

全国中文核心期刊
中文社会科学引文索引 (CSSCI) 来源期刊
中国学术期刊综合评价数据库来源期刊
国家哲学社会科学学术期刊数据库收录期刊

2017
03

Theatre Arts 戏剧艺术

上海戏剧学院学报

| 2017年第3期 (总197期) |

(按姓氏字母顺序排列)

顾问: 丁罗男 胡妙胜 刘元声
叶长海 余秋雨 张仲年
编委: 宫宝荣 胡薇 胡星亮
康保成 李伟 芦昂
聂珍钊 潘健华 宋宝珍
孙惠柱 王安祈 周宁

Jean-Louis Besson (琼-路易斯·贝松)

Marvin Carlson (马文·卡尔松)

Erika Fischer-Licht (艾利克·费舍尔-李希特)

Alejandro Gonzalez (阿列杭德罗·冈萨雷斯)

Matthew Gutmann (马修·顾德氏)

Hans-Thies Lehmann (汉斯-蒂斯·雷曼)

Jonathan Pitches (乔纳森·彼奇斯)

Richard Schechner (理查·谢克纳)

Kalina Stefanova (卡丽娜·斯特凡诺娃)

戏剧艺术

2017/03



(总 197 期)

主 编 宫宝荣
常务副主编 潘健华
编辑部主任 汤逸佩
编辑部副主任 李 伟
责任编辑 吴靖青
技术编辑 郑意晔
封面设计 梁业礼
英文翻译 刘藻余
英文译审 俞宇文
夏伦敦(美)
(London
Summers)
(U.S.A)

中国话剧研究·纪念中国话剧诞生 110 周年

- 4 中国近现代(1904—1949)戏剧期刊发展之轨迹和特点 田本相
- 16 逼真的诱惑
——百年来中国写实话剧演出发展的美学动因 汤逸佩
- 25 “反形式主义斗争”背景下的戏剧革新
——焦菊隐、梅耶荷德及其他 陈世雄

中国戏曲研究

- 37 风云际会之后的反思
——新时期戏曲的一种解读 廖全京
- 49 从明清江南望族看昆曲的文化生态
——兼谈昆曲衰落的原因 杨惠玲
- 58 清代花部禁戏与一剧多名关系探论 李东东
- 67 清初曲学的经史化取向
——以毛先舒为例的研究 石 芳

跨文化戏剧研究

- 77 “他者”之镜像:论南戏《琵琶记》的跨文化戏剧改编 张秋林
- 85 日本大正年间的中国戏曲研究论略 仝婉澄

戏剧与传媒研究

- 93 表演视野下的中国戏曲与民族动画
——以《西游记》动画作品为例 肖湘宁
- 101 黄梅戏的地域符号空间生产过程探讨 王凤娟

舞台美术研究

- 111 舞台设计教学的跨界与融合 徐肖锋
- 120 当下国内实景演出趋同性的思考 潘 天

学术评论

- 126 在学术研究中坚守“五四”精神
——读三卷本《董健文集》有感 江 萌 胡星亮

Modern Chinese Drama: On the 110th Anniversary of the Birth of Modern Chinese Drama

- 4** The Development and Characteristics of Dramatic Journals in Modern China (1904—1949) Tian Benxiang
- 16** The Desire for Verisimilitude: Aesthetic Motivation for the Centenary Development of Realistic Drama in China Tang Yipei
- 25** Dramatic Reformation against the Background of “Anti-Formalism”: Jiao Juyin, Meyerhold and Others Chen Shixiong

Chinese Xiqu

- 37** Reflections on a Time of Triumph: an Interpretation of New-Period Xiqu Liao Quanjing
- 49** The Cultural Ecology of Kunqu Opera Viewed from the Perspective of the Distinguished Families in Regions South of the Yangtze River in the Ming and Qing Dynasties and a Discussion of the Causes of its Decline Yang Huiling
- 58** A Study of the Relationship between Theatre Prohibition and the Multi-titled Plays in Qing Dynasty Li Dongdong
- 67** A Research on Xiqu Studies in the Early Period of Qing Dynasty: Taking Mao Xianshu as an Example Shi Fang

