

# 中戏人

中央戏剧学院

The Central Academy of Drama

## Asian Theatre Education Centre – ATEC 1<sup>st</sup> World Theatre Education Convention

with

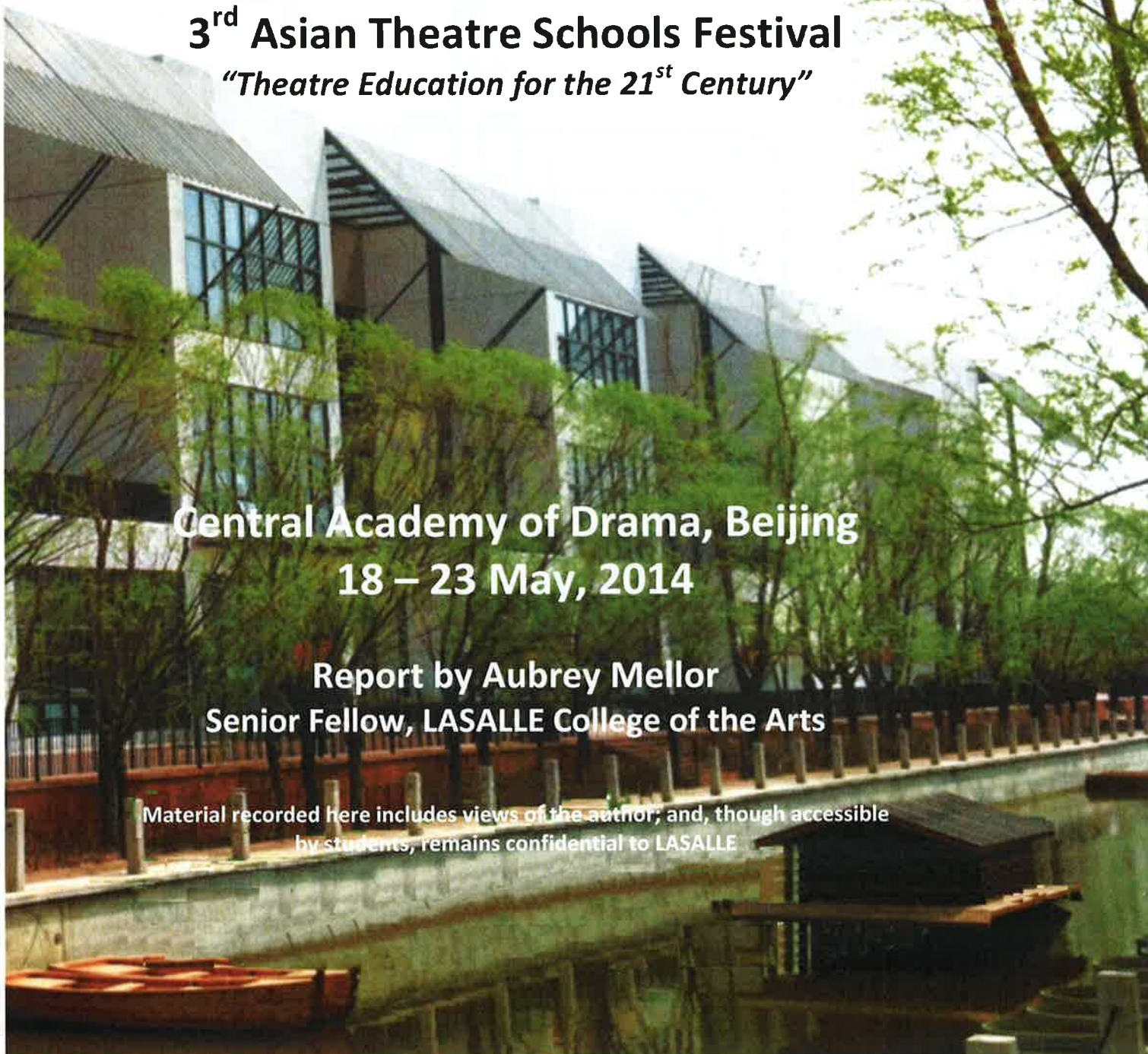
## 3<sup>rd</sup> Asian Theatre Schools Festival

*“Theatre Education for the 21<sup>st</sup> Century”*

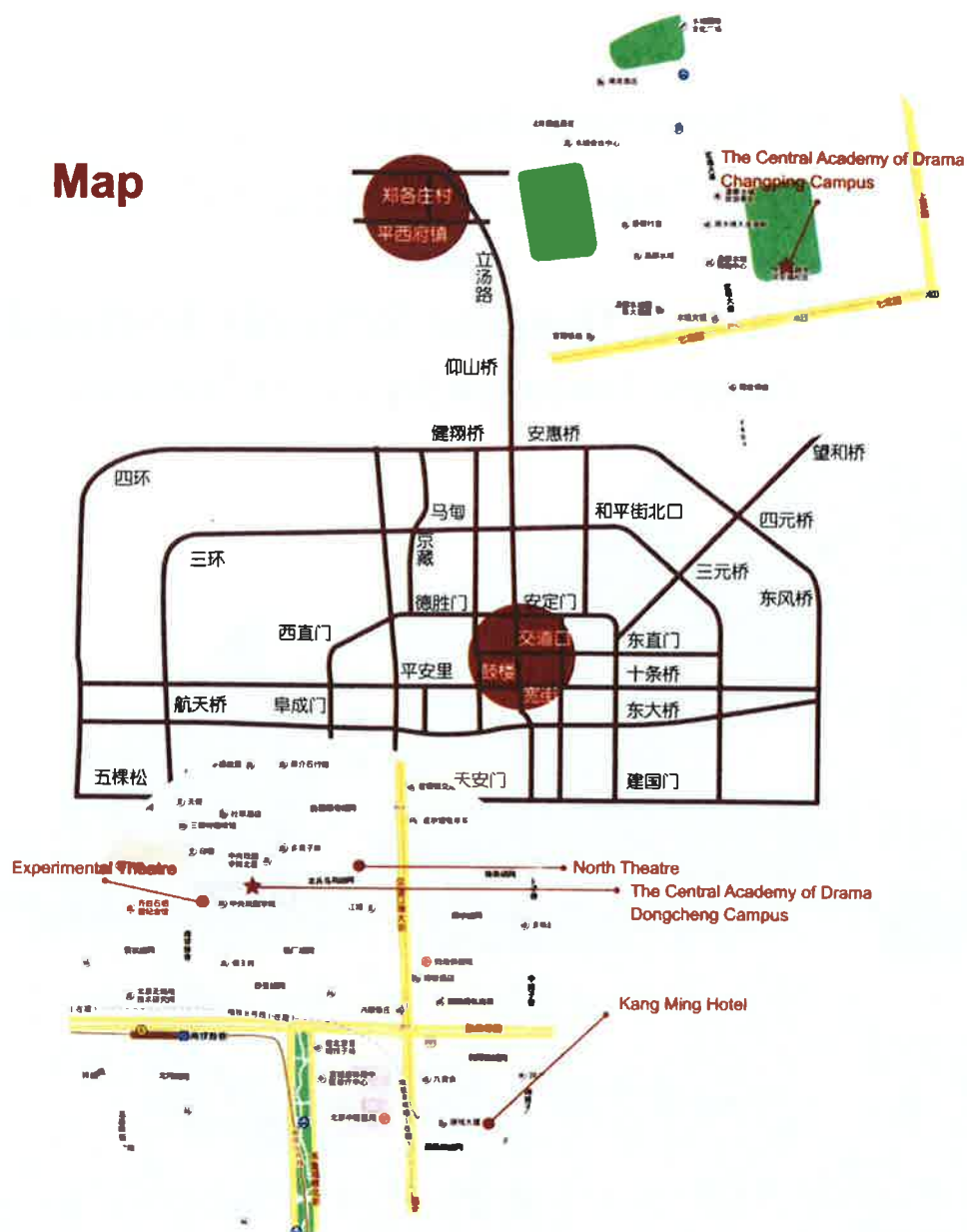
Central Academy of Drama, Beijing  
18 – 23 May, 2014

Report by Aubrey Mellor  
Senior Fellow, LASALLE College of the Arts

Material recorded here includes views of the author; and, though accessible  
by students, remains confidential to LASALLE



## Map



**ATEC – Asian Theatre education Centre, Central Academy of Drama, Beijing, China.  
1<sup>st</sup> World Theatre Education Conference – with 3<sup>rd</sup> Asian Theatre Schools Festival**

**CONTENTS**

Cover: Central's new campus in suburbs, Changping .....	01
Asian Theatre Education Centre (ATEC) .....	01
Wang Dengfeng, Director, Physical Health and Arts Education .....	01
Tobias Biancone, Director General, International Theatre Institute .....	02
Xu Xiang, Director of Central School of Drama .....	03
Zhou Long - Vice President, National Academy of Chinese Theatre Arts, Beijing .....	03
Map, participating schools .....	05
Schedule : workshops and performances .....	07
Overview (Mellor) .....	11
Chronological Journal .....	14
Opening event .....	14
<i>Farewell My Concubine</i> - Central Academy, China .....	16
<u>Seminar of the 1<sup>st</sup> World Theatre Education Convention</u> .....	17
<i>Vindication for Ms Mau</i> – Hanoi Academy, Vietnam .....	20
<i>Wild Party of Yu Xuanji</i> – Hong Kong Academy, China .....	22
<i>Story of Arang</i> – Chung Ang University, Korea .....	23
Christina Nygren, Sweden – Notes from <i>Reflections on Asian Theatre</i> .....	25
<i>Dream of Queen Turkhan</i> – Mongolia University .....	27
<i>Antigone</i> – Toho Gakuen, Tokyo .....	28
<i>Metamorphosis</i> – NAFA, Singapore .....	29
<i>3 2's; or Afar</i> – University of New Mexico, USA .....	30
<i>When Spring Comes to Hills and Dales</i> – Seo Kyeong Uni, Korea .....	31
<i>From the Earth</i> – NACTA, China .....	32
<i>Shoo-oo Shoo Once Upon a Time</i> – Chungwoon Uni, Korea .....	34
<u>Addendum 1 – Key Papers</u> .....	39
Kim YunCheol – KArts, Korea – <i>Confessions of a Failed Educator</i> .....	39
Christopher Balme, Germany – <i>Asian Theatre and Globalization</i> .....	43
Brian Singleton, Trinity College, Dublin – <i>Ritual and Tradition of Asian Performance</i> .....	48
Margarete Schuler – Ernst Busch, Berlin – <i>Teaching Essentials of the Acting Method</i> .....	51
Li Yinan – Central Academy – <i>The Dramaturgy Seminar at Central</i> .....	54
Aubrey Mellor – Lasalle College of Arts, Singapore – <i>Training for the 21<sup>st</sup> Century</i> .....	62
<u>Masterclasses and Workshops</u> .....	70
Christina Nygren, Sweden – <i>Reflections on Asian Theatre</i> .....	72
Other Speakers .....	73
<u>Addendum 2 – Schedules, Judging Rules, Participants, Correspondence, Cards</u> .....	76



## **ASIA THEATRE EDUCATION CENTRE**

Asia Theatre Education Centre (ATEC), founded on October 19th, 2005, is an organization approved by the Ministry of Education of P. R. China.

The main objectives of ATEC is to establish an effective network to connect theatre schools and organizations in Asia and enhance communication on theatre education between different countries and areas in Asia, to promote the development of theatre education, creation and research by providing a communication platform for all the students, teachers and researchers who are devoted to the study and practice of theatre in Asia.

It now has 16 members which are The Central Academy of Drama (China), College of Art, Nihon University (Japan), Department of Theatre. College of the Arts, Chung-Ang University (Korea), National Academy of Chinese Theatre Arts (China), Shanghai Theatre Academy (China), The Hong Kong Academy for Performing Arts (China), Nanyang Academy of Fine Arts (Singapore), National School of Drama (India), National institute of Dramatic Art (Australia), Uzbekistan State Institute of Arts and Culture (Uzbekistan), Chungwoon University (Korea), Hanoi Academy of Theatre and Cinema (Vietnam), Toho Gakuen College of Drama and Music (Japan), College of Arts. SeoKyeOng University (Korea), University of Valle (Colombia), Mongolian State University of Arts and Culture (Mongolia).

ATEC Publishes Asia Theatre Education and Yearbook of Asia Theatre Education Exchange annually, which are becoming a new platform for art institutions with higher education in theatre studies from different countries and regions in Asia. It is supposed to play an important role in introducing Asia theatre education to the whole world.

### **Message from Wang Dengfeng, Director, Department of Physical Health and Arts Education, Ministry of Education, China**

The 1st World Theatre Education Convention with 3rd Asian Theatre Schools Festival is opened grandly today at The Central Academy of Drama, China. Here I extend my heartfelt congratulations on the successful holding of the Convention and the Festival on behalf of Department of Physical, Health and Arts Education and Art Education Committee of Ministry of Education, China. I extend my warm welcome to the presence of all the guests and friends and my sincere greetings to the people from all walks of life that have devoted themselves to promoting international exchange of theatre education in the fields.

ATEC has been adhering to the fundamental purpose of promoting the mutual understanding and exchange among the nations and regions in Asia, and further facilitating the sustainable growth of Asian theatre education since it was founded nine years ago, ATEC has successfully hold eight international forums and two theatre schools festivals, building a valuable platform of teaching experience communication, teaching results sharing and creative methods research and making gratifying achievements. According to the decision of the 8th Directors' Meeting of ATEC, it is to hold the World Theatre Education Convention since this year and to hold the Convention and the International Forum every two years, alternating the following year. It is an important milestone to hold the 1st World

Theatre Education Convention, which is of practical importance to both the cooperation and communication of Asian theatre education and the development of the world higher theatre education.

At the present, the Chinese government is deepening its reform in all fields and its comprehensive reform is involved in every aspect. Theatre education is an integral part of higher education. To promote teaching reform and to improve prosperous development of theatre education is not only the responsibility of Art Education Committee of Ministry of Education, China but also the topics of common interests of theatre educators and experts of Asian and all over the world. Exchange improves friendship and discussion makes wisdom. Themed as Asia Today — Theatre Education for the 21st Century, the 1st

World Theatre Education Convention will conduct various discussion and communication.

I believe that the educators and experts from Asia and all over the world will certainly put forward their constructive and penetrating views for the teaching research and comprehensive reform of theatre education of the 21st century under the circumstances of strong academic atmosphere and free and open exchange to push forward the prosperous development of theatre education of Asia and all over the world.

During the conference, the 3rd Asian Theatre Schools Festival is opened at the same time.

Students from theatre schools of Asia and all over the world will present us wonderful plays and offer us a feast of art of modern theatre to interpret their understanding about the Modernization of Traditional Theatre.

At last, I wish the 1st World Theatre Education Convention with 3rd Asian Theatre Schools Festival a complete success!



## **Address from Tobias Biancone, Director General, International Theatre Institute**

Distinguished Xu Xiang, President of The Central Academy of Drama, Distinguished Liu Libin, Chairman of Executive Committee of The Central Academy of Drama, Distinguished theatre educators, Distinguished guests, dear students, ladies and gentlemen,

With a feeling of honor and pleasure, I am speaking to you, here at The Central Academy of Drama, at the opening of the ATEC 1st World Theatre Education Convention with the 3<sup>rd</sup> Asian Theatre Schools Festival.

I like to speak to you about the value of education in the performing arts today and about the value of international exchange between performing artists, for educators for higher education in the performing arts and for the students. Let me give you an example of the situation of the performing arts in a large city in Europe. There are 620 theatre venues in this city, most of them are private owned and are run like a business. Only a small percentage receives subsidies by the Ministry of Culture. But according to independent observers there is very little innovation of theatre happening in this capital: neither by those who get money from the state nor by those who are running their theatres like a business. The actress and actors, and the stage directors and even the producers, do not see a need. Why change? If it looks like the medals given to theatre personalities are shiny, but this is only part of the picture and if you scratch at the surface of the medal it is not that glorious anymore.

The young actors, the new generation of theatre makers are suffering. And the theatre audience mainly consists of people of the upper middleclass - and their main issue is to go to theatre as a social event, with an attitude of consumerism. But what is tragic about it is not the play on stage, it is that the theatre is about to lose ground and is losing the young audiences. Even more so because the young actors, the new generations, have a hard time to find a role in a play; and even more so, because in theatre schools the teachers are not really interested in experimentations and innovation. They are part of the profitable theatres too, so they are asking themselves "Why change"? But this question is short-sighted and does not take into consideration the fate of the future of the performing arts. Is there a solution? Yes, I am convinced. While it is essential to teach the basic roots of theatre and the basic exercises of the performing arts, it is important to do research, to question the past, to study the nowadays audiences and the experiment with new approaches. The audiences change their attitude towards a performance every five years. Each performance is a communication with the audience. And obviously the communication attitude of the audience is changing fast. Stage directors and the actors have to study this communication and develop their performances in a way that it reaches the audience.

Where can they learn to do this research and study? In the universities, academies and the schools for the performing arts! Where do we start? We have to start with educating the educators! Give them a new approach to the methodology of teaching! Research the existing methodology, compare it with new methodologies and test new approaches! Who should be approached? The educators, the existing stage directors, the existing actresses and actors and the students of the theatre arts!

International collaboration in such projects will give new insights into how others teach, what methodology others use, how they research their audience — and a comparison of existing approaches of different cultures will open the vista for new ways of presenting theatre, dance and music theatre in all its aspects to existing theatre-goers and new audiences. Just take an ancient way of showing a piece of theatre — take the Peking Opera with its facial make-up, those beautiful skin masks I adore. They did not exist since time immemorial. At one day, someone must have started the whole evolution, maybe due to some development of some make-up in those times. There is always a time before something and a time for a new evolution.

So the solution — very much — lies in the hands and minds of the educators. If the town I mentioned ever will change its theatrical face it will be because of the innovation that the educators were offering to their students and their colleagues who are working in the profession.

A wise woman or man never ends learning. I believe we all can be wise men or women — in whatever we do: But, we have to do it especially in education, especially in education for the performing arts.

The Central Academy of Drama, the ATEC member schools, the organization I represent — the International Theatre Institute ITI, and even the new Network for Higher Education in the Performing Arts, that ITI, UNESCO, and 21 universities have created, are the places for such learning. And they better exchange their knowledge over their borders. It is said that for art there are no borders. I like to add to this that there are no borders for the performing arts schools existing in all parts of the world.

Thanks again for having me here. My special gratitude goes to The Central Academy of Drama, namely to the President, Professor Xu Xiang, and to the Chairman of Executive Committee, Professor Liu Libin, for the invitation. Even if I am not able to stay very long, I am looking forward to discuss with you individually — independent of your position in the performing arts.

Good luck to all of you.

**Address from Director of Central Academy: Xu Xiang**

Distinguished guests, dear friends, ladies and gentlemen, Today, experts and scholars from famous arts universities and colleges all over the world and friends who care about theatre education from all circles are gathered here at The Central Academy of Drama to hold ceremoniously the 1st World Theatre Education Convention with 3rd Asian Theatre Schools Festival. Please allow me to extend my warmest welcome to all of the guests and friends present on behalf of The Central Academy of Drama, and to give my best regards to the experts and scholars home and abroad! In the course of 9 years of ATEC, we witnessed together the positive effort ATEC contributed to the development and prosperity of Asia theatre education, and the fruitful results achieved by sincere cooperation between ATEC member schools. Today, the 1<sup>st</sup> World Theatre Education Convention held here has far-reaching significance on not only collaboration and exchange of Asia theatre education, but also development of higher theatre education worldwide. We hope to see that all kinds of Asian theatres are merged, promoted and benefited each other with theatres of other regions all over the world.

In the 21st century, different culture exchanges of the world are frequently increasing. Different civilizations are more wonderful through dialogue and collision. It has very important and practical significance to take the theme of this Convention as Asia Today -- *Theatre Education for the 21st Century*. Experts and scholars in theatre education circles from 27 countries and regions will make free, candid and fruitful communication and discussion around this theme. I look forward to the discussion led by our experts, with a broader vision, more diversified perspective and more tolerant attitude, analyzing the current situation and future of world theatre, discussing together Asian theatre arts, and exploring new content and methods in teaching and practice of theatre education. While the Convention is underway, the 3rd Asian Theatre Schools Festival takes place as well, bringing us 12 brilliant performances with different styles. I sincerely hope that outstanding theatre talents will shine at the Festival, theatre cultures and arts of different countries get a thorough exploration and full exchange, bringing new hope for the development of the world of theatre art. At last, I wish the 15th World Theatre Education Convention with 3rd Asian Theatre Schools Festival a complete success!

**Zhou Long - Vice President, National Academy of Chinese Theatre Arts, Beijing, China**

In this early summer when the sun is shining brightly, the 1st World Theatre Education Convention with 3rd Asian Theatre Schools Festival held by ATEC is opened grandly. Here I extend my warm congratulations on the holding of the conference on behalf of National Academy of Chinese Theatre Arts!

Looking back, I would say we have achieved rich results for each of the conference held and more colleagues have gathered here together this year to talk freely about the current situation and development of theatre education. I hope we will have a mutual understanding, study and draw on the experience of each other by way of this communication platform, which will play an active role for the promotion of the prosperity of the Asian theatre and the world theatre. I come from an academy that trains traditional theatre talents and I have the honor to take the chance to discuss with you about the problems existed in China's theatre and theatre education. China theatre has a long history. Its origin can trace to the primitive dance and ritual activities in ancient times. Mr. Wang Guowei named the Chinese traditional theatre after each historical period, from the Han Dynasty, the Northern Qi Dynasty, the Tang and the Five Dynasties to the Southern Song Dynasty, the Jin Dynasty and the Yuan Dynasty as Theatre. In the mid nineteenth century, theatre performance from the abroad entered into Shanghai, the countrymen called it as New Drama. By the beginning of the last century, dramatist HONG Shen proposed to name it as Modern Drama. Therefore, Chinese theatre in content and

system includes Peking Opera, Kunqu, Henan Opera, Shaoxing Opera, Sichuan Opera, Western Opera, Puppet Show, Musical Theatre and Modern Drama etc, which present different performance styles in language lines, music tune and dance movements etc and we called it as Genre of Drama.

The development and prosperity of theatre cannot do without talents. The theatre education is the most important part of theatre career and is the source and power for promoting continuous development of theatre. The genre of theatre is in different forms and with different expressions, for example, the traditional theatre and the modern drama. So its talent training has its own rules and requirements. Taking the training of Chinese theatre performance talents for an example, learners of different types of theatre have great difference in requirement in talent selection and training. Some professional talents need four or five years of training and some talents even need more than ten years of study and practice. In current theatre education, the main problems existed are the lack of personality and severe sameness. I want to ask the experts and professors present, whether your country has the same phenomenon?

I am very eager\*to verify this problem at this conference.

The training of theatre talents should be paid attention to if theatre education wanted to get better development. I believe we can certainly get some results on some problems in theatre education, which will play an important role in the progress and development of theatre arts.

At last, I wish the Convention and the Festival a complete success.







★ 加拿大 Canada  
康科迪亚大学  
Concordia University, Canada

★ 丹麦 Denmark  
奥胡斯大学  
Aarhus University, Denmark

★ 芬兰 Finland  
赫尔辛基艺术大学  
University of the Arts Helsinki, Finland

★ 荷兰 The Netherlands  
南方大学马斯特里赫特表演艺术学院  
Maastricht Academy of Performing Arts, Zuyd University,  
The Netherlands

★ 格鲁吉亚 Georgia  
格鲁吉亚·绍塔·鲁斯塔维利国立戏剧电影大学  
Shota Rustaveli Theatre and Film Georgian State  
University, Georgia

★ 泰国 Thailand  
泰国朱拉隆功大学  
Chulalongkorn University, Thailand

★ 菲律宾 Philippines  
菲律宾大学蒂拉曼分校  
University of the Philippines Diliman, Philippines

★ 斯里兰卡 Sri Lanka  
斯里兰卡凯拉尼亚大学  
University of Kelaniya, Sri Lanka

★ 文莱 Brunei  
文莱大学  
University Brunei Darussalam, Brunei

★ 马来西亚 Malaysia  
马来西亚新纪元学校  
New Era College, Malaysia

★ 阿塞拜疆 Azerbaijan  
阿塞拜疆国立文化艺术大学  
Azerbaijan State University of Culture and Arts,  
Azerbaijan

★ 伊拉克 Iraq  
伊拉克艺术学院  
College of Fine Arts, Iraq

★ 巴林 Bahrain  
巴林财经学院  
Bahrain Institute of Banking & Finance, Bahrain

★ 孟加拉国 Bangladesh  
孟加拉达卡市贾罕吉尔大学  
Jahangirnagar University, Bangladesh

★ 印度尼西亚 Indonesia  
印度尼西亚宗班高级中学  
Jombang High School, Indonesia  
印度尼西亚日惹艺术学院  
Indonesian Institute of the Arts Yogyakarta, Indonesia

★ 国际组织  
国际剧协 (ITI)  
International Theatre Institute (ITI)  
国际戏剧评论家协会 (IATC)  
International Association of Theatre Critics (IATC)  
国际戏剧研究联合会 (IFTR)  
International Federation for Theatre Research (IFTR)  
国际剧协日本中心  
International Theatre Institute Japanese Centre

★ 中国 China

中央戏剧学院  
The Central Academy of Drama, China  
中国戏曲学院  
National Academy of Chinese Theatre Arts, China  
上海戏剧学院  
Shanghai Theatre Academy, China  
北京电影学院  
Beijing Film Academy, China  
中国人民解放军艺术学院  
People's Liberation Army Academy of Art, China  
北京舞蹈学院  
Beijing Dance Academy, China  
中国传媒大学  
Communication University of China, China  
香港演艺学院  
The Hong Kong Academy for Performing Arts, China  
澳门演艺学院  
Macao Conservatory, China  
吉林艺术学院  
Jilin College of The Arts, China  
延边大学  
Yanbian University, China  
天津音乐学院  
Tianjin Conservatory of Music, China  
新疆艺术学院  
Xinjiang Arts University, China  
内蒙古大学  
Inner Mongolia University, China  
山东艺术学院  
Shandong University of Arts, China  
常州大学  
Changzhou University, China  
南京艺术学院  
Nanjing University of the Arts, China  
重庆大学  
Chongqing University, China  
南昌大学  
Nanchang University, China  
丽水学院  
Lishui University, China  
厦门大学  
Xiamen University, China  
云南艺术学院  
Yunnan Arts University, China  
广西艺术学院  
Guangxi Arts Institute, China

★ 韩国 Korea

中央大学  
Chung-Ang University, Korea  
青云大学  
Chungwoon University, Korea  
汉阳大学  
Hanyang University, Korea  
西京大学  
SeoKyeong University, Korea  
韩国艺术综合大学  
Korea National University of Arts, Korea

★ 日本 Japan

日本大学艺术学部  
College of Art, Nihon University, Japan  
日本桐朋学园艺术短期大学  
Toho Gakuen College of Drama and Music, Japan  
日本横滨国立大学  
J. F. Oberlin University, Japan

★ 美国 USA

斯坦福大学  
Stanford University, USA  
加利福尼亚大学河滨分校  
University of California, Riverside, USA  
伊利诺大学香槟城分校  
University of Illinois at Urbana-Champaign, USA  
新墨西哥大学  
University of New Mexico, USA

★ 印度 India

国立戏剧学院  
National School of Drama, India

★ 新加坡 Singapore

南洋艺术学院  
Nanyang Academy of Fine Arts, Singapore  
拉萨尔艺术学院  
LASALLE College of the Arts, Singapore

★ 澳大利亚 Australia

国立戏剧学院  
National Institute of Dramatic Art, Australia

★ 越南 Vietnam

河内戏剧电影大学  
Hanoi Academy of Theatre and Cinema, Vietnam

★ 蒙古 Mongolia

蒙古国立艺术文化大学  
Mongolian State University of Arts and Culture, Mongolia

★ 德国 Germany

慕尼黑大学  
University of Munich, Germany  
恩斯特·布施戏剧学院  
Ernst Busch Academy of Dramatic Arts, Germany

★ 乌兹别克斯坦 Uzbekistan

乌兹别克斯坦国立艺术文化学院  
Uzbekistan State Institute of Arts and Culture, Uzbekistan

★ 哥伦比亚 Colombia

瓦耶大学  
University of Valle, Colombia

★ 保加利亚 Bulgaria

国立戏剧影视艺术学院  
National Academy for Theatre and Film Arts, Bulgaria

★ 罗马尼亚 Romania

布加勒斯特国立戏剧电影艺术大学  
National University of Theatre and Cinema Arts  
Bucharest, Romania

★ 乌克兰 Ukraine

基辅国立卡尔潘科·卡利戏剧影视大学  
Kyiv National I.K. Karpenko-Karyi University of Theatre  
Cinema and Television, Ukraine

★ 俄罗斯 Russia

圣彼得堡国立戏剧学院  
St Petersburg State Theatre Arts Academy, Russia

★ 英国 UK

盖德霍尔音乐戏剧学院  
Guildhall School of Music & Drama, UK

★ 爱尔兰 Ireland

都柏林三一学院  
Trinity College Dublin, Ireland

★ 瑞典 Sweden

斯德哥尔摩大学  
Stockholm University, Sweden



亚洲戏剧教育研究中心  
第一届世界戏剧教育大会暨第三届亚洲戏剧院校大学生戏剧节  
活动日程

Asia Theatre Education Centre (ATEC)  
Schedule of 1st World Theatre Education Convention  
with 3rd Asian Theatre Schools Festival

2014年5月17日(周六) Saturday, May 17th, 2014	
10:00-17:00	华侨大厦/康铭酒店 Prime Hotel / Kang Ming Hotel 代表签到 Registration
2014年5月18日(周日) Sunday, May 18th, 2014	
8:30	华侨大厦 Prime Hotel 发车前往东城校区(仅限出席常务理事会的代表) Shuttle to the Campus (Participants of ATEC Executive Directors' Meeting only)
9:00-10:30	实验剧场东厅 Eastern Hall of Experimental Theatre ATEC 常务理事会议 ATEC Executive Directors' Meeting
9:45	华侨大厦 Prime Hotel 发车前往东城校区(仅限出席常务理事会的代表) Shuttle to the Campus (Participants of ATEC Directors' Meeting Only)
10:30-12:00	实验剧场东厅 Eastern Hall of Experimental Theatre ATEC 理事会议 ATEC Directors' Meeting
11:30	华侨大厦 Prime Hotel 发车前往东城校区 Shuttle to the Campus
12:00-13:00	东城校区食堂 Dining Hall 午餐 Lunch
13:30	实验剧场 Experimental Theatre 开幕式 Opening Ceremony
15:00-15:30	实验剧场东厅 Eastern Hall of Experimental Theatre 全体代表合影 Group Photo

• 1 •

15:30-16:30	实验剧场 Experimental Theatre 基训演讲 Keynote Speech 1、金润泽 韩国艺术综合大学 国际戏剧评论家协会 (IATC) 《一位教育失败者的忏悔》 YunCheol Kim, Korea National University of Arts, Korea International Association of Theatre Critics (IATC) A Confessional of a Failed Educator 2、克里斯托弗·波尔米 德国慕尼黑大学戏剧研究所 国际戏剧研究联合会 (IFTC) 《亚洲戏剧与全球化——历史的视角》 Christopher Balme, Institute for Theatre Studies, University of Munich, Germany International Federation for Theatre Research (IFTR) Asian Theatre and Globalization: Historical Perspectives
16:30-17:30	实验剧场东厅 Eastern Hall of Experimental Theatre ATEC 总会 ATEC General Assembly
18:00-19:00	东城校区食堂 Dining Hall 晚餐 - 欢迎会 Welcome Party / Dinner
19:30-20:30	实验剧场 Experimental Theatre 戏剧节演出 - 中央戏剧学院《霸王别姬》 Farewell My Concubine Performed by The Central Academy of Drama, China
20:30-21:30	实验剧场东厅 Eastern Hall of Experimental Theatre 讲评会 Discussion
20:40	实验剧场东厅门口 Eastern Hall of Experimental Theatre 发车返回华侨大厦 Shuttle back to Prime Hotel
2014年5月19日(周一) Monday, May 19th, 2014	
东城校区 Old Campus (Dongcheng Campus)	
9:00-11:30	北剧场 North Theatre 大师班(京剧, 主讲人: 郭跃进) Master Class on Peking Opera, conducted by GUO Yuejin
12:00	东城校区食堂 Dining Hall 午餐 Lunch
14:00-16:30	北剧场 North Theatre 大师班(舞蹈, 主讲人: 沈培艺) Master Class on Dance Theatre, conducted by SHEN, Peiyi
18:00-19:00	东城校区食堂 Dining Hall 晚餐 Dinner
19:30	实验剧场东厅 Eastern Hall of Experimental Theatre 学生交流会 Students Exchange

• 2 •



昌平校区 New Campus (Changping Campus)	
8:00	华侨大厦 Prime Hotel 发车前往昌平校区 Shuttle to New Campus
9:30-12:00	图书馆学术报告厅 Library 第一届世界戏剧教育大会研讨会 Seminar of the 1st World Theatre Education Convention 1、布莱恩·辛格顿 爱尔兰都柏林三一学院 《爱尔兰戏剧教育中的亚洲仪式和表演传统》 Brian Singleton   Trinity College Dublin, Ireland Ritual and Tradition of Asian Performance in an Irish Educational and Training Context 2、玛格丽特·舒勒 德国恩斯特·布施戏剧学院 《在上海戏剧学院运用恩斯特·布施表演方法进行教学实验》 Margarete Schuler   Ernst Busch Academy of Dramatic Arts, Germany Teaching Essentials of the Acting Method of Hochschule für Schauspielkunst "Ernst Busch" Berlin at Shanghai Theatre Academy: The German Class: A Long Term Experiment 3、李亦男 中国中央戏剧学院 《中央戏剧学院“戏剧创作”专业课教学浅谈：设计、实践与成果》 Li Yinan   The Central Academy of Drama, China The Dramaturgy Seminar at The Central Academy of Drama 4、李光耀 韩国西京大学 《戏剧与其它艺术种类的融合对表演教育的影响——以实用表演教育的必要性为中心》 KwangBok Lee   Seokyeong University, Korea Influence of the Integration of Drama and Other Art Forms in Performance Education—Focused on Necessity of Practical Performance Education
12:00	昌平校区食堂 Dining Hall 午餐 Lunch
13:00-15:00	昌平校区 New Campus 参观校园 Tour of the Campus
15:00-17:00	图书馆学术报告厅 Library 小组讨论——亚洲戏剧教育的现状与反思 Panel Discussion - Current Situation and Reflection on Asia Theatre Education 办公楼 114 会议室 Administrative Building 小组讨论——欧美地区的戏剧教育 Panel Discussion - Theatre Education in Europe and Americas 图书馆学术报告厅 Library 小组讨论总结会 Summary of Panel Discussions
17:30-19:00	昌平校区食堂 Dining Hall 晚餐 - 教师交流会 Dinner, Teachers Exchange
19:00-20:30	办公楼门口 Administrative Building 发车返回华侨大厦 Shuttle back to Prime Hotel
20:30	

