

The UTFORSK Project 2018-2021. Final Report.

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Abstract

The UTFORSK Project (2018-2021) in drama and applied theatre has a nearly 20 years history, developed from networking between HVL (Faculty of Teacher Education, Arts and Sports) and STA (Shanghai Theatre Academy, Faculty of Dramatic Literature) from 2004.

The UTFORSK Project has been funded by the Norwegian Government through DIKU (Norwegian Directorate for Higher Education and Skills).

This report describes the closing of the project in Shanghai in November 2023, after two years of delay because of Covid. The report includes presentation of events during a visit to Jinan and Shandong Communication & Media College, the closing symposium at STA in Shanghai, and joint performance by BA-students from STA and HVL in Shanghai.

Keywords: Applied theatre, drama, educational drama, drama etude, process drama, research.



Busts of William Shakespeare, Henrik Ibsen, Carlo Goldoni , and the Sanskrit poet Kalidasa, by the Xiong Foxi building and the main theatre at Shanghai Theatre Academy.

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Introduction

The [UTFORSK Project](#) *Drama Education and Applied Theatre* (UTF-2017-four-year/10023) was completed in Shanghai 08-09.11.23, with a symposium and a joint performance. The performance was produced in cooperation between STA and HVL, with BA-students at STA and HVL as actors. In addition to the six HVL-students, Katrine Heggstad participated as assistant director, and Ph.D.-student Zheng Sisi as facilitator. The symposium was planned in cooperation between Xu Yang and Gong Baorong (STA) and Tor-Helge Allern (HVL), and with some inputs from Ádám Cziboly and Katrine Heggstad (HVL). In addition to invited Chinese guests representing the main institutions for drama education in China, the Indian drama practitioner, Vaishali Chakravarty – *Joy of Drama*, New Delhi, India - was invited as an external member of the symposium. Chakravarty commented the special issue of *Applied Theatre Research* (Vol 10, No2-2022), which presented scientific articles and one interview connected to the project. The launching of the special issue was the main topic of the symposium. The symposium also included paper presentations of the situation for drama in Chinese education after the last curriculum reform in China, where drama has become a separate school subject.



The Xiong Foxi building, in which the symposium was held 08-09.11.23.¹



Shanghai Theatre Academy – the main theatre.

Before the symposium

a. Workshops at STA

Anne Meek, director and professor at Nord University, and Tor-Helge Allern, HVL, conducted a workshop 30.10.23 on Jon Fosse's play *Someone is going to come* (Fosse et al., 2002) with BA-students at STA. The workshop needed a possibility to dim the light completely, but it was difficult to find such a room at time with rehearsals for several other performances. STA has a busy campus! The students did their best of it and participated eagerly in the workshop, which dwelt on condition as contrast to action and story development, trying to work according to how Fosse describes the idea of his drama (Fosse, 1999, p. 15).



Anne Meek and Tor-Helge Allern's workshop on *Someone is going to come*.

Vaishali Chakravarty conducted her workshop 07.11.23, a process drama with BA-students, based on the story *Kabuliwala* by the Bengali poet Rabindranath Tagore (2021).² Katrine Heggstad replaced the planned workshop by Ádám Cziboly and conducted a workshop *The Green Children: Drama of Imagination*. Heggstad's workshop was based on the new edition of Kari Mjaaland Heggstad's *7 paths to drama*, in which Katrine Heggstad now is co-author (Heggstad, 2012; Heggstad et al., 2022).



Vashali Chakravarty's workshop on *Kabuliwala*.

b. Silk Road Festival

During the first day of our stay in Shanghai, STA hosted a big festival and symposium: *Silk Road Festival*. The BA-students and their teacher, Katrine Heggstad, were present at the opening performance, *The Brothers Karamazov*. The play is based on the original novel by Fyodor Dostoevsky, and was presented as an original production of repertory created by the Directing Department of STA. The conference was hosted by STA and [International Theatre Institute](#), which is an organisation connected to UNESCO.³ A lecture on Jon Fosse and the translation of plays to Chinese by Ms. Lulu Zhou was also arranged at STA during the days before the symposium.

The Silk Road Festival included several international performances and workshops, including one performance based on two stories by Chekhov by The Russian Institute of Theatre Arts. It is possible that being unfamiliar with the

conference, we avoided the question whether to participate on a conference with Russian colleagues or not. A second conference was arranged November 10-11, immediately after the UTFORSK symposium November 8-9. To this conference Tor-Helge Allern was invited to give a keynote.⁴

These two conferences immediately before and after our symposium suggest that STA is a very busy institution, that it is involved in many different events more or less at the same time.⁵



Vice President of STA, Liu Qing gives the opening speech of the Silk Road Festival.

c. Conference in Jinan

Anne Meek, Zheng Sisi and Tor-Helge Allern were also invited to Shandong Communication & Media College (SCMC) in Jinan, at *The Second International Drama in Education Forum* on November 4.⁶ Our contact person in Jinan is former MA student at HVL, Wang Yiou, who now lectures at the Pre-school and Drama Department at SCMC, and who runs her own children's theatre in Jinan, *You and Me Theatre*.

The journey time between Jian and Shanghai is around 3h 52 m, and covers a distance of around 913 km, about the same distance as between Oslo and Mo in Rana (955 km). The train travels mostly through flat landscape, you hardly recognise any movement, except for passing of a few bridges and railway crossings. The speed is about 340 km/h, and we passed endless lines of skyscrapers and apartment blocks within and outside both cities.

Jinan

Jinan is the capital of the Shandong province in Eastern China, on the south bank of the river Huang He (Yellow River). The city has about 9 million inhabitants, and Shandong with its 100 million people is the second biggest province in China.⁷ “Jinan is the chief cultural centre in Shandong, with agricultural, medical, and engineering colleges and several universities—notably Shandong University (1901). There are also many relics of Jinan’s historical importance”.⁸ The city is famous for its many springs – 72 in number. All are said to be clear, sweet, and clean.⁹



Jinan, Shandong.

According to a research article by Xueqin Wang et al, “Springs of Jinan are so purified that they are suitable for drinking” (Wang et al., 2017). They also show that lack of attention to the protection of springs in urban planning has resulted in damage of some springs, but in recent years, protection of springs has become of increased importance for city planning (Wang et al., 2017, p. 8f). With the rapid urbanization during the last decade, protecting springs seems to raise several important issues of both a cultural, ecological, economic and health value. The springs are a very contrast to the serious air pollution that characterises the city, with all the beauty that surrounds Jinan.



Jinan, city of Springs.

Pollution

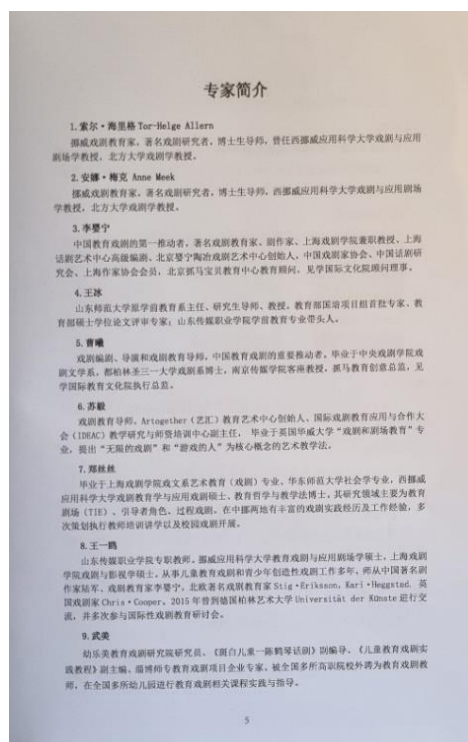
What appeared to us to be fog in Jinan proved to be pollution. Jinan is regarded a highly polluted city (Guo et al., 2023). A study by Guo et al “presents the temporal changes (annual, seasonal, monthly, and hourly) in air quality in Jinan City. However, during the post-covid period air quality deteriorated significantly, and the study argues that clean policy of Jinan City plays a key role to improve air quality, to cope with climate change and public health issues” (Guo et al., 2023, p. 16).

In our memories, however, the hospitality of Shandong, and the joy of expressing it, is remarkable. And in China the Jinan hospitality is a well-known characteristic of the area.

Covid

Unfortunately both Zheng and Allern got Covid and tested positive in Jinan. However, in China the strict regulations during the first phases of Covid had changed, and now there were no regulations or shutdowns. There was no evident sign of fear for infections, only concerns about our condition. We could participate in the program as planned, except for the banquet the day before the conference.

The conference



Excerpts of the program in Jinan.



A poster presenting the contributors.

The Second International Forum for Children in Drama Education was arranged for 150 pre-school teachers and included lectures and workshops by prominent Chinese educators like Li Yingning and Cao Xi. The conference was covered by TV-stations, newspapers and presented online. However, first Meek, Allern and Su Yi (Fresco) from Guangzhou were appointed Visiting Professors for three years at SDMC in a solemn ceremony with a fanfare and presentation of diplomas by the college rector. Su, who has graduated from Warwick University, works for the drama organisation IDEAC, which is a member of the international association IDEA. For the last ten years he has run his own company *Art-together*, training teachers in schools and kindergartens in educational drama.



Appointment as Visiting professors for three years; Anne Meek, Tor-Helge Allern, Su Yi, and the rector at SCMC, Zhang Weidong.



From the opening of the conference November 4, Jinan.



Conference for pre-school teachers on drama - The participants in front of Yizheng Hotel where the opening was held.

Allern had the opening lecture, *Play, Drama and Theatre*, translated by Zheng. Thereafter drama pioneer, Li Yingning, whose family has its origin in the Shandong province, gave a lecture on drama, and the Dean of Pre-school Education at Shandong University, Wang Bing presented drama education at Shandong University.



From Tor-Helge Allern and Li Yingning's lectures.



Pre-school teachers eagerly taking notes during lectures at the conference.

YouLemei – sponsor and pre-school education industry

Tian Ju Min, the General manager of *YouLeMei*, the company that funded the conference, also hosted a lunch. The company is a sponsor for the SCMC and several hundred other institutions in China. It's area of work is in building training rooms for pre-school education in universities.

