The Journal of Drama and Theatre Education in Asia
Vol. 14, April 2026, 97-116

Haiku and Performance in Drama Education Processes

Roberson de Sousa Nunes
Federal University of Minas Gerais, Belo Horizonte

ABSTRACT

This article presents how, based on my professional experience as an artist and researcher, I have been developing different methodologies for teaching theatre to children. For the past two decades, I have engaged at the intersection of performance studies and Japanese haiku to create poetic scenes. Introduced to Brazil in the early twentieth century, haiku has exerted a significant influence on Brazilian art ever since. Emphasising the present moment – the "here and now" – as well as art, life, ritual, and everyday experience, haiku shares essential principles with performance art. I aim to demonstrate how my artistic journey is deeply intertwined with my development as an educator. Throughout the article, I reflect on theoretical studies and their practical implications within elementary school theatre classrooms. Translating research on haiku and performance into pedagogical exercises has posed both conceptual and practical challenges. Here, I offer a concise account of how I have established connections between haiku and performance, exploring some of their historical roots and aesthetic resonances. My goal is to build a bridge between the theoretical frameworks explored in my research and their practical application in the classroom. Ultimately, this work responds to the urgent need to engage young students in creating performances that foster a sense of living in harmony with nature. By integrating poetic forms and embodied experience, I seek – through theatre education – to stimulate sensitivity, imagination, and appreciation for the subtle and ephemeral dimensions of life.

Keywords: Haiku; performance; nature; drama education

ISSN 2079-9608 print / ISSN 2218-4155 online
©2026 Hong Kong Drama/Theatre and Education Forum Limited, Hong Kong
http://www.tefo.hk

HAIKU AND PERFORMANCE IN DRAMA EDUCATION PROCESSES

Emerging artistic-pedagogical approaches continually inform the professional practices of actors, playwrights, and drama educators. These practices provide diverse sources, references, and thematic possibilities that nurture the creation of scenes and performances within school-based drama education.

My inclination toward experimental theatre began in the late 1980s, at the outset of my career. As a drama teacher, my classroom practice generally incorporates theatrical games (Boal, 1980; Spolin, 2001) and improvisations based on both everyday situations (such as public transportation, breakfast, or amusement parks) and fictional ones (such as dreams, imagination, or abstract thoughts). In scene creation, students are frequently prompted by a wide range of sources, including songs, images, narratives, legends, myths, dialogues, newspaper articles, and poems, among others.

While working with children and teenagers between the ages of nine and fifteen at the Pedagogical Centre of the Federal University of Minas Gerais, I have long prioritised teaching theatre through non-dramatic sources. This approach emerged organically – perhaps because I observed that students' creativity surfaced more authentically when both they and I could share our personal universes of interest, free from the constraints of a fixed script or predetermined dramatic text. As a result, my practice frequently involves short-form performances and improvisational exercises that explore a wide range of themes. This trajectory has ultimately led me to the study of performance as an artistic genre.

PERFORMANCE ART AND ITS INTERDISCIPLINARY ROOTS

The term *performance* can be understood in multiple ways. It is employed across diverse areas of knowledge, encompassing a wide range of studies and practices that transcend disciplinary boundaries to represent artistic and cultural manifestations. More specifically, performance art exemplifies the permeability between art, life, ritual, and everyday experience. It involves the

bodily transmission of sensory experiences through what Richard Schechner (2006) and Diana Taylor (2003) – professors in the Department of Performance Studies at New York University's Tisch School of the Arts, where I conducted a year of my doctoral research – refer to as *archives and repertoires*.

From the late 20th century to the present, stage production has been increasingly marked by the dissolution of boundaries between artistic languages. This is one of the defining characteristics of the genre known as *performance*. According to Schechner (2006):

> What has come to be called performance art (...) has taken on countless forms, resulting from its interdisciplinary nature (based on painting, sculpture, dance, theatre, music, poetry, film, and video) and disparate influences, including the Futurists, Dadaists, Constructivists, Surrealists, Abstract Expressionism, artistic and performance traditions of Native American and non-European cultures, feminism, new communication technologies, and popular art forms. (p. 159)

Within the field of North American Performance Studies, I highlight the seminal contributions of Laurie Anderson and Meredith Monk – artists who combine theatre, dance, music, visual and audiovisual arts, and other media. According to Goldberg (2004): "A visionary performer, composer, choreographer, filmmaker, singer, and dancer, Monk has, since the early '60s, helped define the American avant-garde" (p. 223). Likewise, "Laurie Anderson succeeded in grafting avant-garde performance onto the ultimate pop-culture medium, following in the footsteps of the Andy Warhol-associated rock group the Velvet Underground and laying the groundwork for such minimalist rock groups as Talking Heads" (Aronson, 2000, p. 178).

