



2021戏剧教育研究国际论坛
International Forum on Theatre Education Research

民族化的表演方法论

National Methodology for Acting



2021年10月20日（周三）至10月31日（周日）

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CONTENTS

目录

- 2 世界戏剧教育联盟简介
World Theatre Education Alliance
- 4 致辞
Messages
- 20 论文摘要
Abstracts
- 56 加盟院校标识
Logos of Member Schools
- 57 海报
Poster

World Theatre Education Theatre

世界戏剧教育联盟简介

2015年9月，中央戏剧学院联合格鲁吉亚国立戏剧电影大学、德国恩斯特·布施表演艺术大学、日本桐朋学园艺术短期大学、韩国中央大学和乌克兰基辅国立戏剧影视大学这5所世界知名戏剧院校发起倡议，组成新的世界戏剧教育联盟。此后，保加利亚国立戏剧影视艺术大学、波兰国立戏剧学院、俄罗斯国立舞台艺术大学、西班牙戏剧学院、英国伦敦金融城市政厅音乐戏剧学院等戏剧院校陆续响应此倡议。

2016年10月18日，世界戏剧教育联盟校长大会在中央戏剧学院昌平校区隆重举行。来自保加利亚、中国、格鲁吉亚、德国、日本、韩国、波兰、俄罗斯、西班牙、瑞典、乌克兰和英国的12所世界著名戏剧院校的校长齐聚北京。各院校在大会上签署了《世界戏剧教育联盟宣言》，讨论并通过了新的《世界戏剧教育联盟章程》，并全票通过中央戏剧学院副院长郝戎当选联盟秘书长。

从2017年1月到2019年10月，陆续有俄罗斯戏剧艺术学院、希腊雅典音乐戏剧学院和美国奥城大学戏剧学院加入联盟。目前，联盟成员院校一共14所。



In September 2015, the proposal of establishing the World Theatre Education Alliance was put forward by 5 institutes, including The Central Academy of Drama from China, Shota Rustaveli Theatre and Film Georgian State University, Ernst Busch Academy of Dramatic Art from Germany, Toho Gakuen College of Drama and Music from Japan, Department of Theatre of Chuang Ang University from Korea, Kyiv National I. K. Karpenko-Kary University of Theatre, Cinema and Television from Ukraine. Thereafter, the proposal was successively seconded by National Academy for Theatre and Film Arts from Bulgaria, Aleksander Zelwerowicz National Academy of Dramatic Art from Poland, Russian State Institute of Performing Arts, Institut del Teatre from Spain, and Guildhall School of Music and Drama from the UK.

On October 18th, 2016, the first President Conference of Education Alliance was held on Changping Campus of the Central Academy of Drama. 12 presidents of world-famous drama schools from Bulgaria, China, Georgia, Germany, Japan, Korea, Poland, Russia, Spain, Sweden, Ukraine and UK attended the conference. Declaration of World Theatre Education Alliance was signed and the new Bylaw of World Theatre Education Alliance was deliberated and approved in the conference by all institutes. Hao Rong, then vice president of the Central Academy of Drama, was elected as secretary-general of the Alliance with unanimous votes.

From January, 2017 to October, 2019, the Alliance has embraced another 3 member institutes: Russian Institute of Theatre Arts (GITIS) from Russia, Athens Conservatoire Drama School from Greece, and the School of Theatre of Oklahoma City University, USA. Currently, there are 14 member institutes in the Alliance.



郝戎
Hao Rong

中国·中央戏剧学院院长
世界戏剧教育联盟秘书长

President of the Central Academy of
Drama, China
Secretary-General of World Theatre
Education Alliance (WTEA)

世界戏剧教育联盟自 2015 年成立以来，在各加盟院校和戏剧界同仁的支持下实现了蓬勃发展，随着加盟院校不断增加，联盟活动不断丰富，各加盟院校在戏剧教育的交流与合作也变得更加充分而紧密。

2020 年的疫情对全球而言都是全新的挑战。病毒反复变异，国际航班受限，变数与限制叠加，一切的一切都要求各戏剧院校不断尝试新的创作、教学和交流方法，也对联盟的工作提出了新的要求。在此情况下，联盟在 2020 年举办了线上校长大会，尝试全新的交流方式，并为加盟院校的后续交流确定了方向。在各院校的共同支持和团结协作下，联盟得以首次举办线上戏剧教育国际论坛，疫情虽然让我们暂时无法在剧场分享各自学院的创作成果，但也给了我们归纳与反思的时间，让我们在理论领域取得更深入的成果。

“海纳百川，有容乃大”。在漫长的历史中，世界各国各民族共同创造了多元的人类文化，也形成了自身独特的戏剧传统。通过戏剧，我们表达人类对美与理想的追求，反映了对民族历史与未来的思考。可以说，戏剧作为人类早期艺术形式的集大成者，是各民族宝贵的精神财富和价值根基。而在全球化的时代，更需要以国际组织作为平台，促进戏剧文化的普及与互融，推动不同文化观念之间的尊重与理解，进而促进国际社会不同文明的交流互信。我们希望通过 WTEA 这个平台不断促进学校之间的合作，更希望大家将优秀的特色戏剧文化阐释给世界，实现戏剧教育和人类共同体更加美好的未来！

最后，预祝本次戏剧教育研究国际论坛圆满成功！

Since its establishment in 2015, World Theatre Education Alliance (WTEA) has witnessed rapid development thanks to the support by member schools—its members keep increasing, the activities are becoming more diverse, the communication and cooperation on theatre education among members have become closer and all-rounded.

There is no doubt that the Covid-19 started in 2020 was and remains an unprecedented challenge to the world. The virus goes on mutating, international air transportation limited—all the uncertainties and restrictions have left theatre schools no choice but to seek new ways for creation, teaching and communication. Same with WTEA. Against such backdrop, we tried a new way to hold the 4th Theatre Schools President Conference online to set the direction for future cooperation. The support and coordination by the member schools has enabled the first ever virtual WTEA International Forum on Theatre Education Research. Indeed, the pandemic has hindered us from sharing our creative productions for some time, but we, at the same time, have gained more time for reflection before we reap more fruitful theoretical results.

As the famous Chinese saying goes, “the ocean is vast for it refuses no rivers.” Throughout the long history, all peoples and nations together have contributed to the world culture of diversity, while forming theatrical traditions of their own traits. We convey our pursuit of beauty and dreams through theatre; we ponder over the past and future of our nations via drama. Theatre, the synthesis of the primitive art forms that human beings have ever created, is where values and intellectual heritage of all peoples are laid. In this globalized world, we need more than ever international organizations as the platform to foster the popularization and inter-disciplinary cooperation of the theatre art. This is because we need to facilitate mutual respect and understanding among people of different cultural backgrounds and mindsets, to further boost the communication and mutual-trust among the international community. I sincerely hope that WTEA will keep advancing intercollegiate cooperation, through which we can present our fabulous theatrical cultures to the world, for creating a brighter future for theatre education and the community of humankind.

I wish the WTEA 2021 International Forum on Theatre Education Research a great success!



格奥尔吉·沙鲁塔什维利
Giorgi Shalutashvili

格鲁吉亚·绍塔鲁斯塔维利国立
戏剧电影大学校长

Rector of the Shota Rustaveli Theatre
and Film Georgia State University,
Georgia

世界戏剧教育联盟所有加盟国都携手合作，这对其在各个国家和全球的发展至关重要。联盟旨在实现戏剧院校间经验与教学方法的共享，以促进各院校的多元发展。

随着全球化对人类社会的影响不断深入，全球化研究已经成为教育、文化、社会领域的热门议题。作为知识和人才的摇篮，大学和学院有责任培养具有国际视野、能胜任国际交流与合作的人才以推进全球化进程。高等教育的国际化已经成为 21 世纪高等教育发展的大趋势，这既是运营学校的理念，也是学校的重大目标。

高等教育的国际化之路要符合现实国情。同样，特定学术领域的国际化也应根据学科特点来推进。戏剧教育是高等教育独特而重要的组成部分，在传承传统文化、繁荣当代文化、提升学生的想象力和创造力、促进经济发展等方面发挥着不可替代的作用。戏剧学科具有艺术领域的普遍特点，我们在继承传统时必须注重创新。艺术是人类文化的集合体，这使得艺术领域的创新尤为困难。作为艺术创新的重要手段，国际化可以让我们能够以更开阔的视角观察世界，在继承传统的同时进行当代艺术的交流。

戏剧教育国际化不仅要开展国际交流、校际演出、学生交流等项目，还要注重建立区域性和全球性的戏剧教育合作组织，建立以“合作与发展”为主题的长期国际平台。戏剧教育的合作平台有很多形式，其中最具建设性的就是世界各地戏剧教育巨头联合建立的平台。随着教育的国际化，高校需要越来越多的外国专家，尤其是高端专家。就戏剧学院而言，戏剧艺术的民族性和多样性共同决定了引进国际教师的必要性，包括世界著名的戏剧大师、专家和学者。学生可以通过研讨、讲座、工作坊、戏剧排练等理论与实践并重的

教学模式来了解各种不同的戏剧艺术和创作形式，并接触到世界一流的教学和表演方法，这样他们未来可以更好地适应国际需求。除了这些短期合作项目外，还应加强高校的宣传工作，拓宽从国外招聘高端专家担任客座教授或名誉教授的渠道。顶尖专家的招聘是一个应该得到长期关注的问题。

为培养具有国际化教育背景的学生，高校需要尽量为学生创造国际交流机会，如派学生到国外艺术院校和剧团参观，参加各种国际学术会议、戏剧工作坊和戏剧节等。这种交流是双方互利的，教育国际化也是如此。我们在鼓励更多格鲁吉亚学生出国深造的同时，也要吸引更多的外国学生来格鲁吉亚学习。相比于综合性大学，艺术院校，特别是戏剧院校的招生规模较小，留学生招生规模也相应较小。

我们非常高兴能够参与“一带一路”项目，我们的学生通过这一项目完成了在中国戏曲学院表演专业的学业。关于全球化背景下的戏剧教育，我们的目标是在保持戏剧多样性的同时汲取各种戏剧的精髓，保持开放的态度，同时又要避免盲目同化。要在保持特色、发挥优势、正确定位的前提下推进戏剧教育国际化进程。只有在此前提下，不同国家才能开展对话，促进文化交融，共享发展成果。

祝愿世界戏剧教育联盟发展顺利。

祝愿所有加盟院校不断进步！

World Theatre Education Alliance - WTEA - This is an alliance where cooperation for each country is very important for its development both - as a locally, as well as globally. The purpose of this organization is to share the experience and teaching methodology of each Theatrical School, which will facilitate more diverse development of our schools.

