While searching for the ultimate training system for actors, Stanislavski noticed a gap between the physical and mental behavior of the actor on stage, as well as between the physical and mental preparation in the actor’s work on the character. In other words, the actor spent long days working internally and emotionally, and then tried to create a physicality in the character. By that time however, it was too late for organic physical work. This was due to the fact that the internal emotional choices of the actor had already found a physicality that was most likely to be small, unoriginal and lacking in theatrical form. Stanislavski realized that the physical life and psychological processes that the actor underwent, needed to be explored simultaneously, because they were interdependent. This led him to the simple, yet radical discovery that emotions could be stimulated through physical actions. This move from ‘Emotional Memory’ to his ‘Method of Physical Actions’ was an important shift in actor training at that time. It met with much resistance in Russia at the Moscow Art Theatre, and was resisted even more by acting students in the United States.

Stanislavski constantly shifted his views, always trying to find more efficient ways for the actor to perform. This is why he was hesitant to publish his work for a long time. If he were alive today, it is most likely that he would have continued to change his views. Thus, while understanding his System, it is important to refrain from fossilizing his ideas. The System can be viewed as a
process in actor training, a learning tool for the actor, and not as a dogma to be
followed with blind faith.

(1) 何為史坦尼斯拉夫斯基體系（ Stanislavski System ）？何為” Method of
Physical Actions”？二者差別何在？（15%）

(2) 根據 Thomas Richards 的說法， Jerzy Grotowski 遺承了” Method of Physical
Actions” 的演員訓練方法，你同意嗎？並請說明 Grotowski 的演員訓練方
法。（15%）

二、請將下列論述文字中譯並回答問題。（25%）

As in all tragedy (and in some farce, the genre closest to tragedy) redressive
action doesn’t make life comfortable for the heroes: they end up dead, maimed,
and/or exiled, separated from the community, but also sacrificed on behalf of the
community. This sacrifice constitutes the occasion of the reintegration, forcing
those blocking it to let it happen or, as in Hamlet and Oedipus, removing through
death or exile any who would stand in reintegration’s way. Discovering their
beloved children dead Montague and Capulet agree to end their feud, and Verona
is made whole again: “A glooming peace this morning with it brings” (V.iii.305).
It is a depressing drama indeed that does nothing to knit up the unraveled social
order, that kind of drama we know from Samuel Beckett and other writers of the
absurd, including Euripides. Beckett’s Waiting for Godot is all redressive action,
the character have even forgotten the breach and crisis.

阿鐸 (Antonin Artaud) 〈傑作可以休矣〉 (No More Masterpieces!) 儼然拒絕戲
劇文本，可是當代劇場藝術家如謝喜納、芭芭、鈴木忠志等又不乏導演《酒
神》、《哈姆雷特》等戲劇傑作，請問這些藝術家如何發揮這些傑作的前衛性
呢？

三、培德・布爾格《前衛藝術理論》一書中，如何從阿多諾與盧卡契的辯論去論
述前衛性與政治參與？試加摘述並提出你的論見。（25%）

四、戲劇學者 Richard Schechner 等人所提出的「表演理論」（ Performance Theory ）
內容、方法為何？跟一般所謂的戲劇或劇場理論（drama or theatre theory ）
有何差別？（20%）