SCMC has several classrooms in which real kindergarten environments are simulated. Pre-school students train and practice their skills in such classrooms. *YouLeMei* produces AI glasses to be used by students for a virtual experience of kindergarten environments. The firm also produces baby dolls used at SCMC for their major in nursery education. The baby doll can cry, drink milk, urinate and also react to speaking and touching. Each doll costs 50 000 yuan, about 75 000 Norwegian kroner. SCMC has six dolls available. It is said that they feel like really baby skin and has a body temperature. If students make milk too hot; the doll will cry. It has different ways of crying under different circumstances. The doll is connected to a computer that shows the students whether they did right or wrong. It is interesting to note that drama seems to be given priority at SCMC as a complementary to this more technical approach to communication and care.

Workshop

The conference continued at the university, in a small auditorium with a stage, in which Meek and Zhen conducted their workshop, *The Secrets of the Beehive*, an exploration of the function and significance of bees, and in some degree also the relation between humans and nature. 16 of the conference participants joined while the rest observed. These pre-school teachers were unfamiliar with drama, there was quite a lot of questions asked to this way of working. Meek and Zheng answered the questions and Li Yingning gave a spontaneous lecture about educational drama as an improvised aesthetic approach to learning.¹⁰



From Meek and Zheng's workshop, *The Secrets of the Beehive*.



Li Yingning gives a spontaneous lecture on educational drama after the workshop.

d. Summing up the visit to SCMC

I recommend that HVL will consider to establish cooperation with SCMC on drama in kindergartens, and it can be useful for HVL also to learn how SCMC tries to combine technical approaches and drama in their training. With a contact like Wang Yiou, HVL colleagues will have an open door to the field of educational drama and to children's theatre in Shandong and Jinan. It seems clear that our Chinese hosts and colleagues really want this cooperation, and the inputs and learning should take place both ways.

*



Zhujiajiao Water Town, just one hours drive away from downtown Shanghai. The water town is renowned for its ancient stone bridges, waterways, old houses, and willow trees. The city is often called the “Venice of the East”.

Symposium at STA



Participants in front of the Xiong Foxi Building at STA.¹¹

STA and HVL early agreed that the symposium should be of two days duration, that the [Special Issue of the journal Applied Theatre Research](#) (ATR)¹² should be the main topic of the symposium, and that the situation for drama in Chinese education after the 2022 reform should be a topic for day two. The joint performance was originally planned to be arranged on Tuesday, November 7. When this was changed by STA, the symposium needed to be shortened, and end in time for the performance. The final program included the performance, and the second day of the symposium was devoted to topics related to Chinese education, from kindergarten to university level and teacher training. Helen Nicholson's comments to the *ATR* Special Issue (Nicholson, 2023), and Katrine Heggstads (2023) presentation of the UTFORSK project, both published in the Nordic journal *Drama*, were included in the programme.¹³

Our two days symposium was held in a majestic building in one of STA's four campuses, the one in which Faculty of Dramatic Literature is based. The

Building, Xiong Foxy, is named after STA's first president, the dramatist Xiong Foxy (1900-1965).

On the Wednesday, the symposium was opened by greetings from the Vice President of STA, Liu Qing, who was involved in the application for the UTFORSK project as coordinator on behalf of STA. The Dean of The Dramatic Literature Department made a speech, and the symposium opening was ended with a video greeting by Professor Helen Nicholson, Royal Holloway – University of London, England.¹⁴ The symposium was chaired by Professor Gong Baorong, who has replaced Liu Qing as coordinator on behalf of STA the recent years.

Presentation of *Applied Theatre Research (ATR)* - Special Issue

All articles in the Special Issue of *ATR* were presented by their authors, alternately in Chinese or English, and with very competent translators. Although the journal was available in January 2023, the content of the articles were hardly known by any of the participants, with a few exceptions. The publisher, Intellect, had, however, offered a link to the digital publication, and the participants could therefore download articles until December 1.



[Applied Theatre Research Vol 10, Number 2](#) – Cover print.

The presentation of articles (see The program in the Appendix) included:

[Educational drama, traditional Chinese culture, and current governmental policies](#), by Tor-Helge Allern and Zheng Sisi.

[Translation of key concepts](#), by Zheng Sisi.

[From short story to process drama. A Chinese and a Norwegian classroom approach](#), by Xu Jun.

[The opportunities and challenges of drama in education in Chinese Kindergartens](#), by Wang Yiou.

[Conceptions of drama and theatre](#), by Tor-Helge Allern and Zheng Sisi.

[Drama in Norwegian Curriculum](#), by Stig A. Eriksson (online on Zoom).

[Interview with Li Yingning](#), by Tor-Helge Allern, Zheng Sisi and Stig A. Eriksson (still online on Zoom). The interview was presented in a new dialogue between Li Yingning and the interviewers.

The closing of the UTFORSK project included a foreign guest, Vaishali Chakravarty, who presented a paper on how her organisation, *Joy of Drama*, has worked both offline with physical presence in New Delhi and online with drama workshops in which children all over India may take part. Their work gives special attention to life-skills, during and after Covid.



Vaishali Chakravarty presents her work at Joy of Drama in New Delhi.



The symposium was chaired by Professor Gong Baorong, STA.



Vaishali Chakravarty, Tor-Helge Allern, Zheng Sisi and Cao Xi.

Conversation with Li Yingning

The interview with Li Yingning published in the *ATR* Special Issue was mediated through a conversation with the authors, Allern, Zheng and Eriksson, with Eriksson participating on Zoom from Bergen. The idea was to include the symposium participants by opening up for questions and comments.

Unfortunately, the length of answers and the time used to translation, did not work for opening up the conversation in such a way. So, the conversation became a repetition of the interview, but it also gave more depth to some of Li's answers. During the conversation she also pointed at the current situation for drama in schools.

While much of Li's background was known to many of the participants in the symposium, her comments to the current situation was of special interest. In the interview, she described several reasons for her break with commercial theatre, and her way into educational drama. On the other hand, there is a criticism of western influenced educational drama for its lack of performative qualities, an argument for not choosing educational drama as an approach for Chinese schools (Shen, 2021; Sun & Wang, 2021; Zheng, 2021). Li was very clear, arguing that educational drama has its own history in China, referring among other things to the use of drama in liberated areas during the Anti-Japanese war, in which she took part as a child. She cited Mao Zedong when making her argument that one should not use political power to exclude one approach to drama/theatre, by all accounts referring drama etudes versus educational drama.



Conversation with Li Yining to mediate the interview published in ATR special issue - with Stig A. Eriksson on Zoom.

Experiences and reflections on the new reforms in Chinese education

On the second day of the symposium, the following papers were presented; - for more details, see the attached program:

- Professor Shen Liang, STA: *Curriculum standards and implementation of compulsory education “Art – Drama (including Chinese Opera)”*.
- Director Zhou Yan, Department of Drama Education, Central Academy of Drama, Beijing: *Drama Education is Driving Aesthetic Education in Rural China*.
- Dean Ma Shushen, Pre-school Education and Drama Department, Shandong Communication and Media College, Jinan, Shandong: *Exploration and Practice in Education in Training of Preschool Education Professionals*.
- Professor Yang Junxia, Yunnan Arts University: *Practice of Theatre Education Major of Yunnan Arts University*.
- Director of Drama Education, Zhao Jinjing, Shanghai Dramatic Arts Centre: *Drama Education at Shanghai Dramatic Arts Centre*.
- Creative director, Cao Xi, Drama Rainbow, Beijing: *Outside in: Drama in Post Double-Cut Education*.
- Teacher and actor, Zhou Xiaoli, STA, *Drama Education in the Time of Technology*.
- Professor Peng Yongwen, STA, *Training of Teacher’s in Primary and Secondary Schools*.
- Associate professor Li Minyuan, STA, *Perceiving and Creating with the Body - A Case Study of the Workshops’ ‘Langage’ and ‘Origin Poetic’ at the West Bund Museum in Shanghai*.

After drama was introduced as a separate subject in the new curriculum of 2022, the need for qualified teachers in China are enormous. Although the number of teachers in aesthetic subjects is said to have increased by 149 000 between 2015-2019, it is an open question how and how well they are qualified. According to the new curriculum, in grades 1 -7, music and art still are the main subjects, but they must include content from dance, drama/theatre, film, and television. In grades 8-9 all five arts subjects are offered, and students must choose two of the five subjects. Both educational drama and theatre in education are subject areas, with a clear inspiration from Jonathan Neeland’s and Tony Goode’s, ‘conventions approach’ (Neelands & Goode, 2015) . Allern, Zheng and Eriksson have made

some comments about this, in our first article in the *ATR* Special Issue (Allern et al., 2022, p. 109f) – and in our presentation at the symposium.

The second day of the symposium included presentations of how drama and drama studies are implemented in primary education and teacher training after the reforms of 2022.¹⁵ Some of the challenges were presented in Chen Liang's paper. According to the new curriculum, students in the 8-9th grade can choose between the five aesthetic subjects, but Chen asked who is really choosing the subject? There is a need, he said, to convince headmasters and the government that the students themselves are the ones who should make the choice of which arts subjects they will take. With a certain critical stance, he also referred to teachers' strong belief in so-called textbook plays (pre-written manuscripts), that seems to me to be in line with the drama etudes-approach.

Drama games is another popular activity in schools. Process drama, theatre in education, or other western-inspired drama education genres seem still to be less known in China. Chen argued, however, that the government has serious intentions for a third area, the synthesis of subjects in interdisciplinary integration. But what do you do, asked Chen, to achieve the very high goals stated in the curriculum in 40 minutes lessons a week?

On zoom from Beijing, Director of the Department of Drama Education at [Central Academy of Drama](#) in Beijing, Zhou Yan, talked about drama education and aesthetic subjects in rural areas in Changchun, and the aim of strengthening the aesthetic literacy of the pupils. She presented work at a rural school in which all the pupils live with their grandparents, because their parents were migrant workers.¹⁶ The logistics is a challenge: an experiment school in a mountain area has 800 pupils and 42 teachers, no one with competence in aesthetic subjects, and with no equipment or special classrooms for doing music, dance, or drama/theatre (*xiju*). One of the challenges in their work is that the pupils often reject drama, because they don't know anything about it, and the drama researchers even meet ideas that education is nothing for girls. "When we ask what drama/theatre (*xiju*) is, none of the pupils can answer, because they have never experienced such a thing, unlike pupils in Shanghai. But they know play, so we start with play activities to overcome their lack of knowledge, thus creating a way into drama/theatre (*xiju*)", Zhou Yan concluded.

