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当代舞蹈 艺术研究

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当代舞蹈 艺术研究

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当代舞蹈 艺术研究

新时代中国舞蹈高等教育“三大体系”建设暨国家级一流本科专业建设学术论坛

The Construction of the “Three Systems” of Chinese Dance Higher Education in the New Era and the Academic Forum on the Construction of National First-class Undergraduate Majors

新时代中国舞蹈高等教育“三大体系”建设 暨国家级一流本科专业建设学术论坛 主旨论坛(一)“新时代中国舞蹈高等教育 ‘三大体系’建设”发言纪要*

本刊讯

【编者按】2016年5月,习近平总书记在哲学社会科学工作座谈会上发表重要讲话,强调要着力构建中国特色哲学社会科学,在指导思想、学科体系、学术体系、话语体系等方面充分体现中国特色、中国风格、中国气派。2022年,《国家“十四五”时期哲学社会科学发展规划》和党的二十大报告再度强调要加快构建中国特色哲学社会科学学科体系、学术体系和话语体系。当前,“三大体系”的建设是学术界和教育界面临的重大且紧迫的时代课题,也是完善和优化中国高等教育教学的目标指向。2023年12月4—5日,由上海戏剧学院主办,上海戏剧学院舞蹈学院、《当代舞蹈艺术研究(中英文)》编辑部、谭元元国际芭蕾艺术工作室承办,上海戏剧学院舞蹈协同创新中心协办的“新时代中国舞蹈高等教育‘三大体系’建设暨国家级一流本科专业建设”学术论坛在上海国际舞蹈中心举行,论坛还得到上海国际舞蹈中心发展基金会和上海戏剧学院附属舞蹈学校的大力支持。主旨论坛(一)以“新时代中国舞蹈高等教育‘三大体系’建设”为主题,来自全国知名院校和研究机构的10位专家结合自身的研究背景和实践经验,从宏观理论和微观实践两个不同层面的多种视角切入,针对中国舞蹈“三大体系”建设的总体思路、逻辑结构、具体路径,以及中国舞蹈高等教育的课程设置、培养目标和办学理念等问题展开深入分析和全面探讨。专家们梳理了历史经验,剖析了现存问题,为中国舞蹈“三大体系”建设提供了具有学理性和方法论意义的对策与建议。

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*主旨论坛(一)举行时间:2023年12月4日9:00—12:00;论坛地点:上海国际舞蹈中心;主持人:张素琴。

国风舞蹈短视频传播效果影响因素实证分析

马 明 李依依

【内容摘要】文章基于国内活跃用户规模较大的抖音平台开展问卷调查,依托“认知—心理态度—行为”传播效果分析框架,应用 SPSS 对影响因素模型进行实证分析。主要结论为:第一,国风舞蹈短视频热点账号在时长与节奏、背景与构图、文本及服装道具等方面有较强共性特征。第二,受众兴趣程度、喜爱程度与各类观演行为呈中等相关,受众停留观看、点赞、评论、转发等观演行为之间呈强相关($0.9 < p < 1$)。第三,该类短视频完整度、视觉效果及与受众的互动对其满意度有显著影响($p < 0.05$),受众评论、转发、上传及加入粉丝群行为对其线上消费有显著影响,受众停留观看、上传及加入粉丝群行为对线下消费有显著影响。根据研究结果,文章提出基于中华优秀传统文化精神与现代性相融合的表达策略、目标受众审美偏好与公共价值相契合的内容创制策略、数字技术赋能与共创共鸣共享相结合的传播策略。

【关键词】国风舞蹈;传播效果;认知;心理态度;行为

【中图分类号】J722.9 【文献标识码】A 【文章编号】2096-3084(2023)04-0019-11

【DOI】10.20070/j.cnki.cdr.2023.04.002

【Title】Empirical Analysis of the Influences and Effects of Chinese Short-Format Dance Videos

