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2016/04



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剧作法、戏剧顾问学及其他*

——论 Dramaturgy 的若干定义、相关理论及其在中国的意义

■ 孙惠柱

内容摘要: Dramaturgy 在历史上有过三个主要定义:戏剧评论及理论、剧作法、戏剧顾问学;后二者现在仍然在用,应根据不同语境译为两个中文词,而不是笼统称为“戏剧构作”。戏剧顾问是主要为剧本服务的高级顾问,其重要性证明当今世界主流戏剧依然以剧为本,而非“后剧本”。中国也有人从事“抓剧本”的工作,他们是中国的戏剧顾问。

关键词: 剧作法 戏剧顾问 主流戏剧 以剧为本 改编 后剧本

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0004-09

Title: Varied Definitions and Related Theories of Dramaturgy, and Their Ramifications in China

Author: Sun Huizhu

Abstract: Dramaturgy can mean three things in Chinese: theatre studies; structures and techniques of playwriting; and the work of a dramaturge, a profession not yet clearly established in China. Yet in China there are various unofficial dramaturges focusing on playmaking. Often these unofficial dramaturges are government officials.

Key words: playmaking; dramaturgy; mainstream theatre; play-based theatre; adaptation; post-dramatic

人类学视野中的戏剧与体育

■ 汪晓云

内容摘要: 戏剧与体育对人类社会影响深远,从人类学视野对戏剧与体育进行比较研究,不仅可发现两者在外在形式和内在精神上有本质的相通,还可发现两者共同的仪式源头以及从仪式向艺术的转变。对戏剧与体育进行跨学科比较研究有助于以戏剧研究为体育研究之借鉴,确立体育作为艺术的基本形制,建立关于体育艺术的基本理论。

关键词: 戏剧 体育 仪式 艺术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0013-08

Title: Theatre and Sports in the Anthropological Perspective

Author: Wang Xiaoyun

Abstract: Theatre and sports are two very influential factors in human society. Comparisons between them from an anthropological perspective lead to discoveries of not only a connection in external form and internal spirit, but also a common ritual origin and transformation they both underwent from rite to art. A trans-disciplinary study of theatre and sports could inspire further research using the study of theatre as reference for the study of sports. These comparisons also help structuralize sports as art and build basic theories of sports art.

Key words: theatre; sports; rite; art

❁ 布莱希特教育剧对剧场的应用 ❁

■ 李其昌

内容摘要: 本文试图梳理布莱希特教育剧的内涵,了解其剧作如何以“辩证”为核心,并运用幕前幕后的表演技巧以刺激参与者在剧场内发言与讨论,从而拓展了剧场应用于教学的多样性。

关键词: 布莱希特 教育剧 教育剧场 应用剧场

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0021-10

Title: Brecht's Lehrstück Applied to Theatre

Author: Li Qichang

Abstract: This paper attempts to classify the contents of Brecht's Lehrstück, through understanding how Brecht's plays focus on the "dialectic" core as well as stimulate miscellaneous theatrical skills and spontaneity in both actors and theatre participators. Accordingly, the theatrical production can be used for a greater variety of teaching methods.

Key words: Bertolt Brecht; Lehrstück; theatre in education; applied theatre

运用教育戏剧培养审辨性思维的优势与方法

——以“PLAY 计划”戏剧美育实验教学为例

■ 周笑莉

内容摘要: 审辨性思维是对事物现象或思想主张,怀着审慎的、有目标的审视态度,通过独立、科学而有逻辑的验证,明确清晰地表达出来的思维方式。它是独立思考与创新人才所不可或缺的必备能力之一。教育戏剧不是传统意义上的登台演出,是教师将戏剧元素应用于课堂教学的一种手段。它不重视表演呈现结果,而是强调和注重参与戏剧活动的整个过程。本文研究教育戏剧对审辨性思维的促进作用,从教育戏剧与审辨性思维的定义与溯源着手,对这两个跨学科、跨领域的概念进行了个性化解读,并揭示了审辨性思维的重要性和以教育戏剧为培养手段的优势,结合“PLAY 计划”戏剧美育教育在实践中的案例,论述运用教育戏剧培养审辨性思维的几项原则,最后对应当前综合素质教育中存在的不足进行了展望。

关键词: 教育戏剧 审辨性思维 戏剧 个性化认同 尊重与包容

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0031-09

Title: Reflections on the Advantage and Methodology of Application of Drama in Education for the Cultivation of Critical Thinking

