2014

Phedre (Shanghai Theatre Academy and National Academy of Chinese Theatre Arts)

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联合国教科文组织国际戏剧协会
UNESCO ITI Asia - Pacific Bureau

第七届亚太局戏剧院校校长会议暨戏剧展演
The 7th Theatre School Directors' Conference & Theatre Festival

10 - 17 May 2014
Shanghai Theatre Academy
& National Academy of Chinese Theatre Arts
上海戏剧学院 中国戏曲学院
2014年5月10日 至 17日
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INTRODUCTION

Over 29-30 March 2008, sixteen theatre institutes from thirteen countries and regions in the Asia-Pacific region gathered at the Shanghai Theater Academy (STA) to hold the first conference of the theatre school directors of the Asia Pacific Bureau (APB), marking the official establishment of the APB of the UNESCO Chair - International Theatre Institute. In the following six years, Shanghai Theater Academy, Indian National School of Drama, Taipei National University of the Arts and Vietnam Training and Practicing Centre for the Performing Arts held director conferences, drama festivals and exhibitions respectively. By April 2014, the school number of APB has risen to 21 and is expected for further expansion.

This year’s APB program is jointly sponsored by STA and the National Academy of Chinese Theatre Arts (NACTA). The main activities include a director conference, theatre performances, workshops and academic symposiums, held respectively at STA over 10-15 May 2014 and NACTA over 15-17 May 2014. More than twenty institutes and schools from different countries and regions will participate in the event, including China, South Korea, Australia, India, Indonesia, Japan, Iran, Mongolia, Singapore, Malaysia, Philippines, Vietnam, Bangladesh, Taipei and Hong Kong.

Nowadays, the importance of the theatre education in Asia-Pacific countries has become increasingly prominent, with more performing and practicing activities organized by the theatre institutes and schools as well as more frequent and closer interscholastic exchanges. The APB program this year thus provides a broad platform for mutual demonstration and experience-sharing among members, bringing benefits to faculty and students, expanding their artistic visions, experimenting different artistic practices and teaching methods as well as diversifying the outcomes of the theatrical education. Shanghai Theater Academy, where APB is located, will continue to play the role as an important link among theatre institutes and schools in the Asia-Pacific region, promoting the interaction and exchange among different regional cultures.
UNESCO International Theatre Institute
联合国教科文组织国际剧协
Shanghai Theatre Academy, China
上海戏剧学院
National Academy of Chinese Theatre Arts, China
中国戏曲学院
School of Drama, The Hong Kong Academy for Performing Arts, Hong Kong, China
香港演艺学院戏剧学院
Taipei National University of the Arts, Chinese Taipei
台北艺术大学
Korea National University of Arts, School of Drama, Korea
韩国艺术综合学校
Hoseo University, Korea
韩国湖西大学
National School of Drama, India
印度国立戏剧学院
Indonesia Institute of the Arts, Yogyakarta, Indonesia
印度尼西亚国立日惹艺术学院
University of Tehran, Faculty of Fine Arts, School of Drama & Music, Iran
伊朗德黑兰大学艺术学院
TOHO GAKUEN College of Drama and Music, Japan
日本桐朋戏剧音乐学院
Mongolian State University of Arts and Culture, Mongolia
蒙古国立文化艺术大学
The Participating Schools of the 7th UNESCO ITI APB Theatre School Directors’ Conference

School of The Arts, Universiti Sains Malaysia

马来西亚科技大学艺术学院

Integrated Performing Arts Guild (IPAG) of the MSU-Iligan Institute of Technology, Philippines

菲律宾棉兰老国立大学伊利甘理工学院

Lasalle College of the Arts, Singapore

新加坡拉萨尔艺术学院

Department of Dramatic Arts, Faculty of Fine Arts, Chulalongkorn University, Thailand

泰国朱拉隆功大学艺术学院戏剧系

The University of Wollongong, Australia (guest school)

澳大利亚伍伦贡大学（特邀）

Western Australian Academy of Performing Arts, Australia (guest school)

西澳表演艺术学院（特邀）

University of Dhaka, Bangladesh (guest school)

孟加拉达卡大学（特邀）

Japanese Centre of International Theatre Institute (guest institute)

国际剧协日本中心（特邀）

Time: May 14
Venue: Fo Xi Building

May 14, 2014
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<td>Sh.I.T (Shakespeare In Thailand) (Sh.I.T (Shakespeare In Thailand))</td>
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当雅典国王特修斯离开王国时，其妻子菲德拉因特修斯的儿子刚经历婚变而陷入感情纠结。年轻的哈普理图斯爱上了被特修斯囚禁的年轻女犯人阿瑞西。菲德拉的奶妈艾侬知道女主人的秘密。当人们认为特修斯已在旅程中死亡时，艾侬怂恿菲德拉为了国家的利益去追求哈普理图斯。当菲德拉向哈普理图斯袒露她的情感时，他吓坏了。特修斯回来了，为了挽救菲德拉的自尊，艾侬告诉特修斯，哈普理图斯曾试图强奸菲德拉。面对父亲，哈普理图斯否认了所有关于强奸的指控，并说他爱的人是阿瑞西。菲德拉得知哈普理图斯的心上人是阿瑞西后非常妒忌，责怪艾侬让哈普理图斯了解了她的内心感受。哈普理图斯离家出走了，但是维纳斯女神左右了他的命运，把他杀了。菲德拉因那扭曲的情感导致自身的死亡及家人的不幸。

Synopsis:
Whilst Theseus, King of Athens is away from his kingdom, Phèdre his wife becomes entangled in lust for Theseus' son from a previous marriage. Hyppolytus, still a young man is in love with Aricia, a young female prisoner kept by Theseus. Phèdre’s nurse, Enone becomes the confidant to her mistress’ dark secret and when it is thought that Theseus has died on his journeys, Enone encourages Phèdre to pursue her desires for Hyppolytus for the good of the state. Phèdre horrifies Hyppolytus with her confession of her feelings. Theseus returns and in order to save Phèdre’s pride, Enone tells Theseus that Hyppolytus has tried to rape Phèdre. When confronted by his father Hyppolytus, denies all charges of rape and tells of his love for Aricia. When Phèdre hears of Hyppolytus’ desire for Aricia she is smitten with jealousy and blames Enone for letting Hyppolytus know of her feelings. Hyppolytus leaves his home but is killed when the Goddess Venus intervenes in his fate. Meanwhile Phèdre’s contorted emotions lead to her own death and the tragic deaths of others in her household.