Professor Ma Shushen, dean of the Pre-school Education and Drama Department of SCMC, who wrote the article in *ATR* about drama in kindergarten with Wang Yiou and Xiuqing Qiao (Wang et al., 2022), presented drama in pre-school teacher training at Shandong Communication & Media College.

Professor Yang Junxia at [Yunnan Arts University](#) presented the MA on applied theatre at Yunnan Arts University, in which theories of Richard Schechner and Helen Nicholson on performance and applied drama are used as basis for the study. Their programs are inspired by Nicholson and based upon the distinction between process (applied drama) and product (applied theatre), with a third category: community theatre, which are implemented also in prisons. She added a fourth category: work on site-specific theatre. In the adaptation of Schechner (2013), they had to change the way they taught performance studies, as elements of Chinese ideologies had to be added.

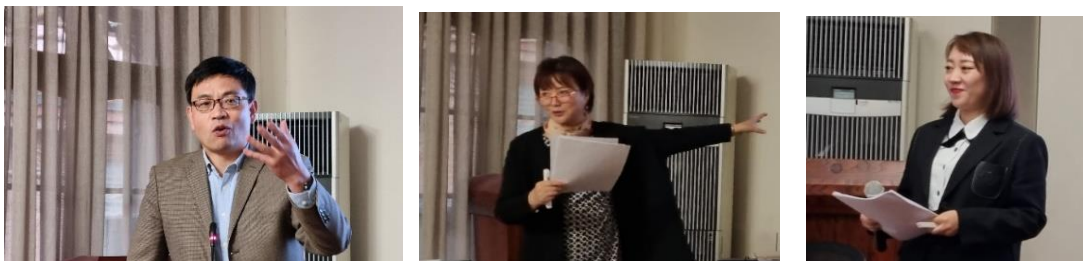
Director of Drama Education at [Shanghai Dramatic Arts Centre](#) (SDAC), Zhao Jingjing, presented how SDAC implements drama education for children and youth, such as several big festivals. One example is [Shanghai Teenagers Theatre Festival](#). But they also work on applied theatre in hospitals and prisons and related to public welfare.

Cao Xi, Creative Director of [Drama Rainbow Education](#) in Beijing, gave a thought-provoking presentation, describing how emphasis on technical skills rather than the explorative aspect of drama and other aesthetic subjects creates anger and frustration, destroying the joy of playing and performing, creating obstacles for learning. He gave an example of disconnection between body and mind: a child who played brilliantly on a guitar was crying constantly while playing. Cao asked: How can we avoid such a disconnection between mind and body when applying forms of drama? Is it of greater interest for the government to teach ideology than drama? Cao argued that by giving students the possibility to meaning making, the disconnection between mind and body can be overcome.¹⁷ This also refers to the new curriculum and what kind of approach to drama and aesthetics that will be at the basis for the new curriculum, in which drama etudes seem to be criticised for being a technical and memorising approach. In the argumentation for drama etudes, (western) process-oriented drama is criticized for its supposed lack of performative qualities, and thus

supposedly without interest in a Chinese context (Sun & Wang, 2021). Cao warned against the belief that there is a question of west against the east and argued that the distinction is rather between 'being' versus 'showing'.



Ma Shusheng, SCMC. Jang Jungxia, YUAU. Cao Xi, Dama Rainbow and Shen Liang, STA.



Peng Yongwen, STA.

Zhou Xiaoli, STA.

Wang Yiou, SCMC.

Zhou Xiaoli from STA addressed the issue for drama in the area of new technologies, and Li Minyuan presented his experiences with drama workshops for adults at [West Bund Museum](#).

Peng Yongwen addressed the situation for teacher training respectively at STA, Yunnan Arts University and Central Academy of Drama in Beijing, focussing on what characterise the important approaches and suggested a few possible models for teacher training within the field of drama/theatre. He described the MA in Educational Drama at STA as highly influenced by HVL, but still highlighting drama etudes within the field. According to Peng, the name of the MA was changed in 2019 from educational drama to drama education to maintain a balance between extremes. Peng argued for avoiding conflicts between different approaches, i.e., for finding a balance between eastern and western approaches. - We should not forget the games when working with drama etudes and imitation, and in the end of our work we also need a performance.¹⁸

The question of finding a balance between approaches to drama in education is a vital question to be discussed in further dialogues and future

projects between STA and HVL. For later projects and symposia, there may be a possibility to add practical sessions to the theoretical presentations. In this way, the participants may get common experiential references, for example of drama etudes and process drama. So far, the tendency is that workshops and practical work is for students, theoretical presentation is for lecturers and professors.



Good atmosphere at the symposium.

Performance

The symposium was concluded with performance based on the Indonesian novel *Man Tiger* by Eka Kurniawan (Kurniawan, 2015; Kurniawan & Vormeland, 2018), performed by fourth year BA students from STA, and six second year BA students from HVL. The performance was the STA students' fourth year project, a final production where all students collaborate in one production. They had decided on creating the performance as a TIE. The fourth-year students and their teacher and director Xu Yang generously invited the Norwegian students to take part in their final production as doubling some of the roles in the workshop part of the programme. The STA students had worked on the theatre project since the beginning of September, while the Norwegian students arrived three weeks before the performance. The outline for the workshop was created by the STA students and was revised during rehearsals. As the workshop part had

interactivity with some groups in the audience, how to facilitate was discussed and tested out with inputs from the Norwegian students and the teacher from HVL. The Norwegian students took on roles as story teller, the King, The Queen, and The Guard. A combination of STA students and HVL students were leading the audience into the story through the workshop part of the TIE-programme which introduced the audience to ancient Indonesian culture which foreshadowed the story of the theatre performance. After the première, which was part of the symposium the STA students gave an evening performance where the fourth year STA students were covering all the roles as part of their final performance in their BA-program at STA. This flexibility made the cooperation possible, as it turned out that HVL were not able to send students for a full semester to create a comprehensive performance together.



Poster on STA's campus informing about the joint performance.

After the première, the STA students gave a second performance alone. with STA students in the parts in which the HVL students had participated. Such flexibility is necessary in order to make cooperation possible, because HVL was

not able to send students for a full semester to create a comprehensive joint performance.

The performance put a provisional end to the UTFORSK project. However, both STA and HVL continue to work to develop the project cooperation further. STA has given priority to its cooperation with HVL in its fresh application for a governmental funding of exchange for students and staff at STA to HVL.



Norwegian students among the actors in *The Tiger*.



Katrine Heggstad giving a speech after the performance.



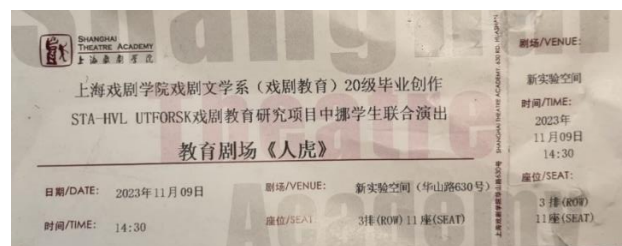
The director Yang Xu and STA student-actors.



Audience interacting in the performance.



The program – in its English and Chinese version.



Ticket for the closing performance.

Intercultural Communication, Intergenerational Change and Local Construction of Theatre Theory – Conference arranged by Shanghai Theatre Academy



The Dean of The Department of Dramatic Literature, STA, Chen Jun, hosting the keynote speeches.

The day before leaving Shanghai, STA arranged a conference at the Merry Hotel. The idea with the conference was to create a meeting point for new and experienced scholars within the field of drama/theatre. The conference was opened with speeches by director of The International Theatre Institute, Professor Tobias Biancone, by the Chief of Talents Work Office, Shanghai Municipal Education and Health Working Committee, Wang Qingyu, and the Chair of STA, Xie Wei.



From the opening Ceremony.

Keynote speeches DURING THE OPENING CEREMONY were held by:

- He Man, Associate Professor with tenure at Williams College, Williamstown, USA: *Theatrical Artists in the Confucian Temple – Performance Techniques, Theatre Performance Courses, and Anti-Japanese War Plays.*
- Tor-Helge Allern, HVL, Norway: *Reflections on Dramaturgy in Jon Fosse’s Drama.*
- David Johnston, Queens University, Belfast, Northern- Ireland: *Translation and Shakespeare.*
- Zhu Hengfu, Professor, Shanghai Normal University, China: *The Strategies for Constructing the Three Systems of Chinese Operatic Arts.*
- Song Baozhen, Director of the Drama Research Institute of China Academy of Arts: *Youth Theatre: How to Uphold Tradition? How to Innovate?*¹⁹
- Gong Baorong, Professor, STA, China: *From Collective Creation to Postmodernism: The Evolution of Contemporary French Dramaturgy.*

The parallel sessions included were divided into 1. Fundamental Theatrical Theory Studies, 2. Chinese Xiqu²⁰ Studies, 3. Chinese Drama Studies, 4. Foreign Theatre Studies, 5. Cross-Cultural Theatre Studies. Zheng Sisi presented her paper during Session 1: *Translation, Comparison, and Understanding of Theatre Education-related Terminology: A Case Study in the Educational Theatre.*

The performance of the Man Tiger produced by STA-students, was presented November 10, and a *drama etude* performance the next day: *The Story of Jean Valjean*, based on the novel *Les Misérables*.



Group photo of all participants.

Conclusory reflections

The UTFORSK symposium at STA had a strict program, that offered too little time for discussion, one reason being the need for translation. But the symposium had not been possible without very clever translators, one of them being Ph.D.-student Sisi Zheng, HVL. The many contributions made it possible, however, to acknowledge several new topics, and a need to go to more depth also in some of the old topics, in future cooperation. Relevant questions that still need to be discussed are: Does drama education include interaction when it is practiced in schools? Is teacher-in-role used for dialogue or for maintaining teacher-controlled drama? How does textbooks and textbook-plays work when drama educators try to introduce exploratory and processual drama?

