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畫家隱藏在圖畫書中的女性自我意識 ——從巴貝·柯爾的頑皮公主系列談起

Female Self-consciousness Hidden in Picture Books by the Author
according to the *Princess Series* Written by Babette Cole

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摘 要

巴貝·柯爾是一位受大小朋友喜愛的繪本作家與畫家，其所創造出的頑皮公主形象更深據人心。本文將從巴貝·柯爾的頑皮公主系列，《頑皮公主不出嫁》、《頑皮公主萬萬歲》、《頑皮公主不上學》等三本繪本來談論繪者隱藏在圖畫書中的自由意象，看巴貝·柯爾透過何種繪畫風格來形塑頑皮公主的自由意識，在她筆下所塑造出的公主具有何種形象及自我意識。研究中發現，巴貝·柯爾利用圖像上水彩、鉛筆等媒材的使用，使圖畫表現出更流暢、輕快、奔放、自由的效果，凸顯繪畫風格的特殊性，藉此來傳達頑皮公主的自我意識及的自由意象；也透過雙方相對的高度傳達出對權力的掌握，藉以來呈現頑皮公主擁有較高的心理地位；而圖畫上框線的設計限制了自我的意識，更直接與頑皮公主的自由意念有關。此外，巴貝·柯爾也透過頑皮公主的外貌、穿著設計及個人的興趣喜好來傳達女性的自我意識。在圖畫書中，畫家除了表層的顛覆、幽默外，還有更深一層隱藏在圖畫書中所追求自由意象。

關鍵詞：巴貝·柯爾、自由意象、自我意識、頑皮公主、圖畫書

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Abstract

Babette Cole is an English children's writer and illustrator. The image of the naughty princess which was created in the *Princess Series* makes an especially deep impression in reader's mind. This study aims to discuss free images hidden in picture books by authors by examining Babette Cole's *Princess Series*, which includes *Princess Smartypants*, *Long Live Princess Smartypants*, and *Princess Smartypants Breaks the Rules*. We analyzed what kind of painting styles Babette Cole used to construct Princess Smartypant's consciousness of freedom, as well as what kind of images and consciousness of freedom the protagonist was equipped with. The study found that Babette Cole made her illustrations more fluent, light, wild, and free through the usage of watercolor. On the other hand, the author performed the different heights of composition to show the different levels of power and presented Princess Smartypants which a higher psychological status. The design of the frame in the pictures limited self-consciousness, directly connecting with the free will of Princess Smartypants. Furthermore, Babette Cole also conveyed the female self-consciousness by illustrating the appearance, clothes, personal interests, likes and dislikes of Princess Smartypants. In these picture books, the author not only presented surfaced subversion and humor, but deeper pursuits were also hidden in picture books in the form of free image.

Key words: Babette Cole, free image, self-consciousness, Princess Smartypants, picture books

壹、前言

兒童最初透過圖畫書 (picture book) 的意象來認識世界，圖畫書中充滿多元、豐富的視覺意象，書中圖畫的顏色、布局、構圖、媒材等都能透露出故事訊息，這些訊息來源有別於文字的符碼系統。從視覺訊息處理理論來看，我們可以得知我們對物體的知識是建立在物體表現上的折射光所激發的神經活動上，因此，視覺印象並不侷限於刺激了眼睛周圍神經系統的感官經驗，同時也牽涉到觀看者的認知背景，有了認知背景，觀看者才能賦予事物意義¹，我們也可以說，透過眼睛的視覺刺激以及大腦對於感受信號的解釋，我們才能看到東西並對它建構意義，也因此，圖畫書藉由圖畫與文字的結合總能較其他文類更容易傳達視覺上完整性與整體感。

而在閱讀的過程裡，兒童接收圖畫書所傳達的意象故事訊息，間接、無形的將故事內部隱含的意識形態內化成為自我的觀念，所以，我們所說的故事和我們所聽過的故事，會決定我們是什麼樣的人²。童話是種原始故事，其他通俗樣式的敘事都是從童話發展而來³，因此，古典童話藉由典型角色、故事基模呈現出人生中許多的議題，其中，對於兩性的刻板印象、典型塑造的二元對立議題更是屢見不鮮。

在古典童話將父權性別規範納入公主、王子的形象中，以角色功能對比、情節鋪陳傳達二元對立觀點，呈現男性主動積極 / 女性被動的模式，藉以鞏固社會性別氣質之規訓。尤其，古典童話中的公主幾乎都是同一模樣，從《白雪公主》、《睡美人》到《人魚公主》等故事中的公主形象幾乎都有其共通性，美麗、雪白、溫馴、服從、沉默、被動，這些公主形象在過去鮮明的烙印在每個孩子的心靈，尤其對女孩子而言，總夢想著能成為一位如童話般的公主生活，過著幸福快樂的日子，然而，童話的情節常常引發女性的自我符碼化，就如《白雪公主》中的母后最常問魔鏡的一句話：「誰是世界上最美的女人？」，美貌成為女性追求的唯一指標，女性只能仰賴外表來肯定自我，女性個體似乎沒有自我意識，只能被動的等待他人救援。在我們閱讀這類故事時，難道只能有這種意識型態存在嗎？那麼我們留給後代的孩子又只能是何種的男女性別觀念呢？是否有翻轉這種刻板印象的可能呢？

在《女性主義理論與流派》的導讀中，顧燕翎便說到：所謂「女性主義理論」便是在：一、描述男女不平等的現象，或女性第二處境。二、以女性觀點解釋其原因。三、尋求改善之道。四、進而探討如何根除宰制與附庸的權力關係，建立平等共存的新文化、新社會，以及人與自然的新倫理。所以女性主義理論可以說是解構父權體制、建立新文化的思想工具與行動方案⁴。張冰岩也指出「以婦女為中心的女性主義文論是一種開放的、顛覆

1 參見羅伯特 (Robert L.Solso)，梁耘瑋譯：《視覺藝術認知》（臺北：全華，2003年），頁2-7。

2 蘇珊 (Susan Engel)，黃孟嬌譯，楊茂秀審訂：《孩子說的故事：了解童年的敘事》（臺北市：財團法人成長基金會，1998年），頁11。

3 伯格 (Arthur Asa Berger)，姚媛譯：《通俗文化媒介和日常生活中的敘事》（南京：南京大學出版，2000），頁93。

4 顧燕翎主編：《女性主義理論與流派》（臺北：女書文化，1996），頁2。

的文學理論，它從性別意義出發，清理著父權制的性政治，在建立女性美學和標準差異中，不斷建樹著自己的理論」⁵。可見女性主義對於當代而言，不僅能顛覆傳統父權文化，並能與之進行「對話」，使文本的閱讀開起更多元化的可能。

隨著時代脈動的轉變，女權意識逐漸抬頭，這樣的女性自我意識也逐漸呈現在我們所見的繪本中，顛覆性的故事倍受討論，公主的傳統形象也產生改變，《紙袋公主》⁶、《頑皮公主不出嫁》⁷都是對傳統公主形象的挑戰，尤其是《頑皮公主不出嫁》的作者巴貝·柯爾(Babette Cole)的作品更具顛覆性與時代性，常與社會議題作結合，引起不少人討論。

兒童能接收到故事中的意識型態，是因為作者將自己的意識型態交織在文字中，而插畫家則是將自己有意義的意識形態包裝在插圖上，對巴貝·柯爾這位身兼作家與插畫家二種身份的創作者，便將自己想傳達的意含融入書中。巴貝·柯爾曾自述：「頑皮公主是我自身的投影、自傳，而我所飼養的馬、狗和貓也成為我故事中的角色」⁸。對巴貝·柯爾而言，頑皮公主的形象幾乎就是她的投影，她將自己的意念創作在自己的繪本上，傳遞出顛覆的思想，企圖想改變世人的舊有觀念，男性和女性不再只是呈現出刻版的形象，男性不再只呈現出剛強的一面，女性也不再只是柔弱的角色，因此，對於這類顛覆性文本的討論也就越多元。

只是，閱讀國內針對巴貝·柯爾的圖畫書所作的相關研究，發現這些研究多將視角放在其性別角色部份的活動討論或當成性別教育、兩性平等教材的使用，多以其圖畫書運用在不同年齡層的性別教育的行動研究上，而在學術論文上討論巴貝·柯爾的論文卻不多，有余晏如的《圖畫書之性別研究—以巴貝·柯爾為例》⁹，在文中探討文本中所呈現的「性別」議題，並就童話改寫、性慾取向、身體意象及性別分工進行詳細討論；而林德姮的《圖畫故事書中的後設策略》¹⁰則以巴貝·柯爾為例，論述圖畫書中顛覆童話兩性的形象，移植古典童話元素並將古典童話解構後重新再創作的部份，顛覆的文本和古典的童話中產生的落差所造成的諷刺幽默趣味性；而翁錦華《巴貝·柯爾自寫自畫圖畫書風格研究》¹¹則接續林德姮未盡詳細的顛覆、幽默部份，著重文字的敘事結構並討論幽默心理學的具體手法表現加以補充；另外，林以加也以專文〈笑聲中的反思與能量—巴貝·柯爾繪本作品中的性別教育實踐〉¹²來談論呈現在巴貝·柯爾繪本中的身體教育、性別及多元家庭議題。¹³

在這些研究中，大多提到頑皮公主的女性意識，卻鮮少有人專就插畫來討論巴貝·

5 張冰岩：《女性主義文論》（濟南：山東教育出版社，1998），頁 23。

6 羅伯特·繆斯克(Robert N. Munsch)，邁克·馬薛可(Michael Martchenko)圖，蔡欣珏譯：《紙袋公主》（臺北：遠流，2001）。

7 巴貝·柯爾(Babette Cole)，吳燕鳳譯：《頑皮公主不出嫁》（臺北：格林文化，1997年）。

8 參見巴貝·柯爾的官方網站中的「問與答覆」。www.babette-coie.com/index.html。

9 余晏如：《圖畫書之性別研究—以巴貝·柯爾為例》（國立臺東大學兒童文學碩士論文，2004年）。

10 林德姮：《圖畫故事書中的後設策略》（國立臺東大學兒童文學碩士論文，2003年）。

11 翁錦華：《巴貝·柯爾自寫自畫圖畫書風格研究》（國立臺東大學兒童文學碩士論文，2009年）。

12 翁錦華的論文中有一節提及巴貝·柯爾的繪畫構圖部份可作為本研究之參考。

13 林以加：〈笑聲中的反思與能量—巴貝·柯爾繪本作品中的性別教育實踐〉，《兩性平等教育季刊》，第 19 期（2002 年 2 月），頁 31-37。

柯爾是透過何種繪畫技巧與版式安排來呈現其所追求的女性自我意識及其自由意象，再加上《頑皮公主不出嫁》出版所造成的轟動，多數研究討論只在於《頑皮公主不出嫁》中的顛覆性與趣味性，卻忽略了巴貝·柯爾另外兩本也以頑皮公主為故事背景，也強調女性自主意識的文本，同樣具有類似繪畫風格的《頑皮公主萬萬歲》¹⁴、《頑皮公主不上學》¹⁵，因此，本研究將利用圖像理論分析的方法，從巴貝·柯爾《頑皮公主系列》的圖像來探討圖畫中透過何種繪畫風格¹⁶形塑出頑皮公主的女性自我意識，也從中探討繪者在圖畫中隱藏了何種意象，希望能補足巴貝·柯爾圖畫書研究些微之不足。

貳、巴貝柯爾的圖像表現特色

從圖像符碼而言，圖畫有兩種基本的傳達方式，一為指涉，另一為示意。¹⁷指涉讓人一目了然，而示意的目的在於當圖像需要表達抽象的意念、狀況、想法時，難以直接說明，此時，不論是據實描繪或用暗示的手法呈現，都可以藉著圖畫本身的質地與包含的物件顯示出來，因此，若要傳遞一個意念或訊息，最好是描繪畫面，讓讀者腦中形成一個視覺影像，意念自然對應而生¹⁸，而最好的圖畫書，可以描繪出抽象和隱形的概念和想法¹⁹，因此，本節將透過繪畫風格增加自我意識、相對高度呈現權力、圖畫框線束縛自由三個部分來談論巴貝·柯爾的圖像表現特色，探討繪圖風格的選取、相對高度的呈現及框線的使用在圖像表現上賦予頑皮公主何種女性意識，也探討圖像中隱藏繪者何種自我意識。

一、繪畫風格增加自我意識

不同的材料、技法在畫面上產生不同的肌理和質感，而所呈現的視覺效果與藝術風格也各有異。而所謂藝術風格即是藝術家的創造個性是由他的性格氣質、天賦才能、藝術素養、生活經驗、哲學、道德、政治等觀念綜合而產生，並在他長期艱苦的藝術中探索逐漸成熟的個體精神特性²⁰，因此，繪者會選擇與自己風格相似的媒材作為創作媒介，從中得以表現自我的精神特性。而在眾多的繪畫媒材中，我們所討論的三本頑皮公主系列故事，巴貝·柯爾使用大量的水彩繪畫媒材來呈現其作品，並使用炭筆繪製圖像的輪廓線，偶爾輔以粉蠟筆來作些微修飾、調整，大量水彩素材的選擇也呈現出繪者的個性與特質。

水彩畫，顧名思義，是以水調和顏料繪製而成的作品。²¹水，流動而不受規範，可自由

14 巴貝·柯爾 (Babette Cole)，董需譯：《頑皮公主萬萬歲》（臺北：格林文化，2005）。

15 巴貝·柯爾 (Babette Cole)，郭恩惠譯：《頑皮公主不上學》（臺北：格林文化，2009 年）。

16 培利·諾德曼認為風格是整體來看的效果總合，是插畫或文字之所以看起來有別或甚至獨特的原因。風格是藝術家對主題和呈現方式所做的不同選擇中發展出來的。引自培利·諾德曼 (Perry Nondelman)，劉鳳芯譯：《閱讀兒童文學的樂趣》（臺北：天衛，2001 年），頁 256。

17 參見珍·杜南 (Jane Doonan)，宋珮譯：《觀賞圖畫書中的圖畫》（臺北：雄獅美術，2006 年），頁 22。

18 郝廣才：《好繪本如何好》（臺北：格林文化，2010），頁 82。

19 威廉·梅比爾斯 (William Moebius)，馬祥來譯：〈圖畫書符碼概論〉《兒童文學學刊》。第 3 期（臺東：國立臺東師範學院，2000 年 5 月），頁 169。

20 黎玲、張小元、張晶燕、李紅莓合著：《藝術心理學》（臺北縣：新文京開發，2004 年），頁 346。

21 趙惠玲：《美術鑑賞》（臺北：三民，1995 年），頁 43。

被塑形，同時卻也無法被固定，沒有任何事物可以掌控水的流動，水像有自我意識似的自我形塑，羅慧明認為水彩具有灑脫、輕快流暢的特性²²，趙惠玲也認為由於水彩富含水分，畫面常呈現輕快、活潑的氣氛，是水彩畫中最主要的透明畫法之典型特色²³，所以，在顏料中，水的加入，使得色彩產生不同的明暗、色調的變化，蘇憲法也提及畫筆、顏料，加上重要元素——水，點觸紙面後，拿捏色彩擴散與固著之間呈現出意境與氛圍²⁴，也提及水分為色彩帶來流暢與自由，是賦予水彩畫感覺的重要主角²⁵，因此，水彩媒材的使用，將色彩加入水的元素，使得插畫具有更流暢、輕快、奔放、自由的效果。

透過繪者對水彩的運用，我們可以發現，巴貝·柯爾從最先出版的《頑皮公主不出嫁》到《頑皮公主萬萬歲》到最晚期的《頑皮公主不上學》所使用的筆觸流暢性是遞增的，我們也可以發現巴貝·柯爾在水彩用水量上逐冊增加，我們也可以說水彩的彩度²⁶逐冊減低，明度則逐漸增高。水彩的用水量多寡決定繪圖者的畫圖流動感與流暢性，讀者可以從插畫筆觸上的流暢性、速度感感受到繪者在運筆的自由，而畫面上水彩的流動、線條的運筆的自由也能看出繪者在繪圖時所想呈現的自由意識，其所造成的渲染效果突破輪廓線，呈現出奔放、解放、超越框架的意象。這似乎也呼應著文本中的頑皮公主呈現出越來越強的自由意識，自我的主體性越發強大，對於傳統的教條束縛相對也越加輕視、不以為意。

從《頑皮公主不出嫁》的圖1我們可以看出巴貝·柯爾在繪圖上呈現出較為拘謹的畫風，繪畫的筆觸仍受到輪廓線的約束，繪者採用較多的乾筆法²⁷，用水量較少，色彩彩度較高，筆觸較為細膩；在第二冊《頑皮公主萬萬歲》中水彩的用水量稍多，筆觸則逐漸表現出渲染、重疊²⁸的效果，溼筆法²⁹的技法使顏色慢慢跨越輪廓線，明度增高，繪畫的筆觸呈現較《頑皮公主不出嫁》隨意、自由的意象，我們可以從圖3看出；而呈現在《頑皮公主不上學》的圖畫書中的插畫，圖5，水彩已明顯突破輪廓線，大量渲染的技法使得輪廓線

- 22 羅慧明的推薦序〈快樂與希望的水彩風景畫〉。坎貝爾·史密斯 (Ray Campbell Smith)，卓新譯：《想畫就畫—水彩風景畫》（臺北：唐莊文化，2005年）。
- 23 除了透明的水彩畫法，也有不透明畫法繪製的水彩作品，氣氛較為凝重，也較不受水分控制的影響。參見趙惠玲：《美術鑑賞》。（臺北：三民，1995年），頁43。
- 24 蘇憲法的推薦序〈享受採擴散與固著之間的樂趣〉。弗蘭克·哈利迪 (Frank Halliday)，呂孟娟譯：《想畫就畫—水彩薄塗》（臺北：唐莊文化，2005年）。
- 25 蘇憲法的推薦序〈享受採擴散與固著之間的樂趣〉。弗蘭克·哈利迪 (Frank Halliday)，呂孟娟譯：《想畫就畫—水彩薄塗》（臺北：唐莊文化，2005年）。
- 26 色彩包含三種重要的性質，即色相、明度、彩度。「色相」是指色彩的相貌或名稱，如紅色、藍色等；「明度」是指色彩的明暗程度，「彩度」是指色彩的飽和程度或色彩的純粹度。人類對於色彩會依照文化的習慣賦予有意含的象徵，並可以代替語言表達情感。鄭國裕、林磐聳編：《色彩計畫》（臺北：藝風堂，1991年），頁18-20。
- 27 此種技法在作畫時使畫筆中的水分減至最少，將筆鋒直接在畫紙上塗擦。參見趙惠玲：《美術鑑賞》（臺北：三民，1995年）頁45。
- 28 因溼筆法所產生的效果。在將顏料施於未乾的畫面上，產生顏料擴散的效果，使畫面呈現柔和、朦朧的氣氛。
- 29 使水彩筆中的水分含量降低，等前一筆陰乾後再繼續添畫，使畫面呈現筆觸清楚重疊的趣味。
- 30 此種技法先將畫紙弄濕，在將畫筆塗滿顏料塗在已經弄濕的畫紙上，顏料會在紙上散開。參見珍妮佛·雪費爾 (Jennifer Sheffer)，林家瑄譯：《水彩的豐富質感》（臺北：積木文化，2007），頁136。

無法框住水彩，水加入色彩的比例大增，大量重疊及溼筆法的技法使巴貝·柯爾在色彩及構圖上看起來更為隨意、不拘、自由。

水彩的媒介，水的添加，呈現繪者的意識，色彩運用越隨意，筆觸越隨性，就越能顯現出繪者與文本中的自由意志與意象。若我們從縱向來看頑皮公主在三個時期所展現的樣貌，圖 2、4、6，我們將能發現巴貝·柯爾在繪製頑皮公主時在色彩明度、彩度及線條構圖、流暢上所產生的改變。



圖 1 呈現較為清楚的輪廓線



圖 2 呈現較為清楚的輪廓線



圖 3 輪廓線較不清楚



圖 4 輪廓線較不清楚



圖 5 輪廓線非常不清楚



圖 6 輪廓線非常不清楚

此外，我們也可以發現，巴貝·柯爾的圖像處理呈現出一種越來越傾向草稿、速寫的繪畫方式，在繪本中，幾乎沒有任何的畫面使用傳統的透視框架畫法，呈現出的主體與背景都處於無透視、無景深的狀態，從同一距離來看一幅畫的各個部分都是一體的，繪者只顯示在眼中的世界，忽略解剖學呈現出的立體感，捨棄傳統的觸覺性圖畫，刻意凸顯出手稿速寫的視覺性圖畫表現，不求事物本身的模樣，只求事物看起來類似的模樣。這種在事物的本身模樣中自求解放的繪畫性風格³¹，不再有連續的外圍線，造型的表面消融，素描與

31 西方繪畫在十六世紀是線性的風格（觸覺性圖畫），到了十七世紀，轉向繪畫性風格（視覺性圖畫）發展。兩者分屬於不同的世界觀，品味趨向不同，對世界的興趣也不同。線性風格強調線條，繪畫性風格強調團塊。線性風格在視覺上能確切的區別出不同的形式，而繪畫性風格則將焦點放在通過事物總體的動感上。線性風格強調堅實的形體，繪畫性風格則強調變動的外貌。繪畫藝術的整個概念從觸覺的圖畫轉向視覺的圖畫，這是藝術史上一次的革新運動。參見 Heinrich Wölfflin, 曾雅雲譯：《藝術史的原則》（臺北：雄獅，1987），頁 44-65。

立體表現不再遷就主要的造型，而只呈現事物的視覺外觀。

縱觀巴貝·柯爾《頑皮公主系列》的三本繪本，我們可以發現，繪者逐冊減低傳統的線性風格，卻逐漸增加繪畫性風格，輪廓線逐冊消融，繪畫風格模糊不清的斷續線逐漸取代較為連續有節造的輪廓線³²。巴貝·柯爾利用此一速寫草圖狀態的圖像形式來凸顯自身的在場，強調「我在畫」的概念。圖畫中水彩的處理，看似任意揮灑或隨意不拘，卻刻意讓觀者可以看到繪者使用了「水彩」這項媒材，強調水彩的渲染、水痕、筆觸痕跡，讓觀者看到「我——巴貝·柯爾在使用水彩畫圖」，產生「是我——巴貝·柯爾在畫」的概念。畫的動作和所畫的內容同時並存，利用明顯的水彩運用、團塊處理與近似於速寫、草圖等打搞狀態的鉛筆線條，讓觀者看出繪者的「自身存在」。

另外，從圖畫的繪畫方式，我們可以看出巴貝·柯爾以筆觸的呈現來凸顯其本身的個性，利用鉛筆的直接呈現、水彩的團塊筆觸及水彩渲染的痕跡，顯現出繪者與繪畫動作的存在，形成一動感的動勢，增加圖像不確定的性質，形式開始自由行動，水彩與鉛筆線條的搭配使用，凸顯了繪畫動作的存在，而藉此凸顯繪者的個性及其刻意違反傳統繪畫的規範。繪者特意以近似草圖、速寫的繪畫表現來抗拒線性的完整形式的傳統繪畫要求，以快速而粗略的把主體畫在紙上，利用不連續的線條與不清楚的輪廓產生動感及不確定性，以此來強調自我的存在感，這正和其所塑造出來頑皮公主的形象一致，展現出抗拒傳統、展現自我的意識。

Perry Nondelman 指出圖畫書中營造氣氛或情緒的非文字部分是無法被拆解的元素，它們不是個別圖畫的一部分，而是一本書的整體基調³³，如圖畫的尺寸或形狀、藝術家選擇的媒材與風格、質地的緊密度以及色彩的各項特質等都暗示著一種整體的情緒或氛圍，掌握我們對這些圖面的理解，因此，巴貝·柯爾透過迥異於傳統的繪畫風格營造出奇特的氛圍，形塑出頑皮公主鮮明的個性、形象與自我意識。

二、相對高度呈現權力

Leslie Kanes Weisman 指出「高度是如此重要的支配與權利的象徵」³⁴，而 Allen 也指出每個人在社會有其位置，稱之為「文化位置」³⁵，這意謂著一個人的文化位置越高，相對也握有更多的權力，成為發號司令的那一方，擁有更高的身份地位與自我意識，這個文化位置的高度也遷移成內心的心理地位，成為自我意識的來源。這樣的現象也呈現在插畫上。

在插圖上，一個人的位置決定他的高度，身份地位越高的人，與他人相對的位置也處於較高的位階，高度相差越多，也代表著兩人的身份地位相差越懸殊。在《頑皮公主不出

32 相較於其他繪者對於輪廓線的強調，巴貝·柯爾的《頑皮公主系列》仍明顯屬於繪畫性風格的繪圖，然而，即便如此，三本繪本所呈現出的輪廓線清晰度、水彩的上色處理及速寫的程度仍有明顯不同

33 培利·諾德曼 (Perry Nondelman)，楊茂秀、黃孟嬌、嚴淑女、林玲遠、郭鏗莉譯：《話圖——兒童圖畫書的敘事藝術》（臺東市：兒童文化基金會，2010），頁 97。

34 路斯理 (Leslie Kanes Weisman)，王志弘、張淑玫、魏慶嘉合譯：《設計的歧視：「男造」環境的女性主義批判》（臺北：巨流，2001 年），頁 19。

35 強森 (Allen G. Johnson)，成令方、林鶴玲、吳嘉苓譯：《見樹又見林》（臺北：學群，2001 年）。

嫁》中，從圖 7 可以看出母親與父親的權利高過於頑皮公主，紫蓬帳及黃金皇位烘托國王皇后地位之尊貴與崇高，臺階象徵著地位與階級之優越性，尤其相對於頑皮公主，發號司令的皇后更是握有權力的一方；而從圖 8、9、10 則可以看出公主的位置高於男性的求婚者，處於較高的地位，因此，不論是坐在寶座上，或站在陽臺上看來自各地成群的求婚者，或站在玻璃塔上面觀看挑戰任務的王子，都顯示出公主在實質的位置上與心理的位置上都高過於男性，尤其，公主當著求婚者的面塗指甲油，一臉輕視的模樣，或一副無所謂的模樣，只忙著擦亮玻璃塔以增加王子挑戰的困難度，都能看出頑皮公主擁有比求婚者們更高的心理地位。

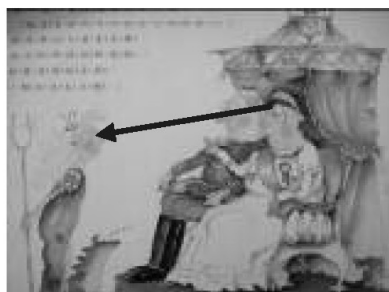


圖 7



圖 8

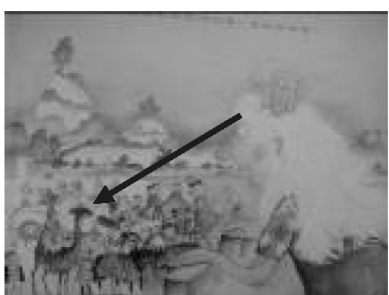


圖 9

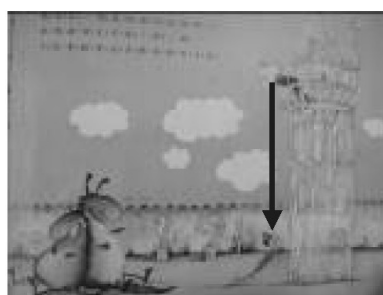


圖 10

而在《頑皮公主不上學》中，圖 11 可以看出挺苛薄校長面對一到學校就惹禍的頑皮公主，不論是站的姿勢或擺出的手勢，都是呈現出挺苛薄校長企圖營造出自己的權威感，企圖讓頑皮公主知道校長地位的不容挑戰，兩人的高度差將近有二倍之多，也能看出兩者之間權力的極大落差。另外，圖 12，當挺苛薄校長逼近頑皮公主，舉著塗有紅色指甲油的長食指對頑皮公主訓話時，不僅站的位置高於頑皮公主，其放大、誇張的大臉呈現出強烈、巨大的壓迫感，更表現出權力之掌控；而當公主用魔法棒將校長變成小老鼠時，圖 13 中的小老鼠雖佔了一頁篇幅，但對比於相對頁中女孩們的腳，小老鼠成了相對弱勢，巴貝·柯爾利用圖 13 的跨頁面處理方式，讓挺苛薄校長不僅失去站著的高度，也失去所握有的權力。

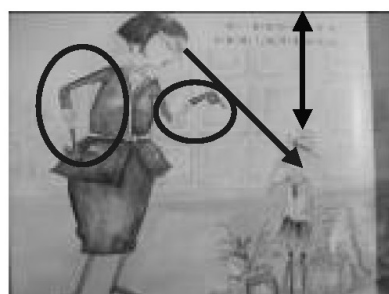


圖 11

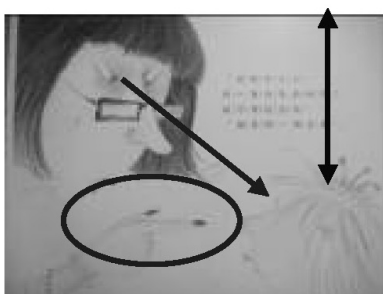


圖 12



圖 13

三、圖畫框線束縛自由

在頑皮公主系列的三本書中，框線與框架只出現在《頑皮公主不出嫁》一書中。從《頑皮公主不出嫁》的封面可看出頑皮公主騎著重型機車載著自己寵物的的小恐龍奔馳的模樣，如圖 14，顛覆傳統的公主形象，騎著象徵陽剛男性符碼的重型機車卻被方形框架所框住，宛如象徵著頑皮公主被侷限在既定的空間中，被框住了自由，如同 William Moebius 所言：「通常長方體的強調會讓人聯想到問題，或者遇到紀律或文明生生活中的不利條件」³⁶，處在黑色框架中的公主為規範所束縛，但這框線卻非全然筆直的直線，而是手繪製而成，是由不規則的自由、隨意線條勾勒出的曲線相連接而成，如虞君質所認為的，曲線具有溫和、柔順、圓滑、流動的情感或情緒，凡水平的波狀現場與安息的感情將結合³⁷，這部份的平靜情感可以從公主的愉悅微笑看出公主的滿足情緒狀態。我們也可以認為公主正騎著男性符碼的重型機車闖越看似不甚牢固的手繪框限，企圖衝出社會對女性及公主的傳統束縛，從公主的微笑及身後象徵速度感的直線條可以看出頑皮公主很有信心能突破這個難關，向前邁進。



圖 14 呈現手繪框線

同樣的手繪線框線一樣出現在所有史瓦斯王子挑戰的頁面上，這是唯一一位全數通過公主挑戰的求婚者。從史瓦斯王子帶著一束花出現在頑皮公主門前開始，手繪框線便不斷出現，可以從圖 15、16、17 看出，直到公主為王子獻上一吻，圖 18，出現重線的筆直框架，呈現出沈重、濃厚、強烈的情感³⁸，這些框架隱藏著繪者企圖表現框住公主自由的意象。



圖 15 呈現手繪框線

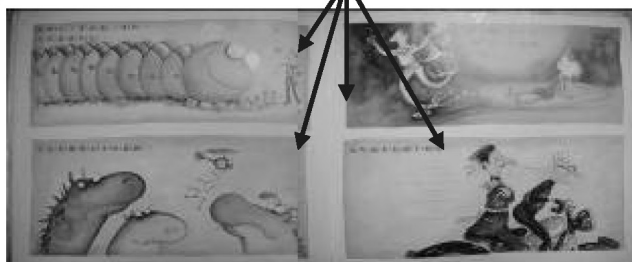


圖 16 呈現手繪框線

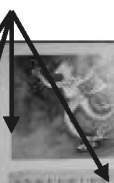


圖 17 呈現手繪框線



圖 18 重線的直線框

36 威廉·梅比爾斯 (William Moebius)，馬祥來譯：〈圖畫符碼概論〉《兒童文學學刊》。第 3 期（臺東：國立臺東師範學院，2000 年 5 月），頁 175。