It is essential that performative actions produce meaningful impact. The relevance of their themes is crucial for performances to remain alive and engaged with present-day issues. In a world increasingly shaped by global tensions and contradictions, we must ask: How can we – as artists, actors, educators, researchers, citizens, and social-political beings – create performances that have social impact and interact meaningfully with the realities we inhabit? How can performance contribute to transforming these realities and fostering a more harmonious world?

Performance art can serve as a form of personal expression for the artist while embodying the principle that "the personal is the political" (Schechner, 2006, p. 158). To illustrate the breadth and impact of performance art, I highlight a range of historical examples spanning diverse media, periods, and contexts. These artists and their works are widely recognised as iconic and foundational, exerting a lasting influence within the field of performance studies:

- *Coyote: I Like America and America Likes Me*, by Joseph Beuys (Krefeld, Germany, 1921–1986, Düsseldorf, Germany), for whom, from an art/politics perspective, "The revolution is us" (Beuys, 2010, p. 11).
- *Cut Piece*, by Yoko Ono (Tokyo, Japan, 1933–). As Goldberg observes: "*Cut Piece* was an example of Ono's ability to move viewers to surprising actions, and at the same time disturb their sense of self and of others" (Goldberg, 2004, p. 101).
- *Action Painting*, by Jackson Pollock (Cody, USA, 1912–1956). "Action painting transforms the act of painting into the subject of the work, and the painter into an actor. Large tarpaulins stretched out on the ground function as a stage" (Glusberg, 1987, p. 27).
- *Yard* – a tire garden happening by Allan Kaprow (Atlantic City, USA, 1927–2006, Encinitas, USA). "Happenings appear to go nowhere and do not make any literary point. In contrast to the arts of the past, they have no structure – beginning, middle, or end. Their form is open-ended and fluid (…) they exist for a single performance, or only a few, and are gone forever as new ones take their place" (Kaprow, 1996, p. 16).
- *Water Walk* (1959), by John Cage (Los Angeles, USA, 1912–1992). "An indeterminate piece, even though it might sound like a totally determined one, is made essentially without intention so that, in opposition to music of results, two performances of it will be different" (Cage in Goldberg, 1988, p. 124).
- *The Great Wall Walk*, by Marina Abramović (Belgrade, Serbia, 1946 –) and Ulay (Solingen, Germany, 1943–2020, Ljubljana, Slovenia). "Performance is about being in the present; it's about creating a luminous state of being" (Abramović, 2010, p. 152).

These examples demonstrate how performance ritualises the artist's body through actions that transcend ordinary contexts. The strength of a performance may lie in denouncing injustice, expressing pain or love, or in

a silent act that awakens human sensitivity. As Taylor (2003) asserts: "The strength of these works comes from the urgency of the intervention" (p. 4) within what we call *reality*.

The practice of creating artistic interventions that disrupt the logic of everyday reality traces its roots to the happenings, the precursors of performance art. Literature – particularly poetry – should be recognised for its formative influence on this movement. As Michael Kirby (1965) observes, "Certainly, the general tendency of much modern poetry to base its structure on associations and implications, rather than on traditional formal patterns and sequential logic, is a precedent for the happenings" (p. 41).

Artistic performances are, in general, the result of actions by avant-garde artists who, since the early 20th century, have subverted the conventions of classical theatre. The term *performance art* was coined in the U.S. in the 1970s to describe works that explored the use of unconventional spaces and durations, free association of ideas, collage, visuality, randomness, interdisciplinarity, and ephemerality as forms of artistic expression. These features – along with a focus on presence and the "here and now" – are precisely the elements that led me to establish a dialogue between performance and haiku.

HAIKU AND PERFORMANCE: POETIC IMAGES

Haiku is a concise poetic form that typically addresses simple themes, often related to nature and the seasons. These temporal references are signalled by the presence of the *kigo* – a word or phrase indicating the season in which the poem was composed. Traditionally, haiku consists of three lines containing 5, 7, and 5 syllables, respectively. The form became widespread in Japan during the 17th century, particularly in the Edo period (1611–1867), a time marked by Japan's isolation from foreign influence. The most renowned haiku master was Matsuo Bashō (1644–1694), author of poems such as: "The cherry blossoms at their best, / They walk about selling / Seeds of the yam" (Bashō in Blyth, 1963, p. 125); "The river Hi; / In the ripples, not a particle of dirt – / Under the summer moon" (Bashō in Blyth, 1963, p. 107); "This autumn – / Old age I feel, / In the birds, the clouds" (Bashō in Blyth, 1963, p. 111); "The sacred mirror / Is re-polished and clear, / In the snow-flowers" (Bashō in Blyth, 1963, p. 120).