The new curriculum and the limited number of institutions training teachers in drama/theatre demonstrate a need for more drama/theatre educational programmes in higher education in China. Questions which needs to be addressed are: Who decide the choices of the students when they are offered two out of five arts subjects? What kind of approaches to drama/theatre will be offered? And how do different ways of doing drama function in different circumstances? There are a lot of interesting questions to discuss and to explore through research in future.

The way symposia and workshops have been organised until now has led to a division in which students have participated in workshops, and academics have discussed practice, theory, and research. In the future, combining practical work and discussions should be considered. There is a need to explore and learn about the idea of drama etudes and of educational drama both in theory and practice. We need to have common references to practice as well as to theory.

The two conferences arranged immediately before and after our symposium suggest that STA is a very busy institution, that it is involved in many different events. A broad program of events has proved beneficial and interesting for HVL staff to take part in during their stay. However, it is important to inform partners in due time about multiple events, to avoid possible collisions and to enable prioritization and concentration.

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Attachment – Symposium program



主题 / 发言人 Content / Presenter	时间 / 译员 Time / Translator
教育戏剧应用于学前教育领域的机遇与挑战 The opportunities and challenges of drama in education in Chinese Kindergartens 英文发言 Presentation in English. 王一鹤 Wang You	11:15-11:40 王树一 Wang Shuyi
戏剧与剧场概念 Conceptions of drama and theatre 英文发言 配中文翻译 Presentation in English, Translation in Chinese. Tor-Helge Allern	10:40-12:10 郑丝丝 Zheng Sisi
讨论交流 30分钟 Comments and Reflection 30 minutes.	12:10-12:40 郑丝丝 Zheng Sisi 王树一 Wang Shuyi
午餐 Lunch	12:40-13:15
挪威教育体系中的戏剧元素 Drama in Norwegian Curriculum 英文发言 配中文翻译 Presentation in English, Translation in Chinese. Stig A. Eriksson (Online)	13:15-13:45 郝奇琦 Hao Qiqi
对话李婴宁 Interview with Li Yingning 中文发言 配英文翻译 Presentation in Chinese, Translation in English. Conversation with Li Yingning, TH, STIG, SISI	13:45-14:20 郝奇琦 Hao Qiqi 王树一 Wang Shuyi
茶歇 Tea Break	14:20-14:30
"习式"对中挪戏剧实践的影响 The influence of the conventions approach on the practice of drama in China and Norway Adam Cziboly, 郑丝丝 Zheng Sisi	14:30-15:00 郑丝丝 Zheng Sisi
从过程孕育成果：城市儿童在数字世界与现实生活中的技能与智育 Fostering Life Skills And Intelligence Through Process Into Product Work With Urban Children Online and Offline Vaishali Chakravarty	15:00-15:40 郝奇琦 Hao Qiqi
未来研究的需要与潜力：反响收集 Summing up the reaction and responses - the need and potential for future research 宫宝荣 Gong Baorong, TH Allern	15:40-16:00 郑丝丝 Zheng Sisi

议程 Program

2023-11-09 周四 Thursday November 9

主题 / 发言人 Content / Presenter	时间 / 译员 Time / Translator
义务教育《艺术-戏剧(含戏曲)》的课程标准及实施 Curriculum standards and implementation of compulsory education "Art - Drama (including Chinese Opera)" 英文发言 Presentation in English. 沈亮 Shen Liang	09:00-09:20
戏剧教育为乡村美育蓄势赋能 周艳 Zhou Yan (On-Line)	09:20-09:40 周子涵 Zhou Zihan
教育戏剧在高职学前教育专业人才培养中的探索与实践 Exploration and Practice of Drama in Education in Training of Preschool Education Professionals 中文发言 配英文翻译 Presentation in Chinese, Translation in English. 马树声 Ma Shusheng	09:40-10:00 王树一 Wang Shuyi
云南艺术学院戏剧教育专业的应用实践 Application practice of drama education major in Yunnan Arts University 中文发言 配英文翻译 Presentation in Chinese, Translation in English. 杨俊霞 Yang Junxia	10:00-10:20 周子涵 Zhou Zihan
茶歇 Tea Break	10:20-10:30
上海话剧艺术中心的戏剧教育工作分享 Drama education at the Shanghai Dramatic Arts Center 中文发言 配英文翻译 Presentation in Chinese, Translation in English. 赵晶晶 Zhao Jinjing	10:30-10:50 王树一 Wang Shuyi
从外到内：后双减政策下的戏剧 Outside of drama in post-double-cut education 曹曦 Cao Xi	10:50-11:15

主题 / 发言人 Content / Presenter	时间 / 译员 Time / Translator
讨论交流 30分钟 Comments and Reflection 30 minutes.	11:15-11:45
午餐 Lunch	11:45-12:30
科技时代的戏剧教育 Drama Education in the time Of Technology 中文发言 配英文翻译 Presentation in Chinese, Translation in English. 周茉莉 Zhou Xiaoli	12:30-12:50 王树一 Wang Shuyi
中小学戏剧教师的培养 Training of drama teachers in primary and secondary schools 中文发言 配英文翻译 Presentation in Chinese, Translation in English. 彭勇文 Peng Yongwen	12:50-13:10 王树一 Wang Shuyi
以"身"观展再创造的实验探索—— 以上海西岸美术馆《以身物语》《诗性本源》工作坊为例 Perceiving and creating with the body - A case study of the workshops 'Language' and 'Origin Poetic' at the West Bund Museum in Shanghai 中文发言 配英文翻译 Presentation in Chinese, Translation in English. 李斐原 Eric	13:10-13:30 王树一 Wang Shuyi
反馈与总结 Reflection, comments and summing up 宫宝荣 Gong Baorong TH Allern	13:30-14:00 周子涵 Zhou Zihan 王树一 Wang Shuyi
中挪学生联合演出《人虎》 Joint theatre performance MAN TIGER 上戏新空间 New Space Theatre in STA STA和HVL学生共同参加 Students at STA and HVL	14:30 剧本翻译: 王树一 Script translated By Wang Shuyi

与会人员 Attendee



陈军 Chen Jun
文学博士，上海戏剧学院戏剧文学系主任，教授，博士生导师，主要从事中国话剧史论的教学和研究。主持完成国家社科基金一般项目2项，省部级项目3项，在国家社科基金重大项目1项，出版专著5本，主编3部，2013年入选教育部“新世纪优秀人才支持计划”。
Dean of the Department of Theatre Literature at Shanghai Theatre Academy. After he achieved his Ph.D. in Literature, he has become professor, and has supervised Ph.D. candidate. He is mainly engaged in the teaching and research of Chinese Theatre history. He has presided over and completed three general projects supported by the National Social Science Fund, three provincial and ministerial projects, and is currently researching one major project by the National Social Science Fund. He is the author of 5 monographs and editor-in-chief of three books. In 2013, he was listed the "New Century Excellent Talent Support Plan" of the Ministry of Education.



宫宝荣 Gong Baorong (项目负责人)
亚太戏剧院校联盟秘书长，上海戏剧学院教授、外国戏剧研究中心主任，法兰西共和国文学与艺术骑士，毕业于巴黎三大（获戏剧学博士）和巴黎九大（获艺术管理硕士），回国后一直在上海戏剧学院任教，曾任副院长、《戏剧艺术》主编等职。主要研究领域为法国现代戏剧。
Secretary-General of APB, professor and head of the International College of Shanghai Theatre Academy, Chevalier of France's Order of Arts and Literature. He has obtained a Ph.D. degree at Université de Paris III-Sorbonne Nouvelle. Since he returned to China, he has become professor at Shanghai Theatre Academy, and served as vice president for about eight years. His main research field is French theatre studies.



Tor-Helge Allern 托尔-赫尔格·阿勒恩 (项目负责人)
西挪威应用科技大学(HVL)的名誉教授。他负责与协调组织上海戏剧学院、HVL、华东师范大学和合作伙伴之间的UTFORSK项目，并参与了欧洲数学戏剧项目(2018-2021)的项目管理。在他的博士学位(2003年)《戏剧与认知》(Drama og erkjennelse)中，阿勒恩探讨了历史和当代戏剧学中戏剧与认识论之间的关系，如多萝西·希斯考特、盖文·波顿、神话、亚里士多德、布莱希特、萨米故事讲述和晚期现代戏剧。他的戏剧专业主要是过程戏剧和真人角色扮演(LARP)。
Tor-Helge Allern is professor emeritus at Western Norway University of Applied Sciences (HVL). He is coordinating the UTFORSK project between Shanghai Theatre Academy, HVL, ECU and partners, and was a part of the project management for the European project Theatre in Mathematics (2018-2021). In his PhD (2003), Drama and knowing (Drama og erkjennelse), Allern explored the relationship between dramaturgy and epistemology in historical and current dramaturgies, such as D. Heathcote, G. Bolton, Myth, Aristotle, Brecht, Samil storytelling, and late-modern theatre. His main specialities in drama is process drama and Live Action Role Play (LARP).

《教育戏剧、中国传统文化和当前的政府政策》

Educational drama, traditional Chinese culture, and current governmental policies

托尔-赫尔格·阿勒恩, 郑丝丝, 斯蒂格·埃里克松
Tor-Heige Allen, Sisi Zheng and Stig A. Eriksson

摘要/Abstract:

在这篇文章中, 我们提出并讨论中国传统文化如何与德育、当前政府的教育策略, 以及作为德育途径的教育戏剧相联系。我们认为, 当代中国道德教育与思想教育的组合并不是什么新鲜事, 虽然当下的教育策略强调戏剧(包含戏曲)等艺术科目, 并包括教育戏剧中的方法和仪式, 但很难看出这一政策是否为教育戏剧特有的探索性学习过程打开大门。或者还是基于教科书、记忆甚至是纯粹学习技巧等经典的方法。然而, 戏剧的过程性内容似乎与中国当前学校改革的决心和方向一致, 并与社会框架内的道德教育相关。

In this article we present and discuss how traditional Chinese culture is connected to moral education (deyu), current governmental strategies in education, and educational drama as an approach to moral education. We argue that the mixture of moral and ideological education in today's China is nothing new, and totally consistent with the pre-revolutionary periods in China. Although current government strategies in education emphasises aesthetic subjects like drama/theatre (xiju), and includes methods and conventions in educational drama, it is hard to perceive whether the policy opens for an explorative learning process, characteristic for educational drama, or if it implies a more classical approach, based on textbook and memorizing, or even pure learning techniques. Nevertheless, processual processes to drama seems to be in good harmony with ambitions in the current school reforms in China and relevant to moral education within a social framework.

