

Abstract

## **Embrace: Dance and Taiwan Sign language**

Abstract

Dance conveys meanings and feelings, and so does Sign Language. Both Dance and Sign Language are expressions of movement. However, each one of them represents its cultural significance and requires specific set of training to cultivate its rule of abilities as well as appreciations. This research stemmed from the curiosity of finding the commonalities between Dance and Sign Language since both are movements created by human beings.

Creative dance is one way of facilitating spontaneous movement for creating dances, and this research utilize methods of mirroring and flocking in creative dance activities to bridge teenage dancers and teenage deaf and hard of hearing students for collaborating a performing work. This paper shows findings from the creative process of a work entitled *Embrace*, which is performed by 4 teenage Deaf students, 2 teenage dancers, and a college dance major. By comparing or contrasting the way dancers and deaf and hard of hearing people utilize their movement, this process of creativity becomes a profound experience of cultural exchange. As the result, we would appreciate the similarities as well as embrace the differences.

Key words: Dance, Taiwan Sign Language, PaR, Inclusive Arts

## **Embrace: Dance and Taiwan Sign language**

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The goal of this research was to create a work based on the understanding of the Deaf Culture by the research method of Practice as Research (PaR). Withing this 2-year project of practicing, this research inspired me as the researcher to further appreciate how pedagogy of creative dance could apply in education, how movement acquisition process constructs and embodies within and for the Deaf Culture, and what theory of multiple intelligences could be fostered from the experience of this research.

Creative Dance is one of many ways breaking through the limitations in bringing dance to the deaf and hard of hearing (HDD) teenage students, which is also one of the minorities as well as under privileged group of people (Chang, 2014). This presentation begins with how this research was motivated and conducted, what was explored during the creative dance classes, and how to embrace the Deaf Culture and Dance for creating a work of inclusive arts.

### **Motivations**

This research was motivated by an impact of an inspiring theatre experience. The impact propelled Dr. Huang, Tzu-Hwa, a Professor of Education at the University of Taipei, to make a wish for doing

Thesis

something for the Deaf Culture of Taiwan. The goodwill of Dr. Huang was responded by a call for proposing works of Arts and Technology from the National Science and Technology Council in 2019. Dr. Huang invited Dr. Liu, Yuan-Chen and I to form a research team. Each one of us contributed our own expertise for the team, and each one of us had our own focal point of research. Dr. Huang's research focused on the empathy between all the performers of an inclusive artwork, Dr. Liu's research focused on developing a vibratory assistive technology to help the performers, and my research focused on how to create a performing work based on the Deaf Culture. Together, the team aimed to create a piece of performing work with the research findings.

This presentation will only focus on my part of the research, which is creating a work based on the Deaf Culture of Taiwan.

### **Research questions**

What is the Deaf Culture? Even more specifically, what is the Deaf Culture of Taiwan? How could I create a performing work based on the Deaf Culture of Taiwan? Ultimately, what does the term inclusive arts imply?

These are my research questions and the foundation for creating a work performed by both deaf and hard of hearing (DHH) performers and hearing performers with dance trainings.



Before hands on research, literatures, including stories of the deaf and hard of hearing (DHH) people and research thesis in Taiwan, provided underpinning understanding of what the Deaf Culture is. Most of the documents focus on how to overcome the challenges of the right of Deaf and Hard of Hearing people (DHH), including the right in education, the right to and at work, the right to access public service, and the right to express their voice justly. And my curiosity of how deaf and hard of hearing people (DHH) define their own culture with creative dance remained absence. There are stories of how deaf and hard of hearing people learn to dance as regular people, and there are research showing how facilitators teach deaf and hard of hearing people (DHH) dance to the music (Cavdir, 2022; Kang, 2015) as most of the people do. However, this research focuses on the curious about how deaf and hard of hearing people (DHH) dance or create their own dance utilizing methods

Thesis

of creative dance. Therefore, this absence became the primary research area that I set to explore.