Author: Zhou Xiaoli

Abstract: Critical thinking is a way of thinking with prudent and targeted attitude towards phenomenon and thoughts, with scientific and logical validation and with explicit and clear expression. It is an indispensable skill for independent thinking and innovation. Drama in education is a method that teachers use by applying dramatic elements to standard classroom teaching. It emphasizes the whole process of dramatic activities instead of the traditional stage. This paper studies the impact of drama in promoting critical thinking. It starts by tracing and defining the concepts of drama in education and critical thinking, and give original interpretations of the two interdisciplinary concepts. The paper also discusses the importance of critical thinking and the advantage of drama in education as a teaching methodology. Furthermore, it describes a case study of the “PLAY Plan” which aims at cultivating critical thinking by means of drama in education. Finally, the paper discusses the outlook of the essential-qualities-oriented education.

Key words: drama in education; critical thinking; drama; personal identity; respect and tolerance

对京剧表演对象化思维的反思

■ 邹元江

内容摘要: 中国传统戏曲艺术百年来强烈地受到西方话剧思维观念的深刻影响,以致至今早已成为学界和演艺界习焉不察的思维惯性。这里应当加以辩难的问题是:是对象化思维,还是非对象化思维;是个性化思维还是类型化思维;是诉之于“真”的体验,还是诉之于“美”的生知;是以歌舞演故事,还是以故事梗概为媒介显现歌舞;是“是”(什么),还是“怎是”。

关键词: 京剧表演 对象化思维 反思

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0040-10

Title: Reflections on the Objectification of Peking Opera Performance

Author: Zou Yuanjiang

Abstract: The art of traditional Chinese opera was so affected by the ideology of Western drama for more than a hundred years that the academic and theatrical circles have become accustomed to the western ideology. The problems in this ideology are whether it should focus on: objectification or non-objectification, individualistic thinking or stereotypical thinking, “truth”-oriented experience or “aesthetics”-oriented transcendental knowledge, acting a story by singing and dancing or showing singing and dancing by telling a story, and whether the opera should aim at “what” or “how”.

Key words: Peking Opera performance; objectification in thinking; reflections

从“汤沈之争”看京剧发展路径

■ 李 伟

内容摘要: 本文以中国戏剧史上的“汤沈之争”所呈现的艺术规律为镜鉴,探寻今天京剧发展的可能路径。作为中国戏剧史的重要一环,京剧在其发展史上曾经出现过文学性与表演性严重不平衡的状态,是否可以通过艺术家的努力,实现京剧的文学与表演平衡发展? 本文的回答是肯定的。

关键词: 汤沈之争 京剧发展 审美本质 表演 文学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0050-08

Title: On the Direction of Development of Peking Opera, after the “Debate between Tang and Shen” in the History of Chinese Theatre

Author: Li Wei

Abstract: By referring to the “debate between Tang and Shen”, a major event in the history of Chinese Theatre, this paper discusses the direction of development for Peking Opera. Peking Opera has played an important role in the history of Chinese Theatre. However, there has been an imbalance between the literary text and the performance. What can the artists do to regain the balance between literature and performance?

Key words: the debate between Tang and Shen; the development of Peking Opera; the aesthetic essence; performance; literature

京班名角制下的戏剧叙事

■ 何 萃

内容摘要:清末民初时,因近代商业性戏园的推动,北京、上海等地先后涌现了以名角为中心的、等级森严的名角制戏班。京班的组织结构本为脚色制,一变为名角制后,其戏剧叙事形态也发生了改变。从根本来看,以突出名角及其技艺为特征。这表现在:在情节层面,以名角所扮人物为中心对旧有情节重新剪裁;在人物塑造层面,名角所扮人物得到“正面化”重构,而其他戏剧人物则往往被淡化或贬低,以造成众星托月之效。由于京班名角制的组织方式,很快即为各地戏班效仿,故名角制戏班不仅改变了京戏的戏剧叙事,也改变了中国本土戏剧的叙事形态。

关键词: 名角制 京剧 戏班 戏剧叙事

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2016)04-0058-11

Title: Theatre Narration in the Star System of Peking Opera Troupes

Author: He Cui

Abstract: During the late Qing Dynasty and the early Republic of China, the “star system” of Peking Opera troupes came into being, inspired by the modern commercial theatres in big cities like Peking and Shanghai. The Peking Opera troupes had once been constituted by the roles of sheng, dan, jing, mo, and chou, but when the star system came into being, many fundamentals changed in theatre narration. The basic change was that whole plays would be centered around one star actor, and this affected plot structure and characterization. As more and more local opera troupes adapted to the star system, both Peking Opera and local opera troupes saw a great variety of changes in theatre narration.