Intercultural Theatre Studies

- 77** The Mirror of the “Other”: On the Intercultural Adaptation of Nanxi *Pipa Ji* Zhang Qiulin
- 85** A Brief Study of Traditional Chinese Xiqu during the Taisho Period in Japan Tong Wancheng

Theatre and Media

- 93** On Traditional Chinese Xiqu and National Animation from the Perspective of Performance: Taking *Journey to the West* as an Example Xiao Xiangning
- 101** On the Space Production of the Regional Symbol of Huangmei Opera Wang Fengjuan

Research on Stage Design

- 111** On School Education of Multidisciplinary and Integrated Stage Design Xu Xiaofeng
- 120** Some Thoughts on Convergence of China’s Subject-Live Performance Pan Tian

Review

- 126** Loyal to May Fourth Ethos in Research: A Review of *The Works of Dong Jian* (Three Volumes) Jiang Meng, Hu Xingliang

Theatre Arts
3/2017

主 管 上海市教育委员会
主 办 上海戏剧学院
出 版 《戏剧艺术》编辑部
地 址 中国上海华山路 630 号
邮 编 200040
电子邮箱 theatrearts@sina.cn
印 刷 上海长鹰印刷厂
发行范围 公开
海外总发行
中国国际图书贸易集团有限公司
国外发行代号 BM142
国际标准连续出版物号
ISSN 0257-943X
国内邮发代号 4-247
国内统一连续出版物号
CN31-1140/J
定 价 15.00 元

编者按:

1907年,随着话剧的诞生,中国戏剧史的格局发生了重大的变革。话剧是从西方传入的一种新的戏剧样式,在审美上与中国戏曲不同,与西方戏剧则有天然的联系。但是,话剧从一开始就是在以戏曲为主的戏剧界生存和发展。时至今日,话剧已是中国戏剧界最大也是最具发展潜力的戏剧样式。中国话剧生存和发展上的独特性,以及为这种独特性所烛照的话剧生态、传统和历史,已经进入了越来越多的戏剧研究者的视野,话剧史研究的广度和深度也有很大的拓展。本刊开辟专栏,陆续介绍有关中国话剧史研究的最新成果,并以此来纪念中国话剧诞生110周年。

❁ 中国近现代(1904-1949)戏剧期刊发展之轨迹和特点 ❁

■ 田本相

内容摘要: 在百年中国话剧的发展历程中,戏剧期刊伴随戏剧而生,成为推动中国话剧发展的重要力量。本文将中国近现代戏剧期刊的发展划分为五个时期:1904年至1917年,文明戏时期;1918年至1929年,五四新剧时期;1930年至1937年6月,左翼戏剧时期;1937年7月至1945年,抗战戏剧时期;1946年至1949年,即将迎来人民戏剧的时期。本文对每个时期的戏剧期刊发展之特点作出概括,对近现代的戏剧期刊的发展轨迹作出初步的描述,形成中国近现代戏剧期刊的小史。

关键词: 戏剧期刊 文明戏 新剧 左翼戏剧 抗战戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0004-12

Title: The Development and Characteristics of Dramatic Journals in Modern China (1904—1949)

Author: Tian Benxiang

Abstract: Dramatic journals, as a companion to the development of modern Chinese drama during the 1900s, have been a major motivation to modern Chinese drama. This paper divides their development into five periods: the wenmingxi period (civilized drama) from 1904 to 1907, the May Fourth new plays period from 1918 to 1929, the left-wing drama period from 1930 to June 1937, the anti-Japanese war period from July 1937 to 1945, and the period of the dawn of the people's drama from 1946 to 1949. This paper summarizes the development of dramatic journals in each period and tries to describe the trajectory of the dramatic journals in the modern period and to record the history of dramatic journals in modern China.