【Authors】Ma Ming Li Yiyi

【Abstract】A questionnaire survey was carried out based on the Douyin platform with a large number of active users in China, and an empirical analysis of the influencing factor model was carried out with SPSS relying on the “cognitive-mental attitude-behavior” communication effect analysis framework. Main conclusions: Firstly, the Chinese style dance short video hot accounts have strong common characteristics in terms of duration and rhythm, background and composition, context and costume props. Secondly, the audience’s interest and affection are moderately related to all kinds of performance watching behaviors. There is a strong correlation among audience’s performance behaviors such as staying to watch, give a like, commenting and forwarding ($0.9 < p < 1$). Thirdly, the completeness, visual effects and interaction with the audience of these short videos have a significant impact on their satisfaction ($p < 0.05$), and audience’s commenting, forwarding, uploading and joining fan groups have a significant impact on their online consumption, while audience’s staying to watch, uploading and joining fan groups have a significant impact on offline consumption. Based on these findings, this article proposes the

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【基金项目】本文为国家社会科学基金艺术学重大项目“中国舞蹈跨文化交流理论与实践研究”(19ZD18)阶段性研究成果之一。

论民族民间舞蹈数字化的双场域模型

——基于《沉香》的案例分析

李睿康

【内容摘要】是否可以通过数字化保存民族民间舞蹈的原真性是当下学者论争的主要问题。论争的源头是将数字化理解为以数字形式采集、整理和记录舞蹈素材的工具。研究的立场是,数字化不仅是一种技术工具,也是一个社会文化过程;它不仅被用来收集和整理素材,也主动地影响和改变了人们对民族民间舞的认知与行为,拓展了民族民间舞的价值创造。《沉香》是北京舞蹈学院民族民间舞系推出的,聚焦中国民族文化和发展的民族民间舞蹈传承乐舞集。它试图通过对中国56个民族的民间文化和舞蹈形式的收集、整理和再现,依托民俗舞蹈自身的形态展示构建起一种忠实于民俗本身的舞台实践,通过音频视频口述史、图像记录、动作捕捉、数字地图建设等数字化方式,原汁原味地传承中国优秀的民族民间文化。通过对《沉香》民族民间乐舞集的数字化转型路径的分析,文章提出“数字原真性”的概念,论述民族民间舞蹈数字化保护的双场域模型,强调了民族民间舞原始场域和数字场域之间的互补关系。

【关键词】数字原真性;民族民间舞;数字化转型;《沉香》;双场域模型

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【Title】Conceptualising Two-field Model of Ethnic Folk Dance Digitalization — A Case Study Based on *ChenXiang*

【Author】Li Ruikang

【Abstract】Whether the originality of folk dances can be preserved through digitization is a major issue of debate among scholars today. The debate is mostly pivoting on the understanding of digitization, whether it is merely a tool for collecting, organizing and recording dance materials in digital form. This paper believes that digitization is not only a technological tool, but also a socio-cultural process; it is not only used to collect and organize materials, but also actively influences and changes people's perceptions and behaviors towards folk dances, and expands the value creation of folk dances. By analysing the current situation and problems of the digital transformation of *ChenXiang* folk music and dance collection, this paper proposes “digital authenticity”, discusses the dual-field model for the digital preservation of folk dances, and emphasises the complementary relationship between the original field of the folk dances and the digital field.

【Keywords】Digital Authenticity, Ethnic Folk Dancing, Digital Transformation, *ChenXiang*, Original-digital field Model

一、问题的提出

中国的民族民间舞蹈是中国非物质文化遗产的重要组成部分,是民族传统文化和人民当代生活的表达载体。一方面,民族民间舞蹈从各族传统文化中传承下来、通过身体语言展现民间文化的精神内涵;另一

方面,也是人们在日常生活中不断挖掘和创造的社会实践。这带来了民族民间舞蹈的功能和意义、传统和现代、延续和变迁等多重张力。如何在民间文化中提取舞蹈的艺术表达,同时通过舞蹈的艺术形式让更多人了解民族民间的文化内涵,成为民族民间舞蹈传承和传播中的关键问题。