A haiku captures a fleeting moment – where the poet is, how they feel, and what they see – like a photograph: a subtle framing of the "here and now." In my view, the elements of art, life, ritual, and the everyday that are central to the haiku tradition resonate deeply with the core principles of performance art. Haiku became known in many countries after Japan's opening to the West during the Meiji Restoration in the 19th century.

Haiku arrived in Brazil both through Japanese immigration and via translations from English and French in the early 20th century. It captivated poets of the Brazilian modernist movement in the 1920s and later inspired concrete poets, who from the 1950s onward began to develop uniquely Brazilian versions of the form – an influence that persists today. Here are some notable examples: "The train whistle: / A handkerchief is waving / Like a captive wing..." (Vieira in Goga, 1988, p. 24); "The sky and the sea / Throw indigo / In my Brazil" (Andrade, 2003, p. 169); "Two leaves in the sandal / autumn / also wants to walk" (Leminski, 1985, p. 99); "Tea ceremony / three guests / and a mosquito" (Ruiz & Jabur, 2013, n.p.).

The idea of working with haiku emerged from my desire to create interdisciplinary performances that bring together poetry, theatre, image, sound, and movement. In 2006, I created a show entitled *Haikai – Only the Clouds Swim at the Bottom of the River* (Figure 1), in collaboration with other artists from dance, theatre, music, and video. The performance was inspired by images from traditional Japanese haiku such as: "Chrysanthemums bloom / Next to the pile of manure: / A single landscape" (Kobayashi Issa in Franchetti, 1996, p. 155); "When it blows from the west / the dead leaves pile up to the east" (Yosa Buson in Franchetti, 1996, p. 187); "The cry of the pheasant - / How much I miss / My father and my mother" (Matsuo Bashō in Franchetti, 1996, p. 88).

Over the course of six years, we presented this work in several Brazilian cities, including Belo Horizonte, São Paulo, Rio de Janeiro, Porto Alegre, and others (Figure 2).

In 2010, I created *Haiku 1/4: Spring*, a performative intervention in which I walked barefoot through the streets of New York, dressed in a white kimono and carrying a large bouquet of pink chrysanthemums (Figure 3). At times, I would lie down in front of commuters entering and exiting the Broadway

Street subway station, inviting them to stop and engage. This performance had a provocative character – it was an attempt to disrupt the frenetic rhythm of the metropolis, to break the routine of passersby, and offer a moment of reflection or stillness, even if only for a breath (Figure 4).

In 2023, I resumed this line of research at the Department of Japanese Studies at the University of São Paulo, where I offered a course on the subject and conducted performance exercises with undergraduate Literature students in the university's gardens (Figure 5). In July 2024, I led the workshop *Haiku, Nature and Performance: A Poetic Intervention in Everyday Life* for educators and interested participants at the 10th International Drama/Theatre and Education Association Congress in Beijing, China (Figures 6 and 7).

HAIKU AND PERFORMANCE IN ELEMENTARY SCHOOL

As I demonstrate throughout this work, the convergence of haiku and performance art provides a fertile ground for exploring new dimensions in drama education. When haiku is approached not merely as a poetic form but as an embodied experience, the classroom becomes a space of discovery and innovation. In practice, encouraging students to interpret haiku through improvisation and bodily and vocal expression fosters an appreciation for subtlety in interpretation, emphasising beauty and simplicity.

I believe it is essential to encourage young students to recognise their presence in the "here and now" and to marvel at the poetic potential embedded in everyday acts. Performance exercises inspired by haiku challenge students to distil emotion and practice perceiving and expressing succinct creative gestures – echoing the discipline demanded by the poem's compact structure. This approach also fosters the interplay between silence and sound, figure and action – qualities inherent to both haiku and performance art – while nurturing sensitivity to nature and the fleeting passage of time.

Building on this foundation, drama education can bridge these artistic languages to awaken in students a heightened sense of perception and a playful reverence for life's smallest details. This didactic pedagogical exercise

not only enriches theatrical craft but also offers a gentle invitation to rituals of attentiveness and care, both on stage and beyond.