With the increasingly deep influence of globalisation on human society, research on globalisation has been fervent in educational, cultural and social academic fields. Colleges and universities, as cradle of talents, are responsible for cultivating talents who have an international vision and are competent in international exchanges and cooperation so as to push forward globalisation. Internationalisation of higher education is the general trend of higher education development in the 21st Century. This is a concept for running a school and also a grand goal of higher education.

The path to higher education internationalisation should be taken according to the actual conditions of a country. Likewise, internationalisation of a specific academic field should also be promoted according to its characteristics. Theatre education is a unique and important part of higher education, and it plays an irreplaceable role in inheriting traditional cultures, booming contemporary cultures, improving students' imagination and creativity, and promoting economic development. Given the features of theatrical disciplines that belong to the art domain, we must pay attention to innovation when inheriting traditions. Art is an agglomeration of human culture, which makes innovation in the realm of art particularly difficult. Internationalisation is an important means of artistic innovation, through which we are able to observe the world in a wider range, and communicate with contemporary art on an equal footing while inheriting traditions.

For internationalisation of theatre education, we should not only carry out such programmes as international communication, interschool performance and student exchange, but also pay attention to establishing regional and global theatre education cooperation organisations, and regular international platforms themed „Cooperation and Development“.

There are various cooperation platforms for theatre education, among which the most constructive ones are those established jointly by theatre education giants from different parts of the world, with education internationalisation, colleges and universities need more and more foreign experts, especially high-end experts. As far as a theatre academy is concerned, the national character and diversity of theatrical art determines the necessity to introduce international teachers, including world-famous theatre masters, experts and academics. Through teaching modes with equal stress on theory and practice, such as seminar, lecture, workshop, and play rehearsal, students can understand different theatre arts and creation forms, and can come into contact with world-class teaching and working methods, so that they can better meet international demands in future. Besides these short-term cooperation programmes, the publicity work for a university should also be strengthened to broaden the channel of recruiting high-end experts from abroad, who may act as visiting or honorary professors. Top expert recruitment should be a long-term concern.

To cultivate students with an international education background, colleges and universities should create as many international exchange opportunities as possible for students, like sending them to visit foreign art academies and theatre troupes, and to attend various international academic conferences, theatre workshops and theatre festivals. Exchanges are bidirectional and mutually beneficial; so is education internationalisation. When encouraging more Georgian students to go abroad, we should also attract more foreign students to come to Georgia. Compared with comprehensive universities, art academies especially theatre academies have a smaller enrolment scale, and accordingly the scale of foreign student enrolment is even smaller.

We are very pleased to take part in the project as known as “the Belt and Road Initiative”, through which our students continued and completed the China Drama Academy in Beijing, specializing in acting.

In terms of theatre education under the background of globalisation, our goal is to retain the quintessence of each theatrical form in the world while maintaining theatre diversity, and to avoid blind assimilation while holding an open attitude. Theatre education internationalisation should be pushed forward on the premise of maintaining respective features, giving play to respective advantages and finding respective correct positions. Only on this premise can different nations carry out dialogues, promote cultural integration, and share achievements.

I wish development and expansion WTEA.

I wish success all of the members in this organization!



康斯坦丁·阿瓦尼塔基斯
Konstantinos Arvanitakis

希腊·雅典音乐戏剧学院院长

Director of Athens Conservatoire
Drama School, Greece

雅典音乐戏剧学院全体感谢郝戎教授及中央戏剧学院同仁给我们这样一个机会来分享彼此关于戏剧文化的想法。

这次机会能有效地克服疫情造成的障碍。观看论文发表视频并就此展开讨论，对理解彼此的文化遗产有着极大的帮助——哪里还有比这更好的打破时空限制的办法呢！

我们非常期待观赏大家的论文成果。希望各国抗疫工作都能顺利，让我们 2022 年在北京再会。

All of us at the Athens Conservatoire Drama School wish to thank professor Hao and the entire team at the Central Academy of Drama for giving us this wonderful opportunity to share thoughts about our theatrical culture.

We find this a brilliant way to bypass the obstacles created by the pandemic; watching and discussing these presentations can be an extremely fruitful way to understand each other's heritage—what better way to defeat the constraints of time and space!

So, we look forward to everybody's submissions and wish all countries the best in dealing with the Covid challenge, so that we can all meet again in Beijing in 2022!



白楠永
Baek Nam-Young

韩国 · 中央大学表演艺术系主任

Dean of the Department of Performing Arts,
Chung-Ang University, Korea

欣闻我校姜旻昊教授和徐钟贤博士参加了由世界戏剧教育联盟（WTEA）主办的2021年戏剧教育研究国际论坛。尤其是姜教授，他执教多年，在表演理论和实践方面都极其专业。我确信，两人都为他们的演讲做了最充分的准备，将带来一场内容充实的演讲。中央大学表演艺术系的每一位教师都致力于为热爱表演的学生提供宝贵的课程。而这我与两位在学校相识多年，他们也始终对戏剧和表演研究表现出极高的热忱，我相信两位会在论坛上发表精彩的演讲。再次表达对我校参加WTEA主办的论坛、并有机会进行展示的欣喜。也非常期待看到其他学校的演讲。

致以最诚挚的问候。

I am glad to hear that Professor Kang Min-Ho and Seo Joung-Hyun, PhD student have participated in the 2021 International Forum on Theater Education Research hosted by World Theater Education Alliance (WTEA). Especially, Professor Kang has been teaching for many years and showing his professionalism in the theory and practice of Acting. I can assure you that both people had prepared for their presentation at their best and will give us an informative speech at the forum. Every educator in the performing arts department at Chung-Ang University has dedicated themselves to provide valuable lessons to students who are passionate about acting subjects. As these two presenters, whom I have always known at school for many years, have been showing a great deal of their enthusiasm for the theatre and performance studies, I have no doubt that they will show a remarkable speech in the forum. Once again, it is my pleasure that our school joined the forum hosted by WTEA and had an opportunity to present. I am greatly looking forward to seeing all other school's presentations as well.

Best wishes.



瓦杰克·马拉卡特
Wojciech Malajkat

波兰·华沙国立戏剧学院院长

Rector of the Aleksander Zelwerowicz
National Academy of Dramatic Art in
Warsaw, Poland

女士们，先生们，

亲爱的戏剧教育研究论坛的主办方和参会者们，
世界戏剧教育联盟的各校同仁们：

感谢各位年轻的学者，让华沙国立戏剧学院能够对本次戏剧教育研究论坛添砖加瓦，我对此感到十分高兴，但同时也为今年无法线下欣赏各院校学生同台的莎剧表演、共享我们对戏剧的热情并相互鼓励而感到遗憾。

尽管如此，华沙国立戏剧学院仍然相信国际合作能有助于师生获得丰富、多元体验。鉴于此，我们的首要目标是丰富文化。我们相信校际交流的意义，并在学生、青年学者和专家教授等各层面之间积极推进交流，提升他们对本国本民族、欧洲乃至世界文化的认识。我们深信，从跨文化的角度展示本民族的文化更容易使人理解。

因此我对本次论坛的议题十分满意。尽管有人抨击活动开展受到种种限制，但这次线上会议是合作意愿的伟大胜利，是分享创作成果的长期需求，也是对各艺术学院师生的创作成果保持好奇心带来的伟大胜利。我相信，倚靠 WTEA 这个平台，本次会议将点燃思想的火花，促进更多样的合作。

感谢在民族传统艺术教育领域与我们分享其思考与研究成果的参会者。非常期待各位的演讲，这些观点会丰富学术实践，增进相互理解。我也祝愿能尽快面对面交流，让我们在现实而非虚拟环境中欢谈。

Ladies and gentlemen,

Dear Organizers and Participants of the Forum on Theatre Education Research,
Colleagues from art schools united in the World Theatre Education Alliance network!

I am very pleased that thanks to the young researchers, the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw can contribute to this special event, which is the Forum on Theatre Education Research. And at the same time, I sincerely regret that for another year we cannot meet on one stage, in one room, to admire students from WTEA universities in Shakespearean roles, to share our passion to the theatre and inspire each other.

However, regardless of the circumstances, the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw sees international cooperation as an important element in promoting the rich and diverse experience of students and lecturers. Our primary goal in this regard is cultural enrichment. We believe in exchange between universities and we actively promote it, in all areas: among students, young researchers and professors with rich achievements – as a way to better understand national, European and world culture. We are convinced that one's own culture is often better understood from an intercultural perspective.

That is why I am observing the Forum agenda today with great satisfaction. This virtual meeting, despite all the limitations of the medium to which we are condemned, is a great triumph of the will to cooperate, the unflagging need to share our achievements and great curiosity about what we all create, what students and professors in other art schools around the world are working on. I am convinced that this conference will also be a source of many inspirations and a continuation of our cooperation within the international platform, which is WTEA.

Congratulations to all participants for sharing with us their reflections and research on the national traditions of artistic education. I am very curious about these speeches. I trust that they will enrich our academic practice and mutual understanding. I also wish myself and you that this exchange would be based soon again on real contacts between people, between us, in the reality other than virtual.



娜塔莉亚·帕克霍姆娃

Natalia Pakhomova

俄罗斯·国立舞台艺术学院院长

Rector of Russian State Institute of
Performing Arts, Russia

首先请允许我代表俄罗斯国立表演艺术学院向国际戏剧教育研究论坛的召开表示热烈的祝贺，对到场的成员院校致以诚挚的问候（虽然仍然只能以线上方式进行）。俄罗斯国立表演艺术学院很荣幸与世界各地的戏剧专家们一起参与本次研讨。

作为俄罗斯最优秀和最古老的艺术院校之一，俄罗斯国立表演艺术学院的首要任务是传承民族戏剧艺术和教学传统。但我们确信，传统只有在促进发展的前提下才能鲜活。因此，对我们而言，艺术教育从未止步。我校不断钻研教学过程，力求应对现代产业的挑战。事实证明，对话是成功的关键所在，涉及到不同传统的交流时尤其如此。在不同学校联合开展教育项目的过程中都存在对话。在我校看来，与中央戏剧学院的合作多年来堪称对话中稳定可靠的典范。

我要感谢中央戏剧学院组织本次会议，让我们有机会与各位分享经验，共同寻求发展民族教学实践的方法。

诚然，疫情剥夺了我们享受对戏剧氛围至关重要的线下联系的机会。但也给了我们一些新的机遇。比如反思积累的经验，更进一步，再用新的知识、机遇和项目来丰富我们的对话。

致以诚挚的问候。

Let me begin by expressing, on behalf of the Russian State Institute of Performing Arts, our warm congratulations to the International Forum on Theatre Education Research and our sincere greets to Alliance members present (even though it is still possible only in online-mode). It is an honor for the Russian Institute of Performing Arts to be participants in the discussion that unites theatre specialists from all over the world.