2014 年 5 月 20 日 (周二) Tuesday, May 20th, 2014	
8:30	华侨大厦 Prime Hotel 发车前往东城校区 Shuttle to the Campus
9:00-11:30	北剧场 North Theatre 讲座 Lecture 主讲人：罗伯特·瑞德 (加拿大) 主讲题目：真实的谎言：演员如何在戏剧构建中“令人信服地说谎” Lecture by REID, Robert (Canada) Theme of the Lecture: True lies: How to “Truthfully Lie” in Theatrical Constructing for an Actor
9:00-11:30	黑匣子 Black Box 工作室 Workshop 主讲人：麦克·兰姆瑟 (美国) 工作室内容：看见灯光：灯光设计的第一步 Workshop by RAMSAUR, Michael (USA) Theme of the Workshop: Seeing Light: The First Step in Lighting Design
11:30	华侨大厦 Prime Hotel 发车前往东城校区 Shuttle to the Campus
12:00-13:00	东城校区食堂 Dining Hall 午餐 Lunch
13:30-14:30	实验剧场 Experimental Theatre 戏剧节演出——越南河内戏剧电影大学 (为毛小姐辩护) Vindicating for Ms Mau Performed by Hanoi Academy of Theatre and Cinema, Vietnam
14:30-15:30	实验剧场东厅 Eastern Hall of Experimental Theatre 学生讲评会 Discussion
16:30-17:30	北剧场 North Theatre 戏剧节演出——香港演艺学院《鱼玄机的狂野派对》 The Wild Party of Yu Xuanji Performed by The Hong Kong Academy for Performing Arts, China
17:30-18:30	北剧场 North Theatre 学生讲评会 Discussion
18:00-19:00	东城校区食堂 Dining Hall 晚餐 Dinner
19:30-20:30	实验剧场 Experimental Theatre 戏剧节演出——韩国中央大学《阿郎歌》 Story of Arang Performed by Chung-Ang University, Korea

20:30-21:30	实验剧场东厅 Eastern Hall of Experimental Theatre	讲评会 Discussion
20:40	实验剧场东厅门口 Eastern Hall of Experimental Theatre	发车返回华侨大厦 Shuttle back to Prime Hotel
2014年5月21日(周三) Wednesday, May 21st, 2014		
8:30	华侨大厦 Prime Hotel	发车前往东城校区 Shuttle to the Campus
9:00-11:30	北剧场 North Theatre	讲座 Lecture
主讲人 聂珂玲(瑞典) 主讲题目 关于亚洲戏剧的思考——比较视野中的日本、中国、印度 Lecture by NYGREN, Christina(Sweden) Theme of the Lecture: Reflections on Asian Theatre – Japan, China and India in a Comparative Perspective		
9:00-11:30	黑匣子 Black Box	工作室 Workshop
主讲人 本杰明·萨姆纳(英国) 工作室内容 发展剧场技术培训课程 Workshop by SUMNER, Benjamin (UK) Theme of the Workshop: Developing Technical Theatre Training Programs		
11:30	华侨大厦 Prime Hotel	发车前往东城校区 Shuttle to the Campus
12:00-13:00	东城校区食堂 Dining Hall	午餐 Lunch
13:30-14:30	实验剧场 Experimental Theatre	戏剧节演出 – 蒙古国立艺术文化大学《图尔汗太后之梦》 Dream of Queen Turkhān Performed by Mongolian State University of Arts and Culture, Mongolia
14:30-15:30	实验剧场东厅 Eastern Hall of Experimental Theatre	学生讲评会 Discussion
16:30-17:30	北剧场 North Theatre	戏剧节演出 – 日本桐朋学园艺术短期大学《安提戈涅》 Antigone Performed by Toho Gakuen College of Drama and Music, Japan
17:30-18:30	北剧场 North Theatre	学生讲评会 Discussion

18:00-19:00	东城校区食堂 Dining Hall	晚餐 Dinner
19:30-20:30	实验剧场 Experimental Theatre	戏剧节演出 – 新加坡南洋艺术学院《变形记》 Metamorphosis Performed by Nanyang Academy of Fine Arts, Singapore
20:30-21:30	实验剧场东厅 Eastern Hall of Experimental Theatre	讲评会 Discussion
20:40	实验剧场东厅门口 Eastern Hall of Experimental Theatre	发车返回华侨大厦 Shuttle back to Prime Hotel
2014年5月22日(周四) Thursday, May 22nd, 2014		
8:30	华侨大厦 Prime Hotel	发车前往东城校区 Shuttle to the Campus
9:00-11:30	北剧场 North Theatre	讲座 Lecture
主讲人 安妮丽丝·库尔曼(丹麦) 主讲题目 她与自己嬉戏——罗贝塔·卡芮《雪迹》的“工作演示” Lecture by KUHLMANN, Annelis (Denmark) Theme of the Lecture: An Actress Works with Herself in the Working Demonstration – Roberta Carreir: Traces in the Snow		
9:00-11:30	黑匣子 Black Box	工作室 Workshop
主讲人 马尔库·乌莫恩(芬兰) 工作室内容 表演艺术中的视觉设计 戏剧情境中的视频运用 Workshop by UIMONEN, Markku (Finland) Theme of the Workshop: Visual Design for Performing Arts: Video in Context		
11:30	华侨大厦 Prime Hotel	发车前往东城校区 Shuttle to the Campus
12:00-13:00	东城校区食堂 Dining Hall	午餐 Lunch
13:30-14:30	实验剧场 Experimental Theatre	戏剧节演出 – 美国新墨西哥大学《咫尺天涯》 3 2's; or AFAR Performed by College of Fine Arts, University of New Mexico, USA
14:30-15:30	实验剧场东厅 Eastern Hall of Experimental Theatre	学生讲评会 Discussion

16:30-17:30	北剧场 North Theatre	戏剧节演出 - 韩国西京大学《春天将至 山中田野》 When Spring Comes to Hills and Daes Performed by Seokyeong University, Korea
17:30-18:30	北剧场 North Theatre	学生讲评会 Discussion
18:00-19:00	东城校区食堂 Dining Hall	晚餐 Dinner
19:30-20:30	实验剧场 Experimental Theatre	戏剧节演出 - 中国戏曲学院《来自地球的你》 From the Earth Performed by National Academy of Chinese Theatre Arts, China
20:30-21:30	实验剧场东厅 Eastern Hall of Experimental Theatre	讲评会 Discussion
20:40	实验剧场东厅门口 Eastern Hall of Experimental Theatre	发车返回华侨大厦 Shuttle back to Prime Hotel
21:30-22:30	实验剧场东厅 Eastern Hall of Experimental Theatre	学生交流会 Students Exchange
2014年5月23日(周五) Friday, May 23rd, 2014		
8:30	华侨大厦 Prime Hotel	发车前往东城校区 Shuttle to the Campus
9:00-11:30	黑匣子 Black Box	工作室
主讲人: 司杰夫·迪里 (荷兰) 讲座内容: 今日舞台表演艺术在设计方面的革新与卓越成就 Lecture by TILLY, Sjef (Netherlands) Theme of the lecture: Innovation and Excellence in Performance Design Today		
9:30-10:30	北剧场 North Theatre	戏剧节演出 - 韩国晋云大学《嘘! 从前.....》 Shoo-oo Shoo Once Upon A Time Performed by ChungWoon University, Korea
10:30-11:30	北剧场 North Theatre	学生讲评会 Discussion
11:30	华侨大厦 Prime Hotel	发车前往东城校区 Shuttle to the Campus
12:00-13:00	东城校区食堂 Dining Hall	午餐 Lunch

13:30-14:30	实验剧场 Experimental Theatre	戏剧节演出 - 印度国立戏剧学院《玛塔雅玛》 Madhyam Vyog Performed by National School of Drama, India
14:30-15:30	实验剧场东厅 Eastern Hall of Experimental Theatre	学生讲评会 Discussion
18:00-19:00	东城校区食堂 Dining Hall	晚餐 Dinner
19:30-21:00	实验剧场 Experimental Theatre	闭幕式及颁奖晚会 Closing Ceremony & Awarding
21:10	实验剧场东厅门口 Eastern Hall of Experimental Theatre	发车返回华侨大厦 Shuttle back to Prime Hotel
2014年5月24日(周六) Saturday, May 24th, 2014		
8:00	华侨大厦 Prime Hotel 康铭大厦 Kang Ming Hotel	发车前往慕田峪长城 Leave for the Great Wall
10:00-12:00	慕田峪 Mutianyu Great Wall	登长城 Sightseeing
12:30	停车场 Parking Lot	集合, 发车 Leave for the restaurant
13:00-14:00	鑫双鼎餐厅 Restaurant	午餐 Lunch
16:00	华侨大厦 Prime Hotel 康铭大厦 Kang Ming Hotel	抵达市区 Back to the hotel
2014年5月25日(周日) Sunday, May 25th, 2014		
代表离会 Departure		



**ATEC – Asian Theatre education Centre, Central Academy of Drama, Beijing.**  
**1<sup>st</sup> World Theatre Education Conference –**  
**with 3<sup>rd</sup> Asian Theatre Schools Festival**

## **Overview**

The timing of the 7<sup>th</sup> APB and 9<sup>th</sup> ATEC, both in China this year, excelled in allowing participants to attend both. Though ATEC is claiming a 9<sup>th</sup> gathering, in fact it was conceived at the same time as APB and first assembled *after* APB's official first Director's meeting. Thus year there was originally a clash with Shanghai's dates, and it is a good sign that ATEC cooperated and moved back by a week. Timing for foreign visitors was especially convenient as APB (mainly in Shanghai at STA) climaxed with the academic papers being presented at the National Academy of Chinese Theatre Arts, NACTA, in Beijing on Friday 16<sup>th</sup>. This enabled the members of both, like NACTA itself, to attend after one days' break. NACTA's hosting of the academic papers was excellent and, in that, boldly rivaled ATEC - famed for its academic papers more than the students' activities (where APB excels). The APB days in Beijing included a concert at the National Performing Arts Centre - the 'Egg' - a day of papers, and two dinners; and members travelled together by high-speed train from Shanghai after the conclusion of the students' productions (in which Lasalle participated). There was little reason to have two schools and two sites for APB; so one can only assume that NACTA is keen to establish its own international and academic credentials. The impressive and elegantly-hosted final dinner was followed by a performance of William Sun's adaptation of *Miss Julie*, adapted and directed by NACTA staff director, Wang Shaojun – the best version of the four I have now seen. The design and performances were also excellent and everything I have ever seen of NACTA is of very high standards. Amongst all the more contemporary schools that are members of APB, NACTA is unique; and because few of them speak English, they tend to remain outside of the dialogue; however, they continue to surprise with their genuine interest in and engagement with new ideas and innovation. Because they train students in traditional arts, primarily the top forms of Xiqu, and mainly Jingju (Beijing 'opera'), one wrongly presumes them to be traditionalists. It is sobering to hear that over a hundred new operas are created every year and that the music is sung as often in chest register as head these days.

See separate report for the preceding APB event. It is so very similar in structure and in vision, and remains the great rival to ATEC, having many separate member schools and not having a fee as does ATEC – APB is now in the hands of Shanghai Theatre Academy and one of the problems is that STA rather enjoys annoying Central Academy. Thus schools are forced to choose between the organizations or if possible become members of both; but the 2,000 US dollars per year puts ATEC out of reach for the smaller schools such as in Philippines and Indonesia, and indeed for Lasalle.

Two years ago ATEC decided to alternate its student festivals with its academic papers, and further decided to move the papers to different member schools, preferably different countries. 2013 was the first ATEC held outside of Beijing and it travelled to Singapore, as NAFA was one of its founding members. Next year, the alternating year, the Conference and its papers will be delivered in Columbia, at Universidad del Valle in the city of Cali (I have twice seen the excellent work of their more mature students). To many's surprise, the annual ATEC, and presumably the 9<sup>th</sup> annual event, was this year called the 1<sup>st</sup> World Theatre Education Conference – sometimes published as 'Convention' - but there was no public announcement or discussion of this or the reasons for the change. Strangely the event was not launched with much information from Central's Director Xu Xiang. It is still not known if this is a permanent change and spells the demise of ATEC, or if intended at regular intervals, perhaps every five years. Beijing is known to be the only school that can afford to host full students' productions – the membership fee is claimed to cover costs of this event, as no extra is asked to enter a production – and to date has completed two impressive festivals of students' work. This year is therefore formally also the 3<sup>rd</sup> Asian Theatre Schools Festival. GATS (Global Alliance of Theatre Schools) is still going, and listed proudly on Central's gates, but little is known of it and it seems not active in Asia. Ex 'Chair' of ITI Theatre schools department, Corneliu Dumitriu was in attendance at this event, though not invited to address from the stage; Corneliu continues as GATS chairman, earning partly from the membership fees. Tobias Biancone, director of ITI was present and honoured (despite uttering some inaccuracies in his speech, about a theatre crisis in Beijing); he and Corneliu don't speak to each other (Tobias being instrumental in dismantling some of Corneliu's empire) and both departed after the opening day – seems to me a huge waste of someone's money and I'm sure it was not theirs (I

suspect that Central paid their airfare just to give kudos to this event). I remain curious in wondering if ATEC's establishment of the World Theatre Schools Conference will mark the end of GATS.

The standards of most participating schools this year was high; indeed I believe that they have risen in the nine years I have been attending. Production values were good, I suspect more controlled than in the past, and all the better without the huge sets that some schools previously brought; APB requests no sets at all. Central is now in its second year of the new programme in traditional Chinese theatre, thus there are now four major schools in China all running Xiqu courses (Jingju, Kunqu, Henen, Shaoxing or Sichuan 'opera'). There has to be a remarkable reason for this blatant rivalry of NACTA in the same city – with NACTA being 'National') as I hear employment gets more difficult for traditional theatre graduates. Central is famed for its talented and "good-looking students", often called arrogant and complacent; but the enormous staff at Central and the expansions into the huge new campus at Chungping (13 times larger than the inner-city original) must be signs of a very healthy national theatre scene. Though variable in contemporary work, Central's musical theatre programme is impressive and they continue to import top professionals from Broadway. With contemporary theatre, Chung Ang in Seoul is outstanding; every year its production tops all for quality (eg their brilliant modern *Uncle Vanya* in 2012) and this year their innovative new music theatre piece (*Story of Arang*) brought together Asian tradition and European cabaret with remarkable success.

The papers were less in number this year and of a consistently high standard, with only one paper being purely academic, and all papers more interesting and useful than any presented at SPi. I particularly draw readers' attention to **Li Yinan**, a top Central staff member, reporting on a Dramaturgy Seminar at Central where the concept was first introduced to China. The honest remarks from retiring Director of K Arts, **Kim YunCheol**, are sobering in regard to the dilemmas facing most Theatre Schools and the familiar ways they fall short of the ideal. Kim YunCheol has left for a greater challenge as the new Artistic Director of the National Theatre of Korea. The great strength of Korean theatre is that all academics are also good practitioners. As a lover of history I delighted in the papers from **Christopher Balme**, University of Munich, and **Brian Singleton**, Trinity College, Dublin. Possibly the most interesting paper came from **Margarete Schuler**, Acting teacher from Ernst Busch in Berlin: she reported on the experiment to run the entire Ernst Busch programme for a year in Shanghai at STA. I believe Ernst Busch to have surpassed St Petersburg Academy in quality and it was always ahead in innovation, being the inheritor of Brecht's methodology and therefore pioneering post-modern. **Christina Ngren** from Stockholm University continues to have the best overview of Asian theatre, starting as she did 30 years ago studying at Central in Chinese; she and I share not only a lot of past but also a lot of views, and it is Christina who had been crusading long for the elimination of the misleading term 'Opera' when speaking of China's musical theatre. The statements from **Zhou Long**, Vice President of the NACTA, about the history of Chinese traditional theatre, are in direct opposition to statements made by Fan Xing, visiting lecturer in the Beijing Model Operas, to Lasalle's students recently. This may very well represent a rewriting of history in China itself, but the massive number of papers I have heard on the origins of China's traditional theatre, with its literary peak in the Yuan Dynasty, suggest that Fan Xing's comments should be read as the beginning not of Jingju (Beijing 'Opera') but of its dominance as the preferred model – an understandable dictate in line with Beijing's view of itself as the centre.

It was heartening that technical theatre, lighting and backstage management was also featured in the workshops. Though the design departments flourish along with lighting and sound, technical training is still not a programme in any Chinese schools other than Hong Kong Academy. It was refreshing to hear view from Scandinavian countries but surprising that the Middle East was not included, nor were the two major schools of Russia. My ATEC paper complements the paper I gave at APB; both were on aspects of training for the 21<sup>st</sup> Century, with APB being about the classwork and subjects needing practice, and the ATEC paper being on the Training Productions and the most important genres. (See addendum).

Perhaps one exists in Chinese, but I know of no objective evaluation of Central Academy and could have devoted more to my observations of its massive growth since the lead up to the Olympics – when clearly a dictate from government ordered them to open to the West. Before that, despite their strict adherence to the teachings gained from the Soviets in regard to Stanislavsky's naturalism (social realism), they were otherwise disinterested in the theatre developments of Europe and North America. Oddly enough, despite Mei LanFang being feted at NACTA and the Chinese National Theatre which he founded, in the past Central Academy was interested neither in China's traditions nor in its effects on the West

– eg they simply were not interested in Brecht – unlike Shanghai Theatre Academy. In 2005, three years before the actual 29<sup>th</sup> Olympic Games in Beijing, Central suddenly contacted a number of schools in the region and with Korea, Japan (Nippon University, conspicuously absent from ATEC this year) and Singapore (NAFA) set up ATEC. Its budget was clearly massively increased and since then has been spending big on getting the best from the West. Perhaps it is no accident that the changes were near the beginning of Professor Xu's tenure as Director; being a graduate of STA, perhaps his appointment included such a brief from China's Ministry. In the past years he has been visiting all the international schools from Europe, to India and Australia. Originally a theatre Designer, Xu Xiang is a most remarkable leader; and I know of no theatre school in the world that has grown steadily stronger, larger, more dominant, more powerful and more international than The Central Academy of Drama under his leadership.

Aubrey Mellor, OAM

Senior Fellow, Office of the President, Lasalle College of the Arts, Singapore - October 2014



Ivy walls of Central Academy, with Mao's writing, founded 1949



Central's Director. Xu Xiang



## Chronological Journal

### Saturday 17<sup>th</sup> May 2014

11.00am. End of APB. (See separate report). Foyer meeting with NACTA staff and student translators. Taxi from Commercial Business hotel near NACTA, with Peter Goessner, to Prime Hotel in Wangfujing Street, Beijing. To the new Arts Precinct at 77 Wangfujing Street, between hotel and Central; Industrial buildings converted to Arts offices, galleries and theatres. New metal building in courtyard is same rust effect as the Ngangee buildings at the Malthouse in Melbourne which I had built to house the Playbox workshop, Chunky Move offices and Dance Studios, and ACCA, Australian Centre for Contemporary Art. See three shows there - all improvised theatre; some NACTA students being avant garde, adventurous and having fun. Having such inner-city spaces is a very exciting sign of changes in Beijing and such conversions echo the best of similar in Australia.

### Sunday 18<sup>th</sup> May 2014

8.30 Shuttle bus for 9.00 - 10.30 ATEC Executive meeting.

10.30 ATEC Directors meeting (I used to attend when I was with NIDA, which I joined up to ATEC. Decisions about place and format are made by representative of the fee-paying schools, the directors of which automatically become a 'Director' of ATEC)

12.00 Lunch – meeting many old friends and many new. For all the money spent on the new campus, the old one has not had a single thing done to it.

13.30 Opening ceremony – Experimental theatre. MC again Liu Lubin. Speeches from the Minister, Professor Xu and from Tobias Biancone. The traditional film from previous ATECS is shown, to much cheering as faces are recognized. The Grand opening presentation is bigger than ever. Very impressive performance showing all aspects of performance training at Central, well put together and executed. Involving the entire Academy and staff: Central on Show – song, dance, traditional Chinese, Western Ballet, voice and movement classes, scene extracts etc.



Schedule of Central's Opening show in the Ceremony – actually arguably the best performance in the festival. As the programme notes attest, this was a major production, intended to showcase Central and to impress. Impress it did. As Central and STA both still don't have technical theatre programmes, I presume that the technicians below were professionals hired for the event. However, the Chinese schools have a large number of Arts Management programmes and students, and management crosses also with production management and film producing; hence it is possible that staff was drawn from these programmes and, as with the performers, no doubt included a lot of teaching staff. Design is a popular programme in all Chinese training academies and the Directors of Central, STA and of Chung Ang in Korea are all ex-professional designers.

#### Chief Creators:

Planned by QV Shifei; Directed by LI Shan; Stage Design: YANG Juntao; Light Design: LI Ao;

Video Design: LI Dongqing; Music Producer: LI Lei

#### Crew

Administrative Director: LI Qihou; Stage Technical Director: KONG Xianqing; Scenic Production Director: BIAN Baoxin;

Assistant Producer: CHEN Wen, LIU Minghao; Assistant Administration: BAI Xuejiao; Stage Manager: LIU Yuanjun;

Assistant Director: WANG Weicheng; Assistant Stage Manager: CHU Letian, LOU Chao, XIE Jiabing, SHAO Jing; Sound

Technician: DU Siliang, ZHOU Wei; Video Technician: LI Dongchen; Assistant Video Design: WU Yan; ZHANG Wenkai;

Light Technician: WANG Cheng, HU Zhihong, SONG Zhipeng, LIANG Pengze, ZHANG Zhen, ZHANG Hongda; Stage Machinery: WANG Shigui, LIU Zhiyong, HAN Biqiao, WANG Meng; Scenic Production: ZHOU Qi, LU Zhengyou, YANG Rukui, LI Zhiming, ZHANG Shiliang, HAO Zhibin, MA Qiang; Makeup: LIU Jie, YAO Leting, YANG Can, JIANG Bowen

(Note the number of teaching staff performing in the show.)

**Prelude — Song of Ivy**

Acted by TIAN Yifan, 3rd year postgraduate from the Musical Department, 2nd year students from Children's Art Class and 1st year students from Class 1 of the Acting Department. Accompanied by XU Weili, a teacher from the Dance Theatre Department

**Lesson 1 — Speech Practice** - Acted by 2nd year student from Children's Art Class & 1st year student from Class 1 of the Acting Department. Guided by LI Hong, JIANG Boning

**Lesson 2— Traditional Opera - Dream in the Deserted Garden** Acted by SUN Shangqi, a teacher from the Peking Opera Department, with 3rd year & 1st year students from the Peking Opera Department. Guided by SUN Shangqi

*A Collection of Beijing Opera* - Acted by 1st year student from the Peking Opera Department. Guided by GUO Yuejin, MA Li, ZHANG Liyua, SUN Shangqi, XIANG Xing, MA Yuejin, YAN Wei

**Lesson 3- Vocal and Movement Practice**

*When I Act as a Native Country Girl* - Acted by YUE Tian, a teacher from the Western Opera Department

Accompanied by YANG Lei, a teacher from the Western Opera Department

One Lesson of Ballet Acted by TA Mila, a teacher from the Dance Theatre Department with 1st year students from the Musical Department. Guided by TA Mila. Accompanied by WANG Junyan, a teacher from the Dance Theatre Department

*Little River Flows* - Acted by ZHENG Xin Wendi, a teacher from the Musical Department, with Teachers from the Dance Theatre Department: WANG Yang, WANG Ke, ZHANG Yanwen, HUANG Wei

*Dance Now* - Acted by 1st year students from the Musical Department. Guided by LIU Meichi

**Lesson 4 — Musical Performance**

*Diamond* - Acted by ZHONG W, 1st year postgraduate from the Acting Department

*Love to the Extreme* - Acted by 3rd year and 1st year students from the Musical Department. Guided by ZHAO Yongbin

*Starry Night* - Acted by WANG Dongjuan, a teacher of the Musical Department. Accompanied by WU Hanbing, a teacher from the Musical Department

**Lesson 5 — Classic Monologue**

Acted by 2nd year students from Children's Art Class and 1st year students from Class 1 of the Acting Department. Guided by LI Hong, JIANG Boning V I

15.00pm Group photo. The courtyard is now full and the rostrum stadium huge to fit everyone into the picture. It's a nice tradition, but the resultant photograph is now too large to do anything with – except perhaps frame and put on a wall; even so the faces are too small.

15.30 - **Keynote speech 1. by YunCheoi Kim**, AD of Korea National Theatre, ex director of KArts, Korean National University of the Arts, also member of International Association of Theatre Critics.

**"Confession of a Failed Educator"**. (see addendum). He outlines the original vision of KNUA and the difficulties, series of changes and cutbacks. Delivered paper in excellent English, honest, perceptive, familiar. I especially agree with his problems regarding complacent and entrenched teachers.

**Keynote speech 2. By Christopher Baume**, Institute for Theatre Studies, University of Munich, Germany. Member of International Federation for Theatre Research. (IFTR)

**"Asian Theatre and Globalization: Historical Perspectives"** (see addendum). A well-researched history of British touring groups to Bombay, Singapore, Shanghai. Chris is New Zealand-born and knows my work from Sydney.

18-19.00pm **Welcome Dinner** in Central's refectory. Usual series of speeches and toasts.

19.30pm Experimental Theatre. **Central Academy of Drama**. New version of *Farewell My Concubine*.



*Farewell My Concubine – Central Academy of Drama*

New version of the famous classic. Excellent work from the newly established Chinese training programme. Small army of acrobats, all excellent. Small army of acrobats – all excellent. Great use of drums - always a great dynamic on stage, especially when actors take them over with equal vigour (something the Mnouchkine used so well in *River Drummers*). Use of traditional silk cloths, smoke effects. I love the drums and the use of materials, and having worked with them, know it is not easy to get ensemble work to create such effects. Many highly physical battle scenes displayed established skills that the performers must have brought to the new programme. Though based on the well-known powerful love story, this was given a more accessible treatment: the favoured concubine becomes the really favourite wife. The production had new music, less traditional singing and indeed had none of the known tradition sung farewell scene. The complex story of warring factions still demanded the sacrifice of the concubine and the death of the General. This reimagining of a traditional love story could be compared with Chung Ang's *Story of Arang*, but Chinese aesthetic remains more garish, even when more effectively played against black.

High standards are already achieved in Central's newly-established Chinese Traditional Theatre program. Clearly these students entered with a high standard as learning these arts forms starts at a very young age. Interesting that this programme is in opposition to those offered at the National Academy of Chinese Traditional Arts (NACTA) but no doubt meets an expectation that the Central Academy would be an all-rounded theatre training. Central is the most recent to join this surprisingly growing field of Chinese traditional theatre; HKAPA offers Cantonese Xuqu, as found across Guangdong, and STA has long offered its regional variant on Xuqu – Huju. Both Central and NACTA teach Jingju (known in the west as the Beijing or Northern capital style). I don't yet know where Kunqu is taught, but I expect NACTA will teach it as well as smaller academies in Jiangsu and Zhejiang provinces and also in Taiwan; the greatest/most famous plays were written for Kunqu and many argue it is a more refined and elegant form than Beijing's Jingju.

#### ***Farewell My Concubine – Central Academy of Drama***

*Synopsis : In 202 BC, with the tyrannical Qin Dynasty overthrown, confrontation between kingdoms of Chu and Han arose to seek hegemony. Following a stalemated battle at Honggou, they made an armistice. Later, Liu Bang who then was the king of Han assembled feudal princes and set an overall ambush at Gaixia to besiege Xiang Yu, then the king of Chu, when Chu army returned exhausted. At the time when Chu army was scarce and ran out of supplies, Liu accepted the advice of Zhang Liang (his counselor) to sing folk songs of Chu at Han camp day and night to paralyze his enemy's fighting will. Despite of matchless power, Xiang failed to save the critical situation with loss of favorable geographical and human conditions. Yu Ji, a favored concubine of Xiang tried her best to comfort her husband. In order to motivate Xiang for a last stand, she committed suicide in front of Xiang! With grief and indignation, Xiang fought desperately, and ended his life at riverside of Wujiang River...*

*Running Time: 50 minutes*

#### ***Director's Notes :***

*It is a great creation and learning experience for me to create this Beijing opera Farewell My Concubine jointly with bachelor students majoring in Beijing Opera when I am studying for my doctorate. Chinese traditional opera is extensive and profound, and Farewell My Concubine is one of the most classic works. Thus, particular attention should be given to the sense of propriety when adapting it for modern performance. Instead of merely trying to be maverick, we made every effort to develop the imaginary theatrical method on the basis of absorbing opera's aesthetic spirit, and adopt a modern way of operatic expression to bring contemporary young audience closer to this ancient art.*

This story covers the episodes of 'Overall Ambush', 'Besieged on All Sides', 'Battle at Gaixia', 'Suicide at Wujiang River' and so on, which are settings of the opera. These popular scenarios are reproduced based on our own interpretation, with the hope of showing a relatively full picture of Farewell My Concubine, rather than being limited to the opera highlight "Suicide of Yu Ji" performed in the past. We expect that audience can not only comprehend the scene of fights and battles, but perceive the tenacity and strength of love embodied in them. Huo Ying



### Discussion with ITI Japan.

Zenda, Korua, were both imprisoned during the war. The world does not know about the civil opposition to militarism in pre-war Japan; hence my production of *Shadow and Splendour*.

Two Shingeki movements: Haiushow - founded by Kishida Kunio, studied in France in 1920 - and Bungakuza, founded by German-influenced people in 1930s. Kishida's first son had to return from Europe after his father's death. Zandakoria = Shingeki. Butoh – 1957 -59. Hijikata. Black Tent artists strongly opposed their teachers. Red Tent, Kara Juro (Musumono – freak show festivals). They refrained from going inside theatre buildings – hence the tents that I first saw in 1972. Post-modern theatre in Japan began in 1970s.

### Monday 19th

8.00 Bus to Central's New Campus at Changping. (See cover) One hour out into suburbs (West, I think) and 13 times larger than the inner city campus. I understand that plans are to move all the undergraduate programmes here and to keep the old campus for post-graduate work.

9.45 arrive at huge new campus. Into the extensive Library and seminar room on ground floor to left.

## Seminar of the 1<sup>st</sup> World Theatre Education Convention

### 1. Brian Singleton, Trinity College Dublin. Ritual and Tradition of Asian Performance in an Irish Educational and Training Context.

Brian gives a good summary of all the Asian-focused projects and studies that have occurred in Ireland, starting with WB Yeats who wrote *At the Hawk's Well*, the first Western-written Noh-style play. Yeats and Ezra Pound. Ernst Fernald. Antonin Artaud 1931. Colonial Exhibition. Bertold Brecht, Mai Lan Fang. Sad Yacio and Kawaken. Michio Ito's production of *At the Hawk's Well* – 1916. History of Orientalism, London. Contemporary European theatre: Brook, Mnouchkine, Schechner. Away from orientalism and into engagement with practitioners.

1988 Uni of Glasgow Scotland; 1990 Trinity College Dublin. Kavlan Narayana. Panikar (director) Singer is Malaysian. Director Shimpei Fujiwada of Bunkazuka. *Sotoba Komachi* and *Hanjo* (noh plays performed there)

Samuel Beckett Centre at Trinity College. Contemporary form of ritual drama.

Gods Kings And Demons demanded a non-realistic delivery of text. The transformative power on the body. Myth and symbol. Split-subjectivity. Fractured reality.

Brian Singleton. Stages of the nations. *Cathleen ni Houlihan* – Yeats. *Riders to the Sea* – Synge

(Keening) *The Gaol Gate* – Lady Gregory.

Many hours of physical training to get a kinesthetic response and not from the brain.

(See Addendum for full paper)



**2. Margarete Schuler, Ernst Busch Academy of Dramatic Arts, Berlin.** – Teaching Essentials of the Acting Method of Hochschule fur Schauspielkunst “Ernst Busch”. *Berlin at the Shanghai Theatre Academy: The German Class: A Long Term Experiment.*

Teaching elements of acting method. Hochschule fur Schauspielkunst – Ernst Busch. 2009 GATS.

Schuler ran the foundation training course experimenting with 12 acting students at STA. Running the Busch 2 yr curriculum. 6 weeks of scene work plus exams. Working on 2 scenes. With colleagues at STA. Schuler, and indeed all Ernst Busch teachers seem always to speak good sense – or, in other words, agree with me.

“how to get impulse from the text”

Clowning and deconstructing is in 2<sup>nd</sup> year. Schimmelpfennig’s *Golden Dragon* in Chinese and German. Five festival at Schaubuhne. Late Stanislavsky ex GGR Academy. Ex Brecht.

Rudolf Penker, looking for contradiction to fight against it. Avoid emotion and replace with thought. Don’t start with the feeling. Always talk about the ‘want’. Want to change somebody. Which strategies to use to change others.

Audience should be touched – not the actors.

“don’t go deep in yourself but go out in the world and walk the other person”

Use character – ‘he/she’ not ‘I’ or ‘you’.

Voice comes from what you want to do – if your intention is strong enough. Voice and movement work with the acting teacher.

Shanghai theatre academy was generous, but time could not be found for 12 hours voice per week - for two years.

American and European scenes. ‘*Terrorism*’ and post-modern plays, plus Shakespeare.

Problem of how to give positive criticism.

Surprise, not using body, not using observation.

Took weeks to teach concentration and remove hand-phones and technology.

How to empower the actor, rather than tell them everything.

Always consistent is boring; but always changing is not constructive.

(See Addendum for full paper)

**3. Li Yanan, Central Academy of Drama, Beijing – The Dramaturgy Seminar at the Central Academy of Drama.**

German dramaturgy at Central. Practice to theory. The notion of dramaturgy, popular in Germany over 200 years. Lessing. Enlightenment, reflection, and social criticism.

Lessing and the National Theatre. Intellectualised Brecht. Historical and context.

The dramaturge must work the new social meaning and reject the original work.

Research from contemporary material, collage, parody, deconstructive.

Intertextuality. Contemporary Western Theatre Arts. Theatricality.

1. Theatre acting and directing workshop.

2. Design.

Columbia and Bogard’s system, space and body.

Social investigation. Sociological investigation – re migrant construction workers.

Investigation of the theatre system in Beijing. Explored 9 theatres in Beijing.

3. Theatre-going and discussion.

D Katie Mitchell, and Hermann. D Bastian Kraft.

Bastian Kraft. Project research and make a play with more social responsibility.

*Death of Salesman* and *Miss Julie*. Ran from AFTER Molotio. (Bel Bel)

Beijing city story. Documentary theatre. Walter Benjamin. Heiner Muller’s *Hamlet Machine*.

Wang Ann – Conquest of Happiness. Free after Bertrand Russell.

Matthaus Jochmann. Director from Germany. Explored “what was lost”.

“Drama consultant is not a good word”.

AM comments on difference between American and German understanding and use word ‘dramaturge’.

(See Addendum for full paper)

**4. KwqangBok Lee, SeoKyeong University, Korea.** *Influence of the Integration of Drama and Other Art Forms in Performance Education* – focused on the Necessity of Practical Performance Education.

Standard Chinese Opera and new teaching opera in South Korea. All about using the body.

**5. Aubrey Mellor, Lasalle College of the Arts, Singapore.** *Training for 21<sup>st</sup> Century Theatre – Play Production Program*  
12.00 Lunch. Guest dining Hall on 3<sup>rd</sup> floor – above two Dining halls, the length of Lasalle, and opposite another title ‘Muslim Dining’.