导演的话：
剧团为乔治娜格里斯沃尔德的创作艺术学士课程创作了这一作品，旨在与法国剧作家拉辛的原作《菲德拉》拉近距离。虽然该剧保持了原作的叙事性台词，但创作了只属于当今时代的影像和语言。顶级造型极富戏剧性的名人世界是这一原作再创作的主要象征。剧团所有成员都参与到创作的过程中。

Director`s words:
The aim of the ensemble, who developed this work for Georgina Grisold’s Bachelor of Creative Arts Honours presentation was to contemporise Racine’s original Phèdre, retaining the narrative through-lines, but creating imagery and language that belong to the now. The highly dramatic celebrity world of top-class modelling formed a central image to this reworking of the original. Each of the ensemble members was involved in the process.
The University of Wollongong

The University of Wollongong is an Australian Public Research University located in the coastal city of Wollongong. It has one of the most beautiful settings for a university in Australia, just an hour’s drive south of Sydney. As of 2012, the University had a total of 30,516 students enrolled, including 11,440 international students from 140 countries. The Bachelor of Performance course admits only 30 students per year on the basis of auditions as well as academic marks. Students undertake studies in Acting, Movement, Voice, Singing, Rehearsal Processes, Dramaturgy, Scene Studies, and perform regularly for the public.

演职人员表Cast & Credits:

Director: Georgina Grisold
Technical Director: Tara Ridley
Actors: Lauren Scott-Young
        Amanda Stewart
        Brett Johnson
        Zephyr Larkin
        Gretchen Habermann
        Sarah Meacham
满腹经纶的文化名人庄周要去拜见楚王。路边发现一具骷髅，庄周请来司命大神让这具骷髅复活，谈话得知，骷髅名叫杨大，已死了五百多年，不管庄周怎样解释，他依旧认为是庄周偷了他的衣物。庄周看情况不妙，与其理论。杨大不听，仍然纠缠他的衣物和包裹。庄周见此人胡搅蛮缠，便想还杨大一个死。可他念出的韵语没有奏效。杨大甚是气愤，与庄周扭打在一起。这时庄周叫来了巡士评判，但他认为是庄周贼喊捉贼，可当巡士认出庄周时，态度立刻发生了一百八十度大转变......

Synopsis:
Zhuang Zhou, the famous philosopher in Chinese Cultural history, was on his way to pay a visit to Emperor of State Chu. When he found the skeleton by the road, he invited the god who is responsible for life and death to bring this skeleton back to life. From later conversation, he knew the skeleton was named Yang Da and had been dead for more than 500 years...
导演的话：
《起死》是一个人、鬼、神的世界。死人可以复活，鬼神可以与活人对话，商朝时的人、春秋时的人和二十世纪的巡士同在一个舞台上对话，这种假定性的手法造成了故事的寓言性。他们以穿越时间距离而强调空间的共时性对话方式造成了故事的荒诞性。本剧通过时进时出的间离式表演把故事表现给观众，让观众去更加深层次的了解鲁迅先生的伟大之处和引起当代人对现代社会的思考。

Director’s words:
This Back to Life by the writer Lu Xun is the sharp sarcasm and criticism of some so-called cultural celebrities, which still owns active and present value. We are standing on the shoulder of the giant to think about the connection between the work and present society. That’s how the works by Lu Xun led to people’s thinking about real life.
古往今来的社会中，家庭的纷争，诸如兄弟反目、父子成仇，大都因钱财所致。
一份巨额的家产之于一个女人，不仅仅只是财富和权利，更是亲情的维系。
一份巨额的家产之于一个男人，不仅仅只是财富和权利，更是身份的象征。

我们的故事便开始于一份家产的分配。一个女人为了这份家产几近疯狂。我们不想用道德评判她的对错，我们希望通过戏剧去展现她内心深处的原动力，用鲜血和生命去拷问人类的灵魂！

Synopsis:
The story begins as an asset allocation, talking about a woman was dying for this family property and the whole family started to have many contradiction.

导演的话：

一鼓两弦三块铜，三桌四椅五屏风。唱做念舞皆表意，生旦净丑在其中。

你们看，这个无恶不作，阴险毒辣的女人有多么可恨；你们看，她走到了生命的尽头还是那样顽固不化，她不惧怕天的容颜，却担心自己的存在价值，她不认命，却有慈母贤妻的情怀……我们从中看出这个女人的挣扎、顽强和无畏，也唤起我们的同情、怜悯和恐惧。

Director’s words:
This female in a leading role is fearless about her life and she never cares about the worth about herself. The ambivalent role like her, is trying to make us show sympathy for her.

中国戏曲学院

中国戏曲学院成立于1950年1月28日，原隶属文化部，最初称文化部戏曲改进局戏曲实验学校，1955年1月正式定名为中国戏曲学校。学院目前设有京剧系、表演系、音乐系、导演系、戏曲文学系、舞台美术系、新媒体艺术系、国际文化交流系、基础部、附中等10个教学单位，有“戏剧与影视学”、”音乐与舞蹈学“2个一级学科硕士点，”艺术学理论“1个二级学科硕士点，有14个本科专业和25个专业方向。

National Academy of Chinese Theatre Arts

Founded in 1950, the National Academy of Chinese Theatre Arts (NACTA) is the only institute of its kind in China that offers both B.A. and M.A. degrees. The students are educated by highly experienced faculty members. Additionally, a number of internationally recognized scholars, experts and artists are engaged in the teaching activities. Since the 1950s, past graduates are actively engaged in Chinese dramatic troupes, media arts, and filmmaking as well as theatrical education and criticism.
演职人员表 Cast & Credits:

演员 Actors:
岳培培 Yue Peipei
卢华廷 Lu Huating
张国花 Zhang Guohua
杨志君 Yangzhijun
郝晓辉 He Xiaohui
高雄飞 Gao Xiongfei
原呈龙 Yuan Chenlong
高 师 Gao Shi
张红丽 Zhang Hongli

乐队 Musicians:
贾天圆 Jia Tianyuan
李晶 Li Jing
梁雁武 Liang Yanwu
曹广森 Cao Guangsen
封韵 Feng Yun

总策划 Producer:
张凡 Zhang Fan

艺术总监 Artistic Director:
周龙 Zhou Long

策划 Manager:
刘小军 Liu Xiaojun

监制 Executive Producers:
苏东花 Su Donghua
王绍军 Wang Shaojun

编剧 Play Wright:
王强 Wang Qiang

导演 Director:
李永志 Li Zhiyong

副导演 Deputy Director:
苏云 Su Yun

舞美设计 Stage Design:
曹林 Cao Lin
刘鹏 Liu Peng

灯光设计 Lighting Design:
王睿 Wang Rui

舞美装置 Stage Installation:
陈晟 Chen Sheng

化妆 Make-up:
马静 Ma Jing

服装 Costumes:
王玎荻 Wang Dingdi

灯光 Lighting:
杨帆 Yang Fan

字幕 Subtitle:
高师 Gao Shi

场记 Director’s Assistant:
高师 Gao Shi

舞台监督 Stage Manager:
张火千 Zhang Huoqian
王东昊 Wang Donghao

演出单位 Institute:
中国戏曲学院实验剧团 Experimental Theatre Group of National Academy of Chinese Theatre Arts

出品 Production by:
中国戏曲学院 National Academy of Chinese Theatre Arts
**Synopsis:**

Yu Xuanji (844-868), also known as You wei, 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......

**Director’s words:**

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 Feier’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 has been called “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 in to explore and reveal her life through this project. Let’s enjoy how WILD she really was...
School of Drama, The Hong Kong Academy for Performing Arts

The School of Drama of The Hong Kong Academy for Performing Arts strives to be an incubator, catalyst and repository of the values and importance of the dramatic, and performing arts and expresses this in the nurturing of actors, directors, playwrights and teachers who will function as practitioner-artists making a tangible difference to their community and their chosen discipline. Students acquire professional skills through formal training in classes, these are then refined, developed and explored in performances. Student performances take place both in workshop and in public, using theatre spaces specially designed to be adaptable to both classical and contemporary work.

演职人员表 Cast & Credits:

编剧 Playwright: 邓菲尔 Deng Feier
导演 Director: 林英杰 Lam Ying-kit
编舞 Choreographer: 黄椅熏 Even Wong Yee-wan
舞台监督 Stage Manager: 陈令宜 Sepia Chan Ling-yee
演员 Actors: 李安琪 Li An-chi
               毛晔颖 Moa Ship-wing
               陈嘉威 Chan Ka-wai
弥散静默的晨日，女人忽而停下手上自残的刀刃，抬起头，质问眼前创造自己的剧作家，何以生命一再重而疲倦…在虚实交错的戏剧场景，他们问答、争论、陪伴、抉择，望尽彼此内的细微角落，一点一点勾动深埋创痛，寻找温暖出口。

遥向电影《纽约浮世绘Synecdoche, New York》与《口白人生Stranger than Fiction》致敬，剧作《莱拉Talk to Her》呢喃温柔与暴烈的耳边絮语，以不可承受之轻，展开一段人生与创作的辩证旅程。

Synopsis:
On a tranquil morning, a woman suddenly pauses in the act of killing herself with a knife, looks up, and asks the playwright who created her why her life has to go on in this endless, exhausting cycle… Within a theatre environment that fuses the virtual and the real, they question each other, debate, keep company, make choices, and explore the depths of each other’s soul, slowly leading their buried trauma to a warm exit in the end.

Referencing the movies Synecdoche, New York and Stranger than Fiction, the play Talk to Her presents a combination of soft and violent whisperings that, in an “unbearably light” way, instigate a dialectical journey of life and creation.

导演的话：

我们总是害怕面对伤痛，到最后只好将自己关在一牢笼，看似最安全却也成为最孤单的人。

关于小时候的记忆，我们还留著多少?
关于放不下的事，其实我们心还有多少?
关于那些我们爱的人，我们惦记著多少?

希望用最简单的方法，讲一个简单的故事，可是讲了一件不简单的事。

Director’s words:
Talk to Her takes place within the “cage” of a family unit. Through this play, I try to emphasize a very simple issue, which is “negligence”. We often take many things for granted, but this will causes the problems of negligence.

How many of my childhood memories do I still retain?
Are there any things about my childhood that are still bothering me to this day?
How much do we really remember about the people we claim to love?
My goal with this play is to use a simple approach to tell a simple story, but the significance is not so simple.
Taipei National University of the Arts (TNUA)
Taipei National University of the Arts (TNUA) has six schools covering major areas in arts and culture: Music, Fine Arts, Theatre Arts, Dance, Filmmaking and New Media, and Culture and Resources. Its comprehensiveness and range of facilities—including a concert hall, dance theater, theater, movie theatre and fine arts museum—are rare among the world’s universities. It is an ideal training ground for arts talents through a pedagogy that places equal emphases on the academic and practical sides.

台北艺术大学
台北艺术大学成立于1982年7月1日，是一所培育艺术创作、展演及学术研究专业人才之高等学府。本校同时拥有音乐、美术、戏剧、舞蹈、电影与新媒体、文化资源等六大学院，教学与实务彼此呼应，互为所用，形成绝佳的艺术人才孕育场域。

本校戏剧学院为全台湾师资与设备最完善的戏剧艺术训练学府，历届毕业校友投入台湾戏剧界、影视界、学术界、教育界及相关领域，贡献所学，为台湾当代戏剧及剧场艺术开创新局。

演职人员表 Cast & Credits:

导演 Director: 孙唯真 Sun, Wei-Chen
舞台设计 Stage design: 江妍莹 Chiang Yen Ying
灯光设计 Lighting design: 王芳宁 Wang, Fang-Ning
服装设计 Costume design: 陈冠蓉 Chen, Kuan-Jung
舞台监督 Stage manager: 曾智伟 Tseng, Chih-Wei
演员 Actors: 洪唯尧 Hung Wei Yao
李楚琪 Lee, Chu-Chi
赖皓哲 Lai, Hao-Zhe
陈映妤 Chen Ying Yu
康雅婷 Kang, Ya-Ting
Synopsis:
The orphan girl Terese, who is under the care of Mrs. Raquien, marries her son Kamile. After the marriage, three of them move to Paris due to Kamile’s desperate persuasion. In Paris, they run a miscellaneous store and maintain a stable living. One day, Kamile bring home his childhood friend Rorang. Terese, who was suffering from the needs of sexual desires, starts a lustful affair with Rorang who is voluptuous and animalistic in nature. Their lustful affair pushes the two of them to murder …

Director’s words:
There were desperate outcries which were outbursts from the point of despair and for some time, this tormented me. The results of my experiment are still rough and somewhat ludicrous. In Poetica, they say ludicrousness means filth. This does not serve me any pain or harm but it’s a type of abnormality. The act of abnormal human beings standing on the stage……this is how I perceive Emile Zola’s definition of the mankind in naturalism.
Korea National University of Arts (K-Arts)
Korea National University of Art(K-Arts) was established in 1993 by the Ministry of Culture and Tourism of Korea. It is the only national university of Korea that trains talented young artists for the professions of all artistic genres. K-Arts encompasses all disciplines of arts including music, dance, drama/theatre, film, TV, animation, fine art, design, architecture and Korean traditional performing arts. School of Drama at K-Arts is the only one in Korea that has the perfect educational curriculum to teach drama in five departments: Acting, Directing, Playwriting, Stage Design, and Theatre Studies.

演职人员表 Cast &Credits:
Author: Emile Zola 埃米尔左拉
Director: Yook-ji 陆智
Actors: JUNG Seul Gi 郑сло기
        KIM Jung Hyun 金正賢
        NAH Kyung Ho 羅景湖
        KIM Minye 與武
        JANG Han ul 张韩峪
At the age of 14, in the flower of her youth, Sun-hee was supposed to get married soon. While leading a happy life, all of a sudden, she was forced to go somewhere without knowing the reason. Along with the other girls, she ended up arriving at Japanese comfort facility. That was an unimaginable place where a number of Japanese soldiers stopped by, sexually torturing the young girls brought from battle fields. She was one of the victims. They could not escape, nor even kill themselves.

Synopsis:
“Traces of girl’s tears, unable to erase”

Director’s words:
The reason why we produce this performance is because the problem has not yet been solved, and the scar of their mind and body are still being neglected. In addition, Japanese are denying the abominable cruelty. Sun-hee is our in Korean history, thus Let us carefully draw up a story of the grandmothers, not to be turned away anymore.

University students can learn about our life, society and history. We, who study art, are attempting to include essence of those values in our play and deliver our intention. Though it is Korea’s problem, we hope we solve it together.
HOSEO University

HOSEO University is a youthful school devoted to fostering the talented personnel needed by society by “Reinforcing Personality Education founded upon the Spirit of Christianity”. The Department of Theatre Studies offers an array of programs that allow undergraduate and graduate students to study theatre in both performance and academic contexts. The MA program is designed to train graduate students for practical performances as well as giving them a critical, theoretical, and historical education. This is in line with our policy of providing the widest-possible spectrum of educational and training opportunities to future artists and scholars.

演职人员表 Cast & Credits:

Director: Youngwan Roh
Assist Director: Hanju Kim
Stage Manager: Kim Yeji
Stage Designer: Woohyun Kim
Costume Designer: Boram Lee
Light Designer: Eunna Kim
Sound: Bookyung Chung
Actor/Actress: Young Wan Roh
Kim Yeji
Woohyun Kim
Boram Lee
Eunna Kim
Bookyung Chung

盧泳完
金漢柱
金藝智
金佑賢
李普濉
金恩娜
鄭富琼
盧泳完
金藝智
金佑賢
李普濉
金恩娜
鄭富琼
《仲儿》由古印度梵剧作家跋娑所创。故事围绕着怖军（父亲）、黑蒂（妻子）、迦多铎卡伽（儿子）和一户婆罗门家庭展开。黑蒂正在斋戒。在斋戒即将结束的时候，她命令自己的儿子迦多铎卡伽去森林里抓人给她吃。迦多铎卡伽在森林里寻找着猎物，最终遇到了婆罗门一家。

为了救自己的父母与两个兄弟，婆罗门家的二儿子决定牺牲自己，他对迦多铎卡伽说他愿意献出自己的生命，但在离开前请允许他喝点水。迦多铎卡伽同意了。二儿子喝水的时间太长了，这让迦多铎卡伽非常生气，他大喊着“仲儿！仲儿！”当时正在森林里的怖军听到迦多铎卡伽的呼喊并回答了他，因为他也是自己家里的“仲儿”。他安慰婆罗门一家，并向他们保证一定会解救他们。

怖军向迦多铎卡伽提出条件，如果迦多铎卡伽能打败他，那么他将代替婆罗门家的仲儿，如果迦多铎卡伽不能打败他，那么迦多铎卡伽必须放过所有的人。

迦多铎卡伽接受了怖军的挑战并打败了怖军，怖军成为猎物被迦多铎卡伽带回家里献给了母亲黑蒂。黑蒂认出怖军是自己的丈夫，并告诉迦多铎卡伽怖军是他的父亲。但是迦多铎卡伽拒绝认怖军为父，因为从他出生以来怖军从来没有尽过父亲的责任，也没有来看过他。最后在黑蒂的努力下，经过了一场争论，迦多铎卡伽终于接受怖军为自己的父亲。

黑蒂不希望迦多铎卡伽参加战争，但是在父亲的劝说下，迦多铎卡伽投身战争并在战争中失去生命。

**Synopsis:**

Madhyam Vyayog by Bhasa revolves around Bhima, Ghatotkacha, Hidimba and a Brahmin family. Hidimba is on a fast. She orders her son Ghatotkacha to bring a man from the forest to eat at the end of the fasting. Ghatotkacha stops a traveling Brahmin family in the middle of the forest.