Key words: dramatic journals; wenmingxi (civilized drama); new drama; left-wing drama; drama in the period of anti-Japanese war

逼真的诱惑

——百年来中国写实话剧演出发展的美学动因

■ 汤逸佩

内容摘要: 清末民初,中国戏剧最大的变革是话剧的诞生。话剧是从西方传入中国的新剧种,话剧当时给中国戏剧带来的新的美学特征,是写实主义,是力求视觉逼真的舞台叙事模式。由于话剧对视觉逼真的追求建立在中西戏剧之差异、话剧与中国传统戏曲之差异的基础上,因而“逼真”成为非常强劲的审美动力,推动着中国话剧的发展。中国写实话剧演出经历了以下的阶段:从不真的表演与逼真背景的分,到逼真的表演完全融入逼真的背景,再到逼真的表演与写意背景相得益彰,写实与写意兼容,写实与表现兼容。但是,逼真的、性格化表演仍然在写实主义话剧中拥有核心地位。

关键词: 逼真 写实主义 剧种 舞台叙事

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0016-09

Title: The Desire for Verisimilitude: Aesthetic Motivation for the Centenary Development of Realistic Drama in China

Author: Tang Yipei

Abstract: The biggest change in the history of Chinese drama in the late Qing Dynasty and the early Republic of China was the coming into being of huaju (spoken drama/modern Chinese drama). Huaju was a new genre imported from the west, with a new aesthetic feature—realism: an onstage narrative mode that pursues visual verisimilitude. The pursuit for verisimilitude springs from the difference between Chinese drama and western drama, and the discrepancy between modern Chinese drama and traditional Chinese Xiqu. Therefore, it became a strong aesthetic motivation for the development of modern Chinese drama. The development of this realistic modern drama in China started from the separation between unrealistic acting and realistic settings. During the next stage of development, the realistic acting merged with the realistic backgrounds and brought out the best of each other. As a result, the realistic and the freehand style embraced each other, and the realistic co-existed with the expressionistic. However, the verisimilar and the character-oriented acting is still the core of realistic drama.

Key words: verisimilitude; realism; genre; stage narrative

“反形式主义斗争”背景下的戏剧革新

—— 焦菊隐、梅耶荷德及其他

■ 陈世雄

内容摘要: 焦菊隐和梅耶荷德都曾经在“反形式主义斗争”的背景下从事戏剧革新,但二者存在很大的差异。梅耶荷德早在 1935 年就敢于反潮流,指出中国戏曲是假定性艺术;而焦菊隐到 1950 年代还坚持说:“戏曲的创作方法,是现实主义的,戏曲是属于体验派的范畴的。”这是个明显的理论失误。假如说戏曲是现实主义的,那只能是广义的,是指它以某种方式反映了社会生活,并不是说戏曲的表演是体验派的。焦菊隐在理论上的失误使他从事的话剧民族化只获得了有限的成功。

关键词: 焦菊隐 梅耶荷德 形式主义 现实主义 体验派 表现派 民族化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0025-12

Title: Dramatic Reformation against the Background of “Anti-Formalism”: Jiao Juyin, Meyerhold and Others

Author: Chen Shixiong

Abstract: Both Jiao Juyin and Meyerhold are considered reformers in the field of “anti-formalism”, but their reformations were starkly different. Meyerhold pointed out that Traditional Chinese Xiqu was a hypothetical art back in 1935, as opposed to the mainstream opinion of his time; Jiao Juyin, on the other hand, insisted that “the artistic method of Xiqu is realistic, and belongs to the art of experiencing”. Obviously, Jiao was mistaken. Xiqu can be categorized as realistic only in the broader sense, with special reference to the reflection of social life in it. However, the acting in Xiqu is not the art of experiencing. The flaw in Jiao’s theory led to the limited success in his attempt to indigenize modern Chinese drama.

Key words: Jiao Juyin; Meyerhold; formalism; realism; the art of experiencing; the art of representing; indigenization

风云际会之后的反思

——新时期戏曲的一种解读

■ 廖全京

内容摘要: 本文的认识论前提是作为新时期戏曲精神背景的文化互渗和戏剧整合,方法论路径是打通戏剧的壁垒,将新时期戏曲放在特定社会思潮中加以审视,并适当地以当时话剧的状况作为参照。由此出发,本文对戏剧观的争论、前后“三驾马车”的艺术业绩、新编历史剧的勃兴及其原因等进行了考察。在此基础上,本文探讨了“西潮”再东渐情势下形成的“中国式启蒙”的优长和局限及其对戏曲的影响,通过对戏曲作家中“巴蜀二将”的个案分析,肯定了新时期戏曲置身思想文化漩流时的主体姿态和突破、创新、解放、变革的文化精神。