Len Jenkins – talk of *Port Twilight*, the play brought by New Mexico to last ATEC.

Lunch with Margaret Schuler from Ernst Busch, their movement staff to India, Voila Schmidt is their excellent voice teacher.

Robert Rees from Canada, Montreal.

13.00 – 15.00 Tour of the New Campus. I like the statues of Theatre giants, both Chinese and European, regularly positioned throughout the campus; this echoes Shanghai's Academy rather than Central's inner-city campus. Canals and boats, for decoration only I believe; trees will be great in a few years. Wide roads and wide paths with (so far) few covered walkways between them. We see one large amphitheatre and several rehearsal rooms, only one of which betters NIDA's. Impressive 'museum' displaying hundreds of historic photos and some props and costumes. Interesting are the photos of performances performed during the long march. And of the church in provinces where training was first set up. Clearly Central is claiming a much earlier founding time than that on the campus building. I suspect because STA was officially started before them.



15.00 Library. Panel Discussion. *Current Situation and Reflection on Asia Theatre Education.*

(Meanwhile, another panel in Administration Building on: *Theatre Education in Europe and Americas*)

1932 was founding of the theatre school in Georgia, Theatre Institute, and in 1987 it was changed to university. Now offers BA, MA, PhD also. Film in ministry of culture. Second year trend to film production; problem getting financially tight.

JiangTao. Margaret from Ernst Busch asks the interesting question no one has asked before: "why do you want to learn the Western ways?"

Prof Felix Ferdermann, Switzerland. "Why teach traditional theatre at Central?"

"All western dominance in other things, so need to learn western theatre"

Speech training in Central academy is 'advanced'.

Lion King, Shadow puppets, *Madam Butterfly*, Italian versus directed by Japanese – got positive culture. Innovation: "Killed herself with her fan"

Goessner trying to find English word or theatricity – theatricality I think he means. Theatralitat

Harold Clements. Research of Stanislavsky system in china – 180,000.

Savage or Gavage "gubbage – relation between theatre and play.

Vaktangov. IFRS Chair. Prof Baum. "Before 18th century understanding is through text but after 19th century the traffic had commercial reason. After Soviet Union, important role in spreading the Stanislavsky system. And by 20th century the system has been spread to many places. After WWII theatre practitioners draw on oriental cultures."

Beijing People Art Theatre. Chou Xun Yin (Jiou) and BangSo Ling. Shanghai People's Art Theatre. 1905.

Nanjing Theatre School. 12 volumes of Zhou Zhou Yin.

"Seed of character must come from actors themselves, and not from externals"

From the actor and from the external worlds "mirror image"

Beng So Ling 1968 went to Jangking to introduce Stanislavsky. Abstract Aesthetics.

Timoojin, name of Mongolian translator, was the name of the brother of Genghis Khan.

I make notes to write speech for President – re Tan Ngiap Heng and launch of WIP.

17.30 – 19.00 Library. Summary of Panel Discussions. Disappointing diluting of discussions. Poorly chaired, so no commonality or focus emerged.

9.00 – 20.30 Dinner. Dining Halls. Teachers' Exchange. No issues were raised re sharing of pedagogy or theatre training concerns. Some discussion of the new campus and its remoteness, discontent of both students and staff because of distance and fear that the yet to be completed Performing Arts Centre (American designed, now reduced from 6 theatres to 4)

20.30 Bus back to Prime Hotel. One hour trip talking with Yuncheol KIM, ex Director of KArts (he also preferred KNUA) now AD of National Theatre of Korea. 2,000 Korean graduates per year, plus 80 other theatre schools in Korea. 10 years ago there were 10. No performances. Walk Wangfujing street.

## **Tuesday 20<sup>th</sup> May**

8.30 Bus from hotel

9.00 North Theatre. **Robert Reid, Canada – *True Lies: How to "Truthfully Lie" in Theatrical Constructing for an Actor.*** The worst and most confusing/useless acting class I have ever seen in my life. Consider "notions of belief". Workshop with two groups of 6 volunteers. Reid gives out texts that he wrote last night. Nonsense texts – from these (below) he expected students to create scenes and invent a logic.

- A It is a bit late to start
- B Pick this up. Pick it up.
- A How many gifts have you got?
- B Im cooking pork. And other things.
- A are you sure about this?
- B Look at the tree
- A A bicycle is the best way to move around the city.

### Example 2.

- A Tom did it.
- B. Move
- A I want more money, then I could do what I want
- B You think?
- A Where are we now?
- B Did he?
- A I want more money, then I could do what I want
- B I love it
- A I love it
- B An apple please.

Knebel: find the psychology. The invisible through the visible.

Should we believe? What kind of experience are we looking for? Willing suspension of disbelief. Lie truthfully. Stage, a place of illusion and simulation. Make logic out of the abstract. Act only the words. (no improvising) Give meaning to the structure. Already written by the playwright.

Sad to see the students working so hard for so little feedback and so little rewards. Worst acting class possible and infuriating to even mention the idea of lying to actors, who seek only a truth.

(In parallel – in Black Box) **Michael Ramsaur, USA – *Seeing Light – The First Step in Lighting Design.***

12.00 Lunch

- Stephen Unicorn (Unwin?) UK Book
- 14 DVDs @ 10 each = 140 Yuan; 1 @ 20 = 20 y. Total 160 yuan.
- Scissors on way back to hotel = 5 y.

### 1.30 – 14.30 Hanoi Academy of Theatre and Cinema, Vietnam. *Vindicating for Ms Mau*.

A village based story with shallow content; poor in concept, story, design and performance. And this is the school that was so brilliant when doing Chekhov's Proposal. Difficult to follow the narrative, though it was revealing of country life, especially courtship and lines between sexes. Hard to see any way to improve messy design - which was both folksy and improvised with real and fake elements. Acting was blurred and muddy, but there was sincerity in their performing; they lacked lessons in the importance of communication and turning points in a story. Where this work seems much more interesting, proving much was lost in both translation and in production.

### 14.30 – 15.30 Discussion.

Sadly for Hanoi students, no one attended this, so it was abandoned. The international guests were savagely dismissive of this work and not even curious as to how the school can make and bring such work. I kept telling them it was not typical and was perhaps another genre, as it proved to be. An example of the difficulties of theatre-making from scratch (just from interviews). Worth remembering this same school is good at interpreting a quality text and good with comedy. Blame often always lies with the quality of the production leader or staff in charge.

#### ***Vindicating for Ms. Mau (Giai oan thi Mau)*** Hanoi Academy of Theatre and Cinema, Vietnam

*Synopsis: Vindicating for Ms. Mau (Giai oan thi Mau) is the performance which author Le Chi Trung inspired from the ancient traditional drama script named "Quan Am Thi Kinh". The performance explains the unjust accusation of Ms Mau by a new and modern point of view.*

*At the beginning, Ms Mo is travelling around the village and gossiping about an event that the Richman is opening to find a husband for his daughter, named Ms. Mau. Because of the womanly beauty, Ms Mau is deliberately accused of being lascivious so that she cannot*

*get married. Naturally, the Village Mayor who is very old, lascivious, and lusts for Ms Mau, knows about this event; so he tries to make approaches to become the Richman's son-in-law. However, his proposal was turned down.*

*The dramatic situation starts to happen. In a beautiful moonlit night, Ms Mau went to the village's well to have a bath. She realized that No, who is her family servant, and likes her, went after her. Because Mau felt a vindicate hatred for village men's attitude, she intentionally expressed as a lascivious woman to get to know No's attitude to her. No was so warm-hearted that she gave herself up to him. After that night, No and Mau have overcome the society's prejudice about people's condition to love each other.*

*As a result of this hard love, Ms Mau is pregnant. The Village Mayor knows that so he goes to the Richman's house to impose a fine on them to "shave their heads and mark with lime" according to the village's law. In addition, he wants to take revenge and make money.*

*The Village Mayor bargains with the Richman but impossible, so he orders to arrest and rope them at the village's Communal House.*

*For protecting love and struggling to the severe laws of the Feudal society, Mau has made up a plan. She understands well the weak point of the Village Mayor that he is lascivious; Mo and Mau create a trap to accuse the Village Mayor of raping women. In order to make this calm and not to let the senior Mandarin know, the Village Mayor has to agree that Mau was not pregnant without husband.*

*This play is a drama which expresses deeply Vietnamese folk with the village's culture. However, this performance also has the modern characteristics because of the way the author Le Chi Trung setting up the events and directing the play.*

*Running Time: 60 minutes*

#### **Director's Notes**

*"Vindicating for Ms. Mau" was inspired from an ancient script of Cheo (Vietnam traditional operetta) named "Quan Am Thi Kinh" with the main content is to "vindicate" for Ms. Mau with the "pregnant without a husband". The performance has been becoming the symbol of free in love, which is against the hard rules of the Feudal era. According to the Feudal's rule, the women not choose their love, but had to obey the "Three subjections, four virtues". Ms. Mau does not agree with her father's arrangement, and she dares to make love with her servant, consequently she gets pregnant without a husband, which is against the rules and virtue of Confucianism. However, in the performance, the audience can see the desire of many women in the Feudal age who were looking for love. The subject: "Vindicating for Ms. Mau" will be explained in modern eyes; it is the courageousness to express love. The performance is not only modern but also traditional for Vietnamese folk with the village culture from music, decoration, costumes to dialogues. It guarantees to bring the soul of Vietnamese culture, which shows the beauty of Vietnam traditional theatre, but contains contemporary characteristic.*

*Minh Nieu*

*Kieu*





16.30 – 17.30 North Theatre. Hong Kong Academy for Performing Arts. ***The Wild Party of Yu Xuanji***.

Cast of 3. Playwright: Deng Feier (female MA Student, graduate of Central). Director: Lam Ying-kit (MA student). Plus a choreographer and Stage manager.

The playwright is a good example of the newly wealthy Chinese student, this time a graduate from Central Academy, Beijing – where students' large egos often make them complacent. She is now an MA playwright but interestingly seemed not to want discussion and certainly not criticism. Though she chose a Tang Dynasty story and mentioned it in the programmes, and kept the name of the character, she was not interested in views that wanted her to adhere to Tang elements. The quote of the festival proved her disdainful shrug: "You have your Tang; I have my Tang". To the infuriation of the Tang specialists. Clearly she wanted to be modern with it, yet never clearly made it today – as the prison is a metaphorical hell – so why not remove all Tang references and change the heroine's name and, if one wants, simply subtitle it was a 'based on' credit?

Her programme note gives a little more, though her unedited English remains ambiguous: "*I enjoy reading unofficial history since I was child, and became someone who doesn't appreciate 'hero' when I grew up. The legend of Yu Xuanji is so charming that I would like to explore her inner world at the last moment of her life. I did not expect to find the truth in Yu's story, which is as hard to grasp as freedom beyond expression.*" To call Yu Xuanji's story 'charming' is odd: though she was an early feminist poet, she was a concubine who is recorded as having "*lived a scandalously promiscuous life, and was executed for allegedly beating her maid to death.*" Interesting also is her comment on 'hero' – open to guessing is it's a reference to Zhang Yimou's controversial film that advocates dying for the emperor – widely believed to support the Tiananmen Square massacres.

But I worry about the HKAPA playwriting as this was so very messy in all key ingredients – Anthony Tan (previous Head of Playwriting and Directing) would never have allowed her to get away with such sloppy work.

Similarly the direction (an MA directing student was unfocussed with a messy set and bad performances from the actors. I personally would not have allowed such poor work to represent the college.

17.30 – 18.30 Discussion

***The Wild Party of Yu Xuanji* (Author: Deng Feier) (HKAPA)**

*Synopsis : Yu Xuanji (844-868), also known as Youwei, a lady poet and a well-known courtesan of the late Tang Dynasty. Having been a concubine to Li Yi, a government official, and was not tolerated by his wife, she moved into a Taoist Temple and became a Taoist nun.*

*Later on she was accused of murdering a maid and was sentenced to death. This story takes place in a lock room where she was waiting for the final judgment. This might be the last night of her whole life. At such moment we wonder what she was thinking of and what words she wanted to leave behind for people in the future to understand. Her image in history is open*

for interpretation. This play, written from a contemporary point of view, is to revisit the scene in which Yu Xuanji was to bid farewell to the world, and it is to begin with a wild party at a Taoist temple.

Running Time: about 45 minutes

#### Directors Notes

As an MFA in Drama (Directing major) student it is my great honor that The Hong Kong Academy for Performing Arts (School of Drama) has appointed me as a director of Ms Deng Feler's *The Wild Party of Yu Xuanji*. Yu Xuanji was an amazing woman in Tang Dynasty. She was well-educated and well-known in Chang'an even by the time she was only 13 years old. Although she "one of the Four Female Poet in Tang Dynasty", it is not easy to find her achievements in official history. Maybe her life style was too wild! This is my starting point as director and my way is to explore and reveal her life through this project. Let's enjoy how WILD she really was. Lam Ying-kit



18.00 – 19.00 Dinner

19.30 – 20.30 Experimental Theatre – **Chung Ang University, Korea. *Story of Arang***. Totally brilliant new musical, written by students on a traditional story.

The King dreams of a woman, his advisor, an evil priest encourages him to find the woman. Woman proves to be Arang, the faithful wife of a carpenter. Arang rejects the King, the carpenter mocks the king with his emphatic belief that Arang would never be unfaithful to her husband. The king tortures and threatens until he almost wins. The evil priest has arranged the enemy to begin invasion. Trapped between the invading enemy and the pursuing king, the lovers prefer to die.

Interest was the design, against a single white drop, the stunning all-white costumes in layers and contrasts of material - from stiffened linens to soft transparencies.

The empty space is surrounded with seated performers on instruments or waiting to enter, exposed in both Brecht's device and in Asian tradition; the space layout could be Indian Yakshagana or Javanese Wayang Orang. It is timeless, and the vivid whites seem an excellent evocation of simplicity, purity and distillation; the Chinese and Indians can yet throw away their traditional love of colour in its most jewel-like and gaudy loudness.

The accessible, often-melodic, textured music was modern and emotion-based, sometimes savage, composed by student who played at the grand piano. Korean traditional Taiko drums used with it. Cast of five included narrating female singing in cabaret style with excellent mezzo voice and gutsy presence. Her songs were not imitation Weill or Brel but clearly inspired by European political cabaret. Prof Park, now President, clearly oversaw the brilliant design (as usual with Ching Ang shows) – a floor square and a hanging drop – on which impressions were projected. Students go wild for this story of young resistance to tyranny and the ideal of devoted love and fidelity. This work could be played at any Theatre festival in the world and sell out. I'm so interested in all the elements that make up this success and I believe we could do similar – though lyrics writing and singable music would not reach this standard. I worry our composition is so narrow in its appeal and at the huge areas left unexplored.

20.30 Discussion. Standing room only, crowded house, autograph-collecting, company are heroes to all.





**Story of Arang.** (Chung Ang University Korea)

*Synopsis : Age of Gaero, 21st King of Baekje. Gaero was always worried about people's shouting due to armies of foreign kingdoms. Dorim, spy of Koguryeo, uses Gaero to help Koguryeo invade into Baekje. He drives the kingdom into chaos by making Gaero rebuild the palace. In Gaero's dream, he was consoled by a woman, and he can't forget this woman. Dorim searches all around the kingdom to find this woman.*

*Finally, Dorim introduces Arang, the most beautiful woman in Baekje, to Gaero. Gaero, who fell love in first sight, puts Arang's husband Domi into prison. Arang wisely handles the night she almost slept with Gaero. However Gaero finds out the truth and pulls off Domi's eyes and releases him on the river.*

*Arang, who now have to be king's wife, is crying near the river. A small boat arrives near her, and at the boat's destination she dramatically meets Domi again. They try to run away from Gaero but the war interrupts them, and they die together. Gaero, who feels life's falsity after Arang and Domi's death, discovers that Dorim is a spy and waits for Koguryeo's army accepting his death.*

*Running Time: about 55 minutes*

**Directors Notes**

*I started writing Story of Arang last winter which was unusually hard for me. While I was writing Story of Arang I kept on thinking about what we are all living for; And After all the thinking, I could reach the answer that greed of people can be the main topic. By looking at the stars in night sky, you can realize that what a short life it is. Although we know the fact, we can still not get rid of the useless greed which would leave scars. "After living this long, I don't feel like living at all." Story of Arang is about love and ambition. Life and love is ruined because ambition exists. Through this short life, can we throw away useless greed and keep dignity of human. How shall we live? Kim Garam*



**Wednesday 21<sup>st</sup> May**

9.00 – 11.30 North Theatre. Lecture by **Christina NYGREN, Sweden** – *Reflections on Asian Theatre – Japan, India and China in a Comparative Perspective.*

Area chosen, as with me, because of the wealth of dramatic literature common in all three nations. Christina still crusading to eliminate the use of the word 'opera' and to use 'xiqu' or the appropriate term. But she says it is a losing battle, as China itself had adopted the term, thinking that the West understands it (but with no perspective on how insulting to the art form it is)

30 years since Christina graduated from Central, ahead of her time in learning Chinese and studying traditional Chinese performance. She spoke of the bad food – though foreigners had better than locals – and primitive living conditions in the dormitories. 30 years earlier means she graduated in 1984 and possibly was studying when I first visited Central in 1978.

Asian studies. Asian theatre similarities as many as differences.

Canonical texts – three Literary countries: China, Japan, India.

Congruity in form and function.

1. Strong collaborative role of the spectator.
2. Developed codified cooperation between the art forms.

Drama can only be perfected through the eyes of the spectators.

Drama (for Christina) = written text AND performance. Drama written to be performed.

The Theatre Event: A process typical for theatre and dance. The performance occurs, happening in passing moment. Cannot be re-experienced. It reforms itself through the instant of contact with the audience.

Literary Text: Considered as one of the many artistic elements in a theatrical performance, rather than as a basic point of departure of the stage performance.

Dramatic. Lyric. Epic. Three main areas of Asian theatre. Tragedy, Comedy and Farce are sub divisions.

#### Drama and Theatre

In order to allow discernment and choice, the term 'drama' used with orally presented text; theatre for performance where text works together with other stage elements.

Fixed conventions are needed to make the many components function together.

Reciprocated events, stage divisions. Self-presentations of characters. Designation of the milieu. mysteries. Time clarity. Course of events accompanied by a commentary – by chorus or by performers.

#### Form and Structure.

Fixed conventions. Flow of events in different frames and in separate spheres of consciousness. Leaps in time and space. Positions, gestures, facial expressions illustrate past, present and future social status and actions of the roles. Surprises are rare, mainly because the story lines are pre-known. Intension. Further than representations of actor. Actor is central element. Content and form equally valuable. Star cult has strengthened traditions, master and student, and the art form is refined by mastery of the traditions.

#### JAPAN



Geno = art skills. Gagaku, Noh, Kyogen, Kabuki. Tea, flower, incense. Dance Aai, odori, furi  
 But she does not speak of Engeki, Shimpa and Shingeki. Dansu and bore – underground theatre – angora and new performance – petomansure. No term for 'Performing Arts' as understood in the West.  
 Sun Goddess is beginning of the Arts. 712 Dance connects with Gods and forefathers.  
 Kanami, Zeami 1402. Fushitraden, 1420. Shikado, Kakyō 1424.  
 Hana, Koan, inscrutable riddle in Zen Buddhism. *Fushidaden*. Teaching of style and flower.  
 Shikado. True path of the Flower. Kaky. Mirror held to the Flower. "Enlightenment without intellectual understanding". Hana. Yugen. Hashigakari. Hagoromo by Zeami.  
 Description of scenery. Self-presentation of lines. Allusion to known poetry, historical events and figures and religious texts. Dialogue is in form of question and answers which develop the play.  
 Chorus contrasts lines of the characters or represent his/her thoughts. A helper on the stage moves freely without being involved in the play.

#### CHINA

Yuan dynasty 1277- 1368. Golden Age of Drama. (Mongolians) Zaju – North China. Nanxi – South China.  
 Theories written later about Yuan drama based on music. Debates on theatre and form still refer to the Golden Age. No theory from the period survives.  
 Luguī Leu – Regent recovery ghosts 1330. Qing Lōw Jī 1355 Green Bower Collection.  
 Hu Zhiyu constructed a theory about Ju Mei (new borker). 1227 – 1292 Quotation of a good artist.  
 Story Telling. Court Jester. Wandering Buddhist Monks. Biawen (transformed literature) Chuaqu (Miraculous Tales); Canjunxi (adjutant plays); Xi = theatre, game, play.  
 Xiju / Juqing Juqing. Xiqu. Quju, quyi.  
 Huaju = spoken theatre; Geju – Song Theatre; Gewuju = song dance theatre; Wudao (dance). Baleiwu (ballet).  
 One Table and Two Chairs.  
 Character can come and go and give messages or explanations. Continuity of the drama is disrupted by self-discovery, recapitulation of earlier occurrences. Informing of thoughts and explanations. Or explaining what is generally happening. Dou e yuan by Guan Hanqing 1220 – 1300  
 Opening verse. Self-identification. Background. Direct communication. Narration by self. Alternating between prose and verse. Recapitulation of earlier occurrences

#### INDIA.

GVEDA, Mahabarata. Ramayana. Verdic Age. 1000 – 100 BC  
 Na ya (theatre) Abhinya = artistic expression. Rasa (Taste, sensation/sentiment) is an expiate where the actors and mectate meet. Brahma too natya. Natyastra = theatre science 200 BC – 200 AD. Sanskrit Theatre. Kutiyatam. Kathakali. Yakshagana.  
 Rasa has 8 fixed: Erotic, Humorous, Pathos, Impetuous Anger, Heroic, Terrific, Mysterious.  
 Mundras Gestures. Abhunnaya = artistic expressions. Emotions = Bhora  
 Direct form communication. Costumes narrative, characters, indicative.  
 Zonal division of stage. No sets. Curtains. Lighting and Sound. Exits and entrances.  
 China. Ting = listening. Japan: Miru = look. India: Dryya = see; Sravya = hearing.

(Meanwhile, a workshop by **Benjamin Sumner, UK – Developing Technical Theatre Training Programs. Black Box**)

12.00 Lunch

13.30 Experimental Theatre.

**Mongolian State University of Arts and Culture. *Dream of Queen Turkhan*.**



A complex story of ancient Mongolian kingdoms, intrigue, betrayal and murder. Interesting that all Asian works this year seem to have female leads, heroines, despite being mainly a cast of males. The females in Mongolian plays, especially the mature and empowered, are shown in dimensions and are all not only emancipated but ready to rule. It is said the Genghis Khan's daughter, Altan, was an excellent ruler of the Uyghur territories (now east Turkestan and the disputed border between China and India); and Jack Weatherford's new book on the Mongol Queens, instances the work of other daughters and queens who set the proud tradition. The play was performed in presentational style and rich costumes; it is difficult to get contemporary personalities through in this form of theatre; reminded me of 50s Hollywood period films, where 'types' dominate all – Charlton Heston, for example, was always more a type than a character. It must be accepted that despite attempts to break 'character' from 'types', types will endure, regardless of individuality within the types. The biggest oddity for a Westerner is to see historical sages on stage at all – this being an area well claimed by film; I'm now trying to think of the last history-costume play that was a hit in the west and can't think of anything major after Robert Bolt's *Man For All Seasons* (1954, film released in 1966). *The Dream of Queen Turkhan* was a different production and play from the one which Mongolia performed at APB and it is impressive that they give another cast the chance to attend a festival. The sets and costumes were more lavish and this plot more complex and possibly more historical, but the work reminded me more of Shakespeare's court intrigues and the simpler APB production resonated more for me and revealed more folk and traditional elements. All actors here however, seemed more mature, more senior.

14.30 Discussion. I join with Tuurmal (translating) and other staff and the cast, in helping promote this unique school.

**Dream of Queen Turkhan** (an exact copy of the crude translation) Mongolian Uui of Art and Culture

Synopsis: The Queen Turkhan dreamed omen, which she was condemned and told to her near mate female shaman Badmaa. Then Badmaa answered to her that she could save her because she feels it. King Guyeg, the son of mine! Take issue with me? There is anything I can do.

The Widow Queen of Tului, sending a secret messenger Balag to the Lord of Thousand Tribe Khonkhort that one of Tului's breed would become a King after King Guyeg which was envisioned by Shaman according to point at Heaven. According to telling him that if you serve honestly to do this action, you would be a Lord of the ten thousands tribe, ruption of tragedy action become deeper and worsen.

Sending a messenger to me by the clever Queen Sorkhogton, who knew that the peace, relationship between King Guyeg and Queen Turkhan was fragile and loose. In order to flake out between their relationship and friendship, there should be only tiny flame. There upon, in order to tell the sentence, using the Rich merchant Sharaa. The female shaman Badmaa was executed by the King Guyeg because he thought that he was cursed by her, according to the not only rich merchant Sharaa brought over that knotty rope was curse by female shaman Badmaa, but also Khonkhordoi told to King Guyeg that the knotty rope was hanged over the crest of your hunting

crusty horse. Because of death of female shaman Badmaa, the Queen Turkhan became very angry and to subvert Great Cavalier Bekhi of King Guyeg. The Great Cavalier Bekhi was falsely charged and executed by King Guyeg because of Queen Turkhan.

**Director's Notes:**

I have directed the tragedy drama "Dream of Queen Turkhan" with guidance of the teacher Lkhamkhuu Jagdamba /Mongolian Folk Artist/.

On this play I wanted to show where it will take, the people's evil-doing and greed as well as how truthful is intuition and dream of human being. The mother queen's bad vision about the king, the villain's greed plan to get the king's seat will lead them all to death. But, the love of the queen, the love of the mother has no match nor can one replace her love to her child and to her country.

Adyatunngalag Erdenetogtokh



16.30 North Theatre. **Toho Gakuen College of Drama and Music. *Antigone*** – spelled in two lines 'Anti'-'gone'. (ie all opposition eliminated) Same production as at APB directed by Peter Goessner. Very strong performances – but with phalluses missing. (Despite several meetings on the matter. I guess Central has more pressure on it to maintain standards and lead. And the phalluses are of debatable value anyway. A different culture, closer to Singapore.) This was a popular and interesting production with all actors strong and a simple hanging drop that spread forward onto the floor and was able to be splashed upon with black oily inks. As reported in the APB comments, the arresting image was the upside hanging of a journalist who was then hot with paint bombs from all other cast. Had that been Antigone's death it would have been indelible, but to blame the media for the laws of the land seemed to confuse the themes. As usual with this play, popular as it is in China, though often distorted - eg in William Sun's version when Antigone wins and marries Haemon – there is never any focus on its relevance to youth unrest in Tiananmen Square or Hong Kong. I once expressed my belief that Antigone can be likened to the young man standing with his shopping bag in front of the line of tanks in Tiananmen Square; but it is still too soon to publicly discuss such things. The official line that all the young translators honestly believe is that China is not yet ready for democracy and the Tiananmen death were sadly necessary to save the country from turmoil. Bearing in mind that the movement, as in Hong Kong, had no politically powerful leaders, the fear no doubt is for the major criminal elements unleashed in Russia before Putin's clamp down. It never ceases to distress me that a million reasons can always be found for not doing something; and as I continue to tell students, fear remains the strongest motive in human actions and lack of actions.

17.30 Discussion.

***Antigone* Toho Gakuan, Japan**

*Synopsis: After Oedipus' death, it was decided that the two brothers, Eteocles and Polynices were to reign over Thebes taking turns. Eteocles, however, did not want to give away his power causing Polynices to leave Thebes to set up an army. In the final fight against Thebes, the two brothers kill each other. After the event, Creon declares that, as punishment, Polynices' body must be left on the plain outside the city to rot and eaten by animals. Eteocles, on the other hand, had been buried as tradition warranted.*

*Antigone determines this to be unjust, immoral and against the law of gods, and is determined to bury her brother regardless of Creon's law. She attempts to persuade her sister Ismene to join her, but fails. Antigone buries her brother by herself; eventually Creon's Guards discover this and capture her. Antigone is brought before Creon, where she declares that she knew Creon's law but chose to break it, expounding upon the superiority of 'divine law' to that made by man. She defies his arguments, provoking his wrath and punishment.*

*Running Time: about 60-70 minutes*



### Director's Notes

To play a very old play in our current situation in Japan after the earthquake and the big problems in Fukushima, we decided to try a modern approach. It could be that *Antigone* is a play in our contemporary time, with a feminine confident Antigone. On the other hand, we were not only interested in a modern play, much more in an expression, where we care about the fight from matriarchy against patriarchy or the "man's world", we are still living in. In our play, the older matriarchy; behavior of Antigone and Ismene seems modern and human. This behavior will be finally joined by Haimon and Creon too; against the technical perfectionism of the camera spying world of *Theresias*, against the pressure coming from being watched and controlled from everywhere. Chikako Omomo



18.00 Dinner.

19.30 Experimental Theatre. **Nanyang Academy of Fine Arts - NAFA. Kafka's *Metamorphosis*.**

I sit with the NAFA group in Singapore unity. Same production by Matt Grey, who is on stage in *Merchant of Venice* with SRT in Singapore. Much is lost in this terrible theatre, and not only the cage set badly compromised, but technical aspects all cut as unachievable. Andrew Mowatt re-directs.

Reception of this was hard to judge – though clearly other students and audience don't know the Kafka work. This production is the best I have seen at NAFA and all performances good, especially the central one. Matt chose to have a Malay family and a few Malay customs, but the tenement was as much Kafka's original as it was an HDB. Projections were never an important part of the production and cutting them did not lose much, but the set changes and the actor-audience relationship was radically altered, losing its intimacy. Central lacks any intimate performance spaces on this campus, perhaps because of large student numbers, but Shanghai Theatre Academy has a number of good spaces that convert easily for intimate showings.

20.30 Discussion. In reception room next door. NAFA have four staff in attendance, including Dr YU; they invite me to join them for party afterwards.

### ***Metamorphosis* - Nanyang Academy of Fine Arts, Singapore**

*Synopsis : For theatre makers, the greater the risk of failure (ridicule), the higher the chances of higher reward (admiration). Metamorphosis is a risk. An actor 'being' an insect could be either ludicrous or astonishing. There's no space for mediocrity here. On the surface, it looked silly and I couldn't understand why anyone would care about it. But it inhabits a dark place, where Kafka descended to, uncharted and foreboding; a place of nervous self-obsession. Berkoff's dramatisation does Kafka proud. The actors saw abrupt significance in Gregor; his isolation within a tightly knit family and his longing for purpose. Where else could he turn but inwards?*

*Running Time: 60 minutes*

### **Director's Notes:**

*I was encouraged. If the tale could touch the cast profoundly, then it must be worthy of effort.*

*Why a Malay family? Why not? Certainly not to make it 'relevant to a Singaporean audience'. Surely, we've left that nonsense behind now. The story is not located anywhere in particular, except perhaps by its broadly Eastern European aesthetic. It happens to sit perfectly well in an HDB flat, so it made less sense to transfer it back to Prague than to use familiar signposts here. The cast represents three year groups from the 2nd year diploma to final year B.A. (Hons). They are representative of the work that we are producing at NAFA Theatre, where we focus upon the development of core skills and stagecraft. We want our graduates to be recognised for their flexibility, responsiveness, thoughtfulness, reliability and excellence. The team has been a joy to work with. I hope you enjoy the show as much. Matt Grey*





**ATEC in 2015 will be in Columbia. 2017 will be in Ulaan Baator.**

Street Dianmen Dong. Restaurants, bars, tourist souvenirs, small museums, Mao mementoes. Popular and unique. Taxi 16, gave 24 y.

**Thursday 22<sup>nd</sup> May 14**

9.00 North Theatre – Annelis Kuhlmann, Denmark. *An Actress Works with Herself in the Working Demonstration – Roberta Carreri: Traces in the Snow.*

A paper on a one-person show with some interesting site-specific ideas.

Meanwhile: Black Box. Markku Uimonen, Finland – *Visual Design for the Performing Arts: Video in Context.* A paper that Steve would well relate to - though contained nothing he does not already know. The usual audience focus issues and the light spill problems. Rear projections more popular and sensible where there is space and equipment.

12.00 Lunch. I introduce Prof Park, new Director of Chung Ang to Sjef Tilly, designer from Netherlands – two excellent professional theatre designers.

13.30 Experimental Theatre. *3 2's or Afar by Mac Wellman.* College of Fine Arts, Uni of New Mexico, USA. A very innovative modern work that was again a dark under-lit production, perhaps a hallmark of the director more than Mac or the New Mexico school. In later discussions I tried out my responses on the playwright and it is true he is experimenting in objects theatre, like E.G. Craig's vision, the actors' demotion seems to me to rob any work of real power. But I enjoyed the idea of a couple lost in the bowels of a deserted old puppet theatre, where shoes talked to each other and a long padded lounge swallowed a glamorous lady. New Mexico students have mature minds and large bodies; they are energetic and committed but this is the first time I have seen some impressively dexterous actors amongst them. The New Mexico college is clearly focused on contemporary works and always brings a living playwright with them – and the work is always dark and difficult, not really post-modern, but actually new and innovative, with a noticeable exploration of atmosphere and space. I suspect it is Bill who so like the concept of a dark stage, with images never fully revealed, and it is a valid device. For all its perplexing lack of narrative and theme, the work grew mesmeric and I would love to see it in a small theatre and be up close with the performances. This huge theatre, called the Experimental Theatre and looking rather 60s, I very cruel on intimate work.

14.30 Discussion. Mac is a master of fielding questions and provoking through enigmatic answers.

***3 2's; or Afar by Mac Wellman. Uni of New Mexico, USA***

*Synopsis : Set in a haunted puppet theater (which looks suspiciously like The Central Academy of Drama's Experimental Theatre), 3 2's; Or AFAR is a meditation on philosopher Martin Heidegger's "Dialogue on Language between a Japanese and an Inquirer", the presence of certain suspicious and abandoned footwear, as well as an exploration of the Japanese notion of IKI (coquetry). From the critically acclaimed playwright and linguistic gymnast, Mac Wellman, comes a new play about what endangers, what is near, and what is nearer than that.*

*Running time: 60 minutes*

### Director's Notes

*3 2's; Or AFAR* was partly inspired by a conversation between two philosophers, one European, and one Asian. As they discuss their mutual friend, Count Shuzo Kuki, student of Nishida Kitaro, and founder of a new Japanese aesthetics that bridged ancient and modern, Eastern and Western, much of the theme of their dialogue is about the attempt to communicate across cultures, and the difficulty inherent in the differences of language; the inability to express or to understand something which is essentially non-translatable and is thus always viewed at a distance, or from afar. So too, Mac Wellman's play's are constantly re-examining the usage of language. His characters speak in unexpected and sometimes seemingly indecipherable ways. Likewise, the many languages of the theatre are utilized and re-purposed, weaving puppetry, song, dance, slapstick humor, and a bit of romance together with serious speculation - all done in a distinctly American voice. Although' they may not concretely convey their meaning, it is strongly sensed that it is nonetheless there, playfully oscillating between nearness and farness. Much like the clarity and understanding we seek in the world and in our lives.

