



亚洲戏剧教育研究中心
ASIA THEATRE EDUCATION CENTRE

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亚洲戏剧教育研究中心 编

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如何培养导演 与 怎样成为导演

The Approaches of Training and Being A Director

第二届亚洲戏剧教育研究国际论坛文集
Collection of the Second ATEC International Forum

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贺 词

尊敬的各位来宾、各位朋友、女士们、先生们：

今天，第二届亚洲戏剧教育研究国际论坛隆重开幕了。首先，我谨代表中国教育部对本届论坛的成功召开表示衷心的祝贺！向光临论坛的各位来宾、各位专家表示热烈的欢迎！

亚洲戏剧教育研究中心自成立以来，我们十分欣喜地看到她为亚洲戏剧教育事业的合作与发展所做的积极努力以及取得的丰硕成果。本届论坛是继去年首届亚洲戏剧教育研究国际论坛之后举办的又一次戏剧教育交流盛会，出席这次盛会的国内外著名院校的专家学者将围绕“导演教学与创作研究”的主题展开热烈、自由、坦诚的交流与探讨。

通过本届论坛，我们期望能够营造一种醇郁浓厚的学术氛围和自由开放的交流空间，能够在对导演教学内在规律的理性探寻、对不同导演创作风格的思辨与融合等方面取得重要成果；能够思考在导演教学与创作模式中融入更多的创新元素，以使学生富于个性的才华得到充分的展现，使学生富有创意的导演构想和作品所表现出的独特价值得到充分的肯定。

亚洲各国的戏剧教育如何在世界戏剧教育框架中有所作为，应该成为亚洲戏剧教育研究中心及其各加盟院校需面对和思考的问题。我想，立足自身民族特色，谋求多元化的融合应该是一个基本的发展思路。通过戏剧教育跨国跨文化的交流，实现了各国戏剧文化和艺术理念相互平等的融合，实现了各国在协调自身文化独特性与戏剧教育国际化关系上的和谐统一。我们相信，植根于中国悠久深厚传统文化中的中国戏剧教育，在保有自身鲜明独特性的同时，也必将能够为繁荣世界多元化的戏剧文化做出积极的贡献。

最后，预祝第二届亚洲戏剧教育研究国际论坛圆满成功！

中国·教育部体育卫生与艺术教育司司长

杨贵仁

二〇〇七年五月十八日

Message from Yang Guiren, Director of the Department of Physical Health and Art Education under Ministry of Education, China

Distinguished guests, friends, ladies and gentlemen:

Today marks the grand opening of the 2nd Asia Theatre Education Forum. First of all, on behalf of the Ministry of Education, I would like to extend my warmest congratulations to the successful convocation of the forum, and my warmest welcome to all the participants.

Since the establishment of ATEC, we are very delighted to find that ATEC has scored great achievements in cooperation and development of theatre education in Asia. This year's forum, with a grand gathering of top experts and scholars from the famous colleges and universities, will focus on "Studies on Director Education and Creation" and encourage free discussion and a genuine and unfettered exchange of ideas.

This forum is expected to create an academic atmosphere and provide the space for boundless communication, in order to obtain invaluable insights through the sensible exploration of the inherent laws of director education, discussion of diverse directing styles and their combination. It is also designed to find out more innovative elements to be integrated in the education and creation modes so that education can be directed to the full development of the student's personality, for the purpose of affirming the unique value demonstrated in the original productions directed by the students.

The internationalization, the development of theatre education in Asian countries under the framework of world theatre education has become an issue that ATEC and its member colleges and universities need to address. In my opinion, a diverse blending based on the characteristics of each country is fundamental to establishing a robust solution. Through multi-national and multi-cultural exchange activities

on theatre education, theatre cultures and art concepts are blended in a balanced way, and the harmonious link between the country-specific cultures and the internationalized context of theatre education is achieved. In this sense, we are confident that China's theatre education, rooted in rich culture and history with distinctive features, will also make a positive contribution to the prosperity of diversified theatre cultures worldwide.