【作者简介】李睿康,女,北京大学艺术学院在读博士研究生。主要研究方向:博物馆和非遗的跨文化传播。

当代剧场的符号与精神实验

——肢体剧场《樱桃园》的得失

杨小雪

【内容摘要】王媛媛导演的肢体剧场《樱桃园》以身体性表演为主要形式,采用大量实验性的剧场符号,重构了契诃夫的经典戏剧。这部作品看似是对经典戏剧的当代性呈现,其当代性却仅表现为符号,仍然缺乏立足当下的内核。创作者将情节集中在柳芭芙与罗巴辛两个人物上,强化了文本的戏剧性,使作品比契诃夫的剧作更接近于经典戏剧范式;对主要人物个人情感的强调挤压了原剧本中的经济问题,削弱了文本的喜剧性。在剧场形式上,作品对实验性剧场元素的使用虽然正确,却缺乏新意。由于创作者采取了保守的创作策略,作品呈现出内部的分裂,既没能恰当地呈现原始文本,也没有充分表现当代精神。

【关键词】肢体剧场《樱桃园》;契诃夫经典戏剧;身体性表演;当代剧场艺术;经典戏剧范式

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【Title】Symbolic and Spiritual Experiments in Contemporary Theatre — The Gains and Losses of the Physical Theatre *The Cherry Orchard*

【Author】Yang Xiaoxue

【Abstract】The physical theatre production *The Cherry Orchard*, directed by Wang Yuanyuan, primarily employs corporeal performance forms and utilizes a plethora of experimental theatrical symbols to reconstruct Chekhov's classic drama. Although this work appears to present a contemporary rendition of the classic play, its contemporaneity is merely symbolic, and the work lacks a core that is grounded in the present day. The creator focuses the plot on two characters, Lyubov Andreievna Ranevskaya and Lopakhin, intensifying the dramatic nature of the text, which is closer to the classic dramatic paradigm than Chekhov's original play. The emphasis on the personal emotions of the main characters squeezes out the economic issues present in the original script, diminishing the comedic aspect of the text. In terms of theatrical form, while the use of experimental theater elements is appropriate, it lacks novelty. Due to the creator's conservative creative strategy, the work exhibits an internal division, failing to properly present the original text and also not fully expressing the spirit of the contemporary era.

【Keywords】physical theatre production *The Cherry Orchard*, Chekhov's classic drama, corporeal performance, contemporary theatre art, classic dramatic paradigm

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流形·扭结·客体：威廉·福赛斯编舞实践中的拓扑几何学

刘晓芳

【内容摘要】威廉·福赛斯(William Forsythe)是继乔治·巴兰钦(George Balanchine)以来,对古典芭蕾的现代性改革做出过重要贡献的美国编舞家。从20世纪80年代开始,他引领着欧洲芭蕾舞剧场追寻当代艺术脚步,以开放性的舞蹈创作、先锋性的舞蹈思想享誉全球。文章以拓扑几何学为理论依据,从身体空间出发,分析威廉·福赛斯“万花筒”式的编舞技术和现代芭蕾在形式美学探索模式上的数理逻辑。福赛斯用“形而下”的身体来思考空间、物质和意识,他分析芭蕾的符号、探寻运动的轨迹、发现力的藏露、拓展空间的无界无向性。他以“拓扑流形”激活了被古典芭蕾“凝固”的身体坐标;以“拓扑扭结”拓展了被古典芭蕾“隐匿”的身体空间;以“编舞客体”(Choreographic Objects)反思了被意识形态束缚的传统编舞模式。可以说,福赛斯承接了巴兰钦之后芭蕾的重要历史使命,他使芭蕾同其他先锋艺术、严肃文艺一样,成为当代人的身体艺术和精神象征。

【关键词】威廉·福赛斯;现代芭蕾;拓扑几何学;身体空间

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【DOI】10.20070/j.cnki.cdr.2023.04.005

【Title】Manifolds · Knots · Objects: Topological Geometry in William Forsythe's Choreographic Practice

