

行政院國家科學委員會專題研究計畫 成果報告

新聞訪問與敘事：理論建構的提議(第2年) 研究成果報告(完整版)

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計畫主持人：臧國仁
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行政院國家科學委員會補助專題研究計畫

■成果報告 □
期中進度報告

新聞訪問之敘事觀 -

以「自傳式生命故事敘述」為核心之理論提議

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計畫參與人員：政治大學新聞研究所博士班景崇剛賴玉釵、張煜麟，碩士班陳安駿、陳玟錚、華婉伶，新聞系吳柏軒、周羿伶、林佳儀、黃芮琪、楊癸齡、劉思敏；廣電研究所黃嘉文、錢怡安；公共行政所碩士班王暉；財務管理系陳盈曉（已畢業）；台北藝術大學劇場藝術所博士班楊雁舒、劇本創作所碩士班章元莊、藝術管理所碩士班許雁婷；世新大學口語傳播所宋育泰；歷史系臧信芝（參見網站 <http://www3.nccu.edu.tw/~kjt1026/gerontology/>）。

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本結案報告源自國科會一般型專題研究計畫(2007.08.01 至 2009.07.31)「新聞訪問與敘事：理論建構的提議」(NSC 96 - 2412 - H - 004 - 011 - MY2)，作者感謝政大傳播學院「老人傳播研究群」成員在研究期間之協助。

摘要

有感於傳統資訊觀點常造成新聞記者訪問時多採「目標（結果）導向」而汲汲於從受訪者套取訊息以迅速完成報導任務，問答雙方易生間隙甚至衝突，本文建議另採「敘事觀點」以彌補上述缺失並重新定義新聞訪問。

本文認為，除去一些受到截稿時間所限之採訪實務工作外，其他較無時間壓力之新聞訪問應可視為一段「對話」(dialogic) 過程，問答之間並非索取資訊而係交換故事，需要受訪者整理記憶後透過語言而將其極端複雜之人生經驗組合成為有情節、有系統、有連貫性之故事。換言之，記者訪問對象之任何講述並非一般言說行為而已，而係來自講述者個人生命記憶之自傳式敘述。

本文因而定義新聞訪問為「一段記者與受訪者交換故事並分享生命經驗之歷程，雙方平等地聆聽、表白、交換意見並接受（或挑戰）彼此對人生經驗之不同看法，分從各自記憶（含集體記憶）裡抽取與個人及團體身份（identity）相關之事件，以自我敘事方式講述正或負面之經驗以便相互溝通，回顧過去並砥礪未來，完成情感互動」。

關鍵詞：新聞訪問、敘事、自我、自傳式敘述

- 我們對大自然的認知，起源於欣賞感動，繼之以分析思辨，最終接觸到自然現象背後的物理定律。說來簡單，但是這條路並不好走，原因就在於日常經驗所培養的「直覺」，常會帶我們走上叉路（孫維新，2009）。
- 我們並非認為研究方法只有一種，或我們的研究方法最優或傳統方式不好，我們只是認為，這是概念化這個領域的方法之一且頗為有用（useful；Denzin & Lincoln, 2000: xiii）。

楔子

2009年五月是政治大學校園最古老建築物「四維堂」落成五十週年紀念，學校特別籌辦了包括「校友記住」在內的各類慶祝活動，撫今追昔之餘兼有繼往開來之意。某廣告招牌公司陳姓老闆十多歲方是學徒時即已追隨師傅在政大校園包攬各類裝置工程，因而當年曾經受託在落成典禮前將于右任先生親書墨寶題字掛上，如此往事若能由其親口道出當屬難得且有趣之校園記事。

其後校方找了校園實習記者前往邀訪卻遭婉拒，打聽之後才知小記者的訪問出了差錯，其預擬題目竟是：「請問當年為何選擇『四維堂』三字」、「請問您當年有什麼感想」，陳老闆深覺難以回答因而拒訪。

這位小記者並非生手，已在《大學報》實驗課程裡經歷一整學年（上下學期各十四週）的新聞實務淬鍊，專業訓練卻猶顯不足。但追根究柢，其「不足」之處可能並非「經驗不足」而是缺乏後設理論，錯將需要花費時間讓受訪者從記憶裡探索「生命故事」的歷程卻以一般單純問答方式索取資訊，以致白白浪費了好題材。

此一缺失又非意外，翻閱大部分中外新聞採訪教科書便知其來有自。舉例來說，新聞學領域的「葵花寶典」《新聞採訪學》（王洪鈞，1955）即曾如此描述訪問一事：「記者在訪問時應該是個餓狼，永遠貪求無厭，他絕不可在得到全部答案前停止發問，亦不因為已得到預想的答覆為滿足。他要在不使對方失去忍耐的限度內，竭力爭取更多一點的材料」（頁 112；底線出自本文）。

雖然作者也曾在該章（第八章：訪問）談及其他如「解除對方恐懼」、「採用進取方

法」、「談話的藝術」等訪問要領並建議訪問前即應瞭解問題核心以能與受訪者感情交流，但此處的「餓狼」比喻顯然相當程度地反映了該書作者認定的新聞訪問歷程似與索取資訊、尋求資訊、挖掘資訊、報導資訊相關，且訪問者應力求達成報導任務方休。

其他較新教科書亦有類似說法，如方怡文、周慶祥（1999）之描繪：「對於敏感的新聞，記者常不容易得到受訪者正面的答覆，所以必須運用一些技巧，才能套到一些新聞，而『旁敲側擊』與『激將法』常是最有效的方法...」（頁 63，底線出自本文）。

上述教科書所取樣本數量雖然有限，但其所觸及之「餓狼」、「旁敲側擊」、「激將法」、「套到」等採訪策略顯非無的放矢，十足反映了教科書撰寫者習將新聞訪問視為一段由記者向受訪者「索要資訊」（information requesting）的過程，以致 Huber & Diggins 的訪問專書中譯本甚至以「套出真相」為其書名（徐炳勳譯／Huber & Diggins, 1993/1991）。

又如 Biagi（1986: 87）曾如此描述美國資深電視新聞記者 Sam Donaldson 對良好訪問的定義（底線與添加語句均出自本文）：

好的【訪問】問題就在於其能引起受訪者興趣並針對問題提供有趣且資訊豐富（informative）的答案。你的問題要清晰尖銳（sharp edge），總不能期望碰到個人就問他『有什麼新聞嗎？』，而他回你『老天爺』，你倆就這麼糾纏下去永無止境。

上述方怡文、周慶祥所提之「有效方法」以及 Sam Donaldson 所稱之「有趣且資訊豐富答案」當屬多數新聞工作者每日採訪面臨的實情。由於截稿時間在即，記者常無法慢工出細活地擬定問題旁敲側擊，總盼受訪者均能隨時針對訪問問題提供「有趣且資訊豐富」的「有效」訊息以便完成報導任務。正如臧國仁（1999: 116）所述，「時間常規...是影響新聞取捨的重要考量，...新聞組織依時間生存，任何事件要被報導，都須與新聞媒體的時間齒輪相容」。

影響所及，此一採訪模式常使新聞訪問充滿「目標（結果）導向」（參見章倩萍，

1994)，以能愈快取得相關資訊（即答案）愈佳。國內資深記者李四端（2007: 29）亦曾如此說明記者訪問之即時性與資訊性：「一個會發問的記者，自然懂得穿透受訪者的層層防衛，直接刺入問題核心。相反的，一個不懂發問技巧的記者就好像對著一團棉花揮拳，辛苦了半天換來的只是滿室飄舞的棉絮」（底線出自本文）。

但訪問（尤其是新聞訪問）畢竟不僅是訪問者（如新聞記者）的工作而已，其效果端賴另方之配合，一旦問者咄咄逼人急於套出「真相」，反倒易於引起答者不耐而致拒訪（如本文稍前所述之「小記者」個案）。何況，面對後現代思潮之興起，由答者所述取得事實並信其為真之傳統實證觀點業已面臨挑戰，乃因語言無法反映事實也難以查證，以致所有訪問所得可能僅是「難以驗證之事實」（Rosenblatt, 2002）而非「真實」遑論「真相」。

回顧新聞採訪實務工作如此趨於「資訊導向」或「目標導向」，實與近代大眾傳播學之學術發展自始就沾有濃厚「效果」色彩有關，¹旨在協助瞭解何種傳播訊息過程之設計較為「有效」、如何「有效」、為何「有效」，研究方法則專注「實驗法」兼及「社會調查法」、「內容分析法」，重心多在理解「訊息製作者」（又稱「傳播者」，如政府機關、菁英階級、大眾媒體）之結構為何、如何傳遞訊息以及如何將此訊息順利（並有效地）傳遞。

一向隸屬於大眾傳播領域之新聞學領域慣採「資訊導向」為其核心意涵因而並不令人意外，如新聞工作者常面臨組織內如截稿時間之常規壓力，習視新聞訪問為一段由記者發動並「向事件關係人或當事人藉親自交談取得新聞資訊的採訪過程」，主要內涵包括「訪問事實」、「訪問意見」、「特寫訪問」。另如 Stewart & Cash（1988: 3）稍早之實務定義即已凸顯了「訪問」實屬兼具行為與動機目的的資訊交換過程：「一個雙方互動的

¹ 美國傳播學者 J. Carey（1989）過去曾迭批評傳播研究過於篤信「資訊傳輸模式（information transmission model，可定義為『傳播係由啟動者透過中介媒介傳送訊息給接收者的過程』，見 Grossberg, Wartella, Whitney, 1998: 16）」，提議改以「文化儀式」觀點討論傳播行為，強調社區成員間如何相互溝通、連結、共享：「儀式觀點的傳播討論並非著重於如何在空間中延伸訊息，而是如何長時間維繫社會；並非將資訊分隔，而是再現共有的信仰」（Carey, 1989: 18）；另可參見 Liebes & Curran（1998）之相近觀點。

過程，乃係具有預先動機與目的設計的傳播相關行為，藉由一問一答的語言活動展開」（中文譯文改寫自翁維薇，2000：第一章；底線出自本文）。

延續本文作者稍早之「傳播敘事學」提案（臧國仁、蔡琰，2008），本文建議新聞訪問之定義應從前述「由記者發動並向受訪者索取訊息」之說調整，增列以「新聞訪問如敘事」角度重新詮釋此一歷程，理由至少有二：

第一，上述資訊觀點易於「托大」記者（或新聞媒體）在新聞產製過程之重要性，形成新聞訪問兩造權力不等以致雙方衝突迭生情況。如英國傳播學者在1990年代即曾提出「媒介中心」（media-centrism; Schlesinger, 1990, 1989）批判論點，認為「以記者為中心」之新聞理論（journalists-centered theories）誇大了新聞工作者／媒體自身判斷的重要性，實則「新聞媒體並無創造新聞之效，而是定期被可靠機構消息來源引入（cue in）特定新鮮話題」（Hall, et al., 1981: 340）。改從敘事理論重省新聞訪問之互動內涵，或能校正上述偏見並也舒緩記者篤信「凡訪必有所得」之壓力，進而樂於以「交換故事」角度與他（受訪）者互動。

其次，新聞訪問本屬採訪實務工作之重要內涵，但無論中外新聞傳播研究者迄今均猶未重視，英文論著僅有兩本（Jucker, 1986; Clayman & Heritage, 2002），中文亦僅出版編著專書一冊（臧國仁、蔡琰，2007a），顯示其理論內涵尚待建立。由敘事觀點重新審視訪問過程之兩造（訪者與聽者）如何互動，或有助於此一領域另闢蹊徑並重展新局。

本文認為，新聞訪問並非僅是「新聞記者從與某一事件有關係的人口中【探取】所要知道的事【實】」之過程（于衡，1970: 82；添加語句出自本文），而是「『訪問者』（記者）與『受訪者』（消息來源）生命故事之交換與再述，雙方透過語言及行為共同建構了談話互動，探索彼此人生智慧」（臧國仁、蔡琰，2007c: iv）。

此一觀點乃建立在「共同建構」（co-construction；臧國仁，1999；Rosenblatt, 2002）概念，指新聞報導之複雜多樣內涵遠非新聞媒體工作者所能獨立完成與獨享，而係由「新聞媒體」成員（記者）與「消息來源」各自動員相關社會資源進行「框架競爭」（framing

competitions) 後始能透過語言或符號表述呈現 (臧國仁, 1999)。

此一想法也與敘事心理學 (narrative psychology) 近年發展有關, 結合「敘事」與「記憶」相關研究並呼應了「自傳式研究」(autobiographic research) 對社會科學之影響 (見 Rivush & Haden, 2003), 認為任何事件之講述 (包括受訪者之回答及記者之提問) 均係透過敘事形式進行, 且任何人都需整理記憶並透過語言而將極其複雜之人生經驗組合成為有情節、有系統、有連貫性之故事。換言之, 新聞訪問對象之任何講述並非一般言說行為而已, 而係來自講述者個人生命記憶之自傳式敘述 (narrative self; p. viii)。

下節將依序討論相關主題與文獻, 包括:「訪問與新聞訪問之相關領域與研究」、「以生命故事為核心之敘事理論」、「新聞訪問之敘事觀-自傳式生命故事之研究模式」等。本文認為, 新聞訪問非如 Cohen & Mannion (1980) 所稱之「技術性工作」(其論點較為偏向教育研究之訪談; 引自 Dillon, 1990), 更有深厚學術意涵且應引入相關理論概念, 以便學習者 (指新聞系學生) 與實踐者 (指實務工作者) 能藉此提升「提問」之深度。

二、「訪問」及「新聞訪問」之相關領域與研究

依 Gubrium & Hostein (2002: 4) 之追溯,「訪問」成為社會常態始因約與二次大戰前後行為主義盛行有關, 其時如「蓋洛普」(the Gallup Poll) 公司成立 (1935 年) 並以問卷方式探索經抽樣取得之民眾意見, 整理其結果以為公眾態度之重要表徵。此後「一問一答」之訪問類型逐漸成形, 使得個人意見得以匯集為「民意」(public opinion) 進而影響政府施政, 訪問因而成為二十世紀中期以後民主政治之重要推手。

時至今日,「一問一答」形式不但在政治領域常見, 亦屬日常生活內涵, 一方面眾人扮演「答者」角色常在電話或街頭接受他人詢問, 另一方面也迭需以「提問者」身份向醫生 (Mishler, 1984) 或教師 (Florio-Ruane, 2001) 索取答案。總之, 訪問已是現代生活常態, 能提出好問題且擅於回答他人提問皆屬現代公民在「訪問社會」(the interview society) 所應必備之「現代氣質」(modern temper; Gubrium & Holstein, 2002: 4)。

與前述「訪問」相較，新聞訪問廣受矚目則多與新聞成為專業（journalistic professionalism）並納入採訪所得有關（見 Clayman, 2001: 10643）。如新聞史研究者 Schudson（1995: 72）即曾指出，早在一九八〇年代美國華府新聞工作者幾已有三分之二之報導內容來自訪問而非任何文件資料（documents）。

然而 Altheide（見 2002: 415 之 Table 20.1）認為，受到廣電媒體之娛樂性質所致，現代新聞訪問之內涵已從傳統平面媒體素來強調之「尋找事實」（collect the facts）改以「主題式」（thematic）訪問頻頻訴求「情感與情緒」（feelings and emotions）。

舉例來說，報紙盛行時期新聞記者透過一問一答取得資訊後即可撰寫報導。此種形式在廣電媒體興起後已不易達成，乃因訪問者必須適應其所帶來之商業色彩與娛樂效果。首先就是視／聽覺導向，指廣電新聞節目（如晚間 call-in 節目）訪問者持續以能引起受訪者情緒波動為最大考量。其次，無論受訪者或提問者之功能皆在娛樂閱聽眾或製造節目效果，所談內容之真實程度並非重點所在（此點與平面訪問性質殊異）。第三，好的廣電訪問問題就在於能在短時間內引發觀眾注意，持續受到吸引並樂於與訪問主持人針對話題互動直至節目結束（Altheide, 2002）。

以上這些特質使得「名人（celebrities）訪問」最受廣電媒體重視，乃因觀眾喜愛觀看名人之一言一行，或可稱之為「為付費而說」（talk for pay）的訪問形式（Altheide, 2002: 417）；此點亦與平面媒體習於訪問一般民眾大異其趣。愈是名人（無論是政治明星或是影劇藝人）之娛樂效果可能愈佳，若其能「恰如其份」地扮演相關角色則受歡迎程度愈高（「恰如其份」原文”doing being something or somebody”出自 Sacks, 1984，指「領導人就要有領導者之模樣，醫生也要有醫生之扮相...」，見 Nelson, 2006: 95）。

專研廣電新聞訪問之英國研究者 Clayman（2001）認為，「新聞訪問」有其特殊架構與社會規範（social norms），本身已具可資研究的社會機構（social institution）形式。舉例來說，一般平面媒體的新聞專訪者常需保持中立角色（neutralistic posture）並在對話過程裡避免「正面呼應」（如：「您講得對」、「是」、「好」等）受訪者所言，另一方面又

常挑戰受訪者所言並表達不同意見 (adversarialness) 以便撰稿時能符合「正反併陳」之客觀意理要求；這種既中立又對立的矛盾兩難，足以凸顯新聞訪問之不易。

至於「訪問」研究，臧國仁、蔡琰 (2007a) 曾歸納文獻後提出三個相關領域。² 首先是來自語言學之研究興趣，尤以「語用學」(pragmatics) 與「社會語言學」(social linguistics) 針對「說者」、「聽者」、「文本」、「情境」四者如何影響談話間之語言使用並完成說話目的，以及此一說話目的如何受到社會情境影響最為重要。