### **Research methods**

Practice as Research is one of many qualitative research methods that allows researcher to explore by engaging in a creative process (Barret & Bolt, 2010; Wu, 2023; Skains, 2017). In other words, this research method allows a hypothesis to be tested or measured in artistic process that would often time encounter variables related to the human conditions. In addition, art-based research, one branch of Practice as Research, would be able to touch upon an issue that may have been examined in a variety of contextualized frame works to form a cross disciplinary and integrated research. (Leavy, 2009)

For example, Sign Language, as the subject of studies, has been conducted within study of Education, Linguistic, Communication, Social Science, or Cognitive Science. Each one of these areas of study may or may not pinpoint to what the Deaf Culture is. As the matter of fact, any culture is a constant and dynamic evolution within human society, especially in the fast-pacing world of the 21st century. Moreover, the deaf and hard of hearing (DHH) people are the minority who, unlike other minority groups of people, do not necessarily reside in a specific location together to cultivate a distinct and recognizable Deaf Culture (趙建民, 1994; Chang, 2014; Chen, 2013; Cavdir, 2022). On the contrary, the deaf

## Thesis

and hard of hearing (DHH) people are often raised and brought up in a hearing family in which Deaf Culture is new and foreign to the family. Most of deaf and hard of hearing (DHH) group of people grow up in complex semantic environment where the Deaf Culture may not be the first language to the deaf and hard of hearing babies. Draw from Deaf Anthropologists Friedner & Kusters, *“Deaf culture” has been used as an umbrella term for sign language use, collectivity and identity, deaf values, deaf behavior, deaf uses of technology, and deaf arts and aesthetics. (Friedner & Kusters, 2020, pp. 32)* This shows how sign language plays the key element in developing or defining the Deaf Culture.

Firsthand research conducted by the deaf and hard of hearing (DHH) people in Taiwan often utilize their personal experience as a way of autoethnographic research approach to unveil the significances, which may be personal, intimate, vulnerable, and fragile according to its complex social conditions, of the Deaf Culture of Taiwan. Additionally, literatures, such as personal stories, blog entries, or theatrical manuscripts... etc, written by the deaf and hard of hearing (DHH) people also provide this research most genuine information and creative inspirations. These insights from cross-disciplinary research of education, social, economic, linguistic, and or psychology would pave the ground for my underpinning understanding in conducting my research of the Deaf Culture of Taiwan.

## Thesis

And Dance, as a way of non-verbal communication that expresses meanings, is an innate ability of humankind (Kang, 2015). American Post-Modern dance artists claimed that everyone can dance (Banes, 1980), and their artistic practices justified their claim and allowing practice of dance to be broadened and, thus, have been practiced in schools, museums, and all sites of communal space with all people involved. Their practices have great impact on education. Literatures by the hearing people focus on the reasons of honoring the Deaf Culture, importances of implementing sign language in classroom, but how deaf and hard of hearing (DHH) people perceived the world with their kinesthetic intelligence. Even though dance as a discipline has been considered widely into Arts Education, this discipline remains absence in the Deaf Culture of Taiwan. Creative dance allows space for participants to express themselves, and therefore becomes the research lens for this practicing research to immerse myself in the field of deaf and the hard and hearing (DHH) environment, which was in the Taipei School of Hearing Impaired.

The existing research has shown that deaf and hard of hearing (DHH) people express themselves through sign language, which would be related to the study of education, linguistic, and even cognitive science for motion conveys meaning (Chang, 2014; Schein & Stewart, 2005). Studies of how a sign language is developed as one way of communications

## Thesis

could be found in social science research papers to delineate why the communication works, or not, to examine the policies regarding to their rights. However, these pieces of information are far less in quantities than other literatures written by the hearing people. Literatures written by the hearing people focused on how to honor the Deaf Culture, how to implement sign language in classroom, what should be addressed to advance the well-being of deaf and hard of hearing people, but how deaf and hard of hearing people perceived the world with their kinesthetic intelligence. As the result, immersing in the field where the deaf and hard of hearing (DHH) people gathered with the method of creative dance would provide my investigation the firsthand insight into what the Deaf Culture is in terms of how they perceive the world with their kinesthetic intelligence.