37 虞君質著：《藝術概論》（臺北：大中國，2000 年），頁 58。

38 虞君質著：《藝術概論》（臺北：大中國，2000 年），頁 59。

另外，我們也可以觀察到，在文本中，直線筆直的框線只出現在三個頁面上，一是圖 19，一群求婚者前來求婚，一是圖 20 母親逛街採購的盛況，另一則是圖 21，史瓦斯王子完成公主的任務後公主獻上一吻的頁面上。在這些頁面上，直線的框線象徵社會規範限制住了公主追求單身與自由，直線框架隨著母親、求婚者和成功挑戰者的出現，尤其在公主獻上一吻的頁面上，筆直、重線的框架將公主的自由限制達到最高點，圖像所隱藏的意象與看似公主獻上的深情一吻呈現出強烈反差與互斥，³⁹急轉直下的，翻過下一頁，王子變成癩蝦蟆，圖 22，框線立刻消失，對公主而言，威脅自己單身的人物消失，限制自由的框線也跟著消失，進入婚姻的危機也解除，緊跟著公主送走了變成癩蝦蟆的王子，一個人躺在沙灘的涼椅上，在寵物的陪伴下愉快的享用著飲料，圖 23，限制自由的框架不覆見。



圖 19 輕線的直線框



圖 20 輕線的直線框



圖 21 重線的直線框

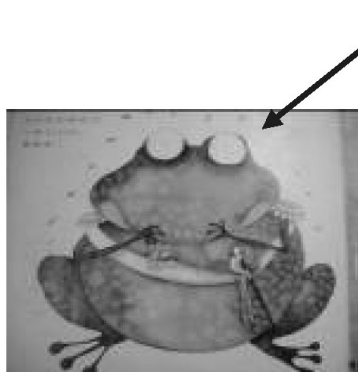


圖 22 框消失不見



圖 23 框消失不見

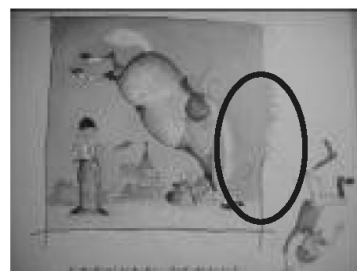


圖 24 呈現出破框

值得一提的是，在圖 24 同樣也出現了看似限制自由的手繪框線，但與之前不同的是，這框線是被馬甩出的考菲洛克王子所衝破，王子摔出框外，框線出現破洞，讓框外的自由進入框架中。

巴貝·柯爾在設計頑皮公主一角時，賦予公主的自由同樣是以第一本《頑皮公主不出嫁》一書最低，之後隨著增加，⁴⁰這也象徵著公主在《頑皮公主不出嫁》試著衝破象徵失

39 在此引用陳意爭的圖文互斥的說法，將之引申至表面圖像與主角內心之間的相互矛盾之現象。

40 從框架設計上來看巴貝·柯爾賦予書本的自由意識而言，我們無法明確指出第三本《頑皮公主不上學》較第二本《頑皮公主萬萬歲》自由，但卻可以明顯看出巴貝·柯爾只在第一本的《頑皮公主不出嫁》出現框線與框架。

去自由的框線與框架規範，隨著公主在《頑皮公主不出嫁》突破框線、框架的束縛，公主展現更多的自由與自主意識，因此在隨後的兩本書《頑皮公主萬萬歲》和《頑皮公主不上學》中都不再出現框線與框架。從巴貝·柯爾只設計《頑皮公主不出嫁》一書中出現框線與框架來看，我們可以再次驗證前面所述⁴¹，頑皮公主的自由度與自我意識逐冊增加。

從另一角度來看，在繪畫的歷史上，框線與框架的有無具有其特殊意義⁴²，而框線從有到無是藝術史上的一大變革。在傳統的繪畫中，水平線與垂直線不僅代表方向，其交錯成的框線同時也統御整個畫面，圖畫內容在畫框內以物物相互依存的方式去配置，物體被框線所主宰，所有物體皆依框線來構圖，而巴貝·柯爾刻意強調框線的有與無，除了第一冊《頑皮公主不出嫁》中幾頁框線的出現外，其餘皆以無框線的繪畫表示呈現，企圖以無邊框設計的繪圖表現來抗拒框線的主宰，從傳統閉鎖形式構圖中跳出，呈現出開放形式的構圖，刻意造成無窮盡的視覺效果，也呈現對「瞬間印象」的追求，形成一種動態性的平衡，讓整體看起來，像是隨意從視覺世界中被切割下來的片段，這種刻意開放形式的構圖，避免框架處於主宰畫面的地位，巴貝·柯爾的圖畫從閉鎖形式構圖跳脫至開放形式構圖的選擇，顯現出巴貝·柯爾對傳統的反抗，自我的展現，繪者將圖畫從傳統、被主宰的命運中解放出來，與其所塑造出的頑皮公主形象一致，正從傳統的婚姻框架中跳出，以單身來主宰自己的人生。

參、從角色設計看公主自我的意識

巴貝·柯爾所塑造出的頑皮公主之所以令人印象深刻，其最主要的原因之一在於頑皮公主形象鮮明，顛覆了傳統公主的形象，傳達出公主自我主體的意識。主體是個體自我意識⁴³，而維登認為「主體性」乃用於指涉個人的意識及潛意識的思想和情感，她對自身的感知以及她由以了解她與世界的關係的方式⁴⁴，因此，擁有主體的人才擁有個人意識，才能將主權拿在自己的手上，掌握自己的人生。巴貝·柯爾運用顛覆的手法形成的閱讀的趣味性，而趣味性正是兒童文學吸引兒童喜愛的特性之一。林文寶在《兒童文學》中提出兒童文學的四大特性：兒童性、教育性、遊戲性、文學性，其中，更提及遊戲性是因為遊戲是兒童的第二生命，而遊戲的本質就是樂趣⁴⁵，而蘇振明也認為現代先進國家的優良兒童圖書大體上都具備了五種特質：圖像性、兒童性、教育性、藝術性、趣味性；林敏宜則提出

41 如前述，研究者認為頑皮公主的自我及自由意識逐冊增加，水彩用水量的增加同時也增加了圖畫中的自由意識，我們可以在框架設計上的有無再次得到驗證。

42 在藝術史的進程中，我們會發現凡是在十六世紀的圖畫都有一特點，即水平線與垂直線不只表示方向，同時也用來統御畫面，講求對稱平衡，而到了十七世紀，為避免這些主要的對立現象佔優勢，產生了變革，去除了邊緣線與畫框。在《藝術史的原則》中，Heinrich Wölfflin 將有邊緣線或畫框的圖畫稱為閉鎖的形式構圖，而為了做對比，反之稱為開放的形式構圖。參見 Heinrich Wölfflin，曾雅雲譯：《藝術史的原則》（臺北：雄獅，1987），頁 140-151。

43 廖炳惠：《關鍵詞 200》（臺北：城邦，2003），頁 235。

44 維登 (Chris Weedon)，白曉紅譯：《女性主義實踐與後結構主義理論》（臺北：桂冠，1994 年），頁 38。

45 陳正治、蔡尚志、林文寶、徐守濤合著：《兒童文學》（臺北：五南出版社，1996 年），頁 12-27。

兒童性、藝術性、教育性、傳達性、趣味性⁴⁶。這些學者不約而同都提出「趣味性」是圖畫書的特質之一，而趣味性也正是巴貝·柯爾作品之所以受歡迎的主要原因，而其趣味則建立在讀者對傳統觀念、想法的顛覆，在顛覆的過程中，使讀者產生樂趣和玩味。

圖畫書中最吸引人的在於其人、事、物的型態，圖畫書中的造型能透過角色的肢體動作、表情將情感表達出來，巴貝·柯爾使用帶有漫畫趣味造型的人物設計來創作具有自我意識的公主形象是顛覆、產生趣味的手法之一，Maria Nikolajeva and Scott 指出當代許多顛覆圖畫運用時空錯置或場景置換、性別角色顛覆、權力地位轉換來呈現議題⁴⁷，以下，我們將探討在巴貝·柯爾的圖畫中，如何透過角色型塑方式來傳達出擁有自由及自我意識的頑皮公主。

一、從外貌表現自我

珍·杜南 (Jane Doonan) 認為，線條能勾勒輪廓、造型、形塑狀態、暗示動態⁴⁸。有別於傳統公主柔弱、美麗、乾淨的外在形象，巴貝·柯爾設計出了完全不一樣形象的公主樣貌，也透過線條鉤勒出頑皮公主的輪廓及其所暗示的個性。

(一) 頭髮

有別於傳統對公主頭髮烏黑亮麗、柔順飄揚長髮的描述，頑皮公主擁有的是一頭凌散亂翹，看似堅硬、雜亂如草的金黃短髮，如圖 25、26 所示，顯示出公主的崇尚自由、不受約束感，如 Amme Hollander 所說：「女性的鬆散頭髮，以往通常是一種特殊的性指涉，女性情感不受羈束和善感的標誌。」⁴⁹這一頭毛躁、雜亂，有如獅子鬃髮的金色短髮，也顯示出公主不服禮教規範的性格，鮮明的樣貌令人印象深刻。



圖 25

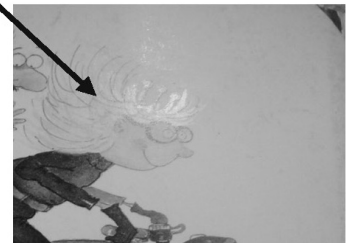


圖 26

(二) 服裝

女性服飾暗含著一種整體性的社會策略。在父權文化下，透過整個社會規範著女性的穿著，女性服飾限制著女性的身體，也限制著女性行動，越女性化的服飾則限制越大，使女性不方便跑，不方便跳，這正是傳統女性的形象，而身為公主，服裝上繁複的服飾、剪裁得宜、長及地板的華麗禮服更是必備的物品，如此才得以顯露出公主的高貴與氣質，然

46 徐素霞編著：《臺灣兒童圖畫書導賞》（臺北市：國立臺灣藝術教育館，2001 年），頁 14-15。

47 Maria Nikolajeva and Scott, *How Picturebooks Work* (New York: Garland, 2000 年), p248.

48 珍·杜南 (Jane Doonan)，宋珮譯：《觀賞圖畫書中的圖畫》。（臺北：雄獅美術，2006 年），頁 38。

49 引自余晏如：《圖畫書之性別研究——以巴貝·柯爾為例》（臺東大學兒童文學研究所碩士論文，2004 年），頁 32。

而，頑皮公主的服裝樣式則是完全相反，完全以簡單、可以快速換裝、方便行動為最主要考量。

在《頑皮公主不出嫁》、《頑皮公主萬萬歲》中，公主的服飾以吊帶牛仔褲為主，搭配著鮮艷的花襯衫為主要的服飾，圖 27，偶爾輔以黑色緊身的重型機車勁裝或簡潔的騎馬服，圖 28、29，都是以長褲為主要服飾，不僅方便行動，也包覆住女性的身材與雙腿，在男性求婚面前，巴貝·柯爾不願讓頑皮公主淪為如 Laura Mulvey 所言：「女性作為圖像，為了男性的凝視和喜悅而展現」⁵⁰，只為取悅男性視覺愉悅而存在。



圖 27



圖 28



圖 29

另外，在《頑皮公主不上學》中則以制服為主要服飾，如圖 30，穿著凌亂、白色的襯衫及超短的黑短裙，套上吊帶的及膝黑長襪，繫上鬆綁的紅藍斜格領帶，反女性傳統服飾，企圖呈現出野性、輕鬆自在模樣，完全顛覆傳統公主樣貌。

長褲、領帶都是男性象徵的符碼，而頑皮公主卻將其穿在身上，以此作為對男性權力的挑戰與潛越，從而表現女性自我，這正是繪者隱藏在圖畫背後的意識形態，企圖向男性奪取向來高於女性的自由意識，繪者透過頑皮公主的服飾凸顯出來。

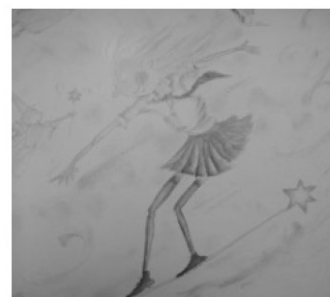


圖 30

（三）鞋子

Nancy Jiang 指出，鞋子不僅作為性象徵亦為性催化劑，其賦予女人種種的特殊儀態，其中並含某種肉體語言⁵¹。在傳統童話中，灰姑娘因玻璃高跟鞋得到幸福；安徒生童話的〈紅舞鞋〉中被詛咒而不停跳舞的紅舞鞋，象徵女性慾望、誘惑和酷刑；《綠野仙蹤》的紅高跟鞋則賦予桃樂絲女巫般的法力，而巴貝·柯爾選擇給予頑皮公主的鞋推翻了世人對「女性鞋子」的傳統印象，讓頑皮公主穿上輕鬆、舒適、隨意的紅色包頭便鞋及各種男性鞋，如重型機車裝備的黑皮靴、方便工作的綠雨鞋，及騎馬的馬靴和溜冰的溜冰鞋及上學用的黑皮鞋，如圖 31-36，這些鞋的共同特徵都是無跟的平底鞋，給予頑皮公主跑步、移動、工作的行動自由，不僅賦予公主「男性化」的樣貌，更賦予公主男性的行動自主權，象徵公主的自我主體性。

50 Maria Nikolajeva and Scott, *How Picturebooks Work* (New York: Garland, 2000 年), p62.

51 南西 (Nancy Jiang)，蔣藍譯：《鞋的風化史》（成都：四川人民出版社，2004），頁 42。

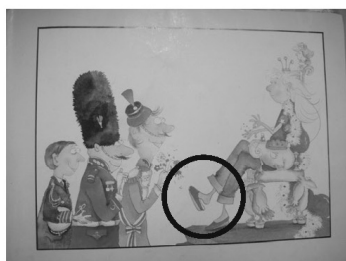


圖 31



圖 32



圖 33



圖 34



圖 35

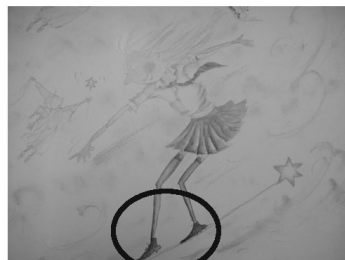


圖 36

個體穿鞋歷程象徵著穿戴自我身份的社會儀式，赤足與著鞋象徵著自然／文明禮教的二元對立，穿鞋意味著協助個體擺脫野蠻無知，以接受理性教化，以呈現個體在不同社交場合中扮演的功能性角色。頑皮公主除了穿著男性工作鞋外，在《頑皮公主不出嫁》的第一頁，圖 37，公主更是赤足的趴在房間內看電視。圖中，公主赤著腳，輕鬆、自在的趴在地上，吃著爆米花，看著喜愛的騎馬電視節目，周圍散亂著脫下的不成雙襪子、喝完的可樂瓶、吃完的香蕉皮和蘋果核，馬趴在沙發上，寵物們圍繞在周圍，呈現出輕鬆、舒適、愉快的氛圍，在這房間內，沒有禮教也沒有管束，只有自由。而在最後一頁，圖 38，公主穿著比基尼泳裝，喝著飲料，同樣赤著腳，自在的躺在涼椅上曬太陽，周圍同樣也有寵物陪伴著，面露出輕鬆、自在、愉悅的神情，同樣表現出自由的意象。



圖 37



圖 38

二、從喜好表現自我

巴貝·柯爾除了從頑皮公主的外貌、穿著打扮來形塑公主追求自由、自我的樣貌外，也從公主個人的喜好、興趣上來刻劃公主的性格，傳統故事中公主的喜好正如《頑皮公主不上學》一書中，挺苛薄校長教導各國公主的教育上可以看出，公主需要具備打扮、化妝能力，也需有得宜的儀態、時尚感，更需有編織髮束和紡紗的能力，但頑皮公主對這些學習項目絲毫不感興趣，反而喜愛為自己的寵物作清潔工作（圖 39），也喜歡在田中從事農務，更喜愛騎重型機車（圖 40），溜冰、跳舞（圖 41），騎馬，也喜愛爵士音樂，並

戴著墨鏡演奏電子吉他（圖 42），頑皮公主的這些興趣讓她樂在其中，從事這些活動時的表情、笑容都愉悅而開心，陶醉自己的喜好中，從這些喜愛、興趣的選擇中表現自己，展現自我。



圖 39



圖 40



圖 41



圖 42

三、從拒絕社會規範表現自我

珍·貝克·密勒 (J.B. Miller) 在《女性新心理學》(Toward a New Psychology of Woman) 指出：

傳統女性專以奉獻自己，服務他人為人生目標。他們被灌輸一種感覺：女性可以動用一切稟賦去為別人服務，但不能為己。女性還養成一種觀念，認為他們生來就要為他人的意願、慾望、需要服務。女人應以別人為重，行動應受別人指引。⁵²

在文化與家庭教導下，女性從小被教導要犧牲自我、壓抑需求只為他人需要，這樣的觀念被認為是一種美德，犧牲自己的身體為家人勞動，犧牲自己婚姻選擇服從家人的安排，也因此，女性往往由服務他人、符合他人期待成為家庭的犧牲者，失去了自己的主體性，這同樣也是傳統公主的形象，正如同白雪公主、灰姑娘、人魚公主悲慘的命運一般，有冤不得言，有苦不能訴。然而，巴貝·柯爾卻塑造出一個完全不同於典型公主形象的頑皮公主。

頑皮公主顛覆傳統的公主舊有形象，有自己的想法與主見，懂得拒絕自己不想要的，追求自己所冀望的。在家中，頑皮公主不願服從母親的命令嫁給任何一位王子，進入婚姻（圖 43）；在學校，頑皮公主也不願遵照挺苛薄校長的教條學習她認為無用的教育（圖 44）



圖 43 反抗母親權威



圖 44 反抗師長權威

52 密勒 (Jean Baker Miller)，鄭至慧等合譯：《女性新心理學》（臺北：女書文化，1997 年）頁 73。

，這種不服從父母、師長命令，反抗權威的表現，展現出公主勇於反抗權威的自主意識。

同樣的，頑皮公主也反對社會體制與社會規範，對於社會對女性的要求，頑皮公主都不在行。她對煮飯菜不精通，雖然努力了卻做不出菜，還將自己弄得髒兮兮的，巴貝·柯爾透過四個呈現動態的版式連續動作來表現頑皮公主的手忙腳亂，對廚藝的不精通（圖 45-48）；頑皮公主也不太會化妝，看似忙碌的將自己的化妝桌弄得凌亂不堪，卻將自己打扮得像怪物一般，臉上塗滿可怕的綠色面膜，接上數公分的假睫毛，擦上綠色的口紅，梳上像丸子般的兩球髮捲，還將鼻子塗得像豬鼻子一般，然而頑皮公主卻頂著這令人覺得可笑、醜陋的裝容，看似得意、滿意於自己的表現，開心的搭配上乳牛樣式的兩截胸衣，穿上虎紋的長襪子滑著冰鞋到處穿梭（圖 49、50），足可見頑皮公主對穿著和時尚的不敏銳、不重視，也不在意。



圖 45 連續動作一



圖 46 連續動作二



圖 47 連續動作三



圖 48 連續動作四



圖 49



圖 50

此外，頑皮公主也拒絕婚姻，趕跑每一個求婚者，不願依靠男人過活，只想一個人與寵物們開心過生活；另外，面對社會挑戰，頑皮公主不想進入婚姻，卻希望擁有一個屬於自己的小孩，然而卻對照顧、教育孩子也不在行，不擅長做一個母親的角色，只會跟在孩子身後收拾善後（圖 51、52）；當然，對自己的身材也不在意，不追求時下的美貌標準，如圖 53，平胸、凸腹、大臀部，卻也穿著比基尼泳裝，自在的展現自己的身材，並開心的享受美好時光。

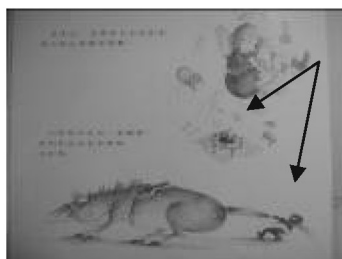


圖 51



圖 52



圖 53

陳玉玲指出「唯有當女性不再拘泥於原有的固定身分，才能勇敢積極的去實現自己的慾望，求豐富自己人生的機會，她的空間才得以開始寬闊，也才有能力接受人生原具有的

或仍待開發的許多複雜面相⁵³」，頑皮公主的這些行徑，全然不在意他人的眼光，只求自己的舒適與愉快，自由與自在，追求自己想要的，拒絕自己不喜歡的，展現出女性的另一種自信，另一種美麗，同時也開拓了她的新世界。

四、從機智（智力）⁵⁴表現自我

女性想要改變命運，依賴的當然還是自己的動力與實踐⁵⁵。所以，頑皮公主透過自己的行動和實踐爭取自我的主體性，正如劉慧英所言：

女性實際上處於一種最為典型的兩種處境：要麼犧牲獨立意識和人格將自己的智能和生命全奉獻給某個男人或家庭，成為傳統意識上的賢妻良母；要麼為了在人格和事業上的獨立與成功，放棄個人的家庭和感情生活，成為一種「同男人一樣的人」⁵⁶。

因此，頑皮公主展現了「同男人一樣的人」，她不依賴，堅強而獨立，清楚自己的需求，勇於追尋自我與承擔責任，表現得像社會上所要求男性的角色。她靠自己的力量，運用自己的機智與智力來解決所遇到的難關。

由於頑皮公主不想結婚，所以出難關逼退求婚的王子們，送他們回家（圖 54、55）；善用智慧和勇氣救回被綁走的小寶寶，也解除王國的被毀的危機（圖 56）；面對自己不擅長帶小孩，懂得尋找資源，請來保姆——兩隻恐龍來照顧、管教小孩（圖 57），孩子被教導得服服貼貼，而自己也能從事自己喜歡的事務，彼此不相影響；當自己被關禁閉時，從容的打電話尋求救援，讓自己脫困（圖 58）；教導各國的公主不要只會等待王子來救援，要培養自身的能力，靠自己管理國家（圖 59）；同時也懂得保護自己，訓練寵物當保鏢來保護自己安全（圖 60），如此一來，女性培養自身足夠的能力，即使一個人過生活也能很從容自在。

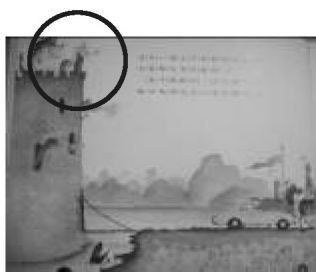


圖 54



圖 55

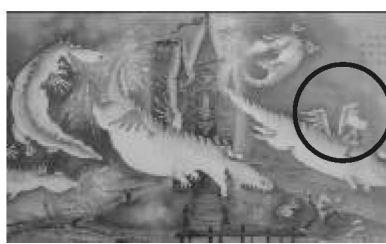


圖 56

53 陳玉玲：《尋找歷史中缺席的女人》（嘉義：南華管理學院，1998 年），頁 83。

54 在女性主義的論述中，社會女性主義傑格 (Alison M. Jagger) 提出「智力」是女性因性別因素而共同面對的異化。在父權社會下，讚揚男性特質而貶低女性特質，認為女性不如男人，導致女性對自己沒有信心，不敢在公共場合表達自己的意見，因此與「智力」疏離。也就是說，在男性世界裡，認為男性優於女性原因之一乃是因為智力較女性高，而女性是低智力的。參見佟恩 (Rosemarie Tong)，刁筱華譯：《女性主義思潮》（臺北：時報文化，1996），頁 327-8。

55 陳玉玲：《尋找歷史中缺席的女人》（嘉義：南華管理學院，1998 年），頁 82。

56 劉慧英：《走出男權傳統的樊籬——文學中男權意識的批判》（北京：生活、讀書、新知三聯書局，1995 年），頁 85。

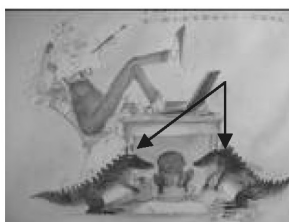


圖 57 找媒母照顧小孩



圖 58 從容主動找人救援



圖 59 教導公主管理國家



圖 60 訓練保鑣

五、從配角表現自我

故事的主角很重要，但故事中的配角也佔有其重要的地位，郝廣才認為表達一個情節可以不用直接呈現，間接的引導將更具效果，也就是透過配角的動作引出主角的出場⁵⁷，設計得好的配角不僅能烘托主角，更能增加趣味性，具有畫龍點睛之效，巴貝·柯爾便是擅用配角來烘托主角並呈現主角隱藏心境的繪畫高手。

（一）女權思想的母親

皇后的角色看似處處為難頑皮公主，強要公主結婚，但研究者認為，其實頑皮公主的母親正是一位女權主義者，並為公主立下追求自我的典範。雖然郝廣才認為皇后是「壓制頑皮公主的人物，暗示壓制女性解放的角色多還是由女人來扮演，而女兒終究敵不過媽媽，決定比武招親，誰能通過考驗就嫁給誰」⁵⁸，但研究者認為，這只是母親出難題給頑皮公主，想考驗公主解決事情的能力，在此部份我們可以從公主嚇跑所有求婚者卻能輕鬆躺在涼椅上渡假得知，皇后並沒有責罰、為難公主，反倒順著公主做的選擇；另外，當頑皮公主向皇后表達想要一個小寶寶時，雖得到皇后反對的答覆，但當頑皮公主意外得到一個寶寶，皇后也沒有送走寶寶，反而包容寶寶的胡鬧，並提醒公主要好好照顧寶寶。

此外，我們還可以從圖像中的一些線索看到母親是女權擁護者的證明：在家中，發號司令的人不是國王，而是皇后（圖 61），國王反而成了相對弱者；當皇后為皇家藝術展忙著織出藝術品時，國王也正忙著幫這些「看不懂的藝術品」做擺設，樂於做皇后的「奴隸」（圖 62、63）；在公主拿著農具與母親對峙時，母親雖在對公主訓話，但比起皇后生氣的表情，頑皮公主的怒目相視的眼光更為兇惡（圖 64）；當頑皮公主要求葛洛王子陪母親大採購，母親的「拜金」模樣並不像個勤儉持家的好妻子（圖 65），此外，穿戴珠寶、穿著貴氣的大衣在男性面前不避嫌的購買女用內衣更是女性意識的抬頭，巴貝·柯爾設計皇后這一充滿女性意識的配角正是公主從小到大學習的對象。



圖 61

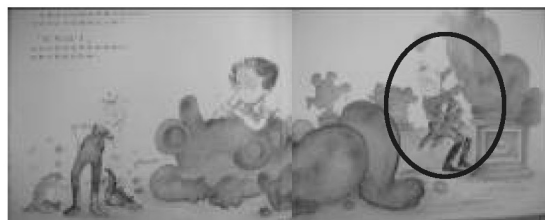


圖 62



圖 63

57 郝廣才：《好繪本，如何好》（臺北：格林文化，2010），頁 70。

58 郝廣才：《好繪本，如何好》（臺北：格林文化，2010），頁 115。



圖 64 公主比母親更兇



圖 65 大肆採購的皇后

(二) 襯托心境的配角

巴貝·柯爾花了不少的巧思，設計一些配角來展現出主角的心情。

1. 寵物：寵物表情的呈現直接反應頑皮公主的心境。當公主面對皇后和校長指責時，寵物們也為公主抱不平，對指責的人咬牙列嘴、怒目而視（圖 66、67）；當史瓦斯王子快爬上玻璃塔時，寵物也會為公主擔心、緊張，對著王子吠叫（圖 68）；當公主心情是愉快的，寵物們的表情也會跟著微笑（圖 69）；當公主送走挑戰失敗的求婚王子時，寵物們也為公主感到高興，愉悅的向戰敗而歸的王子們揮手道再見（圖 70）；當公主向母親詢問是否能不結婚就生小孩時，聽到「不可以」的答案，兩隻小恐龍也難過得掩面哭泣（圖 71）；寵物們了解公主的心意，即便公主不一定表露出表情，但透過寵物的表情也能知道公主的心情。



圖 66 狗面露兇狠貌

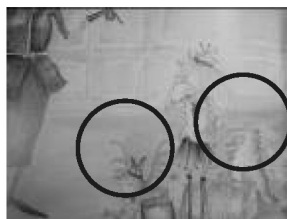


圖 67 狗面露兇狠貌



圖 68 狗面露兇狠貌



圖 69 寵物愉快的神情



圖 70 寵物揮手送王子



圖 71 寵物掩面哭泣

2. 雕像：雕像表達的方式和寵物們表達的方式不太相同，寵物們是反映出頑皮公主的心情，而雕像們則是透過肢體動作表現出一副「看好戲」的模樣。雕像出現在《頑皮公主不出嫁》中，當求婚王子挑戰任務失敗時，雕像在背後當陪襯，每個雕像的外貌和姿勢都「不美」，卻都成了添加美感的藝術品，這是非常怪異又逗趣的設計表現。當弗提哥王子爬不上玻璃塔時，除了寵物們在一旁笑到肚子痛坐在地上外，後面雕像

的健身姿勢似乎也在暗示著王子的身體虛弱，暗示著王子要加強體能練習（圖 72）；當頑皮公主要布勞地王子拿回大怪魚口中的戒子時，看到布勞地王子嚇到發抖的神情，雕像似乎也表現出得意的姿勢（圖 73），雕像的肢體動作表現似乎呈現幸災樂禍的神情，增添了繪本的趣味性。

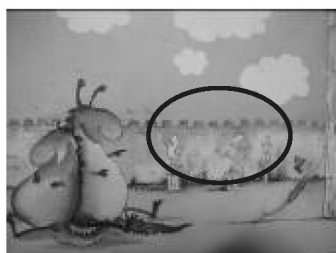


圖 72

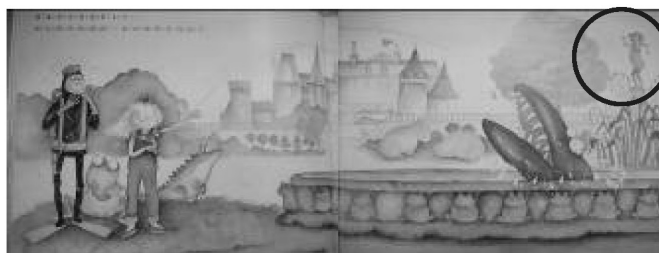


圖 73

3. 花束：花束的功能與寵物的表現方式有些相同，也呈現出公主的情緒。圖 74、75 顯示當求婚者不約而同帶著花束來向公主求婚時，新鮮的花朵卻在見著公主時枯萎，反映出公主的內心想法，透過枯萎的花朵，反應出隱藏在公主內心裡一點都不想見到這些求婚者的暗示。



圖 74 枯萎花朵反映心情



圖 75 枯萎花朵反映心情

巴貝·柯爾透過寵物、雕像、花束這些配角的表情、神情、姿態來烘托出公主的自由意志，對這些求婚王子內心的厭惡、排斥，這樣特殊的安排，使得讀者從故事書中得到除了主角頑皮公主所呈現的顛覆、幽默之外，也透過配角的設計嘗到另一層的趣味。

肆、結論

巴貝·柯爾是個將自身性格展現在插畫風格上的創作家，不僅利用極易呈現明暗、彩度的水彩作為主要創作媒材，更透過水彩的特性，大量使用水的元素，成為一種在圖像上傳達出自我意識及隱藏在畫作背後的自我象徵，我們也可以大膽的認為，巴貝·柯爾貫穿這三本頑皮公主的一致思想是「自由」這個概念，這個自由論對巴貝·柯爾而言是天賦說，理所當然而不需懷疑，繪者將其天賦自由論的意識隱藏在圖畫中。

繪者不僅透過繪畫風格的選擇來呈現自由，也透過圖畫中相對高度的呈現來表現頑皮公主擁有比求婚者更高的心理地位，擁有更多的自由；更藉著框線的設計來凸顯頑皮公主正騎著重型機車衝破框架，突破社會的規範、父權思想的圍籬，追求框架外的自由。去掉了框架，身體及心志不再受到約束、束縛，自我的自由意念也能從中生出來。

此外，巴貝·柯爾也精心設計了頑皮公主這位個性鮮明、令人印象深刻的角色，並從不同的面向展現頑皮公主的自我。從外貌來看，首先，巴貝·柯爾給予頑皮公主蓬鬆的及肩短髮，充滿男性化、行動方便的服裝，吊帶褲、牛仔褲、其馬褲、花襯衫等；其次，巴貝·柯爾讓頑皮公主擁有象徵行動自由的各種平底鞋，包括包頭鞋、綠雨鞋、馬靴、皮鞋，這些外表的服飾設計，讓讀者可以輕易的接收到繪者想傳達的女性自我意識。

除了外表的設計，巴貝·柯爾也試圖從個人喜好及反抗社會規範的勇氣來展現公主的自我意識。另外，巴貝·柯爾也賦予公主機智和智慧，不再需要等待王子來救援，而是主動培養自身的能力，並懂得自我保護。最後，巴貝·柯爾設計了充滿趣味也富有義含的配角，如母親的母權、寵物的表情、雕像的神情、花束的枯萎來烘托公主的內心情緒，表現自我。

巴貝·柯爾在圖畫書上的設計，除了表層的顛覆、幽默外，還有更深一層的意義隱藏在圖畫中，頑皮公主所表現的自我意識是出自於繪者自由意識下的選擇，這同時也是巴貝·柯爾試圖透過圖像傳達給讀者，其隱藏、編織在頑皮公主角色裡的自我意識。

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地方特色產業於城市行銷中的定位與應用之研究： 以后里薩克斯風產業為例

Positioning and Applying Industry with Local Characteristics in CityMarketing: An Example of the Houli Saxophone Industry

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摘 要

受到全球化經濟衝擊，中央政府積極結合地方特色與創意，以扶植各地方特色產業，進而提升城市競爭力。本研究以臺中后里地區為個案，分析其以薩克斯風產業進行城市行銷所產生的效益，並藉以建構善用地方特色產業進行城市行銷中的應用策略。依據資料分析的結果，本研究主要獲得以下結論：(1) 后里薩克斯風產業可定位為全球的薩克斯風文化重鎮；(2) 薩克斯風產業應用於后里地區城市行銷的策略包含「提升產業技術品質」、「推廣觀光節慶」、「建立自我品牌」等三大方針；(3) 薩克斯風產業應用於后里地區城市行銷中之發展困境有「技術品質不均」、「節慶活動受限」、「品牌形象不明」等三大缺失；(4) 針對前述缺失，本研究提出「設計客製化輔導方案、全面整合技術資源」、「結合地方特有文化活動、擴大整合觀光節慶」、「強化城市識別主題、統一整合品牌形象」等應用策略，以提供各地方發展城市行銷之參考。

關鍵詞：地方特色產業、城市行銷、后里、薩克斯風產業、全球化

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Abstract

Due to the impact of the economic globalization, the Government actively combined local characteristics with creativity in nurturing industry with local characteristics and promoting the competitiveness of local cities. This study was focused on analyzing the benefits of utilizing the Saxophone industry in city marketing in Houli, and constructing the strategy of using industry with local characteristic in city marketing. According to the data analysis, the following conclusions were made: (1) the position of the Saxophone industry in Houle city can be defined as the global Saxophone cultural landscape; (2) “to enhance the quality of industry technology,” “to popularize the sight-seeing festival” and “to establish the self-own brand” were the three major strategies of the Saxophone industry in Houli city marketing; (3) the difficulties in developing Saxophone industry in Houli’s city marketing included: “the differences in the technology quality,” “the limited locations and facilities,” and “the unclarity in brand image;” (4) according to the previous weaknesses, the following applied strategies were made: “to design the customized counseling plan and integrate the overall technology resource,” “to incorporate the local specific cultural activity and broaden the integration of sight-seeing festivals,” and “to strengthen the distinguished theme in city and unite the integration of brand image.” The conclusions could be taken as an important reference in city marketing with industry with local characteristics.

