

音樂學導論

一、著名的性別理論家 Judith Butler 曾經澄清關於她的著作 *Gender Trouble* (1990) 之主要誤讀：

The misapprehension about gender performativity is this: that gender is a choice, or that gender is a role, or that gender is a construction that one puts on, as one puts on clothes in the morning, that there is a “one” who is prior to this gender, a one who goes to the wardrobe [closet] of gender and decides with deliberation which gender it will be today. This is a voluntarist account of gender which presumes a subject, intact, prior to its gendering. The sense of gender performativity that I meant to convey is something quite different. [...] Gender performativity is not a matter of choosing which gender one will be today. Performativity is a matter of reiterating or repeating the norms by which one is constituted: it is not a radical fabrication of a gendered self. It is a compulsory repetition of prior and subjectivating norms, ones which cannot be thrown off at will, but which work, animate, and constrain the gendered subject, and which are also the resources from which resistance, subversion, displacement are to be forged.

- 1) 請以你自己的話總結這段引文的要點（盡量不要直接翻譯）。請注意釐清 Butler 視什麼論點為誤解，以及說明她的主要概念和論點為何。（20%）
- 2) 不管是贊同或反對 Butler 的性別論述，請舉音樂相關的例子來闡述你對引文中主要論點之想法。（30%）

二、近年來，有關「聲音」的研究，成為音樂學研究領域的新興研究方向。

- 1) 請論述「聲音」(sound) 做為研究材料，與「音樂」(music) 做為研究基礎有何異同，並且說明這個方向對於學科的影響與變化。（35%）
- 2) 請盡你所知，說明 sound studies 的現況以及重要的研究文獻。（15%）

試題隨卷繳回