*Like many of his plays, AFAR is set in a theatre. It is a play aware of itself being a play, and Yet not quitting the attempt to simply be a play, in this theatre, at this time. Bill Walters*



### 16.30 North Theatre. *When Spring Comes to Hills and Dales*, SeoKyeong Uni, Korea.

Part earthy folk realism and part fantasy, this was an experiment in finding a contemporary approach to traditional stories. I found it rather old fashioned in many ways, possibly the earthy tones of the design, and paled when compared to the great success of Chung Ang in attempting the very same objectives. But the Koreans have a charming simplicity on stage and they act with great warmth. It is also usual for them to embrace peasant stories and characters and though we know they are highly urbanized, they seem to be in touch with grass roots of their ancestry. This is a marked difference to the Chinese work which is always highly polished and always historic, rarely contemporary (unless doing a Western classic) and surprisingly never playing peasants or labourers – is this a sign of remaking their image and editing out the cultural revolution from their history?

### 17.30 Discussion.

#### *When Spring Comes to Hills and Dales* Seo Keong University, Korea

*Synopsis* : A maiden whose name is Dalnae has anguish because the governor in town is constantly seducing her. Her mother left home because of Hansen's disease and Her father who is a slash-and- burn farmer give her an advice to run away with her lover, Bawoo. Dalnae can't make a decision because she is afraid that she can't see her mother anymore. Later Dalnae's mother comes back home and all family members get Hansen's disease, too. They all go into mountain and defeat the wicked governor. The story ends with love between family and love.

*Running Time*: 55 minutes



### Director's Notes

*In one's life, how many people do we get to meet and build a relationship with? Have you ever turn them away just because they are different? Being different is not negative. This play let us look into the issue of disregarded people and their wound. After the play, think of people you disregarded and get closer to them. Please, give us much cheers and encourages. Thank you. Kim Ji Young*



### 19.30 Experimental Theatre. ***From the Earth*** – National Academy of Chinese Theatre Arts, Beijing.

Interesting that NACTA followed the Korean piece with a much bolder attempt to create a contemporary work out of traditions (in acting style, in music and singing). This looked less home-spun and more polished as NACTA is very experienced in making new Xiqu works. But for me astronauts say oddly with moon goddesses in a relatively straight fantasy; had it been a comedy – a rare thing in Xiqu – it could have been almost a television musical comedy. Reminded me of *Svetlana in Slingbacks*, one of our comedy successes at Playbox – a nostalgic cold war parody – but in most ways it looked like Chinese legend and myth, and with some very beautiful imagery. Interesting too is the film-type make-up, that suggests myths, legends and historical beauty, rather than the traditional Xiqu with its red and pink shadings of eyes and nose.

20.30 Discussion. NACTA is much more focused on new ideas than Central, which tends to like the classics from whatever country they draw from; this group was deliberately toying with opposites and genuinely interested in feedback and comments.

### ***From the Earth*** – National Academy of Chinese Theatre Arts

*Synopsis : She, the goddess in the moon, flew to the moon because of love and lives there all by herself for four thousands of years without regrets; He, an astronaut on the earth, visited the moon alone and feels heart-struck for he cannot forget his lover. Henry, an astronaut from the earth, travels on the moon to realize the dream of human for thousands of years and comes across Chang'e, the goodness in Chinese classical myth. Chang'e was once the wife of Hou Yi (an expert archer). She was forced to swallow the elixir alone and fly to the moon because of a bad guy named Pengmeng. She lived in the lonely palace on the moon for four thousands of years and wished to return to the earth one day. The Jade Hare pound the antidote for her day after day. For four thousands of years, the pounding sound gradually blended in the song of the years and turned to her reminiscence of Hou Yi. Henry, who is confronted with seven-year itch and upset by his marriage, encounters Change in the moon. The two felt like old friends at the first meeting and had a talk over the past. What kind of love would a dialogue transcending time and space lead to? The "moon" has always been an aesthetic symbol in both Chinese and the Western world since ancient times. By taking the moon as a carrier, the play builds a bridge between ancient and modern times, Chinese and foreign countries, the heaven and the earth via two relationships. It breaks conventional narrative structure and way of stage presentation, combining ancient myth with modern scientific event, contrasting classical civilization with modern civilization, and integrating drama elements with traditional opera, to fully*

exert the innovativeness of "free-style opera" and explore the "modernization of traditional theatre". Waving her sleeves, she is Chang'e in the lonely moon palace; taking off the coat, she becomes the astronaut's wife - Luna. Wearing the helmet, he is the astronaut exploring the moon; putting off silvery space suit, he becomes Hou Yi in the legend. In the complex time-to-space conversion, are "feelings" of the past still as same as before? What's love on earth? That makes lovers vow to stick together in life and death. The one from the earth, please return to the earth with true love.

Running Time: 45 minutes

#### **Director's Notes:**

To enhance the stage performance practice of our students and at the same time welcome the 3rd Asian Theatre Schools Festival, Mr. Zhou Long, Vice President of the Academy, called on the students to create opera works, which received a positive response from the whole school. Through months of hard working, a drama named *From the Earth* is produced. The play is a "free-style opera" jointly created by undergraduates and graduates from the Department of Opera Literature, Department of Directing, Department of Beijing Opera, Department of Music and Department of Stage Art. It spans four thousand years and presents Chang'e in classical myth and modern astronaut on the stage to show the eternally immutable subject - true love via the dialogue between those two people. Students from the Department of Opera Literature conceived the idea and modified the script together with those from the Departments of Directing and Beijing Opera after discussion. For students from the Department of Opera Literature, the play is not merely a script, and what is more important is to present it on stage. For this reason, they produced a script writing that is more suitable for stage performance from the perspective of opera stage presence after taking the advice from students of different majors. Formal rehearsal of the play *From the Earth* started after several discussions and modifications. All the actors spent their precious spare time on recreation of the play with great passion. During the rehearsal, students from Departments of Directing and Beijing Opera expressed their opinions, fully exerted their professional competence and learned from each other constantly. With the perfection of the play day by day, every one has made progress, greatly enhancing the tacit understanding among team members.

The play has received much attention and support from the Academy since the beginning. Students from different departments cooperated positively and completed music composing, background music, and costume and stage design brilliantly; the instructors appeared at the stage to offer guidance, enabling the play to be successfully presented on the stage; leaders of the Academy and teachers of all departments gave valuable comments while providing support and encouragement after seeing the rehearsal. Thanks to the support of the Academy and the efforts of the students, the play has the chance to be performed on the Asian Theatre Schools

Festival. My grateful thanks go to them and I wish the performance a success. Wu Danni



24 hour bookshop near hotel. Book on Great Wall 60 Y. CD of Mongolian music. CD of Chinese music. Discussion on student exchange and the various opportunities for foreigners and regional/provincials. Mountain resort Hubei Province. Wu Tong, assistant on my previous conferences comes to Beijing to see me; one year out of Drama school, she now runs a daily hour-long section on Children's television.

**Former residence of Qi Baishi** – No.13 Kuache Alley, Xicheng District, in Dingzi hutong between Central and lakes. A courtyard house, very similar to that of Mei LanFang. Galleries in all three buildings. Several good documentaries record him painting.

**Qi Baishi** (1864-1957) was one of the most well-known contemporary Chinese painters. His



original name is Qi Huang and style name Weiqing. Baishi ("white stone") is one of his pseudonyms. Some of Qi's major influences include the Ming Dynasty artist Xu Wei and the early Qing Dynasty painter Zhu Da. The subjects of his paintings include almost everything, commonly animals, scenery, figures, vegetables, and so on. In his later years, many of his works depict mice, shrimps, or birds. Qi Baishi is particularly known for painting shrimps.



Born to a peasant from Xiangtan, Hunan, Qi became a carpenter at fourteen, and it was largely through his own efforts that he became adept at the arts of poetry, calligraphy, painting, and seal-carving. In his forties, Qi Baishi began traveling and looking for more inspiration. He came upon the Shanghai School, which was very popular at the time, and met Wu Changshuo who then became another mentor to him and inspired a lot of his works. Another influence of Qi Baishi came about fifteen years later, as Qi became close to Chen Shizeng after he settled down in Beijing.

Qi Baishi theorized that "paintings must be something between likeness and unlikeness." His prodigious output reflects a diversity of interests and experience, generally focusing on the smaller things of the world rather than the large landscape. Shrimp, fish, crabs, frogs, insects, and peaches were his favorite subjects. Using heavy ink, bright colors, and vigorous strokes, he created works of a fresh and lively manner that expressed his love of nature and life.

In 1953 Qi Baishi was elected to the president of the Association of Chinese Artists. He was active to the end of his long life and served briefly as the honorary president of the Beijing Academy of Chinese Painting, which was founded in May, 1957. He died in Beijing on September 16, 1957.



**Friday 23<sup>rd</sup> May, 2014**

**9.00 Black Box. Sjef Tilly, Netherlands. *Innovation and Excellence in Performance Design Today.***

Very sensible talk on elements used in European theatre; emphasis on lights, on actor-audience relationship, on use of space, and trend to avoid metaphor – the equivalent of black-face – ie room for audience's imaginations. I could only catch the first 30 minutes of this. See addendum for more.

**9.30 North Theatre. *Shoo-oo Shoo Once Upon A Time.* ChungWoon University, Korea.**

I loved the first half of this work as was close to the realism that Mongolia brought to Vietnam APB last year: real time, real work on stage, real clothes. All peasant life with a lot of folk touches in the way in which props and food is handled. I loved the design – an off-centre wall which suggested the cottage, yet was textured and abstracted – and I loved the

central couple, so awkwardly in love, so caring and steady. There were also a few passersby who played impressive age, weight and character. I know that Lasalle students would not know where to begin to authenticate such performances – due the lack observation in the programme and the lack of character work used. I recall in a grad play that one of the best actors could not be convincingly pregnant; not so here with this young peasant farmer-wife. The naiveté used in these characters were winningly achieved and made the work of Theatre de Complicite in their acclaimed *Lucie Cabrol* seem ludicrous (their patronization and lobotomization of French peasants). A lack of worldliness is an interesting state to play, especially as peasants can be shrewd and astute, however superstitious. Time and again I see work from Korea that is genuinely in touch with peasant life; yet for all its influence and dominance of China's history, peasants rarely appear in contemporary Chinese plays; I wonder if that is deliberately trying to convey that such roles are no longer a major part of contemporary Chinese life.

I was disappointed that the second half of the play went so far into legend and could not suspend disbelief when the work changed gear into superbabies and prophesies. I had been chilled by the news from the town that now and then reached the farm, news of authorities and soldiers, and the fear was for the baby and its resonance with the Christ child; but the very word 'superbaby' conjured images of large child in blue and red tights lifting railway lines above his head.

10.30 Discussion. I loved that the students were all so very different from the roles that they played and were all humorous modern youths with a genuine respect for landworkers and farmers.



***Shoo-oo Shoo Once Upon A Time* Chung-Woon University, Korea**

*Synopsis: Set in a small Korean farming village, the play is about two antiheroes fighting a losing battle against dire poverty, relentless nature, and bureaucratic tyranny. As the play begins, Wife is waiting for her husband who's been over to his landowner's place to borrow seed to sow in the spring. He comes home and is concerned about his wife, who is in her last month of pregnancy, not being able to eat well. Wife is worried about the future of the baby to be born into their poverty-stricken family. Yet they are both glad that Husband has managed to get some seed. Husband is uneasy about a gang of bandits who robbed the government granary on the previous day.*

*Much relieved by such irony, they start dreaming about how wonderful it will be to have their own baby. Simply being together with the baby will be such a wonderful thing for this young couple. They are not likely, however, to see even such a small dream come true.*

*What with those bandits swarming all over and the bad harvest they just had, whatever they dream will remain only a pipe dream. The first act of the play thus shows us a seemingly ordinary and uneventful day in the life of a young couple in a poor village. The first act depicts life as it has been for a long time in the past of this archetypal Korean couple. There have always been bandits swarming over the mountains. More often than not, there have been bad harvests, with a few exceptions in particular years. Bureaucratic tyranny has existed as far back as they can remember.*

*Act Two shows us the same setting as Act One. It is spring. Although winter is over, Husband and Wife are in the same miserable situation as in Act One. Added to their family is an infant boy who is doomed to share the misery and poverty of his parents' lives. To begin with, the baby is getting hardly any milk, since his mother doesn't have enough to eat.*

*Village Woman enters. It is she who introduces the story of a winged horse and a superbaby. She relates to Wife a rumor about a winged horse haunting the mountain near their village. According to a legendary story, a winged horse portends the birth nearby of a baby with supernatural powers. The legend says that he has scales all over his body and wings under his*



armpits. The baby is also able to walk as soon as he is born. He is believed to have tremendous physical strength. He will grow up to be a figure who will save people from their misery.

Husband walks into the scene to report that the district government office has sent soldiers out all over the mountains to capture the winged horse and eventually to track down the superbaby. Soldiers search every house for children under ten who show even a slight sign of unusual physical strength. The people become even more wretched than before.

When Husband discovers in Act Three the superbaby is none other than his own child, he has no choice but to kill him.

Husband smothers the baby by putting on top of him the two sacks of seed that he had meant to sow. In Act Four, Wife hangs herself from a roof beam.

This last act turns into a fantasy, when the baby who had been killed enters the stage alive, riding the winged horse. He puts a bundle of flowers on his mother's dead body, and she comes back to life. At the end of the play, all three ride the winged horse up to Heaven, throwing flowers down on the people watching their ascent.

Running Time: 60minutes

**Directors Notes:**

As working the play Shoo-oo Shoo Once Upon a Time, I have thought how many stories in this world would be and how much the stories of our lives in a way might be forgotten.

The stories are like a folk tale handed down from mouth to mouth and also like a rumor floated around place to place; however, they certainly reflect someone's life of a time period such as pain, sorrow, resentment etc. whether they are nonfiction or not. Therefore, the stories are meaningful and valuable although they contain trivial matters. I wish you have a chance to shed new light on our lives in the stories forgotten and do/not miss hidden pain in them through this performance. Hyunjune You



(13.30 Madhyam, Nat School of India. As discussed in the APB report, the Indian students could not get Visas in time, but details unknown. They were bringing work to both APB and ATEC and members were keen to meet the new Director of NSD – Waman Madhavrao Kendre. Unfortunately the visa problem, at odds with what one thinks of India-China relations, led to the production being cancelled, and this is the first APB and the first ATEC to not have India represented.)

12.00 Lunch. Met by NACTA students and taxi to NACTA campus.

Invited by the Head of Directing at NACTA, I deliver a three-hour class to 100 directing students. Mostly focused on my APB paper on contemporary training in class work. Questions at end were lively, especially debating the *Miss Julie* production. The actor who played Jean was very interested in comparisons with other Jeans and other productions. As usual the NACTA students seem more engaged with enquiry than the Central students who are claimed to be arrogant and complacent – being chosen from thousands for talent and looks. But the skills of Xuqu performing is more impressive than in any contemporary acting programme which tends to put the actors' personality first. The world should know that far from being stuck in traditions and inflexible styles, the NACTA students are well informed, interested in and in touch with international trends. The wonder is that they don't take on contemporary musicals (which Central does).

Wen Yi Fan: 18613899560 (Yi pronounced 'ee')

NACTA female students: Yuan 1861 1838 609 and Cynthia 1861 5322 208

Mrs Yan xiaohua (international office) [yxh627@sina.com](mailto:yxh627@sina.com)

Male student: yuankang 1881 0667 189

Kelly Wang: [wangmeining@126.com](mailto:wangmeining@126.com)

Taxi back to Central for the last events.

**Training for 21<sup>st</sup> Century Theatre – the Classes – (see addendum of the APB report)**



#### 19.30 Closing Ceremony and Awards.

Awards ceremony was short and sweet and prizes were given to someone in all productions. Quite formal the prizes were plaques on stands and all laid out on tables. The Mongolians and Koreans happily get into national dress. All schools participated in giving items in the concert, with a lot of national dances; the Americans and the NAFA kids mining to Broadway numbers. The main party music was supplied by Middle Eastern- Central Asian students with some traditional instruments.



Students from the 'Stan' countries studying at Central.

Vietnamese students in national dress

#### **Saturday 24 May**

Breakfast with Mac Wellman and his wife Yolande. And Margarette from Ernst Busch – I now know five of the staff well and am extremely impressed with all of them.

8.00 Leave for Great Wall at Mutianyu – Yolande's 2<sup>nd</sup> visit. My third or possibly fourth visit to the wall (first being in 1978 when on the way, on a tour that included the Ming Tombs, we passed the prison holding the Gang of Four). Mutianyu is a different part of the wall to last few times (usually Badaling), but is similarly well restored. I still have an ambition to travel to the far west and see the wall transforming from stone to mud-bricks and rammed earth. The climb seems to get more steep, no matter which part of the wall one is brought to. Best view is always passed the normal public reach.





16.00 Rush to the National Museum. No passport with me, but luckily they accepted driver's license as ID; I don't know why the National Museum insists on IDs when other museums do not. Enormous halls, vast staircases, huge empty corridors, this is reputedly the largest museum in the world. In some areas, however, eg the bronzes, I'm not convinced the collection is as good as Shanghai museum, but the place is vast and therefore the collection looks sparse in it. Beijing Duck dinner at fancy Peking Duck restaurant where the ducks are roasted en masse on racks, in huge ovens in the centre of the room. Amazing menu that included duck pate shaped and coloured like cherries, on stems, along with real cherries.



National Museum, Tiananmen Square

Han Dynasty Jade suit for Liu Xiu (d. 55 BCE), King of Zhongshan. 1,600 pieces

### Sunday May 25<sup>th</sup> 2014 Departure.

Morning at the National Gallery, (National Art Museum of China) – great realist art, Soviet influenced, especially portraits capturing peasant faces and workers clothes, hands and footwear. Also some great photography capturing unique ceremonies and events across China. Unlike the National Museum, this building in traditional architecture I had taken for a government building - and maps never identified it. Luckily I looked more closely at the signs when passing one day. Hotels in Wangfujing Street have easy access to a number of great sites, from writer Lao She's house, Mei Lan Gang and Price Gong residences, residence of traditional painter Qi Baishi and the Palace Museum (Forbidden City) Drum Tower and much more.



## ADDENDUM - PAPERS AND WORKSHOP STATEMENTS - IN ORDER OF DELIVERY

### YunCheol Kim

**Professor, Korea National University of Arts, Korea; President, International Association of Theatre Critics (IATC)** Research Area: Theatre Studies, Criticism

**Achievements:** YunCheol Kim is two time winner of the Critic of the Year Award in 1999, 2004. He received the medal of culture from the Korean government in 2008 for his contribution to the development of Korean theatre and criticism. He has published 10 books so far including two anthologies of theatre reviews. He is the current president of the International Association of Theatre Critics and editor-in-chief of its Web journal *Critical Stages* ([www.criticalstages.org](http://www.criticalstages.org)), which was launched in 2009. He is one of the founding members of the Korea National University of Arts and has been teaching at its School of Drama theatre history, theatre criticism and dramatic literature for the past twenty years. He is also director/chairman of the Korea National Archives of the Arts.

### A Confessional of a Failed Educator

#### Introduction

I was dreaming about realizing the ideal education of theatre when I joined the advisory committee for establishing School of Drama, Korea National University of Arts in 1993. Then there were only seven schools that had a theatre educating program in the whole country, and these schools were under the auspice of the Ministry of Education. As in many other countries, this ministry was, and still is, the most bureaucratic and unimaginative part of the government, and it supervised the education of theatre only as a liberal art. Most of the students wanted to be trained as would-be professional practitioners in acting, directing, scenic design, and playwriting, but they had no time enough to get their professional training with so many compulsory classes that had nothing to do with theatrical practices. Many of the graduates of these early theatre schools dominated Korean theatre scene including television drama and film, but their skills as actors, directors, scenic designers, and dramatists were obtained empirically by their own experience in practical theatre rather than systematic education or training at school. There was a strong call for conservatory-like school for the dramatic art. This was the background of the then government's decision to create School of Drama in the Korea National University of Arts, and to put it under the patron of the Ministry of Culture, not that of education.

1

The advisory committee comprised four professionals from different backgrounds: an actress, a scenic designer, a theatre theoretician and an academic critic, which was me. We met every week for the whole year to discuss and design the basic educational direction, the structure of departments, the number of students and professors, the educational space design, facilities and machinery, the curriculum and process of selecting students, etc. We reached agreements to have the following four guidelines of education:

- School of Drama will, first and foremost, focus its education on raising consciousness of "Koreanness" in theatre production, while not ignoring the conventional Western system of training and education.



- The School will offer as many theatre-related humanities classes as possible to help students cultivate artistic philosophy, social consciousness and aesthetic sensitivity.
- There will be five departments of acting, directing, playwriting, scenography and theatre studies, but the education of each department should be open to all the other majors.
- Very importantly, the school will select eighty-five students yearly through three subsequent examinations: the first one will evaluate their high school academic performance (10%) and test their practical ability (90%); the second one will be totally given to measure their practical ability, and the last one will be interviews only.

This process of selecting students was then quite revolutionary in the history of Korean education at university level. It took three long weeks to go through all three selecting steps. All the other universities had just one day examination of several subjects just to check the applicants' academic performance, plus one audition for theatre students. For three weeks in December of 1993, the school's first entrance examination took place. To my surprise, I found one particular socio-psychological phenomenon among the acting applicants. By far the great majority of them chose for their audition piece a scene from an existing dramatic text that shows anger at social discrimination, social system and elder generations; tragedies or serious drama was preferred to comedies. I still believe that the anger, frustration that dominated the audition pieces had much to do with the then social consciousness against theatre: theatre was so discriminated that when parents found their children in pursuit of theatrical career, they tried to dissuade them so forcefully that when they failed, they stopped supporting their children's education. As you may know, children's education has long been the very first priority of parenting in Korea. Now Korean society has changed radically and there are so many parents who support their children's theatrical career. But anyway, until as late as early nineties, we had such a strong social discrimination against theatre, those who wanted to pursue theatrical career had to struggle with their parents and the society, and the anger and frustration they felt in their struggle was reflected very lively in their audition pieces. This anger, frustration still play a lot among my students, though in different perspectives, maybe. Korean young people, like in any other country, are angry at their social establishments that have frustrated them with rampant structural corruption, incompetence in creating jobs, and helplessness to deal with environmental disasters. Finally, School of Drama opened March 1, 1994, with fifty-seven students and five professors who were recruited from other universities. The fact that we recruited only fifty-seven students out of more than one thousand and five hundred applicants, although we were allowed to recruit eighty-five students tells us about the high standards we demand of students. This was unthinkable for other universities due to their financial difficulty. As a national institution, we could keep faithful to our standards in the process without worrying about financial considerations. After twenty years, we now have twenty-four professors and three hundred or so students. What we founding professors had in mind in the beginning of the school history was to realize some ideals we shared, which had long been impossible in the university education of theatre in Korea. This is why more than half of the students came either from other universities with whose theatre education program they were disappointed, or from schools where there was no theatre program at all. Some students entered the school even after they had finished Master's Program elsewhere. This is also why we five founding professors joined the school from other universities. Even though they offered much higher salary, we were not happy at all with the theatre education program there.

This is how we started the School of Drama, one of the six schools of the Korea National University of Arts, School of Music, School of Dance, School of Film, School of Fine Art and School of Traditional Arts are the remaining five schools. We started with high aims to nurture students who can be skillful enough to work professionally right after graduation on one hand, and to motivate students to become creative artists who can read their society and people in the perspective of the zeitgeist, and to put their reading in relevant dramatic aesthetics based upon national identity, on the other hand.

Starting this way, the school was a new experience both to the students and the professors. Students' motivation was so strong that professors, including me, were overwhelmed and had to prepare for classes much longer and much more than they did at previous schools, if they wanted to be ready and confident to respond well to the challenging questions and comments from students. This was, and still is, a very rare phenomenon in Korea, where university education is considered a must rather an option, and educational motivation of most of the students used to be, and still is, very low. This is why we professors were so happy in the beginning years of the school to have these well and strongly motivated students. Professors, in return, tried their best to be less authoritarian and more open and this was refreshingly appreciated by the students, too, because this was a very rare experience in a Confucian society where seniority is taken as privilege. We professors offered the students enormous homework and assignments everyday and they did their homework faithfully at school because they didn't have time to go home and do their home work. This tradition of

students doing their homework at school has prevailed until now, even though the amount of homework and assignment has been gradually reduced year after year. We felt like we were realizing the long awaited educational ideals.

2

The ideals were reflected in the structure of the curriculum. The educational priority was given to training students to express their soul and emotion with movements, language, and style that were uniquely Korean. The four-year program emphasized the awareness and adoption of the identity of Korean culture in the traditional performing arts, as well as in the contemporary cultural landscape. All classes of this track like introduction to Traditional Performing Arts, Korean Beats and Movements, Korean Singing, Theatrical Absorption of Traditional Performing Arts were compulsory. Only three years later, in 1997, however, the curriculum was revised and many compulsory classes became elective in order to strengthen the educational exchange between departments, but still the class called Theatrical Absorption of Traditional Performing Arts remained compulsory to help students better understand the principles of Korean performing arts and seek ways to absorb that understanding into their work in a modern way. In 1999, the curriculum was revised one more time to accommodate the changes of our times and new trend of the multi-disciplinary arts. This third revision was focused upon strengthening the exchange programs between departments, and between schools as well; it also increased the humanities classes under the umbrella title of Culture and the Arts. As you may realize, the emphasis on Koreanness in our program has been gradually weakened and replaced by globalized values and ideas. This shift in focus is well reflected in the repertoires of the school productions. The school began to produce plays in 1996, when the first students reached junior year, with A Puppet Play, a then student's adaptation of a century old traditional play. For the next couple of years, the school focused on producing Korean plays, traditional or experimental. But since the third revision in 1999, the repertoires have been dominated by Western classics by William Shakespeare, Euripides, Aristophanes, Aeschylus, Machiavelli, Chekhov, Henrik Ibsen, Bertolt Brecht, Jean Genet, Jean Anouilh, Georg Buchner, Sean O'Casey, Max Frisch, Samuel Beckett, Arthur Miller and others.

Through these three revisions of curriculum we may have aimed too high, and too wide, at nurturing student artists who love theatre passionately, who are open to any style and any kind of theatre if that theatre is good, and who not only know about traditions and the past but also respond with openness and sensitivity to recent ideas and movements. In order to realize this ambitious but almost impossible dream, we have outsourced quite a few local artists to direct school productions, and invited eminent teachers from abroad like Nikolai Pesochinsky, theoretician from Russia, Patrice Pavis, semiologist from France. Michael Kirby, theorist and director from U.S.A, Phillip Zarrilli, American director and historian from UK, to name some of them.

3

One fact that I am very proud of my school and its education is that most of our graduates are working for theatre as practitioners, critics, researchers, or managers. Every year two thousand or so theatre students are graduated from theatre programs around the country, but Korean theatre community is not big enough to accommodate that many. By far the great majority of theatre graduates have to find their jobs elsewhere. By far the great majority of those graduates who find or create work in theatre are those from my school. For the past twenty years we have produced by far the great majority of outstanding playwrights, actors, directors, scenic designers, critics and technicians, who are working for theatre, television drama, musical comedy, and film. Our fame is well established nationally and internationally. We try hard to participate in international university theatre festivals around the world, and when we do, we always come home triumphantly with so many raves from international colleagues.

However, do I believe our education has realized its original ideals? No. Far from it. I have to confess that we have failed greatly. Why? Firstly, our teachers have long been overloaded with teaching, on top of their responsibility of school administration. With nearly 20 : 1 student-teacher ratio, our teachers have just had to teach too many classes. For example, the average teaching hours for the acting department professors exceed twenty hours in a week. My long experience as department chairman, dean of the school, and provost of the university tells me that when teachers are suffering from chronic fatigue, they easily become authoritarian, reluctant to be challenged by students, and that they rather repeat what they have been teaching than adopt a new, creative, approach to teaching. This is exactly what happened to my school. In the beginning we were very different from other universities in terms of curriculum structure and pedagogy. However, the difference has gradually been blurred firstly because other universities adopted many of our programs. Secondly, we have repeated ourselves for too long. When we were very different, students and their needs were at the center of our educational programs, but now we tired authoritarians have taken the center. The democratic, friend-like relationship between teachers and students is rarely found on the campus, while that old archaic,



patriarchal hierarchy has returned. I vividly remember the opening ceremony of my school twenty years ago, during which students were seated on the stage with spotlights on them while professors were watching them from the dark auditorium. That was the visual implementation of our educational philosophy. That ceremony was quite a revolution in a Confucian society like Korea, where students are expected, or forced to worship their teachers. Korea seems to have become more Confucian than China that bore Confucius. What do you think, my dear Chinese colleagues?

Secondly, I think my school has failed to break open the barriers between departments. In this post-modern era, multi-disciplinary, integrating programming of education is more than necessary. It is crucial. This we knew from the beginning of the school, and we decided to open nearly all classes to different majors, and we started that way. As time passed on, teachers found this policy very difficult, very tiresome, very ineffective to implement, because the level of students' knowledge and training was very different from department to department. They became aware that breaking the barriers meant more preparation for longer hours, harder, more tiresome and broader work, and got more and more reluctant to open their classes to other majors. Instead they close more and more of their classes to non-majors. I was so anxious to implement this initial idea of open education that I turned all compulsory classes in my Theatre Studies Department to electives so that my students could take whatever classes they wanted from other departments and from other schools as well. This was hailed by my fellow professors, but unfortunately they did not follow suit. I and my department still keep this policy.

Another way to implement this integrating, multi-disciplinary education is team teaching. For example, many years ago I proposed to have a class for theatre production in the form of team teaching, for which professors from Theatre Studies Department, Directing Department, Acting Department, and Playwriting Department were supposed to gather together and team teach students. In my mind the class would run like this: a professor from Theatre Studies Department gives a lecture on some cultural theories and discuss with other participating professors and students and decide the theme and subject of the class production; through discussions and improvisations they complete the dramatic text; all the professors continue to participate in the following discussions during the whole rehearsal period until the class put the show on stage. When I suggested this new form of teaching, inspired by Princeton University's graduate program, I presumed that the class would be collectively team taught from the beginning to the end. Unfortunately, that was not the case. In my school, and I guess in your school, too, professors like to play solo. They don't like to be contradicted or challenged either by their students or by their fellow teachers. So they just took turns in the beginning of the semester to give their lectures alone, without attending the others' lectures, and let the students take care of the production. This reluctance to work together with colleagues from other fields was the main culprit for our failure to implement one of our crucial educational policies. This happened because all our faculty members were established artists themselves and they didn't like to compromise their own artistic ideas through discussions. They forgot they were educators, not artists, at school. Now we rarely practice this team teaching. And I wonder how we can provide multi-disciplinary education or training when we fail to do so even in a single genre like theatre. Many of contemporary theatre pieces are a chemical amalgam of several genres like dance, circus, technology, music, cabaret, etc. and one particular way of doing it is a collective creation. I firmly believe team teaching is the only possible way of educating students to meet the demands of our multi-disciplinary times, although it may be much more costly. When this practice is not experienced enough at school, we cannot expect our graduates to survive in the wilderness of no man's land.

Thirdly, contrary to their attitude to openness, professors have designed the school's curriculum too demanding within their own field of studies, which is the biggest culprit for students' fatigue. For example, our acting department offers an impossible program to the students. Oh Soon-Taek, a famous Hollywood actor who was invited to teach acting students for several years, observed this way in his interview with me.

Our students are struggling. The acting methodology they are learning now has mostly come from the U.S.A. in addition to that, they have to take classes of traditional styles from Asia, and particularly Korea. Is that possible? They are working twice as much as American students.

Our students are working twice as much as those Korean students at other universities, too. This is why we find so often so many students falling asleep at morning classes. This is our dilemma. The real theatre world outside the school demands that our acting graduates be prepared with acting skills that can be obtained through systematic training by the Western methodologies. Our idea, however, is to help students to cultivate Koreanness in their work. We cannot give up either one. So we do both. I think this is the common dilemma among Asian theatre schools. There should be some balance between the two approaches, which we have not found yet, unfortunately.

My conclusion is very clear. The apparent success of the educational program of School of Drama, Korea National University of Arts is very misleading. Its invisible but big failure does not come from students but from us teachers, who are so tired that they don't challenge themselves with creative ideas of new pedagogy, that they return to archaic authoritarianism to enjoy the luxury of secret laziness. If teachers are confined to their own small field, the only solution for the sake of students who are, and will be, living under the multi-disciplinary arts that deny borders between genres, is to develop and facilitate team teaching, literal collective teaching. More professors and fewer students - that may be the dominant paradigm of our future theatre education. It will be costly, but fruitful in the future. We should think from the students' needs. We should design our educational programs from the students' perspectives. Let us try our best to transcend our own ego. And I confess that I have not done accordingly for my long career as theatre teacher. I feel pain, and I will be happy if you share my pain.  
Thank you.

**Christopher Balme - Professor, institute for Theatre Studies, University of Munich, Germany; President, International Federation for Theatre Research (IFTR)**

Research Area: Intercultural Theatre

Achievements: Christopher Balme holds the chair in theatre studies at the University of Munich. He was born and educated in New Zealand where he graduated from the University of Otago. He has lived and worked in Germany since 1985 with positions at the universities of Wurzburg, Munich and Mainz. From 2004 to 2006 he held the chair in theatre studies at the University of Amsterdam. He has published widely on German theatre, intercultural theatre and theatre and other media and is currently president of the IFTR. He is also a former Senior Editor of *Theatre Research international*. Recent publications include *Decolonizing the Stage* (1999), *Pacific Performances* (2007), *The Cambridge Introduction to Theatre Studies* (2008) and *The Theatrical Public Sphere* (2014). He directs the research project 'Global Theatre Histories' and the International Doctoral Program MIMESIS at the University of Munich.

**Asian Theatre and Globalization: Historical Perspectives**

In the one hundred and fifty years stretching roughly between 1850 and 1990 the nature of theatre was transformed radically throughout the world as it changed from being a predominantly locally defined, practiced and experienced cultural form to one that had global reach. In the wake of colonialism, imperialism and modernization, processes that provided the political, economic and cultural foundations of contemporary globalization debates, Western concepts, practices and above all institutions of theatre were exported to most territories around the globe.

Today, theatre is a global artistic practice, a crucial cultural institution in many countries and a central part of transnational networks of artistic exchange. Often defying exact definition, its manifestations range from improvised street theatre in backyard slums to multi-million-dollar edifices purveying the latest performances of nineteenth-century opera to 21st-century cultural elite. Despite its bewildering number of forms that include puppet theatre, stand-up comedy and abstract performance art, theatre-makers and audiences are connected across cultures by mutual recognition of commonality in what they do. Yet in the eyes of most theatre historians theatre remains a resolutely local, even parochial phenomenon in which the local perspective enjoys unconditional priority over other research paradigms, as some historians have begun to critically note (see Carlson 2004; Robinson 2007).