In conclusion, I wish the 2nd Asia Theatre Education Forum a complete success.



贺 词

女士们、先生们、朋友们：

今天，第二届亚洲戏剧教育研究论坛隆重开幕，在此请允许我代表中国文化部向本届论坛的成功召开表示衷心的祝贺！向光临本届论坛的各位专家和来宾表示热烈的欢迎！向致力于中国和亚洲戏剧教育研究事业的各国专家学者致以崇高的敬意！

戏剧艺术植根于各国自身的民族传统和悠久历史，同时又依存于学科发展和演变的固有规律及世界艺术精神的大环境。我们清楚地认识这一点，就需要立足于本国艺术教育现状，积极了解亚洲，了解世界艺术教育研究的新思维，将从中汲取的营养注入自身的发展中。亚洲戏剧教育研究中心自成立以来，秉承“增进亚洲戏剧教育的交流与合作，促进亚洲戏剧教育的持续发展”这一宗旨，搭建起一个亚洲国家戏剧教育研究的良好平台和交流合作的有效机制，为繁荣和发展亚洲戏剧艺术教育事业做出了重要贡献。

本届论坛确定的主题为：“导演教学与创作研究”，各国专家将就导演教学中对学生基本能力的培养、教学指导思想、教学模式以及导演创作等问题展开讨论。我们期待着凝结民族文化艺术精髓和个性智慧的精辟理论在这里实现多元化融合，并散发出熠熠的光芒。

2007 年是中国话剧史上的百年纪元。一百年来，几代话剧工作者为繁荣中国话剧事业奉献出毕生的智慧和心血。前不久，国家人事部、文化部评选出 30 名国家有突出贡献话剧艺术家并给予隆重表彰。我们深感，话剧艺术在中国乃至世界艺术宝库中散发着独有的芬芳和魅力。相信本届论坛将会形成不同导演教学和创作理念相互碰撞和共鸣的戏剧艺术研究氛围，也必将对促进中国和亚洲戏剧教育事业的发展发挥积极作用！

预祝第二届亚洲戏剧教育研究国际论坛圆满成功！

谢谢！

中国·文化部教育科技司副司长

王 丰

二〇〇七年五月十八日

Messag from Wang Feng
Vice Director of the Department
of Education and Science and Technology
under Ministry of Culture, China

Ladies and Gentlemen, dear friends:

I am so honored to be here today as to witness the opening of the 2nd ATEC International Forum. On behalf of China's Ministry of Culture, I would like to express congratulations on this forum, and extend my warm welcome to all the experts and guests making their presence at this event. I also would like to take this opportunity to salute to all the people who are devoted to the development China's and Asian theatre education and research.

Different countries have their theatre arts rooted in their own traditions and history. As theatre arts develops according to its inherent rules, however, the world wide art environment could not be excluded from the main factors that bring on the developments and changes. We are clear of this fact, so we need to not only be satisfied with our own cultures and achievements, but also be acquainted with new thoughts of art education in the whole world. Since its establishment, the Asia Theatre Education Center has taken "increasing the exchange and cooperation of the theatre education in Asia and promoting the sustainable development of the theatre education in Asia" as its basic purpose. It has created an effective network of theatre education for Asian theatre schools and made its own contribution to the prosperity and development of Asian theatrical education.

The theme of this forum is "Director Training and Creation". Experts from different countries and regions are invited to share their ideas of basic rules in director training, teaching modes and director's creations. We will see the glitter when different cultures and theories are discussed and exchanged.