【Author】Liu Xiaofang

【Abstract】William Forsythe is an American choreographer who has made great contributions to the modernization of classical ballet since George Balanchine. Since the 1980s, he has led European ballet theaters in pursuing contemporary art, gaining global acclaim for his open-ended choreographic creations and avant-garde dance philosophy. The article, based on the theory of topology, analyzes Forsythe's kaleidoscopic choreographic technique and the mathematical logic of aesthetic exploration in modern ballet, starting from bodily space. Forsythe contemplates space, material, and consciousness through a bottom-up approach to the body, decoding ballet symbols, exploring movement trajectories, analyzing the revelation of power, and expanding space's unboundedness and directionality. Through topological manifolds, he activates the frozen body coordinates of classical ballet; through topological knots, he expands the concealed bodily space; and through choreographic objects, he reflects on the traditional choreographic patterns bound by ideology. Forsythe inherits the significant historical mission of ballet after Balanchine, making ballet, like other avant-garde arts and serious literature, a contemporary embodiment of physical art and spiritual symbolism.

【Keywords】William Forsythe, modern ballet, topology, bodily space

威廉·福赛斯是当代世界舞坛中最负盛名的芭蕾编舞大师之一,他的作品被公认为21世纪新古典主义芭蕾艺术的代表作。这位出生于美国的编舞家,在20世纪70年代就旅居欧洲,先加入斯图加特芭蕾舞团

(Stuttgart Ballet)担任常驻编舞,后又担任法兰克福芭蕾舞团(Frankfurt Ballett)的艺术总监,并受邀为多个世界级芭蕾舞团编舞。福赛斯一生致力于重新定义芭蕾的概念与界限,不断探索编舞更广泛的可能性。在

【作者简介】刘晓芳,女,上海戏剧学院在读博士研究生,西安体育学院讲师。主要研究方向:舞蹈历史与理论。

Reflecting on Choreographic Processes in Independent Dancemaking Projects: Insights Revealed from Chinese Dance Artists' Narratives

Chen Ruohan

【Abstract】There has been little scholarly analysis of choreographic processes based on practitioners' experiences and even less published material to draw on to provide a clear view of current practices of Chinese choreographers. This research updates artistic statements and ways towards establishing process-oriented choreographic practices through analysing four Chinese independent choreographers' personal narratives. The main conclusion arising from the narratives is the integration of "independent thinking" and "a community-oriented choreographic philosophy" into the choreographic processes. Discussions revealed from stories of the four choreographers suggest multiple abilities cultivated through the choreographic processes deserve meticulous consideration for future choreographic education in China.

【Keywords】choreography, collaboration, narrative inquiry, China

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【标题】独立舞蹈创作项目的编舞过程反思：由中国舞蹈艺术家的叙事所获的启示

【作者】陈若茜

【内容摘要】当前对基于实践者经验的编舞过程分析学术关注度不足，有关中国舞蹈创作者当下创作观点的公开发表资料更为缺乏。研究通过分析4位中国当代独立编舞者的个人叙事，旨在更新有关编舞的艺术宣言，并建构以过程为导向的编舞实践的诸种方法。基于4位创作者的个人叙事，文章得出了创作者将“独立思考”和“社区导向的编舞理念”融入他们的编舞过程这一主要结论。对4位创作者个人叙事的讨论，表明在编舞过程中培养多种能力这一议题值得思考，未来的中国编舞教育应关注这一议题。

【关键词】编舞；合作；叙事探究；中国

The twenty-first century has witnessed dance productions which encompass diverse creative processes and involve interactions and collaborations with dancers and other transdisciplinary artists.^① To acknowledge the view that professional choreographers or dance artists "will naturally be a product of their own educational or training background,"^② equals saying that no choreographics

practices are ahistorical and out of the context. Dance scholarships concerning choreographic processes have especially drawn on cases from the UK and the US. However, there has been little scholarly analysis of choreographic processes based on practitioners' experiences and even less published material to draw on to provide a clear view of current practices of Chinese choreographers.

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① See: MORGENROTH J. Contemporary Choreographers as Models for Teaching Composition [J]. Journal of Dance Education, 2006 (1): 19-24.

