

戏剧艺术家的摇篮  
中央戏剧学院

THE CRADLE OF THEATRE ARTISTS  
THE CENTRAL ACADEMY OF DRAMA

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# 心中的中央戏剧学院

中央戏剧学院院长·徐 翔

在世界的东方有一个充满阳光的地方，长青藤环绕着学府院墙；在祖国的中央有一个星光灿烂的地方，大家团结勤奋，活泼向上，实现着共同的理想。

为了共同的理想，70多年来，中央戏剧学院开拓进取，锐意创新，努力实现中国乃至世界最好的戏剧教育。

为了共同的理想，70多年来，中央戏剧学院坚持现实主义美学原则，继承中华民族美学传统，博采众长，厚基础，重实践，求真创造至美，为国家乃至世界培养戏剧影视精英人才。

1939年5月，老院长沙可夫撰文说：鲁迅艺术学院“是中国共产党直接领导与扶持之下创立并壮大起来的，我们要使鲁艺成为实现中共文艺政策并执行中共在文艺运动中统一战线的堡垒与核心”（引自《新中华报》）。

1949年12月，我国在鲁迅艺术学院、华北联合大学文艺学院、华北大学三部，以及南京国立戏剧专科学校并入的基础上，在北京成立了第一所培养高等戏剧影视精英人才的本科院校——国立戏剧学院（后更名为“中央戏剧学院”）。由此开始，新中国确立了最早的戏剧教育美学思想、教学原则、师资队伍、课程体系和演出创作的基本框架，逐渐形成了有中国特色的戏剧教育和创作美学思想，建立了成熟的戏剧教育方法和教学运行机制，并且与世界一流艺术院校保持着密切的学术交往，为世界高等戏剧教育的发展做出了卓越的贡献。

—

北京地图的正中间有一条贯穿京城南北的中轴线，被人们称为北京城的“龙脊”。沿着这条“龙脊”，我们可以找到中央戏剧学院的两

个校区：一处是老校区，位于北京的“皇城根儿”，是北京的地理中心，保持着北京传统建筑风格；另一处是新校区，位于老校区正北方向20公里的宏福社区，也是旧时平西府所在地，是一组全新的现代建筑群。

老校区保持着北京平房建筑的风格，饱含岁月的感怀。传统木结构三开间的硬山式礼仪门，装有三槿实扇大门，深棕色油饰，黄铜门钹，既庄重，又古朴；上楹有四柱门簪，以及“门墩儿”、“门坎儿”，尤其是门座上雕凿精美的两座石狮体现着浓郁的民俗民风 and 传统文化底蕴，表现出人们对幸福、富裕和吉祥的祈求。教学楼墙体上象征着“富寿双全”的蝙蝠和“寿”字图案，嵌在门头和门管上的吉祥词语，贴近自然，富有人情味，洋溢着浓郁的京城文化气息。

正如老北京四合院里一家人喜欢坐在当院的一棵或槐树、丁香，或芍药、茉莉树旁享受天伦之乐一样，老校区一直留有一处藤蔓茂密、清香四溢、情景交融的绿色栖息场所——小花园。夏日里，地上的树影斑驳，清爽的凉风徐来，天宇澄澈，一条条金鱼在青花鱼缸里悠然自得地游玩着。课余饭后，学生们坐在木制的长椅上捧卷而读，全然没有大城市的喧嚣而风雅备至，显得十分宁静、悠悠淳朴。这是一个保存着老北京建筑文化、蕴藏着深厚文化历史的校园，是一个平实而不平凡、厚重而不可重复的校园，一个洋溢着宽容和理解的校园。

新校区占地面积和建筑面积都比老校区大了许多，仅表演、导演专业使用的专业教室就有209间。这是一位加拿大人在充分理解中国戏剧以及中央戏剧学院后的建筑设计杰作。这座全新的校区基本建筑风格体现出艺术教育所特有的文化内涵，突出了建筑的功能性和在形式上的美学追求，达到了二者的完美结合。

老校区原本并非一所大学，而是民国时期国务总理的旧宅。在新校区，中央戏剧学院的师生则可以按照自己的想法来规划校园建设，所以新校区的建设既考虑到要充分满足当前教学、工作、生活的需要，



也考虑到学院的不断发展、完善的可能性；既符合教学、实习、生活以及管理等功能要求的合理分区，又营造出师生学习、工作、相互交往和联系的流畅渠道与公共空间；既安排好适合教学、科研需要的相对安静区域，也设置了排演场、练功房、声乐教室等动感较强的场所。