Key words: Industry With Local Characteristic, City Marketing, Houli, Saxophone Industry, Globalization.

壹、緒論

一、研究背景與動機

自西元 1970 年代以來，西方國家中的城市開始面臨日益興起的全球競爭浪潮，而地方行銷的概念也開始逐漸受到廣泛的討論與應用（游冉琪，2006）。由於地方行銷概念的興起，使得地方自主性相繼提升，而為了充分活用地智慧、知識與文化為基礎，創造新的事業機會，城市之間的競爭也開始取代了國家之間的抗衡，例如法國的亞維儂 (Avignon) 與英國的愛丁堡 (Edinburgh) 二大城市皆是以藝術文化著稱，並以其藝術慶典活動在國際間享譽盛名。也因此，各國地方城市管理者為取得競爭優勢，更開始積極推動城市行銷策略為地方帶來就業機會與經濟效益，並將此列為其施政重點，使得「城市行銷」開始發展成為地方相互競爭的趨勢（賴杉桂，2007；劉怡廷，2009；Kotler, 2002; Robertson, 1992; Short & Kim, 1999）。

城市行銷的首要之務，在於將觀念或態度銷售給顧客，使其產生態度或行為的改變，因此行銷的重點將以地方特有文化或生活態度為主，而不再是具體的地方建設或設施（蒯光武、鮑忠暉，2010）。因此，在城市行銷的過程中，城市意象相當重要（Paddison, 1993），而所謂的城市意象，其實便可視為方的特色文化產業。臺灣地方特色文化產業發展，最早是起始於臺灣政府在 1990 年代所提出的「社區總體營造政策」，企圖藉由文化藝術的角度切入，凝聚社區意識，改善社區生活環境，建立社區文化特色，期望透過社區意識的重建，培養國人的共同體意識，使地方發展的主軸與概念有更多元化的思考（黃肇新、蔡淑芳、劉曉梅，1999；王麗容，1999；Horne, 2000）。近年來，中央政府也發展出一套行銷策略，結合地方特色與創意扶持各地方特色產業的發展，希望能透過特色產業的行銷，藉由行銷策略的運用，來活化地方特色、建立地方差異化、創造地方優勢，但是，要如何把握文化發展的動向，創造市民優質的生活品質與激發潛力，將城市文化的進步反映、融會和固化於城市景觀、產業傳統、社會網路、個人技能等方面，透過城市行銷使城市更具吸引力？如何反轉「更多工作創造更美的城市」的觀念，將之以「更美的城市帶來更多工作」思維取代？如何以提升城市競爭力，使得各地方特色能夠受到世界各地的矚目，用以因應全球化的衝擊？這都是以地方特色產業發展城市行銷需要積極思考的課題（馮久玲，2002；蔡文婷，2005）。

本研究所探討的城市與地方特色產業，主要以后里地區的薩克斯風產業為主，后里地區不僅為臺灣樂器的原鄉，亦是全球薩克斯風產業之發展重鎮，全球三分之一的薩克斯風樂器皆由此地生產出口。也因為后里地區的薩克斯風是一項極富特色且又傳奇的地方產業，經濟部工業局（2004）特於民國九十三年開始執行的「推動地方工業創新及轉型發展計劃」中推行「后里 Saxhome 族計畫」，試圖以規格化與標準化技術，建立標準生產與品質管制，來提昇業者之經營與技術能力；以流程之管制點觀念減少生產損失，來降低成本並提高競爭力；以輔導產業推廣品牌，進而建立后里地區之薩克斯風品牌形象。有鑑於此，著重在探討后里地區薩克斯風產業的定位與應用，其中定位主要著重在探討促進后里

地區城市行銷的策略，而應用則主要指前述策略的執行方式。具體言之，在定位方面，本研究著重在瞭解薩克斯風產業的發展概況，並分析其行銷、運作方式對於城市行銷所產生的具體效益，藉此以建構出后里地區運用薩克斯風產業以發展城市行銷的策略，而在應用方面，本研究則著重在探究解決前述策略執行時所可能遭遇的相關問題，進而作為未來各城市運用地方特色產業以進行城市行銷的定位與應用時之重要參考依據。

二、研究目的

根據前述研究背景與動機，透過地方特色產業以協助推動城市行銷是當前十分重要的城市競爭發展趨勢，而如何活化地方特色、創造地方優勢，並提升城市競爭力，便是值得深入探究的重點。本研究主要針對大臺中后里地區進行個案研究，藉此探究地方特色產業於城市行銷中的策略應用與定位，並分析其策略缺失且針對其缺失提供具體改善方案，以供其他縣市做為參考。具體而言，本研究的研究目的可列述如下：

- (一) 分析后里地區以薩克斯風產業進行城市行銷的定位。
- (二) 分析后里地區以薩克斯風產業進行城市行銷的策略。
- (三) 探究后里地區以薩克斯風產業進行城市行銷的困境。
- (四) 研提后里地區以薩克斯風產業進行城市行銷的應用策略。

貳、文獻探討

一、城市行銷的發展與重要性

隨著新世紀的來臨，全球化潮流風起雲湧，隨著政治、經濟、文化的多元推展，資金、資訊、產業、人才等也隨之快速流動。在 Krugman (1996) 的《Pop Internationalism》、Short 和 Kim (1999) 的著作《Globalization and the City》、Lazer、Barbera、MacLachlan 和 Smith (1994) 等人合著的《Marketing 2000 and Beyond》、以及賴桂彬 (2007) 《在地全球化—地方特色產業發展》一文當中，皆曾論及全球化與都市化的趨勢，造成城鄉差距擴大、地方產業式微，國際間、地區間的貿易與市場，不斷朝向制度化整合，迫使各界迎接更寬廣的國際競爭，但也突顯出地方文化特色的價值，在體驗經濟的浪潮下在地特色與文化創意成為產業發展的新寵，引發地方特色產業推動的新契機。因此，各城市如何在這股全球化的挑戰中爭取生存空間，將是廿一世紀城市經營所面臨的重要課題與挑戰。在莊翰華 (1998) 的著作《都市行銷理論與實務》一書，以及陳韋妏 (2003) 在《地區行銷與城市競爭力營造之研究》中也闡明了，未來地方將更有自主權以面對全球化城市競爭的來臨，能夠承受環境變動與彈性迅速的制定空間使用政策，找到最合宜的發展定位與做好最佳的調適，將使得城市更具有競爭力，取得全球的競爭優勢。

面對當前全球化及世界性城市的競爭趨勢，葉芳婷 (2011) 在《縣市改制後地方治理新格局》文中便提到，以「國家」為一個經濟競爭單元的時代，已漸漸被「城市－區域」(city region) 所取代，因此，國家的競爭，就是城市的競爭。高聳男 (2011) 在《城市創

能與地方治理》一文中也強調，城市的急遽發展已成為各地區的經濟、政治中心，掌握著該地區的經濟發展，許多城市已經成為世界經濟、政治與文化的重鎮，並影響全球化走向，呈現出「城市躍升國家」的景象。江大樹與曾士瑋 (2011) 的著作《城市競爭力與都會創新治理》更提到，城市發展已從二十一世紀開始全球化競爭舞臺的主角，而強化都會區創新治理，則是影響各國政經實力消長的重要關鍵。

二、地方特色產業融入城市行銷的策略

面對全球化競爭與社會變遷的挑戰，「城市治理」成為當前重要的議題，為了因應城市競爭價值以及城市競爭力評比的多元化，「地方特色」已然成為城市行銷發展及定位的重要考量，我國各直轄市與縣市近年來也大多選擇不同的競爭主軸並積極發展，以符合「全球思考，在地行動」的方針。臺灣於 2009 年起推動縣市合併改制，重新制定國土空間發展策略計畫，期望以城市競爭力的提升來帶動國家總體發展。蕭全政 (2011) 在《全球化下的城市與區域發展》一文提到，我國部分直轄市、縣、市進行區域已於民國 99 年 12 月 25 日合併，將臺灣由北到南的精華地區，分別劃設五個直轄市，希望在賦與直轄市「對內整合、對外競爭」的角色定位後，能提升臺灣整體的國際競爭力。蔡宜倪 (2011) 在《節慶活動對目的地意象影響之研究－以 2010 臺中爵士音樂節為例》的研究中指出，愈有地方特色的城市，愈具備國際競爭的條件。葉芳婷 (2011) 的文章中更強調一個城市的偉大，不在於傲人的硬體建設，而是來自於城市特有的文化特質與品質所具備的吸引力與凝聚力。因此，如何透過中央與地方政府共同制定適切的行銷策略，區隔各城市的發展定位以打造出城市獨有品牌，讓「全球」與「在地」趨勢並進，將是各城市能否在全球城市競爭中脫穎而出的首要關鍵。

有鑑於此，如何善用地方特色產業以進行城市行銷，應是未來值得關切的重要課題，而在近年來亦有學者紛紛針對此一課題進行深入探究，例如游冉琪 (2006) 便以鶯歌製陶產業為例，探究鶯歌如何透過不同策略以進行城市行銷，而其所提出的策略包含：(1) 運用博物館拓展國際行銷；(2) 建立陶博館的國際關係；(3) 運用節慶形塑文化國際觀光產業（鶯歌國際陶瓷嘉年華）等。而交通部觀光局局長許文聖 (2006) 在論及臺灣的城市行銷策略時，除了強調建置旅遊資訊服務網的重要性之外，另一項重要的策略便是推動「臺灣暨各縣市觀光旗艦計畫」，在此一計畫中，主要便是參考國外知名城市塑造鮮明觀光識別主題形象或藉由大型國際活動的視覺重塑等作法，遴選臺灣 8 大景點、4 大特色、5 大主軸活動、以及各縣市旗艦觀光景點 26 處與旗艦觀光活動 16 項等以作為行銷推廣的主軸。其中地方特色產業（如三義木雕）便包含於 5 大主軸活動中，由此可知地方特色產業對於城市行銷所扮演的重要性。吳慶烜、謝孟蓉、施昱均 (2008) 著重在探討透過嘉義市國際管樂節特別慶典活動以進行城市行銷的可能，期望能透過管樂節的文化以創造行銷嘉義市的可能性，其主要提出的策略便在於強調透過文化行銷嘉義市。

透過前述的相關研究結果，可以發現在進行城市行銷時，如何善用地方特色文化以塑造鮮明主題形象，並透過節慶活動或國際活動以進行行銷，應是在推廣城市行銷時值得關

切的重要策略。

三、后里地區城市發展的變革

「全球思考、在地行動」的政策思維在全球化浪潮的推動下漸成主流，文化創意產業政策隨之而生。藉由藝術創造和商業機制，各地文化特色都有機會化身創意商品來創造文化的附加價值，促進產業經濟發展（陳郁秀，2003；Robertson, 1992; Krugman, 1996）。后里地區是臺灣製造薩克斯風的發源地，在 1980 至 1990 年間，后里地區的薩克斯製造產業達到全盛時期，成為臺灣管樂器的製造重鎮，當時臺灣生產的薩克斯風其製造技術水準高且分工精細，佔全球約三分之一產量，其中就有七成是經由后里出口。雖然薩克斯風早興起於十九世紀中期，由比利時的樂器製造者阿道夫·薩克斯 (Antoine-Joseph Sax, 1814-1894) 於 1840 年所發明並開始在歐洲大陸蔚為風潮。一直到百年後，約在二十世紀初，這項樂聲優美的管樂器才由當時在后里行醫的鄉民一張騰輝先生引進臺灣，歷經六、七十年的變遷，遂成為后里地區一項獨特的古老產業。2002 年，由於一則汽車廣告，使這沒沒無聞的薩克斯風代工傳奇，一夕之間成為眾所矚目的焦點（陳炎正，1989；陳茂祥，1996；蔡佩雯，2005；陳慶諺，2007）。早期后里地區的薩克斯風產業多以代工為主，直到至今，后里薩克斯風產業不再固守傳統，而是一個結合觀光與創新研發的文創產業，近年來，在政府的政策輔導推廣與后里地區各家薩克斯風業者的努力下，后里薩克斯風產業藉助媒體與活動的宣傳，希望結合地方人文與商業思維，創造出高附加價值的地方經濟效益（王允秋，2008）。在輔導計畫的影響之下，后里薩克斯風產業慢慢帶動后里地區的城市發展，聞風而來的觀光人潮也同時帶給后里地區居民穩定的商機。

以后里為例，1977 年以前，臺灣大型樂器經銷商—「功學社」與后里地區薩克斯風業者合作，業者們以代工方式承接功學社的訂單，為其生產、製作薩克斯風，並仰賴此筆大宗訂單為各家業者之主要營利來源。1977 年開始，功學社逐一取消外包訂單，改由自行設廠製造薩克斯風（工業局，2004；陳慶諺，2007）。此舉造成后里地區薩克斯風業者的訂單倏然頓減，造成多數小型工廠面臨存亡危機，故許多業者紛紛轉而生產其他樂器，仍舊營業的工廠則開始將市場積極向海外擴展。2002 年 1 月 1 日，臺灣通過審核成為世界貿易組織 (WTO) 的第 144 個會員國，獲准加入世界貿易，開放市場進口、降低關稅，大陸市場開始以低廉價格強勢壓制臺灣市場，包含大陸的薩克斯風製造業者以低廉的製造成本佔據主要消費市場，此時期可說是后里地區薩克斯風產業的低谷（工業局，2004；蔡佩雯，2005）。以成本而論，單就以人力為主的製造業而言，尤其是薩克斯風這項須手工拼裝的精密工業，大陸低廉的勞力成本使得后里地區薩克斯風業者無法與之相抗衡。另外，就技術層面而言，后里地區因部分薩克斯風工廠多為規模較小的家庭式代工廠，經營模式多各自為政，不僅技術落差甚大，且資金有限，當然更無法與歐美等專業製造大廠相比。在訂單短缺及市場移轉的雙重夾擊之下，為了讓更多人注意到后里薩克斯風產業，如何精進製作的技術與品質，活用行銷創意來建立起樂器文化的展示，進一步創造推廣屬於后里薩克斯風的自有品牌，將是未來重要的發展方向。

四、后里地區發展城市行銷的思考

徐揚 (2006) 在《衝出全球化競爭的重圍－臺灣的城市國際行銷刻不容緩》一文中，除了闡明城市國際行銷的意義與目的之外，又再提出城市策略性行銷規劃程序，並指出城市設計、基礎設施、各種地方特色等軟硬體品質促進與規劃的重要性，因此，如何策略性的進行城市行銷，需要完成的規劃與配套措施。就后里地區發展城市行銷的規劃而言，經濟部工業局 (2004) 在民國 93 年便展開了一連串的《地方群聚產業輔導計畫》，企圖扶植擁有地區特性而具備生產優勢，同時能夠製造與銷售產品的地方特色產業，以提升各城市競爭優勢。從許常惠、呂錘寬、徐麗紗 (1989) 所合著的《臺中縣音樂發展史》、陳炎正 (1989) 的《后里鄉志》，以及陳茂祥 (1996) 所編撰的《后里鄉地方文史導覽手冊》當中，我們可以發現薩克斯風產業在后里地區已具有六十餘年的製造、銷售與文化等相關歷史，如何整合、促進后里地方文化創意產業發展，更是鍾燕宜與陳景元 (2008) 在《地方文化創新生活產業推動之研究－臺灣后里薩克斯風音樂節慶活動為例》文中的研究重點。另外，由經濟部工業局 (2006) 在 94 年度專案計畫執行成果摘要報告中所提到的《推動地方工業創新及轉型發展計畫－后里樂器工業輔導計畫》中，更可看出中央政府對於后里薩克斯風產業的在地發展，以及海外推廣的信心與積極。

誠如 Bradley、Hall 和 Harrison (2002) 與吳松林 (2006) 等人的看法，城市提升競爭力是多元面向與科技整合，地方政府必須妥善運用城市的優勢和機會，採取「全球性思考、在地化行動」為主軸的策略思考，建立「全球架構」下的人力資本發展方案，建構「城市發展指標」，活化城市治理機能。臺灣目前正積極發展文化創意產業，期望透過策略性的規劃，妥善運用地方特色將臺灣行銷至全世界，因此，許多深具特色的在地文化正逐漸被啟動。有鑑於此，在輔導樂器創新及轉型發展計畫中，除了幫助廠商提升品質之外，更將建立后里薩克斯風產業形象列為輔導之重點（花建，2005；鍾燕宜、陳景元，2008）。本研究便是希望透過了解后里地方特色產業的行銷手法，建構出其特色產業於城市行銷中之應用策略與定位，以作為其他有意以地方特色產業來發展城市行銷的地區之參考。

參、研究設計與實施

一、研究方法

本研究的目的主要著重在探究城市行銷的定位與應用，並以后里地區為個案進行個案研究，藉此了解地方特色產業之於城市行銷中的定位，並建構出地方特色產業於城市行銷中的應用策略。亦即，主要著重在探究地方特色產業之於城市行銷中的定位，並建構出地方特色產業於城市行銷中的應用策略，而為了達到此一研究目的，本研究主要採用個案研究法以進行此一研究。除了針對臺中后里地區的特色產業進行相關文獻資料的蒐集之外，更透過深度訪談的方式以瞭解薩克斯風產業推廣如何與后里的地區行銷相結合，進而建構出薩克斯風產業於行銷后里中的應用策略。

二、研究流程

本研究的執行過程主要可分為以下幾個重要的階段：(1) 文獻探討階段：研究者為了對於臺中后里地區特色產業的歷史背景，以及其產業發展過程有深入的瞭解，故在本研究的初始階段，便針對相關文獻進行廣泛的蒐集，期能藉此作為從事本研究的主要理論依據；(2) 深度訪談階段：研究者在針對相關資料進行分析與探討後，便挑選與后里薩克斯風產業行銷相關之地方商家、業者與政府人員進行深度訪談，其實施時間與地點為民國 99 年 11 月間，採用親自面訪與電話訪談的方式進行，藉此釐清研究者在文獻探討階段中所產生的困惑與迷思；(3) 資料分析階段：針對前述文獻探討與深度訪談所獲得的質性資料，研究者便依據質性資料分析程序進行資料分析，並藉此逐步建構出薩克斯風產業於行銷后里中的應用策略；(4) 資料確認階段：針對前述資料分析階段過程中，研究者所發現資料不足或不明確之處，研究者便透過電話訪談的方式進行資料的再確認與蒐集，藉此確保本研究建構出的地方特色產業於城市行銷中的應用策略為適切的。透過前述的研究流程，研究者認為本研究所分析與歸納出的相關研究成果，應該具備有學術參考價值。

三、研究對象

當論及臺中后里地區如何善用其薩克斯風產業以形塑地方特色時，主要貢獻便是當地業者的同心協力，但更重要的幕後功臣首推臺中縣政府新聞處的綜合宣導科。臺中縣政府有感於地方特色產業之於經濟發展的重要性，自 2005 年開始便積極策畫推動后里樂器節，更於 2006 年首次舉辦眾所矚目的「風情萬種～臺中縣樂器節」活動，活動承辦人黃專員對於策動「后里樂器節」不僅熟稔其先後的推動過程，且多方奔走、努力集結地方業者資源與力量，使當地業者透過參與活動凝聚共同體意識，並藉由節慶活動的文化行銷方式，全面性協力動員推動后里獨特的薩克斯風產業，以協助臺中的地方及產業行銷。

除了臺中縣政府的官方推動之外，最了解后里薩克斯風產業興衰的，莫過於當地各個薩克斯風產業業者。本研究訪談了在地發展多年的薩克斯風產業業者，包含：「張連昌紀念館」、「曹小妹產銷總部」、「萬益樂器」、「薩克斯風玩家館」、「歐瑞特樂器社」，以探求薩克斯風產業發展史中的興衰緣由，並藉此了解各家業者在薩克斯風的行銷活動推廣上所扮演的角色與運作模式。同時訪談了與后里薩克斯風業者有密切往來的資深薩克斯風樂師，藉由樂師本身多年的薩克斯風演奏歷史與表演經驗，來了解薩克斯風產業變動與相關行銷活動訊息。

為求資料的客觀性與完整性，本研究的主要訪談對象便以縣府活動承辦人、后里當地薩克斯風業者、資深薩克斯風樂師等七位當地產、官界人士為主，受訪者皆同為參與后里地區薩克斯風產業行銷之推手，同時輔以相關文獻的支持，進而建構出薩克斯風產業於行銷后里中的應用策略。

四、研究工具

本研究的研究工具主要為半結構化的訪談問卷，而此一問卷初稿主要依據文獻探討所

歸納而成，研究內容主要包含兩大主軸：(1) 后里薩克斯風產業之形成背景與運作概況；(2) 后里薩克斯風產業之推動過程與其對地方行銷之影響。但為了確保此一半結構化訪談問卷的效度，研究者亦邀請具備地方產業發展及城市行銷專長的學者，以針對本研究所發展出的半結構化訪談問卷進行審查，透過此一程序，研究者相信本研究所訪談的相關問題應有助於達到本研究的研究目的。

五、資料分析

(一) 資料編碼

在資料編碼方面，研究者主要分析的原始資料包含有文獻資料、以及針對受訪者深度訪談所獲得的逐字稿資料等。以深度訪談的資料編碼為例，本研究的資料編碼主要可以分為三個部分：(1) 日期—代表獲得該資料的日期，如 2010 年 11 月 1 日則加上 20101101；(2) 對象—針對本研究的訪談對象進行編號如下：臺中縣樂器節活動承辦人標示為 A，張連昌紀念館總經理標示為 B，曹小妹產銷總部負責人標示為 C，萬益樂器負責人標示為 D，薩克斯風玩家館公關經理標示為 E，歐瑞特樂器社負責人標示為 F，資深薩克斯風樂師標示為 G；(3) 流水號—針對深度訪談的逐字稿，研究者逐句進行編號。因此，以 20101101A001 的編碼為例，其所代表的意涵為與臺中縣樂器節活動承辦人在 2010 年 11 月 01 日進行深度訪談時的逐字稿中的第一句話。

(二) 資料分析

在資料分析方面，研究者主要分析的原始資料包含有文獻資料、以及針對受訪者深度訪談所獲得的逐字稿資料等。為了能夠嚴謹的分析這些原始資料，研究者在本研究中主要採用的步驟包含：(1) 先集合所有原始資料並進行編碼；(2) 組織、分類、以及編輯原始性資料，使其成為易分辨的資料檔；(3) 依據研究目的透過交叉分析以獲致研究結果。由於第一步驟已在上述資料編碼中完成，故在此研究者將著重於組織、分類、以及編輯原始性資料，進而依據研究目的並透過交叉分析以獲致研究結果。此外，當資料分析的過程中若遭遇到兩位訪談對象有相異的論點時，研究者將會再透過電話訪談的方式與受訪者討論論點的爭議之處，並歸納出最適切的分析結果，然而，若兩位訪談對象無法達成共識時，則主要參採相關文件資料或以較為資深、具實務經驗的專家之意見為主要依據。透過前述的程序，相信本研究所歸納出的研究結果應能具備信、效度。

肆、結果與討論

一、后里薩克斯風產業的定位

在討論后里地區運用薩克斯風地方特色產業以進行行銷的策略之前，首先要探討的便是后里薩克斯風產業的定位，依據前述文獻探討可知，后里的薩克斯風產業原本是一些在后里的代工廠商群聚而成，因其製造技術水準高且分工精細，故成為管樂器的製造重鎮，

其中，臺灣的產量約佔全球的三分之一，且后里地區即佔臺灣的七成。然而，雖然后里地區曾在管樂器製造上扮演極重要的角色，但隨著功學社抽訂單改為設廠製造、原本具有成本優勢的角色也逐漸被大陸的低廉製造成本所取代、以及原后里地區製造商多為家庭式工廠，各自為政的局面下也致使技術落差大，總合這些因素變逐漸導致后里地區的製造重鎮角色逐漸式微，企待尋求解決方法。

針對前述問題的解決策略，透過城市行銷應該是可行的管道，其中，經濟部工業局已於 2004 年透過《地方群聚產業輔導計畫》進行政策指導與協助，而臺中縣政府也於 2006 年舉辦「后里樂器節」，而透過這些計畫與活動的舉辦，不僅針對后里地區進行城市行銷，也逐漸重拾后里地區以往所扮演的樂器重鎮的重要角色。然而，在進行城市行銷之前，必須先釐清的是，后里地區的薩克斯風產業之定位應為何？是全球的薩克斯風製造重鎮嗎？抑或者是全球的薩克斯風文化重鎮？依據研究者的看法，由於受到大陸地區低價成本策略的威脅，若后里地區想要成為全球的薩克斯風製造重鎮，包含產量最高、製造水準最佳等，可能會面臨較大的困難，因此在現階段應該將后里地區的薩克斯風產業定位為「全球的薩克斯風文化重鎮」，亦即，將薩克斯風製造業轉型為薩克斯風文化創意產業，並配合薩克斯風樂器節、以及相關國際活動的舉辦，例如邀請全球的薩克斯風樂師或樂團蒞臨后里表演等，進而行銷后里地區的薩克斯風文化創意產業。

針對此一定位，政府和業者所應扮演的角色則分別為：(1) 在政府方面，配合文化創意產業六大旗艦計畫中的工藝產業，針對后里地區的薩克斯風地文特色產業進行國際行銷，並邀請全球的薩克斯風樂師或樂團蒞臨后里表演，進而行銷后里地區「Saxhome」品牌；(2) 在業者方面，應合力舉辦相關節慶活動，例如薩克斯風樂器節等，以藉此形塑后里地區薩克斯風產業的群聚意象，先以推廣「Saxhome」品牌為主，進而提出各自品牌的特色與價值，尤其是可朝向客製化的取向邁進，避免朝向以量制價的策略而受到大陸地區低價成本策略的威脅。

二、后里薩克斯風產業的城市行銷策略

城市行銷成為廿一世紀的主流其原因在於全球化與在地化的趨勢逐漸受到重視，因此如何以地方智慧、知識與文化，運用在地資源，創造新的商業模式，縮短國家與國家之間的距離變愈來愈值得關切。隨著地方自主性的提升，使得城市競爭取代了國家競爭，為取得其競爭優勢，各國地方城市管理者開始積極推動城市行銷，以提昇城市的競爭力（江啓臣、范凱云，2007；劉怡廷，2009；Horne, 2000; Kotler, 2002）。

臺中后里地區的薩克斯風產業，一開始主要是依循著經濟部工業局（2004）「推動地方工業創新及轉型發展計畫」中的「后里 Saxhome 族計畫」而發展，為期三年，由 2004 年開始，計劃推動內容主要為以下五點：(1) 協助產業製造技術及產品之發展與改良，並建立標準生產制度；(2) 提升產品品質，推動產品共同標準及環境；(3) 建立品牌形象，促進產品行銷，拓展國際市場；(4) 結合后里地區之上下游業者建立常態性產業發展組織；(5) 推展地方產業特色與進行廣宣活動，並建立網站。該計劃結合多家后里薩克斯風廠商