To save his parents and two brothers, the second son Madhyaama gets ready to sacrifice himself. As his last wish, he goes to drink water with permission of Ghatotkacha. When the Brahmin boy is not back at the expected time, Ghatotkacha gets furious, he calls out loud, “Madhyaama Madhyaama”. Bhima the Madhyaama Pandav who is in that forest at that time hears the call and responds. He pacifies and promises the Brahmin family to save them from their present agony. He (Bhima) asks Ghatotkacha to take him instead of the Brahmin boy, but only if he is able to defeat in test of strength.

Ghatotkacha accepts the challenge and fights with Bhima. Bhima is defeated in the end. He brings Bhima in front of his mother Hidimba. She recognizes Bhima, who is her husband and tells the same to Ghatotkacha. Ghatotkacha refuses to accept Bhima as his father because he had never seen Bhima as his father since his birth, and Bhima never performed his duties as father towards Ghatotkacha. Ultimately Hidimba successfully convinces Ghatotkacha and after an argument Ghatotkacha finally accepts Bhima as his father.
THE NATIONAL SCHOOL OF DRAMA

The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India, established in 1959. The School offers an intensive and comprehensive three-year course of training in theatre and the allied arts. Training is based on a carefully-planned syllabus which covers every aspect of theatre, and in which theory is related to practice. As a part of the training, students are required to produce plays that are then performed before a public audience.

演员表 Cast:
瑞金·诺梅尔  Riken Ngomle
帕拉达  Bharathi
卡利亚尼·维斯瓦斯·穆雷  Kalyani Vishwas Mulay
古林达·古马  Gurinder Kumar
穆克迪·拉维达斯  Mukti Ravidas
班单塔姆苏·瓦林  Bendangtemsu Walling
瓦瓦鲁·古普塔  Vavalu Gupta

工作人员 Credits:
剧作家 Playwright: 马哈卡威·跋娑 Mahakavi Bhaas
编导 Direction & Choreography: 罗宾达斯 教授 Prof. Robin Das
沙克和库里雅登表演训练 Satweek Abhinaya & Kudiyattam Training: G·韦努大师 Guru G.Venu
助理导演及舞台监督 Assist Director & Stage Manager: 穆扎米尔·哈亚特·巴瓦尼 Muzamil Hayat Bhawani
制作及灯光设计 Production Manager & Light Design: 帕拉格·沙麻 Parag Sarmah
动作设计 Movement: 瑞金·莫莉 Riken Ngomle
Chhao 形体 Chhao Movement: 贾美玖大师 Guru Janmejoy
乐队 Musicians: 拉简德拉·布拉萨那 Pt. Rajendra Prasanna、维尼士·库玛、伽郎·乔达利 Vineesh Kumar、苏巴施 Gaurang Chowdhary & Subash
视频制作 Videography: S·莫瑙哈那 S. Manoharan
音效 Sound Design: 阿利亚·K Aliyar K.

致谢 Acknowledgements:
瓦曼那·肯特教授 (国立戏剧学校院长)  Prof. Waman Kendre, Director NSD
崔溥拉力·沙日马教授 (国立戏剧学校资深教员)  Prof. Tripurari Sharma, Senior Faculty, NSD
S.提亚哥拉金 (国立戏剧学校高级摄影师)  S. Thyagrajan, Sr. Photographer, NSD
Synopsis:
Lik Minthul does not want to create another form of ceramics. She is just going to make crock (tempayan), expertise inherited from her ancestors. Her husband, Rebul often angry because there are not many benefits from crock. He wants Minthul changed as he is now more confident as a guard of Ceramics Company. Rebul more modern feel. Each time coming home from work he would rather watch television than to burn pottery. Television is the new reality for him to be into. But every time he hypnotized television, Minthul always was the object of maleness Rebul.

Director’s words:
The process of exercise performance “Women of Kasongan” is done in Kasongan village. Kasongan is known as one of the ceramic-producing village in Yogyakarta. It aims to bring closer the issue of life to the actors and actresses. They can do research and approach on themes and characters. Specifically they could see how women are very loyal to make Kasongan earthenware for the continuity of life. How do they deal with global information, World Tourism, is the interesting part. The village is small but has suddenly grown into part of the tourism world.
The Indonesian Institute of the Arts (ISI), Yogyakarta

The Indonesian Institute of the Arts (ISI) is a state-owned college located in Yogyakarta, Indonesia. Yogyakarta, as the cradle of Javanese Art and culture, is just a right place for ISI. There are a lot of local artists, some of them are trained traditionally but are loaded with talent, become well-known charismatic artists.

演职人员表 Cast & Credits:

导 演 Director: 克斯-宇里艾蒂
Koes Yuliadi

演 员 Actors: 瓦西-诺查豪恩
Wahid Nurcahyono
穆罕默德-哈费-宇纳
Muhammad Dhafi Yunan
克里斯塔-穆尔亚岗-罗伯特
Kristo Mulyagan Robot
戴瓦-因德拉瓦蒂
Devvy Indrawati
阿尼萨-克里斯萨-米古密
Anisa Kresna Megumi
牧羊人要求一个乡村姑娘嫁给他，女孩接受了，于是他们就结婚了。牧羊人每天早上都会赶着羊群去牧场，日落时回家。但有一天他没有回家。他的妻子仍然在等他。午夜，有消息传来，说有一只来自王宫的鸟坐到了牧羊人的肩上，所以他变成了国王，登上了国王的宝座。

妻子哭泣不止，可村里的女人告诉她：“不要哭，现在你是皇后”。妻子去宫里看她的丈夫，可牧羊人不认她。她把自己伪装成袋熊，成功在皇宫里参拜了国王。他们一起睡觉。这时，妻子揭开秘密，但牧羊人还是不接受她。于是，他们发生了争执，直到妻子杀死了牧羊人。现在，她正站在监狱里，等待着日落后被带上砍头台。

Synopsis:
A shepherd asked a villager girl to marry him, the girl accepts and they marry. The shepherd goes to the pasture every morning with his flock of sheep and return home at sunset. But one day he doesn’t return. His wife is still waiting for him and in the mid night the news has come that a Royal Bird sat on Shepherd’s shoulder, so he became a king and is ascended on the king’s throne.