But can one really speak of global theatre? Is not theatre by definition restricted to the here and now, the short-lived community of spectators and performers who share a common space for a few hours and then go their separate ways? Is not globalization something we associate with McDonald's, Gucci handbags, commercialization, container shipping, in short the homogenization and not the diversity of culture? Today we certainly associate globalisation with dynamic processes leading to what some sociologists have termed the "shrinking of the world". Despite the obvious trend towards globalisation in commerce and communication, the differences between the Asian and European theatre worlds still seem to be intact. The main division would appear to be still the association with European spoken drama and Asian dance drama combining song and stylised movement. This usually translates to a dichotomy between Asian tradition and European or Western modernity. That is no longer the case in reality, we all know. Spoken drama on the Western model is performed throughout Asia, and Western theatre has absorbed certain aspects of Asian theatre. In this paper I suggest that we reconsider this dichotomy between Western (spoken) theatre and Asian (dance-drama). To do this it is necessary to go back in history. I shall argue that when we look at the main places of encounter between Europe and Asia at the beginnings of modernity then the distinction and dichotomy is by no means so clear. I shall proceed in the following steps: I shall begin with some definitions, especially of globalization and how we can use the term in theatre history. This will lead to a notion of theatrical networks and hubs, where the encounter between Asia

and the West took place. I shall then look at some of these hubs, in particular Bombay, Singapore and Shanghai. In these cosmopolitan centres Western theatre and local forms rubbed shoulders and new hybrid genres emerged.

### Globalisation

Although globalisation is generally spoken about in negative terms, especially in the arts and humanities, I would like to argue that it is 1) not a new phenomenon and 2) also an enabling and productive process which, among other things, has led to increased cooperation and communication between artists, audiences and scholars. The very existence of organisations such as ATEC and IFTR owes much to globalisation. In the rest of my talk I want to argue that this process in connection with theatre begins much earlier than say 1989 and the end of the Cold War. In fact it can be traced back to the late 19th century when there was a huge expansion of economic and cultural activity. Many historians speak therefore of the first age of globalisation, meaning roughly the years 1860 to 1914.

The fact that we are sitting here today owes a lot to the emergence of a concept and practice of theatre that we can all agree upon. An organisation such as ATEC that joins together artists and scholars dedicated to theatre education presupposes that we all know what theatre and education are, or at least that we agree upon certain fundamental concepts. Both these concepts have been strongly influenced by Western practices that were exported and imported over the past 100 years. I am particularly interested in the historical dimension of this import / export trade, which is based on theatrical networks that were implemented in the early part of the 20th century. Such networks flourished all over the world but I shall concentrate here on a few Asian examples to illustrate how globalisation connected with theatre came about.

Globalisation can mean many things. A recent theorist David Singh Grewal has argued in his book *Network Power: The Social Dynamics of Globalization* that as a social and cultural process globalisation is dependent on standardisation: "In areas as diverse as trade, media, legal procedures, industrial control, and perhaps even forms of thought, we are witnessing the emergence of international standards that enable us to coordinate our actions on a global scale".<sup>1</sup> Grewal claims that the standards that enable such global coordination display what he calls "network power".

The notion of network power consists in the joining of two ideas: first, that coordinating standards are more valuable when greater numbers of people use them, and second, that this dynamic — which I describe as a form of power — can lead to the progressive elimination of the alternatives over which otherwise free choice can effectively be exercised. ...More precisely, certain versions of local practices, routines, and symbols are being catapulted onto a global stage and offered as a means by which we can gain access to one another.

If we apply this insight to theatre then we can find both agreement and disagreement. As already mentioned, the fact that we use word such as "Theatre" all over the world suggests that standardisation has taken place. This does not mean however that standardisation results in homogenisation, i.e. that only one form of performance is recognizable under this term. On the contrary, theatre today is remarkable for the degree of diversity that can be sustained within this concept. Historically speaking however, the export of Western theatre resulted in a certain degree of standardisation. To use Grewal's terms, "the local practices, routines, and symbols" of Western theatre were "catapulted onto a global stage and offered as a means by which we can gain access to one another". But how and under what conditions did this come about from? A crucial role, I argue, was played by theatrical networks and hubs that emerged in the late 19th and early 20th-century in the context of early globalisation. If theatre on the generic level is characterized by diversity not standardization, where does the latter come into play. I would argue on an institutional level:

This period of early globalization is an example of institutions in motion

A central concern of transnational studies in general and global history in particular is how institutions relocate across geo-cultural space. How have they intersected with their new environments? How have they been adapted, resituated, hybridized, and transformed in processes of motion? If, as S.N. Eisenstadt argues, modernization invariably led to a wide range of responses to the way "societies interpret different symbolic premises of modernity and different modern institutional patterns and dynamics",<sup>2</sup> then it is crucial that institutions be seen in terms of their cultural variability and not as monolithic entities. In our context, theatre needs to be investigated as an institution in the sense of a complex of norms regulating social action; institutions invariably operate on the basis of law and impact on collectivises as much as individuals. The special dynamics of institutional normativity in the arts can be best investigated through the introduction of pedagogical institutions for artistic training. Whether privately organized or state-run, such institutions display by definition a degree of normativity and discursivity that permit us to examine precisely how local adaptations of mainly Western cultural practices were affected. By the same token, we need to ask how Western conceptions of training theatre artists institutionally — mainly actors, singers, and dancers but also directors, designers and other

professions — was seen as a necessary part of cultural “modernization”. To use Grewal's concept of standardisation and network power, we could ask if a method such as Stanislavsky and method acting is an example of theatrical standardization? To do this it would be necessary to trace as precisely as possible the paths of informational exchange, the migration of “experts”, and the circulation of ideas, traditions, and aesthetic norms that gradually led to the implementation of globally comparable institutions such as theatre schools. However, I wish to go back even further in theatre history to the end of the 19th century to discover the beginnings of theatrical globalisation. To do this we need to visit theatrical hubs.

#### **Theatrical hubs: Bombay, Calcutta, Singapore, Shanghai**

Bombay, today Mumbai. Around 1900 Bombay was already a cosmopolitan city with a population of around 1 million. Many languages were spoken, and different religions were practised. Western-style theatre on the Indian subcontinent originated in Bombay. Because of its size it was a popular destination for touring actors and companies, but its real importance lies with the Parsi community, who after 1850 quickly recognised the potential of theatre both for educational, reformist and commercial purposes. The Parsis, of Persian origin, were successful merchants and typical intermediaries or cultural brokers between the English colonial administration and India's multi-religious and multilingual population. Between 1850 and 1900 Parsis adapted the European proscenium stage, the genres of melodrama, tragedy and comedy and mixed them with Indian mythological stories to produce a remarkable and commercially successful theatre that travelled all over the Indian subcontinent. It also travelled into south-east Asia, where it generated local variants (bangsawan in Malay, komed istambul and likay in the Dutch East Indies). At the same time there was an upsurge in European touring with companies that criss-crossed the Indian subcontinent and resulted in interaction with colonial and local audiences alike.

Some Parsi troupes also performed Shakespeare in highly successful but indigenized versions. I quote from an account of a performance witnessed in Calcutta in 1907:

But the audiences of the Indian theatres seem to revel in the plays of the Bard. It is true that they are presented to them in a somewhat more lively form than was intended by the author, or than English audiences are accustomed to. Shakespeare was apt to introduce song and dance, and often enough he did not disdain to offer his audience buffoonery in the place of comedy. But at least the singers of the songs were as a rule merely minor characters. He would have been somewhat astonished could he have seen Hamlet burst into song after one of his introspective soliloquies and rush off the stage singing and waving his sword, and he would have been still more surprised to see Ophelia invariably accompanied by a chorus of maidens, whose duty it is to say or sing with a lengthened chant and to express with a great deal of pantomime their thoughts and feelings in regard to her position and utterances.<sup>3</sup>

Noteworthy is the extensive use of song, dance and pantomimic movement in this version of Hamlet. For this reason, it is clear why Parsi theatre is usually regarded as the precursor to Bollywood cinema. In Parsi theatre Hamlet is not purely spoken drama. This is usually explained as an example of hybridisation: Western spoken drama is mixed with traditional Indian dance-drama. I propose an alternative explanation. In Bombay, Calcutta, and as we shall see, in Singapore and Shanghai, Western theatre was not associated primarily with spoken drama but by the much more popular forms of musical comedy, variety and minstrel shows that toured continuously along theatrical networks in this period.<sup>4</sup>

The most important figure between 1900 and 1920 in this context was the Anglo-American theatre manager Maurice Bandmann, (1872-1922), who developed theatrical touring on a hitherto unimagined scale. Bandmann managed numerous companies as well as a chain of up to fifty theatres that stretched from Gibraltar to Japan. Although he drew most of his productions from London, the centre of his operations was not the British capital, however, but India, where he had his headquarters in Calcutta and later in Cairo. This geographical positioning alters the way we need think of colonial theatrical network structures. Instead of a web emanating from a metropolitan centre — London or Paris — we can observe a rearrangement of nodal power to place Calcutta in the centre, midway between Gibraltar and Yokohama. From his headquarters in Calcutta he sent his many companies throughout Asia on an itinerary which extended from Cairo to Tokyo. I will argue that his companies had a significant influence on the introduction of European style theatre in many Asian cities, particularly Shanghai and Japan. Audiences were exposed to the full range of European theatrical genre: musical comedy, drama, opera, variety shows and reviews.

#### **Singapore**

An important port of call for Bandmann companies was the important port city of Singapore, which had become an important theatrical hub on account of its cosmopolitan population comprising Europeans, Chinese, Indian, and malaise, which by 1900 amounted to approximately 250,000 inhabitants, 165,000 of whom were of Chinese descent.



The European and Eurasian population comprised little more than 8000.<sup>5</sup> It was an important port of call not just for European theatre troupes but also for Chinese, Parsi and Malay companies. The latter had created their own version of Parsi theatre known as bangsawan. There was also a Chinese theatre, the Opera House Yap Chow Thong, which had performed among other things Hamlet before the Governor of Singapore. The most important bangsawan troupe was Wayang Kassim, which played in Malay for indigenous and European audiences at the Indira Zanibar Theatre a repertoire that included Malay, Javanese and European material. A description of their version of Cinderella should suffice to underline the importance of music for this form:

It may be called a pantomime, a burlesque, a musical comedy or a mellow-drama. As a matter of fact it is a pot-pourri of all, with a terrible amount of singing added. Hardly a single person can approach the stage without breaking into song. They come on singing; if they move off, they sing; if they have a spare moment they sing singly or together. They sing and sing, from start to finish; they sing standing, sitting and laying; working, eating and sleeping; they sing in their dreams.<sup>6</sup>

The songs, which were performed in Malay, English, Singhalese and Tamil, comprised the dominant mode of expression. By 1914, there had developed in Singapore a small entertainment industry, with travelling and local groups competing with each other and the new cinematic medium. For example, in the week beginning 6 March 1912, newspapers in Singapore advertised the following programs:

Alhambra: Thuness Kovarick and His Violin in conjunction with the pick of the production of: Pathé, American Kinema etc.

Harima Hall cinematograph offering "Gaumont's Greatest Graphic"

Victoria Theatre: Bandmann Opera Company; Chinese New Year entertainment: Part I "After the Battle"; Part II "Mustapha"

Theatre Royal: the Dutch and Malay variety entertainers. PRINCE KOBAT SHARIL: Come and see: charming actresses, clever actors, competent orchestra, and comfortable theatre

Teutonia Club: Killkare Koncert Kompany.<sup>7</sup>

Significant here is the mixture of cultural offerings, professional and amateur, catering for Singapore's cosmopolitan population. The performance of the Chinese New Year play in two parts in aid of the Chinese Red Cross Society, written by two local authors, and presented in the high temple of colonial representation, the Victoria Theatre, (which had been converted from the town hall into a functional theatrical performance space), documents a growing interpenetration of performance cultures. While the local Chinese opera continued to flourish in its own venues, the special performance was clearly designed by its venue as the demonstration of cultural occupation and perhaps even of a certain degree of social mobility in an otherwise highly stratified colonial settlement.

### **Shanghai**

Like Singapore, the Chinese port city of Shanghai can be considered a quintessential theatrical hub. In the second half of the 19th century with the establishment of the Shanghai International Settlement there emerged a Western expatriate zone with British, Russian, American, German, Japanese and French concessions. The "Settlement" (Concession) had institutional autonomy with its own police force, fire-brigade, driver's licenses, schools, and soon its own theatre. In 1874 the first Lyceum Theatre was built for the Amateur Dramatic Club of Shanghai (A.D.C), which was established in 1866. Although primarily a venue for Europeans, the Lyceum came to have an important role as a broker and intermediary for introducing European-style theatre to China.<sup>8</sup> At the Lyceum a few Chinese spectators had their first encounter with European musical theatre: In 1876, one Chinese spectator saw a Gilbert and Sullivan light opera, Trial by Jury:

Westerners told me this was a story about a lawsuit over a broken marriage promise. At first, the male plaintiff appeared to make a speech... After a long time, four women appeared with the accused. They sang and talked, which again lasted a long time. The judge tore up the file, threw it to the ground, and talked and sang with the jury... While I could not understand the language, judging from the Westerners' applause, foot thumping, and laughter it must have been quite entertaining.<sup>9</sup>

Entertaining indeed. Admittedly, even for non-English-speaking spectators, and encounter with Gilbert and Sullivan can be a highly exotic and bewildering experience. In Gilbert and Sullivan, everybody sings and dances almost all of the time; not a lot different to Wayang Kassim's version of Cinderella in Singapore really.

Although the beginnings of huaju, spoken drama in China, are usually seen to lie in Japan with the famous performances by Chinese students of Camille and The Black Slave's Cry to Heaven put on by the Spring Willow Dramatic Society, I

would like to argue that the Lyceum Theatre had perhaps an even more important role to play institutionally in introducing not just huaju but all of the many genres of Western theatre to China. Bandmann's companies and other Western troupes performed here on a regular basis. The Bandmann productions which included variety shows, musical comedy, operetta and occasionally spoken drama, were renowned for their high professional quality. Most of these performances were, however, predominantly musical with spoken drama playing only a subordinate role. Institutionally speaking, the Lyceum was different to Chinese theatre in terms of its social and cultural function. The theatre was occasionally frequented by Chinese elites who found it totally different from Beijing style jungju and kunqu theatre performed in traditional teahouses. The Chinese theatre here was characterized by noise, cigarette sellers, melon seeds and peanuts, the candy peddlers shuttling back and forth between the spectators. A visit to the Lyceum theatre was a more formal occasion. People dressed smartly and the usher bowed spectators into the theatre. The Lyceum played a key role in establishing the transitional hybrid form known as wenming xi (so-called civilized drama), the precursor to huaju. Its role in the modernization of Chinese theatre needs to be reconsidered as Siyuan Liu argues in his recent book *Performing Hybridity in Colonial-Modern China* (2013).

The first professional dramatic theatre, Chunyang She (the Spring Sun troupe), was established in 1907 in Shanghai. They rented the Lyceum Theatre and performed a new version of *The Black Slave's Cry for Freedom* there. Being in Chinese many local people now went to the Lyceum Theatre for the first time to see a Chinese performance. This production, Siyuan Liu argues, "literally introduced Western theatrical technology and architecture to the Chinese theatre world, with profound results" (59)... "It was the choice of the Lyceum Theatre, which had remained largely unknown to the Chinese community, and the production's realistic scenery and lighting that would become its lasting impact." (60) He argues furthermore that even more significant was the encounter with proscenium stage and Western theatre architecture, which were significantly different from the teahouse style theatres. This encounter prompted Chinese theatre entrepreneurs to build theatres in the Western-style in Shanghai, the first being opened only one year later. We should also not forget the important mediating role of Japan in this process. Not only was Japan the country where students from Asia encountered Western modernisation including theatre. Technical assistance in building these new theatres also came from Japan, not Europe. (61).

I have no more time to follow Chinese Theatre history here and the many tensions between tradition and modernity, between huaju and jingju. Suffice it to say; now theatre had both standardized and diversified, it was both Western and Chinese. ,

With the emergence of hybrid forms such as shinpa in Japan, Win Ming xi in Shanghai, and hybridised genres such as Parsi theatre and its Malay variations, we see that the initial response to Western theatre was a mixture of local and imported forms, all of which had however a degree of music and dance. This is not surprising since much of the Western theatre that was presented in the cities that became theatrical hubs was also a mixture of dance, song and spoken word. Technologically speaking, there is no doubt that Western theatre was imported as part of the overall modernization imperatives of the early 20th century. Before the First World War, the most technologically advanced theatre in Asia was the Imperial Theatre in Tokyo, itself a product of the most up-to-date theatre technology from Europe. This period of early globalization produced, I would argue, a highly complex blend of cultural traditions where spoken drama was only one variant. Its most important legacy is however the mutual recognition of theatre beyond exotic bewilderment. The fact that we can gather here and talk about theatre and education is, I argue, proof that we as theatre scholars and pedagogues have overcome the transitional phase of exotic bewilderment. Thanks to the theatrical hubs of Bombay, Singapore and Shanghai, the itinerant troops of band man, parsley theatre, and Chinese students in Japan, the dichotomy between East and West began to be bridged: this is one of the beneficial results of globalization: theatre today, especially Asian theatre, is a result of standardization through diversity.

1. David Singh Grewal, *Network Power: The Social Dynamics of Globalization* (New Haven and London: Yale University Press, 2008), 3.
2. S. N. Eisenstadt, *Patterns of Modernity*. (London: F. Pinter, 1987), 5.
3. Anon., "Indian Theatres: The Alfred Theatrical Company", *The Friend of India*, Jan 24, 1907, 10.
4. Calcutta is the other important theatrical hub in India. As the capital of the British Raj until 1911 and as a key trading city (it was the centre of the British opium trade to China), it to have a large cosmopolitan population. Bengalis, parties, Jews, Muslims, Armenians, and not to forget the British colonial administration, rubbed shoulders. By the mid-19th-century had emerged a Bengali Theatre modeled on the European one and engaged in constant exchange with it.
5. Cf. Saw Swee-Hock, *The Population of Peninsular Malaysia*, Singapore: ISEAS Publishing 2007, p. 319-20.

6. Cited in; Holger Wamk, 'Faust Does Nusantara', in *Lost Times and Untold Tales from the Malay World*, ed. by Jan van der Putten and Mary Kilcline Cody (Singapore: NUS Press, 2009), pp. 227-40, here 230-31.
7. *Singapore Free Press*, 6 March, 1912: 1.
8. I am following here Siyuan Liu, *Performing Hybridity in Colonial-Modern China*, *Palgrave Studies in Theatre and Performance History* (New York: Palgrave Macmillan 2013). My thanks also to Wang Kun, a doctoral candidate affiliated to the Global Theatre Histories research group.
9. *Shenbao* (*Shanghai News*), 24 Feb 1876, cited in Liu (2013), 34.

**Brian Singleton - Head of School of Drama, Film & Music, Samuel Beckett Professor, Trinity College Dublin, Ireland**

Academic Director, The Lir: National Academy of Dramatic Art, Trinity College Dublin, Ireland

Research Area: Interculturalism & Performance; Site-specific performance

Achievements: Brian Singleton is Samuel Beckett Professor Drama & Theatre, Academic Director of The Lir - National Academy of Dramatic Art and champion of Trinity College's interdisciplinary research theme Creative Arts Practice. As well as publishing widely on orientalism and interculturalism in performance, most notably in the monograph Oscar Asche, *Orientalism & British Musical Comedy* (Praeger, 2004), and in several publications on the work of Antonin Artaud, Ariane Mnouchkine & the Théâtre du Soleil, his most recent monograph contribution to theatre research is his monograph *Masculinities and the Contemporary Irish Theatre* (Palgrave Macmillan, 2011). He is former Editor of *Theatre Research International* (Cambridge University Press) and former President of the International Federation for Theatre Research. He serves on the Editorial boards of *New Theatre Quarterly* and *Contemporary Theatre Review*. In 2012 he won the ATHE Excellence in Editing Award (along with Janelle Reinelt) for their book series 'Studies in international Performance' published by Palgrave Macmillan. He is currently editing a new book series (with Elaine Aston) entitled 'Performance Interactions' and working on monograph on Irish performance in non-theatre spaces.

**Ritual and Tradition of Asian Performance in an Irish Educational and Training Context**

This paper will examine who I have negotiated the teaching of Asian theatre and performance in an Irish university over the past thirty years, in terms of the shifting geopolitical contexts of both Europe and Asia, and also with the rapid increase in telecommunication and access to materials, performances, and connection to overseas practitioners. The paper will first examine the motivation for teaching various aspects of Asian theatre and performance before the arrival of internet technologies on a global scale, and proceed to examine how the advent of technologies has altered irrevocably the curriculum of Asian performance models in an Irish context. Most of the paper will focus on Asian performance in the curriculum of drama and theatre studies degrees courses, but will inevitably shift to the more practice-based conservatoire programmes we offer as well.

My own personal interest in Asian performance came about through a very circuitous route, namely my doctoral studies of both historical and contemporary influences on European theatre. While exploring the subject of Asian influences on European theatre I inevitably encountered the work of W. B. Yeats who had a huge interest in Japanese Noh drama, and indeed used the template structure of a Noh drama (as mediated for him through Ezra Pound and Ernest Fenellosa) for the composition of some of his own symbolist plays.<sup>1</sup> I also encountered the work of Antonin Artaud, whose work I had translated into and published in English,<sup>2</sup> particularly in the light of his reverence for both Cambodian and Balinese dancing, that he had seen at the pavilions of colonial exhibitions. Thirdly, Bertolt Brecht's avowed interest in Chinese drama, mediated through Mei Lanfang continued the modernist obsession with the theatre of Asia. These interests of these great modernist European writers and theatre makers were mediated by others, either through translation or witnessing performances outside of their natural environments, on tours to Europe on the one hand or rehashed for European audiences by performers claiming to represent traditional Asian cultures (such as Sada Yacco and Otojirō Kawakami at the turn of the nineteenth century and nearly two decades later by Michio Ito). So clearly with such a history of representation of and intervention in Asian theatre, the pseudo-influences on European theatre could form a module for European students, not in Asian theatre per se, since historically the Japanese performers did not actually represent or specialize in their traditional performance forms, but in the history of orientalism on the stages of Europe. In the first half of the twentieth century, then, the representation of Asian cultures was either contained as examples of foreign exotica packaged in exhibitions where traditional Asian culture was sampled by visiting Europeans momentarily, or was re-imagined by non-specialists of Asian performance in European performance contexts for writers and artists with orientalist impulses who were operating in both social and cultural circles of elites. The European artists then were arbiters of Asian culture for its consumption by European audiences. In some cases, such as in the first performances of

the 'Noh drama' *At the Hawk's Well* by W. B. Yeats in London in April 1916, apart from the presence of a contemporary Japanese dancer, Michio Ito, who had fled Germany during the First World War, there was hardly anything Asian in the strictest sense.

If we move forward in the century to the 1970s and 1980s, to two decades mass air travel, but not yet of long haul or the transnational migration of peoples, orientalism was to resurface in European theatre under a new guise and a new name: interculturalism, as seen in the work of Peter Brook and Ariane Mnouchkine in Europe, and in Richard Schechner in the USA. In some senses there was no difference in the use of traditional Asian performance forms for the rejuvenation of contemporary European theatre in respect of creating a new formalism for European stages that was dominated by realism. But in another sense this was a move away from the Orientalist impulses and a direct engagement with both traditional Asian theatre practices and their practitioners. Again the theatre elites were able to tour, in a sense like anthropologists, encountering performances in their natural environments of Asian theatre, or conversely encountered them in European contexts instructing performers in their traditions. The imbalance between European performer and Asian practitioner, however, remained intact as the durational aspect of training for traditional Asian performance could not be matched by learning some aspects of the forms in a matter of weeks and months, and then never fully using the forms when inventing a new performance form for European consumption.

It was during this period that I began to teach at universities, first in 1988 at the University of Glasgow in Scotland where I taught Asian theatre only tangentially through the orientalist and intercultural histories of European performances (which was my own research at the time) and then in 1990 at Trinity College Dublin. My interest in Asian performance, particularly in traditional theatres, had already been developed and I had begun to research their histories, but was prevented from really fully understanding the forms as I had no access to video documentation or indeed expertise from traditional performances in Asia. Fortunately my department Head at the time, who wished me to pursue my research in Asian theatre forms with the aim of developing modules in the undergraduate curriculum, was extremely supportive of my aims. While I had some very basic recordings, supplied for the most part through the various Asian embassies in Dublin, I had a number of play texts that had been translated into English, particularly from the Japanese Noh repertoire, and the religious texts such as *The Mahabharata* and *The Ramayana* that were the core texts for many traditional Indian dance forms. In order to build up a collection of materials to service any future module I undertook a three-week trip to India courtesy of Trinity College Dublin and the Indian Council for Cultural Relations. In return for providing lectures on European theatre I was able to attend many traditional dance performances in Delhi, Trivandrum and Chennai, obtain copies of books on the forms that were unavailable in Europe, and secure a range of video recordings for use in the classroom. I was also able to attend several traditional dance schools. Further, I was fortunate to meet K. N. Panikkar in Kerala who was using traditional forms of dance for his contemporary plays. And it was through him that I not only saw how contemporary theatre forms could resist the intercultural impulses of western drama, but also see interculturalism in reverse, namely the adaptation of the work of J.M. Synge in Malayalam, and the infusion of tradition as other in contemporary theatre practice. For me these were two aspects of an Asian interculturalism, occidentalist in one sense, and mining tradition in the other.<sup>3</sup>

I will come back to this important encounter with the use of a traditional ritual in contemporary Keralan theatre later in the paper but I must first explain my second influential trip to Asia that would also determine the course of how I would inevitably teach Asian theatre at an Irish university. In the 1990s, one of my theatre design colleagues Chisato Yoshimi was Japanese, who had studied in London and was a successful theatre designer in Ireland. Through her intervention and contacts we were in a position to receive one of Japan's most respected theatre directors, Shimpei Fujiwara of the renowned Bungaku-za (literary theatre) in Tokyo. He had already directed one major production featuring our acting students in Dublin, a play by Betsuyaku Minouru (otherwise known as the Japanese Beckett) and the attraction of such a performance was in the fact that Trinity College is where Beckett studied, and to whose Drama department, where I still teach to this day, Beckett gave his name. Mr Fujiwara returned to Dublin to plan a second production, this time in collaboration with me, and his plan was to direct two short Noh plays (*Sotoba Komachi* by Kanami and *Hanjo* by Zeami) as the inaugural performances in the newly opened Samuel Beckett Theatre, again using student actors. To prepare for that production Mr Fujiwara and I received a Japan Foundation Artist's scholarship to train for several months with a Noh sensei (or master) in Tokyo. In daily classes over the summer of 1992 we learned 2 roles from the Noh repertoire and several months later we returned to Ireland to direct the production of the Noh plays, but in the version by Yukio Mishima.<sup>4</sup> Early rehearsals included lectures and seminars on the history, theory and practice of Noh theatre, and of many practical sessions in which we adapted our practical training to the Irish student context to translate Mishima's text into a version of the traditional dance form. We retained the long slow entrances, and established rituals of



entrances, exits and heightened speech. Our students western training of character identification under the Stanislavski system was also in evidence particularly in scenes of heightened emotion, though the movement structure or the piece provided the scaffolding for emotional release. Further only the shite figure was dressed in traditional Japanese costume, which we saw as a nod to the characters' otherworldliness. In a sense what we had created, though this was never discussed or intended beforehand, was a contemporary form of ritual drama. It was the ritualistic elements within the drama, including structure and movement, but also including sound, that we emphasized, and therein lay a clue to how to make Asian drama and performance meaningful in an Irish context.

What would follow in my department in Trinity College Dublin over the course of the next twenty years or so was the use of visiting performers from various Asian countries who were either exponents of traditional theatre or dance forms, or who used traditional forms in the contemporary practice. This was also something that had been inspired by the work of K. N. Panikkar in Kerala at the time, namely the use of traditional ritual forms in contemporary contexts and the dilemma that their use throws up, in terms of morals and ethics. In some cases my students would watch the traditional performer model the dance and then the students would attempt to emulate each movement sequence. But the more interesting workshops from a learning experience were those that permitted towards the end the students to use any of the movement sequences in telling a story. The storytelling tradition in Irish culture is legendary, but it is an oral tradition, and not at all performative in the embodied sense. Physical story telling particularly from traditional Indian dance forms allowed the students to think more of how every aspect of the body could be used in the contribution to storytelling, either embellishing the spoken narrative or indeed substituting for it completely.

Another aspect of the effect on training that these workshops engendered was the use of voice. Again the realist tradition of actor training that we espouse in Ireland is bound in realism. Meeting texts that included gods, kings and demons helped to foster what I call a status higher than realism, namely a 'heroic distance' from the contemporary. That heroic distance required a non-realistic delivery of the text as well as an alteration to the contemporary body of the actor. While all this might seem par for the course in some Asian contexts, in an Irish context, the transformative power of these forms on the body is significant. And in terms of character, there is no tradition of playing gods in Ireland, though there is some tradition of performing at a heightened status in terms of myth and symbol, and also a not very established tradition of Elizabethan and Jacobean drama and its heightened language use.

Finally, moving away from actor-training and towards writer, director or deviser training, the encounter with the traditional forms of Asian theatre also enabled students to appreciate a new and unfamiliar form of structure. Most Irish drama conforms to this day to Aristotelian principles, even though characters might have split subjectivity (as in Brian Friel's *Philadelphia, Here I Come!* - 1964) or have their location fractured as a metaphor for death (such as in Frank McGuinness's *Dolly West's Kitchen* - 1999). Exposing students to ritual dramas in Ireland is relatively easy in terms of making the connection to Irish drama. After all Yeats wrote his own version of Noh plays, and indeed those principles of Noh could easily be applied to some of his other symbolist dramas, not deemed to be influenced by Noh at all. J. M. Synge's first short play *Riders to the Sea* has been said to be a modernist version of an ancient Greek tragedy. While that notion has intellectual merit, in practice it does little to alter the impulse for staging it as realistic. Reading it through the principles of ritual, either through Noh drama, or generally through the principles of ritual in any traditional culture, be they theatrical or not, helps a radical rethinking of how such a drama works on an audience. In the latter play there already exists a theatrical staging of a traditional Irish ritual, namely 'keening' (or vocalized lament usually by women) at a funeral. Performing it ritualistically rather than realistically unlocks greater potential for affect amongst spectators. While the teaching of Asian performance traditions continues in western European classrooms, including contemporary practices made possible by the advent of web 2.0 technologies that enabled the uploading to the internet of user-generated content, the principle use-value for the training of theatre practitioners lies in the formal elements of traditional theatres that, when encountered by European students, can enable a stretching of the practitioner to encounter characters, styles and forms that resist contemporization in the realist form. And therein lies one of their principle use-values, not to mention the lessons to be learned from the adaptation of traditional forms over time, and the cultural contexts within which each form emerged and evolved.

1. Most notably in *At the Hawk's Well*, 1916. .

2. Claude Schumacher, with Brian Singleton, EDS, *Artaud on Theatre*. London, Methuen, 2006.

3. Brian Singleton, 'K. N. Panikkar's Teyyateyyam: Resisting Interculturalism Through Ritual Practice'. *Theatre Research International*, Vol. 22, No.2 (Summer 1997), pp 162-169.

4. Yuki Mishima, *Five Modern Noh Plays*. New York, Vintage Books, 2010.

## **Margarete Schuler - Professor, Ernst Busch Academy of Dramatic Arts, Germany**

Research Area: Acting

Achievements: Margarete Schuler graduated from Leopold-Franzens-Universität Innsbruck (University of Innsbruck) as Master of Philosophy in 1990 and as Master of Fine Arts and Graduate Actress from Ernst Busch Academy of Dramatic Arts in 1994. She worked as an actress in Graz State Theatre from 1994 till 1999. From 1999 till 2002 she was a guest professor at Ernst Busch Academy of Dramatic Arts, from 2002 on she has been working as a regular professor of acting there. She was vice rector from 2002 to 2006 and has been Head of international Relations since 2006. She gave workshops and master classes at state universities and acting academies in Sidney, Lima, Beijing, Shanghai, Moscow, Istanbul, Vienna and Oslo. She was assigned "Eastern Scholar" of the Acting Department of Shanghai Theatre Academy in 2011. She is an expert of the special Foundation Training for Actors developed at Ernst Busch Academy of Dramatic Arts and has published a book on this method in Henschel Verlag in 2010. She teaches all levels of acting students, however and also directs plays with graduate students. Her version of Simon Steven's Motor Town won the Special Prize of the Grand Jury at the annual meeting of German speaking acting academies in Vienna in 2012.

### **Teaching Essentials of the Acting Method of Hochschule für Schauspielkunst "Ernst Busch" Berlin at Shanghai Theatre Academy: The German Class: A Long Term Experiment**

In June 2010 Prof Long, Head of the Acting Department of Shanghai Theatre Academy visited Hochschule für Schauspielkunst "Ernst Busch", Berlin with ten of his colleagues for two weeks. STA had got to know Hochschule für Schauspielkunst "Ernst Busch" at the GATS meeting in September 2009 in Beijing and they had kept in touch. In June 2010 the group from STA visited acting lessons, voice lessons, speech lessons, movement lessons and music lessons at all levels in the Acting Department of Hochschule für Schauspielkunst "Ernst Busch" and also saw our students in professional productions in the State Theatres of Berlin, Deutsches Theater, Schaubühne Berlin and Berliner Ensemble.

The group from Shanghai had long conversations and animated discussions with our teaching staff about the goals and methods of the acting method practiced at "Ernst Busch". It was very hot in Berlin that June, even for inhabitants of Shanghai, and we spent hours sitting in our garden at the Spree River exchanging views about theatre and theatre education and about what we could learn and how we could profit from each other.

As a result I was invited to do a two-week workshop with STA students in September 2010, demonstrating the foundation training especially developed at Hochschule für Schauspielkunst "Ernst Busch" by Prof. Rudi Penka. Since the Foundation Seminar is at the core of our acting training and has been taught to twelve STA students in full length from October 2012 to April 2013, I will describe its essential features in the following passage.

In the improvisations Seminar as it is called in German, a maximum of 12 students meet four times a week for four hours for the whole semester, which is from the beginning of October till Mid-February.

Throughout the seminar the dialectic between improvisation and fixation is explored. We stress that the creative process, invented during improvisation, can only be captured when the actor learns to repeat it un-mechanically and therefore creatively. Only by repeating the improvisation to the point of fixation does the actor determine the direction of his overall process of production. This is realized through the creation of a structure for improvisation that can later be transferred to the creation of a role from a written text.

The process has several aspects: first of all, the actor has to make sure that the improvisation is based on reality, not metaphorical or fantastical elements. Settings should be from the real world and problems should be dramatized in a psychological manner. Focus should be on practical activity, such as the handling of props, but not as an end in itself. Props should be evaluated with respect to the actor's own being, with meaning and motives. An example is summarized below:

A purse on a park bench. A student passes by, notices the purse, goes over to it, takes a hurried look around, picks up the purse, sits down, and quickly opens it. He pokes around in it, finds nothing and, disappointed, lays it back down on the park bench.

In the above example the process is this: the student attaches him or herself to an object. Elements of character come into being as the student is viewed as a casual thief. A course of motivational action is developed as the student makes a series of decisions based on evaluation of a situation. The process described is isolated as the basic rule of the seminar in improvisation - "observe-evaluate-react". If adhered to by the student actor, this formula provides the basis for concrete dramatic experience. This very simple formula has become one of the major creators of dramatic action in our training. Another important concept of the improvisation seminar is the idea of the pivotal point. This is the point where the actor makes a discovery, is faced with the necessity to make a decision, and follows a course of action. Each pivotal point

constitutes a block of action separated by the "observe-evaluate-react" rule. The changes of action at pivotal points are the result of decisions, or of new attitudes toward the situation. Therefore the dialectic between attitude and action becomes the smallest building block of the actor.