與專家學者合作，藉由活動的舉辦與整體行銷手法的運用，將產品推展出去，其推動架構見圖 1。

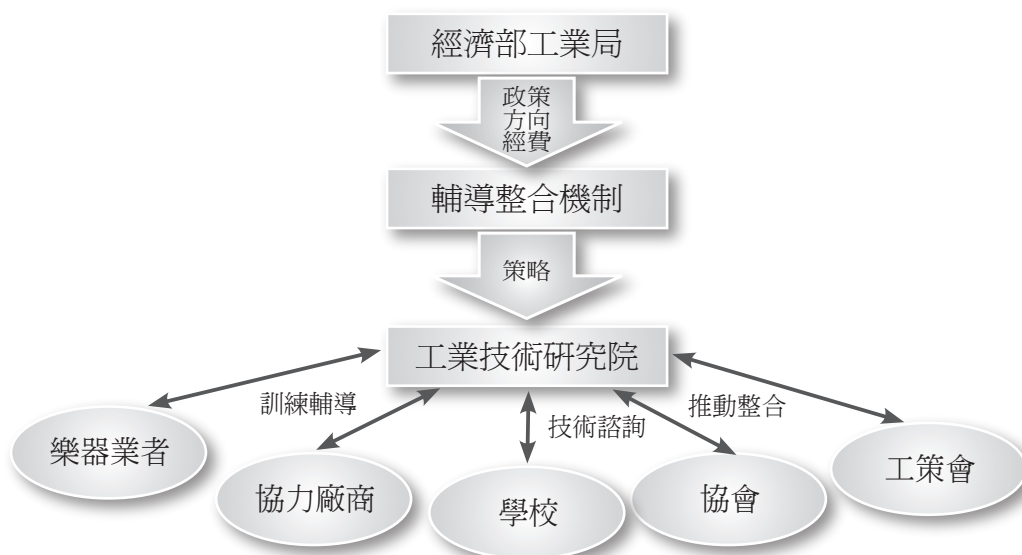


圖 1. 后里 Saxhome 族計劃架構圖（摘自《經濟部工業局 95 年專案計畫執行成果報告書》）

本研究發現自計畫時程結束後，后里地區仍延續部分舊有活動，默默地為地方發展行銷而努力，而本研究為了探究后里地區應用薩克斯風產業以進行城市行銷的策略，主要將從「產業技術」、「觀光節慶」、以及「品牌建立」等三大面向進行探討，而此一立論依據主要在於地方特色產業的形成與其產業的關鍵技術息息相關，且必須建立鮮明的品牌，才能與地方的觀光節慶進行搭配，進而達到城市行銷的目的。因此，針對后里地區運用薩克斯風產業以進行城市行銷的主要策略分析如下：

（一）產業技術

地區行銷者的主要目標是為地方創造一個新形象或改變舊有的負面形象 (Holcomb, 1993; Krugman, 1996)，也就是說地區行銷者要明白地區想要吸引的產業與人口的需求之後，再來規劃地方與傳遞信息。有鑑於此，政府相關部門特地將「后里 Saxhome 計劃」列為「地方群聚產業輔導計劃」的重點發展項目之一（工業局，2004），期望整合后里地區的薩克斯風上、中、下游廠商，透過業者與社區之間的互動，建立共識的產業組織，進而導入有效的管理方式與較先進的生產技術，塑造地方產業的形象。

后里這裡現在已經有一些工廠都沒有在做，訂單都被對面（大陸）接走，斷線了。可是因為工研院有來輔導，他們發現有一線曙光，所以又開始再做，要不然應該都休息了 (20101107E027)

臺中后里地區為歷史悠久、全國知名之薩克斯風製造群聚地，因此經濟部工業局希望運用政府的技術與資金，協助后里地區薩克斯風業者擺脫廉價代工的情況。后里地區在薩克斯風生產上的垂直分工模式與強調手工技術的製程上，面對現今全球勞力市場轉移的衝擊，需要做出較大的調整（陳慶諺，2007）。因此，在輔導計畫中首重協助產業製造技

術及產品之發展與改良，並建工業局，2004；立標準生產制度。而誠如受訪者 E 所強調的，后里地區所出產的薩克斯風商品經過技術性的改良及品質上的精進，也才能獲得國際樂師的青睞，使后里薩克斯風躍上世界的舞臺 (20101107E004)。

我們的產品（薩克斯風）他們（客戶）認為比較具有精品價值，而且比較具國際性，因為他們（客戶）之中也有好幾位是國際級的（薩克斯風）大師，且實際來測試過了。(20101107E004)

后里薩克斯風產業在經歷訂單短缺及市場移轉的雙重夾擊之下，爲了讓更多人注意到后里薩克斯風產業，除了精進製作的技術與品質，如何活用行銷創意來建立起樂器文化的展示，進一步創造推廣屬於后里薩克斯風的自有品牌，將是未來重要的發展方向。

（二）觀光節慶

在地化的趨勢促進城市更加速開放變革，而「文化創意產業」便成爲都市競爭力的指標，各國紛紛以各式各樣的節慶活動來維持經濟發展的持續動力。現今國際間已有許多城市開始利用節慶活動來推廣地方產業，以展現地方產業文化特色同時打響地方知名度，最負盛名的首推德國慕尼黑啤酒節，它如今已成爲德國境內最盛大、最具地方產業特色且引領全球期待的國際盛會。臺灣亦在 2002 年開始推動「文化創意產業」的發展，以在地化的行銷概念，積極輔導各地方政府推動地方特色產業，如雲林古坑咖啡、新竹米粉貢丸等（鍾燕宜、陳景元，2008；Horne, 2000）。

后里地區具有薩克斯風的獨創基礎文化、技術、知識及故事性，是其他地方無可以取代之特色，在地產業文化由在地推廣舉辦是最適合不過的，因此，在經濟部工業局 (2006) 的輔導之下，當時的臺中縣政府便於 2006 年開始，舉辦「臺中縣后里樂器節」活動，以協助行銷在地的樂器產業與發展觀光，透過受訪者 A 接連五年籌備相關活動的經歷與分享，以及歷年活動相關數據的佐證，皆可看出此節慶活動對於后里地區發展城市行銷的助益 (20101116A002)。

樂器節活動是由縣府主導，地方業者在此活動中主要提供的是樂器產品，目的簡單地說就是協助行銷在地的樂器產業與發展觀光。活動選擇辦在后里馬場是因爲樂器廠商主要在后里，有了這些廠商所組合而成的樂器商店街可以讓活動充滿各式樂聲，並讓民眾可親自體驗各式樂器打擊與吹奏，廠商的配合度與曝光度成正比，也對地方形象的建立有助益。(20101116A002)

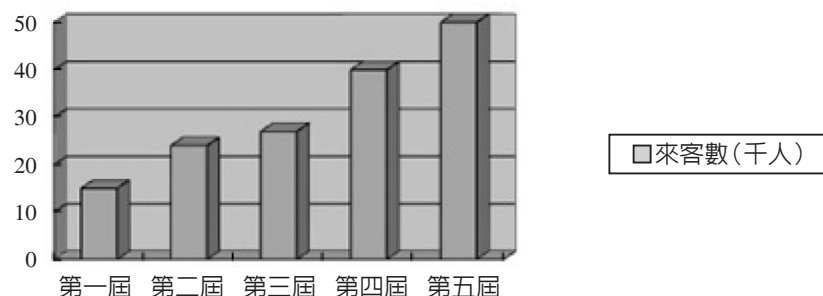


圖 2. 后里樂器節一至五屆來客數數據圖 (研究者整理)

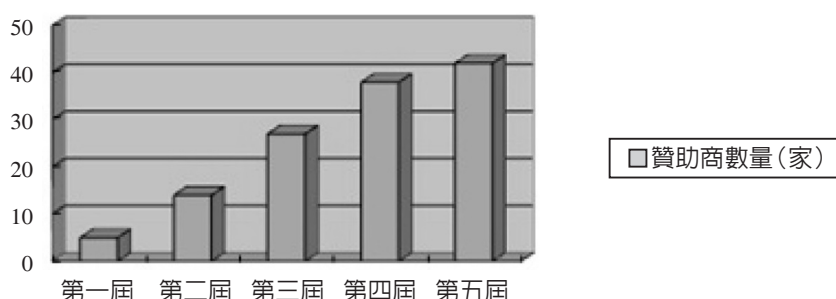


圖 3. 后里樂器節一至五屆贊助商數量圖 (研究者整理)

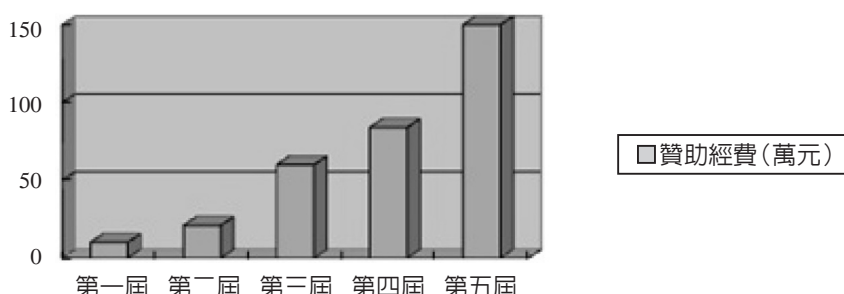


圖 4. 后里樂器節一至五屆贊助商贊助經費圖 (研究者整理)

臺中后里地區為全臺灣生產爵士樂器之重鎮，其薩克斯風產業發展更已有六十年以上歷史，連續五年的「臺中縣后里樂器節」成功吸引數萬民衆到場，在官方與民間的互相配合之下已為后里薩克斯風產業打響名號，真正落實了樂器節舉辦的目的，此舉使得后里薩克斯風產業有機會成為躍上媒體版面，成為國際知名的地方特色產業，更成為大后里地區城市行銷的利器。

(三) 品牌建立

在 93 年度的計劃中，后里薩克斯風產業業者為配合經濟部工業局所輔導的「后里 Saxhome 計畫」，特別整合創立了統一地方薩克斯風產業的品牌形象標示 (Logo 見圖 5)，並成立「后里 Saxhome」網站，同時以中、英、日、法等語言介紹后里地區薩克斯風產業的歷史與特色，企圖以統一的「Saxhome—深耕一甲子 吹響全世界」品牌形象協助后里薩克斯風產業之行銷與推廣。



圖 5. Saxhome 品牌 Logo (摘自《經濟部工業局 95 年專案計畫執行成果報告書》)

而 95 年度計劃除沿續 94 年度計劃外，另加上生產技術層面，導入工業化生產技術，以進行標準化工作與改善關鍵製程，在產品品質管理方面則建立標準檢驗程序，導入智慧型音準與音色比對之技術，並配合標準生產流程，以流程之管制點觀念減少生產損失，降低成本並提高競爭力 (93-95 年度計畫里程碑見圖 6)。在建立觀摩示範點與加強訓練後，提升產業技術能力與產品品質，進而建立后里地區之薩克斯風品牌形象 (工業局，2006)。

發展目標	年度	93 年度	94 年度	95 年度
產業技術創新		研發產品材質 改善生產技術	建立生產標準 提升製造水準	突破技術瓶頸 融合創新技術
提高產品品質		建立檢測標準 發展檢測技術	導入品管系統 建立檢測設備	建立研發能量 發展產品特色
整合產業資源		組織產業聯盟 整合生產體系	促成產銷合作 整合產業供應鏈	建立產學合作 強化供應體系
促進產品行銷		建立形象網站 籌辦音樂活動	促進產業形象 推動音樂節慶	推動品牌行銷 厚植產業實力

圖 6. Saxhome 計劃里程碑 (摘自《經濟部工業局 95 年專案計畫執行成果報告書》)

由「后里 Saxhome 族計畫里程碑」中我們可以發現「推動品牌行銷、厚植產業實力」應為此計畫之最終目標（工業局，2004；工業局，2006）。在輔導計畫的影響之下，后里已建置了專屬的品牌形象及網站，雖然大多數的業者尚屬於代工生產，但在與受訪者 B、E 的訪談之中，研究者發現已有部分薩克斯風製造業者除了應用 Saxhome 品牌 Logo 外，亦決議創立自有品牌並向海外拓展市場，出席國外的薩克斯風展售會，參與德、美等國所舉辦的世界樂器大展，獲得不少海外知名樂器廠的青睞，進而授權委託製造，使后里薩克斯風產業在臺灣茁壯之外，更有機會在國際間發揚光大 (20101101B037)。除了品牌的建立，后里薩克斯風業者亦開始成立觀光工廠、博物館等，為推廣薩克斯風文化而努力 (20101101E057)。因此，后里地區應該妥善運用「Saxhome」品牌商標以行銷整個薩克斯風的群聚產業，以避免僅由個別業者推廣自有品牌所可能面臨的困境與危機，而在推廣「Saxhome」品牌商標時，則亦可參考游冉琪（2006）和許文聖（2006）所提出的建議，透過節慶活動或國際活動的舉辦，以逐漸推廣后里地區薩克斯風的群聚產業，讓大家一聽見后里地區，就能聯想到「Saxhome」品牌商標、以及薩克斯風的群聚產業。

我們有參加世界法蘭克福樂器展，這個是每年必須要去參加的，除此之外還有一些活動，我們到加拿大展覽樂器，也到雪梨展過。我們常到國外表演，去過美國、紐約、波士頓、羅德島很多個地方做表演，還有加拿大的溫哥華、中國大陸的中央電視臺，我們還上過德國的公共電視臺。(20101101B037)

我們有自己的工廠，玩家館本身是結合餐廳，所以我們想要把工廠、玩家館跟餐廳整個再重新規畫設計一次。(20101101E057)

透過以上的訪談資訊與文獻資料彙整，研究者從薩克斯風產業於后里地區城市行銷中之「產業技術」、「觀光節慶」及「品牌建立」三大面向，整理出薩克斯風產業於后里地區城市行銷中之應用策略，可分述為「提升產業技術品質，以促進國際競爭力」、「推廣觀光節慶，以增加地方知名度」、「建立自我品牌，以包裝城市新形象」三大策略方針。在輔導計畫的影響之下，后里薩克斯風產業慢慢帶動后里地區的城市發展，聞風而來的觀光人潮也同時帶給后里地區居民穩定的商機。

三、后里以薩克斯風產業進行城市行銷的困境

在政府的政策輔導推廣與后里地區各家薩克斯風業者的努力下，透過「提升產業技術品質，以促進國際競爭力」、「推廣觀光節慶，以增加地方知名度」及「建立自我品牌，以包裝城市新形象」三大策略方針，已在五年內明顯達到局部產業經濟與觀光的提升，但要做到結合地方人文與商業思維，創造出高附加價值的地方經濟效益與城市行銷，仍有相當大的困境。

（一）以產業技術而言

后里薩克斯風產業隨著全球市場結構的改變，大陸市場的興起，曾經一度低靡，雖經由經濟部工業局「地方群聚產業輔導計劃」推動下漸漸從低靡的市場行態中走出，然而研究者透過實際訪察多位在地業者卻發現，「Saxhome 計劃」在導入工業化生產技術，進行標準化工作與關鍵製程之相關項目的執行上，各家業者仍有多方意見不合的情形發生(20101101C033) (20101106D107)。

結合在一起很難，大家都想要當頭。理念是很好，可是整個整合起來真的是有困難，很多細節都無法談妥。像音色不能完全把它統一起來，作法也會有所區分，而針對不同客戶的需求亦會因此有不同的選擇標準。(20101101C033)

早期工研院他們有做一臺測試的電腦，就放在美冠那邊。但是基本上，以我們目前的作法，要把每一個區塊做音階測試，其實目前根本就沒辦法做到很精準，包括製造的過程、材料的講究等，要整體開孔也很難設計，無法用數據去呈現，有時候吹奏者本身是最大的因素。(20101106D107)。

本研究發現，要完成技術的創新與改良，除了政府部分的補助金與技術輔導之外，業者本身也必須投資一筆相當可觀的資金、時間與人力在其中，計畫才可能成形。在檢視《經濟部工業局 95 年專案計畫執行成果報告書》，以及與后里當地薩克斯風業者 B、F、G 深入訪談後，研究者發現，在后里眾多小型薩克斯風製造加工廠當中，實際上有完全投入參與「后里 Saxhome 族計畫」中「產業技術創新」這個區塊的，唯有能夠負擔的起相關資金、人力資源的，也唯有規模較大、歷史也較悠久的張連昌紀念館與薩克斯風玩家館而已(20101129G059) (20101101B051) (20101107F058)。

玩家（薩克斯風玩家館）就是政府給它（補助）的，另外那個（張連昌紀念館）用張連昌的名義，政府也有給它（補助）來開發。(20101129G059)

這個計畫一開始是我接的，我做它（臺中縣政府）的窗口，兩年的窗口都是我，所以這個計畫我非常非常地了解，剛開始要去接的時候，我邀請我的同業進去，很少人願意，因為那個時候（技術改良）大概至少要花到兩、三百萬，同業都不願花這個錢，沒有人要做。(20101101B051)

那個時候工研院就一直鼓勵我加入作重點廠商，工研院說我雖然會開模子，但是最少要再投入三千萬，然後再來考慮到勝率、成功率…，但我寧願花三十萬在某個鑽點的技術做突破。(20101107F058)

本研究在採訪參與該計劃之多家薩克斯風業者後，發現雖然「Saxhome 計劃」結合多家后里薩克斯風廠商與專家學者合作，導入工業化生產技術以進行標準化工作與關鍵製程之改善，又在產品品質管理方面建立標準檢驗程序，試圖導入智慧型音準與音色比對之技術（工業局，2006），但大部分的業者對於建立生產標準缺乏共識、突破技術瓶頸缺少期待、融合創新技術欠缺信心…等，在在都成了后里薩克斯風產業整合產業技術及提高產品品質的瓶頸，以致在三年的計畫時程當中，僅有二家業者願意傾全力配合輔導計畫，雖然由《經濟部工業局 95 年專案計畫執行成果報告書》（工業局，2006）中仍看得見具有正向意義的成效，但是在十五家業者當中僅輔導、動員了二家，就「提升產業技術品質」而言，實在稱不上是個值得令人滿意的整合成果。以研究者的觀點認為，技術提升及產品品質良莠不齊，著實為后里薩克斯風產業為求「促進國際競爭力」的一大瓶頸，「技術品質不均」應為其首要困境。

（二）以觀光節慶面而言

由工業局「Saxhome 計劃」所輔導的舉辦的「臺中縣后里樂器節」截至 2010 年為止已舉辦五屆，運用體驗活動讓廠商直接站在第一線設攤，並讓民衆親身體驗吹奏薩克斯風的樂趣，每年來客量呈現正比上升，不只是帶動后里地區薩克斯風產業、樂器產業更是后里地區商家與商家之間的交流凝聚的力量，許多有心推廣薩克斯風產業文化的業者，也常利用此機會與民衆互動交流。

基本上，我們這邊有一些廠商就都會出席，比如像今年我們就配合樂器節活動，就是想說順便帶動一下，讓大家前來參觀，可以藉此了解一些后里這兒的產業文化知識。(20101101B005)

本研究發現，「臺中縣后里樂器節」活動每年皆固定於后里馬場舉辦，透過受訪者 A 所提供的相關資料，雖然縣政府編列的補助預算及贊助經費逐年增加，但是受限於地域的發展，往往只能在馬場內規劃設置表演舞臺、樂器體驗及展示區，為期三天的活動內容長年舉辦下來，對於與會業者及參觀民衆而言，有缺乏新意之憾，此對發展觀光節慶而言，是相當危險的隱憂 (20101116A008)。

活動規劃有樂器舞臺、樂器體驗、樂器秀場、樂器工廠、創作區等等，民眾重複參與的比例很高。(20101116A008)

樂器節以前是三天，後來變為兩天，內容也都差不多，常常很多人都是來逛一下就走了。(20101107F057)

以藝術節 (arts festival) 行銷都市開始於二次世界大戰後，更多藝術節崛起於 1970、

1980 年代，其創辦原因多半是爲了城鎮或都市復興、凝聚社區凝聚力、推廣藝術及增加藝術人口，而藝術節的辦理單位也學習成功的經營管理方法，使藝術節不再是單純的藝術文化活動，漸漸的藝術節成爲二十一世紀非常重要的文化交流管道之一（吳淑玲，2002；Horne, 2000）。隨著社會型態的改變，節慶內涵也會跟著調整與改良，它可以同時具備有產品展售、民俗參與、文化學習、休閒娛樂或社區發展等多重功能，「臺中縣后里樂器節」便是因應如此的需求而產生（馮久玲，2002；Kotler, 2002）。但是，爲「增加地方知名度」而開始推廣的觀光節慶卻因爲舉辦場地受限及節慶內容了無新意，進而逐漸淪爲制式化的活動，實在不是大家所樂見的結果。對此，研究者認爲，如何能夠重新規劃、整合相關資源，爲「臺中縣后里樂器節」解決「節慶活動受限」之困境，開創出產業新機，是當前急需探討的重點。

（三）以品牌建立面而言

「推廣品牌行銷」本是經濟部爲建立產業形象而進行的美意，因此致力爲后里地區建立專屬品牌，以重新「包裝城市新形象」，使「后里 Saxhome」的名號響亮國際。經過本研究查訪卻發現，部分薩克斯風業者在維護自身利益的前提下，往往先利用城市品牌打入國際，但是到後來致力推動的是私人的商品及商標，而不是后里薩克斯風整體的品牌形象，這也讓后里地區的國際能見度開始讓商家私人名號所取代，進而抹滅了該輔導計畫爲后里建置專屬品牌形象的努力。

我們自創的品牌當然是我們自己研發的東西，而我們自己做的品牌就會依著我們想要的去爭取客源和客層。(20101101B017)

以前都會說是后里的，現在大家出去打廣告都是用自己（店家）的名字，誰還管你是哪裡的。(20101106D142)。

城市行銷的目標在提升城市的競爭力。要促進城市的經濟發展，除了整合城市資源外，強化地方特色、有效率的經由各種方式行銷，並創建出城市的新意象，更是提升城市的競爭力的關鍵（陳韋妏，2003；Robertson, 1992; Kotler, 2002）。后里地區原有完整的城市品牌形象將其推入國際市場，卻因少數業者的私利，以私人商號取代城市品牌形象，造成后里地區「城市品牌形象不明」，此爲后里地區推廣城市行銷之另一大困境。

四、以地方特色產業進行城市行銷的應用策略

「整合」在行銷策略中是相當重要的一環，在臺中縣市合併之後，許多利於城市行銷的相關資源也將進行合併整合之運作。由於文化產業所帶來的產值相當驚人，因此，以在地文化爲基礎，社區爲核心主軸，由居民共同開發具有當地文化之資源與配置，進而塑造具有在地化、地方性的文化產業價值皆爲各城市發展城市行銷的首要目標（陳郁秀，2003；吳松林，2006；Robertson, 1992; Lazer, et al., 1994; Bradley, Hall, & Harrison, 2002; Kotler, 2002）。

綜觀薩克斯風產業於后里地區城市行銷中應用之成果，研究者發現，在整個運用地方特色產業的推廣上是優於行銷，但卻缺乏生產上的整合，因而無法達到大幅實質上的效益，進而產生「技術品質不均」、「節慶活動受限」、「品牌形象不明」等困境。依據研究者針對本研究個案所進行的相關文獻資料蒐集與訪談結果分析，針對后里地區如何應用地方特色產業以推行城市行銷困境的解決方法，研究者給予以下幾點建議：

（一）設計客製化輔導方案、全面整合技術資源

產業擁有局部的優勢並不代表擁有全部的優勢。以「創意產業群聚」的理念從全球範圍看，創意產業部門雖然有許多差別，但每個部門都有共同屬性，生產相關產品、分享同一市場、需要相同資源及知識的產業，可集合起來形成產業群聚（馮久玲，2002；花建，2003；鍾燕宜、陳景元，2008）。整合資源的目的，就是使現有的資源相互配合與協調，使之達到整體都擁有最大的優勢。以政府單位的中立及公信力匯集產業間的不同意見，並且與各產業配合進行資源整合行銷企劃，讓產業間更加和諧，透過地方特色產業將地方分散的力量融合起來，以取得資源的共享，是提升和再造城市整體形象、價值，以及推動城市行銷的關鍵。

以本個案為例，后里地區擁有非常具有地方特色的群聚產業，但目前並沒有一個強而有力的火車頭來帶領，使得各家業者皆處於單打獨鬥的情況。在臺中縣、市整合後，如能以臺中市文化局為首，重新深入了解后里薩克斯風業者的需求，設計符合當地業者經濟及技術能力的輔導方案計畫，深入進行個案輔導，並協助橫向串連各家業者，必能有效的整合地方資源，幫助業者獲得群體內外合作所帶來的靈活性，取得預期的效果，並有助於后里薩克斯風產業保持其領先性。

（二）結合地方特有文化活動、擴大整合觀光節慶

面對文化消費時代的來臨，節慶活動已是現代人調節內在精神的重要休閒，不僅觀光客可從中體驗到當地民情，滿足對文化的好奇心，也可追求更有深度的體驗，滿足懷舊與尋根的內在需要（馮久玲，2002；Horne, 2000）。現今世界主要的文化慶典，例如法國亞維儂藝術節、英國愛丁堡藝術節及澳洲阿得雷得藝術節，甚至是臺灣大甲媽祖觀光文化節等，都是將當地原有的特殊文化活動加以擴大、包裝後賦予生動的主題向國際間推廣，並成功行銷該城鎮的節慶代表（馮久玲，2002；陳玉梅，2005；蔡文婷，2005；Horne, 2000）。透過城市觀光行銷不僅能有效的充分整合運用當地特色與資源，將之轉化為城市發展的動力，還能夠協助城市對現有環境做全面的檢視與診斷（陳玉梅，2005；Lazer, et al., 1994）。

本研究分析結果發現，后里地區以薩克斯風產業特色所發展出的「臺中縣后里樂器節」，不僅為特色產業專業的凝聚，更是地方文化內涵的累積，其運用節慶與廣告媒體的強力曝光，確實達到城市行銷的高效益。如能由政府文化相關部門領導，透過整合地方特色產業資源，打造出屬於城市特有之大型文化節慶活動，不僅將吸引大批人潮與金潮，在這樣的經濟效應下，也將能引進更多的資金來協助進行城市規劃與發展政策，進而提升城

市競爭力。

（三）強化城市識別主題、統一整合品牌形象

有鑒於許多城市利用地方特色產業，塑造出鮮明的城市識別主題，重新在國際上獲得新形象後，均吸引大量觀光客前往並成功行銷、打造其知名度，如義大利克雷莫納小提琴、日本佐賀瓷器、臺灣三義木雕…等。但是，一個城市品牌的塑造並不是短期可奏效的，應從階段性的知名度建立開始，適度做國際媒體的廣告，以鮮明的特色，傳遞出城市的定位（許文聖，2005；蔡文婷，2005；徐揚，2006；Bradley, Hall, & Harrison, 2002）。

以本研究個案為例，后里地區可運用多年來已建立出口碑的薩克斯風產業，並邀請來自中、港、美、日等多國的表演團體，增進國際級樂師與后里薩克斯風業者之間的交流，利用樂師及愛樂者的口碑達到產業行銷與宣傳效果，順勢將「后里薩克斯風」的城市意象推向國際舞臺，更有助於將后里地區的文化、美食及特色活動向國際推廣。

伍、結論與建議

伴隨著全球化的過程，城市的競爭日益白熱化。在此發展趨勢下，各大城市必須要發展出一套行銷策略，以面對這股浪潮，避免在全球化的巨浪中被淹沒。然而在全球化背景下，世界上各個城市在城市型態、制度規範、市民行為等方面已日趨雷同，因而在地文化的特色區別尤其顯得重要、更有價值，且隨著全球化浪潮的發展，國際城市間的經貿往來、文化交流也日益頻繁。為了提昇城市競爭力，許多國際知名城市往往透過創意包裝手法，塑造出城市的獨特性格與形象，並開始向國際間行銷推廣，進而促進經濟、投資、文化、觀光等效益（許文聖 2005；蔡文婷，2005；吳松林，2006；Bradley, Hall, & Harrison, 2002）。由此可知，在地文化是城市保持其獨特性和競爭優勢的核心資源，每個城市獨特的文化特徵和文化品質，都能為彼此的城市在眾多競爭中脫穎而出。

本研究主要針對大臺中后里地區進行個案研究，藉此了解地方特色產業之於城市行銷中的定位，以探究后里薩克斯風產業的城市行銷策略，分析后里以薩克斯風產業進行城市行銷的困境，並研提改善后里以薩克斯風產業進行城市行銷困境的解決方法，其能建構出地方特色產業於城市行銷中的應用策略，以供其他縣市做為參考。具體而言，本研究的研究結與建議可列述如下：

一、后里薩克斯風產業可定位為全球的薩克斯風文化重鎮

依據前述的分析，由於受到大陸地區低價成本策略的威脅，若后里地區想要成為全球的薩克斯風製造重鎮，包含產量最高、製造水準最佳等，可能會面臨較大的困難，因此在現階段應該將后里地區的薩克斯風產業定位為「全球的薩克斯風文化重鎮」，亦即，將薩克斯風製造業轉型為薩克斯風文化創意產業，並配合薩克斯風樂器節、以及相關國際活動的舉辦，例如邀請全球的薩克斯風樂師或樂團蒞臨后里表演等，進而行銷后里地區的薩克斯風文化創意產業。

二、后里薩克斯風產業的城市行銷策略為「提升產業技術品質，以促進國際競爭力」、「推廣觀光節慶，以增加地方知名度」及「建立自我品牌，以包裝城市新形象」三大策略

透過本研究的訪談資訊與文獻資料彙整，研究者整理出后里薩克斯風產業在經濟部工業局（2004）「推動地方工業創新及轉型發展計劃」的輔導計畫影響之下，從「產業技術」、「觀光節慶」及「品牌建立」三大面向分析出於后里地區城市行銷中之應用策略有「提升產業技術品質，以促進國際競爭力」、「推廣觀光節慶，以增加地方知名度」、「建立自我品牌，以包裝城市新形象」，並且藉由此三大策略行銷出后里地區及其特色產業，且開創出穩定的商機。

三、后里以薩克斯風產業進行城市行銷的困境為「技術品質不均」、「節慶活動受限」、「品牌形象不明」三大困境

本研究以臺中后里地區及其薩克斯風產業為個案，藉此了解推動地方特色產業發展在城市行銷中的定位，研究結果發現，運用薩克斯風產業的推廣，確實有助於提高后里地區的城市能見度及經濟發展，唯在三大行銷策略的應用上，尚有「技術品質不均」、「節慶活動受限」、「品牌形象不明」等不足之處，如能設法逐一改善，必能進一步提高城市競爭力。

四、改善后里以薩克斯風產業進行城市行銷困境的應用策略包含「設計客製化輔導方案、全面整合技術資源」、「結合地方特有文化活動、擴大整合觀光節慶」、「強化城市識別主題、統一整合品牌形象」三大方針

一個有特色的城市或活動可繁榮地方，但是每個地區的資源與誘人的條件是有限的，因此城市對自己的定位必須做清楚的研究（許文聖，2005；徐揚，2006）。研究者相信，只要政府相關部門願意傾全力扶植，以各縣市文化局為首，著手為地方特色產業業者「設計客製化輔導方案、全面整合技術資源」，並制定相關整合方案輔導產業推動，必能厚植地方產業實力；另外，運用行政區的劃分調整來「結合地方特有文化活動、擴大整合觀光節慶」，更能加強城市區域之間的合作與資源整合；最後，利用「強化城市識別主題、統一整合品牌形象」，必能藉此推動地方特色產業行銷國際化，進而促進城市的國際能見度，成功迎戰全球競爭。

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Sources of Anxiety and Coping Strategies in Real-world Chinese and English Interpreting: A Case Study of Student Practitioners from Non-Interpreting Departments in Taiwan

口譯職場上的焦慮源與因應對策：臺灣非口譯主修學生之個案研究

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Abstract

This qualitative case study firstly investigated the factors triggering six student interpreters' anxiety prior to and during real-world interpreting, as well as their coping strategies to reduce their anxiety during both phases, and secondly invited their feedback or suggestions to current interpreting course design and curricula based on their practical interpreting experiences. Face-to-face, in-depth interviews with these six cases were conducted and recorded to fulfill the study purpose, and the interview contents were transcribed into word-for-word transcriptions to be analyzed employing content analysis (coding, categorization, description, interpretation).

