew and eventually made its way across the strait to Taiwan, with many

Q4. How long does it take to become a professional traditional folk acrobat?

Director Wang: To develop a proper base and foundation for strong acrobatic skills, it requires constant practice every single day. In the beginning, when I first started learning, my teacher would often beat me with a stick or whip. And during the showers at the end of the day, the few of us boys would compare who had more whip marks on their back as marks of pride. To be honest, it was one of the quickest, most effective ways to learn back then (chuckles). Nowadays, we can't do that anymore. That type of education and training isn't allowed or possible.

The problem is that there is a real inherent danger involved in learning acrobatics. If you fall three stories and land on your arm, chances are you are going to break your arm or wrist. That has happened to us many times before, and each time, that performer is out for at least three to six months – which means a temporary replacement is needed, only adding to further cost. Nowadays, we can only stress the urgency of learning and allow students to face the consequences themselves. As performers, we cannot use safety nets or ropes, so it's even more critical that our movements are correct and have a solid base for training. Necessary movements like stretching your arms back or doing handstands are the most basic requirements in joining this form of acrobatics, and upon arrival, the teachers will help you discover and refine your own talents as you grow in your abilities.

Q5. What are some traditional folk acrobatic skills that are amazing? What is their background?

Assoc Prof Chang: Actually, one of the most iconic and easily recognizable traditional folk acrobatic skills is the famous “扯鈴” or “diabolo” (the “Chinese yo-yo” as some call it) carried over from China. Originally made from wood and bamboo, it was called “扯” (chě) because of the movement the performer made every time, though nowadays they're mostly made of plastic. With over a thousand years of history, it has become an integral part of early childhood Taiwanese education, with many diabolo classes starting as early as in elementary school all the way up until college. Another iconic performance is the stacking of chairs or various balancing acts using ladders or poles.

Q6. What is the most difficult traditional folk acrobatic move? Why?

Director Wang: Actually, to be honest, every single acrobatic movement is challenging in its way – even juggling. Without constant stability and movement, even balls could fall and hurt or hit someone in the head. Traditional folk acrobatics is no different in this way. However, something worth mentioning is that for group performances, it's essential to have a sense of mutual understanding among your team members. And for individual performances, however, having a strong foundation of basic skills is absolutely necessary. At front and center stage of all this is obviously one's acrobatic skills. Without these skills, it would just be another group of people dancing on stage.

Q7. Talk about the transformation and improvement of modern folk acrobatics, integration with world culture (such as how foreigners can experience and watch performances), and future performance plans of Taiwan Acrobatic Troupe.

President Dr. Liu: Traditional folk acrobatics were mostly based on skills and usage of props, such as the diabolo or cycling, and required lots of patience and perseverance. But using this type of traditional performance, performers are left restricted by old-fashioned mindsets or ways of thinking. A new type of circus or “新馬戲” (Xin maxi, meaning “new circus”) emerged from France in recent years that has begun to change the way audiences experience and think about circuses. By using other elements such as lighting, 360-degree projection, dancing, acting, ballet, modern dance, gymnastics, or new props and costumes, we can introduce a new form of traditional folk acrobatics that speaks to the audience on various levels. In fact, it even changes and pushes the boundaries of traditional folk acrobatics. For example, we can create the illusion of clouds or a forest that makes the background appear almost 3D-like for the audience and blends that backdrop in with traditional folk acrobatics. I believe that foreigners alike can appreciate this type of performance since it is not constricted by language barriers that you may normally get while watching the Peking opera, for instance.