The research premises and contextual frameworks lay in the foundation of published literatures, and the process takes place in the field to test out a research hypothesis. In this case, the hypothesis is how the deaf and hard of hearing (DHH) teens in Taiwan comprehend and express themselves in the process of creative dance. Further, the hypothesis was constructed upon American developmental psychologist Howard Gardner's theory of multiple intelligences. To sum up how a process of creative dance would be able to touch upon an issue that may be examined in a variety of contextualized frame works, Practice as Research provides just the gate way for this research exploration.



Literatures have shown that Sign Language is the key element in the Deaf Culture (Lee, 1999; Chang, 2014; Lee, 2016; Chu,2018; Yang, 2019). This key element defines who they are, therefore, how they perceive the world and how they present themselves. Dance, as a subject of study, is carried out through an embodied comprehensions including skills, meanings, and purpose of a series of complex movements. Research has shown how deaf and hard of hearing (DHH) people overcoming the hearing limitations to dance with the music, which I think is the hearing people centered view of dance. Dance has its own rhythm. If there's a piece of music going along with a dance, the music and dance are parallel entities as a duet. French composer and music teacher Francois Delsarte (1811- 1871) studied how human moves. He suggested that each person has one's own unique rhythm of breathing, walking, and expressing themselves (Stebbins, 1887). American developmental psychologist Howard Gardner proposed the theory of multiple intelligences<sup>1</sup>(Gardner, 2020) for broaden the view and practices of education in general. According to Gardner's theory, I suspect that deaf and hard of hearing (DHH) people would develop visual-spatial, interpersonal, intrapersonal, and bodily-kinesthetic intelligences with their limitation of hearing perception.

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<sup>1</sup> Multiple intelligences refer to visual-spatial, verbal-linguistic, musical-rhythmic, logical-mathematical, interpersonal, intrapersonal, naturalistic, and bodily-kinesthetic (Gardner, 2020).

## Thesis

These theories were conceptual and vague to me before immersing myself into the field of the Deaf Culture. In other words, I would need more embodied knowledge besides these conceptual ideas for making a work of performance. Immersing myself in the Deaf Culture with the workshop of creative dance would allow me to understand how deaf and hard of hearing (DHH) teens in Taipei responding to the creative assignment as well as utilizing their skills in motions. Additionally, I would be able to observe with the lens of creative dance of how deaf and hard of hearing (DHH) teens express themselves with their kinesthetic capabilities and creativities.

### **The comparison**

After thorough explanations of our research to the Principal of the Taipei School for the Hearing Impaired, there were 18 teen students signed up voluntarily for our creative dance workshop. There is always a Sign Language interpreter accompanying my class the entire time. With this Sign Language interpreter, our creative dance workshop went rather smoothly. Without the interpreter, I felt as if situating in a packed of train station where people were talking in a foreign language freely whereas I'm so foreign.

These teen students would be able to accomplish personal tasks such as writing their own names in space or creating movement of simple rhythms, even though this took more time to practice. Partnering tasks

such as following and mirroring were not too challenging, either. Group activities such as flocking would take a lot more time. Practicing flocking activity as a group would require more conceptual understanding of its mechanics, and it also needs more encouragement for students to take the lead position or to take risks in creative movement to enhance the experience. These students would eventually complete the task, but the creative part was hindered by the group dynamics and not able to be carried out in the process. However, this blockage made me wonder if it would have turned out to be a more creative as well as more fulfilled outcome if I knew how to sign. There are debates related to this issue regarding interpretation of sign language, yet I would not have time or resources to explore on this delicate issue this time. These debates could be further investigated if chances allowed.

