

在路上

中央戏剧学院
十年工作纪实

著者\徐翔

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序言

2003年到2013年，我担任院长整整10年。应该静下心来思考过去的经历，总结经验、发现问题，目的是着眼于学院的未来发展。

过去的10年，学院领导班子变化不大，退休了两位，补充了两位。记得2003年在宣布新一届学院领导班子的会上，教育部领导要求我们能将主要的精力放在学校管理岗位上。对此，我们认真地做了。

在院长这个岗位上，我不相信自己能把专业和管理工作同时做好。因为，人的精力是有限的。尤其是戏剧创作的特殊过程，每一次经历都会留下刻骨铭心的记忆，都会投入你几乎全部的情怀。只有你真正地全身心地投入，才能换来艺术灵感的迸发。因此，在为戏剧过程而废寝忘食工作的状态下，人们是难以再顾及及其他，调换思维领域的。所以，既然自己的能力不及，也就只能选择适度地放弃专业。

当然，即便是你全神贯注于管理岗位，也未必是位合格的院长。合格与否，还是要看结果。结果应该分纵向和横向两个方面来判断。纵向，就是从学校发展这条路径上看每一个时期的变化。比如，我们工作这10年与之前的10年相比，在队伍建设、学科建设以及课程建设、教材建设

等方面发生着哪些变化；横向，就是把我们的学校放在三个层面里进行比较，也就是放在中国戏剧教育、亚洲戏剧教育和世界戏剧教育领域中进行比较，发现问题。有了这样的比较，也就知道我们在哪些方面应该发扬，哪些方面需要改变和提高。

我在2012年的年终民主评议会上讲过，希望在领导班子成员离开了岗位之后大家还能说我们好，说我们在任期间学院确实是发展了，而不是凭借学院的光环使自己发展了，或者自己发达了。

中央戏剧学院作为一所世界著名的艺术院校，我喜欢把它比作一辆客车，拉着一个团队，在通往一个目的地。全世界的国立戏剧学院，都在为通往一流艺术院校这个目的地而努力着。要想早日实现既定目标，我们发现，我们的这辆车有些超载，也就是人多了，车小了。我们也发现，车上的一些人缺乏管理，还有些带病上岗的。我们还发现，我们这辆车的性能不够理想，因为，它开上高速路后，或许会因某些零件的质量问题而无法提速。即便是可以把速度提起来，我们又会担心一辆超载而性能不够好的车辆，长时间保持高速行驶状态是会出事故的。

人们好不容易上了车，没有特殊情况是不会下车的。于是，我们必须先着手建造一辆符合要求的新车，让大家都松快松快。因为挤在一起什么事都做不了。通常，竞争的前提条件应该是一样的。否则，与别人在高速公路上展开竞争就无从谈起。

车辆性能相同，道路的选择就显得十分重要。大家都用同样的速度在行驶，选择最近的道路，避免走弯路就显得十分重要。可以设想，一辆车选错了路，开了好一段时间，再掉头来，去追赶别人，很难。所以，我们应该有一个行车规划，并且始终保持清醒的头脑，按既定目标行驶。

我们的教学目标是，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艺术精英人才。

我们的教育思想是，不仅给予学生专业知识储备，更重要的是对学生们解决专业问题的能力、提出创新方案的能力以及持续学习能力的培养。学生的能力体现在他们所呈现出的创造能力。所以，创造性地传承和发展中国传统戏剧艺术是学校的永恒追求。

我们的教师和学生之间的关系是一种发掘和被发掘的关系。教师的全部工作就是在有限的时间里发掘深藏在学生内部的艺术潜能。

我们的队伍建设遵循的原则是，教师不仅是教授，还应该是舞台上神采飞扬的艺术家。

我们的学生有一种“范儿”。这种“范儿”是在入学几个月后渐渐地显现出来的。也就是，他们开始渐渐地不再注重外表，而是潜心于对内在素养的全面提升，开始从入学前的自以为是发展为能够发现他们身上存在的诸多不是。开始找到新的奋斗目标。也就是说，学生们终于发现“人外有人”和“山外有山”的真正含义。

过去的10年，我们所坚持的办学理念是传承和发展“大质量观”和“大责任观”。所谓“大质量”就是指中戏人不仅注重学院的教育教学质量，同时，还要关注国家的戏剧质量以及亚洲、世界戏剧教育的质量；我们肩负的“大责任”，是教书育人的责任、是推动国家戏剧发展的责任以及世界戏剧教育发展的责任。