For performance information, check out : <https://www.facebook.com/TaiwanAcrobaticTroupe>



It takes endless practice and rehearsal to put together a perfect traditional folk acrobatics show. (Photo / Samil Kuo)
一場完美的雜技演出是不斷不斷練習和預演的成果

2020.5.19 及 20 品德之星選拔

文 / 課外組 楊琬瑋

為鼓勵學生良好品德行為表現，藉此收見賢思齊之效，讓學弟學妹們有優良典範，引發示範楷模作用，以樹立優良校風，特辦理品德之星選拔，在五月初由高職部各班選出符合 108-1 無任何懲處紀錄、曠課、遲到紀錄、有品德優良具體事蹟的班級品德之星，於 5/19 木柵朝會及 5/20 內湖朝會全校師生共同選出各系戲曲品德之星，獲選人高二甲陳冠諭、高三乙李文玲、高三丙謝裕堯、高三丁陳桂蓮、高一戊 2 陳穎芊、高二己劉宜祺，由校長致贈獎狀及誠品禮券 1,000 元。



2019.6.19 畢業典禮

108 學年度畢業典禮於木柵校區演藝中心舉行，今年雖然因冠狀肺炎關係，未開放家長及貴賓參與，但不論事先規劃、內容精思、場地布置及彩排，都經過精心策畫，活動中行正冠禮由校長、副校長及系主任親自為畢業生撥穗，最令學生們感動，獻花儀式也充滿創意及感謝師長們諄諄教誨及無私的付出。

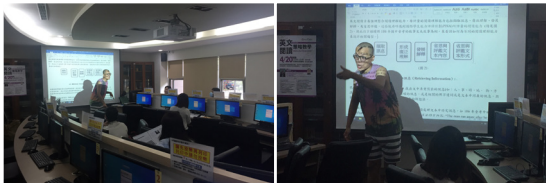
此次活動感謝各學系及各單位的配合與協助尤其是感謝劇場藝術學系吳健普副主任及高志謙組長鼎力協助，使此活動更臻完美。



圖書資訊中心

與教師有約講座－英文閱讀教學增能講座II－「英文閱讀策略教學」

108 學年度閱讀推動以英文閱讀為主軸，為活化英文閱讀教學，辦理「英文閱讀策略教學」講座，邀請臺北市立中正高中文科李壹明老師蒞校講解，針對英文老師授課上面臨的問題進行實戰教學，例如：5W1H、心智圖、角色互換、上下文推敲、學習反思等，另外提供老師們英文閱讀教學資源。最後，老師分享幾個教材網站，例如：新聞稿網站透過不同的難易度描繪同一件新聞，使用者可以透過自身的程度來閱讀。透過李師分享的錦囊妙計，使英語教師功力大增，相信實際運用於課堂上，能有效提升學生的英語閱讀技巧與興趣！（講座辦理時間：109 年 4 月 20 日）



英文閱讀策略教學

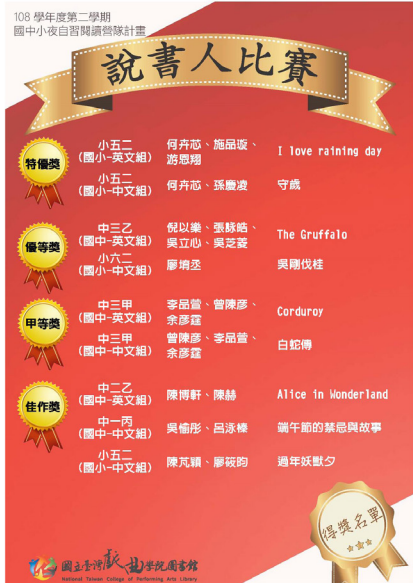
英文閱讀講座－李壹明

圖書館 108 學年度第一屆「說書人暨簡報王比賽」

為培養國小至高職部同學雙語表達能力，圖書館於 5 月中旬舉辦簡報王及說書人比賽，作為 108 學年度第二學期閱讀課程推動之成果展現。活動報名踴躍，無論是木柵或是內湖都顯得熱鬧無比。高職部簡報王總計參賽選手 24 組 26 人次。國中小說書人共計 45 組 75 人次。首次舉辦就有雙冠王的產生，選手們在比賽過程裡學習演說技巧。不少學生都期待下次舉辦的時間，能成為下一次的優勝者。