The following comparisons are what I have observed as a dance researcher. First it compares the purposes and meaning of movements to the movers, second it compares the movement acquisition process, and third it compares behaviors of the Deaf and hard of hearing people within their own community and among the general society. In all 3 aspects, these comparisons target on the Taiwan Sign Language, or TSL, in Taipei.

### **1. Purposes and meaning of movements to the movers**

Purposes of movements to TSL are to communicate and ultimately the skills to survive. So that people who might have difficulties speaking, such as deaf and the hard of hearing (DHH) people or newborn babies,

## Thesis

would be understood when using their movements to get others' attentions. Movers of TSL move in order to communicate with others. Whereas movers in creative dance move to expand their imaginations through physical expression, and these movement might serve to create a dance or simply to fulfill an educational task.

Regarding to the meanings that conveyed through movements, movements of the TSL have specific meanings. These movements between the signer and the receivers are understood communally, whereas movements in creative dance may be literal or abstract. Movements used in creative dance might be personal and occupy large space. However, movements in both TSL and creative dance are similar in the aspect of time and energy. Time and energy of these movements usually go with the purposes of what they try to convey. So that there will be a sense of phrasing in the time of movements, and there will be accent or punctuation, softness or lightness in the energy of these movements.

Table 1: Movements to the movers

	Taiwan Sign Language (TSL)	Creative Dance
Purposes	communication, to survive.	expand physical expression, dance making.
Meanings	purposeful, communal, practical, pragmatic, imaginative.	artful, imaginative, personal
Space	frontal, within upper torso area.	all dimensions.
Time	with flow of a phrase, depends on the purposes.	
Energy	with the meaning of expression.	

Sign Language carries out meaning as other languages, such as English, Mandarin, or German... etc. Sign Language has its own set of rules, or grammar. Research of linguistic has shown how it is established, developed, and comprehended through time. Sign Language in different country or location show differences as well as similarities. For example, to eat in American Sigh Language (ASL) and in Taiwan Sign Language (TSL) are similar with subtle differences. The motions of bringing all

fingers together and pointing to the mouth with lip reading means 'eat.' In fact, this is one of the official International Sign (IS) which has about 1500 signs (Schein & Stewart, 2005, pp. 85) for international community of deaf and hard of hearing (DHH) people. It shows the literal and natural characteristics of movements in sign language. On the contrary, signing of TSL and ASL of the word 'dance' are completely different movements<sup>2</sup>. Signers will learn the correct movements just as learning any language within their living environment with guidance, repetitions, encouragement, and trial and errors. Not only are there differences in TSL and ASL, but there are also differences in sign language used in the north part of Taiwan and in the south part of Taiwan. These differences, which is surprising research finding, showcase the historical development in the education in Taiwan.

## **2. Movement Acquisition Process**

The above-mentioned process of how TSL is learnt not only concerning the language acquisition process<sup>3</sup> but also movement acquisition process. By movement acquisition process, it means, in this research, a circular and constant input output information initiated from the motivations to move or to communicate with meanings, to become a skill, to apply the skills in effective use.

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<sup>2</sup> TSL <https://youtu.be/DKUawiRj4Ps?si=yMgpytAkXBRic9rn>

ASL [https://youtu.be/9qT-F\\_t7QE?si=MzGMDU9lB3BPUnFP](https://youtu.be/9qT-F_t7QE?si=MzGMDU9lB3BPUnFP)

<sup>3</sup> As previously stated, sign language is usually taught as a foreign language, the language acquisition process of TSL would be far more complex than that of the existing theory developed by American Linguistics Noam Chomsky (1928- ).