Finally the idea of self-projection onto a character is highly discouraged in the seminar. Students are not to confront situations at a personal level, but to experience them actively and with a psychic awareness of the situation. If confronted at a personal level, students will become stuck at the level of emotionality. This inhibits their ability to play within the established situation and brings their personal lives to the forefront which is a level of experience which we do not wish to publicly discuss or consciously integrate into the production process at all.

Another unique technique developed at Hochschule für Schauspielkunst "Ernst Busch" is our Speech Training, "Gestisches Sprechen", as it is called in German. "Gestisches Sprechen" and "Improvisationsseminar" are the essentials of the actor training at Hochschule für Schauspielkunst "Ernst Busch". Faculty members believe that it is mainly these two core elements that make our graduates as successful as they are. Since we highlighted this to our colleagues from STA, Prof. Dr. Viola Schmidt, Head of the Speech Division was invited to demonstrate "Gestisches Sprechen" in a three weeks' workshop with STA students in September 2012.

Unfortunately, it finally proved to be too complicated from an organizational point of view, to actually integrate "Gestisches Sprechen" into the two years of the "Ernst Busch Method Course" that 12 STA students have been exposed to from September 2012 till now. But even though we did not succeed in this, I think it might still be useful to shortly describe what the second core skill of our Acting Training is about. Should the transfer of the "Ernst Busch Method" to an Asian school ever be considered again, it would definitely be worthwhile to take every possible step to try and have a speech trainer work along with the acting teachers in Berlin.

During their first year of study each voice class consists of two students and a voice teacher. Private one-to-one lessons are given to each student for the remaining three years. Each student meets with his or her voice teacher three times weekly, for one hour during the first two years. During the third year the schedule is relaxed to twice weekly, and finally, to one hour weekly during the fourth year.

Though it is very taxing on the voice faculty to handle the large numbers of students in private one-to-one lessons, it illustrates their commitment to one of their primary goals: to allow each student to find his or her individual voice. In large groups the students cannot hear their own voices sufficiently. Only through private, individualized instruction can students develop the desired subtleness and variety of vocal production. Additionally student projects are frequently audio-recorded and played back to the students as a means of self-evaluation.

Philosophically the basis of the speech program lies in the Brechtian theory of GESTIC LANGUAGE, "gestisches Sprechen" as it is called in German. "Gestus" in language has to do with a particular attitude adopted by the speaker towards others. Therefore the GEST of a character determines his or her tone of voice, articulation, volume, facial expression and other characteristics of delivery. An actor's delivery should follow the GEST of the character and acknowledge a change in GEST. The underlying idea is that all physical activity, including vocal production, is controlled by the GEST. In other words, the voice should not simply be worked out for its own sake without relation to GESTIC activity of some kind. This therefore became the basis for training: allow the speech process to develop as part of the GESTIC through-line. The pedagogical process utilized by the faculty at Hochschule für Schauspielkunst "Ernst Busch" is three fold. Initially, students work with sounds and syllables and undergo some elementary placement exercises to make sure their voice is well supported by breath. Then with a partner, they begin to work on GESTIC ACTIVITY. This is accomplished by using the voice to frighten the partner, to seduce the partner, to send the partner away - in short to motivate the use of voice. The second stage in the process is to acknowledge the "rest stage" of the vocal mechanism and make use of it. The students are encouraged not to always "force" their voice or overcompensate. Even in moments of high tension on stage the rest cycle has to be acknowledged.

The final stage is the introduction of material into the GESTIC PROCESS. Primarily, classical texts are used by the students from the outset of their training. Speeches are broken down, sentence by sentence, into individual GESTS. The actors work on the subtle changes between GESTS, always with the idea of involving the entire body. Very seldom does one hear any "instrumentation" or tuning of the voice without relation to an activity or speech at "Ernst Busch". Actors do engage in simple articulation exercises during their initial stages of training but classroom time is eventually used for these exercises only briefly, in favor of work with text. And even then the work on voice is not considered separately from the rest of the GESTIC PROCESS.

In October 2012, twelve STA freshmen started their education with our "Improvisationsseminar", the basic foundation training of Hochschule für Schauspielkunst "Ernst Busch". In the following two years these twelve acting students were trained according to the basic principles of HFS by teachers of our Academy.

The students went through the entire Improvisation Seminar, which took them four weeks longer than in Germany, because of the time spent with translation. My long term assistant Steffi Harrer taught this course at STA.

After the Improvisation Seminar the students did Scene Studies, "Szenenstudium", as it is called in German. For the scene study projects the students are assigned partners, instructors and scenes by their mentor, which in this case was my position. Four students are to work together with one teacher, either in a group of four or in two groups of two.

The students worked on the scenes assigned to them twelve hours a week at STA (sixteen hours a week at "Ernst Busch") for six weeks. At the end of each session each project was performed for a panel of teachers who then decided whether the students had passed or not. After the showcase each student got a very detailed feedback from both, his or her teachers and the fellow classmates. The basis for inviting fellow students to give professional, constructive feedback had been laid in the Foundation Seminar, where methods of non-violent communication and constructive discussion had been taught on a daily basis.

As it is practiced at Hochschule für Schauspielkunst "Ernst Busch", the first scene studies dealt with realistic non-classical texts, set in the students' age group that more or less mirror the students' personal experiences. At STA the colleagues appointed to this task did *Glass Menagerie* by Tennessee Williams, *Saved* by Edward Bond and *A Long Days' Journey into Night* by Eugene O'Neil.

After this first round of scene studies the twelve STA students of the German Class were exposed to a course in "Close Reading" held by two guest teachers from NIDA, Sidney and Reinhardt Seminar, Vienna, who had both given this course to "Ernst Busch" students in the years before. Close Reading is a course that is designed to enable the actor to transform the theoretical information given in a text into an impulse for playing and practical suggestions on stage.

After these three weeks' workshops the students additionally attended a clowns' workshop at the end of the semester, which is also part of the "Ernst Busch" curriculum.

After the first year with improvisation Seminar, one round of Scene Studies, a workshop in Close Reading and the Clowns' Workshop, the students started the second year with a new round of scene studies, this time with classical texts by William Shakespeare. They did scenes from *A Midsummer Night's Dream*, *Romeo and Juliet* and *Richard III*. As in the first year, four Chinese students worked with one teacher of our Academy for twelve hours a week for six weeks, and then presented the results in a showcase to all their teachers and fellow students. After having performed their first scene studies in the rather small rooms they had been rehearsing in, the students now showed their second scene studies on a bigger stage which required more technical skills from them. This, too, was done according to "Ernst Busch" standards.

After this first round of scene studies in the second year, a second round immediately followed, this time with post-modern contemporary European literature. This kind of literature was supposed to stimulate the creative impulse of the students. They were strongly encouraged to take responsibility for the creative process themselves and shape their characters according to their own ideas and their own opinions. This task proved to be the most difficult exercise of the whole program so far.

After mid-term exams in December, I, as the mentor of the German Program, came to STA in February with four of my German second year students, to do a play with them and four of the Chinese second year students of the German class. I chose to do *The Golden Dragon* by Roland Schimmelpfennig. "*The Golden Dragon*" is a very successful post-modern German play, dealing with the exploitation of exiled Asian people in the West. It was elected "Play of the Year" by German Theatre Critics last year and has been translated into many languages, also into Mandarin.

Since Roland Schimmelpfennig is a modern follower of Brecht, the structural principle of the play is the principle of maximum alienation. This means that the actors play the characters that are farthest away from them: men play women and vice versa, old actors play young characters and vice versa. In my production this principle will be further expanded: the Chinese students will play the Western characters and the German students will play the Asian characters.

I hope that through this construction a real cultural exchange will be generated between the German and the Chinese students in the six weeks of rehearsal. Also, the rather simplistic and actually not really up-to-date message of the play - that Asian, especially Chinese people are being exploited by Westerners - might be brought to a more complex view of the subject matter by the Chinese / German cast switching roles. The production will be in Chinese and German with no subtitles. Since "not understanding each other" is at the core of the play, the students will have to play together in their



mother tongues and they will have to understand one another without knowing the others' language at all. The rehearsals will take six weeks, six hours a day, five times a week.

I am of course aware of the fact that this is a highly ambitious enterprise and I do not know if it will work out. But after three weeks of rehearsal so far I can say that the process itself is extremely interesting and that all members of the team have actually started to make real intercultural experiences, which means that everybody had to stretch their limits and move out of the comfort zone. Whether this will show in the result I do not know but I sincerely hope it will, since making some real, down to earth, matter of fact intercultural experience for both sides is my personal ultimate goal for the German program.

After two performances in one of the theatres on the STA campus in the end of March, we will take The Golden Dragon to Berlin in April where it will be shown as part of the internationally acclaimed FIND FESTIVAL at Schaubühne Berlin, whose director Thomas Ostermeier is a professor at our Academy. The Chinese students will spend two weeks in Berlin, where they will meet all their German teachers again and are invited to participate in all lessons in our Academy they are interested in.

The German Class is a brave experiment in intercultural communication that started at the GATS Festival 2009 in Beijing, hosted by The Central Academy of Drama. Whatever the final evaluation after two years of working together will show, one fact is already very clear to me: this experiment has definitely immensely enriched both my personal and my professional life and the lives of all the teachers who had the opportunity to live and work in China and be immersed in this vibrant, rich and powerful culture. We are all sincerely grateful for the experience and all the kindness and generosity we have met. And we hope that the sincere dedication with which we tried to give the Chinese students the best we have will bear some fruit some day.

### **Li Yinan - Associate Professor, Department of Dramatic Literature, Central Academy.**

Research Area: Theatre Studies and Dramaturgy

Achievements: Li Yinan was born in Beijing. She studied at Peking University, Columbia University in the City of New York, Hamburg University and received her Ph.D. in 2007. She is Associate Professor at The Central Academy of Drama, jury member of the Festival Tokyo, and member of the Dramaturgy Society in Germany. Since 2009, she has been making efforts to introduce the notion and working methods of dramaturgy into China. Her fields of study:

Contemporary theatre, dramaturgy, theatre history and theories.

**Abstract:** Dramaturgy is a new seminar of the Department of Dramatic Literature at the Central Academy of Drama. Since 2009, the author of the article is making efforts to introduce the notion and the working methods of dramaturgy (die Dramaturgie), which first appeared in the German speaking countries, into China. With the beginning of modernity in Western countries, especially since the 1968 Movement, art has to a great extent resumed its social and political nature, which requires that the theatre function as the conscience of a city. The (Brechtian) Dramaturgy is one of the newest ways of making theatre to meet such a requirement. In contemporary China, the speedy economical and material developments have led to great need of reflection upon the society and social problems, which constitutes the fundament of applying new dramaturgical methods in China. With the great support of the Central Academy of Drama, the author has established the basic structure of teaching of the Dramaturgy Seminar. By combining theories together with practice, the seminar has made great achievements in recent years. In this article, the author expounds the theoretical fundaments, the teaching methods and the theatrical practice of the Dramaturgy Seminar at the Central Academy of Drama.

Keywords: Dramaturgy, The Central Academy of Drama, Documentary Theatre, Theatre education

#### **The Dramaturgy Seminar at The Central Academy of Drama**

Since 2009, the author of this article has been teaching Dramaturgy I & II at the Department of Dramatic Literature in the Central Academy of Drama for five years. With the seminar, the author of the article is making efforts to introduce the notion and the working methods of the [Brechtian] dramaturgy (die Dramaturgie), which first appeared in the German speaking countries, into China. With the great support of the Academy, the author has detected the basic structure and methods of teaching of the Dramaturgy Seminar in China. By combining theories together with practice, the seminar has made certain achievements in recent years.

The one-year long Dramaturgy Seminar is intended for the third-year students of the Theatre Histories and Theories major. The seminar is divided into two sections, taking six hours per week. The seminar is the first in China in this study field, aiming at introducing the practice oriented dramaturgy working methods and encouraging originality and creativity, as well as the social concern of theatre making. When preparing for the teaching of the seminar, the author is

influenced by the teaching at the Institut für Angewandte Theaterwissenschaft in Gießen, as well as other universities, such as Columbia University in the City of New York and the University of Munich.

### **1. The Notion of "Dramaturgy" (die Dramaturgie)**

The notion of "dramaturgy" comes from the German speaking countries. In the German theatre system, the dramaturg has a far-reaching, pivotal and substantial function. Since Gotthold Ephraim Lessing (1729 -1781) was appointed as the dramaturg of the Hamburg National Theatre in 1767, the profession has a history of more than 200 years. In the state (or city) theatres in the German speaking countries, the dramaturg is supposed to decide upon theatre pieces for every theatre season (from September to July next year) together with the Intendant, to work on texts and on translations, and to compile programmes (Programmhefte) for each production. During the rehearsal process of a production, the dramaturg works closely with the director, making comments and suggestions to the rehearsal. When a production is shown to the public, the dramaturg, representing the production team, is supposed to communicate with the audience and the press, organizing and conducting introduction lectures (Einführungsgespräche) and other related activities. There is no doubt that dramaturgy is an indispensable part of the theatre making and theatre production process. It can also be seen as a result of the most developed state and the high quality of the German theatre.

Since the 18/19th century, the German dramaturgy has already been introduced to Eastern and Northern Europe together with the German thoughts of Enlightenment (die Aufklärung) and has affected the theatre systems in these areas greatly. Since the 1960's, German dramaturgy has also spread out all over North America. The Dramaturgy Study Programs at the Yale University and the Columbia University, for example, introduces the German dramaturgy by stressing upon the theatre's social responsibility and its educational value, aiming at opposing the extensive commercializing tendency of the mainstream theatre in the United States. In recent years, some Asian scholars are also trying to introduce the notion of dramaturgy into their own countries (such as Japan and Singapore.)

Since the very beginning of the profession of dramaturgy, it has been closely related to the German Enlightenment Movement. With the function of dramaturgy, the German theatre stresses upon reflection and social criticism. When Lessing wrote the Hamburg Dramaturgy (Hamburger Dramaturgie) for the National Theatre, he laid emphasis on educational function of the theatre in his critical work.<sup>1</sup> The first dramaturg in the modern sense was Bertolt Brecht (1898-1956). The core of the Brechtian dramaturgy is to establish a so-called "post-Aristotelian dramaturgy" and to foster a scientific approach to the work. "Brecht liked the way of collective play making, so that he could achieve as much as viewpoints as possible. He believes that every phenomenon, every suggestion is worth thorough considering and investigation."<sup>2</sup> At the Berliner Ensemble, discussions and reflections are indispensable during the rehearsal process. Since Brecht, the theatre making in Germany has been intellectualized. The dramaturg has the responsibility to reflect upon the functions of the theatre as the public sphere in the city life and upon the political, social understatement of a production. The dramaturg is the intellectual and the theorist in making a play, as well as the most important dialogue and discussion partner of Intendant and the director. The German dramaturgy of the present day is defined by Brecht. That is why the author of the article would use the term "Brechtian dramaturgy" to differentiate it from the dramaturgy in some South European countries (such as Italy and France) which plays only a minor role in the theatre production. According to the Brechtian *modus operandi* of dramaturgy, the dramaturgis above all supposed to study the historical background of a certain text, and put a classical work into its historical context. Brecht rejects the so-called „eternal value“ or the "original meaning" of the text. For the theatre production, the dramaturg has to work out the theme, or the message of it, which relates to the social conditions "now and here".

Michael Börgerding said in his lecture at the 2009 symposium "Dramaturgy in Beijing" at the Central Academy of Drama: "According to the theory of (post-) structuralism or that of deconstruction, we realize that there is no direct relationship between language and reality, between art and the truth world, between illustration and image. The text has multiple meanings, is open to interpretation." Because of this openness of the text, the original meaning does not exist at all.

Sebastian Huber, Chief dramaturg at the Bavarian State Theatre also believes, "when the text is read, it has already been changed. There is no way not to make interpretations. That is the starting point of our making of theatre."<sup>4</sup> Since every text is open to multiple interpretations, the dramaturg becomes a crucial figure in the process of the *mise en scene*, for he attempts to combine the text with the stage production. As mentioned above, the dramaturg should work out a theme, a concept which is based upon the current time, which the theatre makers and the audience both share. "The dramatic text does not have its only meaning. Each dramatic text should be read further, be communicated, be embraced inoffensively, be smashed, be destructed anarchically, be reduced to a point, or be deconstructed dramaturgically."<sup>5</sup>

Compared with the traditional way of playwriting, the Brechtian dramaturgy has a different way in constructing a play. A pre-Brechtian playwright seeks his material from real life, while the Brechtian dramaturg seeks his material from other texts. The texts become editable, usable materials for the dramaturgical work.

Besides texts of literature, the contemporary dramaturg also acquires text materials from other resources: newspaper, journals, legal documents, textbooks, internet texts, personal blogs, interviews and so on. First, the texts are examined and analyzed with the historical materialist point of view. The dramaturg then uses the methods such as collage, parody, deconstruction to make his own text with these materials, and uses them for a new sort of theatre, which addresses the audience in a different way. The theatre no longer tries to attract the audience with action, story, plot or suspense, as the Hollywood films do, but to communicate with the audience with reflection and discussion.

## **2. Structure and Content of the Dramaturgy Seminar at the Central Academy of Drama**

The Dramaturgy seminar at the Central Academy of Drama is intended for comprehensive ability training for a future dramaturg, especially for a dramaturg in independent theatre making.

The teaching of theories is complemented with presentations, video watching and discussions. The reading assignments include the fields of theatre studies, dramaturgy, philosophy and sociology. First, the theory section of the seminar is supposed to give the students basic ideas of the notion of dramaturgy and the history and development of this profession. Lessing's *Hamburger Dramaturgie* and Brecht's *Der Messingkauf* are among other reading assignments. In order to give the students some ideas of the development in the 1980s and 1990's, Hans-Thies Lehmann's *Postdramatic Theatre* (Chinese translation: Li Yinan 2010) is also on the required reading list, for it can provide them with basic terms and concepts to analyze contemporary theatre productions as well as to help them develop new ideas of theatre making.

The Dramaturgy Seminar not only teaches the students how to deal with existing texts, but also encourages them to use "postdramatic" methods to develop project ideas. Through a lecture course of the second college year, *Contemporary Western Theatre Arts* (instructor: Li Yinan) the students already have some basic ideas how this kind of theatre work might look like. However, some important concepts, especially those that constitute the theoretical basis of the post-dramatic theatre, such as the formation of the "classics", the relationship between politics and theatre, intersexuality or the a-tricity have to be taught again in the third year in the Dramaturgy Seminar. The author of this article has been working on the book *Dramaturgy*,<sup>6</sup> which after publication can be used as the textbook for the Theory Section of the Dramaturgy Seminar.

The Practical Section of the Dramaturgy Seminar runs parallel with the Theory Section. It is composed of four parts: 1. Theatre Acting and Directing Workshop, 2. Social Investigation, 3. Theatregoing and Discussions and 4. The Final Project.

### **(1) Theatre Acting and Directing Workshop**

Theatre Acting and Directing workshop, which takes place in the rehearsal rooms, is designed for the first semester of the Dramaturgy Seminar. The workshop is intended for basic acting training and generating new ways of thinking in making theatre. The training methods are based above all upon the "Viewpoints" methods of Anne Bogart, whose workshop the author of this article took part in during her graduate studies at the Columbia University in New York. Bogart's training system is especially suitable for non-professional actors. Through the workshop, the participants can develop their sense of the theatrical space and the interest and sensation of the own body. They are also useful to build up the ability of improvisation and to develop the sense of collectiveness. The workshop will broaden the perspective of the students and help them make experimental theatre projects in the second semester.

### **(2) Social investigation**

The Social investigation of the Dramaturgy Seminar includes the following two parts.

#### **A. Sociological Investigation**

The Sociological Investigation takes place during the first semester of the Seminar, accompanying the teaching of the theories of sociology. The students are divided into groups, which are made of two or three members each. Each group is supposed to conduct investigation of a target social group in the city of Beijing — construction workers, illegal migrants from the countryside, elder people who live in almshouse, blinds, beggars... The students are required to observe the everyday life of their target group, to make interviews and try to understand their requests and needs. With the media of photography, video or audio recording, the students present their results of the investigation in class, discuss them with other groups. These can be materials for their final projects of the second semester.

#### **B. Investigation of the Theatre system in Beijing**

Investigation of the Theatre system in Beijing takes place during the first semester of the Seminar as well, after the Theory Section. The students are divided into groups, which consist of two or three members each. Each group conducts

survey in a theatre (any kinds of theatre is accepted: theatre for the youth, theatre for spoken drama, theatre for xiqu...) in Beijing, or a special location where site specific projects are possible. The students are supposed to gather information about the nature, the programmes, the technical specialties and the audience components of the theatre/the public place, in order to make preparation either for the final projects in the coming semester or for the future theatre projects.

### **(3) Theatregoing and Discussions**

Theatregoing and related discussions take place for the whole year of the Seminar. The students are organized to watch the most recent international and inland theatre productions. Discussions are organized between the students and the production teams. The aim is not only for the students to have some idea of the contemporary theatre, but also to trigger off debates, which will help the students to develop critical ways of thinking. For example, in March 2013, the 2010-Class students were organized to watch *Woyzeck*, a production of the Wiesbaden State Theatre, and to discuss the dramaturgical ideas with the director of the play, Manfred Beilharz. Before going to the theatre, the students were required to prepare fully, which means reading different version of the play (including two versions in German), analyzing the text and comparing the different versions. During the discussion with Manfred Beilharz, the students raised diverse critical questions about his text cuts and his dramaturgical ideas. The discussion with the director helped the students to understand the making of a play, of how to develop dramaturgical conceptions for a theatre production. The final assignment for this "Woyzeck-Section" is for the students to develop their own concepts of putting *Woyzeck* on stage in the contemporary Beijing.

### **(4) Final Projects**

The Final Projects Section is arranged for the second semester of the Dramaturgy Seminar. The students are required to develop their own project idea based on the results of the investigation or extended reading and analyzing of a text/several texts and their research of the materials. The students are required to submit a full play, or the full description of the project. They are encouraged to present their work in the reading sessions in theatre festivals or to put it on stage.

#### **3. Selected Final Projects of the Dramaturgy Seminar**

Since 2009, four classes (2007, 2008, 2009, and 2010) of students have completed the Dramaturgy Seminar. With the endeavor of the Academy, the instructor and the students together, the Seminar has achieved satisfactory results. The following final projects of the seminar became real productions and were shown to the general public. Some of them attracted attention of the press and the Chinese theatre circle.

#### **(1) *To the Southeast!***

In July, 2012, *To the Southeast!*, the final theatre project of the 2008-Class student Liu Ruoxin was put on stage in the Multi-Purpose Hall of the Central Academy of Fine Art, Beijing. The production was warmly welcomed by the audience. The play is based upon the 1998 American satirical science fiction film "The Truman Show" (directed by Peter Weir, written by Andrew Niccol). At the first stage of her writing, Liu Ruoxin discovers a theme, or a basic tone which interested her greatly—the isolation, the state of being lost and the anger of the contemporary young people in the hypocritical, machine-like materialized world. In the first discussion about this project with Liu Ruoxin, the author of this article was impressed by her unique reading angle of the film and her zest of putting the film on stage. Under my suggestion, the student cut the characters of the original film to four dramatis personae: Truman, his wife Meryl, his best friend Marlon, the actor who replaced Marlon. The instructor also suggested Liu to reduce the farcical style of the original film and to develop her own writing style of Beckettian black humor. The plot of the film is reduced to the simplest element, which represents the state of living of the modern human beings and keeps repeating it once and once again, leading to the discovery and reversal at the end of the play.

#### **(2) *L'école des femmes***

In November 2012, "*L'école des femmes*"<sup>7</sup> the final theatre project of Ran Ran, a 2008-Class student was put on stage and shown to the public in Shenzhen. The production was welcomed warmly and was reported by the press including the Shenzhen Daily. In June 2013, the production was also shown in Chengdu and became a local hit. The Sichuan Theatre Professionals' Association held a symposium for this successful production and for Ran Ran as a representative of the new generation of play authors.

The work of Ran Ran demonstrate her feminist viewpoint of the Moliere play. The student is keen on social criticism and feminism. She started her reconstruction of the play with her personal impressions and feelings as a young female in the contemporary Chinese society. Ran Ran reconstructed *L'école des femmes* by putting the plot into the contemporary China. With a sharp ironical style she is attempting to unveil the "macho nature" of the Chinese society



since the 1990's. Her theoretical studies in sociology and her social investigations in the first semester became the basis of her writing. The student had difficulties in finding her writing style. With my suggestions she acted out the scenes together with her classmates and finally found out a lively style of youth language. The theme and the language of the play finally became the pivot for its success.

### *(3) Anni's Mulan*

In June 2012, Wang Anni's (a 2009-Class student) final theatre project "Anni's Mulan" was presented in the reading session of the Nanluoguxiang Theatre Summer Festival at the Penghao Theatre, Beijing.

The play's starting point is *Mulan Shi* ("The Ballad of Mulan"), which first appeared in 568 A.D. in *Gujin Yuelu*, "Record of Ancient and Modern Verse". Wang Anni's play combines her historical studies of the Mulan stories together with the report about the conflicts between father and daughter in the northeast area of the contemporary China, which she found in newspaper. In the report, the ill father asks his daughter to come back to the hometown to take care of his wood farm, for the sake of filial piety. The daughter sacrifices her career in the city to return to the countryside to fulfill the father's wish, ending up discovering the financial deception of the wood farm and falling into conflicts with her father. By using double line narrative structure, Wang Anni's play questions the Chinese traditional value of filial piety and exposes the hidden repression of female family members. Her characters move frequently between history and present, reality and fiction. As Wang Anni started her theatre project, she intended a single narrative line to depict the "historical truth" of the Mulan story. With my suggestion, she found out the limitation of this idea and chose to depict her personal point of view (as a Chinese young female, who is close to that of the daughter — thus the title of the play) by using the *Verfemungs* effect, in order to lead the audience to reflection and discussion. Thus the Ballad of Mulan, the historical references to Mulan since the Tang-Dynasty, the report of the wood farm conflict and Wang Anni's personal presence present the audience with diverse points of view and enhance the relationship of the ancient legacy to the present day Chinese society.

### 4. "Beijing City Story" (2013), a Collective Final Theatre Project of the Dramaturgy Seminar

During May and June 2013, the Dramaturgy seminar invited Kai Tuchmann, a German dramaturg and documentary theatre maker to the class to conduct a documentary theatre workshop. As the result of the workshop, a documentary theatre project which is entitled as "Beijing City Story" was presented to the public. The play was shown in June 2013 in the Penghao Theatre, Beijing. The project was realized as a collective piece. The starting point of the project is the free associations about the Beijing city (and of the city wall). At the first stage of the collective writing, the students were asked to bring in all kinds of materials (texts, videos, music, sound recordings), each from their own perspective about the city of Beijing. The materials which the students presented in class included "The History of the Beijing City Wall", "College Learning Materials of the 18th National Congress of the Communist Party of China", photos taken in the „village“ Fenzhongsi within the Beijing City (the result of the Social Investigation Section of a student group during the first semester of the Dramaturgy Seminar), report about the daily life of the construction workers when building the "bird nest" stadium for the 2008 Beijing Olympics, the Zhu Ling-poisoning case at the Tsinghai University. During the workshop, the students are required to presents the materials in class, to discuss about them and to read related theoretical texts (abstracts from Walter Benjamin's *On the Concept of History*). With the progress of the workshop, the students realized the nature of the documentary theatre as an alternative way of historiography. Through collective discussions, the text of the final play turned out gradually. The stage images and actions — the female student Zhu Ling (played by a male student) in the wheelchair, being fed by her mother, the construction workers eating dumplings at the site, the visiting of Obama in China... emerged one by one. Parts of Walter Benjamin's theoretical text and of Heiner Müller's play *Hamlet / Hamletmaschine* were also added to the text collage to highlight the central theme. One image leads to another, building up a flux of thoughts on stage.

### 5. Conclusion

From 2009 to today, the Dramaturgy Seminar experienced several stages. From introducing the seemingly odd German concept into China, to adjusting it to the new environment, the author of the article has gradually found out the merging points of the two cultures by developing a series of teaching methods based upon the need of the Chinese college education.

While the Western theatre arts resumed the social consciousness at least starting with the 1968 Student Movement, there has been a reversed tendency since the 1980's in the Chinese theatre development, separating the theatre arts from politics and from the society. As the German dramaturges acclaim, theatre should function as the conscience of a city, as opposed to the trend of commercialization as well as to the mainstream politics. In contemporary China, with the speedy economical and material development, the social concern and the need for the public sphere evidently emerged,

which constitutes the basis of the Brechtian dramaturgy in this country. By introducing the Brechtian dramaturgy with the Dramaturgy Seminar, the Chinese theatre might overcome its position of being marginalized in the era of information, new media and technology. As Hans-Thies Lehmann wrote in his *Post-dramatic Theatre*, "Theatre is exactly the place, where we meet each other."

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**Papers:** Comparison of Beijing Opera and Changgeuk-Focusing on Acting Art Form & Talent Training

Study on Geographical Cultural Resources Utilization of China's 'Impression Liu Sanjie'

Case Study of Chinese Animation with Flexible Application of Beijing Opera Expression Techniques

Inspection on the Performing Art of Beijing Opera

### **Influence of the integration of Drama and Other Art Forms in Performance Education - Focused on Necessity of Practical Performance Education**

Modern drama has always been trying to merge different art forms. Korean drama also creates new stage art by merging different art forms. Merging of different art types makes stage performances become diversified, which also influences actors' performance. Traditional drama is lines-centered to convey TV series-like narrative structure. However, as era development and cultural diversity influence drama narrative structure, actors' performance fields also keep expanding.

Nowadays actors' performance fields have exceeded lines and body language; actors themselves are also required to perform with innovative mind gradually. Regarding the development of drama, actors have the necessity to learn integration of traditional art, diversified performance and performance forms to adapt to different forms.

This essay, based on the necessity of recognition of drama development in practical performance education, analyzes the influence of practical education to actors. The essay covers art classes in College of Art, SeoKyeong University and actual situations during the process of performance of students.

#### **1. Integration of Drama Forms**

Actors are the most basic units and important elements of the stage. In traditional concept, actors just present the emotional side of themselves centered on lines. Lines are used to narrate, regardless of the East and the West. So far, lines are still the most important basic quality of performance. Thus, various education courses are underway for

students to convey accurately the lines. However, recent performance combined with new performing form appears on Korean stage, which treats lines as basics but at the same time, turns lines into body language. This is a new diversified drama.

Drama integrated with dance or image is common, while integration with martial arts and acrobatics fulfills integration and expansion on forms. Actors must combine diversified performing forms which is lines-centered along with distinct stage vocabulary in new drama and stage full of infinite possibilities.

For example, a new performance form named 'playcus' (play + circus) was initiated in the drama *Survivors* performed on Seoul National University Road in 2013.<sup>1</sup> This performance form is that actors show acrobatics-like actions as well as inner feelings by applying various props well. Another example, Taiwan directress and Korean actors produced *Uncle Vanya* written by Anton Chekhov in 2013 Asian Director Art Festival.<sup>2</sup> Performance form of Gezi Opera was grafted by Taiwan directress on *Uncle Vanya* to display deconstructive director technique. Facing "unfamiliar" art, Korean actors need a long time to adapt, including learning postures of Gezi Opera. I realized the change of drama requirement for actors through experiencing integration process of different art forms.

Certainly, not all dramas transform to this direction. It is important that new attempts are in process. Thus, future actors are needed to be trained by theatre higher education to adapt to new drama forms and new performing techniques.

So what choices should theatre higher education make nowadays?

## **2. Practice in Drama Education -- Development on Body Language**

As narrated above, modern Korean dramas are proactively attempting to integrate diversified forms. It goes without saying that actors' performance is the core of these attempts.

In Korea, formal theatre education is completed through middle school, high school and university. There are also many university students majored in acting have never received vocational education, which results in prevailing private performance training classes. Thus, basic training and acting education courses are designed for acting major in university. For 4-year students, courses will be more diversified step by step throughout their education. The benefit is that students can take various courses in each term since courses are different every term. However, the shortcoming is that some courses needing continuously learn might be interrupted.

Take education in National Academy of Chinese Theatre Arts as an example, body shape related course is conducted consecutively for four years. Because of this continuity, students can feel their self-growth. Since Chinese traditional performing art is emphasized in this academy, acting and martial arts are important for Chinese traditional theatre actors, to whom continuous courses like this are necessary.

As I know, as for Peking opera talents training, school system of vocational education is generally 5-7 years. This is based on the disciplines of acting talents training which "must emphasize and follow the way of training with basic skill as foundation and imitation as enlightenment".<sup>3</sup> Peking opera actors are required to master complex and difficult skills in "singing, dialogue, acting and acrobatic" for Chinese opera, especially for Peking opera which is 'performing story with singing and dancing' as its form. Therefore, actors must be equipped with all-round artistic and cultural quality for displaying Chinese opera on stage.

It should be careful to compare National Academy of Chinese Theatre Arts with Korean reality because of different objectives of actor training. However, different performance arts have too much in common that it is necessary to have discussion and comparison.

"Body language development" is the first important part in performing education practice.

Body language is the basic skill for actors before mastering lines. Lines present emotion in language aspect. Body language is the period before lines which requires actors in external aspect. As mentioned above, form integration is a very important performance way in modern opera stage. Thus, it's predicted that performing skills of body language will be regarded as an important standard in the future.

As mentioned, many Korean college students haven't been to art schools before, which leads to college students' different body shapes and basic skill levels and the students' lack of awareness of body language. Body language has significant difference from simple acrobatic skill and dance. Opera actors must performance his role and make body language complying with performance form.

Nowadays, training students' body suppleness and flexibility, as main objective of body language performance course, is attempted in Acting Department, College of Arts, SeoKyeong University. Suitable body language will be developed according to everyone's body feature. Moreover, another teaching key is to strengthen body language expression through applying props properly. Through body language performance course, students have the basic understanding of

body which is also a part of performance, deepen understanding of performance and gradually possess basic quality for creating performance.

For example, the first scene of *When Spring Comes to Hills and Dales*, produced by Acting Department, College of Arts, Seokyeong University doesn't exist in the original script. Using body language, the scene shows how the mother's body experiences abnormal reactions. Without lines, actors express emotional changes through their breath and actions.

### **3. Theatre Education Practice —Actor as One Creator**

Stage has always been full of new challenges for actors, including new performing forms and character creation. Actors always meet new characters and try their best to let them become alive on stage. To make characters alive, actors need to create their own performance from perspective of creators; no matter it is realism drama, psychodrama, narrative drama, masque or even dumb show without lines.

Actors are also creators, creation of actors and directors proceeds from different perspectives. Therefore, actors can become creators slowly and perform more vividly after understanding director's purpose, music, lighting and stage design.

Definition of "One Creator" is closely related with performance course. Acting majored students must choose respective writers and works of different ages from creators' perspective.

After choosing self-designed character and plots, students begin to collect and think combining other art elements, including music, painting, photography and poetry. In some circumstances, students can also gain inspiration and build image of vision, hearing and feeling in the process of collection. In this process, all the students can be creators and perform purposefully and creatively. Meanwhile, students' creating initiative can be trained.

