

國立臺北藝術大學 99 學年度碩博士班考試試題

系所名稱：舞蹈表演創作研究所、舞蹈理論研究所

考試科目：西洋舞蹈史

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 1 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。

1. 瑪莉·魏格曼(Mary Wigman)與柯特·尤斯(Kurt Jooss)均是魯道夫·拉邦(Rudolf Laban)的學生，然而他們對芭蕾與現代舞的關係卻有著截然不同的立場。試比較並申論之，並輔以具體的實例。(30%)
2. 2009 年去世的美國編舞家模斯·康寧漢(Merce Cunningham)，對舞蹈的貢獻為何？請說明。(20%)
3. 台灣的現代舞深受西方當代舞蹈的影響，請舉二個不同的例子試說明之。(20%)
4. 請先中譯以下這段英文，並以舞蹈家威廉·佛賽(William Forsythe)的舞作舉例說明其何以贏得如此讚賞。(翻譯 15% + 說明 15% = 30%)

“In keeping with [Roland] Barthe’s philosophy of the goals of an artist, [William] Forsythe is a man of his time and place, never dwelling on whether past projects were or were not well received. He has said that dancing has nothing to do with closure or exclusion of movement possibilities. With unfailing energy, the artist continues to choreograph work that excites his vast audiences, providing them with eye-riveting movement action, challenges to the mind, stimuli to the senses, and a desire in the spectators to come back for more.”

--By Sandra Genter, on “William Forsythe,” Fifty Contemporary Choreographers. Edited by Martha Bremser (London and New York: Routledge Press, 1999), p. 113.