In my most recent classes, I have begun working with children and teenagers on haiku, motivated by my belief that reading these brief poems can spark reflection and small performative actions, especially concerning nature preservation. Consider the following Brazilian haikus, which exemplify the connection between everyday observations and poetic expression:

- "Great frost / white white white / and a spotted cow" (Ruiz & Jabur, 2013).
- "Gray sky / just a white streak / the flight of the heron" (Ruiz & Jabur, 2013).
- "End of holiday: families scratch each other / in traffic jams" (Cunha, 2013).
- "In the grandmother's eye / the past lights up / Visiting day" (Cunha, 2013).
- "Sun among the clouds – / On the avenue remain / the flamboyant flowers" (Oda, 2002).

These haikus evoke memories and underscore the fleeting nature of life. I draw my students' attention to the fact that we are intrinsically part of nature, and that cultivating a poetic attentiveness to reality can foster a more sensitive and harmonious awareness of our coexistence with others and the environment.

These poetic encounters, woven through drama and improvisation, reveal how haiku's simplicity can catalyse complex learning pathways. Each poem becomes a portal – a moment of stillness that opens into movement, sound, and collaborative creation. As a teacher, I have witnessed how children's interpretations often extend far beyond mere recitation or analysis; their bodies and voices become instruments for expressing transient images: a cow mottled against frost, a heron's flight across the grey sky, or the incandescent memory shimmering in a grandmother's gaze. Even the metaphor of blooming flowers serves as a stimulus for participants to engage in gestural explorations that, under the teacher's guidance, investigate movements of bodily contraction and expansion within space. Such practices enable the recognition of expressive bodily potentials and promote scenic interaction among students.

By cultivating an attentive and poetic relationship with nature and everyday life, the classroom is reconfigured as a living stage – a space where the boundaries between literature, environment, and performance become porous. The haiku, with its refined conciseness, nurtures an atmosphere in which children and adolescents are invited to inhabit the present moment, uncover poetic meaning in the ordinary, and engage in a shared ritual of creation. Their brief performances function simultaneously as a homage to poetry and as a form of scenic inquiry, bridging the distance between word and world, imagination and reality.

Building upon this poetic-pedagogical orientation, one of the central objectives is to cultivate a sense of reverence for life and nature through artistic and poetic experience. Theatre, in this context, becomes a means of re-establishing connections between young people and elemental forces – earth, sky, and stars. However, such approaches may appear overly abstract or intangible to some children. For this reason, teaching drama through non-traditional methodologies presents a pedagogical challenge: it requires constructing knowledge across multiple languages, guided less by linear logic than by performative and imaginative impulse. Moreover, since haiku does not present a clearly defined dramatic action or the central conflict characteristic of traditional theatre, its creative potential escapes the predefined dramaturgical principles of beginning, middle, and end, thus creating a terrain more akin to performance art than to classical dramatic theatre.

These practices were specifically designed to stimulate interest in creating performances inspired not only by haikus but also by other poetic and literary forms. Observing students' responses, I noted that while some engaged enthusiastically in experimentation, others encountered difficulties translating the poem's imagery into embodied or theatrical language – perhaps due to unfamiliarity with this type of interdisciplinary approach or because they perceived the proposals as somewhat random, a characteristic inherent to experimental theatre and the historical origins of performance, as previously discussed.

In one activity, following the reading of a selection of haikus, I invited the children to identify key words and seek out natural objects or elements in their environment that resonated with their chosen verses. With these objects

in hand, they collaboratively created small stage compositions, manipulating leaves, branches, or stones to embody the images evoked by the poems.

In another exercise, I explored the sonic textures of nature: the children were asked to walk through the schoolyard, attentively listening to ambient sounds – the rustling of trees, birdsong, the flow of water – record these auditory experiences, and subsequently integrate them into movements or improvised scenes inspired by the haikus.

As our explorations progressed, it became increasingly evident that student engagement was heightened when activities were rooted in sensory experiences or emotional memories. For instance, inviting each participant to share a brief story associated with the scent of wet earth, the late afternoon light, or meaningful encounters with nature – prior to beginning the stage composition – fostered a sense of belonging and openness. By linking the poetic universe of haikus to the children's lived experiences, the imagery evoked by the poems became more tangible and accessible, thereby facilitating bodily expression and attentive listening among peers.

