

國立臺北藝術大學 102 學年度

研究所碩博士班暨碩士在職專班招生考試試題

系所名稱：劇場藝術創作研究所 表演組

考試科目：表演組—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、請翻譯以下文字：(25%)

Certain Asian and Western performers possess a quality of presence that immediately strikes the spectator and engages his or her attention. This occurs even when these performers are giving a cold, technical demonstration. For a long time I thought that this was because of a particular technique, a certain power that the performer possessed, acquired through years and years of experience and work. But what we call technique is in fact a specific use of the body.

The way we use our bodies in daily life is substantially different from the way we use them in performance. We are not conscious of our daily techniques: we move, we sit, we carry things, we kiss, we agree and disagree with gestures that we believe to be natural but that are in fact culturally determined. Different cultures determine different body techniques according to whether people walk with or without shoes, whether they carry things on their heads or with their hands, whether they kiss with the lips or with the nose. The first step in discovering what the principles governing a performer's

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scenic *bios*, or life, might be, lies in understanding that the body's daily techniques can be replaced by extra-daily techniques, that is, techniques that do not respect the habitual conditionings of the body. Performers use these extra-daily techniques.

(Eugenio Barba, *A Dictionary of Theatre Anthropology*).

- 二、 試論尤涅斯柯《椅子》的劇本創作形式，以及劇作家欲表達的文本意涵？
(25%)

- 三、 請就劇本的線索，試論《致命的謊言》(或譯為《雙姝怨》)中柯蘭(Karen)與瑪莎(Martha)兩位女性角色之情感關係。(25%)

- 四、 下列兩個題目請擇一作答：(25%)
 - (1) 《哈姆雷特》劇中之哈姆雷特(Hamlet)角色分析。
 - (2) 《安蒂岡妮》劇中之安蒂岡妮(Antigone)角色分析。