

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

2018
04

Theatre Arts 戏剧艺术

上海戏剧学院学报

| 2018年第4期 (总204期) |

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Theatre Arts
4/2018

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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@163.com
出版日期 2018 年 8 月 15 日
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

中国戏剧理论的现代建构

——20世纪中国戏剧理论现代化研究

■ 胡星亮

内容摘要: 20世纪中国戏剧理论的发展,是中国戏剧理论追求和确立“现代性”的建构历程。“人的戏剧”是中国戏剧理论现代建构的核心理念;个性解放思想、启蒙理性意识、现实批判精神、真实性原则和戏剧艺术自觉,是中国戏剧理论现代建构的主要维度;民族戏曲的独特审美创造,和话剧、歌剧进入中国之后的独特发展,体现出戏剧理论的多元现代化和“中国戏剧之现代性”;以“中国经验”为导向,既有西学东渐的世界视野,又有旧学新知的民族传统,是中国戏剧理论现代建构的基本原则。进入新世纪,中国戏剧理论发展应继续“走向现代”,在古今中外戏剧和戏剧理论的交流与融会中,完善和深化其现代建构。

关键词: 20世纪 中国戏剧理论 现代建构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)04-0004-22

Title: The Modern Construction of Chinese Drama Theory: On the Modernization of Theories of Chinese Drama in the Twentieth Century

Author: Hu Xingliang

Abstract: The development of Chinese theatrical theory in the twentieth century reflects the formative process of the pursuit and establishment of “modernity.” The core concept of the modern construction of Chinese theatrical theories is the “drama of humanity.” The major dimensions of the modern construction of Chinese theatrical theories is the emancipation of individuality, the rationality of the Enlightenment, the realistic critical mind, the principle of authenticity, and the self-consciousness of drama. The diversity of modernity and the “modernity of Chinese drama” is demonstrated by the unique aesthetics in the creativity of national operas, and the uniqueness in the developments of imported modern drama and opera in China. The fundamental principle of the modern construction of Chinese theatrical theories is the combination of the horizon to embrace Western culture and the national tradition to revitalize the intellectual legacy guided by “Chinese experiences.” In the new millennium, Chinese theatrical theories continue to “modernize” themselves, reaching new depths and perfection in the exchange and mingling of the theatres and theories of the ancient, the present, the Western, and the domestic.

Key words: twentieth century; Chinese drama theory; modern construction

❁ 剧场昧式：一种新的戏剧观念^① ❁

■ 刘晓明

内容摘要：剧场昧式即戏剧诸存在者自身及其相互关系在剧场内进行综合的过程中，以非意识或者无意识方式相互作用所形成的开显戏剧形态的可能性。在剧场昧式理论中，剧场是一个有限的聚集性世界，它意味着一种有边界的空间，这就是有限性，是一种限制，限制就是一种约束力，一种能量。但是，边界的“限制力”也是正能量——聚集力。对此，本文阐述了剧场昧式的基本范畴、作用形式与作用机理。在剧场昧式中，具有四种决定戏剧开显形式的潜能：剧场格式塔、诸存在者、关系昧式、为他昧式。

关键词：剧场 昧式 戏剧 观念

中图分类号：J80 **文献标识码：**A **文章编号：**0257 - 943X(2018)04 - 0026 - 12

Title: The Amorphism of Theatre: A New Idea of Theatre

Author: Liu Xiaoming

Abstract: The amorphism of theatre means the unconcealed possibilities generated by the non-conscious or unconscious interactions in the synthesizing process of theatrical beings and their relations. According to the theory of the amorphism of theatre, the theatre is a limited world of gathering and it indicates a space with borders, which is in itself a limit with a confining power or an energy. However, the confining power is a positive one — a cohesive force. This paper discusses the basic scope, function, and mechanism of the amorphism of theatre. There are four potentials that decide the unconcealed forms of the amorphism of theatre: the theatrical Gestalt, the beings, the relations, and the altru-amorphism.