② STEVENS S. Choreographic Pedagogy in Higher Education: Learning from Practitioners [J]. Research in dance education, 2000 (1): 89.

当代舞蹈 艺术研究

教育研究
Educational Studies

土家族“滚龙连厢”教材建设方法论的 探索实践

柳雅青 潘 辛

【内容摘要】《土家族民间舞蹈特色精品课程“滚龙连厢”》教材,是以湖北省恩施土家族苗族自治州宣恩县为中心的传统舞蹈“滚龙连厢”为主体提炼整理的民间舞教材。文章旨在分析该教材借鉴《舞蹈教育学》的理论进行教材建设的方法论实践,具体为:其一,教材根植于传统舞蹈;其二,运用元素化整理法、提取短句整理法、类别化整理法三种方法;其三,以提取短句整理法为主,以类别化整理法为辅,元素化整理法贯穿始终。由此,教材既能保留传统舞蹈“滚龙连厢”的特色,又能在其特色中发展,形成符合民族性、代表性、风格性、训练性、系统性、规范性、科学性的“学院派”民间舞教材。

【关键词】土家族;滚龙连厢;民间舞教材;方法论

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【Title】Exploration and Practice of Teaching Material Construction Methodology of Gunlonglianxiang of Tujia Nationality

【Authors】Liu Yaqing Pan Xin

【Abstract】The teaching material of *Tujia Folk Dance Featured Excellent Course “Gunlonglianxiang”* is a folk dance teaching material refined and organized based on the traditional dance “Gunlonglianxiang”, which centers on Xuan'en County, Enshi Tujia and Miao Autonomous Prefecture, in Hubei Province. This article aims to analyze the practice of teaching material construction methodology based on the theory of *Dance Pedagogy* that is the teaching material is based on traditional dance, using three methods: elemental arrangement, extraction of short sentences, and categorization. The method of sorting out short sentences is the main method, supplemented by the sorting method, and the elemental sorting method runs through the whole process. It can not only retain the characteristics of traditional dance “Gunlonglianxiang”, but must also develop in its characteristics, forming an “academic folk dance teaching material” that is in line with nationality, representativeness, style, training, systematization, normativeness and science.

【Keywords】Tujia, Gunlonglianxiang, teaching material of folk dance, methodology

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历史·原理·体现：西方舞蹈教育中身心学的发展脉络与实践

王志权

【内容摘要】“身心学”(Somatics)在西方舞蹈教育中是一个被广泛使用的知识系统,特别是在美国的高等舞蹈教育中,身心学知识体系被广泛运用到舞蹈训练中。文章在梳理挖掘西方身心学建构的历史、探究其基本原理的基础上,分析代表性的身心学训练流派在舞蹈领域中的融合发展过程,以及对舞蹈教育产生的重要影响。文章在分析总结西方舞蹈教育从“技术至上”向“身心教育学”转向的同时,探讨中国哲学和身体意识中以“气”为核心的中国舞蹈内含的“身心学”运动特质,及其与西方身心学之间的内在联系,以期为中国“身心学”建构提供一定的借鉴。

【关键词】身心学;舞蹈教育;身心教育学;具身化

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【Title】History, Principles, and Manifestation: The Development Trajectory and Practice of Somatic Studies in Western Dance Education

【Author】Wang Zhiquan

【Abstract】The Somatics system has been widely applied in western dance education, especially in the higher education in the United States, the knowledge of Somatics is extensively integrated and used in dance training. Based on introducing the basic principles as well as describing the representative techniques of somatic training, this article aims to explain the era of using the knowledge Somatics in the field of dance and present its influence on dance education. In addition to analyzing and summarizing the shift of western dance education from the “Upward technique” to “Body integration”, this article expects to provide a reference for the balanced development of China’s domestic dance education.

