



臺北
表演藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《中學生日常》

Between Classes

Chungbuk Theatre Company

忠北道立劇團



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演出日期 / 時間
Date / Time

2026.6.25 Thur. **19:30**

2026.6.26 Fri. **19:30**

演出場地
Venue

臺北表演藝術中心 11 樓排練場 2
Studio 2

Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長約 70 分鐘，無中場休息。
- ◎ 所有演出場次均有演後座談。
- ◎ 演出全程禁止拍照及錄影。
- ◎ 演出語言：韓文；字幕語言：中文與英文。
- ◎ 主辦單位保留所有活動異動權與解釋權。

- ◎ Approximately 70 minutes; performed without intermission.
- ◎ A post-show talk will follow every performance.
- ◎ The use of cameras or recording equipment is strictly prohibited.
- ◎ Performed in Korean with Chinese and English surtitles.
- ◎ Program details are subject to change.

2026 台灣國際讀劇節

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「讀劇」(Play Reading) 是一種以劇本文本為核心的舞台演出形式。透過演員的聲音詮釋與觀眾的共同想像，劇本的語言節奏、人物情感與戲劇結構，乃至角色之間細微的呼吸與停頓，都得以用最直接而純粹的方式被感知。讀劇往往被視為戲劇製作過程中的前端階段，但事實上亦具有獨立的藝術價值，同時也是文化交流與對話的重要場域。

「台灣國際讀劇節」(Taiwan International Play Reading Festival, TIPRF) 由序場劇本發展中心策劃，並與臺北表演藝術中心共同推動，旨在建立一個以劇本為核心的國際交流平台。藝術節每年將聚焦於一個國家或文化區域，透過劇本觀摩與跨國詮釋，探索不同戲劇傳統與文本美學之間的差異與共鳴。劇本在此不僅是舞台創作的起點，也成為文化交流的媒介，使不同社會經驗與創作觀點得以彼此映照，展開跨文化的對話。

2026 年「台灣國際讀劇節」以韓國為年度主題，節目規劃分為四大單元：「韓國系列」、「台灣當代」、「寶島經典」與「講座論壇」。「韓國系列」呈現多部當代韓國劇作，展現韓國劇場近年的創作面貌；「台灣當代」聚焦當代台灣劇作，呈現多元的文本聲音；「寶島經典」回望台灣戲劇史的重要篇章，選演劇作家林搏秋的代表作品；「講座論壇」則透過演後座談、專題講座與圓桌論壇等形式，延伸讀劇節所引發的創作與文化討論。

本屆讀劇節的一大特色，是台韓劇本之間的「跨國互演」機制：台灣團隊以華語詮釋韓國劇本，韓國團隊則以韓語演繹台灣作品。透過互換視角的演出方式，劇本在不同文化背景與表演傳統中產生新的理解與詮釋，也讓讀劇成為創作交流與文化對話的重要現場。

未來，台灣國際讀劇節將持續邀請不同國家與文化區域參與，逐步拓展至東南亞、中南美等地，使台灣成為國際劇作交流的重要節點。透過語言與文化的交會，讀劇節不僅呈現劇本，也讓劇場成為思想交流與文化互映的場域，為台灣劇場開拓更寬廣的國際視野，並讓世界透過劇本看見台灣。

劇本介紹

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《中學生日常》從一樁校園霸凌展開，透過 39 名學生角色瑣碎且真實的對話，層層堆疊出高三班級的權力地圖。在模考壓力與流言蜚語的雙重籠罩下，揭露了性騷疑雲、感情背叛與家庭暴力的陰影。整部劇作像是一連串剪輯明快的校園切片，呈現出個體如何在社會化過程中被貼上標籤，又如何在集體平庸的惡意中走向失控。

此作以極簡的舞台設定與極高密度的對話，捕捉高中生碎片化的溝通特徵，並剖析暴力背後的結構問題。劇作家李承雋亦賦予演出極大彈性——38 個場景可由 2 至 39 名演員演出。雙人場景的對話如拋接球，節奏明快，結構精巧，也因此榮獲第 26 屆臺北文學獎評審獎。

台灣戲劇文學翻譯計畫

本作由臺灣文學館協力進行翻譯，選自該館推動之經典劇作與文學獎得獎劇本翻譯計畫成果。透過這些翻譯文本的累積與轉化，提供讀劇節作為演出與交流之用。

臺文館持續推動台灣文學國際傳播，聚焦經典劇作與新世代創作，透過劇本翻譯計畫建立跨語言文本基礎，並延伸至國際劇場平台的多元應用與轉化，進一步提升台灣劇場作品於國際文化場域的能見度與流通性；同時，藉由英文、韓文等多語翻譯，逐步建立文本的應用基礎，支援文學推廣、劇本研究與出版流通，使文本在不同文化語境中持續被閱讀、詮釋與轉化，並透過跨國團隊詮釋與讀劇機制，讓台灣劇作持續在國際舞台被看見，開啟未來跨國合作與後續製作的更多可能。