《戏剧和剧场的概念》

Conceptions of drama and theatre

托尔-赫尔格·阿勒恩, 斯蒂格·埃里克松
Tor-Heige Allen and Stig A. Eriksson

摘要/Abstract:

本文从中西方的概念出发, 介绍并讨论了戏剧的词语背景、文化适应以及对戏剧中关键概念的不同看法。因此, 戏剧至少有三个层次的意义: 1) 虚构和非虚构文化实践的总概念; 2) 教育中的审美学习实践; 3) 为戏剧表演制作的剧本。这样一来, 戏剧就是行动的框架, 在这个框架内, 可能还有其他框架。标志是不同角色和视角。戏剧和剧场中知识的意义和潜力就在这些层次和差异之间。这个观点可以通过比较英国戏剧先驱和同伴合作者多萝西·希思考特和意大利·波里尼的戏剧实践, 以及探讨对戏剧和艺术的不同见解如何带来对“专家的外衣”这种特殊教育戏剧方式的不同看法。

The article presents and discusses etymological background, cultural adaptations, and different perspectives to the key concepts in drama and theatre, starting from western and Chinese conceptions. Drama has accordingly at least three levels of meaning: a) an overarching concept for fictional and non-fictional cultural practices, b) an aesthetic learning practice within education, and c) a script made for theatre performances. In doing so, the drama is a frame for the actions, and within this frame, there might be other frames, marking different roles and perspectives. The meaning and potential for knowing in drama and theatre lies between those layers and differences. This idea is illustrated by a comparison between the British pioneers and partners Dorothy Heathcote and Gavin Bolton and exploring how different views on theatre and art lead to differences in the view on a specific approach to educational drama, Mantle of the Expert.



郑丝丝 Zheng Sisi

(会议主持人/翻译)

西挪威应用科学大学(HVL)教育戏剧和应用戏剧专业的博士生, 获西挪威应用科学大学戏剧教育学和应用戏剧专业硕士学位, 上海戏剧学院戏剧教育学士学位, 华东师范大学法学学士学位。郑研究在中国德育与美育的交叉语境中应用教育戏剧的可能性和挑战。她在国际和国内会议上发表了她的研究成果, 并在应用戏剧和戏剧的广泛领域发表了文章。

ZHENG Sisi is a Ph.D. student in educational drama and applied theatre at Western Norway University of Applied Sciences (HVL). Zheng holds a master's degree in drama pedagogy and applied theatre from HVL, a bachelor's degree in pedagogy (drama education) from Shanghai Theatre Academy (STA) and a bachelor's degree in law from East China Normal University (ECNU). Zheng researches the possibilities and challenges of applying educational drama in the intersected context of Chinese moral education(deyu) and aesthetic education(meyu). Zheng has presented her research at international and national conferences and published within the broad field of applied drama and theatre.

《重要概念翻译》

Translation of Key Concepts

郑丝丝 Zheng Sisi

摘要/Abstract:

根据作者以往的学术交流和观察, 戏剧以及戏剧相关术语的英语和汉语翻译都容易造成误解。本研究探讨了关键术语的翻译对中国戏剧教育理解的启示。从26本在戏剧教育领域具有重要影响的英、挪威语书籍及其汉语译本中, 对每一个术语的英、挪威语原词和汉语译本进行整理和比较。调查证实, 相同的中文表达适用于完全不同的戏剧相关术语, 而应用戏剧相关术语可能会产生误导, 因为翻译可能指的是翻译原词。通过分析中国语境下的戏剧实践——教育戏剧中“drama”和“theatre”的理解, 本研究探讨了“戏剧教育”一词在中国语境下的含义。本研究的总体目的是促进对戏剧教育及其在全球背景下的相关实践的扩展理解。

Based on the authors' previous academic exchange and observations, translation of terms related to drama and theatre from English to Chinese and vice versa are likely to cause misunderstandings. This research investigated what the translation of key terms may reveal about the understandings of drama education in China. In a desk research, we collected key terms primarily related to drama and theatre from 26 seminal English and Norwegian books in the field of drama education and their Chinese translations, sorting out and comparing the English/Norwegian originals and the Chinese translations of each term. Findings confirmed that the same Chinese expressions had been used for completely different drama-related terms, while applied theatre-related terms may be misleading as the translation may refer to theatre architectures. Elaborating on the understanding of drama and theatre in China and the new drama praxis, the Drama Etude, this study discusses what the term 'drama education' may refer to in the Chinese context. The overall aim of this study is to contribute to an extended understanding of drama education and its relevant praxis in a global context.



Stig A. Eriksson 斯蒂格·埃里克松

挪威西部应用科学大学(HVL)的名誉教授。埃里克松在大约30个国家讲授过教育戏剧和应用戏剧, 并在国内外发表了多篇论文。他是《近距离的疏离》(Distancing at Close Range)一书的作者, 该书探讨了戏剧教育中距离的重要性(2009年出版)。他的研究兴趣包括戏剧教育历史、过程戏剧、布莱希特的教育戏剧和领域概念(如“间隔”、“仪式”)。埃里克松是国际戏剧教育协会(IDEA)的创始人之一, 并曾担任IDEA 2001年世界大会的项目协调员。与卡·米雅兰德·赫格斯塔德(Kari Mjaaland Heggstad)合作, 埃里克松于2004年启动了STA和HVL之间的合作。他目前活跃参与多萝西·希思考特时(Dorothy Heathcote Now)2021、2022、2023年的会议。
主页网址: www.drama.no

Stig A. Eriksson is Professor Emeritus at Western Norway University of Applied Sciences (HVL). Eriksson has lectured in educational drama and applied theatre in about 30 countries and publishes nationally and internationally. He is the author of Distancing at Close Range. Investigating the Significance of Distancing in Drama Education (2009). Research interests include drama education history, process drama, Lehrstück (Brecht), and field concepts ('distancing', 'conventions'). Eriksson is among the founders of IDEA and was project co-ordinator of the world congress: IDEA 2001 in Bergen. Together with Kari Mjaaland Heggstad, Eriksson initiated cooperation between STA and HVL in 2004. He is currently active in the Dorothy Heathcote Now conferences: 2021, 2022, 2023. Home page: www.drama.no

《挪威的教育戏剧: 从文化表达达到课程要素》

Educational Drama in Norway From Cultural Expression to Curriculum Element

斯蒂格·埃里克松, 托尔-赫尔格·阿勒恩
Stig A. Eriksson and Tor-Heige Allen

摘要/Abstract:

本文概述了挪威教育戏剧的重要历史发展阶段。首先, 文章提供了戏剧作为教育形式的历史概述, 包括古代北欧文化的例子, 中世纪教会组织的校园戏剧, 及18世纪虔敬主义后戏剧和剧场的衰落。导致接下来一个世纪教育观念更加开放。其次, 文章介绍了20世纪和21世纪的教育改革, 其通过进步教育运动为戏剧教育提供了新的可能性。突出了戏剧在挪威自1939年至2020年6次全国课程改革中的地位, 以及讨论了上述课程修订中的政策强调所导致的学科角色的变化。

The article surveys significant historic development stages of educational drama in Norway. First focus offers an historical overview of drama as education, from examples in old Norse culture, via school drama organised by the church in the Middle Ages, to a decline of drama and theatre after Pietism in the 18th century, causing a narrower view of education in the following century. Second focus presents educational reforms in the 20th and 21st century, offering new possibilities for drama pedagogy through the Progressive Education movement. The position of drama in the six national curriculum reforms from 1939 to 2020 is highlighted, and the changing role of the subject area resulting from policy accentuations underlying curriculum revisions discussed.



徐珺 Xu Jun

戏剧戏曲学博士, 硕士生导师, 上海戏剧学院副教授;
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教育部学位与研究生教育中心专业学位评估专家(2022);
中央戏剧学院全国中小学戏剧教育研究中心理事。

XU Jun is an associate Professor at Shanghai Theatre Academy where she is the director of Drama Education and the Research Officer in the Department of Dramatic Literature. She has a Ph.D. in drama. Her recent books, A Study of the 'National drama' Movement and The Little Shoes' Journey published by Shanghai Bookstore Publishing House and by China Children's Press & Publication Group in 2019 and 2020 respectively. She is the Member of Editorial board of Cultural Arts Research and Development (Japan Bilingual) and the Member of Editorial board of International Journal of Literature and Arts/Science Publishing Group, USA.

《中国的戏剧与公民教育》

Drama and Citizenship in China

徐珺 Xu Jun

摘要/Abstract:

演讲主要描述和讨论中国公民和戏剧教育的相关理念、趋势和实践。首先, 将广泛而简要地提及全球化的影响并以此解释中国社会和教育的变化。其次, 演讲结合中国公民和戏剧教育探讨其在学校的学校及校外环境中的存在方式和意义。此外, 也会举例说明中国的戏剧教师在各自学科领域工作时或试图找到合作方式时所面临的挑战, 并讨论戏剧教育专家多萝西·希思考特 (Dorothy Heathcote) 的理论和实践, 她的教学策略对中国的戏剧教育产生了巨大影响, 并被用于鼓励从“以知识为中心”向“以儿童为中心”的转变。最后, 将以体验式阅读项目用于阐释中国小学戏剧与公民教育之间的关系及相关议题。

This presentation describes and discusses key ideas, trends and practices of citizenship and drama education in China. It will begin with a broad and brief reference to globalization as a means of explaining social and education changes in China. The significance of citizenship education and drama education will be discussed in relation to how they exist in Chinese schools and in contexts beyond schools. Examples will be provided to demonstrate the challenges facing Drama teachers in China, either when working in their individual subject areas or attempting to find ways of working together. There will be a discussion on the theories and practices of Dorothy Heathcote, a charismatic expert in drama education. She developed a distance participation teaching method - the 'mantle of the expert' and 'teacher in role'. These teaching strategies have a great impact on Chinese Drama pedagogy and are being used to encourage a shift from 'knowledge-centered' to 'child-centered'. There will be references to other important Drama theorists who have proved to be influential in China, particularly in the context of Drama and Citizenship education. In particular, the Experiential-Reading project will be used to illuminate issues about the relationship between drama and citizenship education in China's primary schools.