我多次陪同学院的朋友参观新校区，大家都认为这是一个充满期待的校园，是世界上办学规模和办学条件相对较好的一所国立戏剧学院。

## 二

北京城的平房建筑既不失皇城建筑风格的典丽堂皇，又保留着一般平房建筑格局所释放出的幽闲清妙。久而久之，人与建筑得到一种契合，相互渗透，所以平房建筑所折射出的还有文化的悠长深远、宽厚而雍容的雅气和既能与先贤交往，又能与未来对话的感觉。这里是“中央王国”的中央，无数的人怀着梦想而来，携着美好而去。这里拥有绵亘千年的历史所积淀的丰厚内涵，承担着中华文化之间，以及与他国文化之间交流的使命，始终放射着强大的磁力。

作为一个延续850余年的古都，这里自然包容了来自各地各民族文化汇聚而成的多元混合文化，形成了宫廷文化、贵族文化、士大夫文化与市民文化相融共生的有机整体，以及金、元、明、清四个朝代之间在文化方面的传承渗透。

作为一个世界级的大都市，这里从元代起就接受来自欧亚文化的影响，影响之广，几乎在哲学、艺术、技艺、礼仪、服装、饮食等方面无所不包。中央戏剧学院传承了北京这一文明古都渊源悠长、底蕴深厚的优秀传统文化，以开放的心态和宽阔的胸怀兼容包蓄着世界不同历史渊源和传统文化国家各具特色与自成体系的戏剧文化。

作为亚太地区著名的戏剧院校，中央戏剧学院是亚洲戏剧教育研

究中心总部所在地。学院与日本、韩国、印度、新加坡、澳大利亚、乌兹别克斯坦、越南及美国、蒙古、马来西亚、菲律宾等国家最优秀的艺术院校一起，共同承担着增进亚太地区在戏剧教育、学术研究、舞台实践等方面的互相了解和交流，为关心亚洲戏剧教育研究事业的学生、教师、专家学者提供一个研究和交流的平台，以促进戏剧教育事业的持续发展。

作为世界著名的戏剧院校，中央戏剧学院是世界戏剧院校联盟大学生活动基地所在地。学院与俄罗斯、英国、德国、保加利亚、罗马尼亚、巴西等13个国家的戏剧院校建立了固定的交流活动机制，为世界高等戏剧教育的繁荣与发展做出了不懈的努力。

这里还是国际戏剧评论家协会中国中心所在地，是国际舞美组织中国中心所在地，是中国戏剧家协会导演艺术委员会所在地，是中国话剧研究会表演艺术委员会所在地，是中国音乐剧研究会教学专业委员会所在地，是北京市大学生戏剧节的活动基地，是北京市人物造型专业教学联盟总部所在地，也是学院东方戏剧研究中心、西方戏剧研究中心、影视艺术与传媒文化研究中心及中国傩戏研究中心所在地。

### 三

一位建筑学家曾这样形容：天坛是拟天而建，悉尼歌剧院是拟海而建，科威特之塔是拟月而建，芝加哥西尔斯大楼是拟山而建，四合院则是拟牵儿携女的家庭序列而建。也就是说，北京平房建筑格局所体现的不是模拟自然，而是在淋漓尽致地抒写人世间的伦理秩序、血缘意识、审美标准、生活态度和宗法制度。这种典型的东方方式建筑结构所折射出的正是西方人所梦寐以求的“共享式社区”。

中央戏剧学院的校园修了又修，建了又建，学生来了又去，去

了又来，然而有一种特有的校园氛围却始终没有改变，那就是在中央戏剧学院的校园里充满了绵延悠长的尊师爱长与和谐共处的校园文化。

在这里，学生们可以随时约见校领导，与校领导谈他们想谈的全部问题，释放他们心中的各种疑问。

在这里，校领导和学生是如此熟悉，以至于能在数以千计的食堂人群中发现哪一个不是自己的学生。

这就是中央戏剧学院和谐校园的基础。我们理解的和谐校园，应该是丰富和发展中国传统的“和合文化”，就是要协调“不同”，达到新的和谐统一，使各种不同事物得到新的发展，形成不同的新事物。我们理解的和谐校园，应该是集合多种因素，有利于学生发展、教师发展和学校发展，内部环境与外部环境能有机融合的校园。

和谐的校园必定是一个开放的校园，之所以说中央戏剧学院拥有一个开放的空间，是因为它始终能够很好地包容各种学术思想，允许各种艺术流派在校园里存在和发展，同时又能比较好地寻找到艺术的深层魅力，比较好地发展和丰富现实主义的创作方法。

在教室里，你能看到在教师的引导下，师生们围绕着一个学术课题展开生动、活泼和富于创造性的想象与讨论。

在剧场里，你能感受到在观演双方共同占据、存在的空间中，通过师生、观演双方共同创造而占有和享受到他们意识中的现实与富于人生哲理思考并由此产生审美愉悦的无限魅力。

在操场上，你能发现一位学生能把别人不经意丢弃的空瓶捡起，放到指定的垃圾桶里。

.....