## Thesis

As a dancer and choreographer, I have experienced both sides of trying to acquire specific style of a movement. As a dancer, performing Ballet, Graham, or Taiwan folk dancing takes time to embody the movement style to perform the style adequately. As a choreographer, helping dancers to comprehend my choreography during the rehearsal process takes verbal as well as kinesthetic and visual understanding to bridge the gap between dancers' movements and the intentions of my choreographic movements. The experience from both ends of how movements are learnt and performed helps me identifying how movements are learnt and performed with my deaf and hard of hearing (DHH) performers. In other words, the process of how a person perceives the input of a series of movements, digests the information, and then carries the movements out in a performance is the key for this research in identifying the characteristics of the Deaf Culture.

Comparing to movement acquisition process of TSL and creative dance, TSL is motivated by the desire to communicate. The motivations to use TSL could be active when the communication works, and it might be passive when the communication fails. There's a story occurred in my creative dance workshop. With the interpreter's help, the workshop usually went really smoothly. However, there's always other motions happening among the students while my interpreter was helping. I was confused at first and didn't know what was going on until a deaf actor, who served as a research companion, told me that one of the students was

## Thesis

helping signing to his classmate who is a deaf person and would only understand his classmate's sign language. To me, this story amplifies the significance of movements of the Deaf Culture. Although there're this interpreter assisting the workshop, these 2 teenage students would understand each other better since they have formed their style of communication. This would lead me to the comparison of skills of the movement acquisition process.

From this story, I figured there are differences between movements of the interpreter and the classmates. The differences are caused from the frequencies of how often the movements are used. My interpreter is a hearing person. One of the students in this story is deaf, and the other who's helping his deaf classmate is hard of hearing. These students use TSL to communicate daily, whereas the interpreter would only use it at work. It might be fair to say that these students are using the TSL as their first language and the interpreter as the second. Even though TSL could be learnt with regular practice, daily use of TSL have more chance to crystalize the Deaf Culture. It brings out the differences in acquiring the movements of TSL and of creative dance. Movements could be learnt in any way. However, the daily and constant usage of TSL movements allows signers to understand each other easily. Additionally, the more comfortable using the TSL the more possible signers could develop 'secret language' among themselves.

Whereas movements for the creative dance serve different purposes,



and the skills in such application could be retained with continuous practice, or lost without the practice.

Table 2: Movement acquisition process

	motivations	skills	applications
TSL	Desire to Communicate, Active and passive	with guidance, symbolic and grammatic, creative freely, daily use.	Deaf Culture, daily communications, artistic expression.
creative dance	selective, active and passive	spontaneous, with guidance, incidental learning, regular practices.	artistic expression, educational activities, living experience.

### 3. Behaviors of the deaf and hard of hearing within the Deaf

#### Community and among the general society

The Deaf Community, in this research, indicates where deaf and hard of hearing people are comfortable expressing themselves. As a hearing person, I felt foreign among my workshop attendees even though they all showed great enthusiasm. Neither did I feel a sense of 'community' among themselves. After a year immersing myself in the school, I realize that the sense of community is established in the foundation of trust, and

## Thesis

the trust takes time for all people in the community to embody. Speaking the language of the specific community is one but not the only strategies. As the role of facilitating creative dance classes, my strategies of fostering the trust are allowing equal opportunity to all participants<sup>4</sup>, acknowledging every one's individual voice, challenging each one according to their own needs, and being vulnerable and open to whatever situation occurred in the moment. I was fortunate enough to first gain the principal's trust to proceed the rest of the classes and rehearsals. I gradually feel to be a friend of the Deaf Community.

The experience of being a complete outsider to becoming a friend of the Deaf Community, I observed my friends' behavior in the Deaf Community versus among the general society. In the Deaf Community, they are expressive and creative. They would use this skill to create secret sign languages, just like the students in my previous story. They have counted on motor learning and communication in motions, and therefore their inter-personal interactions are equivalent to the skills of contact improvisation<sup>5</sup> without bearing each other's weight. They tend to express themselves directly, from the hearing person's perspective, with vivid symbolic expression. My deaf and hard of hearing (DHH) friends have good memories in motions which is an important ability to modern dancers for they might be learning different pieces of choreography in a

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<sup>4</sup> The participants include students, interpreter, teaching aid, and me.