The perpetuation of national theatre artistic and pedagogical traditions is the priority task for the RGISI as for one of the leading and oldest art school in Russia. However, we are sure that the tradition can only live in dialogue that ensures the development. That is why for us, the educational process in the art sphere is work that is never done. Our Institute is constantly working on the educational process, responding to the challenges of the modern industry. And it is the dialogue that turns out to be the key to success. Especially when it comes to the interaction of different traditions, as it happens in the process of joint work of different schools on joint educational programs. For our Institute, such joint work with the Central Academy of Drama has been an example of a reliable dialogue for many years.

I express my gratitude to CAD for organizing the conference and the opportunity to share experience with colleagues and find ways to develop national pedagogical practices together. Yes, the pandemic has taken away the opportunity to enjoy live contact that is vital for the theatrical sphere. But it also gave us some opportunities. This includes the opportunity to reflect on the accumulated experience and move on, to continue our dialogue enriched with new knowledge, opportunities and projects.

Yours sincerely,



格里高利·扎斯拉夫斯基

Grigori Zaslavski

俄罗斯·俄罗斯戏剧学院院长

Rector of Russian Institute of Theatre Arts,
Russia

这已经是我们第二年线上办会了，我们深知现场交流对戏剧的价值，因此线上互动无疑是无奈之举。但所幸的是，疫情没能打断我们的创作与联系。

更难能可贵的是收到世界戏剧教育联盟（WTEA）的邀请、共同探讨专业问题。这不是浪费时间，而是为了增进相互理解，这在如今的表演专业教学中有着全新而独特的价值。

很高兴得知，我校优秀教师们的书已经基本翻译完成。我在上次的会议上提出要建立共享图书馆，这一提案能得到支持对我而言非常重要。如果要讨论全球化，那么这个图书馆对于戏剧最大的价值就在于能为收集全世界关于演员教育与训练的经验提供平台，将这些经验与本民族传统相结合，丰富我们的知识与培训实践。

让我们共同思考该如何在 WTEA 内部、各个院校之间充分利用这些资料。

祝愿各位好运，祝各位身体健康，希望在合适的时机可以和各位线下见面！

This is the second year we have held our meetings online and for all of us who know the value of live theatre communication, this is a minus. But the pandemic cannot interrupt our creative and human connections, and that is an obvious plus.

All the more precious is the invitation of the WTEA leadership to dialogue on professional topics, not wasting time, but rather spending it to the benefit of our understanding, which today constitutes a special or even new value in the teaching of the acting profession.

I was pleased to hear those translations of books by our prominent teachers are almost ready I said last time that such a library was needed and it was important to me that such a proposal was supported. If we're talking about globalisation, its greatest value for theatre is the opportunity to accumulate all the world's experience in actor education and actor training, to relate that experience to our national traditions and to enrich our knowledge and our training practice.

Let's think about how best to present these books within the WTEA, in each of our schools.

Good luck to us all, health and good luck! See you again, face-to-face, online, most importantly, for good occasions!



肯尼·伊万斯

Kenneth R. Evans

美国·奥城大学校长

President and CEO of Oklahoma City
University, the US

我非常高兴能够作为奥城大学的新任校长致辞。我们与中戏的合作关系始于音乐戏剧系主任马克·帕克先生与顾明先生 2018 年 10 月对中戏的访问，此后郝戎院长与其他同事曾于 2019 年 2 月访问奥城大学，前任院长玛莎·伯格也曾在 2019 年 3 月出访中戏。通过互访，双方的合作得以不断深化加强，我对此感到由衷的喜悦。

我们强化互惠合作的努力将为两校学生、教师以及职员的互访打下坚实的基础。

奥城大学始建于 1904 年，音乐学院、戏剧学院以及美国舞蹈文娛学院都在全美排名前五。学院与中国业界的合作成果丰富、历史悠久。我们的商学院是 20 世纪 80 年代第一个为中国教育部承认，可以向中国学生和从业者提供 MBA 课程的学院，其它学院也与中国的大学、学院以及专业机构有着深入的交流。

奥城大学旺达·巴斯音乐戏剧学院本次也将参与 WTEA 于 2021 年 10 月举办的线上国际戏剧论坛，我在此对他们表示支持。

感谢各位为此付出的时间与精力，祝各位一切顺利。

I am very pleased to write the message as the new president of Oklahoma City University. I enjoyed hearing about the visits made by President Hao Rong and the CAD delegation to our campus in February 2019 and by my predecessor, President Martha Burger, to your campus in March 2019. Our visits have strengthened our working relationship that was started by OCU Music and Theatre Dean Mark Parker and Mr. Gu Ming's visit to CAD in October 2018.

Our efforts in building a stronger cooperative relationship for our two schools will pave the way for exchanges between our respective students, faculty, and staff.

Oklahoma City University was founded in 1904. Our School of Music, School of Theatre, and School of American Dance and Entertainment are among the top five in the United States, and they have a long and productive working relationship with their counterparts in China. Our School of Business was the first American university approved by China's Ministry of Education in the 1980s to offer in China an MBA program to Chinese students and professionals. Our other schools and colleges have been working with Chinese universities, colleges, and professional organizations.

Oklahoma City University's Wanda L. Bass School of Music and School of Theatre are applying with World Theatre Education Alliance to attend its virtual International Theatre Festival that will be held in October 2021. I fully support our efforts in this regard.

I appreciate your time and consideration and wish you the best.

中国·中央戏剧学院
The Central Academy of Drama, China

中央戏剧学院
The Central Academy of Drama



张长节
Zhang Changjie

职务职称: 导演系教师, 助教

研究领域: 布莱希特剧作与史诗戏剧

主要成就: 戏剧作品有《长恨歌》《起死》《一票难求》《四川好人》《人就是人》;
发表论文《相声对史诗剧场排演的启发》

Title: Teaching assistant at the Department of Directing

Research specialties: Brecht's plays and epic theatre

Main achievements: created such plays as 'The Most Beautiful Woman in the World', 'Revive', 'The Best Drama in the World', 'The Good Person of Szechwan', and 'Man is Man'; published a paper titled 'Xiangsheng's Impact on Rehearing Epic Theatre'.

对中国式史诗戏剧表演的探索

从戏剧产生至今, 史诗剧一直是戏剧的重要组成部分, 也是最为古老的演出形式之一。与此同时, 史诗戏剧也往往被认为是产生于西方戏剧的舶来品, 自古希腊时期便产生了关于史诗与悲剧的表演理论基础。直到近代, 德国剧作家贝托尔特·布莱希特再次提出史诗戏剧并对其表演形式提出了新的见解。“间离”、“陌生化”等新的概念便是其在此期间对史诗戏剧理论的探索。

而在布莱希特对其理论进行完善与发展的过程中, 中国传统戏曲表演给了他重要的启发并撰写了《“陌生化”与中国戏曲》等影响深远的篇目。事实上除了戏曲之外, 在许多不同的中国传统曲艺形式当中, 均存在着史诗戏剧表演的元素, 并在此之上各自拥有其特点与形式。我们在对史诗戏剧或具有史诗戏剧特点的剧目进行排演的过程当中。除了对布莱希特的表演理论进行应用之外, 更应当从本民族传统曲艺当中汲取营养。

本文主要通过对比西方史诗戏剧与中国传统曲艺寻找二者的共性，并着重探讨传统曲艺之于史诗戏剧的特点与其创作规律。并通过演出实例总结可应用于史诗戏剧表演中的方法。笔者通过对比西方史诗戏剧与中国传统曲艺，大胆提出对“中国式史诗戏剧”表演的构想，希望能够借鉴传统曲艺的表演手法对当今戏剧的排演产生启发。

本文分为四个部分，包含对布莱希特眼中中国戏曲中“陌生化”的延伸，结合表演实例探讨评书表演对比史诗戏剧的共性与特点，结合表演实例探讨相声表演对比史诗戏剧的共性与特点，对“中国式史诗戏剧表演”方法的总结及展望。

第一部分从布莱希特《中国戏剧表演中的陌生化效果》出发，结合布莱希特《史诗戏剧与教育戏剧》等其他相关著作，简述布莱希特对于史诗戏剧的构想和“陌生化”对于其理论的重要性。并从中国传统曲艺的视角来解释所谓的“陌生化”。

第二部分主要对评书这一曲艺形式的表演进行分析，结合布莱希特史诗戏剧理论与《书品》《书忌》等传统表演理论，总结评书表演所存在史诗戏剧特点并以评书表演的视角对史诗戏剧的部分特点进行解读。

第三部分主要对相声这一曲艺形式的表演进行分析，结合布莱希特史诗戏剧理论与我国不同时期不同演员的相声表演特点，总结相声表演的史诗戏剧特点以及相声表演在当代戏剧中的应用。

第四部分对以上曲艺表演中的史诗戏剧特点进行总结，结合历史寻找其文化根源。并对于“中国式史诗戏剧表演”理论进行展望。“史诗戏剧”这一概念虽为舶来品，但在我国传统演出中早已存在类似元素却缺乏广泛的研究与实践，在对“民族化表演方法论”的研究中，“中国式史诗戏剧”的探索值得引起重视。

Exploring Chinese Epic Theatre Directing

Epic theatre has been an important part of theatre since ancient times. At the same time, it has always been considered as a western concept imported into China. In the 20th century, German writer Bertolt Brecht started his revolutionary idea about contemporary epic theatre, introducing the concept of “alienation effect” into theatre performances.

As Brecht developing his theory, Peking opera, a Chinese traditional theatre performance was one of his crucial inspirations. However, there are many other kinds of Chinese traditional performing arts than Peking opera that contain the elements of epic theatre, but with their own unique ideas that can be implemented when practicing modern epic theatre. We should not only study Brecht's theory, but also learn from our own traditional arts when practicing and study epic theatre.

This article mainly tries to explore the commons and differences between western epic theatre and Chinese tradition theatre, in order to theorize the acting methodology of Chinese traditional theatre and to inspire more ways of practicing epic theatre. This article includes 4 parts: 1. What Brecht saw in Chinese theatre and what is "alienation" he saw through a Chinese lens; 2. The comparison between epic theatre and "Pingshu". 3. The comparison between epic theatre and "Xiangsheng". 4. The prospect of "Chinese Epic Theatre" and it's basic acting methodology.