舉例來說，Grice 之「語用合作原則」(Grice's cooperation principle, 引自 Levinson, 1983: 101-188) 認為溝通暢通必須符合下列原則，包括：「數量準則」，指交談者須提供足夠資訊但不得過量；「品質準則」，勿說出自己認為錯的事情，也不應提及無足夠證據之事；「關係準則」，指談話內容須與所述主題相關，否則即易產生不連貫情事；「態度準則」，指談話者應避免隱晦、模糊且應簡短、有序；「一致準則」，指溝通雙方應避免內在不一或語法矛盾 (oxymoron)。Grice 強調，即便問題內容錯誤 (如誤植人名)，答者基於合作原則常也未予計較而逕行回答。

其後 Bull 等人 (如：Bull, 2002, 2000, 1998, 1994; Bull & Mayer, 1993) 之一系列「模糊傳播」(equivocal communication) 研究受到 Grice 「語用合作原則」啟發，從而發現訪問過程 (尤其政治新聞訪問) 之答者常違反上述合作原則改採「迴避」(evasiveness) 方式而對提問含糊以對，迫使問者透過不斷「追問」方得瞭解其言為何。如翁維薇 (2000) 即曾發現，短短三十分鐘之訪問過程裡新聞記者發動了多達二十次之追問程序「逼問」對方，問答間之密集「攻防」可見一斑。林金池之近作 (2009) 則延續英國學者 Culpeper (1996) 與 Bousfield (2008) 等人之「不禮貌策略」(impoliteness strategies)，發現台灣報社之社會路線記者訪問時常以婉言相勸、閃躲、打哈哈、口頭威嚇、直接修理等不同語言技巧與消息來源互動。

另如人類學者過去亦曾涉獵「訪問」，認為若要「適當地」傳播，除語言本能外猶

² Graesser, McMahan, Johnson (1994) 稍早提出訪問相關研究領域，包括心理學、語言學、傳播學、社會學、教育學、人工智慧等。在該文中，作者集中討論問答之語意、語用、概念內涵，但自承未能觸及有關句法 (syntactic) 與語音 (intonational) 結構，與本文所述接近。

需在眾多文法正確的語言內涵中選擇符合傳播社區規範的語文意義 (social meanings; Hymes, 1974; Paulston & Tucker, 2003: 27-28), 因而常透過民俗誌學 (ethnography) 討論「傳播社區」或「口語社區」中之人際互動表現。

這些人類學者尤其強調「情境提示」(contextualization cues) 作用, 可定義為「某種協助產生情境前設之語言形式」(Gumperz, 2003: 140), 最為重視說者如何審度文化符號情事以便有效溝通 (如: Auer & de Luzio, 1992; Duranti & Goodwin, 1992)。

舉例來說, 電視新聞訪問常被視 (或期待) 為社會真相之揭露, 但受到「媒介邏輯」(media logic) 常規之影響, 其內容在播出前都需經歷「去情境化」(de-contextualization, 如原始事件發生在室外但訪問在室內進行) 與「再情境化」(re-contextualization, 如新聞播出時因擷取其他片段而與原始訪問流程不同, 或單一訪問內容隨後加入了其他訪問者的意見), 若再強調其 (訪問內容) 與真實無異實屬「緣木求魚」(Ekström, 2001)。

第三個相關領域則為源自互動社會學者之「會話分析」(conversation analysis) 最早係由 E. Goffman 弟子 H. Sacks 與 E. Schegloff 等人針對「洛杉磯自殺科學研究中心」電話防制專線對話記錄之分析, 而後因研究者大量使用錄音機紀錄而發展出一套專有分析方式並成為這個領域的共通語言, 從而創造了新的學術典範 (ten Have, 1999: 7)。

這些研究者之主要貢獻乃在提出如前述 Clayman 述及之「機構性談話」(institutional talks) 特質, 意指某些特定機構內的特殊對話方式, 如醫院內醫師與病人間的對話、法庭內之法官、律師、檢察官間的詰問與答辯、教室內師生問答、飛機艙內駕駛員間的對話、徵人面試、新聞訪問等。而以新聞訪問來說, 其最大「機構性談話」特質就是記者「只問不答」, 與其他機構之談話方式殊異。

隨後會話分析者持續針對訪問內涵提出極具創意之結構分析, 指出任何會話 (包含上述機構性談話) 均有其隱性內涵, 包括「開端與結尾」(如一般新聞訪問多由記者起始並結束)、「順序」(sequence, 指問答間有一定次序, 一旦改變則將造成插話或打斷)、番的轉換 (turn taking, 指每個問題的提出與回答都有固定語用意義)、「話輪轉移點」

(transition relevance point, 指一些有助於「談話番」轉換的語助詞如耶、啊、嗯等)。

根據臧國仁、蔡琰(2007a), 以上三個與訪問(以及新聞訪問)相關領域多受 Goffman (1983) 社會互動論之「互動秩序」(interaction order) 概念啟發, 強調任何兩者間的談話「不只是語言的使用, 也是在特殊情境下之完整個體之所有行為的表現, 包括身體移動、空間位置 (*spatial orientation*)、眨眼、表情等, 其間充滿了互動符號」(引自 Kendon, 1988: 23)。簡單來說, Goffman (及其弟子) 認為訪問 (即使透過電話) 無論形式為何, 總有如上節提出之「結構」或「秩序」, 而這些秩序不僅是語言問題, 且與社會文化習俗有密切關係 (出自 Schegloff, 1987), 如「面子」問題就常影響訪談是否順利進行。

在傳播領域, 上述訪問研究也曾引發 Giles 等人提出「談話適應理論」(speech accommodation theory; 見 Giles, Mulac, Bradac, & Johnson, 1987), 旨在說明人際互動間常為適應他人而產生語言腔調「聚合」(accent convergence) 及「歧異」(divergence) 現象。研究者認為, 談話速度、字句長度、音韻變化、音量大小、文法、聲音等語言 (或語用) 行為之變化均易產生聚合或歧異, 協助人們達成溝通目標。而個人為了取得認可並獲社會正面認同或達成溝通目標, 均會進行語言或非語言行為的適應調整。

蘇惠君 (2004) 即曾發現, 新聞記者提問時常易根據受訪者年齡刻板印象而改變聲調甚至產生如「娃娃腔談話」式的施惠語言 (patronizing speech), 藉此討好受訪者以獲取有利消息, 但另一方面記者也可能因對受訪者有負面年齡刻板印象 (如老弱) 而故意以「去個人化的語言」、「第三者談話」、「刻意表現情緒的語調」進行訪問。

以上簡述了來自語用學、人類學、社會學與傳播學的相關研究,³顯示「訪問」早已在社會科學各次領域廣受重視。這一系列研究潮流由分散而整合, 大致上均環繞在 Goffman 早期針對社會互動秩序所提出之卓越觀點, 強調人際互動 (如訪問及新聞訪問) 不僅是社會、心理學家所應關心之對象, 亦是語言 (用) 學者擷取研究素材之絕佳場域,

³ 除此地所引相關研究領域外, 如 Graesser, et al. (1994) 所指, 語言心理學 (psycholinguistics) 亦常針對哪些問題較易取得回答以及回答時間快速與否進行測試, 本文省略未談。另如 Tanur (1992) 則係討論調查法之問題如何擬定, 亦非本文重點。

乃因人與人之互動除兼受互動本身之語言、符號行為影響外，亦更受到難以觀察之社會情境所傳承之文化習俗作用，因而屬於極為複雜之社會行為。

由此，我們或可依循 Goffman 及其他相關學者對訪問（以及新聞訪問）之見解，提出如【圖一】之說明。簡單來說，來自語言學、人類學、社會學、傳播學之觀點由於受到上述 Goffman「互動秩序」概念影響，多強調訪問（含新聞訪問）乃係有結構、有順序、一來一往（一問一答）之交換過程，問者與答者透過語言與符號共同建構了傳播社區所規範的語文意義。而此過程受到情境影響甚深，包括問與答之各自語文情境、問答過程中的傳播情境、問答間所處社會情景，三者可合稱為「情境矩陣」（contextual matrix），導致問答雙方權力（話權）快速變化不易察覺卻易引發緊張氣氛；如 Schudson（1995: 75）之觀察，「提問（questioning）將問答互動雙方緊密綁在一起」。

圖一約在此處

三、以生命故事為核心之敘事理論

上節已就訪問與新聞訪問之相關研究提出文獻回顧，顯示其在過去四、五十年間早已發展成為跨領域重要主題，吸引了不同學派研究者分自語言、心理、情境、傳播等面向探索問話者如何與答話者互動。整體而言，這些研究者無論歸屬學派為何，常將訪問過程視為一段尋找真實（相）之歷程，假設了問答背後均有客觀具體真實可資對應與驗證（如相信受訪新聞消息來源所述皆當屬實），且問答者間之語言或符號使用亦屬理性行為，雙方皆可掌控自己所言以及所欲表達之企圖（Edwards & Potter, 2005）。

然而正如 Ellis & Berger（2002）之言，眾多社會科學研究者（尤以女性主義者為然）近年號召放棄「價值中立之科學探索」，改而鼓吹研究者承認其「個人、政治、專業興趣」與研究對象間常有互動關係，進而將「訪問」建構為「充滿權力、情緒、詮釋的過程，在此情境中【訪者與答者】維持動態關係」（添加語句出自本文）。他們認為，研究

者除像過去一樣重視訪問「結果」外，也應關注產生這些過程的互動與合作過程，也就是「參與者的態度、感覺、思想如何影響（以及被影響）雙方的互動」（p. 851）。

Ellis & Berger (2002) 接著強調，「訪問」如對話 (dialogue) 但非質詢 (interrogation)，受訪者 (respondents，可同時為訪問者或受訪者) 接話後即能隨時成為敘事者 (narrators) 而將其對問題 (或答話) 之看法提出即興式回應。Gubrium & Holstein (2002) 在其首章亦稱，雖然某些機構性訪問 (如新聞訪談、醫病互動、人事晤談) 之談話規則較為固定 (如新聞訪問之記者只問不答)，情境中仍有諸多「敘事資源」 (narrative resources) 可供使用以便此類訪問能更具「藝術性」 (artful) 而非只是角色扮演 (如前述「問者只能提問而答者只能回答」；p. 28)。

即以下列新聞訪問為例 (見【2007/10/05 聯合報】特派記者林以君、報系記者廖廷儀／克利夫蘭報導)；全文見【附錄一】)：

.....當王建民被問到，「你覺得自己是王牌投手、當你看著自己，你認為自己...」問題還沒完，王建民已答：「不是 (王牌)。」再答：「大家都一樣，洋基有很多好投手。」一邊的球團公關早就笑得合不攏嘴，還伸出大拇指對著王建民打 PASS。

倒是被問到較接近核心的問題時，「你總是很冷靜，你認為這對你在季後賽比較不緊張、興奮有幫助嗎？」...

在此新聞中，記者以「你覺得自己是王牌投手、當你看著自己，你認為自己...」相詢，其內容有「主角」(你，指王建民)、「時間」(「當」)、地點(省略)、情節(「認為自己」)，也有意見(「覺得自己是王牌投手，...看著自己，認為」)，足以視其類同一般故事之基本架構。而王建民之回答雖極簡短(「不是 (王牌)」...「大家都一樣，洋基有很多好投手」)，也有「角色」(我，省略)、「時間」(省略)、「地點」(省略)、情節(「大家都一樣，洋基有很多好投手」)，情節轉變亦如一般故事。

但何謂敘事？訪問為何可以敘事方式分析？此節將先簡略介紹敘事（學）理論，並以「生命故事」為其核心旨意說明，下節接續討論如何得以敘事角度分析新聞訪問。

簡單來說，「敘事學」來源廣泛，一般多將其源起歸功於眾多結構主義批評家在一九七零年代前後的努力（Onega & Landa, 1996）。而敘事學（narratology）一詞係由保加利亞裔法國文學理論家屠德若夫（Tzvetan Todorov）於 1969 年提出（引自 Riessman, 1993: 1，其自承該說法出自 Godzich, 1989: ix），指透過書寫語言方式再現真實或虛構之一件事或一系列事件，可簡稱為「說故事」（storytelling）的分析。⁴

不過，現有「說故事」研究則源於一九二零年代俄國民俗學者 Vladimir Propp（卜羅普氏，1922）之故事結構討論，其功用在於促成人們從各種敘事模式中了解傳播意義，而敘事方法恰可協助人們選擇採取何種行為批評現實社會。簡單來說，卜羅普氏認為凡敘事皆有類型（genre）或結構，而凡類型皆有其組成元素（可稱之為「公式」），類型與公式之組合模式因而反映了敘事者的溝通意圖與策略。

一般而言，敘事學／理論／研究早年係以文學取向為重（Chatman, 1980）並深受結構主義影響（參見 Bal, 2004 各章），關注小說、電影或戲劇等虛構文學作者如何創作情節、如何展現其意、如何掌握讀者（或閱聽眾）心理（張方譯，1997），最後甚至「跨出最初疆界」（馬海良譯，2002/Herman, 1999: 177）打破了虛構與紀實的分界，更突破僅重視寫作形式與體裁的傳統進而與心理、歷史、社會、教育、人類學連結，使得各領域間不再涇渭分明（如 Geertz, 1979 所稱之「類型模糊」blurred genres）。

八〇年代以降，敘事研究成為多元且內涵豐富之學術範疇（參見 Bal, 2004 之四本巨著），專注於探究創作者、讀者、文本等基本元素及其間互動之深層意涵，尤視敘事分析為「呈現意義的過程與責任」，接近後結構主義的說法（Josselson, 2007）。影響所及，眾多研究者受其啟發而生「思想悟變」（Randall, 2001: 33 稱此悟變為“it

⁴ Brockmeier & Carbaugh (2001: 4-5) 認為敘事學堪稱係「法國結構主義之子」與「俄國及捷克形式主義之孫」，而後始成為獨立領域：「如果說，結構主義者大致上關注於話語及特定系統或實踐下的規則（code）而非即時性（instantiations），則敘事學之焦點就在敘事語言而非敘事言語。但現有敘事理論較為接近後結構說法，重視文本呈現意義的過程與責任」。

transformation”，簡稱 IT），甚至形成整個學術世界觀的調整並被視為對抗「笛卡爾理性典範」的重要行動（Brokmeier & Carbaugh, 2001: 9），習被稱為「向敘事轉」（the narrative turn；見 Riessman, 1993: Introduction; 2002）之新思潮。

近二十年來，敘事研究者尤其關注「說故事者」（storytellers）如何在敘事文本中揭露「自我」（narrative and identity; Brockmeier & Carbaugh, 2001）、如何述說生命經驗、如何建構生活、如何與言說情境互動（Quasthoff & Becker, 2005）、如何儲存並取回個人經驗轉換為故事（McAdams & Janis, 2004）或如何在述說文本中與他人建立關係（Reissman, 2002: 696），因而分與心理學（「敘說心理學」narrative psychology）、老人學（「敘事老人學」narrative gerontology）、質化研究（「敘說探究」narrative inquiry）、「生命故事訪談」（life story interview）等領域結合而持續出版專書並廣受重視。

依 Atkinson（2002: 123）之追溯，此一「生命故事」之新起傳統與「口述歷史」（oral history）、「生命史」（life history）、「民俗誌學」、「引導式自傳」（guided autobiography）等研究取徑相近，皆在透過當事人之生命述說（life accounts，無論其為生命高潮、低潮、轉換點、片段或一生）來蒐集相關資訊，藉以瞭解特定時空之生活意義，屬質性研究（參見丁興祥等譯，2006），早期多受 S. Freud（1957）啟發，源自其從病人自述故事所建立之心理分析（psychoanalytic interpretation）。其他心理學家如 Allport, Sarbin, Bruner, H. Murray 等亦相繼透過個人所述文件分別探析性格發展、人生經驗、人生構成因素等，逐步形成與傳統心理實證研究不同之研究取向。

而在 Sarbin 自述（1986）中曾多次提及其早期對在實驗室之心理研究感到失望，甚至認為其已造成「【心理學】領域危機」，因而改從人文學探索新的研究取向。初期常以「故事如隱喻」（metaphors，如「人生如流水」）為旨討論一般人如何以故事自述生命，其後因受歷史學家 Haden White 所撰 *Metahistory*（1973）一書啟發從而深信「敘事研究」亦可應用於心理分析，認為透過上述「生活史」途徑遠較實驗法習以「無名、無臉」（nameless, faceless）方式呈現受測者所思所述來得更為有趣。Sarbin 隨後自創「敘事心

理學」一詞藉以凸顯此二領域（敘事與心理）之緊密關連，多年來早已發展為心理學之重要子領域。

時至今日，生命故事研究如前述並不限於心理（或敘事心理）領域，亦在其他社會科學相關範疇開花結果。如敘事老人學者討論「生命故事」概念時即多強調，社會科學研究者的責任就在透過敘事來關切一般人（尤其是老者）如何娓娓道出其生命故事以及此些故事如何影響其生活行徑。哲學家 Kenyon（2002）認為，社會科學不應自絕於日常生活而應進入每個人（尤其是老人）的生活述說以探訪其生命意義，深刻體會「生活即智慧」之意涵（Randall & Kenyon, 2001）。

隨後，Kenyon 與 Randall（2001）之《敘事老人學》專書提出了五個重要假設：

一、講述故事（即敘事）乃人類基本能力（或如 Gubrium & Holstein, 2002: 122 所稱，「故事存於【人類】血液中」），「【人們】生而能講【自己的】故事」（添加語句出自本文）。此處之「故事」除個人生活自述外，也包含了個人故事所發生的大時代故事（larger stories）。他們認為，任何個人故事都與大時代故事處於「合著」（co-authored）狀態也受其牽制。