王一鸥 Wang Yiou

山东传媒职业学院专职教师, 挪威应用科学大学教育戏剧与应用剧场学硕士, 上海戏剧学院戏剧与影视学硕士, 上海戏剧学院戏剧文学系本科。从事儿童教育戏剧和青少年创造性戏剧工作许多年, 师从中国著名剧作家陆军、戏剧教育家李曼宁, 北欧著名戏剧教育家 Tor-Helge Ailern, Stig-Eriksson, Kari Heggstad。2015年曾到德国柏林艺术大学 Universität der Künste 进行交流, 并多次参与国际性戏剧教育研讨会。曾担任挪威卑尔根阿玛利亚高中戏剧教师、挪威、德国、北京、上海、广州、山东等地创作多部教育戏剧与应用剧场作品, 并在各地开展教师培训。主要作品: 为挪威卑尔根养老院阿尔茨海默症患者人排演回忆戏剧《我们的记忆》; 为挪威社区创作两部应用剧场: 以女性意识议题为中心的《鱼玄机》和以中国独生子女成长为主题的《独一无二》; 编创多部教育剧场: “预防青少年犯罪”的《边界》、“预防校园欺凌”的《你听见了么?》、“探讨儿童与科技”的《就, 艾儿》等。

WANG Yiou is a lecture of Shandong Communication and Media College in Jinan, Shandong. She was a master student at Shanghai theatre academy in major of play-writing, and a master student at Western Norway university of applied sciences in major of Drama pedagogy and Applied theatre. She devotes herself to relate drama and theatre methods to children's social emotional development, and contributes to make a difference in children's education in China.

《教育戏剧应用于学前教育领域的机遇与挑战》
The Opportunities and Challenges of Drama in Education in Chinese Kindergartens

王一鸥 Wang Yiou

摘要/Abstract:

我们的研究探讨了教育戏剧如何帮助中国幼儿教师扩展其教学能力, 以及戏剧如何促进学前儿童的核心经验和综合能力的发展。本研究运用基于设计的行动干预研究方法, 在山东当地的几所幼儿园开展教育戏剧工作坊实施的行动干预研究。通过在幼儿园的教育戏剧实践以及观察和采访参与教师和儿童, 我们发现教育戏剧支持学前儿童的五大领域学习, 并开发他们的自我意识和团队意识有突出的贡献。同时, 教育戏剧方法的引入不仅能够促进幼儿教育教学观念与模式的更新, 对一线教师的教学综合能力提升和个人成长也有帮助。

In our research, we are exploring how drama in education can improve and expand Chinese kindergarten teachers' teaching repertoire and how it can contribute to children's interpersonal development. This design-based study uses interventions in the form of drama in education workshops in a Chinese kindergarten. By undertaking these workshops, observing workshop participants and interviewing teachers and children, we have found that drama in education supports children's language learning and helps develop their individual self-awareness. In addition, it also provides multiple new methods of teaching and thus promotes teachers' individual growth as professionals in the kindergarten classroom. In terms of kindergarten curriculum reform, this study aims to contribute to the current developments and debates about teaching, learning and overall education.



Adam Cziboly 亚当·齐博伊

Adam Cziboly 亚当·齐博伊是卑尔根西挪威应用科学大学的副教授。他是一名戏剧教师、心理学家和文化经理。他领导了DICE研究(www.dramanetwork.eu)是匈牙利关于戏剧教育和戏剧教育学的两本重要手册的主要作者; InSite Drama的联合创始人。

Adam Cziboly is an associate professor at Western Norway University of Applied Sciences, Bergen. He is a drama teacher, psychologist, and cultural manager. He led the DICE research (www.dramanetwork.eu) and he was the lead author of two key Hungarian handbooks on Theatre in Education and theatre pedagogy. Co-founder of InSite Drama.



李婴宁 Li Yingning

剧作家、戏剧教师。中国戏剧家协会、上海作家协会、中国话剧研究会会员、上海话剧艺术中心高级编剧(退休)。曾任上海戏剧学院兼职教授, 教授《20世纪文艺理论和文艺批评》、《教育戏剧的理论发展和工作坊实践》等。现任北京见学国际教育文化院创始人、顾问、理事。上海李婴宁戏剧工作室创办人、艺术总监。杭州蓝铃花剧场联合创始人。

经历: 1968年毕业于上海戏剧学院, 在上海青年话剧团工作30年, 曾创作20余部话剧、广播剧、电视剧, 并获得文华奖、曹禺戏剧文学奖等多项演出和创作奖。1996-98年暑期在英国UCE进修学习教育戏剧, 此后在国内传播教育戏剧。

Li Yingning is playwright, drama teacher. She is member of Chinese Dramatists Association, Shanghai Writers Association, Chinese Drama Research Association, and is the senior screenwriter (retired) of Shanghai Dramatic Arts Center. She once served as a part-time professor at Shanghai Theatre Academy, teaching "20th Century Literary Theory and Literary Criticism", "Theoretical Development and Workshop Practice of Educational Drama", etc. She is now the founder, consultant and director of Beijing Jianxue International Education and Culture Institute, and artistic director of Hangzhou Bluebell Theatre. She graduated from the Shanghai Theatre Academy in 1968 and worked in the Shanghai Youth Repertory Theatre for 30 years. She has created more than 20 plays, radio dramas, and TV series, and won many performance and creation awards such as the Wenhua Award and the Cao Yu Drama and Literature Award. During the summer of 1996-98, she studied educational drama at UCE in the UK, and then has been engaged in educational drama in China.



沈亮 Sheng Liang

教授, 博士生导师, 上海戏剧学院教务处处长、研究生部主任。曾任人类表演学国际学会理事, 第三版中国大百科全书戏剧卷戏剧应用分支主编, 独立承担国家社科基金全国艺术学课题《上海大世界——都市化进程中的综合娱乐文化研究》, 上海市哲学社会科学课题《美国非营利职业戏剧研究》和《戏剧参与都市社区建设——国际经验和本土实验》。出版主要著作《大世界——综合性娱乐场馆的经验之道》、《美国非营利职业戏剧》。在美国戏剧刊物《戏剧评论》TDR上发表论文多篇, 主要编剧作品: 话剧《再见吧, 妈妈!》《布依八音》, 电视电影《烈火青春》, 电影《扣篮和99条放生的鱼》。

SHEN Liang is Professor of Shanghai Theatre Academy, mainly engaged in the teaching and practice of community-based theatre, theatre education and theatre scriptwriting. He is the editor-in-chief of the third edition of the Chinese Encyclopedia of Drama volume on Applied Theatre. His main community theatre works include the play Goodbye, Mother!, Buyi Bayin, and Creating the Sun.

义务教育《艺术·戏剧(含戏曲)》的课程标准及实施
Curriculum standards and implementation of compulsory education
"Art - Drama (including Chinese Opera)"

沈亮 Sheng Liang

发言摘要/Abstract:

对2022年颁布的义务教育艺术课程标准中的戏剧(含戏曲)的课程标准进行介绍, 主要介绍课程标准的课程理念和课程所达成的四大核心素养, 课程的具体目标, 在此基础上提出课程标准在实施的时候面临的挑战, 如何平衡戏剧和戏曲的关系? 如何教戏剧? 如何教戏曲? 如何选择剧目? 如何解释课标中的概念? 如何策划戏剧化活动?

The curriculum standard for drama (including opera) in the compulsory education arts curriculum standard promulgated in 2022 is introduced, mainly introducing the curriculum concept and the four core literacies to be achieved by the curriculum standard, the subject content of the curriculum, and the specific objectives of the curriculum. On this basis, the challenges faced by the curriculum standards when they are implemented are presented, how to balance the relationship between drama and opera? How to teach performance? How to teach playwriting? How to select plays? How do you explain the concepts in the curriculum standards? How do you teach Drama in Education and Theatre in Education?



周艳 Zhou Yan

中央戏剧学院戏剧教育党总支书记、主任、教授 硕士生导师; 全国中小学美育教育指导委员会 委员; 全国中小学戏剧教育研究中心 委员; 北京戏剧家协会 会员; 乡村美育推广人。

ZHOU Yan is the director of the Department of Drama Education at Central Academy of Drama, and the supervisor of postgraduate students. She is the member of the National Steering Committee for Aesthetic Education in Primary and Secondary Schools and the member of the National Primary and Secondary School Drama Education Research Center. She is also the member of Beijing Dramatists Association and a promoter of aesthetic education in rural area China.

《戏剧教育为乡村美育蓄势赋能》
Drama Education is Driving Aesthetic Education in Rural China

周艳 Zhou Yan

发言摘要/Abstract:

戏剧教育作为美育的重要一环, 是乡村文化教育的重要组成部分, 在乡村中小学审美水平和人文素养提升上有着重要作用。参会专家将介绍乡村的生动实践, 通过分享组建志愿志愿服务队、排演红色主题儿童剧、开展师资培训等戏剧美育课堂, 推动戏剧美育助力乡村振兴。

As an important part of aesthetic education, drama education is an important part of rural cultural education and plays an important role in improving the aesthetic appreciation and humanistic quality of rural primary and secondary school students. The presentation will introduce vivid practices in rural areas, and how to promote drama aesthetic education to help rural revitalization by sharing and forming volunteer service teams, rehearsing red-themed children's plays, and conducting teacher training and other drama aesthetic education classes.



马树声 Ma Shushen

山东传媒职业学院学前教育与戏剧系主任、教授、山东省朗诵艺术家协会副主席、山东省电视艺术家协会理事、山东省美育专家资源库专家、山东省播音专业职务资格高级评委专家、山东高校专业宣讲团专家、山东省职业院校教育类专业教学指导委员会委员。

主要讲授《播音发声学》《教师口语》《幼儿语言艺术》《朗诵艺术赏析与实践》等课程，山东省高校黄大年式教师团队负责人，山东省高职第三批专业人才培养方案开发工作负责人，分别担任2门省级精品课、1门省级精品资源共享课、1门省级课程思政示范课负责人，先后获国家级教学成果奖二等奖1项，省级教学成果奖特等奖3项、二等奖1项。

MA Shushen, is a professor and the dean of the "Pre-school education and drama" department of Shandong communication and media college. He has hosted many projects in drama education field.