这就是一种无法抹去的文化，这就是一种舍我其谁的意识，也正是这种和谐的人际关系与同舟共济的心理状态，使这个队伍在困



难面前能凝集合力，迎难而上。

#### 四

中央戏剧学院从鲁迅艺术学院开始就作为我们国家戏剧、影视艺术教育发展的核心力量而存在，同时学院的建设与发展自然并自觉地与国家意志紧密地结合在一起，因而在我们的办学目标和办学理念凝练过程中，不仅体现了学院传统文化、办学特色、大学精神等方面的特殊性，更密切贴合了国家建设先进戏剧文化的时代要求。

70多年来，中央戏剧学院培养了一大批在国内外享有很高声誉的优秀艺术家、艺术教育家和艺术管理人才。中央戏剧学院麾下星光灿烂，人才辈出。中央戏剧学院的毕业生以卓越的艺术成就获得了社会的肯定和认可，也成为诠释学院办学理念、教学质量等方面的最好例证。

在我们的办学理念中，最核心的逻辑和价值判断，以及学院在教育教学中一贯秉承的宗旨是：以鲜明的办学特色作为推进学院可持续发展的根本动力，以全员、全方位的质量观作为学院发展的核心竞争力和永恒的价值追求。

中央戏剧学院之所以能成为戏剧戏曲学国家级重点学科点，之所以能培养出众多蜚声中外的艺术家，原因就在于学院汇聚了一支学术造诣深厚、教学经验丰富、思想活跃、精力充沛和富有创造性的高水平教师队伍，在于学院的教学质量经得起历史和时代的考验。

中央戏剧学院的教学质量主要取决于本科教学质量；取决于我们较好地调整了专业及专业方向的结构，注重课程体系的不断优化以及教材建设；取决于我们始终站在学科发展的前沿开展行之有效的教学研究；取决于我们因材施教，注重对学生个性化的培养。

作为一所教学科研型大学，中央戏剧学院不仅担负着培养戏剧、影视艺术领域创新人才的重任，同时还肩负着传承、创造、弘扬民族文化和世界优秀文化的重任，承担着艺术创新和艺术教育创新的科研任务，所以科研工作 in 学院发展中一直占有重要的战略地位。学院正在以“项目”带动科研工作的有序发展，以务实的态度关注和跟踪国内外学术发展前沿。目前，学院已经形成一支结构合理，具有创新精神的学术队伍，并且日益注重科研管理创新，探索科研管理工作的新思路、新举措。

学科是由学者、学术方向和学术方法构成的。学者作为知识的生产者，在学科建设中发挥着最为重要的作用。我们理解的“学者”不仅仅是几位在学术上的领头人，而是一个梯队完备的团队，一个由学者队伍和学术管理者队伍所构成的团队。也可以说，我们正在着手制定和努力实现的学院人才战略，将是保证学院戏剧戏曲学科点的客观价值和内在生命永葆青春活力的关键所在。

## 五

学院的发展不能只着眼当前，必须放眼长远；学院的发展不应是随意性的，而应有一个明晰的理念和思路；学院的发展不能自我封闭、孤芳自赏，必须放眼世界戏剧艺术教育和研究的前沿，着眼于以国际化视角，实现持续性发展。

世界戏剧教育的发展为我们确立了学院今后的努力方向，也就是：我们要培养出众多的国内著名、国外有影响的艺术家、艺术教育家；我们要拥有若干世界著名的艺术家和学术大师；我们要以优势学科为核心，以教学和科研实力为支撑，构筑若干在国内处于明显优势地位、在国际具有重大影响的国家重点学科；我们要以先进的办学硬件条件为支撑，构筑一个面向世界的、开放性的、具有世