二、故事人生由「事實」（facticity，可譯為「似真性」）與「可能」（possibility）組成；前者與故事之外在社會及結構層面有關，也與講述者情緒（樂觀或悲觀）相關。「可能」涉及了生命的變化與新意，可因「再述」（restorying）而變更（有關再述之討論，可見 Norrick, 2000: 67-91），表達出講述者在不同時間所選擇之不同主題與內容。換言之，故事講述者會因講述對象不同、講述時間不同而變化故事情節，顯現各種「如果...就」的情感異動。

三、在敘事中，時間與意義乃與人生連結而成故事。亦如上述，「再述」乃常見之講故事方式，經常改變某些情節的時間流動因而造成前後文脈不同，尤常發生在講述者因年齡漸高而對同一事件的可能影響產生之不同說法。如「當時如果...」則「現在就應...」，其間之「現在」時間會隨著講述者之年齡增長而改變，兩位作者稱此為「可隨

時重組結構之過去」(a past that is open and subject to reconfiguration)。

四、人生故事涉及四個層面：「社會結構」(指故事發生之社會政策、權力關係、經濟現狀等)、「社會文化」(如年齡之特殊社會意義)、「人際層面」(如故事涉及之他人與說故事者間的關係)、「個人層面」(即個人在故事中所創造的生命特質)，因而故事不但是個人的生命展現，也因個人故事而締連社區與文化，強化了人與他人間的互動關係。

五、生命故事內容常相互矛盾、似是而非(paradoxicality)，一方面顯現講故事者之獨特性(idiosyncrasies)，另一方面這些獨特內涵卻永遠無法查證，充滿曖昧與不明。

整體而論，敘事老人學者受到前述敘事心理學之影響甚深，常呼應如 Sarbin, Bruner, 等人之「人生即故事，故事即人生」提議，強調老人不但總有其人生閱歷可資述說，人生根本就是故事「所在」(in situ)，十足反映了「敘事典範」的本體論意涵。較新研究則進一步討論老人敘事之「詩性」(poetics of aging; Randall & McKim, 2004: 236)，引述存在主義大師 Satre 之言指出，「人生結構就像是一篇篇文學章節，且自己的故事也像是文學作品，或更像是小說」。

至於探索「生命故事」之方式，社會科學領域過去曾有諸多相關途徑，如「生活敘事研究」(life narrative research, H. Murray, 1938, 1955) 係早期心理學者透過當事人自述探詢「個性」之研究途徑；「心理傳記學」(psychobiography; 丁興祥、賴誠斌，2001) 以心理學理論及知識將個人生命轉換成有內在連貫的故事；「生活歷程取徑」(life course/life span approach; Giele & Elder, Jr., 1998) 多用在發展心理學或社會學；「敘說探究」(narrative inquiry; 蔡敏玲、余曉雯譯，2003) 多用於教育(如幼教)領域，旨在強調敘事所能呈現之三個重要層面：內／外(個人／社會)、時序(過去／現在／未來)、空間(位置)；「證言式敘事」(testimonial narrative or testimonio; Beverly, 2003) 流行於拉丁美洲左翼文學，強調被壓迫者目睹某些事件後的個人生活經驗自述；「自傳式民俗誌學」(autoethnography, Elligson & 2008)，指將「我」置於民俗誌學書寫之研究方法。

以上這些不同詞彙與概念足以反映不同研究領域皆已注意到「受訪者自述」素材之

重要性，而不同概念也能反映不同領域關注之特殊切點。此中又以 Cohler & Cole (1996) 之整理最引人注意，他們認為敘事導向特別重視幾個領域的合併（如 life stories, life histories, biographies 等）並超越其分類所限，關心研究者與被訪問者（指受訪對象）如何共同建構生命故事，重點在於對「過去在現在的位置」的重視，尤其是如何由說者與聽者共同表述此一生命位置，亦即「參與者如何共同建構述說」（p. 67）。

本文仍以前述 Goffman (1983) 之「談話互動」論為基礎，並依其所述之人際互動「共存」(co-presence) 概念認為：「任何兩人並存時，必因距離相近而彼此感知所作所為，包括對他人的經驗以及對他人經驗的感知」。Kendon (1988: 21-22) 隨後延伸認為，若甲（如訪談之問者）感知到乙（如答者）之存在，必也意味著乙不但感知甲之存在，並也察覺甲能感知乙之存在，兩者互動因而有賴雙方遵循某些「規則」(rule) 方能維繫（如尊重前述「談話番」之存在）；此點對敘事訪問極有啟發性，也可供生命故事實際執行時參考（研究步驟可參閱 Norrick, 2000; Tagg, 1985）。

在結束本節有關「以生命故事為核心之敘事理論」討論前，仍應引述 Mishler (1986) 針對訪問過程（其觀點多係討論如調查法之結構式訪問）提出之卓越觀點。他認為，研究者應避免將訪談流程「標準化」(standardized) 並讓訪／答間有如「刺激與反應」，而須努力促成兩者進行「論述互動」，相互關心彼此的「口語活動」並鼓勵發聲說出自己的故事，共同建構訪談意義。Mishler 進而提出「回應者賦權」(the empowerment of respondents) 建議，強調若無「答者」(亦即民調的受測者) 積極並主動地參與訪談並賦予提問意義，則任何形式之訪問均僅是訪者的自問自答。

Mishler (1986) 也曾舉列「意義共構」(joint construction of meaning) 概念，重視「問者」與「答者」如何平等地(而非偏重於問者)在各自論述中建構談話情境(context)，強調生命故事的敘述常受此「情境」影響而每次未必講述相同故事；即使主軸相同，再述時仍可能產生不同情節。而此「情境」之另一意涵則是，訪問當刻的任何語言或非語言信號(tokens, 如嗯、喔、好) 皆對互動雙方有暗示作用，極易產生激勵，使得對話

流程更為順利或反之出現負面作用。

Mishler 專書雖以「訪問研究」(research interviewing, 如社會調查)為題而非討論一般會話,但其所述亦適用於包括敘事訪談之日常對話或如新聞訪問之機構性談話,乃因任何形式之訪問不但倚賴他人回答以獲取資訊,也常回答他人提問以分享生命故事。

依此敘事模式,新聞訪問即可暫時調整為:「新聞記者(訪問者)經由一問一答之提問方式與消息來源(受訪者)互換生命故事,包括生命經驗、情緒(情感)與記憶。無論類型為何,訪談過程常都涉及了問者(如記者或電視新聞訪談節目主持人)與受訪者(消息來源或受訪來賓)間的共同建構,雙方平等地聆聽、表白、交換意見並接受(或挑戰)彼此不同人生經歷」。雖然此一定義與前述資訊觀之新聞訪問大異其趣,但因尚未深入生命故事之自述內涵,有待下節續予補實。

以上簡述了以生命故事為核心之敘事理論,並也觸及了訪問(含新聞訪問)為何可以「生命故事」概念探討。依 Atkinson (2002: 127-128),生命故事訪談之優點包括(但不限;添加語句出自本文):

- 透過分享故事,我們較能理解個人經驗與感覺,因而更能體會生命意義;
- 透過分享故事,我們較能掌握自知之明(self-knowledge)而可提昇自尊;
- 透過分享故事,我們較能與他人分享人生經驗與洞察力;
- 分享故事能帶來歡樂、滿足感與內心的平靜【感】;
- 分享故事能抒發【內心】負擔並確認個人經驗;
- 分享故事得以協助建立社區,顯示我們與他人間有眾多共通;
- 透過分享,我們得以協助他人珍惜所有(或與他人不同處),因而鼓勵其改變生活中的負面趨向;
- 共享故事時,他人得以過去未知之方式更為瞭解我們;
- 透過分享故事,我們較知如何結束故事,或甚至讓故事有個「好的」結局;而一旦我們知道過去與現在【之內容】,未來目標當能清晰可見。

三、新聞訪問之敘事觀 – 自傳式生命故事之研究模式

「新聞」與「敘事」原屬兩個毫不相干的領域：「新聞研究」係以社會科學方法論為主，強調對真實、客觀、正確等項條件的追求，而「敘事領域」則如前述早期係以虛構文學（如小說、電影、戲劇）為核心隨後轉向重視語言、符號、文化情境等變項。兩者相關研究不多，但受到前述「向敘事轉」的學術典範遷移之衝擊，從一九八零年代以降雙方交會之處已愈形明顯，以致文化人類學家 Bird & Dardenne (1987) 大膽提出「新聞即故事」(news as story) 概念後，「新聞敘事」的跨疆界思考模式已次第開展。

Bird & Dardenne 認為，新聞並非現代社會獨有之故事形式，但的確協助現代社會建立社區文化意涵，將分散四處且無聯結意涵之社會事件結合起來，產生如「神話」(myth) 或「民間軼事」(folklore) 般的傳統社會儀式作用，從而具有文化、教育、傳播內涵。換言之，他們認為新聞報導不應只具如實證主義方法論所示之探索「社會真相(實)」功能，更應協助大眾藉其內容判斷社會與文化之好與壞、對與錯、美與醜。

尤以新聞報導常涉及一般受訪者之生命經驗，其所撰內容本就與前節討論之敘事功能相近，可提供眾多生命故事讓社會大眾彼此分享。如有關自然災害（如颱風、地震）之民眾受難報導就常能激起「民胞物與」情懷，繼而啟迪人心、滌清情緒（臧國仁、蔡琰，2001），反映了敘事理論特別關注之人文（humanistic）與美學精神。

然而何謂敘事？Coates (1996: 72) 認為，無論自述或是他述 (anecdotes) 都需符合「開始、中間、結尾」結構。而 Labov (1972: 359-360) 的著名定義則強調任何敘事皆須包含對過去經驗的摘述 (recapitulating)，以與原始事件發展次序吻合的方式表述（原定義使用「口述」verbal 一字）。Labov 並曾以「摘要」、「方向」(orientation)、「行動」、「評估」、「解決」(resolution)、「結尾」(coda) 等要項說明敘事內涵，強調需以至少兩個子句完成故事所需鋪陳的情節要項。

上述定義面對不同社會文化時不盡適用，只能視為概要性的指導原則，而新聞是否

也能完全套用 Labov 及其他定義則亦未定（見 Schegloff, 2003 之討論，尤其針對 Labov 僅及「口語」表述之批評）。如 van Dijk (1987) 分析新聞言說時就曾列出與此不同之結構（雖然言說與敘事兩者仍然有別），Thornborrow & Fitzgerald (2004) 之研究更指出新聞故事之時間走向既非如一般虛構敘事之「歷時性」(chronological, 指按事件發生之開始、中間、結尾順序)，亦非傳統新聞教科書所述之「倒寶塔」(inverted pyramid) 結構，而是隨著事件發展而從標題（即前述「摘要」功能）開始述明事件發生時間，並在其後各段落間逐步「加強」(thickening) 時間之流動與延伸直至報導結束。

至於新聞訪問之「時間性」(temporality) 則與前節所稱之「情境提示」作用有關，其旨常在引導受訪者在特殊指定情境作答。如前引王建民訪問之「當你看著自己，你認為自己...」，「當」字就明顯地「要求」王建民只能回答「自己【現在】是不是王牌」，而其答案「不是(王牌)。大家都一樣，洋基【現在】有很多好投手」一方面凸顯了王建民的謙懷個性，另亦可看出他身處美國棒球大聯盟之小心翼翼心情。此一簡短問答因而充滿「故事性」，極易引發讀者有意知道更多有關「王牌」之其他內情與後續發展，十足反映了 Thrusby (2006) 之說法：「故事所能引發的想像力，就像地球大氣層 (atmosphere) 裡的空氣一樣」(p. 2)，故可稱之為「神秘氣層」(mythosphere)，乃敘事問答的積極功效之一。

又如上節所引「生命故事」文獻所示，任何論述內容均包含問／答者間的情感(緒)互動(如王建民在記者尚未問完前即已作答，因而引起記者注意到旁觀之球團公關「早就笑得合不攏嘴」)，不但前者(訪問者)有意藉由提問問題來打動聽者以便其能盡快採取言說行動說明生命經驗，聽者(受訪者)也常因某些提問觸及其人生特定階段之苦樂經驗而引發歎感嘆，繼而長篇表述。

Schroots (1996; Schroots and Birren, 2002) 因而認為，每個人的人生經歷不同，所能追溯之情感起伏與時間定點亦皆有異。透過訪談而獲取之人生故事述說充滿因人而異之獨特趣事或悲傷經歷，此即新聞訪問最為迷人之處，乃因人生固如故事，而故事情節

也實如人生，兩者均屬獨一無二且難以取代；愈多聽／講故事，就愈能讓問答雙方彼此體會人生之美好與苦楚。

除「時間」與「情感」外，問者與答者如何在訪談間「自述」生命故事亦是新聞訪問研究敘事觀之重要議題。Brockmeier & Carbaugh (2001: 7) 即曾指出，敘事理論之自述分析受到俄國文學家 M. Bakhtin 影響甚深，其針對杜妥也夫斯基小說的論述研究開啟了有關敘事「多義性」(polysemic) 及「多聲性」(multi-vocal) 概念的先河，從而連結了一向強調「思維」與「回憶」變項之心理學傳統以及長期關注「自我對話」之人文學研究傳統內涵，具體反映了人生常透過敘事建構生活內涵的特性：

每個敘事自述 (*narrative account*) 都與生活有關，且每個說故事者所述皆為其生活內容...，兼有互動與溝通、企圖與幻想、模糊與不明，因而當不同情境發生時無時不有下個及另個故事可資講述。這個觀點造成了【敘事之】動態性，即實際生活的真實故事與未來生活的可能故事兩者間不斷合併，最後使得「生活敘事」可視為開放而無結束的文本，即「無結束性」(*unfinalizable*)，因其不斷開放選擇 (在真實與虛構間)，包括更多意義、更多身份，也造成更多解釋，甚至超越生活故事所能表達...。每個人的生活裡永遠有尚未發現的可能性、尚未確認的需求、尚未完成的身份選擇。因而 Bakhtin 說，『所有現有的衣服都太緊了』，這點使得人生更為人性或人情 (*human*)。...由此可知，敘事研究不只是為了結合實際及特殊生活世界，也為了變身為人們身份建構的可能實驗室 (Brockmeier & Carbaugh, 2001: 7-8；添加語句出自本文)。

Brockmeier & Carbaugh 進而認為，生命故事研究廣受重視後不但引發前述「向敘事轉」之重大觀點巨變，二十世紀最後二十年也因敘事研究持續鑽研自述故事與生活世界之關連而產生「向自傳式【方法】轉」(the autobiographical turn; Gorra, 1995) 之另個學

術典範轉移，其重點乃在「將個人主體 (*the subject*) 置於【學術】舞台中央...，認為人是說故事的個體，分以個人或社會方式帶領具有故事性的人生。研究敘事因而就是研究人如何經驗世界，...透過解釋並說出故事中的身份主題 (*identity themes*)，個人就能了解自身所具的生活力量，藉此改變人生路徑，甚至釋放歷史應有路徑或認知」(Lapadat, 2004: 115；添加語句出自本文)。

Kenyon (2002: 38) 亦稱，「說故事並非僅是日常行事，而是創造自身 (*the Self*) 之過程，也是藝術工作之核心；沒有故事就沒有自身」。因此，此類研究的重點就在觀察說故事者（包括訪問之問者與答者）所述之自身與故事文本間的「關係」，藉此體驗生命意義。

依 Birren & Birren (1996)，任何由說話者所撰之親身經歷或故事均可稱為「自傳(述)」，而「引導式自傳」則是將經歷過的生命史根據某些主題加以組織之研究方法，常以小團體方式讓眾人自由發揮以將其成長過程回憶出來，包括人生重要轉折、愛與恨、瀕臨死亡經驗、生命目標與期望等，進而可提高自我感知、社會接納度及自我尊敬程度。這種研究方法過去多用在心理諮商領域，但顯應同樣適用於新聞訪問，乃因問答對談內容多涉及 Birren & Birren 所述之幾個與自我有關之層次，包括「真的自我」(*real self*；可定義為個人詮釋之自我)、「理想自我」(*ideal self*；指自己有意達成之完美自我)、「社會形象自我」(*social-image self*；指個人想像他人眼中之自我)。

因而任何自述內容並非講述者的純粹「自我存在 (*being for itself*)」表達而已，除必然涉及個人從記憶庫裡所勾選的部分生命長河外，亦將包含在某個特定時空所親身經歷之苦痛與快樂事蹟、與他人在此親身經歷事蹟（「他人存在」，*being for the others*）之互動、聽聞當時他人之動態及社會背景等，凸顯了生命敘事自述內容與他人間（如家人、同僚、有人等）之密切關係（引自 Randall & McKim, 2004: 245）。

新聞訪問之敘事觀同樣認為回答者之內容並非單純來自個人之記憶自述而已，並也與他人之互動有關。換言之，儘管自傳（或自述）乃個人生命故事之自白表述

(confessions)，其所述勢將涉及自我(身份)、他人(人際關係)、社會(時空背景)，並非獨白而已，K. Gergen (1999) 因而稱此為「關係自我」(relational self)。⁵

邱惟真與丁興祥(1999)曾經長篇累牘地解釋「自我」研究概念之發展趨勢，強調以「敘說(事)建構」(narrative construction)觀點討論自我涉及之典範轉移乃從過去實證典範之「物化」(reification) 假設轉引至「相互主觀性」(intersubjectivity；如訪問雙方之對話)，改而認為「『自我』是社會互動的結果，是互為主觀的。...自我是在敘說者所說的故事中被建構出來，...因此，『自我』並不是一個靜態的『概念』，...，乃個體與社會互動下的產物，是與他人所共同建構的」，...而『自我敘說』事實上，則是這在關係網絡中的人們所建構出來的語言工具，並且在關係中使用。也就是說，『自我敘說』是在社會建構下的產物(頁 212-214)。