Key words: star system; Peking Opera; opera troupes; theatre narration

京剧“流派艺术”献疑

■ 张 翊

内容摘要: 京剧“流派艺术”说始于 20 世纪 50 年代,理论界忽略京剧表演史上“派”之帮派性质,而径直视之为艺术“流派”,并将名角的“个人风格”作为“流派”的核心,衍生出“流派艺术”。“流派艺术”理论的提倡,导致京剧界只见流派艺术不见京剧艺术,将京剧艺术传承变成一种拙劣的“复制”,“门派之别”越演越烈,给京剧艺术造成了极大的危害。

关键词: 京剧 流派艺术 派系 个人风格

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0069-09

Title: Some Doubts on the “School Theory” of Peking Opera

Author: Zhang Hui

Abstract: The “school theory” of Peking Opera began during the 1950s. Theorists called factions in performance history artistic schools, and treated the individual style developed by the famous actor as a theoretical core. The theoretical advocacy of schools resulted in opera theorists paying more attention to the schools and ignoring the opera itself. Peking Opera today is inherited as a botched “copy” of the previous generation, and the sectarian views have become more intense. All of this has detracted from the Peking Opera.

Key words: Peking Opera; theory of schools; factions; personal style

文人之进退与百年昆曲之传承*

■ 解玉峰

内容摘要: 甲午海战后,中国由传统社会变为现代社会的巨大转变渐次发生,知识阶层亦由传统士大夫阶层渐变为现代知识分子,其对民族文化表现为更为自觉的体认和担当。就昆曲方面而言,知识阶层在20世纪前半叶发挥了主导性作用,这主要表现在:一、在上海等现代城市组织数量以百计数的各种曲社;二、组织和建立各种类型的戏剧学社、学校或协会,以培训和教育艺人;三、在高等院校开展曲学授受,在中学则将昆曲列为教育科目,以实现“雅乐”的薪火传承。20世纪后半叶以来,国家权力在文化建构和文化生态的决定性意义已绝非此前可以比拟,昆曲的传承也被认为应以职业性的昆曲演员和剧团为主,文人阶层完全退居为边缘性人物,昆曲之生存遂日趋艰难。

关键词: 昆曲 曲社 昆曲传承 文人阶层

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0078-11

Title: The Presence and Absence of the Intellectuals and the Inheritance of the Kunqu Opera in Hundreds Years

Author: Xie Yufeng

Abstract: After the Sino-Japanese War of 1894-1895, China was transforming from traditional to modern society, the traditional scholar-bureaucrat became the modern literati class and became conscious of national culture and their own responsibility. As to the inheritance of Kunqu Opera, in the first half of the 20th Century, intellectuals played leading roles in three aspects of production: organizing hundreds of Kunqu clubs in big modern cities like Shanghai, setting up many kinds of societies and schools to train professional actors, and developing education of Kunqu Opera in universities and middle schools. But in the second half of the 20th Century, when the government had crucial significance on cultural construction, the intellectuals withdrew from these leading positions while the professional actors and troupes took the leading role in the inheritance of Kunqu Opera. With the marginalization of the intellectuals, it became harder and harder for the Kunqu Opera to survive.

Key words: Kunqu Opera; Kunqu club; inheritance of Kunqu Opera; literati class

* 本文许多相关曲社史料来自吴新雷先生主编《昆剧大辞典》(南京大学出版社,2002),谨此说明。

论《消寒新咏》的昆曲表演史料价值

■ 孙书磊

内容摘要:《消寒新咏》是评咏清乾隆末年北京名伶戏曲表演的诗歌合集。作为昆曲表演史料,它著录了当时京城的昆班规模,记载其活动过程、衰落状况,指出其与花部班社在审美追求上的差别,揭示了昆曲演员的行当、来源、年龄与班社的关系及其生活状况等,体现了评咏者尊昆抑乱的审美取向,以及以传神为最高表演标准、把握表演分寸、力避低俗等昆曲表演主张,对研究昆曲表演历史及古代文人的昆曲美学思想具有重要的文献与理论价值。

关键词: 消寒新咏 昆曲表演 史料价值

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0089-09

Title: On *Xiao Han Xin Yong*'s Historical Value for Kunqu Opera Performance

Author: Sun Shulei

Abstract: *Xiao Han Xin Yong* is a collection of poetry reviewing the performances of the star actors in Beijing during the late years of Qianlong's reign during the Qing Dynasty. It contains historical records of the size of the Kunqu Opera troupes in Beijing, as well as the activities and decline of Beijing troupes. The collection points out differences between Kunqu Opera troupes and local opera troupes in aesthetic tastes. It also provides information about the career, origin and age of the Kunqu Opera actors, and their relation with the troupes. It shows an aesthetic preference for the Kunqu Opera over the local operas, and proposes some aesthetic claims about Kunqu Opera performance, such as inner spirit as the highest criterion for performance, the golden means in performance, and the opposition to vulgarity. The collection inspires research into the performance of Kunqu Opera and traditional Kunqu aesthetics of the ancient scholars with its valuable documents and theories.