实际上，世界上所有的国立戏剧学院都有一整套有特色的管理制度。我们学校也一样，我们在按着国际化和开放性大学的目标，结合中国的特点，与时俱进地不断完善制度，使我们的运行机制更趋合理。

我理解的开放性大学应该具备以下要素：一是国际一流的教师队伍；二是优越的教学环境和先进的教学条件；三是科学、有特色的教育方法；四是宽松、自由的学术氛围；五是先进的现代大学管理经验。

我理解，戏剧教育国际化已经成为多数国家的共同愿望。所以，依托良好的办学条件，关注扩大国际化范围，提高国际化程度，推动更多的国家参与到戏剧教育国际化进程之中，关注提高国际交流的适应性，保护不同国家戏剧艺术的独特性，关注开展国际戏剧艺术的多元合作，探索其各种有效的交流形式将是学院未来工作中的关注重点。

在未来的发展中，我们应该做出这样的努力：一是要始终保持高标准；二是要有足够的资源支持；三是要有学术自由的空间；四是要持有一种创新精神。

在未来的竞争中，我们还将关注戏剧教育的非均衡发展

问题；关注合作内涵的不断深入问题，以及随之而来的竞争问题；关注如何处理好国际化和区域化之间的关系问题。

中国是一个戏剧大国，也同样是一个戏剧教育大国。我们拥有悠久而深厚的戏剧历史沉淀。我们拥有1300多年的戏剧教育历史经验。我们在努力地接受世界先进的教育理念和教育思想。我们完全可以用我们的努力去告诉世界：我们正在变得更加优秀。

为了中央戏剧学院更加优秀，我们又努力了10年。本书收集的文章，记录了我们的工作过程。其间，取得的进步是全体师生员工的共同努力。其中，最让我欣慰和自豪的是，我生活和工作在一个和谐、团结和充满生机的团体里，为了我们共同的目标，始终在一起。

徐 翔

2013年5月

Preface

I have been president of the Central Academy of Drama for 10 years, from 2003 to 2013. Now it's time to take a review of these 10 years in order to summarize experience, discover problems and focus on the future development of our academy.

During the past 10 years, there was little change in the leadership team. The only change was that two cadres took the place of another two retiring members. I remember that at the meeting to decide the new leadership team in 2003, cadres from the Ministry of Education advised our academy to focus on the school management positions in future development. In this regard, we have taken their advice and followed it carefully.

I don't think that I have managed to do a good job in either professional or managerial work as President of the Academy because there is a limit to a person's energy. The special process of theatrical creation will leave you with unforgettable memories and demand your whole soul. Only by devoting all your energies to theatrical creation can you find inexhaustible artistic inspiration. Therefore, it has been hard for me to give full attention to both professional and managerial work. That is why I decided to partly give up my teaching duties and pay more attention to managerial work.

However, concentration on managerial work does not necessarily make me a well qualified president. To be seen as qualified or not

depends on results. These results should be analyzed both horizontally and vertically. From the vertical perspective, we should study the Academy's changes in each period. For example, our achievements in team building, discipline, and teaching materials development during these 10 years compared to the previous 10 years. From the horizontal perspective, we should compare our academy's theatre education with that of other Chinese, Asian and international theatre schools to find problems and perfect the theatre education we offer.

As I told the academy's staff at the summary meeting at the end of 2012 the leadership team's target is to maintain effective development of the Academy instead of seeking private profits.

As a world famous theatre school, the Central Academy of Drama can be compared to a bus that carries passengers and takes them to their destination. Like all other theatre schools over the world, our academy devotes great effort to working towards the goal of being a first class art school. To achieve this goal, we should solve the problems of being over loaded, of administrative inefficiency and the poor performance of this bus. Such a bus cannot pick up speed after going on to the motorway. Even it is able to raise speed, we would worry that such an overloaded bus of poor performance is not able to move at high speed for a long time and may lead to an accident.

We should first make a new bus of good quality to carry passengers in pleasant surroundings, because once everyone gets on the bus, they will not get off except under particular circumstances. Under conditions of competition, it is impossible for an old, overloaded bus of poor performance to compete with others on the highway.

When the bus is in good condition and running at a good speed,

selecting the best route and avoiding detours is very important. We can imagine that for a bus that takes the wrong route and goes on driving for a long time, it will be hard for this bus to change direction and catch up with others. Therefore, our bus should make a driving route plan in advance and go towards its destination with a clear head.