Nonetheless, certain challenges persisted. In one activity, students were invited to create, based on a selected haiku, a sequence of gestures symbolising the cycle of the seasons. While some promptly discovered movements with personal resonance, others exhibited hesitation, requiring concrete examples or extended time for exploration. These observations underscored the importance of balancing creative freedom with structured mediating strategies, offering visual, tactile, or auditory references to help bridge poetic imagination with embodied stage performance.

To further support this process, I developed several practical classroom activities. In one, students were encouraged to devise short performances inspired not only by haikus but also by other literary genres, such as folktales and Brazilian Indigenous myths, which likewise celebrate the mysteries and enchantments of nature. Although not structured as dramatic texts, these literary genres contain narratives with a clear beginning, middle, and end; explicit conflict; and direct actions and messages, making them particularly suitable for scenic elaboration. The class was divided into groups, and each group selected a brief text to translate into gestures, sounds, and movements, making use of available space, objects, and props. This approach significantly

enhanced engagement, as the literary content chosen in these sessions provided more concrete material for the creation of objective scenic actions.

On another occasion, with the aim of fostering young students' reconnection with nature, I collaborated with the Portuguese language teacher to organise an outdoor activity at dusk, involving a third-grade class of eight-year-olds. The students were invited to lie down on the grass and silently observe the sky. Immediately following this moment of relaxation and contemplation, we asked them to write a three-line verse expressing what they saw, heard, and perceived around them. Afterwards, seated in a circle, we shared our sensory impressions and read each student's writing aloud. From this initial activity, the Portuguese teacher initiated a collective poetry project based on the haiku form – without strict adherence to the traditional 5/7/5 syllabic structure of the original Japanese model. Poems such as the following were created: "Trees are peace / they rustle in the wind / the lungs of the world"; "Sunset, flowers / stars, words, sky-blue / peace, twilight glow"; "Sun, rainbow / sky, water, music / drawing life".

In parallel with this work carried out in Portuguese language classes, I carried out vocal and bodily explorations in my theatre sessions. This interdisciplinary experience culminated in the collaborative creation of several performance-poems, composed and staged collectively.

Throughout this process, I observed that the main challenge lay in the level of abstraction inherent in certain activities that require symbolic or poetic associations. These involve the development of experimental scenic exercises that cultivate awareness of bodily sensations, affects, and emotions, fostering self-knowledge as well as respect for others and the environment we inhabit. My approach was to introduce haiku and performance to the children as a source of inspiration for poetic-scenic creations, stimulating memories and connections to their own roots. Circle discussions and outdoor practices provided a fertile ground for the development of authentic activities imbued with a sense of freedom and belonging.

In this sense, I believe that contemporary theatre education must contribute to a collective reconnection with the natural world, rekindling memories of times more attuned to nature and less driven by accelerated rhythms and artificial contexts. Theatre, as a living art, holds the potential

– and indeed the responsibility – to explore paths that nourish human connection, both among ourselves and with the planet. The dialogue between haiku and performance has offered me a powerful pedagogical and poetic model for this endeavour. Even if not through haiku specifically, the world urgently calls for performances that cultivate the values and sensitivities at the heart of immersive and reflective artistic practice, awakening a profound awareness and care for oneself, for others, and for the natural world that sustains us all.

Figure 1

Haikai – Only the Clouds Swim at the Bottom of the River

Figure 2

Haikai – Only the Clouds Swim at the Bottom of the River

Figure 3
Haiku 1/4: Spring

Figure 4
Haiku 1/4: Spring

Figure 5

Workshop Haiku, Nature and Performance: A Poetic Intervention in Everyday Life, taught by me, at the Department of Japanese Studies at the University of São Paulo, Brazil.

Figure 6

Workshop Haiku, Nature and Performance: A Poetic Intervention in Everyday Life, taught by me, at the 10th International Drama/Theatre and Education Association Congress in Beijing, China.

Figure 7

Workshop Haiku, Nature and Performance: A Poetic Intervention in Everyday Life, taught by me, at the 10th International Drama/Theatre and Education Association Congress in Beijing, China.

NOTE

The Brazilian haikus cited are translated by the author into English.