界影响力的教学 and 教学实践基地；我们还要树立世界先进教育管理理念，具备现代化的教育管理体制。

未来的10年，中国将基本实现教育现代化，基本形成学习型社会，进入人力资源强国的行列。

未来的10年，亚洲地区几乎每个国家的国立戏剧学院都将以从未有过的自信和开放态度融入全球化的发展进程之中。

未来的10年，世界戏剧教育的发展将形成戏剧教育方法的多样化，戏剧教育目标的人文化及戏剧教育模式的地域化。

中央戏剧学院在未来的10年，将在教学和教学实践、科学研究和社会服务等领域努力达到较高的国际化水准。我们将坚持科学发展观，实现学院的全面协调发展；我们将坚持本科教学工作的中心地位，牢固树立教学质量是学校生命线的意识，构建具有鲜明特色和国际化水准的人才培养体系；我们将实施学科建设系统工程，营造以戏剧戏曲学国家重点学科为核心竞争力的学科体系；我们将实施人才强校战略，建设一支高水平的师资队伍；我们将强化学院艺术研究的功能，以科研整体实力的提升推进教学和社会服务功能的实现；我们将建立现代大学管理制度，建立科学完整的用人机制、竞争激励机制、分配机制、资金筹集和配制机制及后勤保障体系；我们将积极扩大对外文化交流，加强戏剧教育的国际交流与合作，致力于学院全面进入“特色鲜明、世界一流”艺术院校的办学目标的伟大实践，致力于为中国乃至世界培养戏剧影视精英人才的永恒追求，为国家和世界戏剧教育事业的繁荣与发展做出更多的贡献。

# **The Central Academy of Drama in My Heart**

Xu Xiang, President of the Central Academy of Drama

In the east of the world, there is a sunny place surrounded by the ivy-wreathed walls. In the centre of our motherland, there is a star-shining place surrounded by the diligent, optimistic and united people progressing towards a common ideal.

For their common ideal, over the last 70 years, the colleagues of the Central Academy of Drama have all been working hard with pioneering spirit, making innovations with keen determination in an effort to offer the best Theatre education in China and even in the world.

For their common ideal, over the last 70 years, the colleagues of the Central Academy of Drama have been adhering to the aesthetic principles of realism, inheriting Chinese aesthetic traditions, learning the best from others, strengthening the foundation, stressing the practice, pursuing truth and perfection in an effort to offer talents of drama, films and TV for China and even for the world.

The history of the Central Academy of Drama could originate from Lu Xun Art College established in Yan'an in 1938. In May 1939, it was mentioned in an article by Sha Kefu, a former president of the Academy, that "Lu Xun Art College was established and has grown up under the direct leadership and support of the Communist Party of China (CPC). We'll make the Academy the fort and core to realize CPC's art policies and implement CPC's united front in the literary and artistic movement. (Quoted from New China Newspaper)

In December 1949, China witnessed the establishment of the first college which was designed to train the best talents of drama at

undergraduate level, namely, The National Academy of Drama (later renamed as the Central Academy of Drama). Located in Beijing, the school was founded by merging of Lu Xun Art College, the Arts Faculty of North China United University, the Third Department of North China University, and Nanking National Academy of Drama. Since then, New China has laid down the earliest framework of educational and aesthetic ideology, teaching principles, faculty resource, curricular system, performance and production; and there has been gradually seen the Theatre education and creative aesthetic ideology with Chinese characteristics, well-developed teaching approaches and operational mechanism. The Academy also keeps close academic exchanges with world-leading art schools and has made extraordinary contributions to the international Theatre education development.

## I

Right in the middle of Beijing map, an axle across the city from south to north, which is known as the “the Dragon Backbone ”. Along this “dragon backbone”, we can find the two campuses of the Central Academy of Drama. The old one lies at the foot of Beijing’s “imperial city”, boasting Beijing’s geographical center and traditional architectural style, and the new, 20 kilometers north to the old, is a complex of modern buildings in Hongfu Community, the location of Pingxi Mansion.

The old campus keeps the style of Beijing traditional flats, with the taste of the past times. The traditional three-bay hard-mountain style (gable roof with solid walls at both ends) wooden gate of etiquette is equipped with three pieces of solid doors. The doors are dark brown painted with brass door cymbals, solemn and simple. The four decorative

cylinders on the upper pillar, the gate piers, the door sill and especially the stone lions carved delicately all embody folk customs and traditional culture, expressing the wishes for happiness, prosperity and good fortune. The patterns of bats and the Chinese Character “longevity” on the walls of the teaching building, and the auspicious words embedded in the head of the gates are close to nature and full of humanity. All of them are filled with rich cultural atmosphere of the capital city.

Just like in an old Beijing quadrangle dwelling, families love sitting next to a locust tree, or clove, or peony or jasmine to enjoy home joys, in the old campus there’s also a green resting place with flourishing plants and refreshing aroma, the Little Garden. In summers, shadow of the trees dances on the ground, cool breeze freshly comes up, crystal-clear sky, goldfish in the blue-and-white porcelain tanks. After class or meal, students either seat themselves on the wooden benches or do some reading. The place is full of the sense of simplicity, peace and elegance in every possible way while being free from hustle and bustle of the city. It is a campus that preserves the old Beijing’s architectural cultures and contains profound history, a campus that is natural but extraordinary, noble but beyond duplication, and a campus that is embracing and understanding.