The study yielded several significant results as follows: (1) most factors provoking student practitioners' anxiety prior to interpreting were mainly affective factors related to uncertainty while those factors responsible for anxiety during interpreting were connected with the multiple roles they had to play (e.g., teacher assistants, negotiators, intermediaries in communication) and their listening comprehension affected by accents and speech rates of the speakers, lengthy chunks to be interpreted, and unfamiliar vocabulary or idiomatic expressions; (2) in response to their anxiety prior to interpreting, they tended to ensure prior contact with speakers to obtain materials to be interpreted or arrive earlier/in plenty of time to become familiar with the environment. Also, during comprehension, they would reconfirm messages to be interpreted if listening-comprehension issues occurred, signal speakers to make occasional pauses, search for supportive feedback from audience, and think positively; (3) suggestions for interpreting course design included creating ambiance resembling real-world situation (e.g., similar stress, longer

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chunk of message, faster speech rates), having students accustomed to various accents of foreign languages, training students' necessary note-taking skills, sharing real-life experiences, and encouraging reading extensively on various types of topics, and lastly instructing intercultural communication skills.

The study is beneficial because it provides future student practitioners and relevant interpreters with the kinds of anxiety-provoking factors prior to interpreting and performance anxiety during interpreting so that they can be aware of and even find resolutions. Additionally, the suggestions of these six participants for the interpreting training design and curricula offered in departments of foreign languages in Taiwan are extremely conducive.

Key words: Chinese and English Interpreting, Coping Strategies, Performance Anxiety, Sources of Anxiety, Student Practitioners.

摘 要

本質性研究旨在探討臺灣非口譯系所學生在口譯職場上的焦慮來源、因應對策與對現前非口譯系所之口譯課程訓練有何建議。研究對象為六位非口譯系但承接職場口譯工作的在學學生，該研究透過深入訪談了解此六位個案於口譯前、口譯後之焦慮來源與因應對策，且學生於承接職場口譯工作後現前非口譯系所之口譯課程訓練有何建議。研究者將訪談內容錄音後再繕打成逐字稿，以內容分析法分析訪談內容並歸納研究結果。

研究結果可分為三大項：（一）造成口譯前焦慮皆為心理因素，包含學生口譯員對第一次口譯經驗的生疏感、缺乏自信、不知從何準備、專業背景知識不足、責任感重、擔心講者口音或說話速度過快與人數太多等，口譯時的焦慮多與理解能力相關（例，講者口音、口譯內容過長、用語的差異或專有名詞等）與須扮演多重角色（助教、協調溝通者或協商等）而產生焦慮；（二）有效降低口譯前焦慮的因應對策包括事先與講者連繫並取得口譯內容、提早到現場熟悉環境、講者與觀眾、確保前一晚的睡眠品質、正面思考等；而有效降低口譯時焦慮的因應對策包含與講者確認不熟悉或不確定的內容再口譯、提示講者須適時停頓以免口譯內容過長、從友善或有正面互動的觀眾中得到心理支持或鼓勵、正面思考並告訴自己：隨著口譯開始，會漸漸適應整體條件因素，焦慮也會減低等；（三）六位學生藉由實務經驗對非口譯系所之口譯課程訓練之建議如下：口譯教師訓練時能營造職場口譯的臨場感（仿真）與應有的深度（例口譯時間、內容）、能訓練學生接受不同英語口音以增加學員的應變能力與理解力、教授有效地做筆記方式、口譯內容可漸進式地加長、邀集專家學者分享職場口譯經驗、要求學生涉略多方面的專業背景知識、並教授口譯時應注意的文化層面或跨文化溝通技巧等。

關鍵詞：中英口譯、因應對策、怯場、焦慮源、學生口譯員

1. Introduction

Living in this global city with well-developed mass media and transportation, cross-cultural businesses and activities are frequently conducted. Clearly, internationalization has also become an inevitable part of the lives of many people, businesses, and countries, since cross-cultural communication is increasing in all aspects of work.

Therefore, how to communicate with people from different countries with miscellaneous backgrounds has become a critical issue. While the first step of communication is to understand the contexts and the meaning of conversations or speeches, an interpreter is necessary when any interlocutor fails to understand a particular language used in this bilingual interactive process. Likewise, many circumstances in Taiwan have shown an indispensable demand for interpreters since cross-cultural trading is one of Taiwan's core industries, indicating that interpreters equipped with international business backgrounds as well as cross-cultural communication skills are especially in demand (Szablya & John, 1994). Interpreters also play an important role in various and numerous academic conferences, international festivals, and international events held in Taiwan.

However, how are interpreters educated and nurtured in Taiwan? Since interpreting is a profession and has been widely recognized as a skill that one can gain through learning (Gonzales, 2001), training in interpreting has been a trend in the curricula among college- and graduate-level in Departments of Foreign Languages (e.g., English, Japanese) following the market demand in Taiwan. During the past few years, some universities in Taiwan have established sequential bachelor and master diplomas in translating or interpreting. As of 2011, there are one bachelor program and five master degree-seeking programs in interpreting or translating in Taiwan. Moreover, almost every Department of Applied English or Foreign Languages also offers interpreting or translating courses at the undergraduate and graduate level. This trend indicates the continuous development and increasing emphasis on the importance of the interpreting field.

However, training interpreters is by no means easy. As reported in Gonzales' study (2001), the requirements of being a professional interpreter include accurate linguistic knowledge, content knowledge, interpreting techniques, and decoding ability of non-verbal signs. Page (1985) indicates that, compared with translators who have sufficient time to make use of the dictionary, interpreters always have to work with the stress of the here and now, and solve every problem instantly. Additionally, according to Ortiz (1988), no adequate, organized approaches to combat stage fright was provided in the literature or taught in interpreting training courses. Consequently, how to deal with pressures in real-world interpreting or class training becomes important.

Diverse dimensions of interpreting have their history in scholarly research, including such interpreting training issues as linguistic proficiency, memory ability, and background knowledge (Allioni, 1989; Bühler, 1986; Carroll, 1978), the essence of being an interpreter, the pedagogy of interpreting (Dollerup & Lindegaard, 1992, 1994; Wu 2010), and the position of interpreters in manifold circumstances (Briskina, 1996; Wadenjö, 1998; Zimányi, 2009). However, performance anxiety (i.e., stage fright) for real-world interpreting practitioners, though not a new subject in academic circles, has apparently been less frequently investigated. Studies related to stage fright have been most commonly conducted with public speakers, musicians, athletes, and dancers (Clark & Agras, 1991; Cradock, Cotler & Jason, 1978; Munger, 1974; Neftel, Adler, Käppeli, Rossi, Dolder, Käser et al., 1982; Norton, MacLean & Wachna, 1978), but few studies have been carried out on performance anxiety (PA) with interpreting practitioners, not to mention the causes of anxiety and the coping strategies to attempt to reduce it.

Besides, empirical studies related to interpreting have mostly focused on issues of professional interpreters (Chien, 2008; Hong, 2002; Liao, 2004; Lin, 2004; Takimoto & Koshiba, 2009). Also, a number of studies specifically researching the PA of interpreters have recruited professional interpreters or students from interpreting schools or programs as their study participants (Chien, 2008; Hong, 2001; Ivars & Calatayud, 2001; Kurz, 2003; Riccardi, Marinuzzi & Zecchin, 1998). In Taiwan, the first bachelor program and degree in interpreting was established in Chang Jung Christian University in 1996, followed by Fu Jen Catholic University in 1998 with its first Master's program in interpreting. Since then, both translating and interpreting training courses have been gradually introduced to non-interpreting majors primarily in departments of foreign languages. More students in such departments have gradually undertaken real-world interpreting outside their classrooms. However, studies related to non-interpreting major student practitioners have been completely ignored but entail investigations.

2. Study Purpose and Research Questions

To fill in the gap in the literature, this qualitative study firstly investigated six student practitioners' sources of anxiety and their coping strategies to reduce anxiety in out-of-class Chinese and English interpreting in Taiwan. Secondly, the present study analyzed these six student practitioners' suggestions, based on their real-world experiences, concerning training design and curricula in the college-level Chinese and English interpreting training in the related departments but for non-translating or non-interpreting majors in Taiwan. The six student practitioners recruited in the present study were interpreters with student status and had an overall experience of three-time formal, out-of-class Chinese and English interpreting in Taiwan. Consequently, the research questions in the present study were the followings.

- (1) What were the factors that were responsible for triggering anxiety in participants?
- (2) What were their coping strategies?
- (3) What were their suggestions for current interpreting training curricula based on their real-world experiences?

3. Literature Review

3.1 Stage Fright & Performance Anxiety

Researchers tended to define stage fright a few decades ago but failed to reach a consensus. For instance, in 1959, Clevenger proposed the synthesis of stage fright studies, which is broadly approved by many researchers and authors on speech field. Though the rationale of stage fright had been widely acknowledged, Munger (1974) in his synthesis indicated that researchers with multiple opinions had intended to define stage fright on different bases such as anxiety and stress (e.g., Pavio & Lambert, 1959), or lack of confidence (e.g., Robinson, 1957). Bodie (2010) indicated that many researchers had defined familiar labels with slightly different explanation. For example, Pavio and Lamvert (1959) considered stage fright as certain anxiety resulted from negative evaluation from the audience, no matter whether such reaction truly happened or was simply an assumption. The fear of being undervalued could also be interpreted as lack of confidence, which thus matched Robinson (1956)'s point of view toward stage fright. Consequently, the definition of stage fright remained controversial without reaching a consensus.

Stage fright has been closely connected with public speaking. Bodie (2010) also reported that following early study on stage fright, anxiety on public speaking had been studied with several different terms such as performance anxiety, speech anxiety, and speech fright and so on. For example, Bodie (2010) assessed the term "public speaking anxiety," and McCullough and Osborn (2006) studied "performance anxiety", while both studies quoted the same phrases from famous comedian Jerry Seinfeld to define the jargons.

Performance anxiety and stage fright have frequently been used interchangeably in academic studies, and both of them generally concern any anxiety experienced while conducting certain action publicly (Bodie, 2010). This fact was commonly mentioned, and performance anxiety might be defined differently in separate studies, and examined from different perspectives. Anxiety was broadly recognized as a type of unpleasant emotion (Cheng, Hardy & Markland, 2009; Kerr, Kawaguchi, Oiwa et al, 1999) or a complicated psychological state (Cheng, Hardy & Markland, 2009). Furthermore, McCullough and Osborn (2006) compared performance anxiety to an external phobia, the elution and fear toward certain object, but mentioned that performance anxiety was also connected to an internal element –the inability of controlling emotional changes to perform well publicly. Kerr et al (1999) indicated that abundant studies in emotion field related to public artistic performance had been done, (e.g.,

with an emphasis on performance anxiety or stage fright concerning professional acting or music performance). Merritt, Richards and Davis (2001) also pointed out the differences between performance anxiety and trait anxiety. The performance anxiety is perceived when a person present or perform in public, while trait anxiety shows attempt of anxiety with or without a stimulus.

Management of anxiety variation has been recommended (Cheng, Hardy & Markland, 2009). With more emphasis on better performance, literature on stage fright has become a trend in recent years. While focusing mainly on mental preparation work, these studies actually aimed to solve the disability triggered by performance anxiety (Talbot-Honeck & Orlick, 1998).

3.2 Interpreting

The history of people engaged in interpreting could be traced back to ancient times. Spoken languages had existed for a long period of time before the first writing system appeared. Oral interpreters played an essential role in trading, negotiations, and wars among different tribes and communities (Lee, 2010). The general idea of interpreting was what an interpreter could provide when transforming one of the interlocutors' utterances into another language without changing the meaning (Takimoto & Koshiba, 2009). Generally, interpreting was divided into two types- consecutive interpreting (CI) and simultaneous interpreting (SI). Interpreting was firstly started with the form of CI, while the first SI was conducted in the Nuremberg trials in 1945 (Chen, 1999). Moreover, interpreting could be conducted in diverse occasions such as conference interpreting, community interpreting, liaison interpreting and the like, all of which more or less share some common basic ideas. With the high-tech developed, today we even have video remote interpreting.

The factors influencing an interpreter's performances are plentiful, and they might cause various mistakes or inability (Takimoto & Koshiba, 2009). Even though the classroom environment is safer with less unpredictable factors because the audiences are mainly the instructor and acquaintances (i.e., classmates or peers), students in such training courses could also experience a high level anxiety (Ivars & Calatayud, 2001). Ivar and Calatayud also declared that the high-level anxiety would accompany those to-be interpreters when conducting interpreting in real-world circumstances. Nevertheless, though the complicated and stressful nature of both CI and SI has been widely accepted, the impact has not been specifically clarified (Brisau, Godijns & Meuleman, 1994; Ivar & Catalayud, 2001).

4. Study Participants

Students majoring in foreign languages are often the target cooperators on campus when

it comes to the demands of interpreters. For example, courses offered by foreign professors, cooperation between industries and the academia, and internship often provide opportunities for students to conduct interpreting. All the conditions above explain the reason why the six participants were chosen as samples of the current study. The participants in this study were four college-level and two graduate-level student practitioners with an average of three or more formal, real-world Chinese and English interpreting experiences (i.e., bilateral, consecutive, simultaneous interpreting) in Taiwan. Bilateral interpreting refers to interpreting a series of short conversations/messages back and forth between two interlocutors or among a group of speakers while consecutive interpreting refers to interpreting a speech content from one language into the other language in no time during pauses of a speech. Lastly, simultaneous interpreting is to interpret a speech simultaneously into a microphone in a soundproof booth.

The six participants were recruited from convenient and snowball sampling mainly because the closer the interviewers and interviewees were, the more freely the interviewees were willing to express themselves, especially with such personal issues as anxiety. Among the six participants, three (i.e., Ray, Fifi, and Sylvia) were from the Department of Applied Foreign Language (DAFL) at one national, technological university in central Taiwan, and three (i.e., Ann, Celia, and Jane) were from the Department of English (DE) at a national, comprehensive university also in central Taiwan.

All of the six participants had taken interpreting training courses offered in their departments. The interpreting courses they attended mainly focused on the training of consecutive interpreting, which specifically their instructors engaged them in shadowing (repeating English speeches word by word for the training of listening comprehension) and theme-based Chinese-and-English interpreting exercises during classroom training. The summary of study participants is shown in Table 1.

Table 1: Summary of Study Participants

Participants	Program & Major	Classroom Interpreting Training	Numbers of Formal, Real-world Interpreting Experiences
Ray	College DAFL	Yes	5 (3 bilateral+2 consecutive)
Fifi	Graduate DAFL	Yes	18 (18 consecutive)
Celia	College DE	Yes	3 (2 bilateral+1 consecutive)
Jane	College DE	Yes	4 (4 bilateral)
Ann	College DE	Yes	3 (1 bilateral+2 consecutive)
Sylvia	Graduate DAFL	Yes	4 (4 consecutive)

4.1 Ray (pseudonym)

Ray had five interpreting experiences between Chinese and English. His first interpreting experience was when he served as bilateral interpreter in a conference and escort interpreting conducted in a cultural exchange tour between aboriginals of Taiwan and New Zealand. His second interpreting experience was when he served as a bilateral interpreter while escorting several foreign guests at an international conference. His third interpreting experience was when he served as a bilateral interpreter in “*OH! Study Spring International Education Exposition*” for a university, with the mission of communicating among students and the representatives to promote the university and its programs. Ray’s fourth interpreting experience was in a two-day international student orientation at a national technological university. Ray’s fifth interpreting experience was when he was a consecutive interpreter for a course entitled “Conservation Theory,” for which the instructor was an international instructor lecturing in English who recruited Ray to translate the lecture into Chinese during the class period.

4.2 Fifi (pseudonym)

Fifi served as a consecutive interpreter for a course entitled “Material Science,” held two hours per week for one semester because the instructor was an international instructor lecturing in English to a group of Chinese students who required an interpreter in class. Thus, this international instructor recruited interpreters to translate the lecture into Chinese during class periods.

4.3 Celia (pseudonym)

Celia had three practical interpreting experiences before the date of this interview. Her first interpreting was in “*2010 OH! Canada OH! America Education Expo*,” serving as a bilateral interpreter with the mission of communicating among potential students and the school representatives at the education fair. Celia’s second interpreting experience was at the International Skating Union (ISU) Four Continents Figure Skating Championship 2011, where she was an interpreter for a make-up artist. Her third interpreting experience was in “*2011 OH! Canada OH! America Education Expo*,” serving as a bilateral interpreter again at the education fair.

4.4 Jane (pseudonym)

Jane’s four interpreting experiences all took place at bicycle exhibitions in Taipei for the same company that produced bicycle parts. Jane’s interpreting work was to translate what the salespersons in the company said to potential customers from all over the world who were

interested in doing business with the company. Thus, Jane was a bilateral interpreter in the communication process.

4.5 Ann (pseudonym)

Ann's first interpreting experience was to interpret consecutively for a meeting between two school representatives of whom one was from the U.S. and the other from her university. Her second interpreting experience was to serve as a consecutive interpreter at the closing ceremony of a cultural camp for international students from overseas partner universities. Ann's third interpreting experience was at the American Education Expo held by the American International Educational Foundation (AIEF) when she was a bilateral interpreter for the representative from a state university in Texas at this education fair to help with communication between the representative and the Taiwanese nationals who wanted information about this university.

4.6 Sylvia (pseudonym)

Sylvia's first interpreting experience took place at an academic conference about business and related laws. She served as a consecutive interpreter for an American speaker, whose topic was on Common Law. Sylvia's next interpreting experiences were all in three classes, entitled "Conservation Theory," "Conservation Science," and "Architecture Stroll" to translate English lectures by an international instructor into Chinese for the attending Taiwanese students.

5. Research Design & Data Analyses

In the study, in-depth, semi-structured, face-to-face interviews with six student practitioners in interpreting were employed to fulfill the study purpose. The primary reason for employing interviews was to conduct a profound interactive exploration of the interviewees, including the potential factors triggering their anxiety before and during interpreting, their coping strategies for reducing their anxiety, and their suggestions for an interpreting course design based on their practical experiences.

The interviews were conducted in Chinese and were recorded with consent from the interviewees. The interview questions are in Appendix A (Chinese version) and Appendix B (English version). The interview questions included two parts. The first part concerned the interviewee's educational and professional background, including seven items (i.e., name, age, major at school, working experiences, years of learning English, length of overseas experiences, and length of interpreting training). The second part of the interviews focused on the interviewees' detailed real-world interpreting experiences for each occasion, including the causes of PA, the consequences (e.g., symptoms, reactions or feelings) they experienced before

and during the interpreting, their coping strategies to reduce these anxiety before and during the interpreting, and lastly, their suggestions for interpreting curricula design based on their real-world experiences in terms of the gaps between classroom interpreting training and real-world training. Semi-structure interviews were employed mainly to allow interviewees to freely express their ideas about each interview question. The duration for the interview with each interviewee ranged from two hours to three hours.

For data analyses, all recorded interview contents with these six cases were transcribed into word-for-word transcriptions employing content analysis (coding, categorization, description, interpretation). Content analysis is an approach to make sense out of an amount of text data or qualitative resources, and then identify the meaningful themes or patterns of the data (Hsieh & Shannon, 2005; Patton, 2002). Since the current research was a case study, content analysis was appropriate since it includes four phases: (1) coding, (2) categorization, (3) description, and (4) interpretation.

Coding refers to organizing the meaningful units from the collected data. Before coding, the interview processes were recorded, and all contents were transcribed into word-by-word transcriptions. Then, the meaningful units from the transcriptions were organized. Next, categorization refers to grouping the meaningful units into several types. For this study, the meaningful units were grouped into three sections: (i) the factors triggering participants' PA before and during each of their interpreting experiences, (ii) the corresponding coping strategies before and during each of their interpreting experiences, (iii) their advice for interpreting curricula design based on their practical interpreting experiences. However, the reactions and triggers of PA expressed by interviewees were further divided into three categories: (1) cognitive, (2) physiological and (3) regulatory based on a three-dimensional conceptualization of PA reported by Chen, Hardy and Markland (2009).

Description indicates the presentation and organization of what the participants orally conveyed. Relevant examples from the transcriptions were displayed with the results of coding and categorizations. Lastly, interpretation provides multiple choices for the researcher to show meaningful results for the readers. Explaining, concluding and/or linking information among collected data were possible methods to be applied during the process.

6. Results and Discussions

The following sections provide details from the coded transcriptions to further present the study results and discussions based on the following sections: (1) the factors triggering participants' anxiety prior to and during interpreting, (2) their coping strategies to reduce anxiety prior to and during interpreting, (3) their suggestions for current interpreting training design and

curricula based on their real-world experiences.

6.1 Factors Triggering Anxiety

This section briefly presents the potential factors triggering the student practitioners' anxiety by synthesizing the interview contents and provides possible interpretations.

6.1.1 Uneasiness about Interpreting

The first time interpreting or any interpreting tasks without sufficient preparation or information could raise a high level of uncertainty. During the interviews, interviewees all felt uneasy towards their interpreting as decoded from verbatim transcripts. Because of insufficient information or preparation about contents to be interpreted, many such guesses could easily arise in interpreters' mind as "what the atmosphere would it be? How did it feel to truly interpret in public? What did the audience expect from the interpreter? What if I couldn't understand the concept or any terminology appearing in the speeches? "

6.1.2 Lack of Confidence

The interview results showed that many participants were not confident about themselves in terms of their interpreting skills, lack of interpreting experiences, their English proficiency, or the overall ability as decoded from verbatim transcripts. Several worries were commonly mentioned by all the participants, including lack of background knowledge and inefficient terms as decoded from the following verbatim transcripts. This seems natural as these students were student practitioners without abundant interpreting experiences.

6.1.3 Excessive Preparation

Searching for related documents or information was a necessary step for every interpreter. However, without specific, prior acknowledgment, these interpreters did not know where to search for information, or how much preparation was enough. In such situations, the inexperienced student practitioners carried mental loads as decoded from verbatim transcripts.

6.1.4 Responsibility & Roles They Played

Another issue faced by all the participants was the issue of responsibility, meaning that these participants not only wanted to perform well, but also to communicate well to help the employers achieve their goals as decoded from verbatim transcripts. Although these six participants kept a student status, they were not allowed to make many major mistakes since these interpreting events were not carried out as classroom exercises. Rather, they were real-world, formal jobs. Hence, they could easily realize the responsibility they undertook with the job and/or the role they played.

Additionally, on some occasions, the participants played not just the role of an interpreter, but also such multiple roles simultaneously as teaching assistant or business negotiator, which increased their PA.

6.1.5 Accents and Speech Rates of Different Speakers

Since listening comprehension was considered to be the key to interpretation, people's accents could also contribute to understanding. Vocabulary and comprehension had been mentioned, whereas the participants also worried about the accent of the speaker because unfamiliar accents might have a negative influence on their interpreting performances according to the following decoded transcripts. Concerning listening comprehension, participants were worried whether speakers would talk too fast for them to catch every word.

6.1.6 Size of the Audience

The composition of the audience was one of the influential elements concerning interpreting. As well as the English proficiency of the audience, the number of people below the stage was mentioned by some participants as a factor triggering their anxiety. If the audience size was big, their anxiety increased accordingly.

6.1.7 Lengthy Chunks of Message to be Interpreted

If the employer or speaker was experienced in cooperating with an interpreter, they usually knew how to work with an interpreter. However, not every participant was lucky enough to meet people who understood how to work with an interpreter. Sometimes speakers delivered lengthy chunks of language to be interpreted, and such situations raised the interpreters' PA during interpreting.

6.1.8 Different Wordings or Idiomatic Expressions

English is the native language for several countries in the world such as the U.S., the U.K., Australia, New Zealand and Canada. But different countries have developed different usages of some words and idiomatic expressions. Thus, different wordings or idiomatic expressions raised the interpreters' PA.

6.2 Coping Strategies to Reduce Anxiety

This section presents results about the coping strategies used by the participants to reduce their level of anxiety.

6.2.1 Prior Contact with Speakers or Arriving Earlier

The reason why a new interpreting case always strongly challenged the student practitioners was because they had never experienced similar formal situations. Therefore, many of them

would grasp at any opportunity (e.g., arriving earlier, emailing speakers or employers to get to know them or obtain materials to be interpreted) to become familiar with the environment, the place, or the speaker's voice, accent, speaking speed and so on, any elements that might influence their performance.

6.2.2 Good Sleeping Quality

Many participants mentioned their slight insomnia the day before conducting interpreting and suggested going to sleep earlier on the day before interpreting.

6.2.3 Positive Thinking

A saying that "Time is the best cure" appears to echo what the participants shared when they mentioned their coping strategies during interpreting. Most claimed that they felt less anxious a few minutes after starting interpreting, or when they had been interpreting several times. Most of the participants mentioned having positive thinking (e.g., good learning experience, good pay) for their experience as a coping strategy to level down their PA.

6.2.4 Reconfirm Messages with Speakers

When interpreters failed to understand messages from speakers (probably due to noises, unexpected interruptions or people speaking, unfamiliar accents or idiomatic expressions), they would reconfirm with speakers to solve the problem and reduce their PA.

6.2.5 Signal Speakers to Make Occasional Pauses

Since some speeches contained over-lengthy chunks to be interpreted and raised the interpreters' PA during interpreting, the interpreters would hint to the speakers to pause once in a while by starting to interpret after a thought unit to subtly communicate with the speakers.

6.2.6 Search for Supportive Feedback from the Audience

Generally the interpreter was alone on the stage with the speaker. Several participants shared their experience of searching for supportive, nonverbal/verbal feedback from some of the audience to lower their PA.

6.3 Participants' Suggestions to Interpreting Training Design

The last section synthesizes the suggestions and feedback that participants provided for interpreting training curricula and design based on their real-world interpreting experiences.

6.3.1 Ambiance

Most participants suggested that classroom interpreting training should correspond with the real-world situation; namely, instructors should create an ambiance similar to that of the

interpreting process so that learners could visualize the stress, unfamiliarity of idiomatic expressions or accents, or anxiety incurred by interpreting. Instructors should avoid choosing simplified or general texts or materials to translate, or avoid allowing learners too much time to think before interpreting. Creating such an ambiance similar to that of the interpreting process would greatly aid students in adapting to the real-world situations quickly and effectively.

6.3.2 More Training in Various Accents

Since many interpreters confronted issues of unfamiliar accents that negatively influenced their comprehension, they also suggested that classroom interpreting training should include speeches using different accents, so that learners would not assume the only accent they would hear is an American English accent.

6.3.3 Note-Taking Skills

As mentioned by some participants, sometimes the speaker may forget to pause and contained lengthy chunks of thought to be interpreted. This implies that classroom interpreting training should train learners to be able to take notes in a shorter/abbreviated and retrievable form within a short period of time since effective note-taking skill is crucial in the interpreting process.

6.3.4 Step by Step with Longer Content

Some participants in this study faced the issue of over-lengthy content to be interpreted; thus, they suggested that classroom interpreting training should train learners from short chunks of messages to be interpreted and gradually increase the length of message to be interpreted in order to correspond with the real-world situations.

6.3.5 Experiences Sharing

Except for teaching interpreting skill and other related abilities, sharing experiences was considered beneficial for learners or to-be interpreters based on these participants' feedback.

6.3.6 Enhancement in Various Professional Knowledge

All participants admitted their insufficiency in professional knowledge of other fields and suggested that classroom interpreting training should have learners read all sources of knowledge and encourage them to acquire deep knowledge of as many subjects as possible.

6.3.7 Cultural-Aspects or Intercultural-Communication Training

In this global world, especially in an interpreting career, speakers or employers may come from all over the world. Language proficiency is not the only characteristic involved in communication; cultural layers cannot be ignored today. Some participants suggested that classroom interpreting training should also include intercultural communication training or

training in cultural learning so that an interpreter can bridge communication more effectively and appropriately.

7. Limitations of the Study and Suggestions for Future Research

Although the current study greatly contributed to interpreting training in Taiwan, some limitations still existed. Firstly, the sample size was too small. Since the research method of interviews was suitable for in-depth case study, but it was rather time-consuming. Future research can include more study participants to increase the robustness of the study. Additionally, since the study used convenient and snowball sampling, the participants were all students educated in the two same universities in central Taiwan. Future research can include more study participants from diverse backgrounds also to increase the rigor of the study.

8. Applications of the Study

The first application of the study was to provide future student practitioners and relevant interpreters with the kinds of potential factors that might trigger anxiety prior to interpreting and also performance anxiety during interpreting so that they can be prepared and even find ways to reduce their anxiety. Additionally, the results also yielded suggestions about how to cope with anxiety before and during the interpreting, based on the case study on six student practitioners.

The second application of the study was to provide practical feedback to the interpreting training design and curricula offered in departments of foreign languages in Taiwan based on the in-depth case study of the six student practitioners. As mentioned earlier, both translating and interpreting training courses are being introduced to non-interpreting majors in departments of foreign languages, and whether these departments are able to employ professional translating or interpreting instructors to teach these courses is apparently an issue in Taiwan. Since the six student practitioners were all taking or had taken interpreting training courses at school as well as undertaking real-world interpreting outside their classrooms, their feedback or suggestions as to the gap between academic interpreting curricula at school and their practical interpreting training in the real world are considerably valuable and beneficial to the development of the interpreting curricula and other applications in classroom instruction in departments of foreign languages in Taiwan.

9. Conclusion

To sum up, an increasing number of college students claimed their interest to be interpreters and translators, and interpreting or translating training seems to be a trend particularly in

departments of foreign languages. The present, qualitative study firstly investigated six student practitioners' sources of anxiety and their coping strategies to reduce anxiety in formal Chinese and English interpreting in Taiwan, and secondly explored their suggestions to training design and curricula in the college-level Chinese and English interpreting courses based on their real-world experiences.

First of all, the study discovered that the factors provoking student practitioners' anxiety prior to interpreting were mainly affective factors related to uncertainty including how much preparation was sufficient, the responsibility they undertook, the accents and speech rates of speakers, the size of the audience, and unfamiliar idiomatic expressions. Second of all, the factors responsible for anxiety during interpreting were mostly related to the multiple roles they had to play (e.g., teacher assistants, negotiators, intermediaries in communication) and their listening comprehension affected by accents and speech rates of the speakers, lengthy chunks to be interpreted, and unfamiliar vocabulary or idiomatic expressions.

Third of all, the coping strategies in response to their anxiety prior to interpreting included obtaining information to be interpreted in advance if possible, and ensuring sufficient time in order to be familiar with the working environment. Fourth of all, the coping strategies in response to their anxiety during interpreting included reconfirming messages to be interpreted if listening-comprehension issues occurred, signaling speakers to make occasional pauses, searching for supportive feedback from audience, and thinking positively.