主創者介紹

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劇作家 | 李承寓

現職複象公場編導，常以本土歷史、地緣政治以及都市經驗為創作主題。代表作：2022 年以臺北兒藝節《回家》編劇作品入圍第 21 屆台新藝術獎；《中學生日常》獲 2024 年臺北文學獎評審獎；《快樂國王》獲 2024 年臺北兒童藝術節「兒童戲劇劇本創作」第一名。



導演 | 金洛亨

金洛亨是韓國忠北道立劇團的首任藝術總監，他是一位傾聽現代生活潛意識與荒謬性的藝術家。作為一名劇作家，金洛亨在創作時兼顧劇本的完整度與演出畫面，在舞台上創造出引人入勝的奇觀。

他持續嘗試與觀眾溝通，運用批判當代社會的黑色喜劇手法，以及輕快而不輕浮、沉穩而不沉重的劇場語言，帶給觀眾深刻的共鳴。



演出團隊介紹

忠北道立劇團

忠北道立劇團成立於 2024 年，是韓國忠清北道道民與當地劇場藝術家多年努力的結晶。劇團旨在提升忠清北道表演藝術創作的競爭力，並為道民提供多元且高品質的文化饗宴。

作為韓國國內成立的第四個道立劇團，我們是一個涵蓋藝術創作、欣賞與發行推廣的表演藝術平台。忠北道立劇團以「忠北同心藝動人心 (One United Heartbeat of Chungbuk Through Art)」為口號，致力於建構在地戲劇生態系統、推動藝術融入日常生活，並追求忠清北道在地身分與當代藝術的融合。我們將與在地社群攜手，致力於呈現讓所有忠清北道居民都能共鳴共賞的舞台藝術。



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演職人員名單

劇作家 | 李承寯

導演 | 金洛亨 (김낙형)

演員 | 金泰均 (김태균)、南兌官 (남태관)、劉惠斌 (유혜빈)、李基福 (이기복)、
李多海 (이다해)、Ju 銀柱 (주은주)、崔源宰 (최원재)、金載容 (김재용)、
金該敏 (김해민)、盧 Eunsol (노은솔)、朴胤奎 (박윤규)、朴智薰 (박지훈)、
崔佳 Ram (최가람)

助理導演 | 李桓俊 (이환준)

製作人 | 孫新亨 (손신형)

劇本翻譯 | 吳秀卿、朴政勳

英文字幕翻譯 | 王子瑄

英文字幕修潤 | Johan Amatsakio

2026 Taiwan International Play Reading Festival

Play reading is a form of theatrical presentation centered on the play itself. Through the actors' vocal interpretation and the audience's shared imagination, the rhythm of the language, the emotional texture of the characters, the dramatic structure, and even the subtle breaths and pauses between roles can be perceived in their most direct and essential form. Although play reading is often regarded as an early stage in the theatre-making process, it also possesses independent artistic value and serves as an important site for cultural exchange and creative dialogue.

The Taiwan International Play Reading Festival (TIPRF) is curated by the Prologue Center for New Plays and jointly organized with the Taipei Performing Arts Center, aiming to establish an international exchange platform centered on playwrights and plays. Each year, the festival focuses on a specific country or cultural region, exploring the differences and resonances among theatrical traditions and textual aesthetics through staged readings and cross-cultural interpretation. Here, plays are not only the starting point of theatrical creation, but also a medium for cultural exchange through which diverse social experiences and creative perspectives are reflected, opening up a space for cross-cultural dialogue.



The 2026 TIPRF features Korea as its annual theme. The program is organized into four main sections: Korea Series, Taiwan Contemporary, Formosa Classics, and Talks and Forums. The Korea Series presents contemporary Korean plays, offering insight into recent developments in Korean theatre; Taiwan Contemporary highlights contemporary Taiwanese playwriting, showcasing a diversity of textual voices; Formosa Classics revisits important chapters in Taiwan's theatre history through representative works by playwright Lin Tuan-chiu; and Talks and Forums extend the festival's artistic and cultural dialogue through post-show discussions, thematic lectures, and international forums.

This year's festival features reciprocal staged readings between Taiwan and Korea: Taiwanese teams perform Korean plays in Mandarin, while Korean teams present Taiwanese works in Korean. Through this exchange of perspectives, the plays are reinterpreted within different cultural contexts and performance traditions, generating new layers of meaning and understanding. In this process, staged readings become a vital site for creative exchange and cultural dialogue. Each reading is followed by a post-show talk, offering audiences the opportunity to engage directly with the artists, gain deeper insight into the creative context behind the works, and reconsider the relationship between theatre and society from multiple perspectives.