說書人暨簡報王比賽



全國高級中學閱讀心得寫作 第 1090315 梯次 得獎作品名單

科別	班級	作者	指導老師	作品標題	閱讀書名	名次
民俗技藝學系	高一乙	林筱娟	葉嘉中	慢食反思	慢食之後：現代飲食的 31 個省思	優等
京劇學系	高二甲	黃鈴育	葉嘉中 陳婉容	表面下的真相	轉學生的惡作劇	甲等
客家戲學系	高三己	湯美玲	葉嘉中	親情的溫度	方中街 99 號	甲等
劇場藝術學系	高一戊一	石櫻禾	葉嘉中	生活中的堅定	我們都一樣	甲等
民俗技藝學系	高二乙	倪華恩	王麗雅	用心學習，安心長大	人生如果是一個（ ），你想填入什麼？	甲等
歌仔戲學系	高二丁	徐凡茵	王麗雅	珍惜所有，把握現在，努力向上	一九四九的別離	甲等
歌仔戲學系	高二丁	陳柏臻	王麗雅	我並不是孤單的一個人	在被遺忘的角落，你有我。	甲等
歌仔戲學系	高二丁	何珏潔	王麗雅	你們真的了解我嗎	爬樹的魚	甲等
民俗技藝學系	高二乙	郭竣宇	王麗雅	小小王子	小王子	甲等
劇場藝術學系	高二戊一	楊諭筠	葉嘉中	隱喻人生的文字	履歷表	甲等
客家戲學系	高二己	湯佳玲	王麗雅	我對伊拉克戰爭的省思	伊拉克戰爭的兒童難民	甲等

全國高級中學小論文 第 1090325 梯次 得獎作品名單

科別	班級	作者	指導老師	作品標題	名次
劇場藝術學系	高二戊二	陳育蓉	葉嘉中	金光布袋戲之技藝傳承與戲偶展現分析	優等
客家戲學系	高三己	湯美玲	葉嘉中	客家新編戲《駝背漢與花姑娘》作品分析	優等
京劇學系	高二甲	黃鈴育 張蕊晴	葉嘉中	國立臺灣戲曲學院高職部學生的生涯規劃探析	甲等
民俗技藝學系	高一乙	林筱娟	葉嘉中	炸雞排與碳烤雞排的消費人數調查—以國立臺灣戲曲學院內湖校區的師生為研究對象	甲等

109 年 7 月 -9 月活動及演出預告

1. 109 年度「強化數位教學及應用學習課程研推實施計畫」

8 月份課程－內湖校區

- 1. 輔助教學應用課程：經典西遊閱讀，每星期一下午三點半至五點。
- 2. 互動教學應用教育：閱讀心得暨小論文指導，每星期二下午三點半至五點（閱讀心得組）；每星期五下午三點半至五點（小論文組）。
- 3. 創新教學應用策略：翻轉戲曲大觀園，每星期四下午三點半至五點。

8 月份課程－木柵校區

- 1. 輔助教學應用課程：經典西遊閱讀，每星期一上午十點十分至十二點。
- 2. 互動教學應用教育：閱讀心得暨小論文指導，每星期二上午十點十分至十二點（閱讀心得組）；每星期五上午十點十分至十二點（小論文組）。
- 3. 創新教學應用策略：翻轉戲曲大觀園，每星期四上午十點十分至十二點。

15 名便開班，課程中亦會安排學習歷程檔案相關指導。

意者請洽兩校區櫃台報名。

實施對象：木柵校區高職部劇場藝術學系、內湖校區高職與社團課程。

實施地點：兩校區圖書館影音視聽中心校內教學增能及研習：推動師生參與新興科技領域

2. 109 學年度「跨越性別擁抱愛」性別平等教育書展與影展

展覽時間：109 年 9 月至 12 月

展覽地點：兩校區圖書館服務臺前之書展區

3. 校內教學增能及研習：推動師生參與新興科技領域教學及研習課程

教師場

109 年 09 月 30 日（週三）12：00-13：30

講座主題：「電子書製作實務及互動教學應用」

研習人數：每梯次 20 人。

備註：供餐及公務人員研習時數

學生場

109 年 09 月 30 日（週三）13：30-15：00

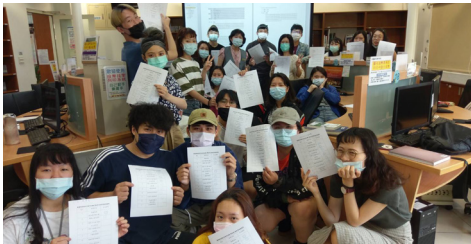
研習主題：「輕鬆製作多媒體互動式翻頁電子書」

研習人數：每梯次 15 人。

請洽內湖圖書館登記參加

與學院部教師合作之進階資訊檢索課程

圖書館舉辦與學院部教師合作之進階資訊檢索課程（含大二丙戲曲音樂史、大三丙臺灣音樂史及大二己、大三己之客家戲曲專題研究課程、京劇系田野調查課程）6 堂課，參與同學共計約 60 人。