关键词: 文化互渗 戏剧整合 西潮再东渐 中国式启蒙 新编历史剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0037-12

Title: Reflections on a Time of Triumph: an Interpretation of New-Period Xiqu

Author: Liao Quanjing

Abstract: The epistemological premises of this paper is that the mutual cultural inflow was incorporated into drama forming a background of the ethos of Xiqu during the new period. Its methodology goes beyond the boundary of drama and contextualize the newperiod Xiqu with particular mental tendencies of society, referencing contemporaneous activities of huaju (spoken drama/modern Chinese drama). This paper then examines the debates on drama, the achievements of duo “triad dramatists”, as well as the popularity of newly produced history plays and their motivations. It goes on to discuss the advantages and disadvantages of the “Chinese model of enlightenment” in the second round of the “western wave” in China, and it’s influence on Xiqu. An analysis of the “dramatist duo in Sichuan” is to testify the cultural ethos of the subjects posture, the breakthrough and creativity, the liberation and reformation of the new-period Xiqu in the intellectual and cultural currents.

Key words: mutual cultural inflow; dramatic incorporation; the second round of western wave; the Chinese model of enlightenment; newly produced history plays

从明清江南望族看昆曲的文化生态

——兼谈昆曲衰落的原因

■ 杨惠玲

内容摘要:任何一种文艺样式,其存在的空间、方式、审美形态和文化品格,以及盛衰的转折等,主要取决于两个因素:一是特定的文化土壤,二是围绕这一文艺样式开展的创作、观演、批评和理论等活动。昆曲的文化土壤有很大一部分是江南望族提供的,相关活动也有很大一部分是江南望族组织并主持的。从这两点来看,江南望族在很大程度上决定了昆曲的生态。文化生态具有不可再生性,望族及其文化的衰落无法逆转,昆曲的兴盛也将一去不返。倘若不切实际地倡导振兴,并以创演新戏为主要的振兴之途,结果往往事与愿违。

关键词:望族 昆曲 文化生态

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0049-09

Title: The Cultural Ecology of Kunqu Opera Viewed from the Perspective of the Distinguished Families in Regions South of the Yangtze River in the Ming and Qing Dynasties and a Discussion of the Causes of its Decline

Author: Yang Huiling

Abstract: There are two elements defining the space, mode, aesthetic form, cultural character, and the turns to prosperity and decline of any model for literature and art: the particular cultural background, and activities centering round the model, such as composition, performance, criticism and theorization. The distinguished families in regions south of the Yangtze River made most of the cultural background of Kunqu opera. And they organized and supervised a large proportion of the related activities. Therefore, the ecology of Kunqu opera was created by those distinguished families to a large degree. This cultural ecology is not reproducible, and the decline of these families is invertible. With their decline, the prosperity of Kunqu opera will probably be gone forever. It will not be helpful to advocate a renaissance of Kunqu opera, using unrealistic ideas, using the writing and staging of new plays as remedy.

Key words: distinguished families; Kunqu opera; cultural ecology

清代花部禁戏与一剧多名关系探论

■ 李东东

内容摘要: 以《卖胭脂》《杀子报》《翠屏山》等花部折子戏为例,考察风情、凶杀、强梁戏愈禁愈改、愈改愈演的情况,分层讨论诲淫、凶杀、海盗的禁毁指归与同义、别立、反寻的戏题翻新,可以把握清代禁戏视阈下花部戏曲的名目窜改、一剧多名与“禁·演”角逐的逻辑关联;而发掘“情·理”争衡与“罪·罚”儆戒的内在题旨,则可以进一步追索禁戏打压之下清代花部戏曲创演着力点变化的内在病理与心理症候。

关键词: 清代 花部禁戏 一剧多名 关系

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0058-09

Title: A Study of the Relationship between Theatre Prohibition and the Multi-titled Plays in Qing Dynasty

Author: Li Dongdong

Abstract: This paper uses selected scenes from Xiqu, including *Selling Rouge*, *The Revenge on the Murder of the Son*, and *Cuiping Mountain*, as examples to study theatre prohibition and the constant revising and staging of flirtatious, homicidal and violent plays. It holds a multi-layered discussion of the prohibition of plays that propagated pornography, murder and violence, and examines the synonymous, re-phrasing and edited titles of the plays to find the connection between the renaming of a play and the “prohibition-performance” struggle. The inherent themes of the “sympathy-justice” rivalry and the “crime-punishment” exhortation are studied, to discover the intrinsic problem and psychological symptom of changes in emphasis of the local Xiqu under the pressure of prohibition in the Qing Dynasty.