【Keywords】Somatic, Dance Education, Somatic Dance Education, Embodied

在西方传统意义的舞蹈训练里,舞蹈教育主要聚焦于表演者身体机能的开发以及培养舞者以身体塑造各种造型的能力,其目的是使表演者的“身体”可以完成并胜任各种剧目(repertory)的同时,也可以满足编导的编创需求。因此,在西方学界的高等舞蹈教育中,特别是在专业技能的实践训练里,对于具体“技术训练”(如芭蕾舞和现代舞的技术训练)的强调与重视是压倒性的。^①但是,自1976年托马斯·汉纳(T. Hanna)创立了“somatic”(身心学)这一综合性专业术语之

后,身心学的知识在艺术、教育、运动、综合医学、人类服务等诸多领域得到深入且广泛的运用,这也促使西方的舞蹈教育开始从“身体技术”的表达层面,逐渐转为关注“身体运动与内部感知体验”的研究。换言之,在当今西方舞蹈教育体系里,对于舞者内在身体意识的训练,已被广泛运用到舞蹈的实践训练中。这意味着西方舞蹈教育的重点已从舞步、短句、组合这样的舞蹈教育范式转为对舞者内在“身体意识”(body awareness)的关注。

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① 参见: BIRRINGER J. Dance and Interactivity[J]. Dance Research Journal, 2004(1): 90.

站位排序与教育激励

——基于中国民间舞课堂教学的田野调查

彭瑞琪 周 乐

【内容摘要】在舞蹈课堂中,站位排序作为一种教学策略影响着学生的学习动力和教育成效。文章通过对中央民族大学舞蹈学院的民间舞课堂教学进行调查与研究,揭示教育工作者如何巧妙地利用空间布局来激发学生的学习热情。这种策略性的空间分配,不只是对学生空间位置的安排,更是一种促进主体意识发展和自我激励的有效手段。通过优化教室内的站位排序和空间距离,教师成功地引导学生向着期望的学习目标努力,同时为德育的渗透创造了有利条件。站位排序与教育激励之间的密切关系,展现了其在提升教育实践和加深专业理解方面的重要价值。这一研究不仅为中国民族舞蹈教学研究提供了新视角,也为舞蹈人才的培养和学生全面发展提供了新路径。

【关键词】站位排序; C位; 教育激励; 舞蹈课堂教学; 田野调查

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【Title】Standing Position Sequence and Educational Incentives

—An Ethnographic Study Based on the Classroom Teaching of Chinese Folk Dance

【Authors】Peng Ruiqi Zhou Le

【Abstract】In the dance classroom, standing position sequence is not only a teaching tool, but also has a deeper impact on students' learning motivation and educational effectiveness. Through a detailed observation of the folk-dance classes at Minzu University of China College of Dance, this paper reveals how educators skillfully use spatial layout to stimulate students' passion for learning. This strategic spatial allocation is not only an arrangement of students' spatial location, but also an effective means to promote the development of subjective consciousness and self-motivation. By optimizing the standing position sequence and spatial distances in the classroom, the teacher successfully guided the students towards the desired learning goals and created favorable conditions for the penetration of moral education. The close relationship between standing position sequence and educational incentives shows its important value in improving educational practice and deepening professional understanding. This research not only provides a new perspective for Chinese folk-dance education, but also opens a new way for the cultivation of dance talents and the all-round development of students.

【Keywords】standing position sequence, central position, educational incentives, dance classroom teaching, field research

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当代舞蹈 艺术研究

拉班研究
Laban Studies

拉班理论与批判性分析

[美] 吉尔·米勒 撰 卢玫蓁 译

【内容摘要】论文指出舞蹈领域缺乏“批判性分析”(critical analysis)文章,大多数属于“记述式”(dance review)评论。“批判性分析”是将艺术作品分解为组成部分、解释结果、评估价值和真实性以及将评估结果呈现给观众。本研究将舞蹈评论和文学及音乐评论相比,提倡学者分析作品时必须将作品本质和特定表演两者分开并个别分析。鲁道夫·拉班的动作分析系统被考虑为运动分析中的一种方法论,拉班舞谱、力效(Effort)和形态(Shape)理论作为拉班系统的组成部分可用于分辨舞蹈中的元素。将动作分析与对编舞者意图的感知、解释和考虑相结合,可以对舞蹈作品进行完整的分析和明智的评估。