The new campus’s total area and building area are much larger than the old one, 209 rehearsal rooms will be there for the acting and directing students. It is a great architectural work designed by a Canadian with a complete understanding of China’s theatre and the people of the Central Academy of Drama. Fundamentally, this brand-new campus’ architectural style embodies the peculiar cultural connotation of art education and highlights architectural functionality and pursuit of aesthetics form; it is an achievement of perfect combination.



The place of old campus wasn't designed for a university originally; it was the shelter of a prime minister in the period of the Republic of China. Thus in the new campus, people of the Academy can design the space based on their own ideas. It considers not only fully satisfying the needs of the current teaching, work and life, but also the possibility of the Academy's continuous development and improvement. It offers reasonable divisions to meet varied functional requirements of teaching, practice, life and administration etc., while providing smooth channels and public spaces for the teachers and students to study , work and relax. It has relatively quiet area for teaching and scientific research, and dynamic area such as rehearsal rooms, dance rooms and vocal-training classrooms etc.

I have accompanied many colleagues to visit the new campus. Everyone considers it a place full of hope for setting up a large-scaled and well-equipped national theatre college.

## II

It is the center of "Central Kingdom". Countless people come here with dreams and go with good memories. It possesses rich and generous connotation accumulated over thousands of years. It is where national and international communications take place and has always had strong magnetism.

Being a capital city for more than 850 years, this place naturally embraces diversified cultures such as court culture, aristocratic culture, literati culture and citizen culture which have developed and grown together. The heritage and interpenetration among the four dynasties of Jin, Yuan, Ming and Qing in the aspects of cultures can also be seen here.

As a world metropolis, Beijing has accepted the influence from

Eurasian culture since Yuan Dynasty, nearly in every aspect from philosophy, art, craftsmanship, etiquettes, costumes to food, etc. The Central Academy of Drama has inherited the profound traditional culture. It also absorbs and embraces all kinds of distinctive and independent Theatre cultures from other countries of different historical origins and heritages with open mind.

As a famous theatre school in Asia-Pacific region, the Central Academy of Drama is the headquarter of Asia Theatre Education Center. The Central Academy , together with the leading art colleges from Japan, South Korea, India, Singapore, Australia, Uzbekistan, Vietnam, America, Mongolia, Malaysia and the Philippines, etc., has committed to promoting mutual understanding and exchanges in Asia-Pacific region with respect to Theatre education , academic research, stage practice and so on, providing a research and communication platform for the students, teachers, experts and scholars who are concerned about the cause of research on Asian Theatre education, and advancing the sustainable development of theatre education.

As a world-renowned theatre school, the Central Academy of Drama is the base for student events of Global Alliance of Theatre Schools and has established a routine exchange mechanism with schools from 13 countries including Russia, UK, Germany, Bulgaria, Rumania and Brazil etc. The Central Academy makes unremitting efforts for the development and prosperity of the world's higher education on theatre.

The Central Academy is also the seat of the International Association of Theatre Critics China Section; the seat of the OISTAT China Centre; the seat of Directing Arts Committee of Chinese Dramatists Association; the seat of Performing Arts Committee of Chinese Modern Drama

Research Society; the seat of Training Committee of Chinese Musical Research Society; the base for Beijing College Theatre Festival; the headquarter of Beijing Teachers Alliance of Character Design; also the seats of the Academy's Oriental Theatre Research Centre, Western Theatre Research Center, Film and Television Arts and Mass Media Research Center and Chinese Nuo Drama Research Center.

### III

An architect once described that the Temple of Heaven was built imitating heaven, Sydney Opera House was built imitating the sea, Kuwait Tower was built imitating the moon and Chicago Sears Tower was built imitating mountains, while the quadrangle dwellings were built imitating a family succession with sons and daughters being embraced. In other words, rather than imitating nature, Beijing's flats were designed to vividly express ethics, ties of blood, aesthetical standard, life attitude and the social system. What this typical eastern building structure reflects is just the "Shared Community" that the westerners long for.

Although the Central Academy's campus has been repaired and rebuilt several times while countless students come and go over the years, the unique atmosphere has never changed. It is the time-honored campus culture that teachers and older generations are respected and the people here get along in harmony.

Here, the school leaders are always available for the students. Any questions or problems can be talked about.

Here, the school leaders are so familiar with the students that they can identify who isn't their student from thousands of people in the canteen.