《教育戏剧在高职学前教育专业人才培养中的探索与实践》
Exploration and Practice of Drama in Education in Training of Preschool Education Professionals

马树声 Ma Shushen

摘要/Abstract:

山东传媒职业学院立足传媒类高校办学优势，通过开展教育戏剧特色教学，创新高职院校学前教育专业人才培养模式。首先，对高职学前教育专业人才培养中开展教育戏剧教学的必要性和可行性进行阐述。其次，针对高职院校学前教育专业的教育戏剧教学的路径和方法进行介绍；最后，介绍山东传媒职业学院开展教育戏剧取得成效。

Based on the advantages of media and art colleges, Shandong Communication and Media College innovates the training mode of preschool education professionals by carrying out the idea and method of Drama in Education. In this lecture, Mr.Ma will propose the following: First of all, the necessity and feasibility of carrying out Drama in Education method in training of preschool education professionals are expounded. Secondly, he introduces the approach and method of applying Drama in Education in student training in colleges. Finally, he introduces the achievements of Shandong Communication and Media College in carrying out Drama in Education in their preschool education professionals training program.



杨俊霞 Yang Junxia

教授，硕士生导师，国家级一流专业建设点（戏剧学）专业负责人，兴滇人才“教学名师”，云南艺术学院戏剧学院院长。主要研究领域为西方戏剧文化研究、人类表演学研究。曾获全国汉戏剧文学奖评奖、“金刺猬”大学生戏剧节“评委特别奖”。云南省高等教育教学成果奖等。主持省级科技创新团队、省级教学团队等教学科研平台。在CSSCI期刊、全国中文核心期刊等刊物上发表学术论文、译文40多篇；翻译并由专业院团演出英语剧5部。

YANG Junxia, professor, master's supervisor, principal of National First-class Professional Construction Point (Theatre Studies), deputy dean of Drama School of Yunnan Arts University. Her major area covers Theatre Studies and Performance Studies. She has won the second award of Tian Han Drama Literature Award, the silver prize of Higher Education Teaching Achievement of Yunnan, and special prize of Golden Hedgehog College Student Drama Festival etc. She has been hosting provincial science and technology innovation team and provincial teaching team and has published over 40 theses and translations on CSSCI or national core journals.

《云南艺术学院戏剧教育专业的应用实践》
Practice of Theatre Education Major of Yunnan Arts University

杨俊霞 Yang Junxia

摘要/Abstract:

云南艺术学院戏剧教育专业教育戏剧以应用戏剧为核心，2011年开始招收本科生，每年30人左右，学制四年。文艺实践的实践大致分为三大类：一、二年级针对各类教学机构进行的戏剧教育实践；三四年级针对特定人群特定场地进行的应用戏剧实践。三类实践均以应用戏剧工作坊的形式开展，一般持续三至四个学期，以适当的应用戏剧方式授课。这类开放性实践课程除教育功能外，常常能够帮助实践人群寻求身份认同、强化问题意识、提供多种行动方案及对话平台、减轻压力修复创伤，帮助实践人群直面问题、发现自我，从而达到使个人、社群、社会受益的目的。

Starting from 2011, Theatre Education Major of YAU has been recruiting undergraduate students, with around 30 students per year and a four-year academic program based on applied theatre. Their Practice can be roughly divided into three categories: Drama education practice for various educational institutions in grades one and two; Applied Theatre practice for specific groups or venues in grades three and four. Most of the three types of practice are carried out in the form of applied drama workshops, which typically last for three to four semesters and end with appropriate applied theatre forms. These open practice courses, in addition to the educational function, often help practitioners seek identity, strengthen problem awareness, provide various action plans and dialogue platforms, alleviate stress and repair trauma. They help practitioners face problems directly, discover themselves and their inner world, and achieve the goal of benefiting individuals, communities, and society.



赵晶晶 Zhao Jinjing

上海话剧艺术中心戏剧教育主管，上海市戏剧家协会会员，中华儿童文化艺术促进会戏剧教育专业委员会会员，中华儿童文化艺术促进会戏剧教育专业委员会儿童戏剧教育教师资格证持证。

制作作品：原创话剧《我的世界》《假如我是霍金》《废物联盟》。课本剧改编《贵族的礼物》。执行制作：话剧《青春之歌》《第壹丹心》原创音乐剧《恰同学少年》等。制作策划：全国“火种计划”戏剧教育教师培训项目负责人，上海市大学生话剧节、上海市中小学戏剧节、高雅艺术进校园演出项目等。

ZHAO Jinjing is the director of drama education at Shanghai Dramatic Arts Center, member of Shanghai Dramatists Association, and member of the Drama Education Professional Committee of the Chinese Children's Culture and Art Promotion Association. She has achieved children's drama education teacher qualification certification by the Drama Education Professional Committee of the China Children's Culture and Art Promotion Association.

《上海话剧艺术中心的戏剧教育工作分享》
Drama education at the Shanghai Dramatic Arts Center

赵晶晶 Zhao Jinjing

发言摘要/Abstract:

上海话剧艺术中心致力于美育和戏剧教育工作20多年。近年来，上话尤为注重和开展青少年美育工作。坚持19年举办上海市大学生话剧节、上海市中小学戏剧节、“七彩戏剧进校园”中小学课本剧巡演项目，将美育和戏剧送到每一位中小学生学习触手可及的地方。

多年来，近500所学校报名参加上海市大学生话剧节，近300所学校报名参加上海市中小学戏剧节，超过20万上海市中小学生学习“七彩戏剧进校园”演出。

上话也同样关注成人美育工作，开展了“监狱计划”和“医院计划”的教育戏剧工作尝试，与北新泾监狱和瑞金医院合作共建，将戏剧送入监狱和医院，用戏剧的方式治愈心灵。

Shanghai Dramatic Art Center has been committed to aesthetic education and drama education for more than 20 years. In recent years, the center has paid special attention to and carried out youth aesthetic education work. It has consecutively organized the Shanghai College Student Drama Festival, Shanghai Primary and Secondary School Student Drama Festival, and the "Colorful Drama into Campus" primary and secondary school textbook drama tour project in 2019, endeavouring to bring aesthetic education and drama within reach of every primary and secondary school student.

Over the years, nearly 500 schools have signed up to participate in the Shanghai College Student Drama Festival, nearly 300 schools have signed up to participate in the Shanghai Primary and Secondary School Students Drama Festival, and more than 200,000 Shanghai primary and secondary school students have watched the "Colorful Drama Comes to Campus" performance.

The article also pays attention to the work of adult aesthetic education, and has launched the "Prison Project" and "Hospital Project" educational drama work attempts, co-constructed with Beixing Prison and Ruijin Hospital, sending drama to prisons and hospitals, and bringing out the healing effect of drama.



曹曦 Cao Xi

抓马教育创意总监、见学国际教育文化执行总总监。

CAO Xi, Creative director of Drama Rainbow Education; executive director of Jian Xue International Education & Culture Institute.

《从外到内：后双减政策下的戏剧》
Outside in: Drama in Post Double-cut Education

曹曦 Cao Xi

摘要/Abstract:

该分享将会关注双减政策前后，在教育中戏剧的形式和内容的异同，以及该政策为戏剧教师、儿童与年轻人带来的影响，从而探索戏剧教育“中国”之路的难点。

The talk will focus on the form and content of drama in education before and after double-cut policy, and its impact on drama practitioners, children and young people, in order to discuss the difficulties of the so-called China's way.



周笑莉 Zhou Xiaoli

教师、演员，就职上海戏剧学院戏剧文学系。

ZHOU Xiaoli is the teacher of department of Theatre Literature at Shanghai Theatre Academy. She is actor of many successful movies, TV series and dramas.

《科技时代背景下的戏剧教育》
Drama Education in the Time of Technology

周笑莉 Zhou Xiaoli

摘要/Abstract:

随着科技的发展，获取信息的高速高效性与人工智能的便利性，对传统的教育方式带来的强烈冲击，迫使持续了几百年的传统型知识获取模式必须进行深刻的改变。在信息爆炸的时代，培养学生的创造力、沟通能力和批判性思维能力变得尤为重要。戏剧教育以其内容的综合性与趣味性体验化授课特点，在人才培养方面具有独特的优势。然而数字化教育工具的普及、虚拟与现实的交错，使得戏剧教育的实践面临一定的压力。如何运用现代科技成果，结合现代科技手段，创新戏剧教育的教学方法形式，让戏剧教育更多与理工科跨界结合，在为其提供新思路、新手段的同时，更要探索拓展戏剧教育的更多可能性，已成为我们当下必须思考的问题。

With the development of science and technology, the high speed and efficiency of information acquisition and the convenience of artificial intelligence have brought a strong impact on the traditional education mode, forcing the traditional knowledge acquisition mode that has lasted for hundreds of years to undergo profound changes. In the age of information explosion, it becomes particularly important to cultivate students' creativity, communication skills and critical thinking skills. Drama education, with its comprehensive content and interesting experiential teaching characteristics, has a unique advantage in whole-person training. However, the popularization of digital educational tools and the interweaving of virtuality and reality make the practice of drama education face certain pressure. How to use modern scientific and technological achievements and modern scientific and technological means to innovate the teaching methods and forms of drama education, so that drama education can be more combined with science and engineering across the boundary, while providing it with new ideas and new means, but also explore more possibilities to expand drama education, has become a problem we must think about at present.



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PENG Yongwen is Professor at Shanghai Theatre Academy, Ph.D. in Performance Studies. He is director of Shanghai Recitation Association, member of the Psychological Committee of Shanghai Anti-Cancer Association, the deputy leader of the art therapy group of the Chinese Psychological Association, and is on the editorial board of the international journal Creative Arts Education and Therapy.