【关键词】批判性分析;动作分析;作品本质;分解重组;编舞者意图;力效和形态理论

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【Title】The Notion of Critical Analysis

【Authors】[USA] Gill Miller Trans Lu Meizhen

【Abstract】This article explores the lack of “critical analysis” articles in the dance field, finding most to be “dance reviews”. “Critical analysis” involves breaking the artwork into components, interpreting the results, evaluating its value and truth, and presenting the resulting evacuation to the audience. The author compares dance criticism to literary and music criticism, and argues that when scholars analyze works, they should analyze the essence of the work and specific performances separately. Rudolf Laban’s movement analysis system is considered one of the methodologies for analyzing movement. Labanotation, Effort and Shape theories as components of Laban’s system can be used to identify the elements of a dance. The author suggests that combining movement analysis with perception, interpretation, and consideration of the choreographer’s intentions can lead to a complete analysis and informed evaluation of the dance work.

【Keywords】critical analysis, movement analysis, essences of a work, breaking apart and putting together, choreographical intention, Effort and Shape theory

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当代舞蹈 艺术研究

前沿译介
Frontier Translation and Introduction

舞蹈的核心：亚里士多德论姿势^{*}

[美]约书亚·马洛伊·霍尔 撰 孙晓牧 译

【内容摘要】文章基于对权威哲学家亚里士多德《论生成与消亡》(*On Generation and Corruption*)、《物理学》(*Physics*)、《论灵魂》(*On the Soul*)和《范畴篇》(*Category*)等论著中对姿势的相关论述,深入分析姿势的词源学关系,构建了一个历史悠久的舞蹈哲学,称为“构型”(*figuration*),并致力于阐释其中的“姿势”。文章从创制的概念出发,建立舞蹈哲学范畴中围绕姿势的构型理论,阐释其对亚里士多德的重要性,进而总体归纳并逐一阐释姿势在七种舞蹈类型中的哲学适用性。在这一哲学构设中,姿势对审美教育的具体贡献在于其本身的概念。文章还提出姿势在舞蹈领域中是一种静态的动态模仿,对论证社会大力提倡的舞蹈审美教育有所助益。

【关键词】亚里士多德;姿势;构型;创制;舞蹈美育

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【Title】Core Aspect of Dance: Aristotle on Positure

【Authors】[USA] Joshua Maloy Hall Trans Sun Xiaomu

【Abstract】Based on the relevant discussion of posture in authoritative philosopher Aristotle's theory of *On Generation and Corruption*, *Physics*, *On the Soul*, and *Category* and other works, this paper deeply analyzes the etymological relationship of postures, and constructs a time-honored dance philosophy called “figuration”, starting with the concept of poesis, this paper establishes the configuration theory of posture in the category of dance philosophy, explains its importance to Aristotle, and then summarizes and analyzes the philosophical applicability of posture in seven types of dance. In this philosophical structure, the specific contribution of posture to aesthetic education lies in its own concept. This article also proposes that posture is a static and dynamic imitation in the field of dance, which is helpful to demonstrate the dance aesthetic education vigorously advocated by the society.

【Keywords】Aristotle, posture, figuration, poesis, dance aesthetic education

^{*} 原文收录于《美育学刊》[*Journal of Aesthetic Education*, Vol.53.1 (2019): 1-16]。

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何为“敦煌舞”，“敦煌舞”何为？

——“第六届丝绸之路（敦煌）国际文化博览会之
敦煌舞的创新与发展论坛”会议综述

高彦

【内容摘要】2023年9月6—7日，由中国舞蹈家协会、中共甘肃省委宣传部策划，甘肃省文旅厅、甘肃省文联、甘肃省舞蹈家协会举办的“敦煌舞的创新与发展论坛”在敦煌国际会展中心成功举办，会议为“第六届丝绸之路（敦煌）国际文化博览会”的重要组成部分。会议以三场重要的学术对话形式展开，主持人、与谈人和论坛嘉宾就“敦煌舞派的价值意义”“如何建构敦煌舞的理论体系”“敦煌舞未来发展的路径与方向”三个议题进行了客观坦诚的深入交流，以期对敦煌舞的未来发展、中国舞蹈三大体系的建设及舞蹈高等教育的发展贡献绵薄之力。

【关键词】国际文化博览会；敦煌舞；“敦煌舞派”；理论体系

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【DOI】10.20070/j.cnki.cdr.2023.04.012

【Title】What is Dunhuang Dance? What can Dunhuang Dance do?

