朝陽科技大學 093學年度第2學期教學大綱
Theater Arts 劇場藝術

當期課號	1747	Course Number	1747
授課教師	劉佳仁	Instructor	LIU,CHIA JEN
中文課名	劇場藝術	Course Name	Theater Arts
開課單位	應用外語系(四日)三B	Department	
修習別	必修	Required/Elective	Required
學分數	2	Credits	2
課程目標	課程將著重於1870年代的寫實主義劇場演變致1890年的自然主義最後到1930的社會主義, 進而回覆到現今的現代主義戲劇。 並運用西方創造性思考概念融合東方傳統戲劇意識做交流與整合, 希望達到中西並用的表演結構。 進而探討其它各種形式的表演藝術與表演方法, 將劇場表演藝術結合電視電影, 開發表演藝術的多元化與多項性。	Objectives	The course will place emphasis on the realistic acting of the 1870s, its gradual change to the natural acting of the 1890s, morphing to the social acting of the 1930s, and finally to the contemporary performing drama. Incorporating the Western creative thinking with the Eastern traditional drama to associate the Western and the Eastern acting. Moreover, to diversify the acting art, the course will explore the different types of actings and combine the theater art with the films.
教材	參考教材 1. 布羅凱特著, 胡耀恆譯。《世界戲劇藝術欣賞》。台北: 志文出版社,1974 2. 班特萊, 林國源譯。《現代戲劇批評》。台北: 聯鳴文化公司,1981 3. Hodge, Francis. Playing Directing, N. J.: Prentice Hall, Inc., 1982. 4. Jones, David. Richard, Great Directors at Work, Berkeley：U of California P 1986. 5. 賴特著, 石光生譯。《現代劇場藝術》。台北: 書林出版公司,1988 6. Cole, Susan Letzler. Directors in Rehearsal, London: Routledge, 1992. 7. Maria M, Delgado & Paul Heritage ed., In Contact with Gods? Directors Talk Theatre, Manchester: Manchester UP, 1992. 8. Brook, Peter. There Are No Secrets, London: Methuen, 1993. 9. 童道明編。《現代西方藝術美學文選:戲劇美學卷》。台北: 洪葉文化事業公司,1993 10. 田本相編。《中國現代比較戲劇史》。北京: 文化藝術出版社, 1993 11. 馬森。《西潮下的中國現代戲劇》。台北: 書林出版公司,1994 <研讀劇本>: 曹禺 《雷雨》 老舍 《茶館》 馬森 《變色龍》 姚一葦 《碾玉觀音》 紀爲然 《夜夜夜麻》 契柯夫 《凡尼亞舅舅》 易卜生 《玩偶之家》 莎士比亞《羅密歐與茱麗葉》 莎士比亞《馬克白》 史特林堡《夢幻劇》 田納西・威廉斯 《玻璃動物園》 愛德華・奧爾比《誰怕吳爾芙》《動物園的故事》	Teaching Materials	
成績評量方式		Grading	
教師網頁			
	1. 中國的戲劇藝術已有上千年的歷		1. Teaching goals: Chinese art history

教學內容	史, 尤其是劇場藝術更是與中國的歷史相輔相成, 但對於中國現代戲劇, 也可說是現代話劇, 至少也有百年的歷程, 可是由於現代傳播媒體的迅速發展以及其它的原因, 劇場十足面臨了言俊的挑戰。 本課程將透過現今東西芳著名的劇場藝術作品, 如舞蹈, 歌劇, 歌舞劇, 默劇, 及一般戲劇, 並探討自人類原始的表演慾望到真實的演出世界, 如何去面對自我的語言, 肢體, 投射, 表達, 創造力等與表演體質密不可分的元素。 課程中企圖打破所有的表演藝術形式, 希望能藉由一切發自身體的符號昇華至一位專業演員所能自我控制的戲劇感觸, 並運用不同的表演空間來結合劇場表演藝術與傳播綜合藝術, 嘗試以最紮實的表演訓練來營造專業表演人才的自我突破與體驗。 2.課程安排重點: 課程將著重於1870年代的寫實主義劇場演變致1890年的自然主義最後到1930的社會主義, 進而回覆到現今的現代主義戲劇。 並運用西方創造性思考概念融合東方傳統戲劇意識做交流與整合, 希望達到中西並用的表演結構。 進而探討其它各種形式的表演藝術與表演方法, 將劇場表演藝術結合電視電影, 開發表演藝術的多元化與多項性。	**Syllabus**	has been around for thousands of years. Performing arts, in particular, has grown hand in hand with Chinese history. Contemporary Chinese drama, also known as modern skit, is facing increasing challenge from the wide spread of communication media, despite its centuries of history. This course shall focus on famous art drama works, such as dances, opera, mimes, and regular drama from the Western and Eastern worlds. Through these works, the course will discuss one's application of the innate human instincts in the real acting world, such as utilization of body language, projection, expression, creation of the basic elements of performance. The course will strive to break all constraints on the modern form of performance, elevating the professional actor to use own self control and feelings for acting, whilst combining solid performing training and different acting stages to create the elites of acting profession. 2. Course Emphasis: The course will place emphasis on the realistic acting of the 1870s, its gradual change to the natural acting of the 1890s, morphing to the social acting of the 1930s, and finally to the contemporary performing drama. Incorporating the Western creative thinking with Eastern acting tradition, the course shall strive to integrate the better of the two cultures and create the optimal performing structure, thus opening the door to different forms of performing arts, including the combination of performing arts with television and movies.

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