The wife cries and cries but the village women tell her: “Don’t cry; now you are the Queen”. So the wife goes to the palace to see her husband, but she can’t since the Shepherd does not identify her. Therefore she turns herself to a badger actress and succeeds to visit the king at the palace. They go to bed together, at this time, the wife unveils the secret but the Shepherded does not accept it so they argue until the wife kills the Shepherd. Now she is at the courtier prison and is waiting for execution after sunrise.

导演的话：

本剧由一个人表演（乡村姑娘）。她带着不同的面具表演各种角色。我为本剧配置的音乐是伊朗的民俗音乐。由于本剧以伊朗民俗文化为基础，这种音乐使艺术爱好者更了解了伊朗文化。值得一提的是，本剧最有吸引力的部分是用了最小的装饰和舞台布景。换句话说，整台演出基于只三大要素：表演、灯光设计和服装设计。
Directing of this performance is based on one person acting (the village girl) that she uses different
masks to show different characters.
Musical genre that I used for this performance is Iranian folklore music. Since this performance is based
on Iranian folklore culture to makes art fans more familiar with Iranian culture.
Finally it worth mentioning that the attractive part of this performance for me is the use of minimum
decoration and stage accessories. In other words, this performance is based on three basic elements:
acting, lighting design, dress designing.
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 laws of gods, and is determined to bury her brother regardless of Creon`s law...

**Synopsis:**

As an old tradition Antigone brings ”Omiage”(a present from the travel tour) for everybody with her, both man get modern things they never watched before. The story goes their way like Sophokles wrote it, but it becomes more and more clear that Creon, Haimon, Ismene and Antigone would like to solve their problems among each other in a human, maybe not 100% correct perfect way. Compared with the age of Sophokles at this contemporary times there are even fewer chances to do so, because they are everywhere watched through camera and internet or mobile phone from an omnipresent power and so they are under control everywhere.
TOHO GAKUEN College of Drama and Music
Toho Gakuen College of Drama and Music is a Tokyo-based two-year college which was established in 1964. The college now offers two courses of study: Drama and Music. The Drama Course was established to train high school graduates hoping to pursue careers in theatre, television and film.

桐朋戏剧音乐学院
桐朋戏剧音乐学院是一所位于东京的两年制学院，成立于1964年。学院目前提供两种课程的学习：戏剧和音乐。设立戏剧课程的目的是为了培养那些希望从事戏剧，电视和电影的高中毕业生。
故事发生在匈奴王朝。皇太子卡答克深深地爱上了对手的女儿昆奴瑾并娶她为妻。卡答克的父皇图甘决定在卡答克离开后杀了昆奴瑾。皇太子打猎时，皇上图甘命令他的仆人们杀掉昆奴瑾，最终昆奴瑾被淹死在海里。昆奴瑾回来后，他怀着孕的妻子已经被杀害。经过调查，他知道了真相，痛苦的他弄瞎了自己的眼睛。皇太子的母亲决定从痛苦中解救她的儿子，因此准备了毒酒，准备与儿子一起赴死。

Synopsis:
It’s time of Xiongnu Dynasty. The Crown Prince, Khadach, is deeply in love with father’s rival daughter Khunnujin and marries her. While the Crown Prince went for hunting, his father, King Tugan gives an order to his servants to kill Khunnujin, drowning her into the sea. When Khadach returns, his pregnant wife was already murdered. He found out what happened to Khunnujin and blinds his eyes . A mother of the Crown Prince, the Queen decides to release him from this bitterness . She prepares some poison and drinks it together with him.

导演的话：
该剧讲述母亲与孩子之间永恒的爱。世上没有什么能与母爱相比。当我们面对生活的无奈，束手无策时，母亲却用她和蔼的训导与忠告为孩子们驱散乌云。这正是本剧想要展示给大家的。希望你们会喜欢我们的表演并对此有所感受。

Director’s words:
The play narrates about eternal love between a mother and a child. Nothing can come closer to the love that a mother feels for her child. A mother dissipates the cloud of darkness when we are helpless in the wilderness of life with her kind precepts and counsels. And with this play we intend to show it. Hope you will enjoy and be stimulated by our performance.
The Mongolian State University of Arts and Culture (MSUAC)

Established in 1990, The Mongolian State University of Arts and Culture (MSUAC) is the largest and leading national university in the field of arts and culture of Mongolia. At the present time MSUAC consists of the seven higher education institutions, a music and dance collage, a high school of the arts, and a research institute. MSUAC encompasses all disciplines of Arts and Culture, including fine arts, music and dance, theater and film, media and broadcasting, cultural studies and cultural education. More than 430 professors and 1530 students are enrolled in all levels of training. Theater education is provided by the School of Stage and Screen Arts. The school offers undergraduate programs in Acting, Directing, Dramaturgy, Scenography and graduate program in Theater and Film Studies.

演职人员表 Cast &Credits:
导演 Director: 修格·苏米亚 SUGAR Sumiya
灯光设计 Lighting design: 拜特·乌尔兹·拜戈赛康 BAT-ULZII Baigalsaikhan
演员 Actors: 毕彦巴库·冈库雅阁 BYAMBAKHUU Gankhuyag
达什马·散祖克 DASHMAA Tsend sukh
达格·阿兹雅阁 DELGERMAA Azjargal
额丹那巴雅·曼德赛卡 ERDENE BAYAR Mendsaikhan
库兰·巴兹克 KHULAN Batsukh
奥切如瑞富·达夫咖多奇 OCHIRUREV Davgadorj
Synopsis:
This play expresses one of the most fundamental Malaysian essences through the form of physical theatre. The play constitutes a contemporary interpretation of the art of Batik by way of experimental acting, movements, sounds, text and images into the performance.

Director’s words:
This play is in fact an abstract translation of the images of the Batik into physical body movements, which can also be considered within the context of a Wayang; a localised term for the idea of presenting a play.