In part one, we mainly focus on Brecht's theory, briefly introducing how important "alienation effect" is to epic theatre. Analyzing what it is in Chinese theatre in general.

In part two, we put attention on the traditional performing art "Pingshu", with Brecht's theory alongside Chinese traditional performing theory, trying to find the element of epic theatre in Pingshu and how we can practice in modern epic theatre plays. In part three, we put attention on the traditional performing art of "Xiangsheng", analyzing its diverse ways of performance and unique technics, for the purpose of introducing the acting method in epic theatre practices.

In part four, we briefly conclude the features in different Chinese traditional performing arts and the methodology they share, and find out their root in Chinese history and culture. The concept of epic theatre indeed was imported into China, yet the fundamentals may have always been lying in our traditional arts, waiting for us to explore. In the study of our regional acting methodology, Chinese epic theatre should perform an important role.



格鲁吉亚·绍塔鲁斯塔维利国立戏剧电影大学

Shota Rustaveli Theatre and Film Georgia State University, Georgia



塔马尔·茨加蕾利
Tamar Tsagareli

职 务：艺术学博士，副教授，戏剧批评家。

工作经历：（2004）至今格鲁吉亚绍塔鲁斯塔维利国立戏剧电影大学，历任文学编辑、科研助理、教育研究所所长、院长助理，艺术科学、媒体与管理系学术委员会委员、戏剧批评与理论课程讲师（2009-2014）；高加索大学艺术史讲师。

主要成就：译著有《耶日·格罗托夫斯基》（2008. ISBN 978-99940-719-4-4）；著作有《戏剧艺术与人类学》（2013. ISBN 978-9941-9375-3-8）和《世界戏剧史》3卷（ISBN 978-9941-9716-8-6）。2009——2021年多次参与区域和国际论坛。

Titles: Doctor of Art Sciences; Associate Professor, theatre critic.

Work experience: (2004 up to date) working in Shota Rustaveli Theatre & Film Georgia State University—Literary Editor, Assistant of Scientific; Director of Education and Research Institute, Assistant of rector; Member of the Academic Council to Associate Professor on The Art Sciences, Media and Management Faculty; Invited Lecturer (2009 -2014) in Theatre Critic and Theory in Shota Rustaveli Theatre & Film Georgia State University on The Art Sciences, Media and Management Faculty; Lecturer of Theatre and drama critic and theory in Shota Rustaveli Theatre & Film Georgia State; Lecturer of Art history in Caucasus University/Caucasus School of Humanities (CSH) (2012 - Present).

Main achievements: translated Literature: "Jerzy Grotowski" (2008. ISBN 978-99940-719-4-4); author of the book "Theatrical Art and Anthropology" (2013. ISBN 978-9941-9375-3-8); author of the book "History of World Theater" 3 volumes (ISBN 978-9941-9716-8-6). Participated in regional and international scientific forums and conferences - From 2009 including 2021 Years

格鲁吉亚戏剧院校的教学与培养

在传统希腊悲剧和罗马戏剧之后，现代格鲁吉亚戏剧学院经历了众多的变化。技术变革改变了很多艺术手法和主题的表现方式。如今的剧院风格多样，对比鲜明，它包含的音乐水平和对表演才华的要求都更高了。我们学生的客座表演就是现代戏剧的一个很好的例子。它基于一个非常有趣的剧本，故事的主题融合了喜剧和悲剧。服装、道具制作甚至表演方面的技术变化已经改变了戏剧的一切。而且《魔法坏女巫》这部剧还具有国际影响力，在所有大陆都上演过。而不像过去的剧目被限定在特定区域或季节表演。尽管现代戏剧发生了很多变化，但现代戏剧的核心仍然和过去一样。虽然戏剧在历史剧的基础上发展了很多，但许多主题、风格仍然和过去一致。

戏剧起源于人类历史之初。在真正的戏剧和演员出现之前，最早的戏剧可以追溯到舞蹈文化。舞蹈最初是为了纪念重大事件、举办庆典和宗教仪式而表演的。起初，它们并非正式活动，也没有什么练习，但在公元前 3000 年前后，舞蹈演变成了非常复杂的艺术形式。其首要原因是宗教仪式的需要。起源于仪式性舞蹈的宗教主题将在戏剧领域延续四千多年。著名评论家埃利斯·哈夫洛克 (Ellis Havelock) 解释称：“可以观察到，宗教舞蹈有时欣喜若狂，有时安寂无声……哑剧舞蹈强调自然表达并模仿自然过程，将舞者带入了创造的神圣领域使他们能够感受神的力量。如此一来，舞蹈就变成了神圣剧。”随着时间推移，舞蹈变得越来越复杂，它们最终在多种层面上进行表演，在战争、季节变化或宗教庆典等重大事件之前则尤为重要。最终，仪式进一步演变成具有主题和风格的复杂表演，这是我们所知的戏剧的第一次发展。舞蹈从部落和非正式事务到复杂仪式的演变在波斯和亚洲的早期文明都有所呈现，它们表现出了不断演变的舞蹈文化的最复杂的形式。

如果不透过历史来看，现代戏剧就很难解释。格鲁吉亚戏剧多种多样，包含许多不同风格的戏剧，既有莎士比亚式的传统戏剧，也有太阳剧社类的和现代格鲁吉亚戏剧。然而，所有这些不同形式的戏剧都有从过去继承得来的相似之处。现代剧院的重要发展之一是第比利斯市中央剧院“鲁斯塔维利”的落成。鲁斯塔维利剧院的建设，特别是在 20 世纪初期取得的成就，使其成为世界上最有影响力的戏剧文化中心之一。鲁斯塔维利剧院为戏剧带来了一种新的文化，因为它将“作为艺术的戏剧”提升到了一个新的水平；它还催生了阶层之间的社会分界。

格鲁吉亚戏剧的主旨是现实主义，这一理念早在罗马时期就已产生，但在文艺复兴之后才成为主流。现实主义主张戏剧描绘现实生活，既要表现其中的坎坷，又要表现生活的残酷。这一特点在贝尔托·布莱希特创作的格

格鲁吉亚经典戏剧《高加索灰阑记》中表现得最为明显，这部作品解读格鲁吉亚的现实，展示了为什么“格鲁吉亚梦”对大多数格鲁吉亚人民来说仅仅是空想。如今戏剧的主题产生了多种分支，音乐剧、话剧，古典剧之间有着极大的不同，且各自有着自己的最高理念和立足点。

另一个主要的发展体现在演员和剧作家的教育体系上。现代剧已经不再像先前一样采用公会团体体系了，而是有正规的大学和学院来进行表演和戏剧艺术的培训。演员和剧作家组成自己的公会团体来发掘灵感，从而帮助提升整个格鲁吉亚的戏剧水平。随着技术的进步，戏剧比以往都更加亲民，舞台更易于搭建，专业的演员和剧作家可以环游世界演出他们的作品。技术的发展还使道具的制作更加便利，因此如今的表演有着更精致的道具，更高超的技术，自然也变得更加真实。

戏剧因其文化和历史而在我们的社会中占有非常重要的地位。然而，即便戏剧取得了一点成功，但随着电视和广播的出现并在娱乐领域与戏剧产生竞争，情况还是产生了变化。戏剧成为了一种更上层或“复杂”的享受，这导致了对音乐剧的重视。在新的千禧年，戏剧将发生更大的变化，这已经可以从格鲁吉亚现代剧院上演的新型音乐剧以及太阳剧社等新剧团一窥端倪，它们都在让我们对戏剧和戏剧表演的看法产生革命性的改变。在这两个例子中，戏剧都非常富有生气，而在历史中，也不难发现当今剧院的许多元素。几千年来，戏剧已经发展成为我们社会的重要组成部分。因此，随着时间的推移，只有变得更加重要才是有意义的事情。

Georgian Drama School Teaching & Training

Modern Georgian Drama School has changed a lot since the time of traditional Greek Tragedies and Roman Theatrics. Technology changes have changed many of the different methods that we use to convey artistic styles and themes. Today's theatre has many contrasting and diverse styles; it contains both higher levels of musical and acting talent. Our student's guest performance for instance, is a great example of modern theatre. It contains a very interesting script, and the theme of the story is a combination of comedy and tragedy. Technology changes in costuming, prop building and even acting has

changed everything about the theatre. Wicked also took on an international presence, unlike past theatre, which was isolated to regional performances and even seasonal performances, Wicked has been shown on every continent on the planet. Even though there have been a lot of changes in modern theatre, the core components of modern theatre are still the same as they have been in the past. Although theatre has evolved a lot from historical theatre, many of the same themes, styles and developments are still consistent with the past.

Theatre had its origins in the earliest parts of human history. Before there was actual theatre and actors, the first form of theatre can be found in the development of dance culture. Dances were originally performed in commemoration of major events, celebrations and religious ceremonies. At first, they were very informal affairs with little practice, but dancing as rituals evolved into very sophisticated forms of artistry by the 3000 BCE era. The foremost reason that dancing occurred was for religious rituals. The theme of religion that first originated in ritualistic dancing will continue in theatre for more than four thousand years. Famed critic Ellis Havelock explains, "Religious dances, it may be observed, are sometimes ecstatic, sometimes pantomimic. . . . Pantomimic dances, with their effort to heighten natural expression and to imitate natural process, bring the dancers into the divine sphere of creation and enable them to assist vicariously in the energy of the gods. The dance thus becomes the presentation of a divine drama." As dancing became more sophisticated with time, and they were eventually performed at every level, especially before major events such as wars, seasonal changes, or religious celebrations. Eventually, rituals evolved further into sophisticated displays that took on themes and styles, this was the first development of drama as we know it. The evolution of dance from tribal and informal affairs into very complicated rituals can be seen in Persian and Asian early civilizations, they exhibited the most complex form of evolving dance culture.

Modern theatre is very hard to explain unless we can see it through the lenses of history. Georgian theatre is very diverse, it contains many different styles of theatre that includes traditional theatre in the form of Shakespeare plays, but it also extends out as far as Cirque De Soleil and the modern Georgian dramaturgy. All of these different forms of theatre have common similarities however that were inherited from the past. One of the major developments of modern theatre is the location of a central theatre "Rustaveli" in Tbilisi City. The development of Rustaveli Theatre, especially in the early 1900s made it one of the most prominent areas of theatre culture in the world. Rustaveli Theatre brought out a new culture to theatre because it created "theatre as art" to a new level; it also brought social distinction between classes.