The year of 2007 is the 100 anniversary of Chinese modern drama. In the first one-hundred-year, generations of drama artists had been committed to the dissemination and development of drama in China. Recently, China's Ministry of Personnel and Culture has selected the most important 30 artistes who had made great contribution to Chinese modern drama. We feel that dramatic arts have its special fragment and charm in all kinds of arts. I believe that a favorable atmosphere will be formed in this forum, in which different opinions, theatre cultures and education philosophies are compared and exchanged, so as to promote the development of theatre education in China and Asia.

At last, I wish the 2nd ATEC International Forum a great success. Thank you!



贺 词

第四次世界戏剧院校校长大会于 2006 年 5 月 23 日至 28 日在马尼拉召开，会上就世界范围内戏剧院校的合作事宜通过了多项决议。国际剧协戏剧教育中心将积极关注亚洲—太平洋地区戏剧教育的发展及合作。

世界上有不少国家，例如印度、中国和日本等，这些国家的历史悠久，在文化艺术方面拥有相当高的成就，一直吸引着我们不断地去了解和做进一步的研究。我们希望通过联合国的一系列国际合作项目来让世界了解亚洲地区戏剧院校在专业领域的实力和教学方面的经验。

2006 年 5 月，菲律宾举行了“世界大会”（World Congresses），其中通过了多项决议，旨在加强和亚洲地区戏剧院校的密切合作。同时，我们也获知了亚洲戏剧教育研究中心（ATEC）这一由中国政府给予资助的专业性机构的存在。我们尊重亚洲戏剧教育研究中心（ATEC）为亚洲地区戏剧教育的对话与交流所做出的努力和贡献。

国际剧协戏剧教育中心未来启动的合作项目将考虑到目前的情况，建立广泛、普遍的合作。

我们对亚洲戏剧教育研究中心（ATEC）各成员国所做的努力表示敬佩，特别是中央戏剧学院所做的协调工作。我们希望 5 月 18 日至 21 日的会议期间，亚洲戏剧教育研究中心（ATEC）各成员院校能将我们视为朋友和专业领域的合作伙伴。我们也将邀请部分亚洲戏剧教育研究中心（ATEC）的成员参加未来 2007 年 7 月将要在锡那亚成立的世界戏剧院校联盟。我们希望国际剧协戏剧教育中心能够在亚洲地区开展广泛而直接的合作，或者通过其区域办公室来开展工作。

联合国教科文组织戏剧教育中心将会成立世界戏剧院校联盟，以未来将要成立的世界戏剧院校联盟的名义，我们邀请中央戏剧学院在北京设立国际研究生项目（秘书处）基地。

我们以联合国教科文组织的名义和信誉担保亚洲—太平洋地区各所戏剧院校在自愿的前提下都将参与到国际交流中来，进行现代化戏剧教育活动以及专业领域的合作。

我们希望通过联合国教科文组织的一系列项目使得信息、学生

以及教师的交流互换成为 21 世纪戏剧教育中必不可少的有效的手段。

联合国教科文组织国际剧协戏剧教育中心主席

克尼鲁·杜米丘

二〇〇七年五月十八日

Message from Corneliu Dumitriu the Chairholder of the UNESCO Chair of the International Theatre Institute

The Fourth World Conference of Theatre School Directors (Manila, 23—28 May 2006) has passed important Resolutions regarding the collaboration between theatre schools from the whole world, for the following period and a significant attention will be paid by the UNESCO Chair of the International Theatre Institute to the Asia-Oceania region.

In this part of the world, in countries such as India, China and Japan, ever since antiquity, world culture has known artistic phenomena and events of most impressive value, that we still appreciate and research to this day. In Asia, there are theatre schools with an exceptional professional potential, the pedagogical experience of which we wish to make known to the whole world, through their involvement in a series of international UNESCO projects.

After the Resolutions of the two World Congresses that took place in May 2006 in the Philippines, we have paid more attention to a closer collaboration with theatre schools in this part of the world and on this occasion the existence of a prestigious professional structure has been brought to our attention of CATEC, to which the Government of China gives an important financial support. We respect the results obtained by ATEC and its efforts to contribute to a professional dialogue in the field of theatre education in Asia.