Key words: *Xiao Han Xin Yong*; Kunqu Opera performance; historical value

《男弹》的百年承袭与流变

■ 胡淳艳 王慧

内容摘要: 洪升《长生殿》传奇第38出《弹词》(《男弹》),在官调、套数、格律、板式等方面,都直接继承自元佚名杂剧《货郎旦》第4折《女弹》。《女弹》主要以曲的形态流传,而《男弹》则剧坛、曲坛两擅。清中叶至近代,《男弹》笛色渐变,由小工调、尺字调降为尺字调、上字调,渐成定式。这是官调调式意义渐衰、笛色兴盛的体现,也与《男弹》的剧情、行当相关,同时可能受到清末京剧发展的某些影响。

关键词: 男弹 女弹 官调 笛色

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0098-10

Title: The Inheritance and Variation of the *Male Tanci* in Hundreds Years

Author: Hu Chunyan, Wang Hui

Abstract: *Tanci* (the *Male Tanci*), Scene 38 of Hong Sheng's romance *Love in the Palace of Eternal Life* has inherited the modes, circles of songs, meter and rhythm from Act 4, *The Female Tanci*, of *The Peddler* (*Huo Lang Dan*), the anonymous Zaju Opera of the Yuan Dynasty. *The Female Tanci* spreads mainly in the form of *qu*, whereas the *Male Tanci* spreads in both theatrical and *qu* circles. From the mid Qing Dynasty to modern times, the flute-key of the *Male Tanci* varied gradually by adjusting xiao-gong key and che key down to che and shang key, and was thus set. It means that the modes are weakened gradually, and the flute key prospers instead. It is also associated with the *Male Tanci* plot and the role types, and may be affected by the development of Peking Opera at the end of the Qing Dynasty.

Key words: the *Male Tanci*; the *Female Tanci*; modes; flute-key

正统意识与民间信仰对《单刀会》创作的双重渗透

■ 张勇风 梁菁菁

内容摘要: 关汉卿创作的《单刀会》不仅表现出鲜明的汉正统思想,且塑造的关公形象颇具神性,对后世三国题材作品的思想倾向和关羽形象造成深远影响,并成为大量民间庙会(尤其是关王庙会)演出的重要剧目,与民间祀神活动密切相关。前人对《单刀会》关注颇多,对关汉卿创作该剧的原因也有较多探讨。刘知渐和刘荫柏认为该剧是为民间赛村社祀神活动创作而成,宁宗一、王安祈等持反对意见。本文在综合两种观点的基础上,主要从宋元之际正统意识形态和民间信仰对关汉卿《单刀会》创作的双重渗透来进行较为中肯的分析和论述,以期对《单刀会》创作及其思想有进一步的认识。

关键词: 单刀会 关羽 关汉卿 正统意识 民间信仰

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0108-09

Title: The Double Penetration of Orthodox Ideology and Folk Belief into the Production of *Meeting Challenge with a Single Broadsword*

Author: Zhang Yongfeng, Liang Jingjing

Abstract: *Meeting Challenge with a Single Broadsword* by Guan Hanqing not only exhibits distinctive Chinese orthodox ideology but also shapes a divine image of Guan Yu, which has had a profound impact not only on the ideological tendency of works related to *The Three Kingdoms* but also on the image of Guan Yu created in the next generations. The play has also been in the repertoire of a large number of folk festivals (especially those in King Guan's Temple) which are closely related to folk sacrificial activities. Previous scholarship paid much attention to this play and discussed Guan Hanqing's motivation. Liu Zhijian and Liu Yinbai were of the opinion that it was written for the folk sacrificial activities. Ning Zongyi and Wang Anqi held opposing views. By synthesizing those views, this article examines the influences of orthodox ideology of the Song and Yuan Dynasties and folk beliefs on Guan Hanqing's *Meeting Challenge with a Single Broadsword*, in order to further understand the creation of this work and its theme.