The theme that is consistent in Georgian theatre is Realism, a concept that was developed as early as the Roman era, but only became mainstream during the Renaissance and beyond. Realism is theatre that depicts real life, both its pitfalls and its brutality. This is best seen in a classic Georgian play, "The Caucasian Chalk Circle" by Bertolt Brecht, but it interpreted

currently in Georgian reality. Which showed how the Georgian dream can sometimes be only a dream for the majority of the Georgian people? Theatre has now diversified to many different thematic focuses however. Musicals, theatre, and classical theatre are very different each with their own “Mecca” and focus.

Another major development is in the educational system for actors and writers, within modern theatre it is no longer a guild system as in previous generations and eras, but now there are formal University and colleges that teaches the art of acting and theatre. Actors and writers formed their own guilds that were able to leverage their talents to help increase theatre within the Georgia in general. As technology increased, theatre is now more accessible than ever, stages are much easier to construct and skilled actors and writers can travel the world in order to stage their performances. Technology has also made it much easier to build props, so performances today are becoming more realistic with better props and better technology.

Theatre has a very strong place in our society because of its culture and history. However, even with the success of theatre it has changed because of the emergence of television and radio, which compete with theatre in terms of entertainment venues. As a result, theatre has become a more upper class or “sophisticated” enjoyment, which has led to the emphasis on musicals. In the new millennium, theatre will change even more, this can already be seen with the new types of musicals show that are being performed on Georgians modern theatre, as well as new theatre troupes like Cirque De Soleil which are revolutionizing how we see theatre and theatrical performances. In both cases, theatre is very much alive, and many of the elements of today’s theatre can be seen throughout history. For thousands of years, theatre has developed and become a very important part of our society. Therefore it only makes sense that it will continue to be more important as time goes on.

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Specialties: postwar and contemporary Greek and European drama as well as the reception of ancient Greek drama in modern times.

Main achievements: published several academic articles; an author of three books on modern and contemporary Greek theatre.

古希腊戏剧演出：从古至今的表导演

本文关注从古至今的古希腊戏剧表、导演问题。古希腊戏剧的起源可以追溯到赞美诗，戏剧与雅典式民主之间的联系、以及歌队（古希腊戏剧区别于世界其他戏剧形式的显著特征之一）。文章的第一部分涉及古典时期的导演和表演。第二部分则讨论了现代自希腊独立（1830年）后至今上演的古希腊戏剧（悲剧和喜剧）作品。

第三部分则介绍了由国际导演执导的古希腊戏剧代表作，以及这些作品在希腊观众群体中的接受度。

就第一部分而言，古典时代的表演和导演风格难以分析，必须通过有限的轶事和图片证据中重新建构。这一时期的表演风格的基本特征可以概括如下：表演对古人来说极为重要，因此公元前 449 年，在最佳戏剧奖之外设立了最佳表演奖。由于一个演员（通常是男性）会扮演多个角色（包括女性角色），或者同一角色可能由不同演员扮演，所以不可能有类型转换。在舞台上最多同时出现三个演员是有其道理的，因为观众看不到谁的嘴在动，但却必须随时知道是谁在讲话。据估计，公元 5 世纪的剧场可容纳 17,000 人，这必然限制表演的细节。它还使听觉效果成为对演员的首要要求。与这种表演聚焦于演员，而观众逐渐消失在黑暗中的舞台设置相反，在古希腊剧场，歌队形成一个环形，观众也是环形围绕着演员，我们不难想象，讲话者的能量会向周边各个方向传播。面具是希腊戏剧的重要传统。它的使用意味着无法看到面部表情，并且无法有效观察细微动作。古典时期悲剧面具的特点是缺乏表情，戴面具的希腊演员必须依靠有力的动作和造型，用自己的身体来传达各种情绪。面具还让主角可以在几秒钟内完全改变身份。此外，演员的表演也受到其服装的影响。悲剧的服装十分华丽和多彩，强调表演的仪式本质。但随着自然主义的逐渐盛行，正式的服装逐渐让位。在古代喜剧中，面具转向夸张与怪诞，突出其中荒谬的元素。

有时服装道具可能会夸张表现那个时代典型角色或著名人物（如云中的苏格拉底），甚至可以表达抽象的含义、虚构的生物、动物或是鸟类。喜剧演员服装中最显著的部分是悬挂下方的皮革阴茎。音乐是悲剧中十分重要的角色，要想得到资金支持，诗人 / 作曲家甚至需要首先展示剧中的音乐。合唱以管乐伴奏。有可见证据显示舞队中经常出现管乐手，这表明音乐家在剧中是作为辅助表演者出现的。

第二部分侧重于希腊古代戏剧的复兴，主要描述了从独立初期至今的标志性导演作品，阐述了与目前我国已经成熟的古希腊戏剧复兴相关的国内表导演传统的主要特征。文章还阐释了古希腊戏剧复兴是如何与民族认同这一意识形态问题以及现代希腊整体社会政治历史紧密关联的方式和背后的原因。要特别注意第一届德尔斐戏剧节，以及希腊国家剧院最初采用的更为保守的表导演风格。最后，本部分介绍了采用现代或后现代舞台风格（如 K. 科恩、M. 卡克亚尼斯、A. 乌特希那斯、S. 弗拉克利提斯、L. 弗吉亚基斯、D. 帕帕约安努、Th. 特佐普洛斯、M. 马尔玛利诺斯，A. 比尼亚里斯等人）的表导演示例。

第三部分讨论了重要国际导演的演出案例，说明了这些演出在表导演方面的出众之处（T. Suzuki、Ninagawa、Ariane Mnouchkine、Peter Stein、Peter Hall、Robert Sturua、Mattias Langhoff、A. Vasiliev、K. Warlikovski、B.

Wilson, 仅举几例)。总的来说,在这些演出中,希腊文化与其他文化相互交融。同时又始终强调文本的永恒性。

结论显而易见,古希腊戏剧在室内和室外剧院、古圆形剧场、工业区、大大小小的舞台的演出数量都在逐年增加。表演和导演方法千差万别,而文本被解构、改编并重新制作成当代寓言——换言之,这些戏剧仍然存在于语言最本质的部分。所有那些选择面对导演和表演古希腊戏剧的乐趣与挑战的人都是其演变过程中不可或缺的一部分。而能够亲眼目睹通过每个从业者、学生、演员和老师的眼眸创造的缤纷世界,为古希腊戏剧注入生命力更是一种荣幸。

Staging Ancient Greek Drama: Acting and Directing Issues from Antiquity to the Present

The presentation tackles acting and directing issues of ancient Greek drama from antiquity to the present. The origins of ancient Greek drama, that can be traced back to the dithyramb hymn, the connection between drama and the Athenian democracy, and the role of the Chorus, the latter being a distinctive feature that sets ancient Greek drama apart from all other theatre forms worldwide, is covered. The first part of the presentation touches upon directing and acting issues during classical antiquity. In the second part, ancient Greek drama (tragedy and comedy) productions staged from the Independence of the modern Greek state (1830) to this day are discussed. In the third part, a few representative examples of ancient Greek drama productions by international directors are presented, alongside their reception by Greek audiences.

As far as the first part is concerned, what little can be said about the acting and directing style of that time must be reconstructed from limited anecdotal and pictorial evidence. The basic characteristics of that period's acting style can be summarized as follows: Acting was extremely important to the ancients—hence in 449 BCE, apart from the prizes for best play, a category for best acting was instituted. Since one actor (always male) played many parts (including women), or the same part might be played by different actors, there could be no type-casting. A maximum of three actors on stage simultaneously made sense because the audience could not see mouths moving, yet had to know at every point who was speaking. The theatre's size—the estimated capacity in the fifth century was 17,000—surely restricted the nuance and subtlety of the acting. It also made audibility the first requirement for the actor. In contrast to proscenium stages where the action is focused on the other actor, while the audience disappears little by little into darkness, in ancient Greek theatre, the

circular shape of the orchestra, with the audience almost surrounding the actor, makes us imagine the speaker's energy emanating in all directions from a vertical axis. The mask is the defining convention of Greek theatre. Its use meant that facial expressions could not be seen, and small, subtle gestures would not track well. Tragic masks of the classical period are characterized by lack of expression. Actors had to rely on large, grand gestures and poses. The masked Greek actor had to use his body to demonstrate a variety of emotions. Mask also created for the protagonist the opportunity of a complete change of identity within seconds. The movement of the actor was also shaped by his costume. Tragic costumes were highly ornate and colourful, emphasizing the ceremonial nature of the performance. Little by little, however, formal costume gave way to increased naturalism. In ancient comedy, mask veers toward the extravagant and grotesque, underlining the element of the ridiculous.

Sometimes it may portray caricatures of typical characters or famous personalities of the era (like Socrates in *The Clouds*). It may even describe abstract meanings, fictional creatures, animals or birds. The most distinguishing part of the was comedian's costume was the leather phallus that hangs under the himation. Music played such an important role in Tragedy, that in order for a play to be funded, the poet/composer had to first present its music. Choral songs were accompanied by the sound of the aulos. Visual evidence shows the auletes often among the choral dancers, suggesting that the musician was visible, a sort of para-performer.

The second part of the presentation focuses on the revival of ancient drama in Greece, describing landmark directorial works from the early Independence years to this day. The main features of a domestic, acting and directing, tradition related to the revival of ancient Greek drama, by now well- established in our country, is expounded. We also explain how and why ancient Greek drama revival is closely linked with ideological issues of national identity and the socio-political history of modern Greece overall. Special mention is made to the first Delphic Festivals, as well as to the more conservative acting and directing style initially adopted by the National Theatre of Greece. Representative examples of performances by other directors who adopted a more modern or post-modern staging style (K. Koun, M. Cacoyannis, A. Voutsinas, S. Vrachorit, L. Vogiatzis, D. Papaioannou, Th. Terzopoulos, M. Marmarinos, A. Biniaris et al.) are subsequently presented.

In the third part, examples of performances by major international directors are discussed, shedding light to acting and directing issues that make these performances noteworthy (T. Suzuki, Ninagawa, Ariane Mnouchkine, PeterStein, Peter Hall, Robert Sturua, Mattias Langhoff, A. Vasiliev, K. Warlikovski, B. Wilson, to name a few). On the whole, throughout these performances, Greek culture intersects with other cultures. At the same time, the timelessness of these texts is consistently highlighted.