Key words: theatre; amorphism; drama; idea

“傀儡”再认识

——“泛傀儡化”现象引发的思考

■ 殷无为

内容摘要: 傀儡艺术是一种借助傀儡为表演媒介的世界性艺术样式。20世纪中后期,傀儡被视作一种独特的艺术语汇,越来越多的新兴现象和现代艺术表现形式被纳入“傀儡”的概念中,“傀儡”的泛用使“泛傀儡化”的现象随之出现。究其原因:一是“傀儡”和“物”产生了混淆,二是“傀儡”和“偶”产生了混淆。解析“傀儡”的特点,可为“傀儡”一词的定义提供参考的坐标,使“傀儡”一词不再被误用,为解决当代傀儡艺术存在的“泛傀儡化”现象问题提供一些思路。

关键词: 泛傀儡化 傀儡 偶 物体

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)04-0038-10

Title: Puppetry Revisited: Reflections on the Phenomenon of the “Pan - Puppet”

Author: Yin Wuwei

Abstract: In the middle and late twentieth century, puppets were regarded as a unique medium or vocabulary of art. Since then, the concept of the “puppet” has grown to accommodate more and more emerging phenomena and modern artistic expressions. The extensive use of puppets has led to the phenomenon of the “pan - puppet” for two reasons: the confusion between “puppets” and “objects,” and the confusion between “puppets” and “dolls.” An analysis of the characteristics of modern puppets provides a reference for their definition and may help avoid misuse of the term. The analysis may inspire some new approaches to the problem of the “pan - puppet” in contemporary puppetry.

Key words: pan - puppet; puppet; doll; object

身体视域下亚里士多德悲剧观再解读

■ 何浙丹

内容摘要: 亚里士多德在希腊戏剧渐近没落的背景之下为悲剧辩护,从身体性人的存在事件出发来重新审视悲剧,建构了一种新的悲剧性。他重新发现了身体,内在地饱含着灵魂,并将人的本质内在于自身,通过行动得以显现。悲剧艺术通过对行动的摹仿,是对人的本质的揭示。同时悲剧中的摹仿,是身体本身一种有意识的回响,也是另一种肉的延续,从而使得悲剧的产生获得一种内源性的依据。在悲剧所有成分中他最重视情节,将其作为悲剧的形式,内在统一着其他所有要素。情节整一性以行动落定为完满,将行动的最后落定同时意味着对自我的否定这一内在的悲剧性以艺术的形式揭示出来,最后达到对存在的恐惧与怜悯。悲剧也由此获得一种生命性的高度。

关键词: 身体 悲剧 行动 情节 恐惧和怜悯

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)04-0048-07

Title: A Reinterpretation of the Aristotelian Idea of Tragedy from the Perspective of the Body

Author: He Zhedan

Abstract: Aristotle defended tragedy in the context of the decline of Greek drama. Re-examining it from the existence of the physical body, he constructed a new idea of tragedy. Aristotle rediscovered the body, with the soul in the body and the essence of human beings in themselves shown in action. Through the imitation of action, tragedy revealed the essence of human nature. At the same time, the imitation of tragedy was a conscious echo in the body and an extension of the flesh, giving tragedy its internal source. Of all the elements of tragedy, he attached great importance to plot and considered it as the core form of tragedy, unifying all the other elements. The wholeness of the plot was marked by the completion of action, revealing through art the inner tragedy of human beings, as the end of action marks the denial of self. Fear and pity were finally gained, and a higher level and understanding of life was reached in tragedy.