The emphasis is to gradually understand each department of the stage: director, actor, lighting, costume, props and stage design. Be the director as well as actor, be the actor as well as lighting designer, be the lighting designer as well as audio engineer, be the audio engineer as well as prop master, be the prop master as well as stage designer. After understanding the whole process of performance, students can create with their own aesthetic.

*When Spring Comes to Hills and Dales*, work by Acting Department, College of Arts, Seokyeong University, applies 'Actor as One Creator' to let students create actor from the perspective of director.

*When Spring Comes to Hills and Dales* is a work of words. Characters' body language and lines are of "poetic" feelings.

For work consisted by poem form, actors' performance form has certain difference from realistic performance.

Integration of poem and body language, realistic and non realistic performance, reality and unreality, all these different forms let students exchange creating inspiration from the view of 'One Creator', learn from other arts and improve performance to create work together.

Acting Department, College of Arts, Seokyeong University is trying to add 'One Creator' method to all the classes, aiming at training students gradually to develop creation habit and actors' responsibility.

### **Conclusion**

Drama grows with actors. Meanwhile good actors grow with drama. Drama and actors are inseparable.

Modern social developments result in changes of performing art. However, the principle remains the same that actors are always the core of drama. More and more transnational cooperation, including stage performance and movie are processing. Recently, there are movie and TV series productions created by China and Korea together. In this situation, well-prepared actors will be much needed, which requires actors to be equipped with more all-round skills and solid performance foundation.

Therefore, we must keep considering issues like how college theatre education is positioned and what role it plays.

The tasks for college theatre education are training actors capable of perceiving times and equipped with comprehensive strength.

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**Aubrey Mellor, Senior Fellow, Lasalle College of the Arts, Singapore - *Training for 21<sup>st</sup> Century Theatre – Play Production Program***

Best practice regularly re-evaluates. Most theatre schools are over half a century old, established after WWII with the vision, structure and curriculum of the '50s. Vocational training schools attempted to echo age-old apprenticeship systems, while contextual studies -theory and history, often copied the older schools like RADA (1904). Demand for theatre training has far surpassed the public's demand for theatre: many hundreds of universities world-wide now offer theatre programs. But are they teaching theatre of the past and neglecting theatre of the present? Where are the innovations that are not only updating skills and knowledge, but addressing the challenges of the future?

Vocational training schools have an emphasis on skills, needing a high ratio of teachers per student; therefore costs have become prohibitive. Elite schools, with reputations due to success of graduates, become iconic and part of important national cultural assets. But others also claim quality programs, training hopeful students for entrance into the performing arts industry. Bulk teaching tends to address only the intellectual aspects of the art form; graduates are gaining entry to the industry, but are shifting it towards a cerebral experience. Skills on stage are becoming rare, and respect for audiences diminishing.

Many schools and programs copy each other; though some cultivate unique qualities this is often at the expense of versatility in its graduates. Others try to address all possibilities and encourage multi-skilling, often leaving graduates masters of nothing at all. While the performing arts are undergoing massive changes in both systems and artistic outcomes, schools struggle to remain current and relevant, under pressure to attract greater numbers and generate more income. With only China enjoying a massive increase in performances and audiences, the global theatre scene is either in turmoil or stagnation, as it seeks to survive amongst the most attractive competition in its entire history.

Theatre can never again employ the large numbers it once did; the age-old apprenticeship system can never be restored. Thus entry to the performing arts will continue to come from secondary and tertiary education. The future of our art-form now depends entirely on the training colleges; thus conferences such as ATEC become more important in ensuing best practice is known and used.

What is best practice? Are we sure that what worked in the past will work in the future? Do we have the teachers with the necessary knowledge and skills to not only train students for entry to the industry, but to also make a positive contribution and impact? Are we addressing the changing demands of the present? More importantly, are we analysing trends, innovative elements, and new ideas, along with gaps, failure and ineffectiveness, to see where we need to focus? Are we imagining a theatre of the future - that is part of an audience's life-style and reflecting communal concerns? A theatre that empowers, delights and energizes our public, and brings respect and new life to our aesthetic?

Such questions are best answered through a regular evaluation of what is crucial to training, and what has become less useful today, and what can be introduced into training to address inadequacies, or test for current and future value.

What is taught in theory and history is often left unchanged for several decades; and how we teach the daily vocal and physical training is similarly left - often up to the staff member involved. We are fortunate if we have an effective teacher who can make a difference to the students; but few are able to retrain staff or bring in new methodologies.

Most are not proactive in testing new systems, new ideas and new pedagogy.

Beyond necessary regular body/voice/mind training is the most important part, where most learning comes together and makes sense for students: the **Play Production Program**. What do we perform, and why? These are the most important questions.

### **Performance Genres**

Six-seven genres are necessary to experience and understand in theatre training. Expensive and difficult to produce than one major production per semester, a normal programme offers only five productions. Some must therefore double in their pedagogical raison d'être.

**Naturalism.** The dominant 20<sup>th</sup> Century performance style, crucial for screen acting and intimate venues. There are two very different naturalistic styles: (1) needed for Ibsen, the well-made play and social-issue plays (where Stanislavsky best

applied, everything pointing as dictated by author); and (2) needed for Chekhov, contemporary and screen-acting, where focus is on character, not theme. Naturalism is easy for born-actors, but sometimes surprisingly difficult for others. Within naturalism/realism are the age-old tasks of mirroring nature, authenticating and convincing. Conquering naturalism is crucial to employment today: a training programme should schedule more productions from this genre (and additional for those needing further practice).

**Comedy.** Arguably the most necessary genre, as drama/tragedy is comparatively easy – and often comedy needs a ‘real’, centred or truthful base. There are many distinct and almost separate forms/styles of comedy; but training must skill performers with both verbal and physical comedy. In most schools comedy is not approached until later levels, but many argue that the sooner one understands comedy the better. Comedy is a serious art and needs sound theory; though many comic artist have written on their art, Henri Bergson’s essay on Laughter and what is laughable links comedy to social purpose and encourages respect from students; it also unlocks much of the mystery about Moliere’s plays. **Rhythm** is crucial to comic delivery and ‘**timing**’ - and arguable to all acting.

**Language-based theatre.** Mastering heightened and complex language is commonly attempted in theatre training everywhere. Depending upon the translation, this could include the Greeks and foreign plays – especially the French and its alexandrines. It can, and indeed should, include Restoration comedy and Shaw, both arguably much more difficult than Shakespearean text. Some often propose other Elizabethan plays or Spanish Golden Age, but mostly the choice falls back to Shakespeare – with the argument that students may never perform in a Shakespeare play in their entire careers, unless at training school. Importantly, regardless of the setting and common update, student must understand the marked difference between prose and verse and address the traditional demands of iambic pentameter, unpunctuated line endings and the delivery of couplets.

**Physical Theatre.** Some schools schedule a devised work that requires actors to extend the dynamics and range of their physical expression. This genre can cross with another – eg Theatre-Making or Comedy (Mime, Mask and Commedia) or Asian modern (Suzuki, Butoh) and traditional – but can also demand dance, combat and acrobatic skills and work with abstraction. Many argue that physical projects are a rare and important chance to embrace and explore abstraction. Like dance, there are numerous styles and forms of physical performance and it is long argued that the performer of the future is the physical performer. Common today is the ‘cirque’, contemporary circus; and physically skilled performers are in great demand (NSD in India has collaborations with professional circuses and VCA collaborated with the National Institute of Circus Arts, Australia (NICA). Without a language base physical theatre is by nature inter and cross-cultural, and trains artists in visual aesthetics. Just as dancers are now turning actor, so should the actor be allowed to see as a dancer.

**Brecht and Post-Brechan – Ecclectism or Post Modern.** After Stanislavsky, Brecht is the major influence on European theatre, with some of his theory influenced by Asia, particularly by the Xiqu Dan actor Mei Lan Fang. Importantly Brecht’s theatre was also political theatre, actively agitating for change, still an important role today; but it was also an aesthetic, following Piscator’s epic theatre principles. Without needing to produce his plays, Brecht’s advocacy of objectification is crucial to understanding post-modern theatre. The dynamics in changing from the objective to the subjective and back remains unknown to most acting teachers. Almost every Brecht teacher or academic misunderstands the *Verfremdungseffekt*; actors and directors need to put his theories into practice to grasp how to engage either the audience’s hearts or minds, at will. It need not always be theatre of the intellect, as Brecht is so often misunderstood; it is story-telling, observation and bold execution, together with style changes in full view. Many argue there is more theatricality and more recognisable skill when the actor transforms in front of the audience; further, this references age-old devices of asking for audience’s imaginative participation. Contemporary theatre owes more to Brecht than any other influence, but it is often taught badly and confusedly; students should understand the power of shifts between making an audience think and making them feel, and should be encouraged towards selecting the appropriate - rather than always the consistent. Future theatre will regularly change acting styles onstage, perhaps for every scene; exciting theatre has already been made through using a range of acting styles on the same stage – eg Ong Sen Ken’s *Lear*, with a Noh actor as Lear and a Xiqu Dan actor as Goneril.

**New Work.** Creating work grows as important, if not more so, than interpreting existing work. It is crucial that theatre-making be undertaken in range of ways, including playwriting, and ideally providing creative experience in a range of disciplines. As numerous small projects can teach many aspects of theatre-making, this slot is better taken with an author-led work, preferably developed over two or more years with input from the actors. It is important that students work with living playwrights and learn how to workshop new scripts and to develop their dramaturgical skills. Crucial is the understanding that the concept of performing classics is a modern idea: Shakespeare's company was a new works company and commercially living only by the success of the box office. Without new work we are no longer the "chroniclers of our age" as Hamlet calls us. New work is craft-based and all crafts can be learned. The prime elements of narrative, character and theme are important to all in theatre, and the 'c' works (conflict, crisis, climax, contrast, contradiction etc) as important to creating work as to interpreting – arguably more important than Stanislavsky's 'w's (where, what, when, etc). New work further teaches about genre, style, form, structure and the creative tools (withheld information, stakes, forfeits, denouement, *deus ex machina* etc)

Ideally students need training in three other genres (nine genres are commonly identified, ten if one argues two forms of naturalism), though these might be addressed in projects or classroom exercises.

**The Greeks.** Not just for language, but for the size of performance needed to meet the huge passions and emotional demands – a renewed concept used in Albee's *The Goat* - related to Asian performance traditions. There are elements of formality also and ritualistic elements which bring us close to the origins of theatre, rituals we need never forget. The Greeks allow and encourage innovation in style (performance and production); yet also demand conviction, exaggeration, and musicality. Interestingly, they respond well to Asian theatre techniques and to large physical externals. Catharsis is no longer important in theatre, as indeed the public does not need its passions purged, but awakened – thus Artaud's principles behind 'Theatre of Cruelty' (often misunderstood by academics and teachers) is more relevant today. A training workshop in **Vocal Action** (essentially musical) is best preparation for these plays, and for chorus and choral work - as well as dance, equally important. Other formal works from Roman and Medieval times can be usefully explored – there is nothing more powerful than well-performed Mystery Cycles, and good to study them in relation to *Ramayana* and *Mahabharata*.

**Musicals.** In normal actor-training the scheduling of a musical, especially if there is singing talent in the cohort, is common - and Musical Theatre courses commonly train also in straight plays. As Brook predicted decades ago, the actor will be more multi-skilled and expected to not only sing and dance but also to play a musical instrument. Graduates of MT and straight acting courses commonly swap genres and preparing actors for musical performance is not only sensible but can sometimes find talents that can be developed to change courses. Importantly the performer learns more about what a true 'triple threat' is, gives them confidence to sing, as plays often require them to do, and develops coordination and a different aspect of 'ensemble'. Every actor should be able to sing when required. And not the cast of the musical film of *Les Miserables* proves surprising possibilities.

**Film.** Screen acting is now taught in all theatre schools to varying degrees, but few take it more seriously than class-room exercises. Ideally training should include all areas, not just acting: knowing about the technicalities of camera and sound recording is crucial to the art-form. The making of a show-reel is now obligatory in most schools, but a necessary investment. Films are now commonly part of 'Agents Day' showcasing, with screen-work extracted from theatre productions in the programme and adapted for film. Cost of full films is prohibitive and even so must be done in collaboration with a film school. Lasalle is fortunately placed but yet to find a way to capitalize on it. Naturally actors transform when seen in other media, and for some a major career path opens up.

Further: some schools are substantially developing one or more genres, especially in post-graduate work and theatre labs. Performers commonly request further specialised training in various areas. Workshops explore various combinations. Physical theatre now crosses with contemporary approaches to what used to be called puppetry; and technology has opened up new career paths in animatronics – where the operators are still called 'pups', short for puppeteers.

**Objects Theatre, Puppetry.** Many train initially as actors to later put their energies into other bodies, especially manipulating objects to create illusions of a form of life. New 'puppetry' programmes are being set up in many centres, and debate continues over what to call them; but the study of world puppetry, in all its traditional forms, is arguably more difficult than any acting course – eg in China four years is commonly devoted to mastering the manipulation of just the traditional glove puppets; Bunraku needs 30 years to master. All puppeteers are essentially performers and voice the work as well as physicalize it; creativity goes further with the actual making of the object. With 'puppets' no longer miniature, and technology advancing life size dinosaurs as well as human clones, known as androids, this area is clearly of the future, and questions the obsession with naturalism – something that actors should be able to do before coming to drama school. Apart from the elegance, magic and often thrilling aesthetics traditionally common in this area, it offers new stimulus to creativity in theatre. Spectacle was an Aristotelian necessity and has fluctuated in evolution rising to prominence again in the 19<sup>th</sup> century; with new digitalisation of light and image it again becomes affordable and the performer must learn how to participate and work with it.

#### **Aspects not needing productions (projects with a class-room performance outcome)**

Lasalle's Acting programme is unique in its practical introductions to a range of Asian theatre forms. These are offered as a series of 'stylistic intensives' where it is the 'style' of performance that is studied along with aspects of the form. It is a brilliant concept and amongst our best pedagogical innovations: many subjects are best taught through intensives rather than regular weekly classes. Regular classes are needed in voice-speech (daily more than one hour required, here and in their future) and a range of physical training needs also to be practiced daily. But acting is often best taught through productions and most other elements are best taught in 'intensives' – or blocks of 'workshopped' over a few weeks.

Under constant debate must be the foreign elements, though some remain constantly necessary, others are more valued for understanding of variation - though this can get too academic for undergraduates. It is not just Asian Theatre that can be best taught in projects: many western styles respond best to intensive immersion, rather than in short weekly classes. Though I elaborate only on the performers' subjects, Lighting is now argued to be best taught through immersion – whereas Design changes its focus regularly to a new play.

#### **Important Asian styles and forms**

Japan has a number of highly developed martial arts, such as **Akido, Judo, Kendo**, with the distinction of them being competitive; and Kabuki has its esteemed performative combat known as **Tate**. Most important to Western training of performers is **Wushu**, an umbrella word that covers many variants, otherwise known as **Kung Fu**. All Chinese schools teach this as without such skills a film career is not possible. All Asian countries have their own form of martial arts, but many beg in Japan, are competitive, not performative. Wushu combines elements of Xiqu acrobatics and that makes it more impressive. **Vo Thuat**, the Vietnamese form encourages group fights and ensemble work and arguably the most performative of them all. **Silat** is good, especially as it holds the origins of most martial arts forms, and has a local Malay base (there is an argument for schools to teach any local traditions)

**T'ai Chi Ch'uan.** As a mental and physical discipline, Tai Chi is the best way to include yoga elements without alienating some students and parents. It is also a breath-related exercise as well as one of concentration. Its dynamics vary, from savage to elegant, and it contains both crucial elements of exaggeration and distillation. It develops spatial awareness as well as balance, stretch and posture.

**Noh.** A highly refined form and style with many useful aspects. The differences between the five schools of Noh is not significant for a non-Japanese, though the Kanze school tends to be more accessible. As with any traditional performance style, its disciplines are excellent training for physical and vocal control and non-naturalistic style, so necessary for future theatre. But the principles are arguably the most interesting and transferable – and influenced other important artists – eg Suzuki, Ota, Hirata. Crucially it epitomises 'Distillation' and is an extreme polar opposite to 'Exaggeration'. The mask element is crucial as is the dense gravity of its dance. Suzuki Tadashi is now a method, and Ota Shoga's *Aesthetics of Quietude* had greatly influenced modern theatre, just as Hirata Oriza's *Shizuka na Engeki* (Quiet Theatre) has influenced playwriting and new realism. Connections are also being found between Noh and Butoh,



another physical form commonly taught to actors as well as dancers. There are playwriting structures of significance and an important music component as well as ritual and spiritual elements. Nohgakudo umbrellas Kyogen, the comic interludes with their own distinctive style; the 'do' is the 'way' or 'Tao'; the spiritual side of theatre is rarely explored by anyone but will undoubtedly be part of future theatre.

**Kabuki.** The second most important Japanese tradition that is valuable or future theatre; it epitomises the principle 'Exaggeration', a polar extreme that includes all theatrical aspects, presentational and audience-conscious. Kabuki acting teachers are extremely rare and performance secrets not readily accessible; teachers of Kabuki dance, however, are easier to find. Much of Kabuki can be understood in relation to Chinese and Indian and SE Asian performance traditions and its combination of music and dance and acting relates as much to modern musicals as it does to Shakespeare and 19<sup>th</sup> century Western theatre.

**Xiqu – 'Chinese Opera'.** Wrongly translated - it could just as well be called Chinese Operetta or Chinese Musicals, or Chinese Zarzuela – this highly physical Chinese tradition form is attractive for its presentational performance, design and symbolic stage devices. Its elements were embraced by Brecht and are still influence Western theatre, especially through post-modern and eclectic theatre. Its battle scenes and its plays can be related to Shakespeare. Well preserved with funded schools and dedicated young students, and numerous regional variants, this is now a saved tradition to be studied and mined for performance ideas.

**Indian traditional performance.** Teachers of India's numerous forms and styles are not plentiful, though its most known dances forms, **Bharatanatyam** and **Kathak** are taught widely. In Singapore we have access to **Kathakali**, the most celebrated if the Indian theatre traditions; however this is also primarily a dance form and its gestural language fast becoming obscure. Of greater use is **Yakshagana** as actors act, sing, dance and mime, paralleled easily with Western musical theatre.

At Lasalle we have access to **Kalaripayattu** movement training, as advocated by Phillip Zarelli; this system is considered to predate all other Asian martial arts and, like others, is essentially a discipline useful to actor training. It is less theatrical than Wushu and Vo Thuat.

The **Natyashastra** is the performers' bible of India and though some elements remain obscure, its sheers size and complexity should be respected and mined as gems for use in further theatre. Methods for charting gestural language are valuable and few comparative studies have been done. Its aesthetics have been paralleled to Aristotle's *Poetics*, and the National School of Drama teaches its gestures, postures and *rasas* (emotions) as basis for acting, alongside of Stanislavsky – students at the National School of Drama in Delhi are lucky to gain such perspective early.

There is a range of other Asian traditional forms and some, like the *Egal* dance in Mindanao, have been successful used in modern theatre making. Indonesia, Philippines and Thailand have numerous musical and dance forms; Vietnam has musical theatre forms derived from Xiqu. Malaysia has similar and its **Dikir Bharat** – Vietnam has a similar version of improvised narrative songs.

Asia has many form of puppetry and object theatre is definitely of the future. A range of Shadow Puppetry (**Wayang Kulit**) and of Glove or Finger puppets is found in most cultures and the string puppet or marionette, also found here. Japan's **Bunraku** is now paralleled in all puppet companies of the world.

### Important Western styles and forms

**Mime.** Mime is an ancient European tradition, from before the Greeks, but also an important part of Asian performance. It continued as part of performance through the middle ages and Renaissance – the 'dumbshow' in plays as well as mummery, ballet and harlequinades. In the 19<sup>th</sup> century it was developed in France and grew into three different strands: one, following Etienne Decroux, developed corporeal mime, and refined art forms such as Marcel Marceau, Jacques Copeau integrated Noh mask with whiteface and led to training methodologies such as Jacques Lecoq's, now considered a central part of actor training. Crucial training in weight, momentum, gravity and natural

forces, mime is also an excellent basis on which to build clowning and comedy. Should be taught in a block intensive as early as possible as it can become an invaluable tool to aid improvisation. Good mime teachers are rare in Asia.

**Mask.** Though a long accepted part of much Asian theatre, from primitive to refined, Western mask training is specific in encouraging greater physical expression. With neutral mask, concepts of abstraction can also be taught. Character work is often integrated with mask work. The gesture again becomes significant, crossing *Natyashastra* and Brecht. Commedia work concentrates upon the mask, though through stock characters. Understanding of mask leads to blank face comedy and neutral face that reflects Noh mask qualities and invites audience's projections – a powerful element as yet unexplored. Mask work can involve making mould of one's own face, leading to actor's better understanding and crosses to the art of stage and film make-up.

**Commedia dell' Arte.** Rescued from near extinction after WWII by Giorgio Strehler, Commedia is one of the few traditional performance styles surviving in Europe. Though few professional troupes now exist, there is a demand for it in training; many teachers of commedia means easy access to it – but of varying standards. Mastering the mask and understanding character types – the base of all characterisation – are valuable to training and crosses to literature studies. Few go deeply enough into Commedia to glean its greatest rewards, skill in verbal improvisation, in script writing and in satirical comedy – all important for healthy theatre in the future. Important too is French pantomime, a more delicate descendant, and Buffon work in grotesquery. Though Commedia's nearest Asian relative is Kyogen, few yet are working in this rich cross-over.

**Combat.** Stage combat is the most recent skill being taken into actor training, and more and more actors in film are doing much more combat and stunt work. As in traditional theatre forms, physical conflict was always a valued entertainment ingredient. Shakespeare would never have used so many battle scenes if they were not highlights enjoyed by the audience. Traditional training for the classics always included fencing and several forms of sword fighting – broadsword being important for Macbeth, Rapier and Dagger being important for Jacobean and Elizabethan through Restoration and through the romantics eg. *Cyrano de Bergerac*. Combat on stage in contemporary plays is growing as audiences always love to see skills used. I always included a bar-room brawl in showcasing graduate to agents and directors.

**Acrobatic, circus and gymnastic skills.** Just as many acting graduates move into puppetry and animatronics, others move into physical theatre, circus and even dance. National School of Drama in India is the only school known to put students into a professional circus show for a semester; but the Victorian College of the Arts has some classes given by the Australia's National Institute of Circus Arts (with its many Chinese teachers); and Russian schools similarly make their students aware of the circus career path. Many schools still have gymnastics, as I had, and some as in Hong Kong Academy of Performing Arts have teachers from Cantonese Xiqu. Valuable here is not the conquering of some physical challenges but the developing of physical courage and physical care and safety. Chinese students are lucky as a majority get either Wushu or some Xiqu acrobatics as part of normal training.

**Additional performance skills.** A further range of skills can be related to any of the above and many, such as **juggling**, are arguably older than theatre itself. These are subgroups of either physical or vocal techniques, but in combinations can excite with originality. Music has always been a part of theatre and is continually inventive – I recently admired a combo of western trombone and Asian gamelan at the Indonesian Performing Arts Market. Many folk-based instruments are fast disappearing – eg, musical sets of cow bells, once used in pantomimes; and the 'Jew's Harp', which Swiss Cheese plays in *Mother Courage*. Brass instruments are valuable to both theatre and circus, and in some countries still used to round up potential audiences. Brass is surprisingly easy at beginner level and some of my students created brass bands to use in their street performances. **Magic, conjuring or illusionism** comes in and out of fashion, but remains part of entertainment skills, from intimate or parlour form to grand-scale narrative epics, such as David Copperfield's. **Ventriloquism** needs an operable special puppet known as a 'Doll', the doll needs a character and the routines need good scripts known as 'patter'. Yodelling remains highly theatrical, and essential for the goat-herders in *Peer Gynt*; whistling is somewhat dated at the moment but like the playing of a gumleaf or in a range of pipes, common in variety and composition – and crucial for Masha in *Three Sisters*. Students with particular skills, such as memory or mind reading acts, playing cards games, nose-flutes etc may find employment in Variety and Vaudeville where other

such endangered skills might be found. I believe every student has some special skill which can be developed alongside of acting. We are all aware of the thrill of seeing roller-skates and skateboards under onstage.

Henri Berson has theories about comic physiognomy; and the hunchback, the giant, the fat lady, the dwarf and the midget have traditional roles in theatre's periphery – something embraced by Fellini and Castelluchi. The use of amateurs, for their looks or oddnesses, cannot be denied; common in film but growing on stage. Physically challenged people were once never considered for entry into theatre schools, but now are on our professional stages – eg a Japanese dance company where all members were born with thalidomide-caused underdeveloped limbs. Such challenges the prejudices not only of audience, but also of fellow performers. But future theatre will include traditional side-show elements such as Fellini popularised; and we need to embrace all performance skills and celebrate them for their unique contribution.

### **Style**

Michel Saint Denis stated that 'style' is "knowing what sort of play you are in"; and hence understanding prime genres is necessary. The concept of 'style (and indeed of 'aesthetics') is crucial to all theatre training: student must know how to recognise prime elements which help us identify the main influences upon the writer's (or Director's) technique, aesthetics and principles. Just as every visual artist or composer has their own style, every playwright has his or her own style and 'style' is the most difficult to teach. At Lasalle we start with the most obviously contrasted styles – eg Noh, Xiqu, Kathakali etc; sometimes the form and the style are intertwined, sometimes form (and structure) is common to many styles, but always there is a distinctive acting style required. Later students learn how to distinguish between more subtle style-shifts – eg the naturalism of Shaw compared to the naturalism of Ibsen. Style is elusive and can often be entirely wrong; there are degrees of appropriateness and actors need to develop skills to recognise the combination of elements in a script and contribute to the Director's search for the appropriate performing style. I believe style must be taught together with the study of dramatic, and in English we have a word element that helps actors know that it signifies a style difference.

### **The 'isms'.**

I don't know how Chinese groups words that in English end in 'ism', a noun displaying a belief; but the 'isms' strongly help actors find the right acting style. Though naturalism has dominated the West for well over a hundred years, I continually remind actors that it is but one acting style. Many 'isms' started as a literary or visual art manifesto, later embraced into the theatre. Several are still potent and should be taught, along with readings of plays written under their influence.

I don't include **Absurdism** in important genres above; though I would most certainly include it here to be studied alongside other literary forms; Absurdism is not an acting style: it is a literary style - and all acting in absurdist plays is commonly played in naturalism.

**Symbolism** is the most neglected of these, though I believe very important for the future. Kostya's play in *Seagull* is an excellent example: it crosses with several unique playwrights, but importantly crosses with two extremely important areas of theatre today and tomorrow: the genre, **Performance Art**, and the writing style, **Magic-Realism** (eg Lorca, Kushner, Schlimmelfennig).

**Expressionism** is no longer as dominant as it was; but in fact it is an acting style and needed for some playwrights (eg Australia's Stephen Sewell); plays where the expressing of ideas and emotions is more important than any real or natural world.

The acting style most suited to Chekhov and contemporary screen acting is **Impressionism** – indeed Tolstoy called Chekhov an impressionist, and Chekhov called Kostya the same. I have developed an approach to characterisation that draws on impressionists' techniques and principles – one consciously seeks more colours for one's palette, creating a revitalised and dynamic style; one does not play a character's 'center' but looks for the oppositional elements and contradictions

## **Practice**

Almost everything above is used to categorise areas of training that have a performance outcome – in full or limited productions, or presentations or ‘showings’. Commonly in theatre schools, productions are rehearsed in the afternoon and performed in the night. Usually mornings are given to ‘classes’ that develop skills not necessarily of direct relevance to the current productions or performance project.

**Skills** are usually taught in classes, and these are commonly separate from rehearsals; here we use the word ‘practice’, meaning a deal of repetition until a skill is acquired. In the West it is considered insulting or amateur to call rehearsals by the word ‘practice’. But that is not meant to disparage the concept of practice. In New York, actors are constantly rushing from one class to another to **practice** various physical, vocal or acting skills. ‘Practice’ also means an individual must spend unsupervised time in order to perform a song or a dance routine or some scene work.

**Theory and History** is often grouped together and taught along with **Dramatic Literature**, often with academic papers to help train the students’ minds and encourage research. I concentrate here on the three practical fields commonly taught in class and (in an ideal curriculum) practised daily.

## **Movement**

Since the founding of theatre schools there has been a concept of ‘movement for actors’ as distinct from dance. This was born of a desire to make an actor more physically expressive and counter the often wooden bodies and ‘talking-heads’ approach by actors who enjoyed text and witticisms over full immersion in a role and the dramatic situation. Actors have always been required to dance but movement for actors is different and was experimented with by many teachers from various backgrounds. Various methodologies were developed, and some were written down; some were major influences but not written down as a full method (eg Keith Bain’s movement, a key behind many Australian academy award winners). Schools often schedule the method used by the only teachers available.

Several movement systems are taught in the West, these have proved useful.

- **Biomechanics** - Russian actor/director, Vsevolod Meyerhold (died 1940)
- **Laban Movement Analysis** – Hungarian dancer Rudolf von Laban (died 1958)
- **Viewpoints** – Contemporary Americans, choreographer Mary Overlie, director Anne Bogard
- **Suzuki** – Japanese director, Tadashi Suzuki (born 1939)
- **Bain Awareness** – Australian dancer/teacher Keith Bain (died 2012)

**Dance** is also crucial and styles need continual re-evaluation. **Ball-room dancing** has proved invaluable for interaction, posture, presentational skills and a sense of style.

## **Vocal work**

Modern teaching now integrates both Voice and Speech, and there is a good argument that both should be integrated with acting – joint teaching is ideal. Much voice and speech work is remedial - as is has become degraded in school and in our leaders. Teachers must first get students to unlearn a mass of bad habits (acquired in their primary and secondary schooling).

**Voice** is a necessary long-term practice, boring to do and to teach, yet totally necessary to develop the timbre or quality of the individual voice and its range and power; crucially, indeed most crucial of all in acting, it starts with the breath and extends the breathing. Best actors practice their own voice exercises every day of their lives.

**Speech** focuses on articulation, develops dexterity of lips and tongue, prioritizes communication. It covers dialect/accent work - though this today is less important, and principles must be unlocked though a complete mastering of phonetics.

**Singing** is a necessary part of actor training – the range is as wide as student’s interests, but ability to read music should be compulsory.

Voice/speech methodology is wide-ranging, much-written-about, and often idiosyncratic; the most important class - yet least fully understood.



## Acting

Naturalism, making someone else's words our own whilst appearing natural, should be simple; indeed such ability should be prime for acceptance into a course. Admission standards vary; but good students are often held back by students to whom acting does not come naturally. Much of any acting programme today is devoted to something that is entirely basic - and should exist as intuition. Awkward students can develop into effective actors; but often at the risk of the cohort never achieving an ensemble of shared quality – as, for example, an elite football team must.

Several Western acting teachers have written on their art, other have influenced enormously through their example or their teaching. Many of the best acting teachers are unknown outside of their own college. Common are **Stanislavsky** (his concept of 'action playing' is crucial), **Lee Strasberg** (no longer in fashion) **Michael Chekhov**, **Uta Hagen** (all essentially naturalists); **Stanford Meisner** (Meisner Technique) **David Mamet** (Practical Aesthetics) and **Jacques Lecoq** (physical expression) are counterpoints to naturalism.

Such opinions are formed through a lifetime working in professional theatre and major training institutions – in above genres and styles. I have long believed that all future theatre will blossom through integration of best elements of both Asian and Western. Surveying which are most valuable to future theatre, reveals debatable complexities - emphasizing the necessity to re-evaluate regularly.

Aubrey Mellor OAM

Senior Fellow Lasalle College of the Arts, Singapore.

6000 words. ATEC 2014

(Also delivered at the International Theatre Exchange Seminar July 2014, Tokyo, Japan)



## MASTER CLASSES

**Guo Yuejin - Professor, Master Tutor and Head of the Department of Peking Opera, Central Academy of Drama.**

National first-class performer, and one of the academic leaders of drama and film studies. She is also director of the Chinese Dramatists Association, representative of the Ninth and Tenth National People's Congress, evaluation expert of the Ministry of Education, excellent expert of the Ministry of Culture, national model worker, and enjoys the Special Allowance of the State Council for life. She received graduate education on Drama & Chinese Traditional Opera during 2002-2004 in Chinese Academy of Art. In 2005, she pursued her studies in the National Academy of Education Administration (class of university president). She received training in the class of university president on the building of efficient and modern university system in Zhejiang University in 2010.

Her research fields include theory and practice of Peking Opera performances. Her studies mainly covers the continuity and innovation of Peking Opera, the heritage and theoretical studies on the performing skills of Peking Opera, exploration and practice of Chinese and Western dramas performance style and as well as the training mode of Peking Opera performers. By starring over 30 operas, she has won the "Mei Lanfang Gold Award" – the highest prize of Peking Opera, the "Best Performance Award" in the National Youth Peking Opera TV Contest, "Chinese Broadcast, Film and TV

Awards - Flying Apsaras Award"- the highest award in Chinese TV industry. She has also awarded such titles as "Top Professional Talent" and "Teaching Achievement Award" at the provincial and ministerial level, "National Excellent Teacher Award" and "National Pedagogy Award" as well. Professor Guo has participated in drama workshops and studios home and abroad, and is responsible for several provincial and ministerial research projects. Her academic papers can also be found in some influential Chinese core journals on theatre performance.

Theme of the Master Class: ***Reflection of Traditional Chinese Culture in the Stylization of Peking Opera***

About the Master Class: The singing, speaking, acting and acrobatic fighting of Peking Opera show to the world how traditional Chinese culture perceives the beauty. As the core of Peking Opera, its unique acting form/stylization integrates the essence of intelligence of Chinese people, expresses the emotions of its creators and carries the development of this national art. It maintains the romantic and unified style during its development and evolvement, revealing the uniqueness and charming of Chinese culture. With considerable art content and cultural elements, the Opera Stylization boasts its uniqueness, which in a deep sense, is the guide to ethics and moral philosophy in Chinese culture and the aesthetic embodiment of Confucianism, Taoism and Buddhism. With interactive presentation and experience of the major features of the Opera Stylization, we hope to appreciate and taste the traditional Chinese culture reflected in the Opera Stylization of Peking Opera with you.

**Shen Peiyi - Director of the Department of Dance Drama of Central Academy of Drama;**

Chinese famous dance artist;

National first-class actor enjoying special government allowance of the State Council;

Member of the Performance Arts Committee of Chinese Dancers Association;

Member of Senior Professional and Technical Qualification Evolution Committee of Art Fields of PLA (Chinese People's Liberation Army);

Judge of the National Dance Contest and TV Dance Contest of CCTV for many times;

Art director of Song and Dance Troupe of the General Political Department of PLA.

Shen Peiyi's dancing art emphasizes the idea, that's, transforming ideas into the artistic conception to lead the body. Her characterization is subtle and profound with noble and strong mind; her artistic expression is able but modest liking nature itself. Her self-wrote, directed and performed works, such as A Beauty's Life Course, Poetess Yi An's World and dancing poem Dialogue of Life Consciousness etc, is focused on the care and thought of women' life, reflecting the female artist's sympathetic and tender feeling and fully demonstrating her deep art foundation and remarkable talents of dance. She is an outstanding artist integrated with performance, directing, teaching and writing.

