

# 國立臺北藝術大學 96 學年度研究所碩博士班考試試題

系所名稱：戲劇學系碩士班

考試科目：術科筆試

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 2 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、請試將以下這篇文章翻譯成中文。（25%）

First of all, the chaos that could come from each individual releasing his own secret world must be unified into a shared experience. In other words, the aspect of reality that the performer is evoking must call up a response within the same area in each spectator so that for an instant the audience lives one collective impression. Thus, the basic material presented, the story or the theme, is, above all, there to provide a common ground, the potential field in which each member of the audience, whatever his age or his background, can find himself united with his neighbour in a shared experience.

Of course, it is very easy to find a common ground that is merely trivial, superficial, and therefore of no great interest. Obviously, the basis that links everyone together must be interesting. But what in fact does *interesting* really mean? There is a test. In the millisecond-long instant when actor and audience interrelate, as in a physical embrace, it is the density, the thickness, the multi-layeredness, the richness—in other words, the quality of the moment that counts. Thus, any single moment can be thin, without great interest—or, on the contrary, deep in quality. Let me stress that this level of quality within the instant is the unique reference by which an act of theatre can be judged.

## 國立臺北藝術大學 96 學年度研究所碩博士班考試試題

### 二、呂天成《曲品》卷上：

吾友方諸生曰：「松陵具詞法而讓詞致，臨川妙詞情而越詞檢。」善夫，可為定品矣！乃光祿嘗曰：「寧律協而詞不工，讀之不成句，而謳之始協，是曲中之工巧。」奉常聞之，曰：「彼惡知曲意哉！予意所至，不妨拗折天下人喉。」此可以觀兩賢之志趣矣。予謂：二公譬如狂、狷，天壤間應有此兩項人物。不有光祿，詞硯不新；不有奉常，詞髓孰抉？倘能守詞隱先生之矩矱，而運以清遠道人之才情，豈非合之雙美者乎？

(1) 請將全文譯為語體文，(2) 請分析其中主要論點，並論評之。(25%)

三、請試著比較電影螢幕的「框架 (screen frame)」與寫實主義舞台的「鏡框 (proscenium arch)」之間，在意義作用或者美學上的不同。(25%)

四、請舉王嵩山《扮仙與作戲》一書內文之述論為例，說明田野調查在現今戲曲研究中所具有的特色及重要性。(25%)