Key words: body; tragedy; action; plot; fear and pity

历史叙事与修辞方式

——延安时期“水游戏”创作及改编的一种考察

■ 焦欣波

内容摘要:“水游戏”在延安时期占据着独特的文艺地位,特别是《逼上梁山》等具有“旧剧革命的划时期的开端”这样被高度评价和赞誉的新编剧目,不仅是抗战时期文艺民族化、大众化运动深入开展的实践成果,而且对延安时期及其以后和“十七年”的戏曲改革产生了重大的影响力。其艺术创新活动中所蕴含的“置换变形”修辞策略、“阶级仇恨”修辞模式,包括“官逼民反—替天行道”这一修辞叙述“内在结构”等等,直接影响了建国以后“传统戏”乃至“现代戏”的创作规范、结构方式与审美构建。因此,本文拟通过文本的细读与批评,着重考察延安时期新编“水游戏”的历史叙事与修辞方式。

关键词:延安时期 新编“水游戏” 置换变形 阶级仇恨 内在结构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)04-0055-09

Title: The Historical Narration and Rhetorical Mode: A Study of the Productions and Adaptations of *The Outlaws of the Marsh* in the Yan'an Period

Author: Jiao Xinbo

Abstract: During the Yan'an Period, productions of *The Outlaws of the Marsh* occupied a unique position in literature and art, especially adaptations credited as the “revolutionary beginnings of the reformation of old drama,” e. g. “Forced to Liangshan.” These adaptations were fruits of the nationalization and popularization of literature and art during the War Against the Japanese Invasion. They had a significant influence on the reformation of drama in the Yan'an Period as well as later in the “Seventeen Years.” The rhetoric strategy of “replacement and variation” and the rhetorical mode of “class animosity” in artistic innovations, exemplified by the narrative of the “inner structure” of “riots incited by the corruption of officials – rebels as agent of divine revenge,” directly affected the paradigm, structure and aesthetics of “traditional drama” and “modern drama” after the founding of the People's Republic of China. This article focuses on the historical, narrative, and rhetorical methods of the new theatre of *The Outlaws of the Marsh* in the Yan'an Period through close reading and criticism of the texts.

Key words: Yan'an Period; new productions of *The Outlaws of the Marsh*; “replacement and variation”; “class animosity”; “inner structure”

❁ 抗战期间延安戏剧与普遍性集体创作 ❁

■ 曾云霞

内容摘要: 抗战期间,全国大环境提倡并流行集体创作抗战戏剧。延安的戏剧创作在“政治标准第一、文艺标准第二”这一总原则的影响下,党团组织和行政领导加入到内行集体创作的流程当中,并将主题先行,继而设定人物和故事这一背离戏剧创作客观规律的战时策略性方法延续、固定下来。为了实现与工农兵结合的群众路线,群众也参与到戏剧的二度创作和故事、人物形象的反复修改中,形成全民参与的更彻底的集体创作,从上到下一起将集体创作推向了极端,不自觉地挤压了戏剧创作艺术个性表达的空间。

关键词: 延安戏剧 集体创作 在延安文艺座谈会上的讲话

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2018)04 - 0064 - 09

Title: Yan' an Theatre and Collaborative Productions during the War Against the Japanese Invasion

Author: Zeng Yunxia

Abstract: It was a trend for Chinese dramatists to collaborate during the War Against the Japanese Invasion. In Yan' an, under the influence of the principle of priority of politics over literariness, administrators of the Party and the League were involved in collaborative teams. The method of basing characters and plots on pre - established themes was adopted as a long - term strategy during the war, though it was not accordant with the principle of theatrical production. To follow the “mass line” that consolidates the union with workers, farmers, and soldiers, the general public were involved in the re - creation of plots and characters, carrying collaborative playwriting to an extreme and unconsciously obliterating the individualistic expression of artistic creativity.