Key words: *Meeting Challenge with a Single Broadsword*; Guan Yu; Guan Hanqing; orthodox ideology; folk belief

关于导演古希腊戏剧的思考*

■ 罗锦鳞

内容摘要: 我所执导的古希腊悲剧和喜剧,总是试图从以下几方面进行二度创作:深化和拓展主题;变听觉形象为视觉形象;增加序幕使观众接受和理解;根据演出立意加工或修改剧本;用最经济的手段表现最丰富的内容;台词语言的诗化处理;仪式感与面具的运用;歌队的作用与运用。这也是我多年来的思考。

关键词: 视听形象 简洁 诗化 仪式感

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Title: Some Thoughts Based on the Experience of Directing Ancient Greek Plays

Author: Luo Jinlin

Abstract: 30 years of producing, performing and directing Ancient Greek tragedies and comedies have given me many feelings and experiences, including: a deepening and expanding understanding of theme, turning audial images into visual images, making audience accept and understand with the addition of “preludes”, processing and amending play scripts based on the “the theme of performance”, “expressing the richest contents with the cost-optimal means”, poetic handling of the lines, application of ceremonial phenomenon and mask, and function and application of chorus.

Key words: hearing and visual; concise; poetic; ceremonial

导演教学的“不变”与“变”

■ 李建平

内容摘要: 每一门课的教程随着时代发展变化,都会逐步显露出它的设计缺陷甚至漏洞,这些缺陷和漏洞应该随着教学实践不断进行修改,甚至重新设计。一种教学方法相对成熟后,它会成为一种传统,四年一贯的这样不断流淌下去;同时某种程度上它也会成为一种简单的教学“工具”,成为惰性的来源,妨碍我们对原有教学方式方法的重新思考。教学应该是一个不断探索教学新方法、不断研究专业新理论、不断尝试教学新手段的扬弃过程。导演教学到底教什么?是教知识、教方法,还是培养学生的批判性思维能力?批判性思维能力的养成,将为学生今后的创作生涯打开一个更加广阔的空间。

关键词: 批判性思维能力 戏剧规律 基本技能 教学手段的扬弃

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0123-09

Title: The “Changeable” and the “Constant” in the Courses for Directing

Author: Li Jianping

Abstract: Academic curriculum should be stable. But in today's schools, the curriculum of every course may appear imperfect or even defective, and needs to be improved and revised with each new teaching experience. When teachers are accustomed to a relatively mature methodology, a curriculum may become a routine and degenerate into a simple “tool” for teaching and an obstacle to reflective ideas. Teaching should be a self-renewing process that continuously explores new methods, new theories and new means. What does a course in directing teaching? Knowledge? Method? The cultivation of critical thinking? How can a revised curriculum broaden the horizon of its students?

Key words: critical thinking; the law of drama; basic skills; the renewal of the teaching methods

❁ 取材宏博 立论中肯 成一家言 ❁

——评《南北皮黄戏史述》

■ 王灵均

内容摘要:《南北皮黄戏史述》(于质彬著)是一部戏曲史研究的传世之作。该书在详尽占有各种资料,特别是相关口述历史、舞台表演资料的基础之上,对于清代以来南北各地皮黄戏的渊源流变、徽班进京、京剧的形成与发展、南方京剧历史等课题作了全方位论述,填补了学术界的空白。作者立论公允,力戒地方文化保护主义的偏颇,一些内容已经深入京剧表演艺术的本体,其成果和治学方法值得后人继承和学习。

关键词: 南北皮黄戏史述 皮黄戏 徽班 南方京剧 王鸿寿

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)04-0132-05

Title: Original Ideas Based on Rich Materials and Impartial Judgments: on *A History of Pihuang Operas in the North and the South*

Author: Wang Lingjun

Abstract: Yu Zhibin's *A History of the Pihuang Operas of the North and the South* is a masterpiece in the study of the history of Chinese operas. The work fills a gap in its field by making a comprehensive study of the origin and development of Pihuang Operas in the north and the south since the Qing Dynasty, the history of the performances of the Hui Troupes in the capital, the formation and evolution of Peking Opera, and the history of southern Peking Opera. The arguments are well justified and free from provincialists' bias. It also makes in-depth discussions of the nature of performing art and Peking Opera. The academic achievements and the methodology of this book mean a great deal to the next generations.

Key words: *A History of the Pihuang Operas in the North and the South*; Pihuang Operas; Hui Opera Troupes; Peking Opera in south China; Wang Hongshou