— Summary of the “Dunhuang Dance Innovation and Development Forum at the 6th Silk Road (Dunhuang) International Cultural Expo”

【Author】Gao Yan

【Abstract】From September 6–7, 2023, the “Dunhuang Dance Innovation and Development Forum” was successfully held at the Dunhuang International Convention and Exhibition Center, led by the Chinese Dancers Association and the Propaganda Department of the Gansu Provincial Committee of the Communist Party of China, and organized by the Gansu Provincial Department of Culture and Tourism, Gansu Provincial Federation of Literary and Art Circles, and Gansu Provincial Dancers Association. The conference was held in the form of an “academic dialogue”, discussing three topics: “The Value and Significance of Dunhuang Dance School”,

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当代舞蹈 艺术研究

创作手记 Creation Notes

《遮住眼睛看到你》创作手记

詹 骊

【中图分类号】J723 【文献标识码】A 【文章编号】2096-3084(2023)04-0130-06
【DOI】10.20070/j.cnki.cdr.2023.04.013

【Title】Creation Notes on *I See You Through Covered Eyes*
【Author】Zhan Li

《遮住眼睛看到你》(*I See You Through Covered Eyes*)这部作品从雏形到现在,经历了3次大的改编与发展,从最初的16分钟到最终的70分钟,其中的编排留存着我人生重要节点的种种印记。作品最初创作于2013年,是我在美国犹他大学现代舞系研究生时的毕业作品*I See You Through Covered Eyes*。当时看了一部电影《潘神的迷宫》(*El Laberinto del Fauno*),是由导演吉尔莫·德尔·托罗(Guillermo del Toro)在2006年推出的一部融合了奇幻与现实元素的电影。故事设定在1944年的西班牙,围绕着一个名叫奥菲利亚的小女孩展开。她的母亲与一位冷酷的法西斯军官结婚,奥菲利亚在军官的军事基地意外发现了一个神秘的迷宫,并在那里邂逅了迷宫的守护者,一个怪异、邪恶、贪婪的怪物——潘神(Pale Man)。潘神向她透露,她实际上是一个失落王国的公主,只有通过完成三个艰巨的试炼,她才能恢复真正的身份并返回她的王国。在电影中有一个场景,主人公奥菲利亚来到神秘的地宫里,一张摆满丰盛食物的长桌尽头坐着一个皮肤苍白

松垮,脸上没长眼睛的怪物潘神,我将他称为“影子人”。当饥饿的女孩享用桌上的美食时,怪物醒了过来,他将桌前盘子上的两个眼珠放入自己的手掌,并将手掌放到了脸上本该属于眼眶的位置上,开始了对女孩的“狩猎”。

这虽然是非常骇人的场景,但潘神的眼睛位于手掌之中,用手掌去看的方式却给我留下了十分深刻的印象,也给了我一个启发:遮住眼睛也能看到东西,而看到的可以是对现实的延伸或大相径庭的反叛。这样的情况下,我沿用了“影子人”怪异的用手掌去看的方式,作为作品的主题动作。另外,主人公在电影中往返于现实和奇幻世界,也构成了超现实魔幻主义的本质。这些元素奠定了整个作品的基调,荒诞奇异部分脱离真实性,创建一个新的地界和异于常人行为的新生灵们。于是*I See You Through Covered Eyes*这部16分钟的小作品诞生了。2014年这部作品代表学校参加了美国学院舞蹈节,并被甄选入精品gala晚会。我本人也因这部作品获得首届Jon Scoville/Tandy

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