Key words: Yan' an Theatre, collaboration, Speech at the Forum of Literature and Art in Yan' an

❁ 异曲同工之妙:从“风月” 看中国古代戏曲读法 ❁

■ 汪晓云

内容摘要:“风月”在古代戏曲中具有重要地位,古代戏曲中的“风月”并不仅仅是男女之情,而是以“男女之情”言“阴阳之气”,以“阴阳之气”隐喻“天人之道”,以“天人之道”论帝王政治。“气”或为阴阳,或为男女,或为鬼神,或为名物;“道”或为情,或为义,或为性,或为理。“风月”实为古代戏曲之关锁,唯有读懂古代戏曲之“风月”才能读懂古代戏曲“以气寓道”之本义,进而发现古代戏曲“异曲同工之妙”。

关键词: 风月 男女之情 阴阳之气 天人之道

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2018)04 - 0073 - 12

Title: The Consonance of Melodies: A Reading of “Wind and Moon” in Traditional Chinese Xiqu

Author: Wang Xiaoyun

Abstract: The metaphor of “wind and moon” plays an important role in traditional Chinese Xiqu. It is not merely a sign of romantic relations between men and women, but is a romantic metaphor to indicate the *chi of yin and yang*. The *chi of yin and yang* is in itself a metaphor to indicate the “tao of heaven and humanity” which is a trope for discourse on politics and monarchs. *Chi* can be *yin* or *yang*, masculine or feminine, or even ghosts and objects. “Tao” can be *qing* (feelings), *yi* (virtues), *xing* (human nature), or *li* (principles). The metaphor of “wind and moon” leads to insights into the idea of “tao carried on in *chi*,” an underlying theme in traditional Chinese Xiqu, and to the “sweet consonance of all different melodies.”

Key words: metaphor of wind and moon; romantic relations; *chi of yin and yang*; tao of heaven and humanity

论折子戏对全本戏脚色的改编和重组

■ 杨伟业

内容摘要: 折子戏艺人们为细致刻画人物形象而重组全本戏脚色,这种观点似为学界常识。全本戏要求使用有限的脚色呈现大量人物与复杂剧情,而折子戏作为独立的演出单位,比全本戏拥有更多的人力资源。对全本戏脚色使用进行调整是折子戏结构本身的要求,也是脚色体制转变带来的客观要求。从《缀白裘》来看,艺人为提升演出效果,有些改编确实颇为精彩。但同时,由于艺人并不具有刻画人物的自觉,很多改编在今天看来则是令人失望的。

关键词: 折子戏 全本戏 缀白裘 脚色资源 重组

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2018)04 - 0085 - 08

Title: The Adaptation and Rearrangement of Characters in Productions of Single Scenes

Author: Yang Weiye

Abstract: It is scholarly consensus that characters are rearranged in productions highlighting single scenes for better characterization, while in productions of full-length plays, many characters and complicated plots are presented with limited types of operatic roles. Comparatively, more actors are also available for single-scene productions. Adjusting the characters is a consequence of the structure of single-scene productions, as well as the result of the role-type system. As is shown in *Zhuibaiqiu*, some performers have made applaudable adaptations to achieve better theatrical effects. However, since the performers were not consciously portraying the characters, some of their adaptations proved to be disappointing from the current point of view.

Key words: production highlighting a single scene; full-length production; *Zhuibaiqiu*; role-type system; restructuring

❁ 媒介视角下的戏曲跨文化传播策略 ❁

■ 戴茜 林一

内容摘要: 本文通过大众传媒中的媒介环境学派视角分析了戏曲艺术的跨文化传播媒介特性,将戏曲在跨文化传播中采用的主要媒介分为具有时间偏倚性的热媒介、具有时间偏倚性的冷媒介、具有空间偏倚性的热媒介和具有空间偏倚性的冷媒介,建构了戏曲跨文化传播媒介分析模型。结合“英译《牡丹亭》”的跨文化传播案例验证了理论的有效性。研究成果为以戏曲为代表的中国传统艺术,在跨文化传播中应采取的传播策略提供了参考。

关键词: 戏曲 跨文化传播 媒介偏倚 热媒介 冷媒介

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2018)04 - 0093 - 09

Title: A Media Perspective on the Intercultural Communication Strategies of Traditional Chinese Xiqu

Author: Dai Xi, Lin Yi

Abstract: This article applies theories from the school of media ecology to the study of Traditional Chinese Xiqu in intercultural communication. It categorizes the communication media of Traditional Chinese Xiqu as time - biased cool media, time - biased hot media, space - biased cool media, and space - biased hot media. In doing so, it establishes a model of intercultural communication media, and discusses the English translation of *The Peony Pavilion* as an example of the validity of this theoretical study. This study may provide inspiration for strategies of traditional arts in intercultural communication.

