

國立臺北藝術大學 94 學年度研究所碩博士班招生考試
舞蹈表演研究所
舞蹈創作研究所
舞蹈理論研究所
西洋舞蹈史 試題

注意事項：

1. 試卷（答案卷）僅有一冊，不再增頁，請斟酌作答。
2. 本試題共有一頁，請考生於作答前務必檢查清楚，如有缺漏、字跡不清等疑問，請當場提出，考後不得再行提出任何異議。
3. 試題必須隨試卷繳回。
4. 請在試卷上作答，否則不予計分；試卷請務必標明題號。

- 一、發端於 1960 年代美國紐約的「後 - 現代舞蹈」與 1970 年代後期發展於德國的舞蹈劇場，均大量運用取自日常生活的動作與姿態入舞；但在其使用的形式與目的上，這兩種舞蹈類型間卻有很大的差異，試申論之。(25%)
- 二、福金(Michel Fokine) 尼金斯基(Vaslav Nijinsky) 巴蘭欽(George Balanchine) 為二十世紀上半芭蕾舞現代化的三大重要里程碑人物。試述他們如何以獨特的舞蹈語彙和美學使芭蕾舞脫離古典舞劇的形式，奠定現代芭蕾的基礎。(25%)
- 三、根據以下的文字，試闡述二十世紀初期在歐美所發展的現代舞之核心精神與內涵。(30%)

The Dance is one of many human experiences which cannot be suppressed. Dancing has existed at all times, and among all people and races. The dance is a form of expression given to man just as speech, philosophy, painting or music.... The man who begins to dance because of an inner urge does so perhaps from a feeling of joyousness, or a spiritual ecstasy which transforms his normal steps into dance steps, although he himself may not be conscious of this change.

In short, the dance, like every other artistic expression, presupposes a heightened, increased life response. Moreover, the heightened response does not always have to have a happy background. Sorrow, pain, even horror and fear may also tend to release a welling-up of feeling, and therefore of the dancer's whole being.

There is something alive in every individual which makes him capable of giving outward manifestation (through the medium of bodily movement) to his feelings, or rather, to that which inwardly stirs him.

--- Mary Wigman, "The Philosophy of Modern Dance"(1933)

- 四、許多重要西方舞者的傳記都有中文譯本。請舉一本令你印象最深刻的西方舞者傳記，並說明為何打動你？(20%)