Through the programmes that it will be launching, the UNESCO Chair of the International Theatre Institute will bear in mind this state of facts and it will establish forms of collaboration based on common projects.

We salute the efforts of the ATEC member schools and especially those of the Central Academy of Drama from Beijing that coordinates ATEC, and we hope that this Conference that is taking place in the interval 18—21 May in Beijing, considers the UNESCO Chair of the In-

ternational Theatre Institute among its friends and professional partners. We shall invite some of the ATEC member schools to become members of a future World Consortium of theatre schools, that the UNESCO Chair -ITI will be setting up in July 2007, in Sinaia, Romania. We intend to do a series of collaboration projects in Asia area either directly by the UNESCO Chair-ITI, or through the Regional Bureau that has been set up in the region.

In the name of the future World Consortium of theatre schools, that the UNESCO Chair -ITI will be setting up, we invite the Central Academy of Drama to host in Beijing the Secretariat of an international postgraduate studies programme.

May the name and credibility of the international organism UNESCO be a guarantee in the Asia-Pacific region for the theatre schools that wish to take part in prestigious international exchanges and to put forth modern programmes of theatre pedagogy and professional cooperation to the benefit of all theatre schools.

We wish that the mobility of information, students and professors, done through a series of UNESCO programmes, represent a necessity and a priority in the 21st century.



贺 词

戏剧艺术在记忆着人类精神生活中绵长久远的追问、困顿、挣扎、搏斗的同时，又传递着人类精神生活中最新的震荡和感悟。它在人类文明历史中刚刚崭露头角时就是这样一副姿态，直至今日依然如此。从这一点上说，戏剧艺术是非常具有“现代性”的。戏剧直接用人自身的语言和身体作为传播工具，它用最接近人本身的交流方式与观众交流，用最接近人本身的思维方式、感受方式向观众传达思想和情感，这决定了戏剧能够表达的人性深刻复杂的程度几乎可以与我们能认识到的人性的深刻复杂程度同步。我们常常误以为戏剧艺术的这一特点使其擅长于还原人的外部生活，其实，戏剧更擅长还原的是人类深刻复杂的精神生活，用卡尔西的话说，就是“人的灵魂最深沉和最多样化的运动”，这大概就是戏剧艺术“现代性”的本质。

戏剧诞生于都市并始终发展于都市人群中，它总是反映着人类自我探究最前沿的精神活动，不同时代自我探究的新感悟和新哲思，都会比其他艺术门类更便捷、更强烈地反映到戏剧舞台上，并用戏剧特有的直指人心、直击灵魂的方式传播给更广大的人群。戏剧所能包含、所能传达的现代社会对人性的反省、对灵魂的拷问、对生命的感悟，使它在不同时代都能站到都市文化建构的制高点上。

由此，可以显而易见地得出另一个结论，尽管戏剧艺术的“现代性”中也包含“娱乐性”，但戏剧所能给予人民的肯定不仅仅是简单的娱乐，更不是“泛娱乐化”，它应该用更深沉、更丰富的方式充分体现自己的价值而不必仅仅看重商品属性，戏剧艺术甚至比许多其他艺术门类都更少地拥有商品属性，这是一个“宿命”。

戏剧教育当然不可能逃脱，也不应该试图逃脱这个光荣的“宿命”。

祝恰于“中国话剧百年”之际召开的第二届亚洲戏剧教育研究国际论坛达到预期效果，获得圆满成功！

中国戏剧家协会副主席

王晓鹰

二〇〇七年五月十八日

Message from Wang Xiaoying, Vice President of Chinese Theatre Association

Theatre arts, while recording the long-term questing, frustrating, struggling and striving process in the mental life of human beings, also convey the updated awakening and enlightening insights; and it has been so since making its appearance in the history of human civilization. In this sense, theatre arts are of sense of modernism, i. e. keeping up with changing times. As theatre conveys thoughts and feelings through human body and language that are the most accessible communication means to audience, the complicated human nature expressed by theatre can perfectly match our perceptions in this regard. We from time to time misunderstand this feature of theatre arts as its excellence in presenting the material world of human. As a matter of fact, theatre is much more good at discovering the intricate spiritual life of human, as was the saying of Carls “theatre is an activity deep in soul with diversity”. This is probably the essence of theatre arts in terms of “modernism”.