In terms of long run educational practice, the Central Academy of Drama stands by the principles of aesthetic realism, developing Chinese traditional aesthetics and learning from others. While laying a solid foundation and focusing on practice, the Academy adheres to the school motto of "Truth, Creation and Perfection" and commits itself to nurturing talent in the field of theatre, film and TV for China and the world.

Our educational philosophy is to train professionals who possess not only overall knowledge but also the ability to solve professional problems, to propose innovative solutions and pursue further studies. Students' ability mainly refers to their ability to create. Therefore, inheriting and creatively developing the traditions of Chinese theatre art becomes the eternal pursuit of our academy.

In our academy, teachers are to students what excavators are to treasure. Teachers should dig out student's artistic potential within a limited period of time.

We follow the principle of team construction, in that teachers are not only knowledge carriers but also artists.

Each of our students has a style that gradually appears a few months after their entrance to the academy. They begin to no longer put most of their attention on appearance but instead on improving their inner qualities. They become conscious of their own disadvantages. They

finally find there are people much cleverer than them, and start to establish new goals in life.

During the past 10 years, we have developed and passed down the values of quality and responsibility as ideas that underpin the running of the school. Values of quality refer not only to focusing on the quality of the academy's education, but also being concerned about the theatre education quality of our country, of Asia, and even of the world. Values of responsibility means that we bear the responsibility of giving students moral education and imparting knowledge, as well as promoting national and international theatre education.

In fact, every state level theatre school in the world has a unique management system. So does the Central Academy of Drama. With the goal of building an international and open university, our academy keeps pace with the times in line with the characteristics of other Chinese higher education institutions, in order to constantly improve the management system and to make our operation mechanism even more efficient.

In my point of view, an open university should have the following five elements: first, a world—class teaching team; second, a favorable educational environment and physical condition; third, scientific and unique teaching methods; fourth, an open academic atmosphere; fifth, advanced management experience fitting to a modern university.

The internationalization of theatre education has become a common aspiration of most countries. Therefore, our academy is determined to take advantage of its favorable educational environment and conditions to improve the scope and degree of its internationalization by attracting more people from various countries to participate in the process; by

promoting its suitability for international exchange; by protecting the unique characteristics of diverse drama arts; and by developing diverse and effective cooperation and communication methods.

To achieve these goals, our academy will make efforts in the following aspects: first, maintaining a consistently high standard; second, having enough resources to support this high standard; third, creating an open academic space; and fourth, nurturing a spirit of innovation.

In future competition, we will also pay attention to the following issues: the non balanced nature of the development of drama education; the deepening of meaningful cooperation accompanied by an increase in competitiveness; as well as the question of the relationship between internationalization and regionalization.

As a large theatre country and a large theatre education country, China has a long history of theatre and a history of 1300 years of theatre education. China will continue to learn advanced educational concepts and ideas from other countries and try to deliver our message to world: we are becoming better at this.

During these next 10 years, we will work hard to make our academy better. The articles collected in this book are records of our efforts and of our progress, which is owing to its staff and students. The thing that makes me most proud is that I live and work in a harmonious, united and lively team, where every member is working together for a common goal.

Xu Xiang
May, 2013

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21世纪最初的20年，是我们党和国家“必须紧紧抓住并且可以大有作为的重要战略机遇期”，也是教育事业抓住机遇、有所作为、加快发展的关键时期。《中央戏剧学院“十五”规划》已经明确了新时期改革和发展的总目标，即“把中央戏剧学院建成有鲜明特色和世界一流水准的戏剧学院”。

要实现这个目标，需要几代人为之不懈地努力。我们要继续弘扬中央戏剧学院争创一流、追求卓越的精神，要在多方面完善自己，要善于更多地了解世界，判断我们与国际知名艺术院校的距离，确定我们的工作重点。当我们勾勒学院规划时，应本着居安思危的原则，在大力发扬学院优良传统的同时，还必须冷静地看到我们所面临的困难和存在的问题。

我们的优势包括：第一，学院已经积累了一整套行之有效的教学方法和办学经验。第二，有一批爱岗敬业，有较强教学能力的师资队伍。第三，有一座戏剧类藏书堪称中国之最佳的图书馆。第四，有很好的生源。第五，学院桃李满天下，星光灿烂，7000多名毕业生遍及各地，在戏剧及影视界有很大影响，涌现出众多的专家、学者和知名人士，这是我们学院的骄傲，也是我们学院的财富。

我们的不足体现在：第一，办学场地狭窄，教学设施、设备不能完全满足办学的实际需要。第二，教学、科研经费不足，科研成果不够卓