<sup>5</sup> [https://en.wikipedia.org/wiki/Contact\\_improvisation](https://en.wikipedia.org/wiki/Contact_improvisation) Date of retrieved: July 20th, 2024.

short period of time. Deaf and hard of hearing (DHH) people are highly supportive to each other, and they would respond quickly to my need when asking for help. As soon as having the sense of being included in the Deaf Community, I sense the ubiquitousness of the Deaf Culture in our society.

Table 3: Social behaviors

	within Deaf Community	among general society
Social behaviors	<ul style="list-style-type: none"> <li>• expressive and creative in creating secret sign languages</li> <li>• sensitive in inter-personal interactions</li> <li>• direct and symbolic expression</li> <li>• good memories in motions and movements</li> <li>• highly supportive among each other</li> </ul>	<ul style="list-style-type: none"> <li>• not east to be identified from the crowd</li> <li>• dependent on the main care-providers</li> <li>• love to share when there are chances</li> </ul>

**Suggestions**

By utilizing the creative dance into the Taipei School for the Hearing Impaired as a practicing research method allowed me to experience

## Thesis

firsthand information of how deaf and hard of hearing (DHH) people express themselves through or with their kinesthetic expressions. More importantly, I understand how they comprehend their world with the input output information of movements and motions in which contain nuanced and intricate pieces of information in meaning, emotions, and intentions of human interactions. Scientific research has proven that human born without a specific sense might gain enhanced abilities in other senses. (Levänen, S., & Hamdorf, D., 2001) American Philosopher of Education, Howard Gardner has implemented his theory of multiple intelligence in practice for general education, and his theory would also benefit in the education for the deaf and hard of hearing people. Anne G. Gilbert (2015) has constructed Benefits of Conceptual Dance Approach:

## Thesis

### Cognitive outcomes:

- Dancers increase knowledge and vocabulary through an understanding of the concepts and principles of dance.
- Dancers solve movement problems that are both simple and complex, honing problem-solving skills.
- Dancers gain an understanding of global community through the study of dance history and culture.
- Dancers develop auditory, visual, literacy, and verbal skills through observation and multimodal forms of reflections.
- Dancers increase knowledge of other subjects as dance is integrated into the school curriculum.
- Dancers expand creative skills through choreography and improvisation.
- Dancers improve memories through recollection of concepts, steps, patterns, and phrases.
- Dancers strengthen neural pathways through Brain-Dance patterns.

### Affective outcomes:

- Dancers express feelings through movement, becoming more attuned to the inner self.
- Dancers experience contrasting movements that help them define feelings.
- Dancers express feelings and thoughts about their own and other people's dances, helping them to put feelings and thoughts into words.
- Dancers increase self-esteem through self-expression and the mastery of movement concepts while being engaged in a positive, noncompetitive dance form.
- Dancers learn self-discipline as they develop skills and create dances.
- Dancers learn to take risks by mastering movement challenges. They learn trust through activities that involve weight sharing, partnering, and group cooperation.
- Dancers gain an appreciation for other cultures and movement styles.
- Dancers respect the role dance has in lifelong well-being.

### Physical outcomes:

- Dancers develop health habits through movements and exercise.
- Dancers apply the concepts and principles of dance as they develop dance skills.
- Dancers develop body awareness, control, balance, and coordination.
- Dancers gain physical strength, flexibility, stamina, and agility.
- Dancers release stress through positive physical activity.
- Dancers expand their personal movement vocabulary as they work with other dancers and learn from other cultures.
- Dancers develop sensorimotor skills through Brain-Dance patterns.