Key words: the Qing dynasty; the prohibition of local Xiqu; multi-titled plays; relationship

清初曲学的经史化取向

——以毛先舒为例的研究

■ 石 芳

内容摘要: 清初经学体系更新,走向复古返经、求真求实一途,并力求经世以致用。毛先舒以学者与文人双重身份涉足曲学,将曲学研究纳入正统学术研究视野,呈现出清初学术思潮影响下经史化的鲜明时代特征。作为音韵学家,他贯通曲韵与古音学研究,相互发明;作为经史学家,他的诗学理论含戏曲理论之于内,而其历史本位思想也深入影响了他对历史与戏曲关系的认知。

关键词: 毛先舒 曲学 曲韵 诗学 史学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0067-10

Title: A Research on Xiqu Studies in the Early Period of Qing Dynasty: Taking Mao Xianshu as an Example

Author: Shi Fang

Abstract: During the early Qing Dynasty, the study of Confucian Classics evolved significantly towards the restoration of the ancient traditions of the studying of classics and the seeking truth, while aiming to apply this knowledge to reality. Mao Xianshu started to study Xiqu as an academic and literati. He extended the research into a classical academic regime, and his research showed notable influence on the academic trends in the early Qing Dynasty. As a phonologist, he connected the study of the rhyming in Xiqu and ancient phonology. As a scholar of Confucian Classics and historiographer, he produced concepts of Xiqu that were part of his poetic theories. His history-oriented thinking has profoundly impacted the research into the relationship of history and Xiqu.

Key words: Mao Xianshu; research of Xiqu; rhyme of Xiqu; poetics; historiography

“他者”之镜像:论南戏《琵琶记》的跨文化戏剧改编

■ 张秋林

内容摘要: 1940年代,西方戏剧工作者将南戏代表作《琵琶记》改编成英语音乐剧《琵琶歌》并在百老汇舞台成功上演,一是为了向西方“自我”的戏剧传统致敬;二是借助“他者”改良西方现实主义舞台。《琵琶歌》将中国戏曲艺术中的空舞台、象征手法、虚拟动作、“歌”等元素抽离并置换。作为跨文化戏剧,《琵琶歌》的主题进行了西方人眼中的本土化改编,以神权至上取代原剧的人本关怀,实现了文学作品的诗学功能。

关键词: 跨文化戏剧 改编起因 中国戏曲元素 本土化主题思想

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0077-08

Title: The Mirror of the “Other”: On the Intercultural Adaptation of Nanxi *Pipa Ji*

Author: Zhang Qiulin

Abstract: During the 1940s, the Nanxi *Pipa Ji* was successfully adapted into an English language Broadway musical *Lute Song* for two purposes: to honor the western theatrical tradition of “self”, and to employ the “other” to improve the western realistic stage. Some representative artistic elements of Xiqu were displaced and replaced in *Lute Song*, such as the bare stage, symbols, pantomime acts and singing. The theme of *Lute Song* as an intercultural play has been indigenized, and the humanistic concern is substituted with the idea of divine supremacy, to suit the poetics of the adapted literature.

