

摘要

國民政府於 1949 年遷台後民族舞蹈逐漸興起，直至 1960 年代兩岸關係最緊張的階段，為民族舞蹈為最興盛的時期，其具有宣揚國粹，增加民族團結意識的功能，到了 1970 年代由於台灣經濟起飛，西風東進，現代舞與芭蕾舞遂成為新興的舞蹈藝術，民族舞蹈因而日漸式微。因此本研究將針對楊素珍舞蹈藝術與教學之發展做一探討，以發現她對台灣民族舞蹈發展之影響。

根據本研究的特質與需求，研究方法之運用以 Robert K. Yin 的個案研究法(1984)為主。研究理論的發展上將以 June Layson(1994A)的舞蹈歷史研究法作為理論基礎。其次，再運用 June Layson(1994B)的舞蹈史料分析法，收集不同類型的資料。最後以 Michael Quinn Patton 的三角測定(1980)，將有關資料做一交叉比對與驗證。

楊素珍於 1956 年創立舞蹈研究社，歷經五十餘載，培養不少舞蹈人才，其教學過程栽培出杜麗玲、杜玉玲、林秀貞、歐陽慧珍等優秀傑出的學生。1958 年開始楊素珍致力於民族舞蹈比賽的參與，更是比賽中的常勝軍，曾經榮獲七十餘次的冠軍。1971 年成立「楊素珍舞蹈團」，歷時 12 年，不僅將民族舞蹈與娛樂舞蹈推銷至東北亞、東南亞各國，促進國際文化交流，更提升國內娛樂舞蹈水準。上述這些行為不只豐富楊素珍的舞蹈生涯，同時也提升台灣民族舞蹈水平。

關鍵字：舞蹈教學、楊素珍、民族舞蹈、民族舞蹈比賽

Abstract

The folk dance aroused gradually after the national government moved to Taiwan in 1949. The most prosperous period of the folk dance was around 1960's when was the tensest situation between China and Taiwan. In this period the function of folk dance was to promote the unique cultural features of our nation and increase a national unity. Until 1970's, due to the progressing of Taiwan economy, western culture became popular. As a result modern dance and ballet took over the position of the folk dance became the new art of dance. The folk dance then became unpopular. This research thus focuses on the study on Shu-Jen Yang who devotes herself to the art of folk dance and dance education. Through this research want to discover Yang's influence to the folk dance of Taiwan within the period of 1960's to 1980's.

According to the features and needs of this research, the application of the research method is based on "Case Study" by Robert K. Yin (1984). The development of research theory is based on "Dance Historical Research" by June Layson (1994 A). This research also applies the "Dance Historical Analysis" by June Layson (1994 B) to collect the different types of information. The last stage of this research utilizes the "Triangulation" from Michael Quinn Patton (1980) as crossing comparison, contrast and examines the information.

Shu-Jen Yang established her own dance studio for over 50 years, in this period she cultivated many dance elite such as Li-Ling Tu, Yu-Ling Tu, Show-Jen Lin, Hui-Chen Ou-Yang and so on. Since 1958 Shu-Jen Yang devoted herself to the competition of the folk dance. She got champion for over 70 times. In 1971 she founded Shu-Jan Yang Dance Studio, for the effort of 12 years; she promoted the folk dance and entertainment dance to East-north Asia, East-south Asia etc. In addition to develop the art of entertainment dance in Taiwan, she also interduce the Chinese folk dance to overseas. Moreover she devoted herself in increasing culture fellowship. The above activities are not only nourishing the dance career of Shu-Jen Yang, but also arousing the art of Taiwan folk dance.

Key word: Dance Teaching, Su-Jen Yang, Folk Dance, Folk Dance Contest.