資料庫教育訓練課程

全國高級中學閱讀心得及小論文寫作比賽 共 15 位同學獲獎

全國高級中學閱讀心得寫作第 1090315 梯次，本校共有 11 篇作品獲獎，包括 1 篇優等，以及 10 篇甲等；全國高級中學小論文寫作第 1090325 梯次，本校共有 4 篇作品獲獎，包括 2 篇優等，以及 2 篇甲等。恭喜得獎同學，也感謝老師們的指導！



客家戲學系

【客耀 - 108 學年度高職部年度公演及國中部成果展演】

客家戲學系高職部第十四屆畢業公演，於 109 年 5 月 1 日內湖校區中正堂錄影直播演出客家大戲《雙官誥》。國中部成果展演於 6 月 15 日開放家長觀賞，包含中一武功展演及折子戲《豆腐夫妻》、《桃花過渡》、《勸郎賣茶》、《公梢婆》、《草橋結拜》、《鯉魚躍龍門》，展現學生多年所學技藝成果，雖因疫情關係無法全面開放觀眾觀賞，但家長來賓仍給予學生最大的鼓勵，公演圓滿成功。



國中部成果展演



三娘教子



三娘教子



高中部年度公演



高中部年度公演



豆腐夫妻



桃花過渡



勸郎賣茶



鯉魚躍龍門



鯉魚躍龍門



攻關頭



中一武功展演



攻關頭

客家戲學系執行 109 年躍升計畫 「經典劇目傳承」第一階段

本系 109 年傳承劇目，推出經典客家採茶小戲《張三郎賣茶》十大齣「茶郎回家」、「盤茶盤賭」，於 109 年 4 月 9 日至 9 月 10 日辦理第一階段，邀請國寶級師資黃鳳珍與張雪英老師教授，為各戲齣的語言、聲腔、唱唸做深刻的雕琢。



黃鳳珍老師示範身段



張雪英老師教導學生唱唸

學生用心學習

學生校外實習訪視與成果分享

客家戲學系大學部第十屆同學於 109 年 2 月至 6 月期間，赴榮興客家採茶劇團與新世紀文化藝術團機構進行全時實習。由劉麗株主任、林曉英、蘇秀婷與黃俊琅老師擔任輔導教師，於 3 月至 6 月訪視實習機構，了解學生實習狀況，居中跟機構協調讓實習更順利。

上半年由於新型冠狀肺炎影響，多數演出停擺，團方安排製作手工藝品、修補戲服道具與建檔、整理箱房等實習內容，讓學生能有一技之長並增加幕後經驗。後期疫情好轉，增加排練演出、廣播錄製、社大教學等，多元豐富實習課程。在疫情衝擊之下仍有機會學習及收入，學生們都很珍惜。本系於 109 年 6 月 18 日邀請部分學生返校，與學弟妹分享實習心得。



新世紀文化藝術團教師訪視合照



實習成果分享



新世紀文化藝術團實習生戶外排練



新世紀文化藝術團實習生錄製廣播



榮興客家採茶劇團實習生學習紮靠旗



榮興客家採茶劇團實習生修補鳳冠



榮興客家採茶劇團實習生參加排練



榮興客家採茶劇團教師訪視合照

客家戲學系

電台招生宣傳

客家戲學系系劉麗株主任於 109 年 6 月 5 日，赴原住民廣播電台錄製【Fangcalay 原最美】節目 (FM96.3)，執行招生宣傳。



考取研究所感言

客家戲學系 大四己 胡鈺聆

哈嘍～大家好我是大四己的胡鈺聆，我要來分享一下我考研究所的心路歷程；起初考研究所並沒有給自己設想太高的期望，因為考研究所的時間與畢業製作的時間實在是太相近了所以有點吃不消……曾經一度覺得自己撐不住了，想要放棄，但媽媽一直鼓勵我說不要輕言放棄；咬牙撐過去就是妳的了！