Theme of the Master Class

**Discussion on the Figure and Expression of Body Rhyme in Chinese Classical Dance in 2014**

About the Master Class

From 1950-1954, the Chinese classical dance was in a stage of Taking Over in learning, and there was no real Chinese classical dance in accordance with the dancing art concept from its content to its performance. In the early of 1960s, Chinese classical dance learned and used WuShu (the martial arts) of sports as reference, which enriched and developed greatly the techniques and actions of Chinese classical dance. In 1980s, there was a major breakthrough on the understanding and practice of Chinese classical dance from how to carry on the tradition in forms to carry on the tradition in aesthetics; from how to carry on the tradition in Routine and action to create the Chinese classical dance in selecting training methods. After long-term exploration, a new generation of classical dance — Body Rhyme was established and formed preliminarily. For the appearance of Body Rhyme, it is just as Tang Mancheng, the late educator of Chinese classical dance and professor, said, "it was a great leap but it was the leap in quality by changing its figure and vivifying its expression."

It is thus clear that Body Rhyme, the oriental beauty, is the dance soul explored and summed up by Chinese ancient classical dance educators. Its dance soul traveled from ancient time till now and turned into the graceful posture like light clouds covering the moon, which is so vivid, so full of life and so breath-taking.

This master class about Body Rhyme in Chinese Classical Dance by Shen Peiyi will explore and seek together with you the elegance and beauty of Chinese classical aesthetics through the discussion of figure and expression of Chinese classical dance.

**Robert Reid - Associate Professor, Department of Theatre, Concordia University, Canada**

Research Area: Theatrical Traditions and Contemporary Theatre

Achievements: Robert Reid is a theatre director and a professor at Concordia University in Montreal, Canada, where he teaches acting and directing. He was Chair of the Theatre Department until 2013.

Mr. Reid's studied Meyerhold's biomechanics with Gennadi Bogdanov since 1996. His research focuses on the exploration of traditional theatrical forms in their relationships to contemporary and classical theatre. He is currently supervising the publication of a French magazine issue (L'Annuaire Théâtral) on this subject. Mr. Reid has been collaborating with the National Academy of Chinese Theatre Arts (NACTA) for many years and has recently co-directed a project using Chinese Opera and Western staging techniques.

As a theatre director, his work focuses on contemporary and classical works and his directorial credits include plays by Le Groupe de poésie moderne, Tankred Dorst, Shakesperare, Martin Crimp, Michel Vinaver, Edward Bond, and Witold Gombrowicz.

Theme of the Lecture: *True Lies: How to "Truthfully Lie" in Theatrical Constructing for an Actor*

About the Lecture: Robert Reid is a theatre director and professor from Montreal, Canada. He teaches acting and directing at Concordia University. His research and artistic practice investigates the various relationships that exist between theatrical traditions and contemporary stage practices. He studied extensively Meyerhold's biomechanics with Gennadi Bogdanov and Jingju (Chinese opera) at the National Academy of Chinese Theatre Arts (Beijing).

The subject of this workshop is inspired by Antoine Vitez's expression "to truthfully lie" (le "mentir vrai"). The French director Vitez believed that an actor needed to learn how to "truthfully lie" in order to engage the audience's belief in the fiction he was constructing. This workshop will explore different approaches that can help an actor to believe in the imaginary world he's constructing for the stage. The different techniques used for this workshop are inspired by the writings and exercises of Stanislavsky, Maria Knebel, Meyerhold, and others.

**Michael Ramsaur - Professor, Stanford University, U.S.A. Honorary Professor, The Central Academy of Drama, China.**

Research Area: Lighting design

Achievements: Michael Ramsaur is a Professor of Lighting Design and Director of Production at Stanford University and an Honorary Professor at The Central Academy of Drama Beijing. He has served as Chairman of the Drama Department at Stanford University, President of The international Organization of Scenographers Theatre Architects and Technicians (OISTAT), is a Fellow of the United States Institute for Theatre Technology (USITT). He has served as a Consulting Professor at the University of Arts Belgrade, and taught regularly at the Bavarian Theatre Academy as well as at Trinity College Dublin and Taipei National University of the Arts. He has been awarded Outstanding Lighting Design Awards from the San Francisco Bay Area Critics Association, Dean Goodman Awards, and Drama Logue Awards. Past projects include creating and organizing the Scenofest at the Prague Quadrennial and World Stage Design, and serving as the Managing Editor of Digital Theatre Words and Chinese English Theater Words.

Theme of the Workshop: *Seeing Light: The First Step in Lighting Design*

About the Workshop: Many people think that lighting is the most difficult theatrical element to design because you cannot see light itself — it is invisible and you can only see the result of light. Light strikes objects and performers and reflects to the audience which sees the result. The workshop will examine at the controllable qualities of light and how they can be used to fulfill lighting design functions for productions. Many examples from visual art and from musical theatre productions will be presented, and the workshop group will be able to see the effects of light demonstrated with spotlights and a control console in the workshop space. Students at the workshop will have the possibility to create lighting images using the equipment present.

**Christina Nygren - Professor, Stockholm University, Sweden**

Research Area: Theatre in Asia, Popular and Festival Culture

Achievements: Christina Nygren is Professor of Theatre Studies and holds a position as Visiting Professor at the Department of Oriental Languages at Stockholm University. During the last 30 years she studied, researched and worked in Asia, mainly in China, Japan, India and Bangladesh, but also in Vietnam and Laos. She has graduated on Chinese theatre history and theory from The Central Academy of Drama in Beijing and on Japanese theatre history and esthetics from Osaka University. Her main interests are performing arts and popular culture. Publications include writings on

traditional and modern theatre and dance, festival culture, folk performances and popular entertainments in Asia. She is elected Vice President for the International Federation for Theatre Research on 2007.

Theme of the Lecture: ***Reflections on Asian Theatre - Japan, China and India in a Comparative Perspective***

About the Lecture: This lecture aims to show a congruency in form and function in the performing arts apparent in three Asian nations, China, Japan and India. Furthermore, I wish to describe characteristics in the countries' theatre such as we presently know them to have been configured during the time the art form gained textual and theoretical shape as a genre. I also wish to make apparent the strong collaborative role of the spectators and to put focus on the developed codified co-operation between the art forms that is a prerequisite for the indigenous theatre in the whole region.

My point of departure is the claim that the meetings between the forms of theatre does not merely occur at an aesthetical level, and can therefore not be studied outside of their cultural and social contexts. Aesthetical and theoretical judgments are combined with contemporary social, economic and political conditions in the countries concerned. Furthermore, I try to avoid making distinctions such as 'high and low' and to describe indigenous art forms in western terminology. When terms like 'opera', 'ballet' or 'score' are applied to non-western theatrical art, problems appear, partly because the theatre of other cultures generally have certain components not easily distinguishable during a performance, and partly because the categorizations are essentially different. 'Theatre' is used as a general term since the dramas in the regions I study were not intended to be read but to be performed.

Basically, I take the theatrical event as my point of departure. This indicates a process typical for theatre and dance. The performance occurs, happens in a passing moment. Unlike many other art forms that, once created, can be enjoyed many times, theatre cannot be re-experienced. The theatrical performance re-forms itself through the instant contact with the audience while still anchored in tradition, social life, political systems, philosophy and religion. I regard the event as the primary source for theatre studies.

Many dynamic traditional genres within Japanese, Chinese and Indian drama and theatre are distinctly intended to teach as well as to entertain. When comparing the complex cultures of Asia, one finds similarities in drama production that are as striking as are the differences. A particularly evident similarity is the enormous importance traditional theatre continues to have for theatre practitioners (both traditional and modern) today, often based upon a general attitude towards the dramatic arts as preserving rather than innovative. In many areas there is a widespread need for a well-informed audience that is not merely familiar with the plot, script and spiritual allusions of a particular work, but also understands the complicated rules and codes of its production. Loyalty towards canonical texts and the preservation of master traditions configure traditional drama and its manifestation, building more often than not a rather obvious backbone even for modern theatre.

### **Benjamin Rodger Sumner - Director of Technical Theatre, Guildhall School of Music & Drama, UK**

Research Area: Stage and Technical Management

Achievements: Ben Sumner trained in Stage Management at the Central School of Speech and Drama in London. His professional career has included education, lighting design, production management, props construction, scenery construction, set design, stage management, technical management and theatre administration. He has worked in corporate events, dance, drama, musical theatre, opera and television. Sumner has a wide international experience having worked not only in the UK, but also in Australia, Finland, France, Hong Kong, Greece, Japan, Macau and USA. His teaching career began in 1987 at London's Guildhall School of Music and Drama. In 1990 he became Senior Lecturer in Technical Management at the Hong Kong Academy for Performing Arts and in 2002 he accepted the post of Programme Director (Production, Design and Arts Management) at the Western Australian Academy of Performing Arts in Perth, Australia. In 2007 he returned to the Guildhall School of Music and Drama as Director of Technical Theatre.

Theme of the Workshop: ***Developing Technical Theatre Training Programs***

About the Workshop

What are the essential elements to be considered when developing a technical theatre training program? Ben Sumner, Director of Technical Theatre at the Guildhall School of Music and Drama in London, presents a brief overview of stage management and technical theatre training in the UK and leads a discussion on the future development of technical theatre training. Mr. Sumner looks forward to meeting lecturers and students in stage management, technical and backstage roles for an open exchange of views.



**Annelis Kuhlmann - Associate Professor, Aarhus University, Denmark**

Research Area: Directing Traditions, Performance Analysis, Odin Theatre, Performing Archives, Dramaturgy, Acting Terminology

Achievements: MA in Dramaturgy, BA in French and Russian language and literature. PhD. Dissertation: Stanislavsky's Theatre Concepts (1997). I have a wide range of international publications on the heritage from Stanislavsky to Odin Theatre. My research often focuses on a conceptual analysis of a play or a stage production framed in a historiographical context. During the latest years I have been researching in new ways of approaching the history of the theatre performance. I see the notion of the performing archive as a combination of a preservation of the ephemeral quality of the performance and the creative source, embedded in the layered performance memories in the archive. I have been teaching acting and dramaturgy students since 1997.

For more information, please visit my web page: <http://person.au.dk/en/dramak@hum.au.dk>

Theme of the Lecture: ***An Actress Works with Herself in the Working Demonstration — Roberta Carreri: Traces in the Snow***

About the Lecture: Artistic autobiographies among actors at Odin Teatret (Denmark) have founded an original genre of presentation, the so called working demonstration, in a highly performative form. At one level a working demonstration shows the actor's professional secrets; at another level a working demonstration is a performance with a body narrative, concerned with the actor's memory at a certain stage of his/ her professional life and conceived from the present moment of the very working demonstration. The actor's memory here deals with episodes and techniques transformed from masters and pedagogues, whose teaching had impressive significance for the actor's development as a theatre artist. In my lecture, I shall investigate the actress Roberta Carreri's working demonstration, Traces in the Snow, and give examples of how to analyze this particular transformation of artistic heritage. The legacy of Traces in the Snow eventually also will reveal a dense influence from Asian theatre cultures and acting traditions. The lecture will be accompanied by video fragments. Basically, I take the theatrical event as my point of departure. This indicates a process typical for theatre and dance. The performance occurs, happens in a passing moment.

**Markku Uimonen - Professor in Lighting Design, University of the Arts Helsinki, Finland**

Research Area: Visual Design for Performing Arts

Achievements

- University Professor 2000 — The Theatre Academy of the University of the Arts
- Visual Design, Scenography, Lighting and Projection in over 60 international productions from Minimalism to Spectacle, from Opera to Contemporary Dance.
- Visiting Professor, and Artist in Residence in the Hong Kong Academy for Performing Arts HKAPA numerous times.
- Knight, 1st Class, of the order of the White Rose of Finland

Theme of the Workshop: ***Visual Design for Performing Arts: Video in Context***

About the Workshop: This workshop addresses recent trends incorporating video in the overall visual design of the Performance Art.

In the first section (about 45 minutes) we will examine and discuss notable examples of contemporary video usage in performance works presented in northern Europe and Scandinavia.

Following a break, participants will look at four recent examples of Visual Design (Scenography) designed by local Chinese students. Each of these examples utilizes and incorporates video in the overall design concept. Discussion of the various methods and technologies behind these content decisions will follow.

Our workshop will conclude with a lively exchange about the future role of the moving (digital) image as a key player in the overall design context of production.

Markku Uimonen, a scenographer, lighting designer and visual artist, will lead the workshop, discussion and presentations with his encouraging enthusiasm. Uimonen has lectured internationally over last 15 years and is currently a Professor at the Theatre Academy of the University of Arts Helsinki.

**Sjef Tilly - Course Leader & Student Coach: Master Theater Studies**

Maastricht Academy of Performing Arts, University Zuyd, Netherland

Research Area: Stage- & Costume- Design in Co-Operation with Stage- Management

Education: -Academy of Fine Arts, University of the Arts, Maastricht; Stage- and Costume- design. - 1973  
-Study's, practice and production assistance : a.o.t.: Salzburger Festspiele, Netherlands Opera Amsterdam, National Theater Research Center "Perperspect" Haarlem, Stage Design National Theater Boucares, Deutsche Opera am Rhein Dusseldorf, etc. - 1979 – 1988

Positions:

- Prof. /Teacher Stage design and production /Toneelacademie Maastricht - 1979 - 1988
- Stage and costume designer
- Studies co-ordinator / teacher - Stage design, Academy of Fine Arts, Maastricht - 1988 - 2001
- Course leader, Prof. / teacher Theater Costume design, Royal Academy of Fine Arts, Antwerpen, Belgium - 1993 - 1996
- Co-ordinator Master Theater - Costume - design, Antwerpen 1996 - 2001
- Staff member Cultural Center Maastricht and Theater aan het Vrijthof
- Artistic Theater productions programmer - 1979 - 2009
- Course leader design for performance and theater-costume design, Toneelacademie Maastricht, University Zuyd - 2001 - 2011
- Course leader Master Theater Studies, Toneelacademie Maastricht, University Zuyd - since 2011

Theme of the Lecture: ***Innovation and Excellence in Performance Design Today***

About the Lecture: After an introduction of Maastricht Academy of Performing Arts, Netherlands and a short view on students work, I would like to show works of European stage and costume designers, most of who are also working with our students. In this way, I hope Asian students will have a brief perspective about what and how we do the stage design in my world. The designers, who would be mentioned during the lecture, are: Rien Bekkers, theater costume designer, who works for theater, opera, film and fine art projects. His design of historic costumes is made for the 21st C.

Sabine Schneider, theater costume design and costume for film.

Her work could be described as: Realism in costume design for film and fine arts in theater costume design.

Thomas Rupert, stage and costume designer for theater, opera and dance.

He designs compelling stage and costume designs for theater and site-specific performances. Dries Verhoeven, theater design, designer and performance creator, who work on projects for performance and fine art.

Peter Missotten, who is a specialist in virtual theater, digital theater and video art.

**Asia Theatre Education Center (ATEC)**  
**Schedule of 1st World Theatre Education Convention with 3rd Asian Theatre Schools Festiva - (1)**

Time	2014/5/18 (Sunday)					2014/5/19 (Monday)			
	Experimental theatre	North Theatre	Conference Room	Lounge	Eastern Hall	Dining Hall	Black Box	North Theatre	New Campus
8:00									
9:00			Executive Director's Meeting	Waiting				Shuttle to New Campus	
10:00			Director's Meeting					Workshop	Seminar
11:00									
12:00									
13:00					Director's Lunch		Lunch		Lunch
14:00		Opening Ceremony							New Campus Visit
15:00								Workshop	
16:00					General Assembly			Workshop	Panel Discussion Discussion 1
17:00									Panel Discussion Discussion 2
18:00					Welcome Party/ Dinner		Dinner	Summary	
19:00									
20:00	performances							Shuttle to New Campus	
21:00	Discussion								
22:00									
23:00									

**Asia Theatre Education Center (ATEC)**  
**Schedule of 1st World Theatre Education Convention with 3rd Asian Theatre Schools Festiva - (2)**

Time	2014/5/20 (Tuesday)					2014/5/21 (Wednesday)				
	Experimental theatre	North Theatre	Black Box	Dining Hall		Experimental theatre	North Theatre	Black Box	Eastern Hall	Dining Hall
8:00										
9:00										
10:00		Workshop	Workshop				Workshop	Workshop	Mid term Review	
11:00	Performance④ Preparation					Performance⑧ Preparation				
12:00										Lunch
13:00				Lunch						
14:00	Performance⑦ Discussion	Performance⑤ Preparation				Performance⑨ Discussion	Performance③ Preparation			
15:00										
16:00										
17:00	Performance⑥ Preparation	Performance⑦ Discussion				Performance⑦ Preparation	Performance⑩ Discussion			
18:00				Dinner						Dinner
19:00										
20:00	Performance⑩ Discussion					Performance⑩ Discussion				
21:00										
22:00										
23:00										



## Program of the 3<sup>rd</sup> Asian Theatre Schools Festival



***Farewell My Concubine***  
School: The Central Academy of Drama, China

Venue: Experimental Theatre  
Time: 19:30-20:30, May 18th, 2014



***Vindicating for Ms Mau***  
School: Hanoi Academy of Theatre and Cinema, Vietnam

Venue: Experimental Theatre  
Time: 13:30-14:30, May 20th, 2014



***The Wild Party of Yu Xuanji***  
School: The Hong Kong Academy for Performing Arts, China

Venue: North Theatre  
Time: 16:30-17:30, May 20th, 2014



***Story of Arang***  
School: Department of Theatre, College of the Arts,  
Chung-Ang University, Korea

Venue: Experimental Theatre  
Time: 19:30-20:30, May 20th, 2014



***Dream of Queen Turkhan***  
School: Mongolian State University of Arts and Culture, Mongolia

Venue: Experimental Theatre  
Time: 13:30-14:30, May 21st, 2014



***Antigone***  
School: Toho Gakuen College of Drama and Music, Japan

Venue: North Theatre  
Time: 16:30-17:30, May 21st, 2014



***Metamorphosis***  
School: Nanyang Academy of Fine Arts, Singapore

Venue: Experimental Theatre  
Time: 19:30-20:30, May 21st, 2014



***3 2's; or AFAR***  
School: College of Fine Arts, University of New Mexico, USA

Venue: Experimental Theatre  
Time: 13:30-14:30, May 22nd, 2014



***When Spring Comes to Hills and Dales***  
School: Seo Kyeong University, Korea

Venue: North Theatre  
Time: 16:30-17:30, May 22nd, 2014



***From the Earth***  
School: National Academy of Chinese Theatre Arts, China

Venue: Experimental Theatre  
Time: 19:30-20:30, May 22nd, 2014



***Shoo-oo Shoo Once Upon A Time***  
School: Chungwoon University, Korea

Venue: North Theatre  
Time: 9:30-10:30, May 23rd, 2014



***Madhyam Vyog***  
School: National School of Drama, India

Venue: Experimental Theatre  
Time: 13:30-14:30, May 23rd, 2014

## **Award Rules for the 3rd Asian Theatre Schools Festival**

1. 1 Best Play Award, 2 Outstanding Play Awards and 10 Best Actor Awards are established for the 3<sup>rd</sup> Asian Theatre Schools Festival. The awards are issued by ATEC, the organizer of the 3rd Asian Theatre Schools Festival.

2. Professionalism, artistry, authority and justice (?) are stressed for the selection of the awards.

3. The Judging Panel hosts the selection and issue of the awards, and is the leading organization of the selection and issue of the awards.

4. The Judging Panel is consisted of 9 experts and professors invited by ATEC, the organizer.

### **5. Methods of Award Selection**

5.1 The award is won by ranking through the scores giving by the judges (the full score is ten and 1 digit after the decimal point is held) and getting the average score (hold 2 digits after the decimal point). Scoring for actors is completed right after each performance (the scores will be delivered to the Organizing Committee on site). Actors receiving top 10 scores are Best Actor Award winners. Scoring for plays is completed at the Final Review on site in the afternoon of May 23<sup>rd</sup>. The play whose score ranks first wins the Best Play Award and plays ranking the second and the third win Outstanding Play Award.

If the same scores occur, they are elected in parallel and its ranking is ranked in sequence.



Central Academy of Drama,  
China



College of Art, Nihon University,  
Japan



Department of Theatre,  
College of the Arts, Chung-Ang  
University, Korea



National Academy of Chinese  
Theatre Arts, China



Shanghai Theatre Academy,  
China



The Hong Kong Academy for  
Performing Arts, China



Nanyang Academy of Fine Arts,  
Singapore



National School of Drama,  
India



National Institute of Dramatic  
Art, Australia



Uzbekistan State Institute of Arts  
and Culture, Uzbekistan



Chungwoon University,  
Korea



Hanoi Academy of Theatre and  
Cinema, Vietnam



Gakuen College of Drama  
and Music, Japan



SeoKyeong University,  
Korea



University of Valle,  
Colombia



Mongolian State University of  
Arts and Culture, Mongolia



## Logos of Non-Member Schools



International Theatre  
Institute (ITI)



International Association of  
Theatre Critics (IATC)



The International Federation  
for Theatre Research (IFTR)



ITI Japanese Centre,  
Japan



National Academy  
Theatre and Film Arts  
Bulgaria



Concordia University,  
Canada



Jilin College of The Arts,  
China



Aarhus University,  
Denmark



University of the Arts Helsinki,  
Finland



Shota Rustaveli Theatre  
Georgia State University



Ernst Busch Academy of  
Dramatic Arts, Germany



Institute for Theatre Studies,  
University of Munich, Germany



Trinity College Dublin,  
Ireland



The Lir: National Academy of  
Dramatic Art, Trinity College  
Dublin, Ireland



Korea National Unive  
of Arts, Korea



Maastricht Academy of  
Performing Arts, Zuyd  
University, The Netherlands



National University of Theatre and  
Cinema Arts Bucharest, Romania



St Petersburg State  
Theatre Arts Academy,  
Russia



Lasalle College of the  
Arts, Singapore



Stockholm Unive  
Sweden



Guildhall School of Music &  
Drama, UK



Kyiv National I.K. Karpenko-Karyi  
University of Theatre, Cinema and  
Television, Ukraine



Stanford University,  
USA



College of Fine Arts, University of  
New Mexico, USA





**1<sup>st</sup> World Theatre Education Convention with  
3<sup>rd</sup> Asian Theatre Schools Festival**

**March 10<sup>th</sup>, 2014**

**OFFICIAL INVITATION**

Dear Mr. Aubrey Mellor,

Please be notified that the ATEC 1st World Theatre Education Convention with 3rd Asian Theatre Schools Festival will be held during the interval of May 18-23, 2014 at the Central Academy of Drama (Beijing, China), according to the working plan passed by the General Assembly 2013 of Asia Theatre Education Centre. We would like to extend the invitation to you to participate in these grand events. Please kindly review the details regarding the forum enclosed.

**Sponsor:** Department of Public Health, Physical and Art Education,  
Ministry of Education; Asia Theatre Education Center

**Co-organizer:** International Theatre Institute  
China Theatre Association  
China Drama Art Institute  
International Federation of Theatre Research  
International Association of Theatre Critics

**Organizer:** The Central Academy of Drama, China

**Name:** ATEC 1st World Theatre Education Convention with 3rd Asian  
Theatre Schools Festival

**Date:** May 18th (Sun)-23rd (Fri), 2014



亚洲戏剧教育研究中心  
Asia Theatre Education Centre

**Venue:** 39# Dong Mianhua Hutong(Dongcheng Campus), Beijing, China; 4# Hong Fu Middle Rd(Changping Campus), Beijing, China

**Theme of the Convention:** Asia Today—Theatre Education for 21st Century

**Theme of the festival:** Modernization of Traditional Theatre

**Schedule:** See attached. Tour on May 24th to the Great Wall shall be signed up through your contactor.

**Hospitality:**

As you are the specially invited guest of the convention, the Central Academy of Drama will pay for your accommodation (arrival on or after May 17<sup>th</sup>, departure on or before May 25<sup>th</sup>) and the conference fee of RMB1500 for you. However, the international flights should be covered by your own.

**Hotel Information:**

Beijing Prime Hotel (for teachers)  
students)

Add: No. 2 Wangfujing St. Beijing  
Beijing  
Tel: 8610-58169999

Beijing Kang Ming Plaza (for

Add: No.18 Meishuguan Back St.

Tel: 8610-64023388

We sincerely hope that you will join us in making this year's convention and festival a success and look forward to seeing you in Beijing.

Prof. Xu Xiang  
General Secretary of ATEC  
President of the Central Academy of Drama





**V. Dates:** May 18<sup>th</sup> (Sun.)-23<sup>rd</sup> (Fri.), 2014

**VI. Venue:** Dongcheng Campus + Changping Campus (new campus) of the Academy

**VII. Participants:**

2

- 1) member schools and non-member schools according to Bylaws of ATEC
- 2) 30 educators and experts on theatre education invited by Asia Theatre Education Centre
- 3) educators, experts and organizations that attach particular attention to Asian theatre education

**VIII. Payment & Conditions**

- 1) For ATEC member schools, according to ATEC Bylaws and hosting rules of the Convention and the Festival, the host will cover accommodation and conference fee of 1500RMB for 6 teachers participating in the Convention (including teachers participating in Asian Theatre Schools Festival) and 8 students participating in the Festival. The round trip fares however will be covered by the participants.
- 2) For specially invited experts, the host will cover the conference fee of 1500RMB, the round trip fares, accommodation and local transportation.
- 3) For non-member schools and other participants, the conference fee of 1500RMB, the round trip fares, the accommodation and local transportation will be covered by the participants.

**IX. Registration deadlines:**

- For the Convention: January 31 (Friday), 2014.
- For the Festival: November 30 (Saturday), 2013. Member schools that intend to present performances during the festival should submit materials needed in time.

**X.** Interpretation will be offered in the languages of Chinese and English.

A detailed implementation project will be made according to this Preliminary Implementation Plan. Your understanding is highly appreciated in case of any change. We will keep you posted after the detailed implementation project is finished.



## **Preliminary Implementation Plan for** **3rd Asian Theatre Schools Festival**

3

**I . Performances Venue:** Experimental Theatre, Dongcheng Campus, the Central Academy of Drama, Beijing, China

**II . Performances Time:** 13:00, 19:30 (provisional)

**III. Participating Conditions:** According to the hosting rules of the Festival, the participants of the festival should be qualified member schools who also meet performance requirements, and other organizations specially invited by ATEC.

### **IV. Performance Requirements**

- 1) Theme of the festival is ***Modernization of Traditional Theatre***. The performance shall be creative, and easy to understand for international audience.
- 2) Duration of Performance: Within 60 minutes
- 3) The performance should be directed by a student with guidance of teachers.
- 4) The organizer will provide an empty stage, simple props and lighting. Subtitles in English and Chinese are recommended.
- 5) Each school has 2.5 hours for load in (including dress rehearsal).
- 6) Everything should be ready 30 minutes before curtain and please be punctual.
- 7) Participants for the festival should be no more than 8(staff included), among whom actors no more than 6. The host will pay accommodation expenses and conference fee only for the above-stated number of participants.
- 8) Each participating school presents a performance.
- 9) Registration cannot be accepted if the performance is against relevant requirements.
- 10) Please fill in the "Confirmation Letter" form for your participation. For those who choose 1)be sure to attend or 2)may attend, the organizer will give them priority to decide their show-time according to their preference. A detailed timetable of the festival will be finished by December 31, 2013.



## V. Discussion

- 1) The discussion session is conducted by students after watching the performance and lasts for 60 minutes. It has two parts, the first part of "remarks & commenting" takes 30 minutes and the part of "Questions & Answers" takes another 30 minutes. 4
- 2) Each participating school assigns a student to form a Committee and to conduct the Discussion session. The Central Academy of Drama (China) will recommend 2 students and 2 teachers to join this session.
- 3) The languages used during the commenting are Chinese and English.

## vi. Jury and Awards

### 1) Jury

The jury composed of 2 Chinese members and 7 members from other countries will have a chairman and a vice-chairman. After the jury's group evaluation and a sum-up work of the jury's Chairman on the Festival, an awarding ceremony will be held.

### 2) Awards

The jury will vote one "Award for Best Play", two "Award for Outstanding Play", ten "Acting Award" (male or female), and one "Special Award" to an individual or a group for special contributions.

## VII. Other Information

- 1) For schools that will participate in the Festival, please submit a final planning, subtitles, a synopsis of 600-words, a brief introduction of the school of 800-words, a photo of the director, photos of actors, the cast and 3 still photos of the performance before March 15, 2014.
- 2) On issues related to performance copyright, the participant should acquire prior license of the copyright owner.
- 3) Your understanding is highly appreciated that participants' photos will be published on Program or other official publications of the Festival and that participants will be taken photographs and video taped during the festival.
- 4) Each participating school is encouraged to adopt a positive attitude of learning from each other by watching others schools' performances and attending after-performance commenting.





## **1<sup>st</sup> World Theatre Education Convention with**

### **3<sup>rd</sup> Asian Theatre Schools Festival**

#### **Expert Information**

We appreciate very much if you could kindly provide us with this information. This is needed only for hotel reservation. Thank you very much for your cooperation!

#### **I. Personal Info.**

Name (family name in capitals):

Gender:

Date of Birth (day-month-year):

Country:

Passport No.:

#### **II. Academic Info.**

School/Organization:

Position/ Title:

Research Area:

Achievements (about 150 words):

#### **III. Flight Info.**

Arrival Date & Time:

Flight No.

Terminal:

Departure Date & Time:

Flight No.

Terminal:

#### **IV. Contact Info.**

Postal Address:

Telephone:

Fax:

Email:

**V. Please enclose your headshot photo and your passport copy to us when you send back this form.**

Thank you again for your support and understanding.

Add: The Central Academy of Drama, 39 Dongmianhua Hutong, Dongcheng District, Beijing, 100710, China  
Tel: +86 10 64012831/56620492 Fax: +86 10 64016479 E-mail: [atecofficebeijing@gmail.com](mailto:atecofficebeijing@gmail.com)



**Schedule:** See attached. Tour on May 24th to the Great Wall shall be signed up through your contactor.

**Hospitality:**

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General Secretary of ATEC

President of the Central Academy of Drama

Asia Theatre Education Centre



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ATEC May 2014

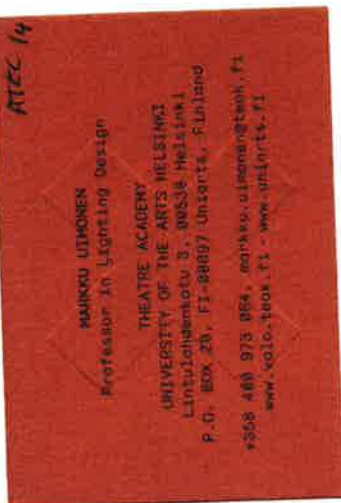
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Professor in Lighting Design

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ATEC 14



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APB May 2014

Shao jun Wang (richie)

Post Doctor in Theatre Directing

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APB May 2014



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APB 14



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APB May 2014



APB May 2014

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Kai Shi

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ATEC 2014

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für Schauspielkunst  
„Ernst Busch“



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Memorial to the  
Shanghai

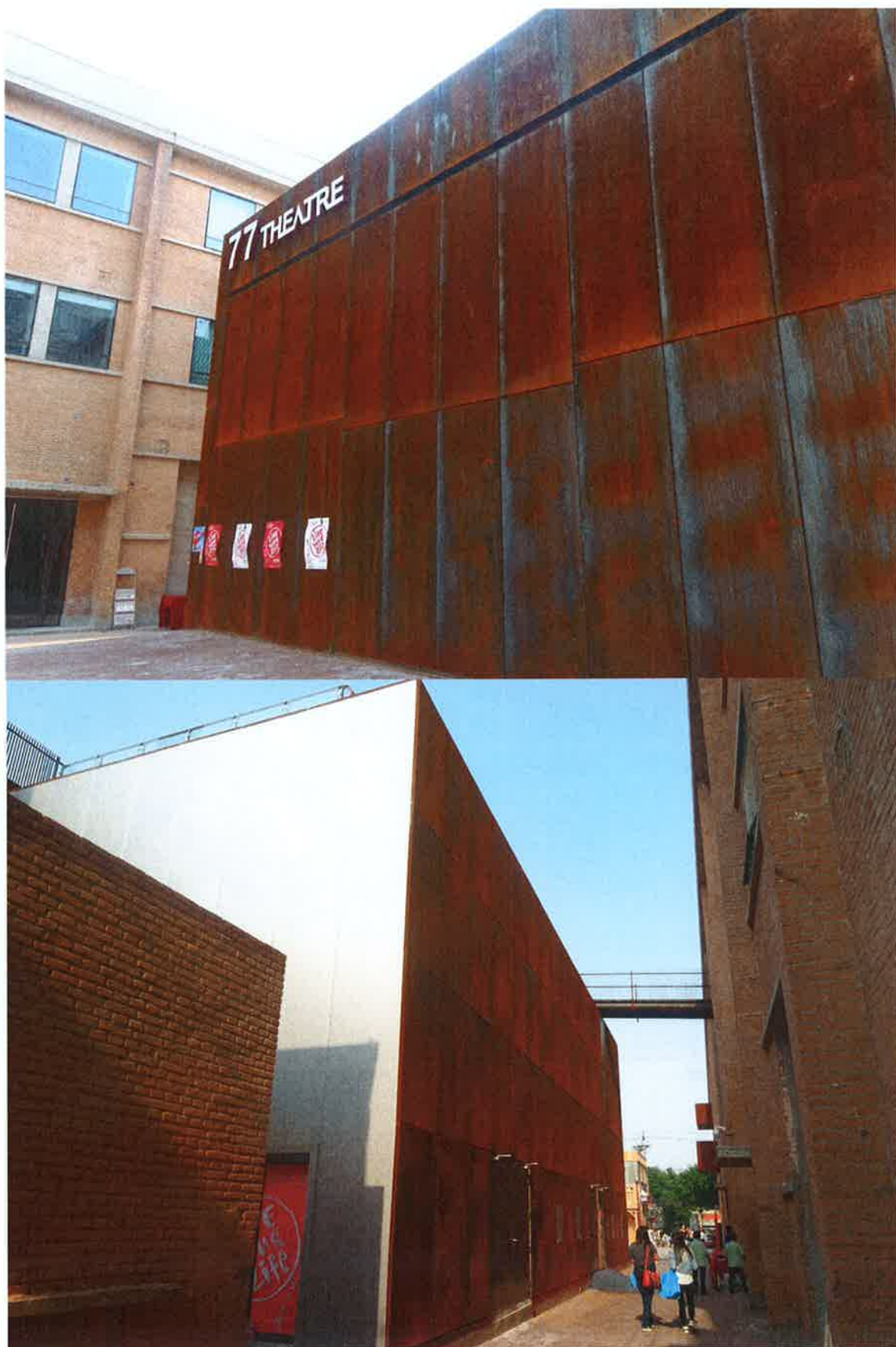
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Han Xin  
hanzgun @ 163.com

John. Voice

JiangBN0120@sina.com

Jiao Ju Yin







Posters at 77 Wangfuling



Improvised abstract clowning, featuring some NACTA students



**Aubrey Mellor OAM**  
**Senior Fellow, Office of the President**  
**Lasalle College of the Arts, Singapore**  
**2014**