### Social outcomes:

- Dancers learn to collaborate with others through partner and group work.
- Dancers bond with one another through positive physical control and verbal reflection.
- Dancers develop poise through informal showings or formal performances.
- Dancers develop leadership skills by taking the lead in partner and group work.
- Dancers learn appropriate way of touching others through gentle physical contact and weight sharing.
- Dancers discover the value of individual differences through creative exploration, problem solving, and the study of other dance forms and cultures.
- Dancers attend and support a variety of dance functions and events.

(Gilbert, Anne G. 2015)

The benefits in color have been proven to be true when implementing the creative dance in the Taipei School for the Hearing Impaired, whereas the benefits in white need more time or require different strategies for the deaf and hard of hearing (DHH) group of people.

The Deaf Culture is established and developed by the deaf and hard of hearing (DHH) people and their community, and the Deaf Culture needs to be honored as any Culture to its further development and growth. However, the best teachers to carry on the torch of the Deaf Culture are those of whom have experienced the specific learning

## Thesis

process. In other words, people who have learned to gain the abilities of comprehending this world without sound will know more than people who try to imagine what the world would be without sound. The actual experience enhances and completes the understanding of the practical as well as theoretical process of learning.

As a dance researcher and a foreign researcher of the Deaf Culture, I have been privileged to bring Creative Dance to their world, and I'd be more than honored to immerse in the Deaf Culture for further exchanges of cultures to embrace movement, dance, and sign language. While immersing myself in this research process, not only am I inspired by the Deaf Culture but also inspired by the capacity as well as power of Dance. The most powerful potential of Dance resides in its nature of expressiveness that transcends the barriers of language or culture, and all people would be capable of communicating through the expression of movements. This notion makes me think whether Creative Dance would be one of the essential yet null curriculum, a term Elliot Eisner (1933-2014) suggested, in general education as well as in the education of the Deaf Culture? As Gilbert showed in the benefits of conceptual dance approach, I benefit from its affective outcome that *Dancers respect the role dance has in lifelong well-being (2015, pp 6)*.

## Thesis

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# 聽聽異世界

## 臺北啟聰學校課程規劃

課程名稱： 舞蹈潛能開發

課程目標： 認識啟聰學生舞蹈的能力，開發舞蹈表達與創造的潛能，培育舞蹈欣賞的能力。

課程介紹：

舞蹈是人類的本能，人人皆能舞蹈，當代社會出現許多不同的舞蹈表現都是人類長年共同積累、探討、嘗試，以致於創造的成果，與人所生處的環境、思想與時代息息相關。在後現代舞蹈藝術家提出人人皆能舞蹈的主張之後，打開表演藝術創作的空間。

本課程將由臺北市立大學舞蹈學系專任助理教授－王如萍，帶領舞蹈系在校生共同透過舞蹈的實踐，深入理解聾啞人士的舞蹈潛能，以視覺引導或模仿的方式認識啟聰學生的舞蹈動能，開發啟聰學生舞蹈創作與展現的潛能，藉由參觀表演活動與實際參與舞蹈創作與表演，深入探討現有舞蹈發展對聾啞人士的幫助或限制。

教學方法：

- \*示範與引導：藉由動作示範，輔以視覺引導的方式，啟動即興舞蹈的動能；
- \*創作與表演：藉由教學者自編的教材主題引導學生展現個人舞蹈特色；
- \*觀賞與分享：藉由觀賞同儕表現的機會以及舞蹈表演活動，啟迪學生對於舞蹈的觀察或提問，作為舞蹈創作表現的基礎。

師資簡介：

王如萍，專職任教於臺北市立大學舞蹈學系，以舞蹈創作表演以及學術研究的方法回饋於教學。曾任 José Limón Dance Company, Metropolitan Opera Ballet, Martha Graham Dance Company, Repertory Dance Theatre, Mary Anthony Dance Theatre, 台北越界以及台北民族舞團舞者。