

試題一：由於《戲劇藝術之發展及其原理》這本書是本次考試的參考書目之一，請根據本書內容所述，說明劇場觀眾之心理。（15%）

試題二：以下這一段文章是從 Robert Edmond Jones 所著的《The Dramatic Imagination》書中所摘錄的。請將它翻譯成中文。（30%）

The taxi drops me at the old Nixon Theatre in Pittsburgh. I have traveled all day to come here. It is late. I go up the dark dirty alley littered with newspapers and refuse, to the grimy old sign, stage door. Inside, the doorman, the letter-rack, the dark stage with its one tiny pilot-lamp, a pin-point of light in a region of shadows. The stage is lonely, and forlorn, and as silent as midnight. Ropes descend from the darkness of the flies, dim curtains fade away into mystery. How well I know these stages, with their chill, brooding atmosphere, their echoes and their memories! Here, in this Cimmerian darkness, in this strange sunless Acheron, dwell the great spirits of the Theatre. I feel them in the air around me.

A partly assembled setting is standing on the stage. I see the walls of a room hung with pictures and elaborate window-draperies. I walk around the setting and go behind it. There is no back. Only a wooden framework covered with canvas, stamped with the name of the scene painter and blackened by the handling of numberless stage-hands. Behind this scene, which will presently seem so real when viewed from the front, there is nothing. Nothing at all. Only the empty echoing stage, desolate, ominous, prophetic.

I stand for a while in the shadowy wings, in the half-light that brings dreams. Here, I say to my self, is where actors spend their lives. It is their only home. A strange home for anyone to have, this comfortless chill void.

I go into the old green-room. I look at the faded photographs of bygone celebrities, the sons and daughters of Thespis, yellowed and blurred. The mask of Lear's fool seems laid over these faces, with their mobile features, their large eyes, their sensitive mouths, their sad wise air of the seasoned player - over-emphatic brave faces of those who have dared to pass out of life into the life of the theatre. There is a certain pathos about these figures. I think of the Saturday night parties, the jumps on trains, the bustling up alleys in the dark, the knowledge of a life backstage, behind the scenes....

Why did these actors go into the theatre? Why did they choose to paint their faces, learn endless lines, get up on the stage before audiences? Perhaps they themselves did not know. They were drawn to the theatre by some nameless ambition to dominate, it may be, some desire to "show off", or by some half-grasped intuition as to the nature of their chosen calling. But no matter how they began, they presently became part of the Body of the Theatre, as people become part of the Body of the Church. They became the Ladies and Gentlemen of the Theatre.

Not all of them were born in the theatre, but all of them were born for the theatre, born to tread the boards, to wear the sock and buskin. They sensed the theatre with a kind of sixth sense. In due time they came to look at life in a way that was peculiarly theatrical. They came to see all life in terms of impersonation.

試題三：請根據下面這段場景說明，畫出一幅長寬比為 2:1 的示意圖 (sketch)。（20%）

兩棵巨大的榆樹分立於農舍的左右，他們拖長的枝部垂落在屋頂上。他們看起來在保護而同時又在壓制。他們的外觀呈現一種邪惡的母性，一種欺壓的、嫉妒的專注。他們從跟屋裡人類生活的親密接觸中滋長出一種駭人的慈悲。他們壓迫地籠罩（沈思）著房子。他們像筋疲力竭的婦女把下垂的乳房、手、和頭髮停息在屋頂上；當下雨時，他們的眼淚單調地滴流著，並在屋頂的木板上嘲弄。

試題四：請根據藝術風格，設計一扇掛有窗簾而且非常豪華的窗戶（盡量顯示其中細部設計），並根據劇場界標示尺寸的方式，將你的設計標出適當的尺寸大小。（20%）

試題五：即使台灣目前已有多所學校提供舞台設計教育，不過隨著設計教育的世界潮流發展來看，請你提供一些意見，使台灣的舞台設計教育能夠與世界水準看齊。（15%）