Key words: Traditional Chinese Xiqu; intercultural communication; media bias; hot media; cool media

❁ 媒介融合背景下

泉州提线木偶戏的影视化传播 ❁

——泉州市木偶剧团影视项目综合实践 SWOT 分析

■ 孙 婕

内容摘要: 泉州提线木偶戏历经千年从不间断传承与累积,成为我国非物质文化遗产中不可或缺的重要组成部分。泉州市木偶剧团在坚持传承提线木偶戏的独特技艺基础上,重视宣传手段和方式的创新,保护剧种艺术特色,近年来展开跨界影视综合开发,传播非遗文化,有典型性。通过 SWOT 分析法探析泉州木偶剧团对提线木偶戏开启的跨平台的传播新模式,在全面思考媒介融合的背景基础上,挖掘非遗文化的创新传播,提高泉州提线木偶戏的影视文化传播力、焕发提线木偶戏的艺术魅力。

关键词: 泉州市木偶剧团 泉州提线木偶戏 非遗 影视综合项目

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)04-0102-11

Title: The Marionette Shows of Quanzhou in the Perspective of Integrated Media: A SWOT Analysis of Quanzhou Puppet Theatre's On-Screen Programs

Author: Sun Jie

Abstract: The marionette show of Quanzhou, an indispensable part of the intangible cultural heritage of China, boasts a tradition of a thousand years. Quanzhou Puppet Theatre preserves this cultural legacy and recently resorted to new media for better publicity and for the preservation of its general characteristics. Its use of integrated media is a good example of the spread of intangible cultural heritage. This paper makes a SWOT analysis of the mode of communication with integrated media adopted by the Quanzhou Puppet Theatre. It discusses new channels for the publicity of intangible cultural heritage on the basis of integrated media, and the prospect of bringing out the vitality of marionette shows on screen.

Key words: Quanzhou Puppet Troupe; Quanzhou marionette show; intangible cultural heritage; on-screen programs

❁ 指导哥伦比亚大学 艺术硕士研究生剧本写作的历程与省思 ❁

■ 陆 军

内容摘要: 上海戏剧学院与美国哥伦比亚大学自 2014 年开始合作培养编剧专业艺术硕士研究生。本文作者作为中方专业导师,在教学准备阶段,通过对哥大研究生的背景研判,发现他们在招生选拔方式、教学内容与方法、校园文化环境、成绩评价标准、学生专业能力等方面都与中国不同。因此在教学内容上设计了课堂教学与社会实践两大部分,延请上戏名师组成教学团队并辅以学生“伴读制”和“学习生活值日制”,专业教学中则运用“百·千·万字剧编剧工作坊”教学法。最后顺利完成学生剧作展演,收到了良好的教学效果。

关键词: 哥伦比亚大学艺术硕士 上海戏剧学院 教学方法 百·千·万字剧编剧工作坊

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)04-0113-08

Title: Reflections on the Training of Students from Columbia University in the Cooperative MA Program in Playwriting

Author: Lu Jun

Abstract: Shanghai Theatre Academy has been carrying on a cooperative MA program in playwriting with the USA's Columbia University since 2014. As a Chinese tutor, the author made an investigation into the backgrounds of the Columbia students in order to find differences from those of their Chinese counterparts relating to enrollment, curriculum, pedagogy, campus culture, criteria of evaluation, and professional training. As a result, the curriculum for the Columbia students in Shanghai was designed to include lectures and practicum. Some prestigious professors from Shanghai Theatre Academy were brought in as tutors. "Academic partnership" and "student-life administration" were introduced into the program. As professional training, the "playwriting workshops of hundred-thousand-ten thousand words" were adopted as a major pedagogy. The program was completed with highly creditable results in the showings of students' final productions.