### Cast & Credits:

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Producer</td>
<td>Dr. Mumtaz Begum</td>
</tr>
<tr>
<td>Director</td>
<td>Dr. A.S. Hardy Shafii</td>
</tr>
<tr>
<td>Music Director</td>
<td>Johan Othman</td>
</tr>
<tr>
<td>Scenographer</td>
<td>Azrul Azizi</td>
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<tr>
<td>Narrator</td>
<td>Izzardzafl Padzil</td>
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<tr>
<td>Actor</td>
<td>Norhelmi Othman</td>
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<td></td>
<td>Nur Hilayti Ramli</td>
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<td></td>
<td>Muhanniz Mesri</td>
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</tbody>
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School of The Arts, Universiti Sains Malaysia (USM)

Our School of the Arts was a constituent of the Humanities Department. In 1999, the winds of change had taken place, we gained the full-fledge status as an independent entity within the whole set up of Universiti Sains Malaysia. The core of our aspiration is to achieve the level of excellence whereby our students will be able to think critically and at the same time, we have vigorously worked to mould our students to be the moving force of change in the ever progressing creative world, especially in this time of rapid convergence of technology and time-based media.
Synopsis:
The play - exploring dance, non-textual expressions, music, and visuals - adapts the classic “Oedipus Tyrannus” and transposes this to the southern Philippine setting of Mindanao where feudal wars and the intrigues of politics occur. While the setting may be local, the universal theme about the tragic hero and his reversals of fortune is given an urgent and contemporary sense here.

Director’s words:
The work “transcreates” the Oedipus story transplanted to a Philippine setting. The classic plot is reworked weaving through the undulations of political conflicts, personal intrigues, and the ever-present lust for power hugging victims caught in these webs of deceit and death. Performing meaning through movements, dance, music, chants, and visuals, the play grew from a class playwriting exercise. The metaphor of breeched birth (native term: suhi) is the central image of the play, an image with multiple connotations enhanced by the sets suggesting a woman’s birthing organs and a dark canal of misfortunes and unforeseen circumstances.
Integrated Performing Arts Guild (IPAG) of the MSU-Iligan Institute of Technology

The MSU-Iligan Institute of Technology (MSU-IIT) through the Integrated Performing Arts Guild (IPAG) recognizes the Arts as a pillar of education. Founded in 1978, IPAG implements programs in the performing arts, the latest being a Culture and Arts Studies Program, creates notable productions, and defines principles in stagecraft.

As the Philippines’ most travelled repertory company having performed in over a hundred cities worldwide, IPAG integrates the artistic expressions of the south where it is based.

Founded by Steven P.C. Fernandez and researcher Ligaya Fernando-Amilbangsa, IPAG is recipient of awards having been featured in international media, the Harvard Asia Quarterly, in numerous anthologies, and countless festivals.

演职人员表 Cast & Credits:

Director, Music Composer, and Playwright
史蒂芬.费南德

Stage Manager
诃尼尼杰多.迪克

Production Manager
阿仁.阿贝斯

Technical Director and Designer
威克玛.帕洛玛

Choreographer
雷玛尼.费南德

Actor
麦克.西.拉古拉

Blesy M. Cece
布莱希.姆.西西

Julius Gregory Hechanova
茱里亚斯.格莱格瑞.海

肯诺瓦

33
由戏剧工作者李邪领导的工作坊演出中，表演系荣誉班的学生创造出丰富的人物，反他们的困境和你我身处的社会。这个论坛剧场，将带给观众一次振奋的体验。通过近距离的演出，我们希望刺激观众的思维，检视和探讨女性在真实生活中，所面对的各种无形暴力。

Synopsis:
In a powerful workshop production led by theatre practitioner Li Xie, the BA (Hons) Acting students mold compelling characters, mirroring their struggles, their society. Your society.
This Forum Theatre piece promises to be a stimulating encounter. Through this intimate performance, we hope to provoke thought and discussion on the less tangible forms of violence against women that continue to be a reality.
导演的话：
论坛剧场的形式，需要观众的积极参与，实验各种解决剧中人物困境的可能性。它旨在探索作为集体，我们能如何改变社会。除了表达自己的想法，它也邀请观众上台，亲身投入和体会人物的困境。

Director’s words:
The forum theatre format calls for active participation and problem-solving from the audience. It aims to explore how we can change our world as a community. Beyond voicing their opinions, audience members are invited on stage to participate within the world of the play.

演职人员表 Cast & Credits：
Shana Yap Yen Ling 叶艳灵
Chanel Chan Hui Yin 曾慧银
Morwenna Alice Maclean 毛文娜·爱丽丝·麦克林
Axel Renevey 艾克赛尔·润那维
Lian Sutton Tan Guo 艾克赛尔·润那维
Rytasha Vipulroy Rathod 瑞塔莎·维普罗威·瑞沙德
Frances Lee Rong Hua 李榕
Benjamin Chow Chong Jing 本杰明
Kyle Charles Peter Gannon 凯尔·查尔斯·彼得·甘侬
Chng Xin Xuan 庄欣璇
Andrew David Sutherland 安德鲁·戴维·萨瑟兰德
Benedict Hew Kuan Hoong 丘宽丰
Dominique De Marco 多米尼克·德·马可
The performance consists of excerpts from Shakespeare’s plays telling the story about the current circumstance of Thailand through different points of view. The scenes from As You Like It, Romeo and Juliet, Macbeth, Hamlet, King Lear and etc. are restructured and combined all together to create a new story line, performed by five actors along with the visual images on the large screen.