邱惟真與丁興祥所強調的自我與自我敘說之「社會性」，在其他文獻中亦清晰可見。如 Josselson, Lieblich, & McAdams (2007) 即曾專事討論敘事內容所涉及之「關係」(relationship)，指出傳統社會科學所強調之受訪者「獨立」、「個人」、「自力更生」等特性，已在二十世紀末期「相關」、「互賴」、「共構」等概念取代，甚至進一步形成了「向『關係』轉」(the relational turn) 的學術新思潮。

Josselson, et al. (2007) 因而改以「共有」或「共享」(communion) 角度解析自我敘事，認為如何在人生故事自述裡適當地呈現(或遺忘)他人皆屬重要研究素材，原因即在於「從生命之初至一生，關係對自我之建構與陳述皆屬核心，...【即便】要精準地從科學性語言裡瞭解人際關係實是極大挑戰」(pp. 3-5)。

再以前述王建民之訪問為例，新聞中曾提及他未待記者問完就急忙答說「不是。大家都一樣，洋基有很多好投手」，導致站在一旁之球團公關早就笑得合不攏嘴，還伸出大拇指對其打 PASS，其因可能在於王建民深恐記者提問會讓他得罪「其他投手」，於是急忙以簡短回答「堵住」記者之口以免其繼續在此問題上打轉，方會在此短短四十六個

⁵ Sparks & Smith (2008) 近作曾將自身內在(inner self) 回憶之心理敘事名為「個人之敘事建構主義」(narrative constructivism)，以與一些與他人有關之敘事有所區別(社會的敘事建構主義，narrative constructionism)，強調後者之言說涉及了社會文化之關係層面。

字的訪問過程中出現此一有趣互動（指王建民與不在現場之洋基其他球員，類似上節所引之 Goffman「不在現場之旁觀者」（overhearing）現象；見【圖一】中間）。

顯然上引王建民之例反映了受訪者之敘事自我與其人際互動有密切關係，而此人際互動又奠基於述說者之人際智能，包括其對自我身份（好投手）之瞭解以及前述「社會形象自我」之認定。簡單來說，依該新聞報導者之描述，王建民平日本就不甚多言，面對記者訪問時恐更謹言慎行，其「自我」展現方式與一般能言善道者多有不同。一旦記者提問內容涉及了「他人」（其他投手），王建民之回答就更為小心，而一旁洋基公關人員之工作即在防備其「失言」，顯示記者提問固屬不易，答者所言更因其在公開論述後常被人曲解引伸而更顯困難重重，此點與前述邱惟真與丁興祥（1999）之言相近：「『自我』不是一個靜態的『概念』，...，乃個體與社會互動下的產物，是與他人所共同建構的」；Ezzy（1998: 249）因而稱此為「說故事的政治【學】」。

Birren & Schroots 近作曾經回顧「敘事自我」（narrative self）與「自傳式記憶」（autobiographical memory），顯示此一領域業已累積相當成果，連結了從實驗心理學之實證傳統與來自存在主義／現象學之建構觀點間之論辯。他們認為，「自我」乃從生命事件及詮釋中浮現，透過論述而將此些事件與詮釋編織為對己身有意義的故事。因而「敘事自我」乃個人告訴自己與他人「我是誰」的述說，顯現了獨特性與存在意義，亦可視為主觀穿梭於時間的能力，不僅回顧過去並也前瞻未來（p. 479）。

B. Johnstone（1991）& K. Basso（1996）的研究也與此趨勢一致，他們關心故事如何引發個人（回憶）與社會間的辯證（dialectic）關係，因而發現不同個人身份與社會關係乃同時在敘事過程中建構出來：「故事在何處出現，就顯示出他們【說故事者】是誰」。換言之，任何故事均需透過某些敘事時空始能完成述說，此即 Plummer 所稱「故事社會學」（a sociology of stories）之意（引自 Brockmeier & Carbaugh, 2001: 12-13）。

當然，討論故事之自述無法捨棄個人記憶不顧。但 Randall & Kenyon（2001: 第三章）指出，心理學者早已放棄所謂的「可計數【記憶】模式」（computer model），轉而

討論「自傳式記憶」，乃因其包含了「自我指涉」(指與自我相關)與「自我感知」概念，亦即記憶實與客觀事體無關，而是自我經驗的詮釋結果，既非事實亦非錯誤，而是兩者間的合成物，其內容即前曾述及之「似真性」：「記憶就是故事的記憶，也是故事的創造、儲存、取用」。

以上延續前節討論提出了以「自傳式敘述」(自述)為主的新聞訪問敘事觀內涵。由本節所引文獻可知，社會科學各領域在過去二十年間已打破傳統疆域，逐步形成了「向敘事轉」、「向自傳式轉」、「向關係轉」等多項學術新典範，顯示一向以實證主義客觀義理為核心的新聞／傳播學術領域也正／將面臨重大挑戰。

本節援引相關文獻發現，新聞訪問除可如上節所示之「生命故事互換過程」定義外，更可進一步將此類「機構性談話」視為訪答雙方各自針對自己生命經驗之「自傳式故事敘述」，包括從個人記憶裡所篩選之生活經歷、與他人之互動、特定時空下的社會文化脈動紀錄。又因任何述說總不免涉及個人如何面對情境選用適當言說語詞表達 (Jørgensen & Phillips, 2002)，而其所選也將影響對談是否以及如何延續，因而說者之社會智能常能展現講話者之言說智慧 (臧國仁、鍾蔚文、楊怡珊：2001)；此點在新聞訪問中尤其清晰可見。

延續前節所述，可續以「自傳式敘述」為基礎重新定義新聞訪問為「一段記者與受訪者交換故事分享生命經驗之歷程，雙方平等地聆聽、表白、交換意見並接受(或挑戰)彼此對人生經驗之不同看法，亦分從各自記憶(含集體記憶)裡抽取與個人及團體身份(identity)相關之事件，以自我敘事方式講述正或負面之經驗以便相互溝通，回顧過去並砥礪未來，完成情感互動」(參見【圖二】)。

圖二約在此處

四、結論

本文撰寫期間正值中度颱風「莫拉克」重創台灣中南部，平面媒體與電視新聞記者穿梭於災區不但拍攝影片凸顯天災人禍之苦境，亦常訪問災民聽其哭訴失去親人之痛，其情其景令人難以不被大自然之巨大力量而震攝，且又為災民所受之苦而感動容。因而憶起約近十年前台灣發生「921 大地震」後臧國仁、蔡琰（2000）；所言，「讀者或觀眾常透過此類【災難】事件之揭發報導而感到人生之可貴，因而較平日更為珍惜所有；或因同情受害者而有『痛感』或『惡感』，其後更為樂意提供援助或投入救災行動」（增添語句出自本文）。

此即「新聞美學」之起點，乃因新聞除屬事件如實報導外，亦「一再地引發我們的情感 -- 我們對地震、土石流等天然災害必然產生敬畏恐懼之情，對謀害無辜的殘暴兇手必然產生憤怒不容與誅而後快之感，而看到戰爭中失怙的兒童或受虐的老婦又會自然地產生憐憫... ..」（蔡琰、臧國仁，2003）。因而在重大事件發生後，新聞媒體也大量地報導了「互助」、「救援」、「善行」這些人類獨特情操，產製一些易於引發閱聽眾美感的文本，以致有「文字敘述感人，災難新聞大賣」的現象。

以上「新聞美學」觀點代表了與傳統新聞學理不盡相同的一些芻議，但也引發後續研究興趣（如賴玉釵，2009），促成相關學術思潮之再省。本文之旨亦在延續此類對傳統新聞觀點之挑戰，指出教科書習視新聞訪問為「目標（成果）導向」、「資訊（索取）導向」甚至以「餓狼」比喻訪問者，久之易於形成「以記者為中心」之專業觀點，導致訪問過程充滿爾虞我詐、機鋒處處，問者與答者間之衝突時有耳聞。

類似問答間不協調現象過去亦常見於醫病關係，如 Mishler（1984）即曾指出醫學教育一向以提升臨床能力並改進醫病技巧為最高鵠的，只關心處理重症及緊急症狀而對他事皆無耐性。久之醫生多被塑造為「英雄」角色，而病人則被簡化為極端依賴醫生的弱勢，因而醫病訪談常以醫生為中心而其無耐於病人對病情之詢問，「以病為師」之良醫不復可求。Mishler 因而（1986）已如前述提出「回應者賦權」概念，強調訪問過程之問答雙方理應平等地共同建構談話意義；其觀察當對新聞訪問頗有啟發價值。

本文因而認為，新聞訪問除包括前述教科書已發展多時之實務運作外，亦應推動以「敘事觀」為核心之「生命故事」訪問方式，適用於非即時性之對象，兩者皆屬新聞訪問主要類型，各含「一對多」（指多數記者面對單一受訪者，如記者會或電視訪問節目）與「一對一」（即一般所稱之面對面訪問）等次類型（subgenres；見【表一】）。

表一約在此處

首先，在「資訊模式」之新聞訪問過程中，重點在於建立如 Schegloff (1972/1986) 關心之「會話順序」(sequence) 或如 Heritage (1997) 強調之「機構訪問秩序」(institutional order)，尤重訪問之結構、連貫性、語言機制、情境等基本要項（參閱臧國仁、蔡琰，2007a）。如本文第一節所示，此類新聞訪問研究多延續 Goffman 之互動秩序概念，認為任何「機構性對話」（如新聞訪問）皆有其特殊規則與秩序（order），訪問雙方常因「提問-回答-再提問」之番的轉換（換番）而交替話權，形成談話互動之「微型社會結構」（見 Zimmerman & Boden, 1993）。

而在「敘事模式」，話權轉移或問答結構則非要領，雙方如何在逐漸加溫的對話情境裡建立共識並達成意義建構（meaning making; Koro-Ljungberg, 2008）方是重點所在。問者與答者透過生命故事之交換，彼此各自從記憶裡搜尋相關主題後陳述經驗，也常因此些經驗陳述多觸及個人身份、團體身份、時代背景而易激起情緒（感）互動。無論如何，「資訊模式」強調之一來一往問答規則在敘事模式中並非關注對象，問答雙方可隨時插話、鼓勵、靜默、重疊，也常在交談過程裡更迭互換問與答者角色，乃因其所追求者乃是如敘事典範（Fisher, 1987）所強調之「好看」、「好聽」、「好玩」、「好記」之人生故事，藉此達成意義溝通。

延續本文稍前所引 Coher & Cole (1996) 之言，生命故事研究特重任何文本（含談話文本）參與者如何共同建構述說，而以自傳式敘述為核心之新聞訪問敘事觀亦強調問者與答者如何經過某段時間之醞釀後逐步建立有助於情感互動之情境（見【圖二】）。或

如 Kenyon(2002:45)所稱，談話雙方之旨皆在於讓說故事者能建構「智慧環境」(a wisdom environment) 以便暢所欲言：「自傳式研究如能邀請我們講述或分享故事而無其他目的就屬有效，... 並無固定故事情節以資遵循，每個人均可自行決定揭露哪些或如何揭露故事，也可在講述過程中隨時改變心意。如果成功，自傳式研究所創造的氣氛就像是朋友間共享咖啡【般地輕鬆】」(增添語句出自本文作者)。Kenyon 稱此共享故事的歷程為「尋尋常民智慧」之路，並稱藉此「我們與他人皆能感到通體舒暢」(feel good in our skin and with others；頁 44)。

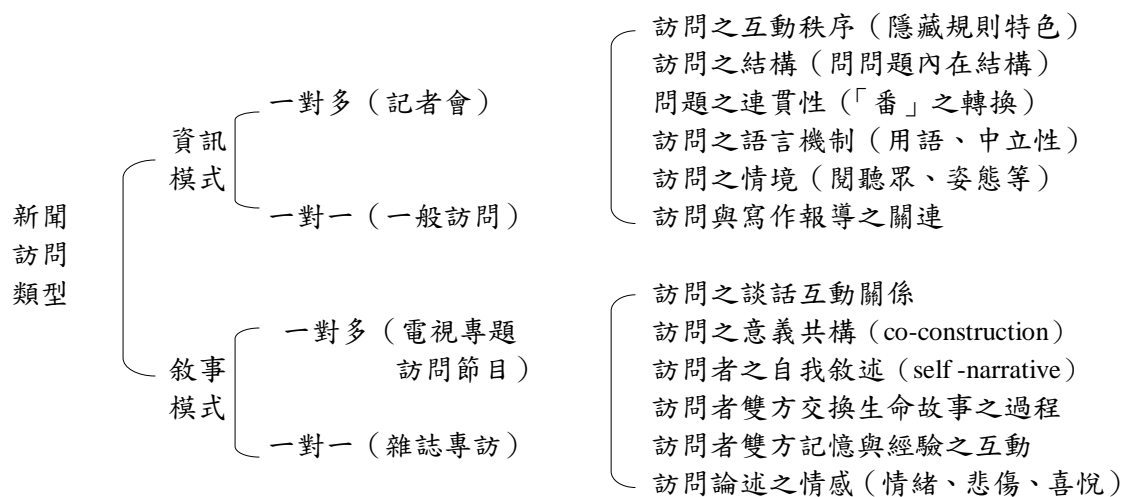
總之，本文由傳統資訊模式入手，試圖說明與「自傳式生命故事敘述」接近之敘事模式如何亦可適用於非時間性之新聞訪問。本文認為，除了即時性報導之專業訪談外，新聞訪問也常以一般說故事形式與受訪者交談，以交換生命經驗方式聆聽陳述。如 Florio-Ruane(2001:53)所言，conversation 一字之拉丁語根源本就包含「一起生活」、「陪伴」、「轉身」(to turn around)、「改變意見」(to oppose) 等意涵，顯示其意在於發展「相互陪伴之生活形態，彼此誠實地談話以交換對立之想法：「這種互換 (interchange) 的最佳狀況，就在於參與者無意於不耐地結束談話，而是花費相當時間深入並強化對任何想法之瞭解...」。

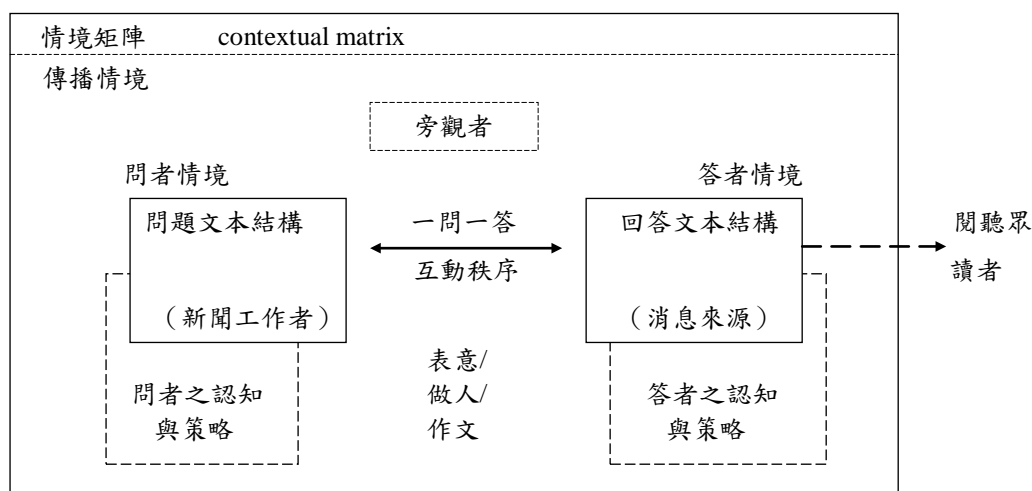
以 Koro-Ljungberg (2008) 之言，任何訪問 (其文乃在討論訪問研究) 所得成果無法事先決定，也難以透過結構式研究方法 (如社會調查法) 取得，而是一段問者與答者的「協商過程」，包含了雙方面對問題之即興演出 (performance)、經由交談所產生的社會意義、雙方經此共同促成之知識交換等，因而訪問皆屬「社會建構」形式。

若與本文稍前所述之 Propp 敘事類型相較，本文所提出之新聞訪問「資訊模式」與「敘事模式」顯嫌粗糙，有待未來持續針對上述模式比較其實施方式，藉此分析適用之新聞訪問情境。舉例來說，如【表一】所示，敘事模式似較常見於一般平面媒體之雜誌訪問或非即時性訪問 (如專題訪問)，但就實務工作而言，突發事件以外之新聞訪問是否皆可歸於此一類型猶待討論。此外，敘事訪問是否亦如資訊模式有其一套規則與秩

序，相關文獻闕如，未來亦可繼續探索。此外，如本文所舉之例，新聞訪談內容（如王建民談及其紐約洋基隊友）多屬公共敘事（public narrative），其與敘事自我間之關係猶待釐清，值得鑽研。

表一：新聞訪問之類型 (genres)