Key words: intercultural theatre; motivations for adaptation; elements of Chinese Xiqu; indigenized theme

 日本大正年间的中国戏曲研究论略 

■ 全婉澄

内容摘要: 大正年间是日本走向对外扩张的时期,也是其高等教育体制逐渐确立的时期,日本的中国戏曲研究在此背景下逐步展开。本文通过相关文献材料的梳理,探究推动日本大正年间中国戏曲研究的外部条件和内在动因,并以此为基础揭示此期其对中国戏曲研究的特点。

关键词: 大正年间 中国戏曲 研究

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0085-08

Title: A Brief Study of Traditional Chinese Xiqu during the Taisho Period in Japan

Author: Tong Wancheng

Abstract: The Taisho period was a time of expansion in the history of Japan and the higher education system was gradually established during this period. With this background, the study of traditional Chinese Xiqu evolved. This paper explores the external condition and internal motivation of the study of Xiqu in the Taisho period of Japan by sorting related documents. On this basis, the paper goes on to discuss the special features of the study of Xiqu in this particular period.

Key words: Taisho period; traditional Chinese Xiqu; research

表演视野下的中国戏曲与民族动画

——以《西游记》动画作品为例

■ 肖湘宁

内容摘要: 1950年代至1980年代中期,中国动画在探索民族动画形式的过程中,将戏曲表演系统地搬上银幕,开创了“中国学派”独树一帜的风格。戏曲与动画在表演领域内的跨界生成了中国动画的表演体系:戏曲化表演作为完整性的符号系统和意识形态系统,以“程式化”呼应了卡通表演的弹性特质,在融合文本想象、审美旨趣、舞台程式和意识形态等内容的基础之上,一度动摇了卡通表演的主导地位,成为中国动画表演的范式。“中国学派”动画将戏曲与动画对接的历史经验,为戏曲化表演在未来焕发新生提供了想象的空间。

关键词: 戏曲表演 表演体系 动画 中国学派

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0093-08

Title: On Traditional Chinese Xiqu and National Animation from the Perspective of Performance: Taking *Journey to the West* as an Example

Author: Xiao Xiangning

Abstract: From the 1950s to the mid 1980s, the “Chinese School” of animation was unique and stood out with its performance adopted from traditional Chinese Xiqu. Xiqu performance corresponded with the elastic cartoon performance to build a complete symbolic and ideological system, which challenged the performing patterns of animation and became the paradigm of cartoon performing. The success of the combination between Xiqu and animation by the “Chinese School” provides a system for Chinese animation with prospect of future development in the style of Xiqu.

Key words: Xiqu performance; performing system; animation; Chinese school

黄梅戏的地域符号空间生产过程探讨

■ 王凤娟

内容摘要: 从建国初期开始,安徽省通过多种方式不断宣传、强化和塑造黄梅戏与该省之间的强关联,“人为”地建构出两者之间强关联的社会想象空间。黄梅戏地域符号空间生产经历了四个阶段,即20世纪50年代初期到70年代末期的政治空间生产阶段、80年代的文艺空间生产阶段、90年代的空间生产与消费初步结合阶段、21世纪初至今的空间生产与消费深度融合阶段。该研究有助于深度认识黄梅戏地域符号空间生产的演化规律和内在本质,并为其他地域符号空间生产提供理论借鉴。

关键词: 黄梅戏 空间生产 符号空间 地域符号

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0101-10

Title: On the Space Production of the Regional Symbol of Huangmei Opera

Author: Wang Fengjuan

Abstract: Ever since the founding of the People's Republic of China, the connotation between Huangmei opera and Anhui province has existed, and has been constantly strengthened and publicized, creating a social imaginary space as an “artificial” link which was constructed with the mentality of Anhui province. The production of the regional symbol has undergone four stages, namely, the production of political space between the early 1950s and the late 1970s, the production of art space in the 1980s, the initial combination of the production and consumption of space in the 1990s, and the full integration of production and consumption of space since the early twenty-first century. This research contributes to the understanding of the internal essence and evolutionary patterns of the space production and regional symbol of Huangmei opera, and is a theoretical reference for other cases of space production of regional symbols.