Last of all, six student practitioners' suggestions for interpreting course design included creating ambiance resembling real-world situation (e.g., similar stress, longer chunk of message, faster speech rates), having students get accustomed to various accents of foreign languages, training students necessary note-taking skills, sharing real-life experiences, and encouraging reading extensively on various types of topics, and lastly instructing intercultural communication skills. Ultimately, the study results of the factors triggering their PA, their coping strategies to reduce PA, and suggestions to current interpreting training curricula are extremely valuable and conducive to the curricula of interpreting training and interpreters-to-be.

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Appendix A: Interview Questions in Chinese

第一部分：基本資料

1. 姓名：_____
2. 年齡：_____
3. 大學 / 研究所就讀科系：_____
4. 除了口譯以外的工作經驗（含正職、打工）：_____
5. 學英文_____年
6. 曾經出國唸書／生活？是_____（續問下題）否_____
7. 出國多久？_____月_____年
8. 是否曾經修過口譯課程：是_____（續問下題）否_____
9. 若修過，修過幾門（次）？請列舉_____各為期多久？_____

第二部分：訪談問題

1. 目前為止口譯經驗次數：_____次
2. 此次為第_____次，領域為_____
3. 此次口譯前曾擔心哪些因素會影響口譯時的表現？
（環境太吵雜，聽眾人數，講者口音，講者速度，有不喜歡的內容，精神不佳，英翻中／中翻英，個人情緒／情感因素）
4. 此次口譯前是否感到焦慮？原因？
（擔心：單字量不足／文法錯誤，不熟的議題／用字，無法用英語流利表達，達不到講者的要求，記性不佳，…etc）
5. 此次口譯前用哪些方法來降低／消除這些焦慮？是否奏效？
（增進自身英文能力，請教前輩，磨練口譯技巧，參加口譯課程，…etc）
6. 此次口譯過程是否產生焦慮？原因？
（聽眾／觀眾的注視，講者忘記停頓，講者速度太快，做筆記太慢，聽懂卻不會翻，突然腦筋空白，時間壓力，講者表情嚴肅…etc）
7. 此次口譯過程中用哪些方法來降低／消除這些焦慮？是否奏效？
（深呼吸，提醒自己微笑，請講者速度放慢，…etc）
8. 如何增進自己的英文能力？
（看英文報紙 / 英文新聞網站 / 英文報章雜誌，聽英文廣播）
9. 如何增進自己的口譯能力？（練習跟述，短句口譯）
10. 擁有實際經驗後，對口譯課程設計的任何建議。（用書，技巧，老師出糗經驗分享…etc）

Appendix B: Interview Questions in English

Part I: Demographic Information

1. Name : _____
2. Age : _____
3. Major : _____
4. Work experience: _____
5. Length of Learning English: _____
6. Study-abroad experience? Yes? No?
7. If yes, for how long?
8. Have you taken Interpreting courses? Yes? No?
9. If yes, what are the courses and the duration of the courses?

Part II: Interview Questions

1. Your up-to-date interpreting experiences : _____
2. The field of content for your interpreting experiences:
3. Before interpreting, were you worried about your performance?
4. Before interpreting, what were the factors triggering your anxiety?
5. Before interpreting, how did you cope with your anxiety? Did you do anything to reduce your anxiety?
6. During interpreting, what were the factors triggering your anxiety?
7. During interpreting, how did you cope with your anxiety ? Did you do anything to reduce to/your? anxiety ?
8. How did you improve your English proficiency?
9. How did you improve your interpreting skills?
10. What are your suggestions to/for interpreting training curricula in non-interpreting majors?

Gender Differences in Taiwanese EFL Learners' Use of English Pronouns

性別差異對臺灣EFL學習者使用英語代名詞時的影響

吳睿純*

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Abstract

Sociolinguists have long suggested that females are more cooperative, considerate and facilitative conversationalists, while males are generally considered less supportive and more competitive (Coates 1989, 1993, 1995; Holmes 1984, 1986, 1989, 1991, 1995). Studies on second language acquisition have also arrived at some interesting findings regarding gender differences. For instance, it was found that females are generally better and quicker second language (L2) learners than males (Boyle 1987; Ekstrand 1980; Farhady 1982; Larsen-Freeman & Long 1991). Others claimed that females are more likely to use prestige forms (Gussenhoven 1979; Leather & James 1996). However, this growing body of research into gender differences seems to have attracted the attention of few specialists in pronominal acquisition, especially in the field of L2 studies. Thus, the aim of this study is to examine the role of gender in determining the English pronominal use of Taiwanese EFL learners. Three experiments—namely, question-and-answer (Q&A), picture-description, and storytelling—were conducted in order to elicit the use of English pronouns by both male and female Taiwanese EFL learners. Results showed that female learners used fewer pronouns and committed fewer pronominal errors than their male counterparts. In addition, linguistic sexism occurred more often among the males, who replaced she and her with he and his with a significantly greater frequency. Moreover, results from the Q-&-A task showed that females were more likely to provide explanations, rather than merely answering the questions in simple sentences. This confirms the growing belief that females are more considerate and supportive conversationalists. All the differences stated above were statistically significant ($p < .05$). It is hoped that the results of our study will have pedagogical implications for EFL instructors teaching English pronominal systems to male and female learners.

Key words: EFL, gender Difference, Pronoun.

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摘 要

許多社會語言學家皆認為女性是較為合作、體貼的會話者，而男性在談話時則較具競爭性 (Coates 1989, 1993, 1995; Holmes 1984, 1986, 1989, 1991, 1995)，這樣的性別差異也表現在第二語言的習得上，例如：女性常被認為是學得較快也較好的第二語言學習者 (Boyle 1987; Ekstrand 1980; Farhady 1982; Larsen-Freeman & Long 1991)，也有學者發現女性喜歡使用較為正式的語言形式 (Gussenhoven 1979; Leather & James 1996)。然而，這樣一股關於性別差異研究的熱潮似乎尚未蔓延到代名詞習得的研究領域中。因此，本研究將探討「性別差異」在以英語為外語的臺灣學生使用英語代名詞時所扮演的角色。我們設計了三個實驗項目，分別是「問與答」、「圖片描述」、與「說故事」來引導受試的臺灣男、女大學生使用英語代名詞。研究結果顯示，女性較少使用代名詞也較少有代名詞錯用的情形；而性別差異的歧視也多出現在男性的語言使用上，也就是男性較常使用陽性的 *he* 來取代 *she*，用 *his* 來取代 *her*。另外，從「問與答」中我們也發現女性傾向提供更多的解釋而非只是簡單的回答問題，這也驗證了女性是較體貼、合作的談話者。上述這些差異都達到統計上的顯著性 ($p < .05$)。期望本研究結果可以提供教師在面對不同性別的英語學習者習得英語代名詞的過程中有些啟發和幫助。

關鍵詞：EFL(以英語為外語)、代名詞、性別差異

1. Rationale

1.1 Mandarin Chinese vs. English Pronominal Systems

The pronominal systems of Mandarin Chinese and English vary considerably in their morphological, syntactic, and pragmatic functions. First, in the Mandarin pronominal system, the terms for each person generally share a common phonetic core, (eg. *wo* for 1st person, *ni* for 2nd person, *ta* for 3rd person), but it is much harder to extract such regularity from English (only *y-* for 2nd sg./pl., *h-* for 3rd masc. sg., *th-* for 3rd pl.) (Rispoli 1994). Second, in terms of grammatical categories, the English pronominal system recognizes differences of *person*, *number*, *case*, and *gender*, while only distinctions of *person* and *number* exist in Mandarin.

In addition, gender is not encoded in the Mandarin third person singular pronoun (*ta* orally stands for 3rd masc./fem. and even nonhuman),¹ but is strictly distinguished in every use of English third person singular pronouns (*he/she*, *his/her*, *him/her*).

Finally, Mandarin is renowned for its null subject (or *pro-drop*) (Chomsky 1981; Jaeggli & Safir 1989; Rizzi 1982, 1986) and favors zero anaphora in many contexts (Chao 1968; Gao 1986; Huang 1984; Huang 1994; Li 1985; Li & Thompson 1981; Lu, 1980, 1986; Tsao 1978, 1979, 1980, 1983; Wang 1985), while English requires a subject even in cases where this is not semantically necessary.

The above examples of dissimilarities between these two languages lead us to assume that Taiwanese EFL learners might have difficulties distinguishing case and gender differences in the English pronominal system, since those two categories are not present in Mandarin Chinese. Moreover, since zero anaphora exists in Mandarin but not in English, Taiwanese EFL learners could be expected to produce ungrammatical sentences without proper subjects or objects, owing to native language transfer.

1.2 Motivations for this Study

Psycholinguists and sociologists have long paid great attention to the issue of gender differences in language. For instance, sociologists have suggested that females are more cooperative, considerate, and facilitative conversationalists, while males are less supportive and more competitive (Coates 1989, 1993, 1995; Holmes 1984, 1986, 1989, 1991, 1995).

Eakins and Eakins (1978), Fishman (1980), Lakoff (1975), and McMillan et al. (1977) found that women tend to use more tag questions, which convey uncertainty, more than men do.² According to them, women use tags to elicit responses from uncommunicative male

1 Even the written forms 他 (masc.), 她 (fem.), 它 (-human, -animate), 牠 (-human, +animate), etc. were not commonly distinguished until two decades ago.

2 Although some researchers disagree, claiming that men are more likely to use tags (Dubois & Crouch 1977; Johnson 1980; Lapadat & Seesahai 1977), evidence to the contrary is overwhelming.

conversational partners.

Another widely-examined issue has been the role of interruption in mixed-gender interactions. It has been found that men interrupt others a lot more than women do (Esposito 1979; Schick 1988; West 1979, 1984; West & Zimmerman 1977, 1983; Zimmerman & West 1975). Zimmerman & West (1975) even found that in male/female interactions, 96 percent of the interruptions were caused by men.

Still others have focused on back-channeling devices of minimal response (e.g. mm, mhm, un-huh, yeah) and found that women provide significantly more positive, encouraging and supportive feedback to their addressees than men do (Fishman 1980, 1983; Hirschman 1974; Leet-Pellegrini 1980; Schick 1988).

In addition, studies of second language acquisition have also found some important gender differences. For instance, Boyle (1987), Ekstrand (1980), Farhady (1982), and Larsen-Freeman & Long (1991) have all concluded that females are better and quicker L2 learners than males. In their research, L2 female learners almost always outperformed their male counterparts in pronunciation as well as verbal proficiency. Others have demonstrated that females are more likely to use prestige forms (Gussenhoven 1979; Leather & James 1996), and are more accommodating to their addressees in pronunciation (Lin 2003).

However, the growing body of research concerning gender differences seems to have attracted few specialists' attentions to pronominal acquisition. Some studies have been conducted only on females (Charney 1980; Strayer 1977); some on both populations but with limited sample sizes, which are usually insufficient to establish gender differences (Loveland 1984; Sharpless 1974). Legerstee and Feider (1986) and Girouard et al. (1997) were the only researchers who have attempted to analyze the performance of both sexes systematically. However, their research failed to reveal any gender differences. Meanwhile, Girouard et al. did not make any new discoveries, but merely echoed earlier findings that females are better and quicker language learners than males (Larsen-Freeman & Long 1991; Maccoby & Jacklin 1974). They claimed that on the whole, "girls were more precocious than boys in their mastery of pronouns" (1997:318).

All of the above-mentioned studies focus on L1 pronominal acquisition; to the best of my knowledge, no L2 pronominal studies seem to have been conducted. Hence, the aim of this study is to analyze how biological gender affects pronominal use among Taiwanese EFL learners.

2. Method

2.1 Participants

To eliminate the possible effects of age and English proficiency, a total of three groups were

established: 20 children (10 males and 10 females), 20 adults with high English proficiency (10 males and 10 females), and 20 adults with low English proficiency (10 males and 10 females).

The children were kindergarten or elementary school students (before third grade, with mean age of 7) studying at an all-English daycare center in Hsinchu, Taiwan. According to a background questionnaire completed by their parents, these children have all been learning English as a second language steadily for 2-4 years, and most of them have Mandarin Chinese and/or Taiwanese as their native languages.

Adult participants were recruited from Tsing Hua and Chung Hua Universities (Hsinchu, Taiwan). Before the experiment they were asked to fill in a background questionnaire, and they were divided according to their English proficiency, as determined by their performance on the Michigan Listening Comprehension Test. (Students who scored higher than 80 were classified as "High Proficiency" learners, while those who scored lower than 50 were assigned to the "Low Proficiency" category.) All of the 40 participants were freshman or sophomore non-English majors with Mandarin Chinese and/or Taiwanese as their native languages. Their ages ranged from 19 to 21. On average, the "High Proficiency" learners began studying English at the age of 7 to 13, while the "Low Proficiency" learners began at 11 to 14.

2.2 Items and Tasks

Three oral tasks were assigned to all the participants, namely the question-and-answer (Q&A) task, the picture-description task, and the storytelling task.

2.2.1 The Question-and-Answer Task

A total of 41 questions were designed to elicit participants' use of English pronouns, including subjective (*I, you* [sg.], *he, she, it, we, you* [pl.], *they*); possessive (*my, your* [sg.], *his, her, it, our, your* [pl.], *their*), and objective (*me, you* [sg.], *him, her, it, us, you* [pl.], *them*) pronouns. (See Appendix for the questions and target pronouns for child participants.) The questions for the children's group were made as easy as possible, so that all the children could understand and answer them immediately without any hesitation. The child participants were asked to answer the questions using complete sentences, as we demonstrated.³ All the questions were randomly arranged.

2.2.2 The Picture-Description Task

A static picture was selected as our test stimulus. It depicted five people and a dog: a man and woman sitting on a couch, a baby on the woman's lap, a boy and a girl sitting on the carpet

3 They were instructed, "If I ask you '*Do you like your father?*', you cannot simply answer '*Yes, I do.*' You should answer '*Yes, I like him.*' or '*Yes, I like my father.*'" The reason for this was to ensure that they would use pronouns or noun phrases.

in front of the couch, and a dog standing next to the girl. The participants were asked to describe the picture in as much detail as they could. For example, they might describe the characters' appearances, imagine their mutual relationships, or even make up a story based on the picture.

2.2.3 The Storytelling Task

With the intention of combining all kinds of pronouns ([+human], [-human], [+animate], [-animate]), we asked all the participants to tell the well-known fairy tale of “Cinderella.” Some of the main characters and objects of this story are listed in Table I below:

Table I Main Characters and Objects of “Cinderella”

[+ human]	male	<i>Cinderella’s father, the prince, the king</i>
	female	<i>Cinderella, her stepmother, her stepsisters</i>
[- human] [+ animate]		<i>mouse, horse</i>
[- human] [- animate]		<i>pumpkin, carriage</i>

In telling the story, the participants needed to introduce the characters, explain their relationships, and describe the plot; all this required either using the names of the characters, or referring to them with the proper pronouns (thus accomplishing our objective).

2.3 Procedures

We interviewed each participant individually, in quiet classrooms of the daycare center or university. Since few children are able to concentrate long enough to perform all the tasks at one sitting, we arranged two interview periods for each child, with each interview lasting no more than half an hour.

To control for the possible effect of the task order, all participants were further divided into two groups (each half male, half female), one of which performed the tasks in order (A), and the other in reverse order (B):

Order of Tasks:

(A) 1. Storytelling ⇨ 2. Picture Description ⇨ 3. Question and Answer

(B) 1. Question and Answer ⇨ 2. Picture Description ⇨ 3. Storytelling

Because of time limitations, the participants were asked to tell the story in approximately 10 minutes, and to describe the picture in 5 minutes. The time needed for the Q&A task varied from participant to participant, and no limit was set.

2.4 Data Gathering and Transcription

All the participants’ utterances were tape-recorded using a low-noise microphone and a SONY TCM 5000 recorder. The transcribers were six well-trained foreign-language majors

from Tsing Hua University. They transcribed everything that they heard on the tape, including self-corrections, pauses, laughter, and some unpredicted code-switching between English and Mandarin Chinese.

2.5 Hypotheses

Since there were not much research concerning the role and relation of speakers' biological gender in their use of pronouns, basically, we formulated the following hypotheses by generalizing some related research results. First, pronouns are useful only insofar as the addressee is aware of the referent, i.e. the referent must be stored in the addressee's mind in advance. Hence, we presumed that the use of pronouns might increase the burden on addressees' memory, and as such, females, who are more considerate conversationalists, would probably use fewer pronouns to avoid raising their interlocutors' memory load. Besides, since females are considered to be better and quicker language learners, reflecting in their pronominal use, we supposed that they would make fewer pronominal errors of all kinds than their male counterparts. Finally, turning to the issue of linguistic sexism, we assumed that male learners would be more susceptible to pronominal gender confusion (i.e. the replacement of she with he, etc.).

These hypotheses can be itemized as follows:

Hypothesis I: Female learners will use fewer pronouns than their male counterparts.

Hypothesis II: Female learners will commit fewer pronominal errors than males.

Hypothesis III: Male learners will be more likely to replace she with he, etc.

3. Results and Discussions

3.1 Results from the Q&A Task

In transcribing the results of the Q&A task, I use the following notations to classify various responses:

Notations for the Q&A Responses:

- a. Repetition: repetition of the previously-used noun phrase
(ex. Do you like my watch? Yes, I like your watch.)
- b. Pronoun: correct use of the pronoun
(ex. Do you like my watch? Yes, I like it.)
- c. *Zero Anaphora*: omission of the pronoun
(ex. Do you like my watch? *Yes, I like __. or *Yes, __ very like.)
- d. Irrelevant: an irrelevant answer
(ex. Do you like my watch? Yes, I will go with you.)
- e. Wrong: misuse of the pronoun
(ex. Do you like my watch? Yes, I like them.)
- f. Unclear: unclear voices, could not be successfully transcribed

- g. Explanation: did not answer the question directly, but provided reasons instead
(*ex.* Do you like my watch? Yes, your watch is pretty.)
- h. Extra Ex.: answered the question in the expected way, with some extra explanation or elaboration⁴
(*ex.* Do you like my watch? Yes, I like it. It is fashionable.)

Table II displays the overall results from the independent samples *t*-test.

Table II Male vs. Female Learners' Responses in the Q&A Task

Responses	Subject	Object
Repetition	$t = 1.54$	$t = 0.7$
Pronoun	$t = -0.29$	$t = -0.64$
Zero Anaphora	$t = -0.31$	$t = 0.82$
Irrelevant	$t = -0.33$	$t = -0.62$
Wrong	$t = -0.59$	$t = 0.33$
Unclear	$t = 0.36$	$t = 0.16$
Explanation	$t = -1.98^*$	$t = -2.36^*$
Extra Ex.	$t = -1.45^{* \#}$	

* $p < .05$

Since Extra Explanation does not belong to the description either of the subject or the object, we place it in the middle.

Apparently, sex differences only become significant in the responses labeled Explanation and Extra Explanation (shaded above). More precisely, female learners “explained” significantly more in both the subjective and objective positions, and provided more extra explanations than their male counterparts.⁵ The results support the claim that females are more cooperative, considerate and supportive conversationalists, in that they not only answered our questions, but went on to explain their answers. Male learners, on the other hand, usually answered the questions in the simplest possible way, without any further details or comments.

Turning to the responses classified as Pronoun, it was found that female learners used more pronouns in both subject and object positions than their male counterparts (though the

4 Since the participant had answered the question properly before providing the extra explanation, this is recorded as an additional notation. In other words, notations (a) to (g) cover all the possible answers, while (h) gives further details.

5 When we input their responses into the statistics software, data for the male participants was entered prior to that of the females. Therefore, a positive *t*-value means that the males provided more data than the females; on the other hand, a negative *t*-value means that female participants responded more than the males.

difference did not reach the level of statistical significance, $p < .05$). This tendency clashes with our Hypothesis I, which assumes that female learners will use fewer pronouns than males, since the use of pronouns might increase the burden on the addressees' memory. However, since the management of pronouns is much more difficult and complex than the repetition of nouns or noun phrases, the phenomenon can be interpreted as confirmation of the principle that females are better and quicker language learners. Here we can see a conflict between two factors: First, the feminine characteristics of thoughtfulness and consideration encourage female learners to use fewer pronouns. On the other hand, as superior language learners, their pronominal use is more frequent. The results suggest that the former factor was overwhelmed by the latter.

3.2 Results from the Picture-Description Task

As in the Q&A task, we developed certain notations to label our research data:

Notations for the Picture-Description Task:

- a. he/she: Replacement of *he* by *she*.
(ex. The father wears pants and **she* looks very happy.)
- b. she/he: Replacement of *she* by *he*.
(ex. The sister is beautiful and **he* wears a T-shirt.)
- c. his/her: Replacement of *his* by *her*.
(ex. The father is smiling and there is something on **her* hands.)
- d. her/his: Replacement of *her* by *his*.
(ex. The mother looks serious and there is a baby in **his* arms.)
- e. Nosub.: Sentence without a proper subject.
(ex. *There are five people in this picture, [they] are very happy.)
- f. Noobj.: Sentence without a proper object.
(ex. *One dog sits on the floor and *he* also watches [TV].)
- g. resumptivePro.: Sentence using the resumptive pronoun.
(ex. *The sister [*she*] is smiling and sitting on the ground.)
- h. SubNP: Use of a subjective noun phrase (ex. *father*).
- i. SubPro: Use of a subjective pronoun (ex. *he*).
- j. PossNP: Use of a possessive noun phrase (ex. *father's*).
- k. PossPro: Use of a possessive pronoun (ex. *his*).
- l. ObjNP: Use of an objective noun phrase (ex. *father*).
- m. ObjPro: Use of an objective pronoun (ex. *him*).

3.2.1 Gender Differences in the Picture-Description Task

The results of independent-samples t-tests for sex differences in all three groups are displayed in Table III below.

Table III Gender Differences in the Picture-Description Task

Items	<i>t</i> -value	Items	<i>t</i> -value
he/she	<i>t</i> = -0.22	SubNP	<i>t</i> = -0.25
she/he	<i>t</i> = 2.53*	SubPro	<i>t</i> = 1.46
his/her	<i>t</i> = 0.12	PossNP	<i>t</i> = 1.39
her/his	<i>t</i> = 1.53*	PossPro	<i>t</i> = 1.33*
nosub.	<i>t</i> = 1.03	ObjNP	<i>t</i> = -0.80
noobj.	<i>t</i> = 0.63	ObjPro	<i>t</i> = 0.79
resumptivePro.	<i>t</i> = 0.68		

**p* < .05

As noted in footnote 5, a positive *t*-value means that male learners provided more data than the female learners, and a negative *t*-value means the opposite. It is obvious that in most of the items in the left-hand column (except for the item *he/she*⁶), the *t*-values are all positive—signifying that male learners provided more data than the females. The items on the left indicate either the participants' misuse of pronouns, or their production of ungrammatical sentences (including the misuse of subjective and possessive pronouns, omission of obligatory pronouns and the use of resumptive pronouns). Such results suggest that the male learners generally suffered more pronominal gender confusion, and produced more faulty utterances than their female counterparts. This echoes our Hypothesis II, which correctly predicts that females will commit fewer pronominal errors.

In addition, as the shaded lines in the left-hand column show, male participants were significantly more likely to replace feminine pronouns with masculine ones (e.g. *she* with *he*, or *her* with *his*). This phenomenon confirms our Hypothesis III, which correctly anticipated such a result, and suggests that sexism in male pronominal use does exist.

From the right-hand column, we see that male participants used more pronouns in the subjective, possessive, and objective positions (as indicated by the shaded parts) than females. On the other hand, except for *PossNP*, female participants used more noun phrases in the subjective and objective positions than their male counterparts. All these results match our Hypothesis I, which predicts that female speakers will use fewer pronouns than males. In contrast to females, who have traditionally been regarded as considerate conversationalists, males have long been assumed to be relatively thoughtless. Sure enough, according to our data,

6 The replacement of *he* by *she* was found more in females' description. Such result is in accordance with what we found below, i.e. the sexism in male learners' language use. Male participants tended to use less *she* to substitute for *he* since *she* is a feminine pronoun.

male participants used more pronouns (which increase the burden on listeners' memory), while females used more noun phrases (which have the opposite effect). This divergence clearly reflects the particular characteristics of men and women.

3.2.2 Gender Differences in Each Group in the Picture Description Task

Since age and English proficiency have been controlled for in our present study, let's consider how gender played roles in the various groups. Table IV displays the interactions of age/proficiency and gender.

Table IV Gender Differences in Each Group in the Picture Description Task

	Child	Adult Low Proficiency	Adult High Proficiency
Items	<i>t</i> -value	<i>t</i> -value	<i>t</i> -value
he/she	<i>t</i> = -1.00*	<i>t</i> = 1.00*	<i>t</i> = -0.25
she/he	<i>t</i> = 1.40*	<i>t</i> = 1.81*	<i>t</i> = 1.07*
his/her	<i>t</i> = -1.00*	<i>t</i> = 1.00*	<i>t</i> = 1.00*
her/his	<i>t</i> = 1.41*	<i>t</i> = 1.50*	<i>t</i> = 0.12
nosub.	<i>t</i> = 0.43	<i>t</i> = 1.19*	<i>t</i> = 0.57
noobj.	<i>t</i> = -2.09*	<i>t</i> = 1.25*	<i>t</i> = 1.47*
resumptivePro.	<i>t</i> = 0.71	<i>t</i> = -0.59	<i>t</i> = 1.00*
SubNP	<i>t</i> = 0.45	<i>t</i> = 1.51	<i>t</i> = -0.12
SubPro	<i>t</i> = 2.40*	<i>t</i> = 0.51	<i>t</i> = -0.60
PossNP	<i>t</i> = 1.76*	<i>t</i> = -0.06	<i>t</i> = 0.39
PossPro	<i>t</i> = 1.88*	<i>t</i> = -1.17	<i>t</i> = 1.27*
ObjNP	<i>t</i> = -0.26	<i>t</i> = -0.43	<i>t</i> = -0.80
ObjPro	<i>t</i> = -1.00*	<i>t</i> = 0.70	<i>t</i> = 0.49

**p* < .05

The results show that out of 13 items, male and female learners in the children's group displayed up to 9 significantly different performances (*t*-value with an asterisk [*] means that the difference reaches a statistic significant level, *p* < .05), while the adult low achievers had 6, and the high achievers only 5. This suggests that gender had the greatest effect on the children's group, followed by the adult low proficiency group, with the adult high proficiency group last of all. Such results suggest that male and female adult learners are more socialized to a neutral style of speech, while children's speech reflects innate sex differences to a greater degree. The fact that the gender is more of a factor with low proficiency learners also suggests that such differences

might decline with improvement in language proficiency.

Moreover, as it was found in section 3.2.1, male learners in all three groups were consistently more likely to commit *she/he* and *her/his* replacements. This accords with Hypothesis III, and reflects sexism in males' language use.

However, it was also found that in the children's group, the girls replaced *he* with *she*, and *his* with *her*, significantly more often than the boys, but no such phenomenon was found in the adult groups. It is easy to imagine why little girls would be more likely than little boys to use feminine pronouns. This behavior raises the possibility of innate differences in language use, and also affirms our supposition that sexism in language practice is the result of socialization.

3.3 Results from the Storytelling Task

3.3.1 Gender Differences of All Three Groups in the Storytelling Task

Table V below shows the results of the independent samples t-tests for gender differences in the storytelling task.

Table V Gender Differences in the Storytelling Task

Items	<i>t</i> -value	Items	<i>t</i> -value
he/she	<i>t</i> = -1.90*	SubNP	<i>t</i> = -1.29
she/he	<i>t</i> = 2.76*	SubPro	<i>t</i> = 1.78
his/her	<i>t</i> = 1.44*	PossNP	<i>t</i> = 1.28
her/his	<i>t</i> = 1.90*	PossPro	<i>t</i> = 1.18
nosub.	<i>t</i> = -0.49	ObjNP	<i>t</i> = -0.30
noobj.	<i>t</i> = 1.93*	ObjPro	<i>t</i> = 0.50
resumptivePro.	<i>t</i> = 2.16*		

**p* < .05

As in the picture-description task, male speakers replaced *she* with *he*, and *her* with *his*, more often than the females (*p* < .05). In addition, the use of *he/she* and *his/her* also differed dramatically between the male and female groups. It was found that (again as in the picture description) male speakers committed fewer substitutions of *he* with *she*, but more of *his* with *her*. The former pattern might still be explainable in terms of sexism in language use, since males are more likely to use masculine pronouns.

However, how can their greater tendency to substitute *his* with *her* be explained? Notice that in English, unlike the masculine third-person singular pronominal system, which requires *his* and *him* to respectively stand for the possessive and objective case, the feminine *her* serves as both

possessive and objective anaphora. In other words, we might allow for the possibility that EFL learners are more familiar with *her*, or at least other things being equal—the feminine pronoun *her* occurs more frequently in their English learning than the masculine *his* and *him*. Given that male speakers are not as good as females in language learning, and are considered to be more careless, it is reasonable to suppose that the male learners in our study might have replaced *his* with *her* on this basis.

Furthermore, from Table V, we also see that male learners omitted more objective cases and used more resumptive pronouns than the females ($p < .05$). This again confirms the claim that females are better and quicker language learners, since they produced more correct utterances than the male learners did.

Finally, as shown in the right-hand column, the fact that the female speakers constantly used fewer pronouns in every case (though the difference did not reach a statistically significant level) bolsters our Hypothesis I, which suggests that females, being more thoughtful, will use fewer pronouns than males. Such a finding would accord with the results of the picture-description task, but not with those of the Q&A task.

4. Conclusion and Implications

4.1 Concluding Remarks

To evaluate the role of gender in Taiwanese EFL learners' acquiring and using of English pronouns, the present study conducted a series of experiments, including a question-and-answer (Q&A) task, a picture-description task, and a storytelling task. We posited three hypotheses concerning sex differences in their pronominal use, and the results basically confirm all our hypotheses.

Owing to their varying degrees of consideration, it was found that the female learners generally used fewer pronouns in conversation than males, since the use of pronouns might increase the burden on the addressee's memory load. Their thoughtfulness was also evident from their responses to the Q&A task, in which female learners provided significantly more extensive explanations than their male counterparts. In addition, echoing the familiar claim that females are better and quicker language learners (Boyle 1987; Ekstrand 1980; Farhady 1982; Larsen-Freeman & Long 1991), the female learners did commit fewer pronominal errors than their male counterparts. Moreover, male learners were significantly more likely to make sexist language errors, such as replacing *she* and *her* with *he* and *his*.

Lastly, our study probed into the interaction between gender and age/proficiency factors. It was found that gender had the greatest effects on pronominal use by child learners, followed by the adult low-proficiency learners, with adult high achievers being the least affected.

These results suggest that the effect of gender might decline as the learners' age and language proficiency increase.

4.2 Implications

This study concerns the effect of gender on the pronominal use of Taiwanese EFL learners. It was found that male learners did indeed perform differently from female learners.

Since male learners committed more pronominal errors, it might be practical for EFL instructors to take this into account, perhaps by spending more time familiarizing male learners with the English pronominal system. For example, the EFL instructors can develop a different teaching method concerning the complex case and gender system in English pronouns for male learners. Our suggestion is that the instructors could still provide one case at a time for both male and female learners; however, after a period of individual practicing of each case, male learners should be given a number of mixed, assorted exercises where various types of pronouns are used in a more authentic discourse context. At the same time, female learners, who usually manage the pronominal system better, can serve as assistants practicing the use of pronouns with the male learners. In that way, male learners might get rid of their bias of being accustomed to certain cases and being unaware of the others.

Besides, it may also be helpful to introduce Taiwanese EFL learners (especially the male learners) to sentences with both subjective and objective cases (for example, “*Do you like me? Yes, I like you.*” “*Did she eat the cake? Yes, she ate it.*”) at the beginning of English learning and reinforce such sentence structures so that they will naturally and unconsciously accept this non-pro-drop language and reduce their use of zero anaphoras. In addition, instructors might design additional lessons to prevent sexism in male learners' pronominal use (i.e. the replacement of she and *her* with *he* and his), focusing on the use of feminine pronouns.