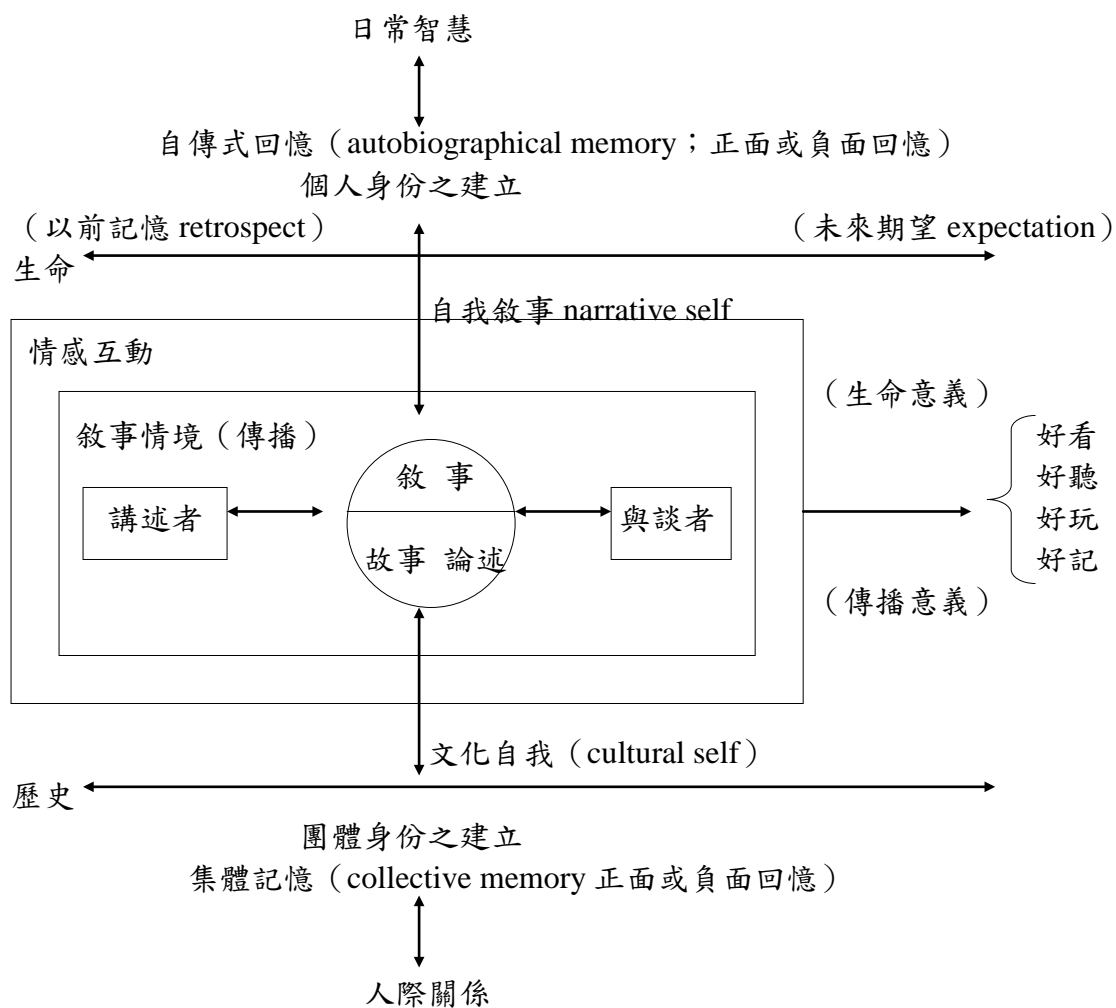
* 新聞訪問中的說者與聽者並非處於「平衡」(symmetrical) 常態，反而常因雙方立足點、權力位置、參與程度、專家知識能力不同而有不平衡對話情境，使得氣氛緊張或調和。

** 「表意」、「做人」、「作文」之意在於說明問答過程涉及了雙方對「語意」之瞭解、對人際關係的維持、對問答文本之建構 (Halliday, 1973; Halliday & Hasen, 1976, 中文譯名出自鍾蔚文、臧國仁、陳百齡、陳順孝, 1997)。

*** 上圖中間之「旁觀者」(overhearing audience) 引自 Schudson, 1995: 75。他認為 (此乃出自 Goffman, 1981 立足點 (footing) 早期觀察)，任何訪問 (含新聞訪問) 均至少涉及三者，除訪者、答者外尚有隱形之「第三者」(the third party)，指不在現場之閱聽眾 (the absent audience) 以及訪問者所代表之媒介組織。因而訪問者常提問說，「外界認為...」，而答者也據此回答彷彿觀 (聽) 眾就在現場。受到這些隱形因素的影響，知名媒介組織的記者就能獲得較優「待遇」，反之默默無聞之新聞媒介派出之新聞工作者偶會無人理睬。

圖一：依「共同建構」概念所擬之新聞訪問互動模式

(來源：修改自臧國仁、蔡琰, 2007a: 252)



圖二：以「自傳式生命故事敘述」為基礎之新聞訪問敘事觀

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附錄一

媒體抓狂

問 26 字只答 1 字

【特派記者林以君、本報系記者廖廷儀／克利夫蘭報導】

越正式的記者會，王建民的回答越簡單、媒體越抓狂。

當王建民坐在記者會現場，簡單的一字一句應答得體時，洋基球團的人在旁邊微笑，還豎起大拇指；但眼前記者席上中外媒體，卻被他簡單到不能再簡單的答案，搞得快瘋掉。

王建民接受 10 個提問，每一個提問所使用的字數，都比王建民回答的字數來得多，最高的提問字數是 26 個英文單字，那是問王建民：「去年你說，參加記者會比投第 1 場季後賽緊張，今年此時，還是一樣嗎？」

王建民回答只有 1 個英文字，他笑答：「一樣 (SAME)。」

提問字數與回答字數相差最少的，是 8 個字提問、5 個字回答。

記者會就在繁問、簡答中進行。

當王建民被問到，「你覺得自己是王牌投手、當你看著自己，你認為自己...」問題還沒完，王建民已答：「不是 (王牌)。」再答：「大家都一樣，洋基有很多好投手。」一邊的球團公關早就笑得合不攏嘴，還伸出大拇指對著王建民打 PASS。

倒是被問到較接近核心的問題時，「你總是很冷靜，你認為這對你在季後賽比較不緊張、興奮有幫助嗎？」

王建民沒聽清楚，他說：「再 (說) 一次。」結果是記者問了兩次，用了 46 個字，王建民只回答了 19 個字。

【2007-10-05/聯合報/D7 版/體育】

News interviews as narrative:

A theoretical proposal based on the concept of autobiographical lifestories

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The purpose of this paper has been to propose a narrative model of news interviews. Different from the traditional information-oriented approach which overemphasizes the reporter's contributive role in the process of news interviews, the authors suggest to reconsider it as a continual dialogue between the reporter (interviewer) and the respondent (interviewee) with a discursive goal to build up better communicative relationship.

Following those previous literatures on narrative theories, conversative talks exchanged during the news interview are regarded lifestories explored from the autobiographical memory with appropriate words/sentences and then reiterated with coherent.

News interviews, therefore, are re-defined here as "a process of life exchanges by the two parties in interview, each carefully listening to, encouraged to express, and changing (sometimes disagreeing with) ideas about the other person's life experiences. By using the autobiographical research method, both interactants would co-constructed the meaning of their lifestories by self accounts to each other continually and equally.

Key words: news interviews, narrative, the self, autobiographical accounts

2009 年 2-3 月赴美國參加 AGHE 年會報告

臧國仁

政治大學新聞系教授

一、 背景說明

二〇〇九年二月底三月初，我與共同主持人蔡琰教授聯袂赴美國德州聖安東尼市（San Antonio）參加美國「老人高等教育學會」（Association for Gerontology in Higher Education，簡稱 AGHE，唸法如「阿-嘎-哈-伊」）年會。此時已是學校開學第一週，二十五日（周二晚間）出發三月三日（週一）一早即已抵台北，來去匆匆不及一週時間，直可謂是風塵僕僕了。

二、 有關 AGHE（網址：<http://www.aghe.org/templates/System/default.asp?id=40634>）

AGHE 成立於 1974 年，其組織宗旨有二，分別是促進學術單位重視老人學與老人醫學（geriatrics）與提供老人學與老人醫學師生所需之領導與支持，定期出版學術季刊《老人與老人醫學教育》（*Gerontology & Geriatrics Education*，已出版三十期）。1988 年該會決定加入美國歷史最悠久之專業團體「美國老人協會」（Gerontological Society of America，簡稱 GSA）成為會員組織，共同為推廣老人知識而盡力。

依網路資料顯示，AGHE 之校級會員目前（2008-2009）共有 151 所，遍及美國 48 州與其他五國（Australia, Canada, Jamaica, Japan, and Korea）。細究這些大學名單，卻可發現「名校」甚少，較為人所熟知者僅有 Stanford University, Indiana University, UCLA, Cornell University, Michigan State University, University of Florida 等，部分會員學校性質屬於兩年制或四年制學院（而非大學）。

此點若從其年會手冊裡的廣告亦可略見端倪，招生大學多為「名不見經傳」（如 Appalachian State University, Boone, NC; Cuyahoga Community College,

Cleveland, OH; Luther Seminary, St. Paul, MN)，有老人學博士班授予者僅有兩校（Miami University（位在佛州）與 Southern California University），顯然「老人學」之學術研究猶欠深度，在美國高等教育之推廣尚有漫長道路。

然而參加 AGHE 之專業人士背景卻十分廣泛，分別來自護理、社福、醫學、健康管理（復健）、政府機關、心理（並以老人醫學、護理、心理三者最多），此一特色使其每年年會各小組討論時常有多元意見，彼此包容性因而更強，會員向心力遠較一般學術團體為高。

三、參加年會經過

本次年會主題為「在老年內心深處：透過教育與訓練【加強】宣導健康未來」（Deep in the Heart of Aging: Promoting Health Futures through Education and Training），與會者透過學術研究、論文、報告、壁報、討論、演講、資源交換（拍賣）、書籍及多媒體展覽（film, DVD）等各種方式彼此溝通有關老人的專業知識及老人研究與教學經驗，會議時間共計四天（Feb. 26-March 1），參加人數約在三百人左右，為中型學術會議。

首日（週四）主要活動為開幕式，時間安排在晚間，週五與週六方為論文發表時間，週日則為頒獎，午宴之後結束年會。我們抵達時間已是週四深夜，因而僅能參加週五一早的「生手早餐」，隨即四處聆聽論文報告。我們自己的論文（內容見【附件一】）發表時間是週六上午 10:30，共有四篇論文（含本論文），聽者約有十數人，反應相當熱烈（見下說明）。

簡單來說，此篇論文回顧一門開設於 2008 年上學期的「表演課」內容，邀請台灣有名的老人劇團「喜臨門」團員共十人（年齡分佈於 62 至 90 歲）與 15

位修課同學（多數為大三生）共同演出舞台劇（學生們多擔任劇場助理而由老人們演出），劇情涉及了老人們如何在中日戰爭（第二次世界大戰）生存。

有趣的是，有些老人演員是「外省人」，中日戰爭期間曾親身加入中國軍隊與日本軍進行「殊死戰」，另些老人演員則是「本省人」，其時因台灣屬日本殖民地而被徵召至中國與東南亞等地戰區以「皇軍」身份作戰。至於修課同學，有些來自海外（馬來西亞三位、日本一位、韓國一位），另些則分屬本地不同家庭背景（如有些同學家裡是外省軍人出身，有些則是本省家庭）。而在舞台上演出的戲裡，男主角被派往菲律賓為皇軍效命，戰後返台四處尋找失散已久的可憐妻子，實際生活裡這位老先生卻來自中國大陸的「外省人」。

總之，戲裡戲外老人們與青年學子打成一片，彼此學習，成為前所未有的教學經驗。舉例來說，學生自創的情節多涉及了「死亡」，但在社會習俗裡「死亡」一向是長者最為避諱的事情；整學期裡，學生與老人們卻都似乎未曾關注此事。反之，老人們對生命的熱情也常讓年輕朋友感動，自承若非此次經驗「將無法體認老人生活也可如此朝氣、正面、主動」。

以上報告透過兩位作者的描述並搭配以實際演出的 ppt 展示，讓在場聽眾為之動容，有些甚至熱淚盈眶，畢竟如上述的複雜人生遭遇並非常見，一旦以教學故事形式描繪出來極易令人產生共鳴。發表會的聽眾隨後提出幾個問題也多針對此篇論文，而將另外三位發表人「冷凍」在旁，令人莞爾。

四、檢討與學習

由於此次參加會議已逢大學開學，行程極為緊湊，無法有足夠時間消化所有會議論文。但在短短三天內我們注意到，此一學術年會與其他相關團體之主辦方

式有很大差異，簡單來說則可謂「溝通多過論辯」。

如前述，參加本團體之會員多來自小型學府，因而彼此間並無理念之爭議，反而多在討論與延伸。舉例言之，年會固然安排眾多「論文」發表場次（paper sessions），亦有許多「資源分享」（resource exchange），其形式十分有趣，大廳中安置圓桌數個，每桌先有發表人一，聽眾可自行決定前往哪桌聆聽發表人之教學經驗分享或研究提案。二十分鐘後，鈴聲響起眾人可自行決定換桌或留在圓桌繼續討論，如此轉台數次始終。由於報告時間甚短，重點不在發表人的論點正確與否而在討論其可延伸發展之想法。

以某場為例，發表人提出可供老人教學課程輔助使用之好萊塢電影，聽眾據此提出其他可能沿用之電影片名與內容。每個人的經驗不同，因而所能蒐集出來的片子愈講愈多，幾至不能罷休，十分熱烈。

另外，年會也安排多項頒獎活動。如最後一天（週日）早上頒授首次舉辦教學獎（Hiram Friedsman Mentorship Award）給 Miami University 老人研究中心主任 S. Kunkel 教授，表彰他在過去二十多年的老人教學生涯。現場來了許多她過去與現在的學生，獻花、講演皆有，十分動人，讓人興起「有為者亦若是」之感。

總之，此次首次（蔡琰教授為第二次）參加此一年會，可以體會其精緻安排，尤以眾多老人學之教學者與研究者共聚一堂交換想法，更能堅定我等繼續在此領域努力之心志，可謂不虛此行矣。

附件一：參加國際會議論文

Give them history –
A learning experience in a Taiwanese acting course

by

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&

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for Gerontology in Higher Education
San Antonio, Texas
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Give them history –
A learning experience in a Taiwanese acting course

Abstract

“We’ve made history in this class after we had a chance to perform on stage with a group of grandpas and grandmas aged over 75 this semester. Although they were not as agile as us but they did show much affection in personating characters comparing with us inexperienced youngsters. I was agitated when I saw ‘Black Cat,’ the 90-year-old grandma, sang the Chinese opera on stage, and I wondered what I would be when I became ninety. Would I be as passionate as she is to acting?”

The above note came from a student’s class review held in early January, 2008. The class, entitled “Acting,” was offered to 15 junior students in the Department of RTV, National Chengchi University. In fall, 2007, impromptu acting exercises and games were applied to the class, with a very different teaching approach for the first time. The class then invited ten senior citizens, all having had previous acting experiences, to join in the class. These seniors agreed to play and share the same stage with young students at the end of the semester for a final presentation. A new play was created and attracted 300 unexpected crowds from the campus.

This paper intends to report the teaching strategies and learning results happening in the abovementioned acting class. Influences from these older adults upon the students in the Acting course are emphasized, and attitude change from students toward the aged are specifically observed. Finally, future possibilities of having seniors to join some of the university courses are discussed.

Key words: gerontology, acting teaching, impromptu acting

Purpose

The purpose of this paper is threefold, 1) to report an unexpected teaching and learning experience in a university classroom in Taiwan; 2) to document an experiment which is possible to be useful in improving a future teaching method; and 3) to generate research topics related to classroom communication and communication with senior citizens. The paper is organized in sessions such as background, the course, method, observations, and finally conclusion and suggestions.

Background

“Water makes the river flow.” This is an ancient Chinese saying which serves as a metaphor when mentioning the background of such a particular class experience. Generally speaking, the proverb means that things come natural when they are ready; so is the current paper which, in fact, is resulted from both a long-term research project and teaching experiments.

For the first part, it is important to care for our seniors around us in Taiwan and to prepare our society of a time to come. Taiwan has a senior (65+) population of 2.31 million, which is 10.1% of the total population of 22.91 million. The current ratio of children and seniors, or the index of aging, is 46%, meaning every 2 youngsters have to support one senior adult in the society. According to the recent increasing rate of seniors in Taiwan, it is expected to have more senior citizens than children 10 years from now and in year 2025 there will have one fifth of the population being aged.⁶

⁶ From the Taiwanese public database issued by the Executive Yuan, <http://www.dgbas.gov.tw/public/Data/78291743271.pdf>

The Social Welfare Department of Taipei City Government has noticed the aging phenomenon and established programs, including those on health, economic and insurance, education and leisure, psychological and social adaptation themes, for people aged over 65. In order to promote the well-beings and to extend life experiences for the elders, many non-degree schools and courses are being offered by different nonprofit organizations as well.

However, current programs in regular educational institutions or civilian training schools often neglect the importance of social interaction or communication needs among the aged. After a quick review of all the current programs and courses offered in the universities and research centers in Taiwan (see Appendix), we find gerontology in general, and social welfare, policy making, management, medicine and psychological care for the elders and their families in particular, are the core concerns of adult education in colleges and universities. Attentions to perspectives on humanities, arts, philosophy, communication in an older adult's life, however, have not been emphasized yet.

The authors of this paper have thus organized a research team, since the year 2000, to initiate a series of research topics on gerontology and communication with grants supported by the National Science Commission of Taiwan Government; some using senior citizens as research targets, while others on how these seniors being represented and were storied in the news media⁷.

After seven years of research and several papers published in academic journals⁸,

⁷ The authors have worked together as a research team to study media representations of older adults in Taiwan. For more details see <http://www3.nccu.edu.tw/~kjt1026/gerontology/>. (in Chinese version only)

⁸ The authors have published several articles in Taiwan's communication journals, including: Tsai, Y. & K. J. Tsang (2008). Emotion and memory of the elderly in reading news stories. *Chinese Journal of Communication Research*, 13, 1-35. Tsai, Y. & K.J. Tsang (2008). Self images and social roles of the aging people and their contacts with the Internet. *Mass Communication Research*, 97, 1-43. Tsai, Y. & K.J. Tsang (January 2007). Research on gerontology and communication. *Si Nan Min Tzu*

a course titled “Communication and Gerontology”⁹ was offered, first time in Taiwan, by the second author in spring 2008 with purposes to remind university students of noticing the global aging phenomenon and to request them to pursue positive communication skills with the aged.