Looking ahead, the TIPRF will continue to engage with different countries and cultural regions, gradually expanding to include Southeast Asia, Latin America, and beyond, positioning Taiwan as an important hub for international play exchange. Through the intersection of language and culture, the festival presents not only plays, but also theatre as a space for the exchange of ideas and mutual cultural reflection. In doing so, it seeks to open up broader international perspectives for Taiwanese theatre, while allowing the world to encounter Taiwan through its plays.

Synopsis

Triggered by a single incident of bullying, *Between Classes* unravels the intricate power dynamics of a high school classroom through the raw, unfiltered dialogue of 39 students. Set against the suffocating pressure of mock exams and a relentless rumor mill, the play exposes a darker undercurrent of sexual harassment, romantic betrayal, and domestic violence. Like a series of rapid-fire "campus snapshots," the narrative illustrates how individuals are labeled by society and how they ultimately spiral within the collective mediocrity of malice.



By pairing minimalist staging with high-density dialogue, the work captures the fragmented, chaotic nature of teenage communication to dissect the structural roots of violence. Playwright Lee Cheng-chun has written the play with ultimate flexibility: its 38 scenes can be performed by anywhere from 2 to 39 actors. With two-person dialogue that snaps back and forth like a high-speed game of catch, this precisely structured work earned second prize at the 2024 Taipei Literature Awards.

Taiwanese Dramatic Literature Translation Project

This play was translated in collaboration with the National Museum of Taiwan Literature (NMTL). Four of the plays featured in the 2026 TIPRF—*Air Raid Siren*, *Between Classes*, *The Thousand-Year Itch*, and *Long Live the Mango Tree*—were selected from the NMTL's ongoing initiative to translate both canonical masterpieces and award-winning contemporary scripts.

The NMTL is dedicated to bringing Taiwanese literature to a global audience. By building a multilingual foundation in English, Korean, and beyond, this project provides the essential texts needed for international theatre platforms, academic research, and global publishing. Through these cross-cultural collaborations and staged readings, Taiwanese drama continues to be seen, read, and reinterpreted on the world stage, paving the way for future international co-productions.

Playwright & Director

Lee Cheng-chun, Playwright

Lee Cheng-chun is a playwright-director whose artistic practice investigates the intersections of local history, geopolitics, and the nuances of the urban experience in Taiwan. He is also Co-founder and Director of The Double Theatre.



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His play *The Way Back* (Taipei Children's Arts Festival, 2022) was shortlisted for the 21st Taishin Arts Award. *Between Classes* received second prize at the 2024 Taipei Literature Awards, while *The King of Happiness* won first prize in the Playwriting Contest for Children's Theatre at the 2024 Taipei Children's Arts Festival. In 2025, *How I Learn to Dance* received the Annual Selection Award from Guling Street Avant-Garde Theatre.

Kim Naghyung, Director

Artistic Director (2024-present)

Kim Naghyung, the inaugural Artistic Director of Chungbuk Theatre Company, is an artist who listens to the unconscious and absurdity of modern life. As a playwright, Kim considers both the completeness of the play's text and its performance aspects, creating a spectacle on stage. He continuously strives to communicate with his audience using black comedy that critiques contemporary society and theatrical language that is light but not trivial, heavy but not burdensome.



Company

Chungbuk Theatre Company

Chungbuk Theatre Company was established in 2024, through years of effort from Chungbuk's citizens and the local theatre artists. It aims to enhance the competitiveness of performing arts creation in Chungbuk and to provide its residents with diverse and high-quality cultural enjoyment. It is the 4th provincial theatre company established in the country, acting as a creative performing arts platform that encompasses artistic creation, enjoyment, and distribution. The Chungbuk Theatre Company will strive to create a local theatrical ecosystem, promote art in Chungbuk residents' daily lives, and pursue the identity of Chungbuk and contemporary art under the slogan, "One United Heartbeat of Chungbuk Through Art." Together with its community, it pursues arts on stage that everyone in Chungbuk can enjoy together.

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Cast & Creative Team

Playwright | Lee Cheng-chun

Director | Kim Naghyung

Cast | Kim Taekyun, Nam Taegwan, Yoo Hyebin, Lee Kibok, Lee Dahae, Ju Eunju,
Choi Wonjae, Kim Jaeyong, Kim Haemin, Noh Eunsol, Park Yungyu,
Park Jihun, Choi Garam

Assistant Director | Lee Hwanjun

Producer | Shon Shinhyoung

Play Translator | Oh Sookyung, Park Jeonghun

Surtitles Translator | Cheryl Wang

Surtitles Translation Editor | Johan Amatsakio

主辦單位
Organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER



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PROLOGUE CENTER FOR NEW PLAYS

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DEPARTMENT OF DRAMA AND THEATRE . NTU

戲劇學系
Department of Theatre Arts
劇場藝術創作研究所
Graduate Institute of Theatre
Performance and Playwriting

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