Key words: Huangmei opera; space production; symbolic space; regional symbol

舞台设计教学的跨界与融合

■ 徐肖锋

内容摘要: 本论文为戏剧舞美设计的本科及研究生教学提供了一些策略,使学生从戏剧之外的多种角度和学科入手进行学习。探索教学重点在于互动性学习及培养学生成为合作者和沟通者,教学目标是让学生从过程上深入理解并拓展设计,最终使得设计成为利用众多跨学科元素的一种工具,创造出演出以及其他艺术形式的舞台作品。

关键词: 跨界 多样性 数字化 舞台设计教学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0111-09

Title: On School Education of Multidisciplinary and Integrated Stage Design

Author: Xu Xiaofeng

Abstract: This paper provides some strategies for undergraduate and graduate education in stage design for theatre, enabling students to learn from a variety of perspectives and disciplines beyond that of theatre. It explores key points of teaching, i.e. interactive learning, the cultivating of students as collaborators and communicators, making design into a tool which uses a number of interdisciplinary elements, and creating stage productions as performances and other art forms. Teaching objectives are used to enable students to gain a thorough understanding of design from the process perspective, and to learn further how to apply design in this sense to other subject areas.

Key words: multidiscipline; diversity; digitalization; stage design education

❁ 当下国内实景演出趋同性的思考 ❁

■ 潘 天

内容摘要: 随着各地实景演出业的繁荣,在艺术与经营方面的趋同现象已构成实景演出产业发展的隐形危害,成为文化产业中值得思考的问题。本文从实景演出的创作团队、舞美形态、产业模式等趋同方面切入,探讨其显性中妨碍实景演出繁荣的隐性弊病,并试图建设性地提出如何克服该现象,使得国内方兴未艾的实景演出遵循产业特性与发展规律,在旅游产业的大平台上弘扬当地文化。

关键词: 实景演出 趋同性 创作团队 舞美形态 产业模式

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0120-06

Title: Some Thoughts on Convergence of China's Subject-Live Performance

Author: Pan Tian

Abstract: Subject-Live performances are getting more popular in China. However, the convergence of the performances with no characteristics in art and business management is an invisible threat to the advance of the industry of subject-live performance. This is a thought-provoking problem for cultural industry. This paper approaches the problem of the convergence by discussing the production teams, styles of stage design and business management. It reveals the implicit defects in subject-live performances, and tries to give constructive suggestions for a remedy that will lead the fledgling subject-live performances on a course based on its own laws of development to advocate the local culture on the platform of the tourist industry.

Key words: subject-live performance; convergence; production team; style of stage design; industrial mode

在学术研究中坚守“五四”精神

——读三卷本《董健文集》有感

■ 江萌 胡星亮

内容摘要: 董健是学术界公认的中国现当代戏剧和文学研究领域的领军人物,在中国现当代戏剧和文学的学科建设方面成就卓著。无论是对于中国现当代戏剧和文学历史的研究,还是对于当下中国戏剧和文学现状的批评,董健都坚守着思想启蒙、个性解放、人道主义、民主、科学等“五四”所建构的现代社会文化价值体系,即“五四”现代启蒙主义精神。正是坚守着这种学术精神,董健总是强调要从人与戏剧和文学现代化的总趋势去研究中国现当代戏剧和文学,他的学术研究也都是对中国现当代戏剧和文学发展中某些重大问题的深刻思考,他的学术思考又都是从人与戏剧和文学现代化所必须遵循的人类共同价值观念来展开理论分析。《董健文集》充溢着思想、精神和人格的力量。

关键词: 董健 五四 学术精神

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)03-0126-11

Title: Loyal to May Fourth Ethos in Research: A Review of *The Works of Dong Jian* (Three Volumes)

Authors: Jiang Meng, Hu Xingliang

Abstract: Dong Jian is one of the prominent scholars in the field of modern and contemporary Chinese drama and literary studies. He has contributed much to the academic construction of modern and contemporary Chinese drama and literature. In his research into modern and contemporary Chinese drama and the history of literature, and in his criticism of contemporary Chinese drama and literature, Dong sticks to the contemporary social and cultural values formed during the May Fourth Movement, composed of enlightenment, liberation of individuality, humanism, democracy and science. The emphasis of Dong's study on modern and contemporary Chinese literature is focused on the trends of modernization of the people as well as drama and literature. His research demonstrates his thoughts on the critical issues pertaining to the development of modern and contemporary Chinese drama and literature. He starts from the idea that universal values are shared by the modernization of the people and that of drama and literature. *The Works of Dong Jian* is filled with the energy of thinking and the power of character.

Key words: Dong Jian; May Fourth Movement; academic ethos