In conclusion, it becomes obvious that the number of productions of ancient Greek drama increases every year at both indoor and outdoor theatres, as well ancient amphitheatres, industrial areas, bigger or smaller stages. Acting and directing approaches vary enormously, while texts are deconstructed, adapted, and remade into contemporary fables— in other words, these plays are still alive in the truest sense of the word. All those, who choose to undertake the joy and challenge of directing and performing ancient Greek drama, form an integral part of its evolution. It is a privilege to be able to witness all the different worlds created through the eyes of each practitioner, student, performer, and teacher breathing life into ancient Greek drama.



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Main achievements: Directed and cast in 'Claudius: Behind' (2020) etc.

“方法演技”的应用研究——《麦克白化神：祸神》中感官和动物训练的应用

本文研究李斯特拉斯伯格方法派的“感官训练”和“动物训练”。与依赖演员个人主观情绪的“情感记忆”不同，感官训练和动物训练作为实现客观和现实效果的方法，具有能够在舞台上实际应用的优势。但在许多表演方法研究中，这两种训练方法相比于情感记忆，没有得到充分讨论。因此，本文试图将感官训练作为演员培训的内在方法，而将动物训练作为外在方法。研究将重新评估两种方法的重要性。它们需要演员的情绪和身体的弹性互动。这就批判了普遍认为表演方法学过于关注演员的心理和情感内化的普遍观点。基于这一方向，本文将作者在斯特拉斯堡的纽约工作室学习到的感官和动物训练的关键概念和理论进行整理，并将这两种训练方法应用于莎士比亚原著改编作品《麦克白化神：祸神》。

关键词：方法派、李斯特拉斯伯格、感官训练、动物训练、《麦克白化神：祸神》
(2021)

A Study on the Application of “Method Acting Technique” – Macbeth Incarnation, The God of Misfortune Applied with Sensory and Animal Training

This paper studies “Sensory training” and “Animal training” among Lee Strasberg’s Method Acting Techniques. Unlike “Emotional memory” that relies on actors’ personal, subjective emotions, sensory and animal training have the advantage of practical application on the stage as methods for implementing objective and physical phenomena. Nevertheless, two training methods have been under-discussed compared to emotional memory in many studies of method acting. Accordingly, this study analyzes to determine the sensory training as an internal approach for actors and animal training as an external approach. In this research, two methods will be reconsidered of its importance in that it requires flexible and reciprocal development between actor’s emotions and body. This criticizes the general idea that method acting is too much focused on the psychological and emotional internalization of actors. Based on this research direction, this paper organizes the key concepts and theories of sensory and animal training, that I have learned at Strasburg’s New York workshop, and applies both methods of training to the adaptation of Shakespeare’s original, <Macbeth Incarnation, The God of Misfortune>.

Key words : Method Acting, Lee Strasberg, Sensory Training, Animal Training, Macbeth Incarnation, The God of Misfortune

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Teaching specializations: theatre scenes written in verses, monologues in prose, basic acting exercises, and contemporary theatre dialogue.

交流与放松：基础表演训练中的情绪触发元素

本文介绍了表演研究第一年的工作方法。这种表演基础训练结合了笔者本人表演经验（主要是即兴创作）和根据维奥拉·斯波林、史蒂芬·布克和乌塔·哈根设计的练习。

笔者把交流与放松作为年轻演员控制情感的首要因素。放松是指要以自然的体态和创造性的头脑进行练习，而交流是指要达到对演员而言最重要的状态，即专注于周边现实而非自身。对两个方面的详细阐述，解释了笔者与老派传统不同的独特训练方法。

Contact and Relaxation as Emotional Triggers in Basic Acting Training

The paper contains description of the working methods during the first year of acting studies. This basic acting training is a mixture of my acting experiences - mainly with improvising - and exercises inspired by Viola Spolin, Stephen Book and Uta Hagen.

As most important emotional triggers for young actors I underlined contact and relaxation. To relax is to work on a natural body and creative mind. To get in contact is to achieve one of most important states for an actor: to focus on reality around not on oneself. Detailed description of those two themes constructs a positive method of actors training which I contrast with old school of traditional corrections.

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Teaching specializations: role and elementary acting classes.

Main achievements: worked with Robert Wilson. Twice has been a participant of Krystian Lupa's workshops. In 2015, he directed a diploma play "The Cold Child" by Marius von Mayenburg at Machulski's School of Acting. He was awarded with The Prokuratorski Award and with The Commission of National Education medal for outstanding merits in education.

艺术学习永无止境

“民族化的表演方法论”这一话题让我想要分享我个人的一些教学经验。本文将聚焦笔者认为的戏剧教育的关键问题：不断更新的方法、获取经验性知识的能力以及创造性危机与失误在表演中的价值。我也会近距离观察教师在学习过程中扮演的角色。

21世纪是一个不断变化的世纪，我们需要重构自己的思维，重新思考我们的

知识和工作方法。在本文中，笔者将以亲身经历为例，会回顾自己工作第一年，即 2020-2021 学期遇到的创造性过程，并介绍自己工作的设想和目标，同时分享在“初级表演”课上采用的训练方法。

本文可以促进对表演教学方法的深入思考，并尝试从新的视角看待方法论。

关键词：方法论、表演、教育、创造力、过程

The Learning Process in Art is Never Over

The question of “national methodology for acting” has led me to share my own teaching experience. In the paper, I concentrate on essential, from my point of view, questions of thespian education: updating methods, the power of gaining knowledge empirically, and the worth of creative crisis and mistakes in acting. I also take a closer look at the role of the teacher in the learning process.

The 21st century is a time of incessant changes. It is of necessity to reformulate our thinking and taking another look at our knowledge and past methods of work. In this paper, I describe such the situation on my own example. I look at the creative process that took place in my 1st year work in the 2020/21 semester, and present the main assumptions and goals of my work. I also share ideas for practical exercises which I have used at “elementary acting tasks” classes.

The paper can be an inspiration and encouragement for further thought on the topic of methodology of teaching acting, and it can help take a look at the role of methodology from a new perspective.

Keywords: methodology, acting, education, creativity, process

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Titles: Professor at Department of Russian Theatre, Russian State Institute of Performing Arts; PhD in Arts; Fulbright Exchange scholar. Guest professor at Wesleyan University (USA), Korea National University of Arts, Aarhus University (Denmark). Member of the Executive Committee of the International Association of Theatre critics IATC.

Teaching specializations: History of Russian Theatre; Performance analysis and theatre criticism; Methodology of theatre studies.

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Main achievements: Published papers in Russia, Poland, USA, France, Germany, Latvia, Argentina, and Republic of Korea. In China: Teaching the Art of Directing: Russian Ways.

当代俄罗斯戏剧教育传统

斯坦尼斯拉夫斯基方法的概念在现代被解读成纷繁复杂的现象。从斯坦尼斯拉夫斯基不同时期的作品可以提炼出一系列的方法。早期阶段（20 世纪初）关注想象力、情感记忆、象征主义美学以及瑜伽在表演实践中的运用。20 世纪 20 年代则是关注肢体的舞台呈现。20 世纪 30 年代则与行动分析紧密相关。这也是尼古拉·迪米多夫 (Nikolay Demidov) 的“舞台自发潜意识”概念在练习中被重新思考的时期。

如今，教育工作者会在方法基础上总结出自己的方法。此外，还创新性地引入了心理生理学训练，尝试叶夫根尼·瓦赫坦戈夫、米哈伊尔·契诃夫甚至梅耶荷德的“有机造型术”——这些思想通常被认为与斯坦尼斯拉夫斯基体系相对（虽然在历史的角度看并非如此）

本文中，我们会涉及三大方法论基石：行动分析，练习，戏剧的游戏本质。

Live Traditions in Contemporary Theatre Education in Russia

The concept of Stanislavski's Method is now perceived as a complex phenomenon for modern interpretations. A range of methodologies can be obtained from various periods of Stanislavski's work. The early phase (1900s) focused attention on imagination, emotional memory, the aesthetics of symbolism; the use of yoga in acting practice. The 1920s were marked by approaches to working with physical side of stage presence. The 1930s were associated with the analysis of action. It was also the period when Nikolay Demidov's concept of subconscious spontaneity on stage was rethought in etude technique.

Nowadays, educators create own strategies on the Method basics. Moreover, the introduction of innovative psychophysiological trainings takes place simultaneously with appeals to ideas of Yevgeny Vakhtangov, Mikhail Chekhov, and even Meyerhold's biomechanics, often considered a contradiction to Stanislavski (which is not quite true from a historical point of view).

Today we speak about three methodological pillars: Analysis through action, Method of Etudes, Game as theatre nature.

俄罗斯·戏剧艺术学院

Russian Institute of Theatre Arts- GITIS, Russia



雨果·普列古多夫
Egor Peregodov

职 务：戏剧导演、教师、翻译，谢尔盖·泽诺瓦克工作室高级讲师；2011-2018年在 Sovremennik 剧院担任全职导演。2018年起任俄罗斯学术青年剧院总导演。

学术背景：2010年毕业于泽诺瓦克工作室导演系（2011年起担任该工作室表演教师）。

主要成就：2018年获国际斯坦尼斯拉夫斯基奖；曾获水晶图兰朵剧院“最佳导演作品奖”。

Titles: theatre director, teacher, translator, a Senior Lecturer at the workshop of Professor Sergei Zhenovach. From 2011 to 2018 worked as a full-time director at the Sovremennik Theatre. Since 2018 he has been chief director at the Russian Academic Youth Theatre (RAMT).

Academic background: graduated from the Directing department (workshop of S. Zhenovach, 2010). Since 2011 he has been a teacher of acting and directing at this workshop.

Main achievements: laureate of the International Stanislavsky Prize in the Perspective category (2018); laureate of the Crystal Turandot Theatre Prize in the category "Best Director's Work".