Coming into being in the metropolises and thriving among the urban populations, theatre is reflecting the vanguard spiritual activities including fresh insights and philosophies as a result of self exploration through different ages. They are presented on the stage in a more prompt and impressive way than other artistic methods with a direct impact on the heart and soul of a larger group of people. And the introspection, soul questioning and insights into life of modern society embodied and conveyed by theatre contribute to its commanding position in the urban cultural architecture through all times.

Therefore another conclusion can be drawn here. Though as a form of entertainment, theatre arts are by no means simply entraining nor following the tendency to “over-entertaining”. Theatre arts should, through diverse approaches, prioritize the value other than the money produced in drama. As a matter of fact, theatre is less

doomed than other artistic forms to be commercial, and this is the “destiny” of drama.

Certainly, theatre education can never shirk nor should it attempt to neglect such a glorious “destiny”.

On the occasion of “China Drama 100th Anniversary” I wish the 2nd ATEC International Forum a great success!



贺 词

各位来宾、各位专家、女士们、先生们：

经过亚洲戏剧教育研究中心各位同仁的积极筹备，今天我们迎来了第二届亚洲戏剧教育研究国际论坛。首先，请允许我代表亚洲戏剧教育研究中心对光临本次论坛的各位领导、各位专家及各界人士表示热烈的欢迎！向在论坛筹备过程中给予我们关心和支

持的中国教育部体卫艺司领导及国内外兄弟院校表示衷心的感谢！

无论是在亚洲戏剧教育研究中心筹建伊始，还是在不断发展的今天，我们都始终得到了各级领导、各界人士和兄弟院校给予的关怀、热情和支持。刚才，中国教育部杨贵仁司长发表了热情洋溢的讲话，对亚洲戏剧教育研究中心对亚洲戏剧教育的交流和发展所发挥的积极作用给予了肯定。光临本届论坛的专家和来宾，既有许多国内外兄弟院校的老朋友，他们一如既往地给予本届论坛热心的关注和支持，给我们以恒久愈深的亲切感；又有一些我们新近结识或邀请的新朋友，他们是印度国立戏剧学院和越南戏剧电影大学的著名专家和学者，为本届论坛增添了新鲜的学术气息。我们还非常荣幸地邀请到了联合国教科文组织国际剧协戏剧教育中心主任杜米丘先生和国际舞美组织主席、导演艺术家 Michael 先生。在世界戏剧教育发展框架中，我们有理由致力于新的合作与发展，并做出积极的贡献。

本届论坛的主题是：“导演教学与创作研究”。我们以为，各国各校导演教学与创作模式，既立足于不同的地域文化，始成于不同的艺术渊源，却又共生于相同的艺术创作基本规律，融合于戏剧教育跨国界、跨文化的艺术氛围之中。通过本届论坛，我们期望实现各国各校艺术教育和学术资源的共享以及交流空间的开放。通过交流使我们共同发展，使我们为之倾注热情和心血的艺术教育事业更加繁荣；期望实现各国各校导演教学与创作研究水平的整体提升，在教育理念、教育模式上做出积极的变革和调整，使之能够通过不断的教育和艺术创新来满足教学和服务社会的更高需求；期望能够在探究导演教学的基本规律、发掘导演创作的文化内涵、思考不同戏剧文化的相融共长、实现多种戏剧理念的碰撞共鸣等方面有更多更丰硕的成果。