REFERENCES

Abramović, M. (2010.) *The artist is present*. The Museum of Modern Art.
Andrade, O. de. (2003). *Pau Brasil*. Globo.
Aronson, A. (2000). *American avant-garde theatre: A history*. Routledge.
Beuys, J. (2010). *A revolução somos nós*. Edições SESC SP.
Blyth, R. H. (1963). *A history of haiku*. Hokuseido.
Boal, A. (1980). *200 exercícios para o ator e o não ator*. Civilização Brasileira.
Cunha, L. (2013). *Haicais para filhos e pais*. Galerinha Record.
Franchetti, P. (1996). *Haikai: Antologia e história*. Editora UNICAMP.
Glusberg, J. (1987). *A arte da performance*. Perspectiva.
Goga, H. M. (1988). *O haicai no Brasil*. Oriento.
Goldberg, R. (1988). *Performance art: From futurism to the present*. Thames and Hudson.
Goldberg, R. (2004). *Performance: Live art since the 60s*. Thames and Hudson.
Kaprow, A. (1996). *The blurring of art and life*. University of California Press.
Kirby, M. (1965). *Happenings*. E. P. Dutton.
Leminski, P. (1985). *Caprichos & relaxos*. Brasiliense.
Oda, T. (2002). *Flores de asfalto*. Neko Books.
Ruiz, A., & Jabur, C. (2013). *Estação dos bichos*. Iluminuras.
Schechner, R. (2006). *Performance studies: An introduction*. Routledge.
Spolin, V. (2001). *Jogos teatrais*. Perspectiva.
Taylor, D. (2003). *The archive and the repertoire: Performing cultural memory in the Americas*. Duke University Press.

SUGGESTED CITATION

Nunes, R. S. (2026). Haiku and Performance in Drama Education Processes. *The Journal of Drama and Theatre Education in Asia, 14*(1), 97-116.

CONTRIBUTOR DETAILS

Roberson de Sousa Nunes is a Professor of Theatre at the Federal University of Minas Gerais (UFMG), Brazil. He holds postdoctoral qualifications in Japanese Studies from the University of São Paulo (USP) and in Arts from UFMG, as well as a PhD and an MA in Literary Studies and a BA in Performing Arts, all from UFMG. He has been a visiting scholar at NYU's Tisch School of the Arts (USA), Hochschule für Musik und Theater Rostock (Germany), Aichi Prefectural University (Japan), and Waseda University

(Japan). He is the author of *Haikai e Performance: Imagens Poéticas* and numerous academic publications. Nunes is also a member of International Drama/Theatre and Education Association (IDEA), and engaged in theatre, dance, and performance.

Email: robersonunes@gmail.com

此為上文摘要中譯

在戲劇教育過程中的俳句與表演

Roberson de Sousa Nunes
貝洛奧里藏特．米納斯吉拉斯聯邦大學

摘要

根據身為藝術家和研究人員的專業經驗，我在本文展示如何發展出不同的兒童戲劇教學方法。過去二十年來，我一直嘗試以表演研究與日本俳句交織出詩意盎然的場景。俳句於二十世紀初傳入巴西，此後對巴西藝術影響深遠。俳句強調當下——「此時此地」——以及藝術、生活、儀式和日常體驗，與表演藝術的基本原則不謀而合。我旨在闡明我的藝術歷程與我成為教育者的經過之間緊密交纏的關係。文中我一直反思理論研究及這些研究在小學戲劇課堂上的實際意義。將有關俳句和表演的研究轉化為教學活動，不論在概念上和實踐上都充滿挑戰。我在此簡述我如何連結俳句與表演，探討兩者的歷史淵源和美學共鳴，目標是築起一座橋樑，連結我在研究中探討的理論框架和這些框架在課堂上的實際應用。這項工作最終為了回應一個迫切需要，就是讓年輕學生參與創作表演，從而培養與自然和諧共存的意識。我藉着結合詩歌形式和身心融合體驗，務求透過戲劇教育激發學生感應、想像和欣賞生命中微妙而短暫的空間。

關鍵詞：俳句、表演、自然、戲劇教育

作者簡介

Roberson de Sousa Nunes 是巴西米納斯吉拉斯聯邦大學的戲劇系教授。他持有聖保羅大學的日本研究博士後資格及米納斯吉拉斯聯邦大學的藝術博士後資格，以及由米納斯吉拉斯聯邦大學頒授的文學研究博士和碩士學位及表演藝術學士學位。他曾到紐約大學帝勢藝術學院（美國）、羅斯托克音樂與戲劇學院（德國）、愛知縣立大學（日本）和早稻田大學（日本）擔任訪問學人。他曾撰寫《俳句與表演：詩意意象》（Haikai e Performance:

Imagens Poéticas）一書，並發表多篇學術論文。Nunes 亦是國際戲劇/劇場與教育聯盟的會員，並積極參與戲劇、舞蹈和表演藝術。

電郵：robersonunes@gmail.com