It is also a sincere concern of this course to offer the students an opportunity searching for a good lifespan attitude with others since all of us are social beings in a communicative environment. Most important of all, as many of the students taking this course are communication majors who may choose communication as their future career, promoting a healthy aspect toward the aged and aging in general is therefore necessary and contributive.

In the meantime, it is equally important for the authors to propose another course on the subject of gerontology and communication. This time an emphasis on narrative is appropriately chosen since it fits the first author’s main educational and teaching background.

The Course

This course, entitled “Acting,” has been run our times before 2005 without making much difference in its core syllabi. Shakespeare, Sophocles, Tennessee Williams and Chinese stories plus some student works and impromptu pieces were staged previously as class projects. Starting fall 2007, experimental elements began to

Hsue Po, 148-151. Tsang, K.J. & Y. Tsai (2005). Reconsidering news reporting and time narrative: A research proposal on aging news stories. *Mass Communication Research*, 83, 1-38. Tsang, K.J. & Y. Tsai (2005). Interviewing the elderly: An observation on methodology. *Communication Research Newsletter*, 42, 17-22. Tsai, Y. & K. J. Tsang (2003). Aged audience and TV drama: Applications of personality theories and audience research. *Chinese Journal of Communication Research*, 3, 197-236.

⁹ The course was a big success and is to be offered again in 2010. To view the course syllabus (in Chinese only), see: <http://www3.nccu.edu.tw/~kjt1026/gerontology/>

add in with hopes to improve teaching outcomes.

The first attempt was to invite a co-teaching colleague who might have owned practical theatric experiences. Undoubtedly the involvement of Shiao-Dee Wang, a well-known director who has been reputed for her TV sitcoms producing records, in this course has largely encouraged the spirit and the enthusiasm of the students; the pace of the course and the teaching method nevertheless remained unchanged and further adjustment was apparently needed.

The following questions later continuously popped out from the student reviews and stimulated the instructor to reconsider the reasoning behind teaching philosophy:

-- What would be a proper teaching/learning goal for both the teachers and students in such an acting course?

-- How would an acting class like this be additionally improved to fulfill the needs of the students in the College of Communication?

-- Should the teachers simply train the students to prepare them in general as future anchorpersons, TV hosts, or even drama stars?

-- Are we concerned with teaching the students more as “communicators” than as professional performers in theaters?

-- Should the course be taught more as a common course than as an advanced course normally given in an art school?

About the same time we had a chance to invite Director Yin-ju Tsai in fall, 2007, to join the Acting class as guest speaker who has been closely working with the Godot Theater Company,¹⁰ one of the most active theatric groups in Taiwan established in 1988, and supervised a troupe of a dozen of aged actors who called themselves

¹⁰ To view the Godot Theater Company, check: <http://www.godot.org.tw/#>

members of “Si Lin Men”¹¹.

Founded in 2003, Ms. Tsai and his senior troupe members have been busy in touring around to share their real life stories with elementary school students in Taiwan, hoping they would later be willing to share stories with their own grandparents or even great grandparents.¹²

The concept of having the elderly share life stories with young children, mainly coping from Susan Perlstein’s well-known idea “Elders Share the Arts,”¹³ was rather new in Taiwan. In Ms. Tsai’s “Living History Program” in Taiwan, it was purposed, if possible, to have young children skip Western fairy tales or folklores, including those vividly depicted by the Disney movies and cartoons, and instead to meet in a classroom with a granny or grandpa performing their own life stories.

As curiosity and interests indeed play a great part in the youth’s heart, it was also hoped that historical events from the pages of a textbook would then be much more vibrant and real after the elementary students had opportunities to listen personal stories orally narrated by the aged seniors.¹⁴

With the same purpose in mind, Ms. Tsai’s group was then invited to the first author’s Acting class for one whole semester (fall, 2008). Other than to observe the possible interactions between the aged and the university students in the classroom, the project was taken also as a part of the university’s services to the community

¹¹ Directly translated as “Happy Days Arrived,” the name also means “the happiness arrives right in front of the door.”

¹² J. Harwood (2000) studied the communication patterns of college students with their grandparents and found there were more positive interactions between grandchildren with grandparents than between children with parents. See. Communication media use in the grandparent-grandchildren relationship. *Journal of Communication* 50 (4), 56-78.

¹³ “Elders Share the Arts,” associated to the New York City Board of Education, “links generations and cultures through year-long Living History Programs that transform life experiences into dance, theater, writing, visual arts and storytelling.” For further information, see its website <http://www.cominguptaller.org/profile/pr80hismulti.htm>

¹⁴ Ms. Tsai’s troupe has toured at least four elementary schools in Taipei, the capital city, before this paper is completed. Realizing the endeavor and importance of the Living History Program, the group plans to extend the program to other cities in Taiwan. See Wang, Mei (2009). *Common Health Magazine*, 122, 170-175.

which has maintained a few nursing homes nearby.

To fulfill the abovementioned purpose with a condition not to interfere with the students taking the Acting class, the troupe members, referring here as Group 1 in this paper, agreed to be trained by Ms. Tsai separately in the first two months of the semester, who then led these senior members back to the classroom in the final month working closely with the university students; the aged actors took no credit at all from the university, however. The time for observing the group interactions included the three class meetings, including one relating to the technical rehearsal, one dress rehearsal, and one stage performance.

On the other hand, the cooperating group, referred as Group 2 in this paper, was composed of 15 university junior students registering in this university in fall 2008. The characteristics of Group 2 were much different from previous semesters mainly because of the five international students from other Asian countries.

The course, an elective one counted with three credit hours, had a class objective to train students, by using their senses, feeling, emotion and memories, to perform a new drama with impromptu methods. Once the characterization of a role was established, students were asked to improvise the lines and to plot the story through two or three rehearsals.

The syllabus posted for students before registration had clearly stated that there would be a number of senior actors joining in the class for the final performance, and it was expected by all students that the class would be quite different comparing to the previous semesters. Therefore every student in the class was prepared for a unique experience.

Method

The method used in this paper was a loosely structured observation. The course itself was experimental in nature but no rigid research method was applied. The class activities were planned while no learning outcome was planned to be controlled. The process of various lessons was run according to the scheduled dates on course syllabus, which applied to everyone in the class, including members in Group 1.

Information and events provided in this paper presents a relationship in time sequence. Detailed descriptions of the meaningful events are provided. The focus is placed on the communications in the two groups aged at least 40 years apart. It is also important to note the observed differences did exist between the two groups in terms of acting. Finally, the subject on learning history through drama is documented.

Feedback from students after the class will be utilized in the redesign of future courses. Some possible research topics related to communication, especially between learners in different generations, are discussed. Hypotheses generated from the class interaction are mentioned for future study.

Observations and Discussion

1. The First Encounter

As previously documented, Group 1 was composed with aged actors from “Si Lin Men” theatric troupe. Comprising with four males and eight females, these members were aged 62 to 90, all having retired from government offices, businesses, schools, and some were housewives. Their personalities could be sensed not only from their participation in performances, but also from what they wished to be called.

Some, for example, cheerful old ladies preferred to be nicknamed Tao Tze (after a name used by a famous TV hostess which sounds similarly as “peach” in Chinese), Bamboo Green, Kung Hweu Hwa (named as a famous Hong Kong porn movie star), or Black Cat. On the other hand, gentlemen were named as How Yea-Yea (good grandpa), Flying Squirrel, Bright Piggy, Si-Shih¹⁵ (a leading beauty in the 5th century B.C. in Chinese history).

The classroom was quickly warmed up right after self introductions were held by the members of Group 1, and it was easily observed that abovementioned names did bring an obvious effect upon young students, who then began to report their baby names and nicknames in front of the whole class. Of course some of the students’ fashionable names immediately caused small disturbances since they might not be known, or even understandable, to the seniors, but the laughing results remained.

It seems that the students, like the aged ones, became easy to get along with. In the authors’ teaching experiences, such a warm occasion in the first meeting was not common at all, a phenomenon worthy of attention in the future communication research relating to this kind of unpredicted encounters with the aged people.

Soon after the self-introduction session, all the attendants were then grouped into small parties and played their first impromptu piece together. To the teachers’ surprise, nursery rhymes and children songs were quickly adopted by almost all the parties. It is hard to tell which age group is in fact leading the other. However, it is possible that, since members of Group 1 knew little about pop songs and current day hits, the situation forced them to all choose whatever they remembered since childhood.

¹⁵ The name of Si-Shih has often been used in the Chinese society as a metaphor to describe beautiful women. It was said that Si-Shih’s reflection in water has been so beautiful that even fish forgets how to swim and therefore sunk into deep water. See <http://baike.baidu.com/view/6732.htm>



(Picture here shows one of the five mixed groups singing “Little Lamb Wants to Go Home.” This group had two senior actors (centers) and four students.)

The interaction which came after the self introduction session was worthy of future examination. What were the elements which attracted people to group themselves together in spite of age differences? What was the role of “age” in attraction? Why were the children songs, but not newly learned ones, remained in memory for a long time? Was it true that in some social interactions the greater the age difference the greater the attraction?

2. The First Rehearsal

The first rehearsal came two months later after the first stage of acquaintance. During the two months of time lag, each group held its own practices in acting. As different from what is expected from the beginning of the class, Group 1 worked up a script, with the help from Ms. Tsai, about how people survived from the Sino-Japanese War (1937-1945).

It is clear that these senior members in Group 1 were not prepared at all to perform impromptu pieces on the stage. Although Ms. Tsai and her aged actors simply hoped students in Group 2 to portray all the young roles in the play as scripted, this unexpected result was approved and taken seriously if not respectfully.

It was noting that students were not shy or dumb at all. According to the

instructor's knowledge, students enrolled in National Chengchi University were among the top 10%, some even top 2%, high school students in Taiwan before they passed the entrance examination held annually. Bright with good senses in general, they quickly accepted the new proposal of playing the minor roles following the proposed script. However, these students did not give up the idea of doing improvisations on stage. The negotiated result was that the students would design three impromptu pieces to present their talents in Act 2.

At the first rehearsal, students quickly noticed that they needed to help some of the aged actors who easily forget their lines probably resulted from the aging symptom. They, for example, often stood at wrong spots in a scene and were confused when the scene changed. It is also noticed that, without any guidance and assignment from the class instructor, students were volunteered as assistants to the aged actors, sometimes even worked as their utility persons. When walk-on parts assigned, students were responsible to lead and stage the major roles to their proper positions.



(The picture shows that, in rehearsal, the young students played as nurses to a pair of aged sisters who were separated because of the War. The students were responsible to stage the aged actors to their spot on cue. And due to the mobility problem of these senior actors, they were assigned to be pushed around on moveable chairs to ensure the timing of the entrance and the dramatic effect of the play.)

A great difference in the learning ability between the two groups was easily

observed since the whole three-hour class time was used entirely to practice Act One, which is a scripted drama about Group 1 members' personal memories of the Sino-Japanese War. No one in the class had any chance to get familiar with what Act Two would be. Apparently the problem was a failure in time management.

It was then wondered which kind of attitude was appropriate toward the situation when slow learners were involved. The only possibility might be to practice Act 2 earlier in the following rehearsal, while pre-arrangement or some kind of agreement on the use of time should also be placed with students beforehand.

3. Interactions during rehearsals

The main theme of Act One was reminiscent, which clearly shows that what happened in the past was unforgettable and could be (re)told. It is observed, for example, that life memories in the Sino-Japanese War remained vividly to most members of Group 1. Ironically enough, while some of these senior members fought for the Chinese Army against the Japanese during the war, some others served in the opposite Royal Japan Army since Taiwan during the wartime was still colonized by Japan and young male residents were drafted involuntarily to the battlefields including the Chinese mainland.

Such conflict in identities served as the strong historical backgrounds in the script, which nevertheless also depicted how Taiwan today is becoming a melting pot to allow everyone acculturated as the Taiwanese, allowing different members from either China or Japan living here to join the same performance troupe "Si Lin Men."

Stories concerning the past were usually told and heard from one side and one side only. The foe was therefore always on the other side and it was always "they"

who were blamed for all the misfortunes in the War. Students, on the other hand, grown from different family backgrounds, were often told how previous generations had been seriously suffered due to faults of the so-called “they enemies.” It was strange enough, then, that suddenly there were people from both sides telling their own true stories together; students were astonished in hearing the script.

As the authors have previously introduced that Group Two was composed of 15 young students with quite different family backgrounds. In fact, other than three students from Malaysia, one from Japan, and one from Korea, the remaining 10 were either descendents from families which either speak Mandarin or speak the local dialect Taiwanese.

During the War, Taiwanese young men were Japanese soldiers who fought against Chinese, Korean, and people in the South Pacific and South China Sea, including Malaysia. Here and now, offsprings from China, Japan, Korea, Taiwan, and Malaysia were all gathered in one classroom at the same time to hear stories told by persons who were actually foes in that War.



(The picture shows one of the leading actor recites his war experiences in rehearsal. In the drama, he is a Taiwanese soldier drafted by the Royal Japan Army and fought in the Philippines. He then comes back after the War and tries to find his poor wife. In real life, however, he is originally from Mainland China. Note how students were crowded behind the curtains to pay attention to the story.)

To play a historical event on stage is often fictional. Although the major storyline

and some of the historical events are preserved in the play, it is still fictional in many aspects as in most narratives,¹⁶ despite it may remain convincing to the immediate audience. Does the process of interaction sustain the factuality of oral history? Does oral history provided by the aged always to be considered “truth”?

4. Differences between the groups

Several differences observed in the rehearsals were also worthy of reporting. As shown in the following table, it was noticeable and to our surprises that the three stories improvised by the students were all associated with death. It might have happened by coincidence but it did arouse the instructor’s curiosity because the subject did touch the social taboo since it was often related to the aged people.

It is natural for young people to play death who may have played death for numerous times since their childhood. However, with many aged actors watching without laughing or talking about the subject, the scene somehow did not fit to the immediate social context.

It is worthy of discussion about when, how, and why a teacher should say or not to say something about the subject dealing with the social taboo like death. This problem remains as a question for future attention since the authors did not query at all why they chose to act as such. And the problem must be a question which deserves further research because all three impromptu groups suddenly changed their stories in the next rehearsal without explanation. How and why did the students decide to do a different piece for final presentation?

¹⁶ Many historical events indeed are narratives in nature, see related chapters in D. Herman (1999) (Ed.). *Narratologies: New Perspectives on Narrative Analysis*. Columbus: The Ohio State University Press.

Table 1: Differences between the two age groups in presenting the final project

	Group 1 (senior citizens)	Group 2 (young students)
Theme in the story	life, reunion	death, separation
Set	past, another place	here and now
Plot	complex	simple
Characters	children, young and old men	young men & women
Style	sentimentalism	farcical
Performance	to live a life	to play
Language	formal	post modern, ill logic
Tempo	slow	fast
Stage directions	dependent to director	self instructed
Stage lines	memorized	impromptu
Physical movement	little	heavy
Emotion	strong	shallow

Conclusion and Suggestions

It is concluded that, the involvement of seniors in a university course as discussed previously has been highly beneficial to students in several aspects.

First, the aged actors obviously have motivated, and also served as role models, for those young students to learn when they become old. Students were also affected by the seniors' enthusiasm in life as actors and especially as aged adults.

In addition, the students' general attitudes, according to their own class reports, toward the aged have dramatically changed; for example, some students confessed that, if not having the opportunity to personally encounter with these senior members from the "Si Lin Men", it would be impossible for them to know how an aged life can be so alive, positive, and active.

Thirdly, young students often found emotional scenes difficult to act, while on the contrary these aged actors masters to manipulate emotion on stage. In other words,

the experienced actors could perform to be leaders in a sentimental moment and thus guaranteed the young students to be in the “right” mood.

Finally, based on the life stories personally narrated by these experienced actors, the students have learned a history, despite its layman nature, which they never thought they would comprehend otherwise. It appears that such combination of the aged and the young in the same classroom has had these special learning outcomes beyond the author’s teaching expectation.

As the aged actors could have obviously brought lots of fun to the class, there were still difficulties in teaching such a mixed group. It is noticed, for example, that the planning and scheduling of course activities needed to be slowed down significantly or to make special arrangements since the pace of the two groups involved was indeed different. It seems to be a good practice to consult with the seniors before the course and to reschedule extra time for them to practice their roles.



(The picture shows the contrast between actors in two different aging groups in rehearsal. For one thing, for instance, stage directions as well as lines have to be provided repetitively for aged players, while young students could quickly learn all the lines and blocking.)

Develop better skills to run time management is then seemed a mandatory technique for future classes. For one thing, as young students were fast in remembering lines and dialogues in the play and could improvise story lines by

themselves, which means not much rehearse time was required in the rehearsal, while involved with the aged actors from the “Si Lin Men” troupe, however, it was clear that they had difficulties in keeping tracks of the hours past when they were in the act, unless that they were physically tired. Repetition in the same act always took plenty of time.

