

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：戲劇學系博士班

考試科目：西洋劇場

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、請仔細閱讀下段文字後，做答文後的兩個問題：

Several weeks ago, as many of these thoughts were swirling around inside my head, I attended a seminar, a debate really, between two University Presidents, of two prominent Universities in New York. One of the Presidents had been charged with having de-emphasized the Arts in his University. And he, very intelligently, and very reasonably, described a World in which Economics, and the Sciences, and Law, and Medicine were the centerpieces of the future, upon which education should be based. And the other President listened, quietly, and respectfully. And when it was his turn to speak, he said, very simply, that the reason he felt that it was imperative, in this World, for the Arts to be central to the educational experience, was that, in all the fascinating, exciting, challenging classes he had attended and observed over the years, there was one word that he had never learned about in Economics class, or in Biochemistry, or Genetic Engineering, or in Law or Physics. There was one word that he had only heard mentioned, and talked about, and felt in classes in the Arts. The word was “love”.

As I sat in the auditorium that afternoon, in the silence that enveloped the audience after the word “love” had been spoken, I remembered what Aristotle had written, about his belief in Art, in its ability to teach transcendence; something that cannot be put into words. Its ability to lift a human being into a place of beauty and grace that is unspeakable.

1. 請說明那兩位大學校長的藝術觀點，然後，從你自己的角度加以批判或建議。
(15%)
2. 文中說亞里斯多德認為藝術可以教導我們超越性(transcendence)——你同意否？
試以其所論悲劇藝術申論此觀點。(15%)

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- 二、Diter, Sxond 在 *Theory of Modern Drama* 書中如何論述畢斯卡多與布雷希特？試以下列兩段引文加以說明與引申。(40%)

Through a supplementary turn in his *mise en scène*, Piscator ensured that an adequate form would be given to the historical process of reification and "socialization"—the very process that dramatic transposition into the interpersonal overturned and abolished.⁴

This is clearly the intention of all those scenic innovations that are the source of Piscator's fame.

Conclusive proof can be based only on scientific analysis of the material. This I can only do, in the language of the stage, if I can get beyond scenes from life, beyond the purely individual aspect of the characters and the fortuitous nature of their fates. And the way to do this is to show the link between the events on stage and the great forces active in history. It is not by chance that factual substance becomes the main thing in each play. It is only from the facts themselves that the constraints and the constant mechanisms of life emerge, giving a deeper meaning to our private fates.^{5*}

For Piscator,

man portrayed on the stage is significant as a social function. It is not his relationship to himself, not his relationship to God, but his relationship to society which is central. Whenever he appears, his class or social status appears with him. His moral, spiritual or sexual conflicts are conflicts with society. . . . A time in which the relationship of individuals in the community to one another, the revision of human values, the realignment of social relationships is the order of the day cannot fail to see mankind in terms of society and the social problems of the times, i.e., as a political being. . . . The excessive stress on the political angle—and it is not *our* work, but the disharmony in current social conditions which makes every sign of life political—may in a sense lead to a distorted view of human ideals, but the distorted view at least has the advantage of corresponding to reality.⁶

What are the forces of destiny in our own epoch? . . . Economics and politics are our fate, and the result of both is society, the social fabric. . . . Therefore, when I designate the elevation of private scenes to the plane of the historical the basic intent of all stage actions, that can only mean elevation into the political, economic and social. Through them we put the stage in touch with our lives.⁷

The basic formula for Piscator's efforts, the elevation of the scenic to the plane of the historical (formally speaking, a relativizing of the immediacy of the setting by nonactualized objectivity) destroys the absoluteness of the dramatic form and makes way for the rise of epic theater. The use of motion pictures was one means of showing "how human/superhuman factors interact with classes or individuals,"⁸ a means that, furthermore, was one of Piscator's clearest and most significant epic gestures.

- 三、從表演理論(performance theory,相對於一般的戲劇理論)的觀點來看,台灣原住民的歌舞祭儀有何保存或推廣價值?要如何保存或推廣?請任擇台灣原住民十族中的兩個個案具體說明之。(30%)