The results of the present study can provide a better understanding of the interlanguage phenomena and build a bridge between second language acquisition (SLA) and sociolinguistic research as well. It is hoped that this study can contribute more to the investigations of SLA and sociolinguistics by evoking more research concerns in the EFL acquisition and the use of pronouns.

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Appendix Questions and Target Pronouns for the Child Participants

Does your father like you? (*he; me*)

Am I taller than you? (*you sg.sub; me*)

Do I have long hair? (*you sg.sub*)

Do you like me? (*I; you sg.obj.*)

Does _____ (your English teacher) like me? (*she; you sg.obj*)

Do _____ (your best friend) and you go to school together? (*we*)

Do your father and you live together? (*we*)

Did _____ (*your* English teacher) give _____ (*your* best friend) and you an apple this morning? (*she; us*)

Did Alex give _____ (your best friend) and you some candies today? (*he; us*)

Are _____ (your best friend) and I happy? (*you pl.sub*)

Do _____ (your best friend) and I go to the same school? (*you pl.sub*)

Do you want to have dinner with _____ (your best friend) and me? (*I; you pl.obj*)

Will you go swimming with _____ (your best friend) and me? (*I; you pl.obj*)

Do your grandfather and grandmother live together? (*they*)

Do your classmates go to school every day? (*they*)

Do you often play with your friends after school? (*I; them*)

Do you live with your parents? (*I; them*)

Do you know the famous singer 'A-mei' ? (*I; her*)

Do you like your mother? (*I; her*)

Do you like to play with Alex? (*I; him*)

Do you like your father? (*I; him*)

Where is the dog? picture (*It sub.*)

Where is the baby? picture (*It sub.*)

Do you like the dog? picture (*I; it obj.*)

Do you know the story of "Snow White" ? (*I; it obj.*)

Do you like your pencil box? (*my*)

Do you like your cloth? (*my*)

Do you know my name? (*your sg.*)

Do you like my watch? (*your sg.*)

Do you like Mary's smile? picture (*her*)

Do you like Mary's hairstyle? picture (*her*)

Do you like Jacky's T-shirt? picture (*his*)

Do you like Jacky's face? picture (*his*)

Do you like the dog's ears? picture (*its*)

Do you like the dog's tail? picture (*its*)

Who is your classmates and your English teacher? (*our*)

Do you like Alex and your school? (*our*)

Do you like Alex and my clothes? (*your pl.*)

Do you like Alex and my shoes? (*your pl.*)

Do you like _____ (your English teacher) and Tom's hairstyle? (*their*)

Do you like Alex and Tom's clothes? (*their*)

The Research of Shot Type and Camera Speed in Hollywood's Blockbuster Animation Films

分鏡類型與鏡頭速度在好萊塢成功 商業3D動畫長片的應用研究

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Abstract

3D Animation is not only a method for telling stories and expressing feeling, but also becoming the leader section in Taiwan's digital content industry. Impressive 3D computer animation must have good integrating of creative ideas, technology and skills, and art contributions. Among the complex creating processes, the usage of virtual camera involves many details inherited from the above three issues, and play a critical role in the performance of computer animation. Unfortunately, relative studies in camera usage are not many, and most of them address the problems and issues in conventional broadcasting. Thus, study in virtual camera's movement has its difficulties.

Unlike physical cameras used in traditional film-making, the virtual camera has much better freedom and flexibility in its operation. How to benefit these virtual camera's advantages is a fundamental and important issue in optimizing 3D animation production. Three blockbuster 3D animation films, Toy Story, Shrek and Ice Age, are used in our research and analysis samples. By way of sorting out the story into three frameworks and analyzing data statistics, this research studies the lens language and focuses on the investigating of shot type and camera speed in 3D computer animation in Hollywood. As the results of this research, they should provide an important reference of camera usage in Taiwan's producing of film-length 3D computer animation.

Key words: Camera Speed, Ice Age, Shrek, Shot Type, Toy Story.

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摘 要

敘事與表達情感的 3D 電腦動畫已是臺灣數位內容產業發展上的重點明星。成功的 3D 電腦動畫依靠的是創意、技術、美術三大領域的完美整合，亦是政府既定政策的重點明星產業，3D 電腦動畫長片更是數位內容中難度最高的領導火車頭。成功的 3D 電腦動畫乃是創意、技術、美術三大領域的完美整合，其中攝影機的運鏡橫跨此三領域，對於動畫的呈現，具有舉足輕重的影響。然而有關攝影機的研究甚少，且多集中於傳統影視的應用，因此在 3D 電腦動畫的虛擬攝影機研究上，有相當困難

3D 電腦動畫的虛擬攝影機不同於實體攝影機，在運用上有更大的自由度與彈性，如何利用這些特性優點，最佳化 3D 動畫的表現，實為重要且基礎之研究。本研究以好萊塢三部成功且各具特色的 3D 動畫電影《玩具總動員》(Toy Story)、《史瑞克》(Shrek)、《冰原歷險記》(Ice Age) 為研究樣本，透過三幕劇故事敘事架構與數據分析，探討 3D 動畫電影中的鏡頭語言，歸納好萊塢商業 3D 動畫電影的分鏡類型與鏡頭速度應用重點。研究成果期能做為臺灣發展 3D 動畫電影有關鏡頭運用的重要參考文獻。

關鍵詞：鏡頭速度、冰原歷險記、史瑞克、分鏡類型、玩具總動員

1. Introduction

In recent years, 3D Computer Graphics has become a popular research field and its applications have been widely accepted in various areas, such as visualization, computer-aided design, training, education, and entertainment. Computer animation is a medium for the audience to enjoy and a tool for artists to build up their dreams. 3D computer graphic is a powerful tool for creation after the computer technology is well developed. From individual to production houses, the independent productions are accessible. Compared with conventional filmmaking, computer animation is fascinating because it does not need huge funding and manpower. A person being a director, a scriptwriter, a producer, an actor, and a photographer can individually complete the film. With the aid of computer technologies, the person can be the director, writer, producer, actor and cameraman at the same time and complete the whole film all by himself. Hence, it may explain why individual animation production is so popular nowadays.

Compared with the static camera on making of traditional silent films, the powerful functions and flexibility of moving cameras have satisfied directors' and film makers' desire for photography and camera movements. Whether it is traditional photography, virtual studio, or even with different materials through film making, moving camera is still the most important channel of story telling and content expressing. Though moving cameras has already been a general agreement on film making, not much published resource is available for the beginners to gather knowledge about the language of cinematography (Branigan, 2006).

An excellent way to learn how to be a cinematographer is to take filmmaking courses, since the methods of film cinematography are valid for computer animation. (Owen, 2000) Using the same philosophy, an efficient way to learn how to manipulate the virtual camera in computer animation is to reference the camera movement in successful 3D animation films. Thus, three awarded animation films, "Toy Story," "Shrek " and " Ice Age," are selected as our investigating examples.

This research focuses on the management of camera speed in computer animation. The three selected films not only are awarded blockbuster movies, but also represent the top three production houses in Hollywood. By analyzing the data we collected from these famous films, some general principles regarding the management of camera speed should be built. As the purpose of this research, we hope our work results can serve as a good reference for guiding animators in manipulating the virtual camera to tell their story.

2. Related Studies

2.1 Camera language

In film production the cinematographer sets the camera shots and decides what camera movement is necessary for a scene. A shot is defined as one continuous run of the camera. By its nature, a film is made up of shots arranged in sequence.

In general, shots can be defined or classified with respect to size, camera movement and camera level. Due to the scope of this paper and the nature of our research interest, the following section will further address the camera movement only.

2.1.2 Camera movement

In film and video there are several fundamental camera moves that were developed after the invention of motion picture cameras and are still used today. With a virtual camera which has no physical constraint of a traditional camera, almost any move is possible, however, it is still a good idea to use these real world moves (Samuelson, 1984). These moves include the following:

(1) Panning and Tilting

Panning and tilting are the two most basic forms of camera movement. In both forms of movement, the camera is stationary and rotates in a horizontal (panning) or vertical (tilting) plane. A pan keeps the camera on one level but moving from side to side – a horizontal movement. A tilt moves the camera up and down and acts like a vertical version of panning. During panning and tilting, the camera is typically mounted to a tripod. The location of the tripod does not change when panning or tilting; rather, the camera rotates on the mount attached to the support. Both camera movements are usually used to follow a moving object or character, and often used as a transition between one camera position and another.

(2) Dolly and Tracking

A dolly is a small wheeled vehicle, piloted by a dolly grip, that is used to move a camera around in a scene. Dolly refers to the movement of a camera, mounted on a wheeled tripod, towards or away (parallel to the camera lens axis) from the person or object being filmed. In a tracking shot, the camera is fixed to a running track or rail and used to accompany the movements of the persons or objects (perpendicular to the camera lens axis) in the shot. Whereas a pan or a tilt reveals what one might see when standing still and rotating one's head, a track provides the impression of actually advancing into space. The key to both of dolly and tracking is to have smooth starts and stops and realistic motion. The motion can be judged by looking at how fast characters move and then how many frames it would take to realize this motion. For example, an average human walk is around 4 feet per second (Manual on Uniform Traffic Control Devices, 2000).

(3) Crane shot

In a crane shot, the camera is attached to a crane, which can lift it high above the actors' heads. This is when the camera moves up or down, as if it were on a physical crane. The motion

considerations for panning and tilting also apply for crane shots.

(4) Zoom shot

This involves no actual movement of the camera but an adjustment of the camera lens so that it appears to move close in towards or away from an object. A zoom changes the angle of display, so spatial relationships also change. Using this feature, an interesting vertigo shot which involves synchronizing the movement of the subject with the zoom so that the subject is always the same size, but the background changes, can be created. Amateurs love the zoom and can create some very nauseating motion by combining zooms and rapid pans. On the contrary, professional cinematographers use the zoom sparingly and generally prefer to move the camera.

2.1.2 Camera speed

Fluid camera movement within shots, especially those sustaining for long periods of time, can not only provide more flexibility in editing, but can also punctuate changes in narrative action within the shot and participate in formal patterning across the entire film. As depicted in previous section, the camera can function in diverse ways of movement. In camera language, after the camera movement is set, besides camera size and angle, the most important camera attribute needs to be determined is camera speed.

Camera speed is one of the most expressive tools in managing atmosphere in a scene. It alters the relationship between the subjects and the camera frame, shaping the viewer's perspective of space and time and controlling the delivery of narrative information. Unfortunately, published resource regarding camera speed in filmmaking is rare. As digital video is now increasingly available and more pervasive, the meaning and manipulation of the content have become more accessible and enable the generation of new applications. Tracking the motion of camera for further applications is one of them.

The early camera motion researches, such as (Denzler et al., 1996; Bouthemy et al., 1999), are based on the analysis of optical flow computed between consecutive frames. However, the estimation of optical flow is extremely time-consuming. Recent researches extract camera motion using the motion vectors as an alternative to optical flow (Jong-II et al., 1998; Wang & Huang, 1999; Jae-Gon et al., 2000). The raw motion vectors are firstly extracted. Then the filtering process is applied to eliminate noisy components. Finally, camera motion classification is performed by applying the camera parameter models. More recently, Lertrusdachakul et al. (2006) analyzed the motion trajectories of image feature to determine speed of camera motion in video sequences, and classify magnitude of speed into three levels of motion that can be perceived by human: slow, medium, and fast. The space-time information of image feature is a key significance in determining camera motion. And we will conduct our research using similar approach.

2.2 Animated feature films

Computer-generated imagery (also known as CGI) is the application of the field of Computer Graphics to special effects in television programs, commercials, and films. CGI is used for visual effects because computer generated effects are more controllable than other more physically based processes, such as hiring extra actors for crowd scene or constructing miniatures for effect shots. Because it allows the creation of images that would not be feasible using any other technology, CGI has become the major trends in film production.

Computer animation is the art of creating moving images with the use of computers. 2D CGI was first used in movies in 1973's *Westworld*, and increasingly appeared in traditionally animated films, where it supplemented the use of hand-illustrated cels. 3D Computer animation is essentially a digital successor to the art of stop motion animation of 3D models and frame-by-frame animation of 2D illustrations. For 3D animations, objects are built and 3D characters are rigged with a virtual skeleton. Then the limbs, eyes, mouth, clothes, etc. of the character are moved by the animator through keyframing or other motion control approaches. The differences in appearance among frames are automatically calculated by the computer process known as rendering. Finally, the images are composed and edited into the animation.

In 1995, the first fully computer-generated feature film, Pixar's *Toy Story*, set the milestone of 3D animated film and was a resounding commercial success. Not until the early 2000s, had 3D computer-generated animation become the dominant form of animated feature film. The Academy Awards included the *Best Animated Feature Film* category for the first time for the 2001 film year. Since then, computer animated films have been the big winner in this category, with six wins in the eight year history of the award (The Academy Awards, 2009). Besides wining awards, these 3D animated films also created resounding box office phenomena. Up to date, a dozen of them have generated more than US 200 millions box office (Box Office Mojo, 2009) in the United States already. With these successful box office records, animation studios, such as Pixar (Pixar, 2009), PDI/DreamWorks (PDI, 2009), and Blue Sky (Blue Sky, 2009) all became the major production houses in Hollywood.

2.3 The 3-act paradigm of storytelling

Most screenplays have a three act paradigm, following an organization that dates back to Aristotle's *Poetics* and developed with respect to feature films by legendary screenwriting guru, Syd Field. Syd Field is regarded by many Hollywood professionals as the leading authority in the art of screenwriting in the world today. His best-selling book, *The Screenwriter's Workbook* (Field, 2006), has established itself as the "bible" of the film industry.

The three acts in Field's screenwriting are setup (of the characters and their goals),

confrontation (with an obstacle), and resolution (culminating in a climax and a *dénouement*). In this structure (Figure 1), the first quarter of running time is setup so that the main character will experience a 'plot' that gives him or her a goal to achieve. Approximately half the movie's running time must then be taken up with the character's struggle to achieve his or her goal: this is the 'Confrontation' period. The confrontation act often has an apparently devastating reversal of the main character's fortune, and this usually is done by plotting a more subtle turning point in this act. The final quarter of the running time depicts a climactic striving by the main character to finally achieve his or her goal and the end result of this striving.

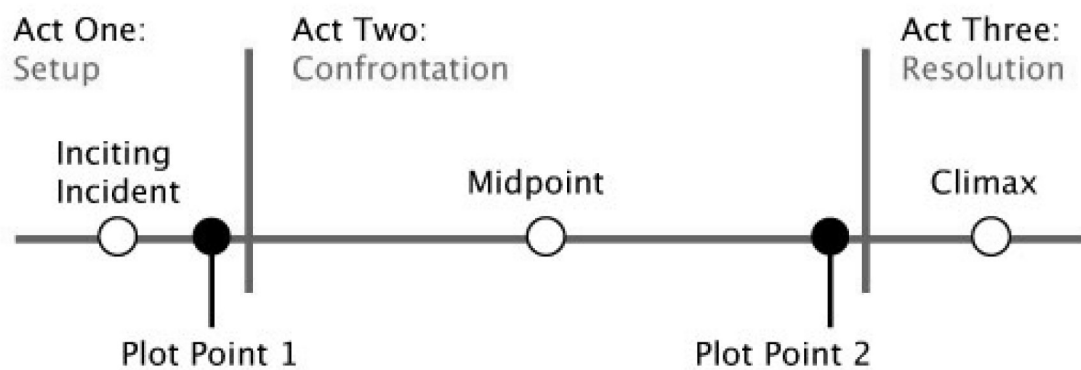


Figure 1. The 3-act paradigm of screenwriting

<http://10secondstories.com/2008/02/17/three-act-structure/>

No matter whether it is live-action movie or animated film, the atmosphere in the scene can be further enhanced through the expressions of camera movement. According to the content development in Field's screenplay, each act should have its own atmosphere and mood. Hence, the expressions of each act should have its variety and purpose. Our research subjects, *Toy Story*, *Shrek*, *Ice Age*, all have Field's 3-act structure in their screenwriting. And we will apply this 3-act paradigm in our analysis of camera speed in these three animated films.

3. Research Methods

As stated in previous section, the purpose of this research is investigating the management of camera speed in 3D animated feature films. After reviewing previous published works from traditional cinematography field, the best solution regarding our research goal is analyzing successful examples created from leading production houses. Thus, the research proceeds as follows: first, verifying the research subjects; second, applying Field's 3-act paradigm on the screening of camera speed; third, evaluating the camera speed in the shot; and finally, constructing samples, through frame-by-frame examining, for analyzing our research subjects.

3.1 Verification of research subjects.

As a great movie always has a good casting, every outstanding 3D animated film will have a brilliant production house behind it. The top three animation studios in Hollywood are Pixar, PDI/DreamWorks, and Blue Sky (Blue Sky, 2009), and our research subjects, *Toy Story*, *Shrek*, and *Ice Age*, (Figure 2) are produced by these three animation studios respectively.



Figure 2. Posters from Toy Story, Shrek , and Ice Age.

Source: Toy Story, <http://www.pixar.com>

Shrek, <http://www.shrek.com>

Ice Age, <http://www.blueskystudios.com>

In addition to selecting animated films from different leading studios, our research subjects have other important meanings in representing 3D animated feature films:

(1) The milestone of each studio

Toy Story (1995) is not only the first of Pixar, but also the first full 3D animated feature film in history. In 2001, *Shrek* set a box office record occupied by Disney for decades. Traditional storytelling of fairy tales was redefined and got loud resonating, obviously, from the audience. The last but not least, *Ice Age* is Blue Sky's first long-format feature film. Unlike Pixar and PDI, which have big-name production house giants Disney and Dream Works behind them respectively, Blue Sky established itself as one of the leading three animation studios in Hollywood after the success of *Ice Age*.

(2) Blockbuster box offices

Though the production cost for *Toy Story* is around USD 30 millions only, it collected more than USD 360 millions box office globally; *Shrek* cost USD 60 millions and set the record of first animated movie generated more than USD 400 millions box office; *Ice Age* cost USD 59 millions and generated box office around USD 400 millions.

(3) Award winning

Toy Story was nominated in three categories of the Academy Awards in 1996, and won the

special achievement for the development and inspired application of techniques that have made possible the first feature-length computer-animated film. *Toy Story* also collected another 19 wins and 10 nominations from well-known film festivals and events.

Shrek won the Best Animated Feature of the Academy Awards in 2002. It would be the first year that the award for Best Animated Feature was presented. *Shrek* also collected another 28 wins and 43 nominations from well-known film festivals and events.

Ice Age was nominated for the Best Animated Feature of the Academy Awards in 2003. *Ice Age* also collected another 4 wins and 23 nominations from well-known film festivals and events.

3.2 The 3-act paradigm of research subjects

Toy Story is about the 'secret life of toys' when people are not around. When the space-ranger, Buzz Lightyear, takes Woody's place as Andy's favorite toy (Setup). Woody does not like the situation and gets into a series of fights with Buzz. Accidentally Buzz falls out of the window and Woody is accused by all the other toys of having killed him (Confrontation). He has to go out of the house to look for him so that they can both return to Andy's room. But while on the outside they get into troubles while trying to get home (Resolution).

Shrek is an ogre who lives alone in the woods, feared by all the people in the land of Duloc (Setup). When Lord Farquaad, the ruler of Duloc, exiles all the fairy-tale beings in the woods, *Shrek's* home becomes a refugee camp. So, he sets to find Lord Farquaad and agrees to rescue princess Fiona for Lord Farquaad (Confrontation). On the way back to the land of Duloc, *Shrek* and Fiona fall in love with each other. When they arrive at Farquaad's castle, the sun sets and Fiona becomes an ogress again. Farquaad does not want to marry her, and sets the guards on everybody, but Dragon comes and eats Farquaad up. So *Shrek* and Fiona kiss each other and live happily ever after (Resolution).

Ice Age dates back to the time when the Earth was being overrun by glaciers, all kinds of animals begin immigrating to the south, seeking warmer climate. A stupid sloth named Sid, a woolly mammoth named Manny, and a saber-toothed tiger named Diego are forced to become unlikely heroes (Setup). When a human's camp is attacked by tigers, a baby is rescued by Manny and Sid. Diego, one of the tigers that attacked the humans, comes also claiming the baby (Confrontation). After a series of fights, the three reluctantly come together when they have to return a human child to its father while braving the deadly elements of the impending Ice Age (Resolution).

Three acts are a common way to structure feature-length films. Looking at the plots of the above three animated films, the first act is used to establish the main characters, their relationships and the world they live in. Later in the first act, a dynamic incident would occur

that confronts the main character, whose attempts to deal with this incident leads to a second and more dramatic situation, known as the first turning point, which signals the end of the first act and raises up the audience's anticipation of later acts. The second act in the three films, all depicts the protagonist's attempt to resolve the problem initiated in the first act, only to find themselves in ever worsening situations. These problems cannot be solved by the protagonist alone and they are aided by the co-protagonists. Finally, the third act features the resolution of the story and its subplots. The three films, all have with a happy ending. Table 1 shows the 3-act structure appearing in our research films.

Table 1. The 3-act structure in Toy Story, Shrek , and Ice Age.

		Toy Story	Shrek	Ice Age
I : Setup	Time	00;00;00;00 ~ 00;13;44;03	00;00;34;12 ~ 00;15;54;12	00;00;23;00 ~ 00;17;38;27
	Story Development	Woody is Andy's favorite toy, and enjoys the honor position in toy world.	Shrek and Donkey meet with each other. In order to get his swamp back to the old days, Shrek and Donkey leave for land of Duloc to find Lord Farquaad.	Manny and Sid meet with each other; Sabor-toothed tigers attacks the human's camp.
II : Confrontation	Time	00;13;44;04 ~ 01;01;26;24	00;15;54;13 ~ 01;11;13;17	00;17;38;28 ~ 01;01;43;17
	Story Development	Woody's is not Andy's favorite toy anymore after Buzz's arrival. Jealous Woody accidentally makes Buzz falloff the widow. A series of adventures starts after the toys set for rescuing Buzz back.	Shrek and Donkey rescue princess Fiona from the dragon-guarded castle. On the way back to Duloc, Shrek and Fiona fall in love with each othe. Fiona' s secret spell reveals after sunset..	On returning the baby to his father, the three reluctantly come together animals go through a series of fights. Friendship gradually builds up after each confrontation.
III : Resolution	Time	01;01;26;25 ~ 01;16;04;26	01;11;13;18 ~ 01;22;36;11	01;01;43;18 ~ 01;14;59;01
	Story Development	The toys rescue Buzz from the toy-abuse kid, Sid, and his dog. All toys return to Andy's Home safely.	Shrek, with his gang's aid, stop the wedding of Farquaad and Fiona. In the end, all shall be well, and Shrek shall have Fiona.	Diego confesses his undercover identity and help defending the tigers' attack. The baby returns to his father safely, and three animals become good buddies.

3.3 The evaluation of camera movement

Camera movement has the potential to function in many different ways, such as to direct the viewer's attention, create expressive effects, provide narrative information. Because of its ability to reveal the scene, camera movement often participates in the management of dramatic atmosphere. A particular camera speed can create its own atmosphere, thus presenting the scene in a peculiar way.

The spatial-temporal information of image feature is a key significance in determining camera motion and speed value. Since the camera most frequently moves when an object moves within the frame, initiating reframing or a following shot, the evaluation of the camera speed during a certain camera movement can be done by analyzing the motion of the primary character. Based on the experimental results, we classify magnitude of speed into three levels of motion that can be perceived by human (i.e., slow, medium, and fast).

3.3.1 Determination of the primary character

Generally, a video frame may contain numerous actors with a variety of postures at different distances from the camera. The identification of the primary character is based on a character considered as the most significant one in the video frame. This significance can be translated into the observer's focus of attention to this character, due to its location, motion or illumination. Obviously, the location is the main criterion, for defining the focus of attention.

In our work, the non-linear editing software (Adobe Premiere) is used to examine the image features in each frame. For the determination of the main character and his movement, we have to identify the center of focus in the video frame. We based our selection of the primary character on the classic rule of the Golden Section dividing the video frame into 3:5:3 parts along both dimensions (Ekin et al., 2003; Tong et al., 2004). This rule suggests that the center of the camera's attention is the middle frame section (Fig. 3C). The character, located in this particular area of the frame with its head height taking the highest value, will represent the primary character. If no character is screened in this area, then the one with the dominant head height in the whole frame will be selected as the primary character.

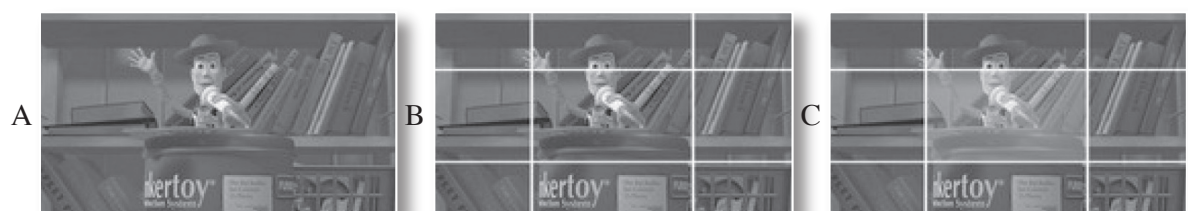


Figure 3. Selection of the primary character and the Golden Section

A: The original image frame.

B: adding the 3rds frame with the Golden Section along both dimensions.

C: Indexing the middle frame with alpha channel highlighting.

Source: images retrieved from Toy Story's DVD

3.3.2 Rating the camera speed

Image features are local, meaningful and detectable parts of an image (Trucco & Verri, 1988). They are stable even if there are some changes in image such as illumination, viewpoint, scale, and rotation. Since the evaluation of the camera speed during a certain camera movement can be done by analyzing the motion of the primary character, the eye features of a character's face are the most salient and useful features in tracking the primary character in the sequence of images.

Our work tracks the motion of the eye features in the shot. Pixel location of the center of the eye is used to calculate its displacement in pixel in consecutive frames. These pixel displacements are further added and divided by the frame number of each shot to get the averaged pixel displacement in consecutive frames.

$$P_{AD} = \frac{(P_{12} + P_{23} + \dots + P_{n-1\ n})}{n} \quad \dots (1)$$

Where P_{AD} is the averaged pixel displacement in consecutive frames; P_{12} is the pixel displacement between frame 1 and frame 2; n is the number of frames in the shot.

Based on our pilot experimental results, we classify magnitude of camera speed into three levels of motion: slow, medium, and fast. Once again, the Golden Section rule is applied to categorize the speed level:

Slow: under 3 pixel displacement

Medium: 4-8 pixel displacement

Fast: over 8 pixel displacement

4. Results

Unlike a real camera, which has its physical constraints, a virtual camera in 3D computer animation has constraint-free flexibility in its movement. Thus the variety of camera movements and their frequencies of usage can be rather complicated. From our shot observation, other than the basic types of shot described in section 2, a “composite” shot which has multiple basic shots combined in one cut is added in our research scope. The results of camera movement management (See Appendix) in the three blockbuster are tabled (Table 2, 3) and discussed in the following section.

Table 2 : The chart of shot types in three research movies.

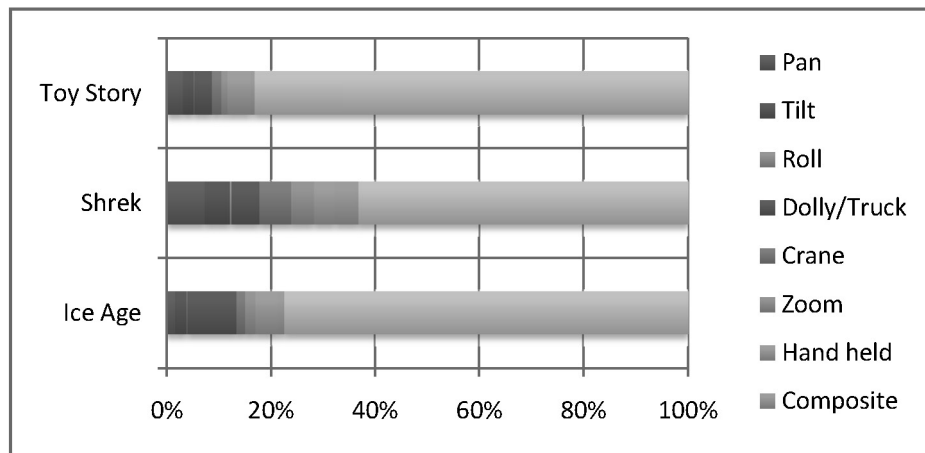
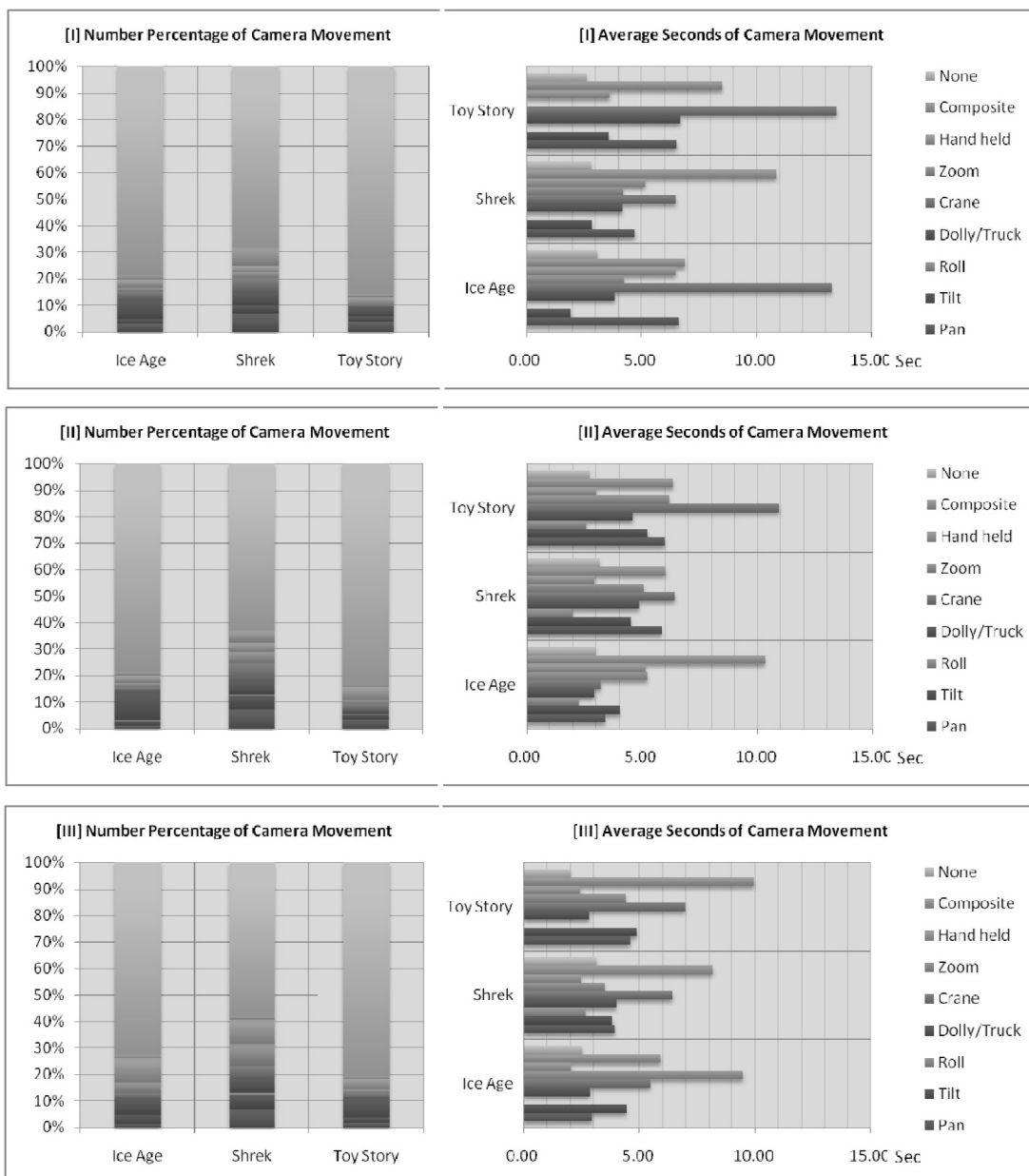


Table 3 : The chart of shot types in 3-act structure of the three research movies.