Appendix: Universities and Research Centers in Taiwan

1. National Cheng Kung University, Institute of Gerontology College of Medicine (<http://www.ncku.edu.tw/~geront/>)
 Courses offered include “Social Welfare for the Elders,” “Research Methods,” “Geriatrics,” “Introduction to Health and Social Care System.”
2. Yuan Ze University, Gerotechnology Research Center (<http://grc.yzu.edu.tw/>)
 No courses offered.
3. Minghsin University, Department of Senior Citizen Service Management (<http://acade.must.edu.tw/index.aspx?UnitID=30305>)
 A series of courses in (1) Preventive Medicine (2) Long-term Care for the Elders, (3) Psychology and communication, (4) Social Welfare and Community Services, (5) Life Planning and Leisure, (6) Management for Business associated with Elders.
4. National Chung Cheng University, Graduate Institute of Elder Education (<http://www.ccu.edu.tw/~gieed/>)
 Courses are related to “adult education.”
5. Toko University, the Department of Applied Gerontology (<http://deptweb.toko.edu.tw/elderly/index.files/Page266.htm>)
 Four-year courses are related to general care and social welfare.
6. Taipei Medical University, College of Nursing (<http://nursing.tmu.edu.tw/>)
 A series of courses are provided in “life care and management,” “acute care,” and “long-term care.”
7. Shih Chien University, Research Center for Elder Life and Health
 None degree program with courses in gerontology, geriatrics, senior nutrition, chronic diseases for elderly, senior health & welfare laws, senior family study, social work with elderly, nursing home management, introduction to senior housing environment, practicum, senior industry, thesis.
8. National Taiwan University, Population and Gender Studies Center. (<http://homepage.ntu.edu.tw/~psc/index%5B1%5D.htm>)
 Long-term care for the elders is one of the many research topics.
9. Fu Jen Catholic University, College of Medicine (<http://www.mc.fju.edu.tw/gerontology/intro.html>)

A 30 credit hour program in gerontology with gerontology core and professional core is offered. Required courses are “adult development and aging,” “fitness of aging,” “activity design of later life.”

To view more of the program, please check the following website:
<http://www.mc.fju.edu.tw/gerontology/intro4.html>

10. Chang Jung Christian University, Center of Elderly Population Business Management (http://210.70.170.219/administer_detail.php?sn=31)

gerontology, administration and system management in programs for older adults, geriatrics, nursing care for elderly, counseling older adults and their families, need assessment for elderly, senior industry, social policy and aging, senior health and welfare laws, financial management for elderly, management of long term care organization, practicum of senior industry planning.

11. Kaohsiung Medical University, Course of Aging Society
(<http://cfip.kmu.edu.tw/front/bin/cglist.phtml?Category=100084>)

Courses offered are social gerontology, introduction to elderly health care policy, aging physiology, geriatrics, life care and ethics, gerontological nursing, geriatrics, psychiatry for geriatric, geriatric, and pharmacotherapy.

For other courses

see: <http://cfip.kmu.edu.tw/ezcatfiles/cust/img/img/16/10698.pdf>

12. Chung Shan Medical University
(<http://med.csmu.edu.tw/front/bin/ptlist.phtml?Category=281>)

Program required courses are in geriatrics, health care/promotion for the elderly, gerontology, psychology, nursing, nutrition, long term Care. Electives courses are from different departments which joined the integrated program.

13. National Taiwan Normal University (<http://www.ntnu.edu.tw/aa/aa5/>)

This is a newly established program available in fall, 2008, and no detail is published yet.

2009 年 2-3 月赴美國參加 AGHE 年會報告

臧國仁

政治大學新聞系教授

一、 背景說明

二〇〇九年二月底三月初，我與共同主持人蔡琰教授聯袂赴美國德州聖安東尼市（San Antonio）參加美國「老人高等教育學會」（Association for Gerontology in Higher Education，簡稱 AGHE，唸法如「阿-嘎-哈-伊」）年會。此時已是學校開學第一週，二十五日（周二晚間）出發三月三日（週一）一早即已抵台北，來去匆匆不及一週時間，直可謂是風塵僕僕了。

二、 有關 AGHE（網址：

<http://www.aghe.org/templates/System/default.asp?id=40634>）

AGHE 成立於 1974 年，其組織宗旨有二，分別是促進學術單位重視老人學與老人醫學（geriatrics）與提供老人學與老人醫學師生所需之領導與支持，定期出版學術季刊《老人與老人醫學教育》（*Gerontology & Geriatrics Education*，已出版三十期）。1988 年該會決定加入美國歷史最悠久之專業團體「美國老人協會」（Gerontological Society of America，簡稱 GSA）成為會員組織，共同為推廣老人知識而盡力。

依網路資料顯示，AGHE 之校級會員目前（2008-2009）共有 151 所，遍及美國 48 州與其他五國（Australia, Canada, Jamaica, Japan, and Korea）。細究這些大學名單，卻可發現「名校」甚少，較為人所熟知者僅有 Stanford University, Indiana University, UCLA, Cornell University, Michigan State University, University of Florida 等，部分會員學校性質屬於兩年制或四年制學院（而非大學）。

此點若從其年會手冊裡的廣告亦可略見端倪，招生大學多為「名不見經傳」

(如 Appalachian State University, Boone, NC; Cuyahoga Community College, Cleveland, OH; Luther Seminary, St. Paul, MN)，有老人學博士班授予者僅有兩校 (Miami University (位在佛州) 與 Southern California University)，顯然「老人學」之學術研究猶欠深度，在美國高等教育之推廣尚有漫長道路。

然而參加 AGHE 之專業人士背景卻十分廣泛，分別來自護理、社福、醫學、健康管理 (復健)、政府機關、心理 (並以老人醫學、護理、心理三者最多)，此一特色使其每年年會各小組討論時常有多元意見，彼此包容性因而更強，會員向心力遠較一般學術團體為高。

三、參加年會經過

本次年會主題為「在老年內心深處：透過教育與訓練【加強】宣導健康未來」 (Deep in the Heart of Aging: Promoting Health Futures through Education and Training)，與會者透過學術研究、論文、報告、壁報、討論、演講、資源交換 (拍賣)、書籍及多媒體展覽 (film, DVD) 等各種方式彼此溝通有關老人的專業知識及老人研究與教學經驗，會議時間共計四天 (Feb. 26-March 1)，參加人數約在三百人左右，為中型學術會議。

首日 (週四) 主要活動為開幕式，時間安排在晚間，週五與週六方為論文發表時間，週日則為頒獎，午宴之後結束年會。我們抵達時間已是週四深夜，因而僅能參加週五一早的「生手早餐」，隨即四處聆聽論文報告。我們自己的論文 (內容見【附件一】) 發表時間是週六上午 10:30，共有四篇論文 (含本論文)，聽者約有十數人，反應相當熱烈 (見下說明)。

簡單來說，此篇論文回顧一門開設於 2008 年上學期的「表演課」內容，邀

請台灣有名的老人劇團「喜臨門」團員共十人（年齡分佈於 62 至 90 歲）與 15 位修課同學（多數為大三生）共同演出舞台劇（學生們多擔任劇場助理而由老人們演出），劇情涉及了老人們如何在中日戰爭（第二次世界大戰）生存。

有趣的是，有些老人演員是「外省人」，中日戰爭期間曾親身加入中國軍隊與日本軍進行「殊死戰」，另些老人演員則是「本省人」，其時因台灣屬日本殖民地而被徵召至中國與東南亞等地戰區以「皇軍」身份作戰。至於修課同學，有些來自海外（馬來西亞三位、日本一位、韓國一位），另些則分屬本地不同家庭背景（如有些同學家裡是外省軍人出身，有些則是本省家庭）。而在舞台上演出的戲裡，男主角被派往菲律賓為皇軍效命，戰後返台四處尋找失散已久的可憐妻子，實際生活裡這位老先生卻來自中國大陸的「外省人」。

總之，戲裡戲外老人們與青年學子打成一片，彼此學習，成為前所未有的教學經驗。舉例來說，學生自創的情節多涉及了「死亡」，但在社會習俗裡「死亡」一向是長者最為避諱的事情；整學期裡，學生與老人們卻都似乎未曾關注此事。反之，老人們對生命的熱情也常讓年輕朋友感動，自承若非此次經驗「將無法體認老人生活也可如此朝氣、正面、主動」。

以上報告透過兩位作者的描述並搭配以實際演出的 ppt 展示，讓在場聽眾為之動容，有些甚至熱淚盈眶，畢竟如上述的複雜人生遭遇並非常見，一旦以教學故事形式描繪出來極易令人產生共鳴。發表會的聽眾隨後提出幾個問題也多針對此篇論文，而將另外三位發表人「冷凍」在旁，令人莞爾。

四、檢討與學習

由於此次參加會議已逢大學開學，行程極為緊湊，無法有足夠時間消化所有

會議論文。但在短短三天內我們注意到，此一學術年會與其他相關團體之主辦方式有很大差異，簡單來說則可謂「溝通多過論辯」。

如前述，參加本團體之會員多來自小型學府，因而彼此間並無理念之爭議，反而多在討論與延伸。舉例言之，年會固然安排眾多「論文」發表場次（paper sessions），亦有許多「資源分享」（resource exchange），其形式十分有趣，大廳中安置圓桌數個，每桌先有發表人一，聽眾可自行決定前往哪桌聆聽發表人之教學經驗分享或研究提案。二十分鐘後，鈴聲響起眾人可自行決定換桌或留在圓桌繼續討論，如此轉台數次始終。由於報告時間甚短，重點不在發表人的論點正確與否而在討論其可延伸發展之想法。

以某場為例，發表人提出可供老人教學課程輔助使用之好萊塢電影，聽眾據此提出其他可能沿用之電影片名與內容。每個人的經驗不同，因而所能蒐集出來的片子愈講愈多，幾至不能罷休，十分熱烈。

另外，年會也安排多項頒獎活動。如最後一天（週日）早上頒授首次舉辦教學獎（Hiram Friedsman Mentorship Award）給 Miami University 老人研究中心主任 S. Kunkel 教授，表彰他在過去二十多年的老人教學生涯。現場來了許多她過去與現在的學生，獻花、講演皆有，十分動人，讓人興起「有為者亦若是」之感。

總之，此次首次（蔡琰教授為第二次）參加此一年會，可以體會其精緻安排，尤以眾多老人學之教學者與研究者共聚一堂交換想法，更能堅定我等繼續在此領域努力之心志，可謂不虛此行矣。

附件一：參加國際會議論文

Give them history –
A learning experience in a Taiwanese acting course

by

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Give them history –
A learning experience in a Taiwanese acting course

Abstract

“We’ve made history in this class after we had a chance to perform on stage with a group of grandpas and grandmas aged over 75 this semester. Although they were not as agile as us but they did show much affection in personating characters comparing with us inexperienced youngsters. I was agitated when I saw ‘Black Cat,’ the 90-year-old grandma, sang the Chinese opera on stage, and I wondered what I would be when I became ninety. Would I be as passionate as she is to acting?”

The above note came from a student’s class review held in early January, 2008. The class, entitled “Acting,” was offered to 15 junior students in the Department of RTV, National Chengchi University. In fall, 2007, impromptu acting exercises and games were applied to the class, with a very different teaching approach for the first time. The class then invited ten senior citizens, all having had previous acting experiences, to join in the class. These seniors agreed to play and share the same stage with young students at the end of the semester for a final presentation. A new play was created and attracted 300 unexpected crowds from the campus.

This paper intends to report the teaching strategies and learning results happening in the abovementioned acting class. Influences from these older adults upon the students in the Acting course are emphasized, and attitude change from students toward the aged are specifically observed. Finally, future possibilities of having seniors to join some of the university courses are discussed.

Key words: gerontology, acting teaching, impromptu acting

Purpose

The purpose of this paper is threefold, 1) to report an unexpected teaching and learning experience in a university classroom in Taiwan; 2) to document an experiment which is possible to be useful in improving a future teaching method; and 3) to generate research topics related to classroom communication and communication with senior citizens. The paper is organized in sessions such as background, the course, method, observations, and finally conclusion and suggestions.

Background

“Water makes the river flow.” This is an ancient Chinese saying which serves as a metaphor when mentioning the background of such a particular class experience. Generally speaking, the proverb means that things come natural when they are ready; so is the current paper which, in fact, is resulted from both a long-term research project and teaching experiments.

For the first part, it is important to care for our seniors around us in Taiwan and to prepare our society of a time to come. Taiwan has a senior (65+) population of 2.31 million, which is 10.1% of the total population of 22.91 million. The current ratio of children and seniors, or the index of aging, is 46%, meaning every 2 youngsters have to support one senior adult in the society. According to the recent increasing rate of seniors in Taiwan, it is expected to have more senior citizens than children 10 years from now and in year 2025 there will have one fifth of the population being aged.¹

¹ From the Taiwanese public database issued by the Executive Yuan, <http://www.dgbas.gov.tw/public/Data/78291743271.pdf>

The Social Welfare Department of Taipei City Government has noticed the aging phenomenon and established programs, including those on health, economic and insurance, education and leisure, psychological and social adaptation themes, for people aged over 65. In order to promote the well-beings and to extend life experiences for the elders, many non-degree schools and courses are being offered by different nonprofit organizations as well.

However, current programs in regular educational institutions or civilian training schools often neglect the importance of social interaction or communication needs among the aged. After a quick review of all the current programs and courses offered in the universities and research centers in Taiwan (see Appendix), we find gerontology in general, and social welfare, policy making, management, medicine and psychological care for the elders and their families in particular, are the core concerns of adult education in colleges and universities. Attentions to perspectives on humanities, arts, philosophy, communication in an older adult's life, however, have not been emphasized yet.

The authors of this paper have thus organized a research team, since the year 2000, to initiate a series of research topics on gerontology and communication with grants supported by the National Science Commission of Taiwan Government; some using senior citizens as research targets, while others on how these seniors being represented and were storied in the news media².

After seven years of research and several papers published in academic journals³,

² The authors have worked together as a research team to study media representations of older adults in Taiwan. For more details see <http://www3.nccu.edu.tw/~kjt1026/gerontology/>. (in Chinese version only)

³ The authors have published several articles in Taiwan's communication journals, including: Tsai, Y. & K. J. Tsang (2008). Emotion and memory of the elderly in reading news stories. *Chinese Journal of Communication Research*, 13, 1-35. Tsai, Y. & K.J. Tsang (2008). Self images and social roles of the aging people and their contacts with the Internet. *Mass Communication Research*, 97, 1-43. Tsai, Y. & K.J. Tsang (January 2007). Research on gerontology and communication. *Si Nan Min Tzu*

a course titled “Communication and Gerontology”⁴ was offered, first time in Taiwan, by the second author in spring 2008 with purposes to remind university students of noticing the global aging phenomenon and to request them to pursue positive communication skills with the aged.

It is also a sincere concern of this course to offer the students an opportunity searching for a good lifespan attitude with others since all of us are social beings in a communicative environment. Most important of all, as many of the students taking this course are communication majors who may choose communication as their future career, promoting a healthy aspect toward the aged and aging in general is therefore necessary and contributive.

In the meantime, it is equally important for the authors to propose another course on the subject of gerontology and communication. This time an emphasis on narrative is appropriately chosen since it fits the first author’s main educational and teaching background.

The Course

This course, entitled “Acting,” has been run our times before 2005 without making much difference in its core syllabi. Shakespeare, Sophocles, Tennessee Williams and Chinese stories plus some student works and impromptu pieces were staged previously as class projects. Starting fall 2007, experimental elements began to

Hsue Po, 148-151. Tsang, K.J. & Y. Tsai (2005). Reconsidering news reporting and time narrative: A research proposal on aging news stories. *Mass Communication Research*, 83, 1-38. Tsang, K.J. & Y. Tsai (2005). Interviewing the elderly: An observation on methodology. *Communication Research Newsletter*, 42, 17-22. Tsai, Y. & K. J. Tsang (2003). Aged audience and TV drama: Applications of personality theories and audience research. *Chinese Journal of Communication Research*, 3, 197-236.

⁴ The course was a big success and is to be offered again in 2010. To view the course syllabus (in Chinese only), see: <http://www3.nccu.edu.tw/~kjt1026/gerontology/>

add in with hopes to improve teaching outcomes.

The first attempt was to invite a co-teaching colleague who might have owned practical theatric experiences. Undoubtedly the involvement of Shiao-Dee Wang, a well-known director who has been reputed for her TV sitcoms producing records, in this course has largely encouraged the spirit and the enthusiasm of the students; the pace of the course and the teaching method nevertheless remained unchanged and further adjustment was apparently needed.

The following questions later continuously popped out from the student reviews and stimulated the instructor to reconsider the reasoning behind teaching philosophy:

-- What would be a proper teaching/learning goal for both the teachers and students in such an acting course?

-- How would an acting class like this be additionally improved to fulfill the needs of the students in the College of Communication?

-- Should the teachers simply train the students to prepare them in general as future anchorpersons, TV hosts, or even drama stars?

-- Are we concerned with teaching the students more as “communicators” than as professional performers in theaters?

-- Should the course be taught more as a common course than as an advanced course normally given in an art school?

About the same time we had a chance to invite Director Yin-ju Tsai in fall, 2007, to join the Acting class as guest speaker who has been closely working with the Godot Theater Company,⁵ one of the most active theatric groups in Taiwan established in 1988, and supervised a troupe of a dozen of aged actors who called themselves

⁵ To view the Godot Theater Company, check: <http://www.godot.org.tw/#>

members of “Si Lin Men”⁶.

Founded in 2003, Ms. Tsai and his senior troupe members have been busy in touring around to share their real life stories with elementary school students in Taiwan, hoping they would later be willing to share stories with their own grandparents or even great grandparents.⁷

The concept of having the elderly share life stories with young children, mainly coping from Susan Perlstein’s well-known idea “Elders Share the Arts,”⁸ was rather new in Taiwan. In Ms. Tsai’s “Living History Program” in Taiwan, it was purposed, if possible, to have young children skip Western fairy tales or folklores, including those vividly depicted by the Disney movies and cartoons, and instead to meet in a classroom with a granny or grandpa performing their own life stories.