《中小学戏剧教师培养的现状、问题和对策研究》
Training of Drama Teachers in Primary and Secondary schools

彭勇文 Peng Yongwen

摘要/Abstract:

自2020年以来，我国的教育部门和社会各界对中小学戏剧教育的重视达到了前所未有的程度，各级学校需要大量的戏剧教师。作者围绕我国戏剧教师的培养模式开展了广泛的调查研究，形成了这篇研究报告。它重点回答了以下几个问题：我国有哪些学校在培养面向中小学生的戏剧教师，它们各自有什么特色？戏剧教师的培养模式目前存在哪些问题？面对未来大量的需求，我们可通过哪些新的模式和途径来解决？

Since 2020, the Chinese various educational sectors have shown an unprecedented level of emphasis on drama education in primary and secondary schools, leading to a high demand for drama teachers. The author conducted extensive research on the training models for drama teachers and produced this report. It primarily answers the following questions: Which universities in China are training drama teachers for primary and secondary schools, and what are their unique characteristics? What problems currently exist in the training models for drama teachers? Faced with the high demand in the future, what new models and methods can we suggest to address this need?



李旻原 Li Minyuan

上海戏剧学院副教授、硕士生导师。法国里昂第二大学文学艺术博士，旅居法国9年，在里昂二大取得本、硕、博士学位。曾获台湾地区教育机构海外留学奖学金，以「优异」成绩获颁博士学位。导演过三十多部作品，作品着重演发声、台、形、表、全身能力的自然展现与综合舞台元素的场面调度，强调剧场空间当下的整体交流，以及跨领域的表演艺术、学术研究领域为戏剧学、表演艺术、跨文化、戏剧教育。

LI Minyuan, associate Professor and postgraduate supervisor of Shanghai Theatre Academy. He has obtained Ph.D. in Literature and Art from the Université Lumière Lyon-II in France. He lived in France for 9 years and obtained his bachelor, master and Ph.D. degrees there. He has directed more than 30 works. His academic research fields include drama, performing arts, Intercultural Theatre, and theatre education.

李旻原 Li Minyuan

发言摘要/Abstract:

以“身”观展再创造的实验探索——以上海西岸美术馆《以身物语》《诗性本源》工作坊为例

Perceiving and creating with the body - A case study of the workshops 'Language' and 'Origin Poetic' at the West Bund Museum in Shanghai

中方组织协调人 Chinese Coordinators



徐阳 Xu Yang

上海戏剧学院戏剧教育专业教师，戏剧导演与演员。毕业于上海戏剧学院导演本科班，随后赴挪威卑尔根大学(后更名为西挪威应用科学大学)获教育戏剧与应用剧场专业硕士，带领学生创作教育剧场作品九部，UTFORSK中挪戏剧教育研究项目中挪学生联合演出《人虎》导演。

XU Yang is teacher of Theatre Education at Shanghai Theatre Academy, and is also a director and actor. She achieved her BA in directing at Shanghai Theatre Academy and then went to the University College of Bergen in Norway (later renamed Western Norway University of Applied Sciences) to obtain a master's degree in educational drama and applied theatre. She led students to create nine theatrical works, and is the director of Human Tiger jointly performed by Chinese and Norwegian students in the UTFORSK Sino-Norwegian theatre education research project.



刘莹莹 Liu Yingying

上海戏剧学院戏文系研究生辅导员。

LIU Yingying is a teacher at Shanghai Theatre Academy, a Ph.D. Candidate in Performance Studies at Shanghai Theatre Academy. She has a Master's degree in Literature at Shanghai International Studies University, majoring in British and American Literature. She hosts academic projects and manages campus troupe on theatre education.



万青 Wan Qing

上海戏剧学院戏剧文学系办公室主任

WAN Qing is the administrative manager of Theatre Literature Department office at Shanghai Theatre Academy.

译员

The interpreter



王树一 Wang Shuyi

曾任2022《生物多样性公约》大会中方宣传视频《华夏生灵志》歌词翻译。曾获2022重音国际诗歌奖实验翻译组首奖。于2022中欧国际文学节00后闪小说比赛中，入围优秀作品短名单。

WANG Shuyi is currently pursuing a Master's degree in Interpreting at Fudan University. He served as the translator for the Chinese promotional video 'Creatures of China' at the 2022 UN Biodiversity Conference (COP15) and received first prize in the Experimental Translation category at the 2022 Accent Society International Poetry Prize. He was also shortlisted in the Flash Fiction Competition at the 2022 China-Europe International Literature Festival.



郝奇琦 Hao Qiqi

上海外国语大学高翻学院英语口语译研究生。在儿童发展、华德福教育师资培训、人智心理学、医疗培训（产科、产后、早产儿护理）、建筑设计、海事管理等领域有着丰富的翻译经验。本科生阶段参与过戏剧社团活动，工作后因多年接触注重结合戏剧元素的华德福教育翻译，深谙戏剧元素对人的性格和发展所产生的深远影响。

As a professional interpreter and a graduate student of the English Interpretation Master's Program in GIIT at Shanghai International Studies University, Qiqi has substantial experience in fields including child development, Waldorf education, Anthroposophical psychology, continued education in OB/GYN, postpartum support and premature baby care, architecture, and maritime management. She also engaged in a drama union as an undergraduate. She has worked many years in interpreting and translating Waldorf education, which places a high value on drama education. As a result, Qiqi appreciates how drama and theatre education can profoundly shape and influence one's personality and life.



周子涵 Zhou Zihan

上海外国语大学高级翻译学院英语口语译研究生，二级口笔译，曾为“一带一路”经济信息共享网络（BREIP）活动提供交传，为联合国教科文组织和苏州市政府非物质文化遗产保护能力提升工作坊开幕式提供同传。

ZHOU Zihan, an interpreting major at Graduate Institute of Interpretation and Translation SISU and certificated interpreter and translator, has provided consecutive interpreting support to the Belt and Road Economic Information Partnership (BREIP) and simultaneous interpreting support to the opening ceremony of UNESCO Capacity Building Workshop for Community Learning Centers in China on Intangible Cultural Heritage Safeguarding.

志愿者

Volunteers

覃紫珊、黄雨欣、庞超慧、赵蓉、杨帆、廖茁雅、李科颖

Qin Zishan, Huang Yuxin, Pang Chaohui, Zhao Rong, Yang Fan, Liao Zhuoya, Li Keying

¹ The majestic Xiong Foxi building is said to be built as a clubhouse for Germans in Shanghai in the 1930's. According to other sources it was a cabaret venue: Del Monte Café: <https://shanghaisojourns.net/shanghais-dancing-world/2018/8/31/re-discovering-the-del-monte-shanghais-late-night-club-in-the-1930s>). Be that as it may, now it is named Xiong Foxi, named after the first rector of STA.

² <https://www.britannica.com/biography/Rabindranath-Tagore>

³ The International Theatre Institute was created in 1948 on the initiative of the first UNESCO Director General, Sir Julian Huxley, and the playwright and novelist, J. B. Priestly, just after the Second World War. ITI is an official partner of UNESCO, and its head office is based in Shanghai (cf. The ITI Charter) .

⁴ Intercultural Communication, Intergenerational Change and Local Construction of Theatre Theory, hosted by Shanghai University League's Forum for International International Young Scholars-Theatre Studies. The Relation between Shanghai University and STA is unclear to me. However, the conference was hosted by STA, and the two introduction speeches were given by Vice president Liu Qing and the Dean of the Dramatic Literature Department, Chen Yun.

⁵ The performance Man Tiger was a part of the program for this conference, the version played by the STA students alone.

⁶ 第二届国际儿童戏剧教育论坛 - Dì èr jiè guójì értóng xìjù jiàoyù lùntán. The conference had no official name in English; translation suggested by a colleague at SCMC.

⁷ <https://www.jinaninvest.com/where-is-jinan>

⁸ <https://www.britannica.com/place/Jinan>

⁹ <https://english.jinan.gov.cn/col/col29554/index.html>

¹⁰ We did not participate in the second day of the conference, which focused on practical work with drama/theatre.

¹¹ Names of these participants are published on the [UTFORSK webpage](#).

¹² [ATR](#) is a leading research journal in our field, published by Intellect Publication.

¹³ Nicholson og Heggstad's articles were published in [Drama - Nordic Drama Education Journal - Drama – Nordisk dramapedagogisk tidsskrift](#).

¹⁴ [Helen Nicholson — Royal Holloway Research Portal](#).

¹⁵ The presentation of the papers are based on my own notes, as there don't exist any official minutes from the symposium.

¹⁶ Migrant workers are a mobile workforce within China, estimated to about 300 million people. They have been important for China's economic growth the last decades, but they often work and live under difficult circumstances, sometimes away from children and families for years. The Hukou system, which is translated to Household Registration System, was introduced in 1958. "Every person is required to be registered at birth in their parent's official location and is designated as a rural or urban citizen who is eligible for social services like health, education, and welfare in that area only. As a consequence, so-called migrant workers who have left their designated towns or villages and sought work in the cities are not eligible for education and health provision in those cities". Jacques, M. (2009). *When China rules the world : the end of the western world and the birth of a new global order*. Penguin Press. The system was modified in 2014, making it legal to work and live outside their hukous without risking to be expelled, but still without legal rights in these cities. In some provinces, like Shandong, reforms were implemented to unify rural and urban hukous, and in 2014 there was established national registration system

both for rural and urban populations. <https://www.eastasiaforum.org/2015/01/13/chinas-hukou-reform-a-small-step-in-the-right-direction/>

The estimated number registered inhabitants in Shanghai is 30 million, and the number of unregistered inhabitants in Shanghai is 5 million.

¹⁷ As for the other retellings from the presentations, this is based on my notes. It is necessary for me to make this reservation. Any ambiguity is my responsibility.

¹⁸ The idea that educational drama is games, seems to be prevalent among Chinese colleagues, cf. Allern, T.-H., Zheng, S., & Eriksson, S. A. (2022). Educational drama, traditional Chinese culture and current government policies [Scientific]. *Applied theatre research*, 10(2), 103-118.

¹⁹ The China Academy of Arts has four campuses in Hangzhou (Nanshan, Xiangshan, Liangzhu and Xianghu) and 1 campus in Shanghai (Zhangjiang). <https://en.caa.edu.cn/>

²⁰ Xiqu Studies refers to studies of Chinese traditional opera.