Key words: MA program of Columbia University; Shanghai Theatre Academy; pedagogy; playwriting workshops of hundred-thousand-ten thousand words

美国波士顿中小学艺术教育的个案研究

■ 彭勇文

内容摘要: 美国马萨诸塞州波士顿地区中小学教育的整体质量在全美处于一流水平。本文采用田野调查方法,对波士顿贝尔蒙特镇学区的公立学校艺术教育,以及威斯顿镇的一所私立高中的艺术教育进行个案研究。无论是公立学校和私立学校,艺术教育的充分发展,皆得益于教育主管者、学校领导和老师、学生和家長对艺术教育的高度重视和价值认同。当然,两者的艺术教育还是有所不同,它们根据自己的历史、文化、目标和资源,有所侧重,发展出各自的特色。

关键词: 美国中小学艺术教育 波士顿地区 公立学校 私立高中

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)04-0121-10

Title: Case Studies of Arts Education in Elementary and Secondary Schools in Boston

Author: Peng Yongwen

Abstract: The overall quality of arts education in elementary and secondary schools in Boston is at a top level in the United States. Based on field research, this article explores case studies of arts education in public schools in Belmont Town of Boston and in a private high school in Weston Town. In both the public schools and the private schools, the developments of arts education is benefited from the high attention and value recognition of the educational leaders, school heads and teachers, students and parents. There are also some differences between the public and the private schools' arts education due to their focuses and characteristics based on different histories, cultures, goals, and resources.

Key words: arts education of American elementary and secondary schools; Boston Area; public schools; private high school

❁ 议论出于文献 演剧关注生态 ❁

——评谷曙光著《梨园文献与优伶演剧：京剧昆曲文献史料考论》

■ 王潞伟 苏航

内容摘要：戏曲文物文献史料的搜集整理是戏曲文化研究的重要基础工作，也是建构中国戏曲文化史不可或缺的重要环节。谷曙光著《梨园文献与优伶演剧：京剧昆曲文献史料考论》在学术上的创新主要体现在：戏曲文献观念的重要突破、研究视野的多元拓展以及践行“大胆质疑、小心求证”的追寻真理的方法三个方面。戏曲的综合性，决定了戏曲文献的多元性和研究的多维度，亦决定了研究戏曲更需要“通才”，谷曙光便是致力于戏曲贯通研究的先行者之一。

关键词：戏曲文献 戏曲文物 演剧

中图分类号：J80 **文献标识码：**A **文章编号：**0257 - 943X(2018)04 - 0131 - 06

Title: Commentaries Based on Bibliography, and Ecological Concerns Felt in Theatre: A Review of Gu Shuguang's *Bibliography and Theatre of Traditional Chinese Xiqu*

Author: Wang Luwei, Su Hang

Abstract: The collection and editing of historical materials are the basis for the study of Traditional Chinese Xiqu, and an indispensable part of the construction of the history of Traditional Chinese Xiqu as a whole. In his *Bibliography and Theatre of Traditional Chinese Xiqu*, Gu Shuguang has made several breakthroughs. He has developed the idea of the bibliography of Traditional Chinese Xiqu; he has broadened the horizon of research; and he has practiced the three aspects of the principle of “bold challenge and scrupulous proof.” Xiqu being a comprehensive art, its bibliography is diverse, and the related research is multi - dimensional. Therefore, “general knowledge and talents” are essential to the Xiqu studies. Gu Shuguang is a pioneer scholar for the all - inclusive study of it.

Key words: bibliography of Traditional Chinese Xiqu; historic relics of Xiqu; performance