俄罗斯戏剧艺术学院导演系导演和演员联合培养 详情介绍

演员、导演及舞美设计师共同学习

在俄罗斯戏剧艺术学院导演系，演员、导演及舞美设计师共同学习。每年都会开设一个新班，学员分为导演组与表演组。还有一个实验班，班上的舞美设计师也与学员一起学习，每四年招生一次。

工作坊制度

本系实行工作坊制度，每个工作坊由专门的教授级大师领导。目前仅有 4 位全职带班大师。每位大师都有自己的导师团队，每个工作坊有各自的规定和训练方式。学生一般会提前了解有意加入的大师工作坊，并等待该工作坊开放学员招募。

授课教师都是毕业于本系的热门导演

授课教师多为本系往届毕业生，这有利于保留和传承从斯坦尼拉夫斯基的直系门生起便传承至今的教学传统。此外，多数热门导演也在本系任教，他们会在剧院排练结束后直奔教室授课。因此，这些教师传授给学生的知识和实战技能摆脱陈旧理论，直接探讨现代戏剧的创作过程。

联合教学模式

联合教学模式如下：

演员和导演共同学习通识教育和专业课程，在导师的指导下训练并参与即兴表演。但最重要的是，导演每天都要排练自己的作品——即兴练习、以及演员与其他学生导演表演的场景和戏剧片段。场景和从其他演员和学生导演的剧目中选取的片段，周末也一样。每周会安排一次即兴练习成果展示，随后共同探讨表演细节。导师、演员与导演共同探讨作品的完成过程与结果，从中也能学会如何分析同学的作品。学期末会举行一次考核，选取最有趣的导演作品进行表演，届时邀请观众和导演系师生前来观看。

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（完整版请见活动官网）

The Specifics of Co-Education of Directors and Actors at the Directing Faculty of GITIS

Actors, Directors and Set Designers Study Together

Actors and directors study together at the directing faculty of GITIS. Every year, a course is recruited, consisting of two groups - directing and acting. There is also an experimental course where set designers also study with them, it is recruited every 4 years.

Workshop System

The faculty is based on a system of workshops, each headed by a unique master with a professor degree - there are just 4 of them, speaking of full-time education. Each master has his own team of tutors, and each workshop has its own specifics and nuances of training. Students often know in advance which master they want to be educated by and often wait for his recruitment.

The Teachers Are Directors of Great Demand, Graduates of the Faculty

The teachers are mostly graduates of the faculty of different years, which makes it possible to preserve and transmit pedagogical traditions dating back to Stanislavsky's direct students. In addition, there are mostly directors of great demand teaching at the faculty, who come to classes straight after their current rehearsals in theaters. Thus, the knowledge and practical skills that they pass to students are cleared of outdated dusty theorizing and are directly related to the modern theatre process.

The Co-educational Model

The joint education has following model: actors and directors together attend general education and special disciplines, trainings and improvisations with the tutors. But the most important thing is that every single day directors rehearse their own works - etudes, scenes and extracts from plays taking actors and other student directors in them. And this on weekend, too. Once a week, a show of etudes is arranged, after which a detailed joint discussion is held. Tutors, actors and directors discuss the process and the results together, learning to analyze the work of their classmates, too. At the end of the semester, an exam is going to be held from the most interesting director's works, where the audience and the members of the directing department are invited.

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(Please go to WTEA website for the full version)

俄罗斯·戏剧艺术学院

Russian Institute of Theatre Arts- GITIS, Russia



娜塔莉亚·纳扎洛娃
Natalia Nazarova

职务：表演系艺术课程负责人，叶夫根尼·卡门科维奇和德米特里·克里莫夫工作室高级讲师。演员、电影编剧、导演。

学术背景：1995年毕业于俄罗斯戏剧艺术学院，毕业后加入俄罗斯青年剧院。

主要成就：曾在美国发布爵士乐唱片，并出演托马斯·克兰的《失乐园》，并荣获2011星座电影节外国电影类最佳俄罗斯演员荣誉奖。

Titles: an artistic course director at the Acting department, senior lecturer at the Evgeni Kamenkovich and Dmitri Krymov's workshop, actress, screenwriter, director.

Academic background: graduated from GITIS (class of Professor V. Levertov, 1995). After graduating from the Institute joined the Moscow Young Generation Theatre.

Main achievements: a CD of her jazz singing was released in the USA and she starred there in Thomas Klein's Paradise Lost, for which she was awarded the Legionnaire's Prize at the Constellation-2001 film festival for the best role of a Russian actor in a foreign film.

即兴练习排练法

即兴练习法通常不独立进行，而是作为表演的辅助。当然，每个人对即兴表演有不同的看法，这很正常，但我仍然建议大家以更广阔的视角看待即兴表演，将它看作戏剧生涯或是舞台存在的一部分。

我们在教学过程中会面临这样的问题——学生入学后，在第一学年的上半年就被严肃的功课、专业事项和高标准的艺术压得喘不过气来，他们开始变得局促不安，无法完成任务...更不可思议的是，他们失去了创作带来的喜悦与快乐，忘却了自己来这里的原因。因此我们想方设法让他们重拾创作的快乐。

即兴练习法就是方法之一，原初的创作冲动往往来自即兴表演，而不是在规划好的框架中被激发出来，在即兴表演中，演员的天性以一种非常有趣但不可预测的形式显露出来。人生本来就是一场即兴演出，而即兴表演充分反映了生活本身的风格：马马虎虎、富有魅力、不可预测，有时候又饱含让人心生畏惧的深刻哲思。

关键词：即兴练习，创造性，方法

Etude As a Method of Rehearsing

The etude is often not perceived at all as something independent, but auxiliary.

Of course, everyone has a different view of the sketch and this is normal, but still I would like to suggest looking at the sketch a little more broadly, as a form of theatrical life, if you want, stage existence.

While teaching students, we faced such a problem - when students come to the institute, in the first half of the year they are overwhelmed by the seriousness of tasks, professional obligations, high artistic standards, and they begin to lose their ease, the ability to take risks... and strangely enough, they lose the joy and happiness of creativity, why they came here in principle. And we are constantly looking for ways to return them to happiness and the joy of creativity.

And for us, such a method is an etude. It is in the sketch that the initial impulse of creativity arises, not squeezed by the frameworks of the plan, in which the actor's nature reveals itself in an unusually interesting and unpredictable way, After all, life is also an improvisation, and the sketch fully reflects the style of life itself: sloppy, charming, unpredictable and sometimes frighteningly deep.

Key words: etude, creativity, method

俄罗斯·戏剧艺术学院

Russian Institute of Theatre Arts- GITIS, Russia



塔蒂亚娜·莫洛佐娃
Tatiana Morozova

职 务: 俄罗斯戏剧艺术学院高级讲师，鲍里斯·莫洛佐夫工作室及米哈伊尔·斯堪达罗夫工作室表演教师。

学术背景: 2003年毕业于俄罗斯戏剧艺术学院，毕业后加入俄罗斯军队剧院。

主要成就: 次参与商演，在俄罗斯军队剧院期间曾出演《哈姆雷特》（饰奥菲莉亚，波洛尼厄斯之女）、《永生》（饰维罗妮卡）、《狼与羊》（饰格拉菲拉·阿里克谢耶夫娜）、《海鸥》（饰扎罗齐娜雅）、《无事生非》（又译：《都是男人惹的祸》）、《查尔·费奥多·伊安诺维奇》（饰查琳娜·伊琳娜）、《伊琳娜与她的男人们》（饰艾莉丝）、《吝啬鬼》（饰艾莉莎）。

Titles: Senior Lecturer, Acting teacher at the Boris Morozov Workshop and the Michael Skandarov Workshop.

Academic background: graduated from the Acting Department of the GITIS (workshop of Boris Morozov, 2003). After graduating the Institute she joined the company of the Theatre of the Russian Army.

Main achievements: appeared in enterprise productions. In the Theatre of the Russian Army she is engaged in the productions: "Hamlet" (Ophelia, Polonius' daughter), "Forever Living" (Veronica), In "Wolves and Sheep" (Glafira Alexeyevna), "The Seagull" (Zarechnaya), "Much Ado About Nothing" (Hero), "Tsar Feodor Ioannovich" (Tsarina Irene), "Elinor and Her Men" (Elise), "The Miserly" (Eliza).

在学习过程中掌握角色的技巧 ——以表演系二年级为例

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俄罗斯戏剧艺术学院是俄罗斯历史最悠久的戏剧学院之一，这里的表导演训练主要基于斯坦尼体系。

学院非常重视并维持教学的连贯性。有关斯坦尼斯拉夫斯基的基础知识通过一代又一代教师言传身教，延续至今。

学院的杰出教师克内贝尔教授（M.O. Knebel）曾师从斯坦尼斯拉夫斯基。课程艺术指导莫罗佐夫是克内贝尔的学生，而莫罗佐夫是我的老师。我们深切希望，学院教师与斯坦尼斯拉夫斯基世代延续至今的纽带会一直延续下去。

在俄罗斯戏剧艺术学院，学生在同一个训练班中长期跟随一位教师学习所有课程。这种方式有助于教师最大限度释放学生的创作才能，理解每个学生的特点和创造力，从而发现他们饰演不同角色和参与不同的戏剧类型所产生的效果，对学生来说，这是个从细节着手掌握所有表演元素的机会。若是在不同大学中学习各类课程，时不时在切换学校，就很难实现这一点。

与此同时，俄罗斯戏剧艺术学院经常开展与其他表演学校或教学机构的创造性对话。依照规定，我们在二年级的第一学期开始学习俄国文学作品，第二学期开始接触外国文学。

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（完整版请见活动官网）

Techniques for Mastering the Role in The Educational Process —on the Example of the 2nd Year Students of The Acting Department

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GITIS is one of the oldest theatrical educational institutions in Russia; acting and directing training at the institute is primarily based on the Stanislavski system.

Continuity in education is very important and maintained in our institute. Basic knowledge of the K.S. Stanislavsky is passed from hand to hand, from one generation of teachers to another. Outstanding teacher of GITIS, professor M.O. Knebel, was a student of K.S. Stanislavsky. Artistic director of our course B.A. Morozov studied under M.O. Knebel. I studied under B.A. Morozov. We strongly hope that this chain that connects our teachers with K.S. Stanislavsky will never be interrupted.

At GITIS, students are expected to study the entire educational cycle in one workshop with a permanent teaching staff. It allows teachers to reveal the creative abilities of students in the best possible way, to understand the specific features and originality of each, to imagine them in various roles and different genres, and for students it is an opportunity to master in detail all the components of acting. It is quite difficult to do if a student learns different parts of the educational program at several universities, moving from one educational institution to another from time to time.

At the same time, GITIS is always open for a creative dialogue with other acting schools and education systems. As a rule, in the first semester of the 2nd year we start working with works of Russian literature, and in the second semester – with foreign literature.