在準備研究所考試的時對於研究計畫要如何寫不太熟悉，也不太能完全掌握研究計畫的寫作技巧，於是我拜託我的班導蘇秀婷老師來教我如何寫研究計畫，讓我的研究計畫順利的完成將審查資料寄出。

當然在準備的過程真的有些煎熬，但最後的果實總會是甜美的讓一切感覺都值得了；我也謝謝我的母親，總是在我快放棄時很有耐心的鼓勵我要認真、努力、不要放棄；再來也要謝謝我的班導秀婷老師在我身邊教導我指正我寫作錯誤的地方，更要謝謝客家戲的主任老師們及鄭榮興教授，給我多方的資訊及意見讓我順利的考取國立臺北藝術大學 傳統音樂學系 傳統戲曲組碩士班！

考上之後真的感覺心中那塊大石頭終於能放下了，現階段的自己終於能好好休息、好好放鬆了。



京劇學系

高教深耕（專精教學）邀請到國內武生大師朱陸豪老師親自為本系學生授課



高三畢業演出：4 月 17 日《盜銀壺、女殺四門、遊園、憶十八、殺四門》
4 月 24 日《五鬼驚夢、遠山含笑、轅門射戟、界牌關》
5 月 08 日《陸文龍、羅成叫關、雅觀樓、霸王別姬》
5 月 15 日《盜庫銀、文昭關、天女散花》
5 月 29 日演出劇目《大回朝、尤三姐、起布問探、紅桃山》



盜銀壺



五鬼驚夢



界牌關



遠山含笑



盜庫銀



大回朝



高三班合照



天女散花

推廣教育

樂活學習在疫與藝的美好距離間

文 / 進修推廣組 王慧琳 組長

今春全球受新冠肺炎疫情影響，在謹守教育部防疫措施的情況下，樂齡大學在疫與藝之間保持美好的距離，安然完封這學期一百八十個學分的課程，幸福的在六月初畫下 108 學年完美休止符。教育補助的樂齡大學是本校推廣終身教育的指標性課程，透過本校特色課程讓學員的生活融入傳統表演藝術中，然其退而不休的生活態度，更為終身學習領航。

六月初適逢台灣的疫情解封，樂齡的學員也因此得以順利舉辦「探訪後慈湖祕境及大溪木藝生態博物館－漫步樂活一日遊」校外教學，活動舉辦時端午未過，但天氣已異常酷熱，高達 34 度的高溫考驗著學員們的體力與毅力，幸而依山傍水的後慈湖，湖畔蝴蝶飛舞，樹陰下陰涼的步道，帶

給漫步其中的旅人幾分沁涼的享受；大溪木藝生態博物館裡的古老木造建築群及老街瑰麗的巴洛克台日式建築，也美得讓大家驚嘆不已，啟發彼此對建築美學的探討，學員們一邊欣賞前人留下來的美麗遺跡，一邊分享這學期學習傳統戲曲的樂趣，美感經驗就此交流。

談到美感經驗交流，讓人想起美國實用主義美學家杜威的主張「藝術即經驗」，他認為源自於經驗中的藝術及審美基礎，與人的日常生活經驗無法分割，換句話說「經驗」源於自然與生活，而「藝術」是生活中美感經驗的具體呈現。教育部補助本校成立的樂齡大學，授課內容與此次安排的校外教學建築美感體驗正好與此接軌。學員平日透過學習傳統戲曲中京劇、歌仔戲、客家戲的唱念及身段基礎學習，還有劇場藝術中的彩繪印染及民俗技藝等健體課程，實踐美感教育身體力行與動手做的理念，讓美感變成身體記憶的一部分，激發樂齡學員的藝術潛能，在疫與藝之間的美好距離中「藝」同防疫抗疫，讓樂齡生活中的美感教育不曾缺席。