As curiosity and interests indeed play a great part in the youth’s heart, it was also hoped that historical events from the pages of a textbook would then be much more vibrant and real after the elementary students had opportunities to listen personal stories orally narrated by the aged seniors.⁹

With the same purpose in mind, Ms. Tsai’s group was then invited to the first author’s Acting class for one whole semester (fall, 2008). Other than to observe the possible interactions between the aged and the university students in the classroom, the project was taken also as a part of the university’s services to the community

⁶ Directly translated as “Happy Days Arrived,” the name also means “the happiness arrives right in front of the door.”

⁷ J. Harwood (2000) studied the communication patterns of college students with their grandparents and found there were more positive interactions between grandchildren with grandparents than between children with parents. See. Communication media use in the grandparent-grandchildren relationship. *Journal of Communication* 50 (4), 56-78.

⁸ “Elders Share the Arts,” associated to the New York City Board of Education, “links generations and cultures through year-long Living History Programs that transform life experiences into dance, theater, writing, visual arts and storytelling.” For further information, see its website <http://www.cominguptaller.org/profile/pr80hismulti.htm>

⁹ Ms. Tsai’s troupe has toured at least four elementary schools in Taipei, the capital city, before this paper is completed. Realizing the endeavor and importance of the Living History Program, the group plans to extend the program to other cities in Taiwan. See Wang, Mei (2009). *Common Health Magazine*, 122, 170-175.

which has maintained a few nursing homes nearby.

To fulfill the abovementioned purpose with a condition not to interfere with the students taking the Acting class, the troupe members, referring here as Group 1 in this paper, agreed to be trained by Ms. Tsai separately in the first two months of the semester, who then led these senior members back to the classroom in the final month working closely with the university students; the aged actors took no credit at all from the university, however. The time for observing the group interactions included the three class meetings, including one relating to the technical rehearsal, one dress rehearsal, and one stage performance.

On the other hand, the cooperating group, referred as Group 2 in this paper, was composed of 15 university junior students registering in this university in fall 2008. The characteristics of Group 2 were much different from previous semesters mainly because of the five international students from other Asian countries.

The course, an elective one counted with three credit hours, had a class objective to train students, by using their senses, feeling, emotion and memories, to perform a new drama with impromptu methods. Once the characterization of a role was established, students were asked to improvise the lines and to plot the story through two or three rehearsals.

The syllabus posted for students before registration had clearly stated that there would be a number of senior actors joining in the class for the final performance, and it was expected by all students that the class would be quite different comparing to the previous semesters. Therefore every student in the class was prepared for a unique experience.

Method

The method used in this paper was a loosely structured observation. The course itself was experimental in nature but no rigid research method was applied. The class activities were planned while no learning outcome was planned to be controlled. The process of various lessons was run according to the scheduled dates on course syllabus, which applied to everyone in the class, including members in Group 1.

Information and events provided in this paper presents a relationship in time sequence. Detailed descriptions of the meaningful events are provided. The focus is placed on the communications in the two groups aged at least 40 years apart. It is also important to note the observed differences did exist between the two groups in terms of acting. Finally, the subject on learning history through drama is documented.

Feedback from students after the class will be utilized in the redesign of future courses. Some possible research topics related to communication, especially between learners in different generations, are discussed. Hypotheses generated from the class interaction are mentioned for future study.

Observations and Discussion

1. The First Encounter

As previously documented, Group 1 was composed with aged actors from “Si Lin Men” theatric troupe. Comprising with four males and eight females, these members were aged 62 to 90, all having retired from government offices, businesses, schools, and some were housewives. Their personalities could be sensed not only from their participation in performances, but also from what they wished to be called.

Some, for example, cheerful old ladies preferred to be nicknamed Tao Tze (after a name used by a famous TV hostess which sounds similarly as “peach” in Chinese), Bamboo Green, Kung Hweu Hwa (named as a famous Hong Kong porn movie star), or Black Cat. On the other hand, gentlemen were named as How Yea-Yea (good grandpa), Flying Squirrel, Bright Piggy, Si-Shih¹⁰ (a leading beauty in the 5th century B.C. in Chinese history).

The classroom was quickly warmed up right after self introductions were held by the members of Group 1, and it was easily observed that abovementioned names did bring an obvious effect upon young students, who then began to report their baby names and nicknames in front of the whole class. Of course some of the students’ fashionable names immediately caused small disturbances since they might not be known, or even understandable, to the seniors, but the laughing results remained.

It seems that the students, like the aged ones, became easy to get along with. In the authors’ teaching experiences, such a warm occasion in the first meeting was not common at all, a phenomenon worthy of attention in the future communication research relating to this kind of unpredicted encounters with the aged people.

Soon after the self-introduction session, all the attendants were then grouped into small parties and played their first impromptu piece together. To the teachers’ surprise, nursery rhymes and children songs were quickly adopted by almost all the parties. It is hard to tell which age group is in fact leading the other. However, it is possible that, since members of Group 1 knew little about pop songs and current day hits, the situation forced them to all choose whatever they remembered since childhood.

¹⁰ The name of Si-Shih has often been used in the Chinese society as a metaphor to describe beautiful women. It was said that Si-Shih’s reflection in water has been so beautiful that even fish forgets how to swim and therefore sunk into deep water. See <http://baike.baidu.com/view/6732.htm>



(Picture here shows one of the five mixed groups singing “Little Lamb Wants to Go Home.” This group had two senior actors (centers) and four students.)

The interaction which came after the self introduction session was worthy of future examination. What were the elements which attracted people to group themselves together in spite of age differences? What was the role of “age” in attraction? Why were the children songs, but not newly learned ones, remained in memory for a long time? Was it true that in some social interactions the greater the age difference the greater the attraction?

2. The First Rehearsal

The first rehearsal came two months later after the first stage of acquaintance. During the two months of time lag, each group held its own practices in acting. As different from what is expected from the beginning of the class, Group 1 worked up a script, with the help from Ms. Tsai, about how people survived from the Sino-Japanese War (1937-1945).

It is clear that these senior members in Group 1 were not prepared at all to perform impromptu pieces on the stage. Although Ms. Tsai and her aged actors simply hoped students in Group 2 to portray all the young roles in the play as scripted, this unexpected result was approved and taken seriously if not respectfully.

It was noting that students were not shy or dumb at all. According to the

instructor's knowledge, students enrolled in National Chengchi University were among the top 10%, some even top 2%, high school students in Taiwan before they passed the entrance examination held annually. Bright with good senses in general, they quickly accepted the new proposal of playing the minor roles following the proposed script. However, these students did not give up the idea of doing improvisations on stage. The negotiated result was that the students would design three impromptu pieces to present their talents in Act 2.

At the first rehearsal, students quickly noticed that they needed to help some of the aged actors who easily forget their and lines probably resulted from the aging symptom. They, for example, often stood at wrong spots in a scene and were confused when the scene changed. It is also noticed that, without any guidance and assignment from the class instructor, students were volunteered as assistants to the aged actors, sometimes even worked as their utility persons. When walk-on parts assigned, students were responsible to lead and stage the major roles to their proper positions.



(The picture shows that, in rehearsal, the young students played as nurses to a pair of aged sisters who were separated because of the War. The students were responsible to stage the aged actors to their spot on cue. And due to the mobility problem of these senior actors, they were assigned to be pushed around on moveable chairs to ensure the timing of the entrance and the dramatic effect of the play.)

A great difference in the learning ability between the two groups was easily

observed since the whole three-hour class time was used entirely to practice Act One, which is a scripted drama about Group 1 members' personal memories of the Sino-Japanese War. No one in the class had any chance to get familiar with what Act Two would be. Apparently the problem was a failure in time management.

It was then wondered which kind of attitude was appropriate toward the situation when slow learners were involved. The only possibility might be to practice Act 2 earlier in the following rehearsal, while pre-arrangement or some kind of agreement on the use of time should also be placed with students beforehand.

3. Interactions during rehearsals

The main theme of Act One was reminiscent, which clearly shows that what happened in the past was unforgettable and could be (re)told. It is observed, for example, that life memories in the Sino-Japanese War remained vividly to most members of Group 1. Ironically enough, while some of these senior members fought for the Chinese Army against the Japanese during the war, some others served in the opposite Royal Japan Army since Taiwan during the wartime was still colonized by Japan and young male residents were drafted involuntarily to the battlefields including the Chinese mainland.

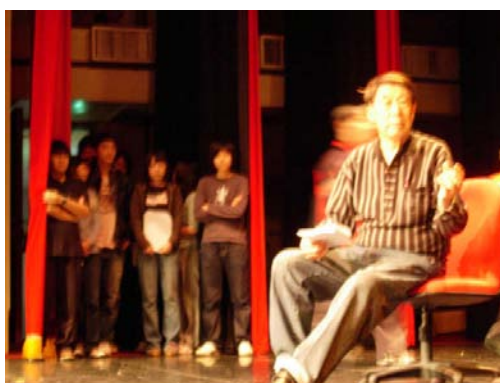
Such conflict in identities served as the strong historical backgrounds in the script, which nevertheless also depicted how Taiwan today is becoming a melting pot to allow everyone acculturated as the Taiwanese, allowing different members from either China or Japan living here to join the same performance troupe "Si Lin Men."

Stories concerning the past were usually told and heard from one side and one side only. The foe was therefore always on the other side and it was always "they"

who were blamed for all the misfortunes in the War. Students, on the other hand, grown from different family backgrounds, were often told how previous generations had been seriously suffered due to faults of the so-called “they enemies.” It was strange enough, then, that suddenly there were people from both sides telling their own true stories together; students were astonished in hearing the script.

As the authors have previously introduced that Group Two was composed of 15 young students with quite different family backgrounds. In fact, other than three students from Malaysia, one from Japan, and one from Korea, the remaining 10 were either descendents from families which either speak Mandarin or speak the local dialect Taiwanese.

During the War, Taiwanese young men were Japanese soldiers who fought against Chinese, Korean, and people in the South Pacific and South China Sea, including Malaysia. Here and now, offsprings from China, Japan, Korea, Taiwan, and Malaysia were all gathered in one classroom at the same time to hear stories told by persons who were actually foes in that War.



(The picture shows one of the leading actor recites his war experiences in rehearsal. In the drama, he is a Taiwanese soldier drafted by the Royal Japan Army and fought in the Philippines. He then comes back after the War and tries to find his poor wife. In real life, however, he is originally from Mainland China. Note how students were crowded behind the curtains to pay attention to the story.)

To play a historical event on stage is often fictional. Although the major storyline

and some of the historical events are preserved in the play, it is still fictional in many aspects as in most narratives,¹¹ despite it may remain convincing to the immediate audience. Does the process of interaction sustain the factuality of oral history? Does oral history provided by the aged always to be considered “truth”?

4. Differences between the groups

Several differences observed in the rehearsals were also worthy of reporting. As shown in the following table, it was noticeable and to our surprises that the three stories improvised by the students were all associated with death. It might have happened by coincidence but it did arouse the instructor’s curiosity because the subject did touch the social taboo since it was often related to the aged people.

It is natural for young people to play death who may have played death for numerous times since their childhood. However, with many aged actors watching without laughing or talking about the subject, the scene somehow did not fit to the immediate social context.

It is worthy of discussion about when, how, and why a teacher should say or not to say something about the subject dealing with the social taboo like death. This problem remains as a question for future attention since the authors did not query at all why they chose to act as such. And the problem must be a question which deserves further research because all three impromptu groups suddenly changed their stories in the next rehearsal without explanation. How and why did the students decide to do a different piece for final presentation?

¹¹ Many historical events indeed are narratives in nature, see related chapters in D. Herman (1999) (Ed.). *Narratologies: New Perspectives on Narrative Analysis*. Columbus: The Ohio State University Press.

Table 1: Differences between the two age groups in presenting the final project

	Group 1 (senior citizens)	Group 2 (young students)
Theme in the story	life, reunion	death, separation
Set	past, another place	here and now
Plot	complex	simple
Characters	children, young and old men	young men & women
Style	sentimentalism	farcical
Performance	to live a life	to play
Language	formal	post modern, ill logic
Tempo	slow	fast
Stage directions	dependent to director	self instructed
Stage lines	memorized	impromptu
Physical movement	little	heavy
Emotion	strong	shallow

Conclusion and Suggestions

It is concluded that, the involvement of seniors in a university course as discussed previously has been highly beneficial to students in several aspects.

First, the aged actors obviously have motivated, and also served as role models, for those young students to learn when they become old. Students were also affected by the seniors' enthusiasm in life as actors and especially as aged adults.

In addition, the students' general attitudes, according to their own class reports, toward the aged have dramatically changed; for example, some students confessed that, if not having the opportunity to personally encounter with these senior members from the "Si Lin Men", it would be impossible for them to know how an aged life can be so alive, positive, and active.

Thirdly, young students often found emotional scenes difficult to act, while on the contrary these aged actors masters to manipulate emotion on stage. In other words,

the experienced actors could perform to be leaders in a sentimental moment and thus guaranteed the young students to be in the “right” mood.

Finally, based on the life stories personally narrated by these experienced actors, the students have learned a history, despite its layman nature, which they never thought they would comprehend otherwise. It appears that such combination of the aged and the young in the same classroom has had these special learning outcomes beyond the author’s teaching expectation.

As the aged actors could have obviously brought lots of fun to the class, there were still difficulties in teaching such a mixed group. It is noticed, for example, that the planning and scheduling of course activities needed to be slowed down significantly or to make special arrangements since the pace of the two groups involved was indeed different. It seems to be a good practice to consult with the seniors before the course and to reschedule extra time for them to practice their roles.



(The picture shows the contrast between actors in two different aging groups in rehearsal. For one thing, for instance, stage directions as well as lines have to be provided repetitively for aged players, while young students could quickly learn all the lines and blocking.)

Develop better skills to run time management is then seemed a mandatory technique for future classes. For one thing, as young students were fast in remembering lines and dialogues in the play and could improvise story lines by

themselves, which means not much rehearse time was required in the rehearsal, while involved with the aged actors from the “Si Lin Men” troupe, however, it was clear that they had difficulties in keeping tracks of the hours past when they were in the act, unless that they were physically tired. Repetition in the same act always took plenty of time.

Appendix: Universities and Research Centers in Taiwan

1. National Cheng Kung University, Institute of Gerontology College of Medicine (<http://www.ncku.edu.tw/~geront/>)

Courses offered include “Social Welfare for the Elders,” “Research Methods,” “Geriatrics,” “Introduction to Health and Social Care System.”

2. Yuan Ze University, Gerotechnology Research Center (<http://grc.yzu.edu.tw/>)

No courses offered.

3. Minghsin University, Department of Senior Citizen Service Management (<http://acade.must.edu.tw/index.aspx?UnitID=30305>)

A series of courses in (1) Preventive Medicine (2) Long-term Care for the Elders, (3) Psychology and communication, (4) Social Welfare and Community Services, (5) Life Planning and Leisure, (6) Management for Business associated with Elders.

4. National Chung Cheng University, Graduate Institute of Elder Education (<http://www.ccu.edu.tw/~gieed/>)

Courses are related to “adult education.”

5. Toko University, the Department of Applied Gerontology (<http://deptweb.toko.edu.tw/elderly/index.files/Page266.htm>)

Four-year courses are related to general care and social welfare.

6. Taipei Medical University, College of Nursing (<http://nursing.tmu.edu.tw/>)

A series of courses are provided in “life care and management,” “acute care,” and “long-term care.”

7. Shih Chien University, Research Center for Elder Life and Health

None degree program with courses in gerontology, geriatrics, senior nutrition, chronic diseases for elderly, senior health & welfare laws, senior family study, social work with elderly, nursing home management, introduction to senior housing environment, practicum, senior industry, thesis.

8. National Taiwan University, Population and Gender Studies Center. (<http://homepage.ntu.edu.tw/~psc/index%5B1%5D.htm>)

Long-term care for the elders is one of the many research topics.

9. Fu Jen Catholic University, College of Medicine
(<http://www.mc.fju.edu.tw/gerontology/intro.html>)

A 30 credit hour program in gerontology with gerontology core and professional core is offered. Required courses are “adult development and aging,” “fitness of aging,” “activity design of later life.”

To view more of the program, please check the following website:
<http://www.mc.fju.edu.tw/gerontology/intro4.html>

10. Chang Jung Christian University, Center of Elderly Population
Business Management
(http://210.70.170.219/administer_detail.php?sn=31)

gerontology, administration and system management in programs for older adults, geriatrics, nursing care for elderly, counseling older adults and their families, need assessment for elderly, senior industry, social policy and aging, senior health and welfare laws, financial management for elderly, management of long term care organization, practicum of senior industry planning.

11. Kaohsiung Medical University, Course of Aging Society
(<http://cfip.kmu.edu.tw/front/bin/cglist.phtml?Category=100084>)

Courses offered are social gerontology, introduction to elderly health care policy, aging physiology, geriatrics, life care and ethics, gerontological nursing, geriatrics, psychiatry for geriatric, geriatric, and pharmacotherapy.

For other courses

see: <http://cfip.kmu.edu.tw/ezcatfiles/cust/img/img/16/10698.pdf>

12. Chung Shan Medical University
(<http://med.csmu.edu.tw/front/bin/ptlist.phtml?Category=281>)

Program required courses are in geriatrics, health care/promotion for the elderly, gerontology, psychology, nursing, nutrition, long term Care. Electives courses are from different departments which joined the integrated program.

13. National Taiwan Normal University (<http://www.ntnu.edu.tw/aa/aa5/>)

This is a newly established program available in fall, 2008, and no detail is published yet.