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(Please go to WTEA website for the full version)

俄罗斯·戏剧艺术学院

Russian Institute of Theatre Arts- GITIS, Russia



娜塔莉亚·舒格诺娃
N. E. Shurganova

职 务: 俄罗斯戏剧艺术学院“舞台舞蹈”课程教师，奥列格·库德里亚霍夫和奥列格·格鲁什科夫工作室讲师。

学术背景: 毕业于俄罗斯戏剧艺术学院芭蕾舞系（塔兰基娜教授）和导演系（库德里亚霍夫教授）。曾在叶卡捷琳堡戏剧学院接受造型艺术和电影表演培训，在秋明国立文化艺术大学接受戏剧导演培训，在斯维尔多夫文化艺术学院学习集体舞编舞。

主要成就: 在俄罗斯各剧院演出 40 余部作品。

Titles: teacher of the Russian Institute of Theatre Arts (GITIS), discipline "stage dance", workshops of Professor Oleg Kudryashov and Professor Oleg Glushkov.

Academic background: graduated from the Ballet department (class of L.M. Talankina) and the Directing Department (class of Professor Oleg Kudryashov) at GITIS. Also trained at the Ekaterinburg Theatre Institute as a plastic theatre and film performer, at the Tyumen State Academy of Culture and Arts as an amateur theatre director and at the Sverdov Regional School of Culture and Arts (training as a director of a choreographic group).

Main achievements: performed more than 40 productions in theatres of Russia.

作为斯坦尼体系元素发展工具的 形体训练与戏剧演员演技的关系

众所周知，注意力和感知力是演技的基石，以此为基础，演员能够进一步掌握其他更为复杂的技能，通常演员在入学初期就掌握了这些基本功。

“表演和导演的其他元素与感知力密不可分。（演员）首次不由自主（迸发的）通透、极富情感的，同时也是最自然、最独特的个人感知正是教育过程的根本所在。”

感知涉及注意力、思考力、想象力，关乎艺术家的生命力，也影响对演员心理过程和演技非常重要的诸多因素，也就是演员的心理运作状态。

演员和导演对生活的观察也影响着他们的感知力，即创造来源于他们对生活的感知。舞台感知是指能够真切且真实地看到、听到、触摸到并感受到生命中每个时刻发生的一切。

可以说，感知是人（运用五官）对现实的直接感官反映，是察觉、辨别和理解外界万事万物的能力。

感知过程是主动的，因为最终不是感官有所感知，而是人借助感官器官进行感知，这些器官是中枢神经系统的一部分，中枢神经系统控制感官器官的工作过程，是所有感知活动的控制中心。了解这些规律后，你才会将表演训练看作一个更全面的过程，在这个过程中，了解人类神经系统功能的整体规律，有助于演员在表演实践中，更好地理解更复杂更差异化的专业问题和任务。

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（完整版请见活动官网）

Physical Training as a Tool of the K. S. Stanislavsky System Elements Development in the Technique of the Dramatic Artist

Well known that attention and perception are the basis from which the actor's technique begins, this is the foundation and this is a step towards subsequent, more complex skills, so traditionally mastering these parameters is laid in school from the very first steps.

"All other elements of acting and directing are grouped around perception. The first bright, extremely emotional, not invented, but the most natural and unique personal perception - this is what the educational process is based on."

Perception touches attention, thinking, imagination, concerns the artist's well-being, and affects a number of parameters important in matters of the psychophysical process and the actor's technique. His psychophysical apparatus functionality.

Perception is also associated with the actor and director observation in life - this is his perception of life itself as material for creativity. But stage perception means the ability to see, hear, touch, feel everything that happens at every moment of your being really, truly.

We can say that perception is a direct sensual (with the help of five sensory organs) reflection of reality by a person, the ability to perceive, distinguish and take into himself, into his consciousness the phenomena of the outside world.

Perception is an active process, because in the end not sensory organs perceives, but a person through his organs of the senses, which are part of the Central Nervous System (CNS), that operates these processes, being at the center of everything that happens. Understanding these laws allows you to look at acting training as a more holistic process, in which understanding the regularity of the human nervous system functionality in whole, makes it possible to get closer to more complex and differentiated professional issues and tasks of acting practice.

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(Please go to WTEA website for the full version)



兰斯·马什
Lance Marsh

职 务：奥城大学戏剧学院表演系主任，表演教师，职业导演兼演员，俄克拉荷马戏剧公司艺术副总监，俄克拉荷马城市剧院艺术助理。

教学领域：表演、莎士比亚、喜剧与导演。

主要成就：曾改编并执导 WTEA 戏剧节剧目《最伟大而珍贵的朋友》。

Titles: Professor of Acting and the Head of the Performance Area in the School of Theatre at Oklahoma City University; Associate Artistic Director at the Oklahoma Shakespeare Company; Artistic Associate at Oklahoma City Repertory Theatre; professional director and actor.

Teaching specializations: Acting, Shakespeare, Comedy and Directing.

Main achievements: adapted and directed My Dearest Partner in Greatness, which has been submitted to this year's WTEA Festival.

简单才是真：美国演员培训的核心理念—— “求变与戏剧化冲突”

少即是多：变化和创新作为美国演员培训的核心原则之一，探讨了奥城大学职业演员培训项目的表演训练特质和核心理念。在本文中，作者介绍了目前为帮助学生体现变革采用的一系列基本表演练习。作者提出七种“表演中的恶魔”，并说明了这些因素对年轻演员产生消极影响的原因，此外还提供了一系列他与同事对抵制这些因素行之有效的尝试。

表演关乎改变，它们既简单又复杂，（遗憾的是，这种艺术形式中的大多数事情都是真实的）。这句话我过去的每个学生都耳熟能详，因为他们曾在各种环境中听我讲过无数次。所有的表演挑战都是关于改变的，这是刻在骨子里的事情。在这

篇论文中，作者将解释他认可这句话的理由和方式，探索作为演员更容易实现变化的方法，并对阻碍演员在台上做出改变的一些基本原因进行观察。

在生活中，我们总会想要一些东西，并且为得到它而奋斗。在表演中，我们将其称之为目标。为了实现这个目标，我们需要做一些事情。我们将其称之为策略、行动或意图。我们采取行动之后看它是否奏效。我们会问“我是否达到了目标？我得到了想要的吗？”如果答案是肯定的，我们就不再需要为得到它而努力了，我们的注意力会转向一个新的目标，这就要求我们改变策略。如果答案是否定的，那么我们就必须问自己，我还想要我之前追求的东西，追寻我的目标吗？如果仍然是否定的，那我们就会放弃，把注意力转向一些新的目标，这也要求改变策略。如果这个时候答案是肯定的，也就是我仍然渴望为同一个目标而奋斗，那么我就需要改变我的策略用其他方式来尝试实现它。

作者认为，演员的工作不仅要改变，而且要彻底改变。表演是大胆的表现。作者多次把演戏的时刻比喻成各种颜色，如果第一拍是血红色，下一拍能变成蓝色吗？或者变成光谱上相去甚远的另一种颜色？大多数演员都满足于做出微小的改变：例如从血红色到酒红色到胭脂红。虽然这些也都是不同的选择，不同的色调，从一种颜色（动作 / 想法 / 意图）转变到下一种无疑也是一种变化，但它们仍然都是深红色，而且由于变化极为微妙，我们虽然让我们的观众感到舒服，但却承担着让他们的注意力分散的风险。

在文章的最后一节，作者讨论了阻碍演员，让做出具体而大胆的改变更加困难的七种因素，并将其分别称为：

- 1) 脱离现实
- 2) 感情不真实
- 3) 单纯陈述 / 不作发问
- 4) 缺乏倾听
- 5) 不接收 / 理解转化信息
- 6) 情绪（颜色）混杂
- 7) 缺乏发现

以上七种因素始终伴随着青年演员。斯坦尼斯拉夫斯基体系特别专注于在个性化的节奏下以简单动作作为大型表演的架构。而对“行动”而非“感觉”的要求则是我们击败这些敌人的主要武器。在本文的最后一部分，作者提出了一系列练习和尝试作为进一步的指导，以帮助训练年轻演员意识到并在工作中规避这些问题。

Less is More: Change and Radical Dynamics as Central Tenets of an American Actor Training

Less is More: Change and Radical Dynamics as Central Tenets of an American Actor Training explores the idiosyncrasies and central philosophies of acting training taught in the professional actor training program at Oklahoma City University. In the paper, the author describes a series of basic acting exercises that his program currently employs to help student actors embody the concepts of radical change and discovery onstage. The author explores the concept of “the seven acting demons,” shows how those demons tend to plague young actors, and offers a series of explorations that he and his colleagues have found useful in combating those demons.

Acting is about change. It is as simple and as devilishly complicated as that, (as are, frustratingly, most things that are true about this art form). It is a phrase that every one of my former students will tell you they have heard from me a million times, in varied settings. Because all acting challenges, when boiled down to their DNA, are about change. And in this paper, the author will be able to explain why and how he thinks this is true, explore ways to make change easier to find as an actor, and look at a few of the basic ways actors block themselves from accessing change on stage.

In life, we always want something, and are fighting to get it. In acting, we call this objective. And to achieve this objective we have to DO something. For now, we will call this tactic, or action, or intention. So we do the action. And then we see if it succeeds. We ask “did I achieve the objective? Did I get what we want?” If so, we no longer need to work to get that thing, so we turn our attention to a new objective, which requires us to change tactics. If not, then we have to ask ourselves, do I still want the thing I was after, my objective? If not, then I give up, and turn my attention to some new objective, which forces me to change tactics. If the answer is yes, if I still desire and long to fight for that same objective, then I will change my tactics and DO SOMETHING ELSE to try and achieve it.

The author contends that is an actors job not only to change but to change RADICALLY. Acting is about bold dynamics. Thinking of acting moments as colors, a metaphor that the author returns to several times, if beat one is blood red, can I make the next beat blue? Or another color far apart on the spectrum? Most actors are satisfied making small changes: blood red to burgundy to carmine, for instance. And while these are all different choices, different shades, and while moving

from one color (action/ tactic/intention) to the next is undoubtedly a change, they are also all darkish reds, and because the changes are so subtle, we risk allowing our audience to get comfortable, and for us to lose their attention.

In the final section of the paper, the author discusses the seven great acting demons that challenge every actor, and make finding specific and radical changes more difficult. The demons, which he names:

- 1) Not being in the moment
- 2) Playing emotions
- 3) Not asking questions/making statements
- 4) Not listening
- 5) Not receiving or transforming
- 6) Mixing colors, and
- 7) Not making discoveries

are with young actors all the time. Stanislavski's system, notably the focus on playing simple actions in individuated beats as a framework for larger performances, and the demand to DO and not FEEL are the primary weapons we have to defeat those foes. In this final section of the paper, a series of exercises and explorations are proposed as further guides to help train young actors to identify these demons and banish them from their work.

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