Director’s words:
The political conflicts, violence, and lost in contemporary Thailand will be presented, some in tragic voice and some in sarcastic voice, through the memorable scenes of the classics of Shakespeare’s, to prove that these ugly problems have existed all along with human beings, and the timeless scenes from the classics are always be able to present this truth to the world.
演职人员表 Cast & Credits:
演员 Cast: 阿帕桑-帕帝塔侬 Arpassorn Patitanon, 帕奴瓦特-尹萨瓦特 Panuwat Inthawat, 拉塔鲍恩-坎沙拉特 Rattaporn Konshuraat, 肖拉维斯-查桑斯 Sorawis Chingsathip, 塔里恩-帕里亚尼特 Tarin Prinyaknit

导演 Director: 巴恩哈萨-杜西恩 Bhanbhassa Dhubthien
编剧 Script Writer: 帕里达-马侬阿费布尔 Parida Manomaiphibul
编导 Choreographer: 卡琳.拜帕珊 Karin Baipaisarn
媒体编辑 Media Editor: 希帕斯里-霍梅理 Thepsiri Hommale
音响师 Sound Designer: 拉皮德克-库拉布沙亚 Rapeedech Kulabusaya
制作人/剧团经理 Producer / Troupe Manager: 皮阿瓦特-沙姆库兰古尔 Piyawat Thamkulangkool

泰国朱拉隆功大学艺术学院戏剧
艺术系
该戏剧艺术系1971年由泰国近代戏剧先驱索德萨教授和泰国国家艺术家协会联合创立，是该国第一个可颁发西方戏剧学士学位的机构。目前的课程包括表演、导演、编剧、设计、文学理论与批评等，约有45名戏剧艺术专业的学生、60名年龄较小的学生和400名走读生。除此之外，还有20名研究生在攻读硕士课程（至2007年起）。

Department of Dramatic Arts
Faculty of Fine Arts, Chulalongkorn University Thailand
Founded in 1971 by modern Thai theatre pioneer and National Artist Assoc. Prof. Sodsai Pantoomkomol, the department is the country’s first institution to offer bachelor’s degree in western drama and theatre. At present, classes in acting, directing, playwriting, design, literature, theory and criticism are being offered to approximately 45 dramatic arts major students, 60 minor students, and 400 liberal arts students, in addition to 20 graduate students in our master’s program (run since 2007).
<table>
<thead>
<tr>
<th>Date &amp; Time</th>
<th>Schools</th>
<th>Workshops</th>
<th>Instructors</th>
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<tbody>
<tr>
<td>5/11 9:00</td>
<td>澳大利亚伍伦贡大学 University of Wollongong, Australia</td>
<td>《拉班／摩尔格林工作坊》 Laban/Malmgren workshop</td>
<td>珍妮丝．海思 Janys Hayes</td>
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<td>5/11 14:00</td>
<td>泰国朱拉隆功大学 Chulalongkorn University, Faculty of Arts, Thailand</td>
<td>《导演工作坊》 Directing Workshop</td>
<td>巴哈沙．杜献 Bhanbhassa Dhubthien</td>
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<tr>
<td>5/12 9:00</td>
<td>上海戏剧学院 Shanghai Theatre Academy, China</td>
<td>《戏曲程式与生活》 Chinese Traditional Theatre Stylisation and Life</td>
<td>李莎 Li Sha</td>
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<tr>
<td>5/13 9:00</td>
<td>日本桐朋戏剧音乐学院 TOHO GAKUEN College of Drama and Music, Japan</td>
<td>《表演训练——安提戈涅片段练习》 Acting workshop-scene works</td>
<td>彼特．格斯纳 Peter Goessner</td>
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<tr>
<td>5/14 9:00</td>
<td>印度尼西亚国立日惹艺术学院 Indonesia Institute of the Arts, Yogyakarta</td>
<td>《传统瓜哇表演的帽子戏法》 Hat Style in Traditional Javanese Performing</td>
<td>瓦黑德．纳克尤诺 Wahid Nurcahyono</td>
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<tr>
<td>5/15 9:00</td>
<td>菲律宾棉兰老国立大学伊利甘理工学院 Integrated Performing Arts Guild (IPAG) of the MSU-Iligan Institute of Technology, Philippines</td>
<td>《菲律宾南部舞蹈潘格雷作为戏剧载体》 The pangalay (Southern Philippine dance idiom)</td>
<td>雷阑尼．费南德斯 Leilani M. Fernandez</td>
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<td>延吉剧院</td>
<td>Duanjun Theatre</td>
<td>上海戏剧学院</td>
<td>《起死》</td>
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<td>蒙古国立文化艺术大学</td>
<td>《母亲的灵魂》</td>
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<td>《菲德拉》</td>
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<td>印度尼西亚国立日惹艺术学院</td>
<td>《卡索根的女人》</td>
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<td>滨花路黑匣子</td>
<td>Lianhua Road Black box</td>
<td>中国戏曲学院</td>
<td>《天颜》</td>
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<td>泰国朱拉隆功大学戏剧学院</td>
<td>《莎士比亚在泰国》</td>
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<td>莲花路大剧场</td>
<td>Lianhua Road Theatre</td>
<td>印度国立戏剧学院</td>
<td>《仲儿》</td>
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<td>马来西亚科技大学艺术学院</td>
<td>《他者的反映》</td>
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<td>1号形体房</td>
<td>Rehearsal Room #1</td>
<td>新加坡拉萨尔艺术学院</td>
<td>《探讨性别暴力之论坛剧场》</td>
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<td>日本悉尼戏剧音乐学院</td>
<td>《安脱洛 leukemia</td>
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<td>《狂野派对》</td>
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<td>伊朗德黑兰大学艺术学院</td>
<td>《图兰吉的故事》</td>
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<td>菲律宾棉兰老国立大学伊利甘理工学院</td>
<td>《分娩》</td>
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<td>韩国湖西大学</td>
<td>《回家：请别忘记我》</td>
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主办：上海戏剧学院
Host: Shanghai Theatre Academy
中国戏曲学院
National Academy of Chinese Theatre Arts

上海戏剧学院承办部门:
Organizers of Shanghai Theatre Academy:
国际交流中心
International Cooperation Office
演艺中心
Performance Management Centre
研究生部
Division of Graduate Studies
舞美系
Department of Stage Design
戏曲学院
College of Chinese Opera
教务处
Academy Affairs Office
外国戏剧研究中心
The Centre for the International Theatre Studies

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舞美系2013级新疆灯光进修班
Year 2013 Xinjiang Advanced Class, in Lighting Department of Stage Design
李浩铭、白安军、张治国、买尔旦·买买提肉孜、马  涛、杨  军、潘  聪、梁俊龙、葛文韬、阿不来提·艾则孜
本科12级灯光专业/本科11级灯光专业
Year 2012 Undergraduate Program in Lighting/Year 2011 Undergraduate Program in Lighting