4.1 Types of camera movement in three movies

4.1.1 Pan

Panning refers to the horizontal movement or rotation of a camera. Though it is the most basic camera movement applied in television and traditional film shooting, the frequency of its usage in the three animated films is surprisingly lower than we expect. The average usage of pan shot is around 4% only. Our rationalization of this result is: panning will extend the viewer's sight (i.e. extra modeling of the 3D world will be required). And from the perspective of production efficiency, unless it is indispensable, panning is an unfavorable shot.

In the three movies, panning is largely used to follow the main characters. As the locomotion of characters in the scene is horizontal mostly, panning is the best camera movement to capture the characters' action, including direction and trajectory of the motion. Most of the panning shots move in slow to medium speed, thus the average second for the panning shot lasts for 5.3 seconds. However, there are some shots the panning is so fast that it blurs the scene. These so called "zip pan" fast panning are implemented in "Toy Story" and "Ice Age" to create suspension and even anticipation, and make the viewers focus on the scene where the camera stops moving.

4.1.2 Tilt

Tilt shots take around 3% of the total shots only. They are often used to create tension of the scene. Most of the tilt shots are manipulated to present the subjective perspective and direct the viewers' interest intentionally. With the camera tilting up and down the angle of the view will change accordingly, thus causing the squashing or stretching of the scene. This scaling effect is an old trick to exaggerate objects or characters in the scene. For example, in "Toy Story," when Woody first met Buzz Lightyear, through camera's slow tilting up, Woody has a fine look at Buzz from the feet to the head. This shot not only shows Woody having a fine check-up at Buzz, but also reveals Buzz's superiority over Woody. Similar scenario also appears in "Shrek," as the Donkey first confronts Shrek. For object stretching, when Sid looks up the cliff of the icy mountain, the camera was titling up intentionally to demonstrate the magnificent of the natural phenomena.

4.1.3 Roll

There are only six shots of camera roll in the three movies. Rolling is a special camera movement and is often used with varying focus effect. As shown in Figure 4A, when Buzz finds himself just a children's toy, he falls down on the floor desperately. The camera first slowly rolls, then zooms out, to show the smallness and hopelessness of Buzz; the rolling shot is used here to symbolize the getting awake in a dream.

A slanted camera with rolling will make the scene unstable, thus, it is often used to show the danger and anxiety of the surroundings. As shown in Figure 4B, the soldiers are approaching Shrek gradually. The unstable images will ignite the viewers' sense of insecurity. Furthermore, if the main character in the scene moves in spiral-like action, rolling shots also provide extra flexibility in showing both the detail movement of the character and the anxiety of the image. As shown in Figure 4C, the dragon hovers in the sky. Using the rolling camera movement, coupled with the anxiety of the scene, the viewers also have a clearer view of the dragon.



Figure 4 : Shots with camera rolling.

Source: images retrieved from Toy Story and Shrek's DVD

4.1.4 Truck or Dolly

Truck and dolly are two different types of camera movement in traditional film shooting. Since both truck and dolly are about displacing the camera, we classify them into the same category. Truck or dolly shots take 6.1% of the total shots. Further examining the experimental data, we find the majority of these shots are truck movement. Among these shots, most are horizontal camera movements that follow the main character in action. The typical implementation of camera truck can be easily spotted in the "chasing" scene in all three movies. In these shots, the character in action is always kept in the center of the image. While the background keeps changing, the focus always settles at the character in action. Even though most of the objects in the scene are "moving," the images somehow appear stable.

4.1.5 Crane

Crane shots take 3.2% of the total shots in three movies. These shots have the slowest camera movement and thus the longest shot time in all shots. The average shot time for crane shots is 8.05 seconds. Crane shots often couple with grand camera view at the beginning of a new scene to give the viewers a general idea about the environment that the story will jump to and keep going.

A subtle implementation of the crane shot is coupled with image dissolving. By dissolving, the impact of cut jumping is greatly lessened. With carefully arrangement of the character and blurring of the two images from conjunctive cuts, discontinuity of camera movement can go unnoticed, as if every element in the scene is happening in one shot.

4.1.6 Zoom

Zoom shots count only 2.5% of the total shots in three movies. The average shot time for camera zooming is 5.64 seconds. Compared to the other shots, the percentage of zoom shot is relatively small. Nevertheless, the implementation of zoom shots in the three movies is quite bright to bring out the splendid view of the scene. Far from an extreme long shot where a magnificent scene may exhibit, to a close up shot where details of the interested subject may display, or vice versa, are all in the scope of the zoom shot.

In “Ice Age,” when Manny is confronted with two demented rhinoceroses, the camera first close-up shows Manny’s unyielding facial expression, then, gradually zooms out with the camera look-up at Manny to show its great imposing manner. (Figure 5A) The transition of characters’ inside emotion can be displayed through zooming of the camera. In “Toy Story,” after Woody’s disclosing of being a children toy, Buzz associates it with his master in thinking. The camera slowly zooms out, giving the viewers enough time to digest Buzz’s transition of mood. (Figure 5B)



Figure 5 : Shots with camera zooming.

Source: images retrieved from Ice Age and Toy Story’s DVD

4.1.7 Hand Held

The images produced by Hand held camera often appear shakier and blurrier than those created by a camera mounted on a support, and thus lack the level of perfection found in high-quality commercial cinema. Nonetheless, hand held shots take 4.3% of the total shots in the three movies. The average hand held shot time is 3.32 seconds. With its irregular and unsteady feature of motion, Hand-held shots are mainly used to subjectively show the characters’ movements, or serve as the following shot to let the viewers experience the scene as they were actually there. From the experimental data, most of the hand held shots are implemented in the third section of the 3-act structure, especially during the climax of the entire story. For example, Woody and Buzz chase after the moving truck in “Toy Story” ; whereas Shrek and Fiona are dragged by the guards in the castle in “Shrek” ; Sid ski runs to avoid the attack from sabot-tooth tigers in “Ice Age.” These unstable, even shaking camera shots were intentionally added to help bring the story up to its climax before reaching resolution.

4.1.8 Composite

Most of the composite shots in the three movies are long takes. The average composite shot time is 8.05 seconds. Among these three movies, “Shrek” uses 58 composite shots, whereas “Toy Story” and “Ice Age” take 28 altogether.

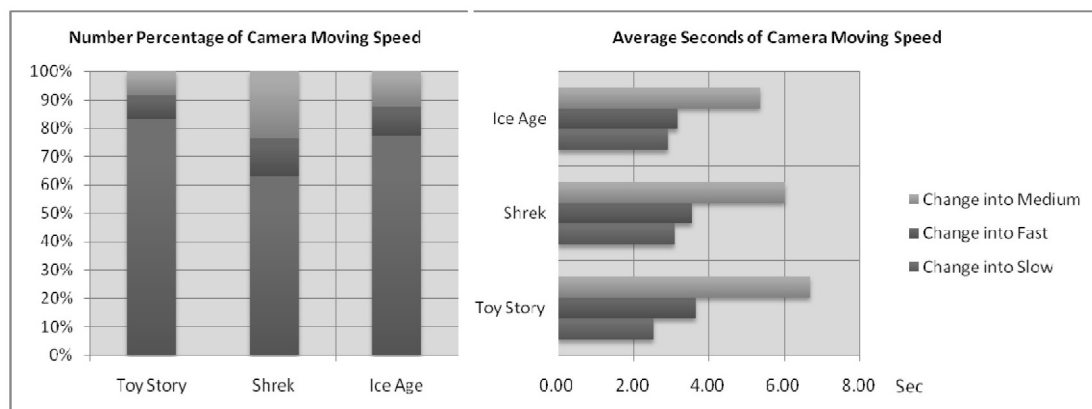
A composite shot tends to use camera movement in combination to direct the viewer's attention toward important narrative elements. Panning, zooming, tracking, and craning can create a series of new compositions during a composite shot without breaking the form of a continuous recording of space and time.

Composite shots allow for realistic and dramatically significant middle ground and background activity. In these shots, actors range about the set transacting their business while the camera shifts from one movement to another. Also a significant action is often followed with a moving camera, characteristically through a series of camera movements within a single continuous shot. Thus, composite shots are often adopted by the director to alter the presentation of a scene and pace the rhythm of an action.

4.2 Camera speed in the three movies

Every camera movement has its expression and meaning, and a peculiar camera speed should have its own effect, thus affecting the audience in a different way. Besides the types of camera movement, our experiment also analyzes the management of camera speed in the three movies. To categorize the camera speed of each shot, the motion of the primary character in consecutive frames was recorded and analyzed. Using the Golden Section rule, we consider three levels of motion: slow, medium, and fast. (Table 4).

Table 4 : The chart of camera speed in the three research movies.



As shown in Table 4, the percentages of “slow” and “fast” camera movement are not much different from each other in the three movies. The number and shot time of the “slow” camera movement are both slightly larger than the “fast” one; while the average shot time in the

“slow” camera movement is 6 seconds, the “fast” one takes 3.5 seconds only.

The experimental data clearly shows that the variation of camera movement gets more frequent as the shot time increases. And as the camera movement changes, so will the size and angle of the camera view, thus providing more flexibility in displaying the rich visual language. Furthermore, our research also indicates that as the scene of viewing gets bigger, slower is the camera movement. On the contrary, the smaller the scene of viewing, the faster the camera movement.

With the constraint-free virtual camera, the camera movement in 3D computer animation is quite flexible. However, our experimental data shows that nearly 75% of the shots in the three movies are without camera moving. Our interpretation of this surprising find probes back to the fundamentals of animation. The camera movement is just a tool to express the director's perspective. Instead of dazzling camera movement presentation, the performance of the acting characters is more important.

5. Conclusions

The camera is animation's way of expressing the story. All of the images must be presented through a camera. Only with proper use of the camera can the story be told in a straightforward and smooth manner so as to move the audience. Movie scholars have always been discussing and categorizing the camera language in a movie. They have also been organizing the basic logic of operation; as of today, 3D computer animations now have remarkable technological developments and a high degree of freedom for creational space. During this time, the camera language is becoming more enriched and complicated.

In this study, the “3-act structure” is used for data analysis. During the process of observation, we found the camera movement performance has deeply affected the development of the story: as a whole, the camera speed has a gradually accelerating trend, the average of the number of times that the fast shots were used has increased and detailed data can be referred to this appendix. With the climax of the story nearing the end of Act III, the analytical data of the hand-held camera and mobile camera, the average proportion of shot use is much higher than parts I and II. The two main functions of the camera work involve following or showing fast-paced action. These two aspects of such synergistic effects allow the performance of the camera movement to present the most exciting, stimulating part of the story.

In addition, the average number of seconds in Act I is more than that in Act III. In other words, when the story is presented in greater detail, the shot time is longer; approaching the Act of heightened excitement, the camera time is gradually shortened. Not only does this speed up the pace of the entire narrative, but it also allows the audience to concentrate on the scene and

plot. It can be seen that the shot use and the story development are closely related.

This study is directed towards the visual language of 3D animation, using three successful Hollywood 3D animated films as examples to examine how camera animation affects storytelling. From the perspective of academic research, this research is based on the basic principles of the concept of animation and film aesthetic theory. Therefore, this study collects both the literature and the study of the data analysis. On a higher level, it uses the data to establish the animation camera database to provide follow-up to explore the animated film reference for researchers and also for the research results of future animators in camera shot design.

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Appendix

The statistical data of three movies in 3-act structure

Toy Story Act I						Toy Story Act II					
Camera Movement	Num.	%	Sec.	%	Avg. sec.	Camera Movement	Num.	%	Sec.	%	Avg. sec.
Dolly.Truck	10	3.6%	66.65	7.70%	6.67	Dolly.Truck	15	1.7%	69.37	2.40%	4.62
Crane	3	1.1%	40.47	4.70%	13.49	Crane	20	2.2%	218.87	7.70%	10.94
Hand held	8	2.9%	29.05	3.30%	3.63	Hand held	46	5.1%	137.8	4.80%	3.00
Pan	11	3.9%	72.05	8.30%	6.55	Pan	31	3.5%	186.09	6.50%	6.00
Tilt	5	1.8%	18	2.10%	3.60	Tilt	18	2.0%	93.87	3.30%	5.22
Roll	0	0.0%	0	0.00%	0.00	Roll	1	0.1%	2.57	0.10%	2.57
Zoom	0	0.0%	0	0.00%	0.00	Zoom	13	1.4%	80.24	2.80%	6.17
Composite	2	0.7%	17	2.00%	8.50	Composite	5	0.6%	31.8	1.10%	6.36
None	240	86.0%	625.13	72.00%	2.60	None	749	83.4%	2039.46	71.30%	2.72
Total	279	100%	868.35	100%		Total	898	100%	2860.07	100%	
Slow	240	86.0%	625.13	72.00%	2.60	Slow	749	83.4%	2039.46	71.30%	2.72
Fast	14	5.0%	64.25	7.40%	4.59	Fast	65	7.2%	231.49	8.10%	3.56
Medium	25	9.0%	178.97	20.60%	7.16	Medium	84	9.4%	589.12	20.60%	7.01
Total	279	100%	868.35	100%		Total	898	100%	2860.07	100%	

Toy Story Act III

Camera Movement	Num.	%	Sec.	%	Avg. sec.
Dolly.Truck	28	7.5%	79.46	9.10%	2.84
Crane	5	1.3%	34.93	4.00%	6.99
Hand held	16	4.3%	38.53	4.40%	2.41
Pan	6	1.6%	27.71	3.20%	4.62
Tilt	9	2.4%	43.8	5.00%	4.87
Roll	0	0.0%	0	0.00%	0.00
Zoom	5	1.3%	21.98	2.50%	4.40
Composite	4	1.1%	39.8	4.50%	9.95
None	299	80.4%	590.97	67.40%	1.98
Total	372	100%	877.18	100%	
Slow	299	80.4%	590.97	67.40%	1.98
Fast	51	13.7%	178.11	20.30%	3.49
Medium	22	5.9%	108.1	12.30%	4.91
Total	372	100%	877.18	100%	

Shrek Act I

Camera Movement	Num.	%	Sec.	%	Avg. sec.
Dolly.Truck	13	5.4%	54.14	5.80%	4.16
Crane	12	5.0%	77.8	8.40%	6.48
Hand held	6	2.5%	30.93	3.30%	5.16
Pan	17	7.1%	80.21	8.60%	4.72
Tilt	7	2.9%	19.91	2.10%	2.84
Roll	0	0.0%	0	0.00%	0.00
Zoom	5	2.1%	21.04	2.30%	4.21
Composite	17	7.1%	184.52	19.80%	10.85
None	164	68.0%	461.33	49.60%	2.81
Total	241	100%	929.88	100%	
Slow	164	68.0%	461.33	49.60%	2.81
Fast	21	8.7%	78.55	8.40%	3.74
Medium	56	23.2%	390	41.90%	6.96
Total	241	100%	929.88	100%	

Shrek Act II

Camera Movement	Num.	%	Sec.	%	Avg. sec.
Dolly.Truck	45	5.3%	218.69	6.60%	4.86
Crane	57	6.7%	366.94	11.10%	6.44
Hand held	28	3.3%	81.71	2.50%	2.92
Pan	62	7.3%	361.98	10.90%	5.84
Tilt	45	5.3%	203.6	6.10%	4.52
Roll	2	0.2%	4	0.10%	2.00
Zoom	35	4.1%	177.3	5.30%	5.07
Composite	38	4.5%	228.57	6.90%	6.02
None	533	63.1%	1673.1	50.50%	3.14
Total	845	100%	3315.89	100%	
Slow	533	63.1%	1673.1	50.50%	3.14
Fast	117	13.8%	420.25	12.70%	3.59
Medium	195	23.1%	1222.54	36.90%	6.27
Total	845	100%	3315.89	100%	

Shrek Act III

Camera Movement	Num.	%	Sec.	%	Avg. sec.
Dolly.Truck	11	5.6%	43.7	6.40%	3.97
Crane	9	4.6%	57.84	8.50%	6.43
Hand held	18	9.1%	44.47	6.50%	2.47
Pan	14	7.1%	54.63	8.00%	3.90
Tilt	10	5.1%	37.96	5.60%	3.80
Roll	2	1.0%	5.34	0.80%	2.67
Zoom	16	8.1%	55.43	8.10%	3.46
Composite	3	1.5%	24.5	3.60%	8.17
None	114	57.9%	358.27	52.50%	3.14
Total	197	100%	682.14	100%	
Slow	114	57.9%	358.27	52.50%	3.14
Fast	28	14.2%	92.36	13.50%	3.30
Medium	55	27.9%	231.51	33.90%	4.21
Total	197	100%	682.14	100%	

Ice Age Act I

Camera Movement	Num.	%	Sec.	%	Avg. sec.
Dolly.Truck	21	7.5%	81.09	7.80%	3.86
Crane	8	2.9%	106.04	10.20%	13.26
Hand held	9	3.2%	58.47	5.70%	6.50
Pan	9	3.2%	59.54	5.80%	6.62
Tilt	5	1.8%	9.53	0.90%	1.91
Roll	0	0.0%	0	0.00%	0.00
Zoom	3	1.1%	12.73	1.20%	4.24
Composite	5	1.8%	34.56	3.30%	6.91
None	219	78.5%	672.85	65.00%	3.07
Total	279	100%	1034.81	100%	
Slow	219	78.5%	672.85	65.00%	3.07
Fast	32	11.5%	140.74	13.60%	4.40
Medium	28	10.0%	221.22	21.40%	7.90
Total	279	100%	1034.81	100%	

Ice Age Act II

Camera Movement	Num.	%	Sec.	%	Avg. sec.
Dolly.Truck	92	11.1%	270.05	10.20%	2.94
Crane	10	1.2%	32.4	1.20%	3.24
Hand held	25	3.0%	128.61	4.90%	5.14
Pan	9	1.1%	30.6	1.20%	3.40
Tilt	17	2.0%	68.14	2.60%	4.01
Roll	1	0.1%	2.23	0.10%	2.23
Zoom	14	1.7%	73.17	2.80%	5.23
Composite	9	1.1%	92.96	3.50%	10.33
None	654	78.7%	1943.9	73.60%	2.97
Total	831	100%	2642.06	100%	
Slow	654	78.7%	1943.9	73.60%	2.97
Fast	81	9.7%	236.94	9.00%	2.93
Medium	96	11.6%	461.22	17.50%	4.80
Total	831	100%	2642.06	100%	

Ice Age Act III

Camera Movement	Num.	%	Sec.	%	Avg. sec.
Dolly.Truck	18	6.6%	51.61	6.50%	2.87
Crane	5	1.8%	27.34	3.40%	5.47
Hand held	26	9.5%	52.56	6.60%	2.02
Pan	4	1.5%	11.76	1.50%	2.94
Tilt	9	3.3%	39.87	5.00%	4.43
Roll	0	0.0%	0	0.00%	0.00
Zoom	10	3.6%	95	12.00%	9.50
Composite	3	1.1%	17.73	2.20%	5.91
None	199	72.6%	498.77	62.80%	2.51
Total	274	100%	794.64	100%	
Slow	199	72.6%	498.77	62.80%	2.51
Fast	31	11.3%	78.35	9.90%	2.53
Medium	44	16.1%	217.52	27.40%	4.94
Total	274	100%	794.64	100%	

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(三)表格之製作，以簡明清楚為原則，採用三條粗線繪製 (如 )，中間與兩邊不必畫線。表須配合正文加以編號，並書明表之標題。若有解釋的必要，可作註記。表之標題應置於表之上，註記應置於表之下。

(四)表中文字可用簡稱，若簡稱尚未約定成俗或未曾在正文中出現，則須於註記中列出全稱。

十、引用文獻格式

文獻資料的引用，採取美國心理學會 (American Psychological Association，簡稱 APA) 的格式，詳細情形可參考 APA 2010 年所出版的手冊。文獻或書目資料，中外文並存時，依中文、日文、西文之順序排列，中文或日文文獻或書目應按作者或編者姓氏筆劃 (如為機構亦同) 排列，英文則依作者字母次序排列。

(一)文中引用資料的方式 (列出作者和年代)

1、一位作者時

張春興 (1996) 的研究發現……

Simpon (1990) 的研究發現……

2、多位作者初次引用時

林正安、郭一德、田秀景、方明仁 (1995) 的研究指出……

Gavazzi, Goettler, Soloman, McKenry (1994) 的研究指出……

3、多位作者再被引用時

林正安等人 (1995) 的研究指出……

Gavazzi et al. (1994)的研究指出……（不同段落再引用時，須列首位作者及年代）

Gavazzi et al. 的研究指出……（同段落再引用時，不必再列年代）

4、作者為機構時

……。(National Institute of Mental Health [NIMH], 1991)

……。(NIMH, 1991)（後面再引用時，列簡稱即可）

5、多位作者同姓時，列出其名之縮寫

R. D. Luce (1959)和 P. A. Luce (1986)也發現……

6、同時引用若干位作者時

多項研究(Balda, 1980; Kamil, 1988; Pepperbeg & Funk, 1990)主張……

國內一些學者（方明一，1995；洪一芳，1988；陳東川，1992；謝文三，1990）的研究……

7、作者同一年有多篇著作時

有數篇研究（吳武方，1985a，1985b；張文德，1990，1992a，1992b）發現……

多項研究(Johnson, 1991a, 1991b, 1991c; Singh, 1983a, 1983b)……

8、引用須標出頁數時

……（張春興，1996，頁 250）。

……(Lopeg, 1992, p.300)。

(二) 文末參考文獻之寫法

1、書籍類（應列出資料的順序：作者、年代、書名（版數）、出版地點、出版社）

(1)個人為書本作者

Mitchell, T. R., & Larson, J. R., Jr. (1987). *People in organizations: An introduction to organizational behavior* (3rd ed.). New York: McGraw-Hill.

張春興(1996)。教育心理學（修訂版）。臺北市：東華。

(2)機構或團體為出版者

Australian Bureau of Statistics (1991). *Estimated resident population by age and sex in statistical local areas*, New South Wales, June 1990 (No. 3209). Canberra, Australian Capital Territory: Author.

教育部訓育委員會(1991)。臺灣地區國中、高中階段少年犯罪資料分析。臺北市：教育部訓育委員會。

(3)編輯的書本

Gibbs, J. T., & Huang, L. N. (Eds.) (1991). *Children of color: Psychological interventions with minority youth*. San Francisco, CA: Jossey-Bass.

楊國樞、文崇一、吳聰賢、李亦園（主編）(1978)。社會及行為科學研究法。臺北市：東華。

(4)收集於書中之文章

Dodge, K. A. (1985). Facets of social interaction and assessment of social competence in children. In B. H. Schneider, K. H. Robin, & J. E. Leidingham (Eds.), *Children's peer relations: Issues in assessment and intervention* (pp. 3-22). New York: Spring-Verlag.

黃堅厚(1978)。語義分析法。載於楊國樞、文崇一、吳聰賢、李亦園（主編），社會及行為科學研究法（上冊，頁 721-740）。臺北市：東華。

(5)翻譯類書籍

彭倩文（譯）(2001)。哈利波特—阿茲卡班的逃犯（原作者：Rowling, J. K.）。臺北市：皇冠（原出版年 1999）。

2、期刊與雜誌類（應列出資料的順序：作者、年代、篇名、期刊（雜誌）名稱、卷期數、頁數）

(1)作者一人時

Bekerian, D. A. (1993). In search of the typical eyewitness. *American Psychologist*, 48, 574-576.

郭生玉(1995)。國中學生成敗歸因和學業冒險取向、學習失敗忍受力關係之研究。**教育心理學報**，28，59-76。

(2)作者多人時

Borman, W. C., Hanson, M. A., Oppler, S. H., Pulakos, E. D., & White, L. A. (1993). Role of early supervisory experience in supervisor performance. *Journal of Applied Psychology*, 78, 443-449.

王慶福、林幸台、張德崇(1996)。愛情關係發展與適應之評量工具編製。**測驗年刊**，43，227-239。

(3)正在印刷的文章

作者姓名（印刷中）。論文篇名。**期刊名稱**。

3、其他研究報告或論文

(1)教育資源訊息中心(ERIC)

Mead, J. V. (1992). Looking at old photographs: Investigating the teacher tales that novice teachers bring with them (Report No. NCRTL-RR-92-4). East Lansing, MI: National Center for Research on Teacher Learning. (ERIC Document Reproduction Service No. ED346 082)

(2)研討會發表的報告

Lanktree, C., & Briere, J. (1991, January). *Early data on the Trauma Symptom Checklist for Children (TSC-C)*. Paper presented at the meeting of the American Professional Society on the Abuse of Children, San Diego, CA.

毛國楠（1996，12月）。教師對四科學生問題情境的情緒反應、效能評估與因應策略的關係之探討。論文發表於教育心理學教學與研究國際研討會。臺北市：國立臺灣師範大學教育心理與輔導學系。

(3)未出版的學位論文

Wilfley, D. E. (1989). Interpersonal analyses of bulimia: Normal weight and obese. (Unpublished doctoral dissertation), University of Missouri, Columbia.

陳美芳(1995)。學生因素與題目因素對國小高年級兒童乘除法應用問題解題影響之研究（未出版之博士論文）。國立臺灣師範大學，臺北市。

(4)網路資料

黃以敬（2004年2月23日）。從小學到大學，面臨新生荒。自由時報，2004年2月23日，取自 <http://www.libertytimes.com.tw/2004/new/beb/23/today-libe4.htm>

Malico, M. & Langon, D. (2003). *Piaget announced that all states are on track by submitting no child left behind accountability plans on time: Another important milestone reached in the implementation historic law*. Retrieved May 13, 2004, from <http://www.ed.gov/news/pressreleases/2003/02/02032003b.htm>

臺中教育大學學報論文撰寫體例—人文學門

96 學年度臺中教育大學學報第 3 次編審會議通過

一、本撰寫體例，係參酌文史哲學門之學術規範與行文體例所制定。撰稿者如選用本文史哲學門撰寫體例，除本體例所述及之內容外，其餘文章結構、版面配置、圖文格式，請以〈臺中教育大學學報論文撰寫體例〉為準。

二、文稿請用橫式(由左至右)寫作，並加新式標點符號：

「」引號用於平常引號；

『』雙引號用於引號內之引號；

《》用於書刊，如《國立臺中教育大學學報》

〈〉用於論文及篇名，如〈國立臺中教育大學學報論文撰寫體例〉。

唯在正文中，古籍書名與篇名連名時，可省略篇名篇名符號，如《淮南子·天文篇》。

三、引文：短引文可用印號直接引入正文；長引文可作獨立引文，不加引號，但每行起首均縮入三格。

四、注釋方式

文章內以阿拉伯數字(如 1, 102, 無需加括號)為註碼，置於標點符號後。註文則置於註碼當頁下方。

¹ 宋·司馬光：《資治通鑑》(南宋鄂州覆北宋刊龍爪本，約西元 12 世紀)，卷 2，頁 2 上。

² 明·郝敬：《尚書辨解》(臺北：藝文印書館，1969 年，百部叢書集成影印湖北叢書本)，卷 3，頁 2 上。

³ 王夢鷗：《禮記校證》(臺北：藝文印書館，1976 年 12 月)，頁 102。

⁴ 徐信義：〈張炎的詞學批評〉，《幼獅學誌》第 14 期(1977 年 2 月)，頁 172-194。

⁵ 丁邦新：〈國內漢學研究的方向和問題〉，《中央日報》第 22 版(1988 年 4 月 2 日)。

⁶ 余英時：〈清代思想史的一個新解釋〉，《歷史與思想》(臺北：聯經出版事業公司，1976 年 9 月)，頁 121-156。

⁷ 孔仲溫：《類篇研究》(臺北：政治大學中國文學研究所博士論文，000 先生指導，1985 年)，頁 466。

⁸ Edwin O. James, *Prehistoric Religion: A Study in Prehistoric Archaeology*(史前宗教：史前考古學的研究)(London: Thames and Hudson, 1957), p.18.

⁹ E.G. Pulleyblank, "The Chinese and their Neighbors in Prehistoric and Early Historic Times,"(史前與早期歷史的中國人與其西鄰)in David N. Keightley, ed., *The Origins of Chinese Civilization* (Berkeley: University of California Press, 1983), pp460-463.

¹⁰Edwin O. James, *Prehistoric Religion : A Study in Prehistoric Archaeology* (史前宗教：史前考古學的研究) (Cambridge : Harvard University Ph. D. dissertation, 000 先生指導, 1957 年), p.18.

¹¹Edward L. Shanhnessy, "Historical Perspectives on the Introduction of Chariot into China," (車子傳入中國的歷史回顧) paper presented to the 5th Conference of the American Historical Association, New York, 1985.

再次徵引：

1.再次徵引時可用簡單方式處理，如：

同前註。

同前註，頁 3。

2.如果再次徵引的註，不接續，可用下列方式表示：

同註 8，頁 5。

五、書目：論文後請列引用書目，並請區分傳統文獻與近人論述。中、日文在前，西文在後，均請按作者姓名筆劃順序或字母次序排列。如：

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1.古籍原刻本：

宋・司馬光：《資治通鑑》（南宋鄂州覆北宋刊龍爪本，約西元 12 世紀）。

2.古籍影印本：

明・郝敬：《尚書辨解》（臺北：藝文印書館，1969 年，百部叢書集成影印湖北叢書本）。

近人論著

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王夢鷗：《禮記校證》（臺北：藝文印書館，1976 年 12 月）。

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徐信義：〈張炎的詞學批評〉，《幼獅學誌》第 14 期（1977 年 2 月），頁 172-194。

2.論文集論文：

余英時：〈清代思想史的一個新解釋〉，《歷史與思想》（臺北：聯經出版事業公司，1976 年 9 月），頁 121-156。

3.學位論文：

孔仲溫：《類篇研究》（臺北：政治大學中國文學研究所博士論文，000 先生指導，1985 年），頁 466。

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(一)引用專書：

Edwin O. James, *Prehistoric Religion: A Study in Prehistoric Archaeology*(史前宗教：史前考古學的研究) (London : Thames and Hudson, 1957)

(二)引用論文：

1.期刊論文：

Richard Rudolph, “The Minatory Crossbowman in Early Chinese Tombs,”(中國早期墓葬的強弩使用者) Archives of the Chinese Art Society of America, 19(1965), pp.8-15.

2.論文集論文：

E.G. Pulleyblank, “The Chinese and their Neighbors in Prehistoric and Early Historic Times,”(史前與早期歷史的中國人與其西鄰)in David N. Keightley, ed., *The Origins of Chinese Civilization* (Berkeley : University of California Press, 1983), pp460-463.

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4.學術討論會：

Edward L. Shanghnessy, “Historical Perspectives on the Introduction of Chariot into China,”(車子傳入中國的歷史回顧)paper presented to the 5th Conference of the American Historical Association, New York, 1985.

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