國立陽明交通大學 113 學年度博士班甄試入學考試試題

科目名稱：社會與文化理論　　考試日期：112 年 11 月 8 日第 1 節

系所班別：社會與文化研究所　　

＊作答前，請先核對試題、答案卷（試卷）與准考證上之所組別與考試科目是否相符！！

一、請配置 50 分鐘翻譯並評論下列段落。本題占本考試科目分數 50%。

Democracy is a difficult subject, in part because it has become a universal value: we are all democrats now. In a sense, this has been true for half a century: in 1951, a UNESCO report noted that “for the first time in the history of the world, no doctrines are advanced as antidemocratic. . . . practical politicians and political theorists agree in stressing the democratic element in the institutions they defend and the theories they advocate." And for Americans, this is hard to resist: the United States, we are regularly told, was the first democratic state. “The Revolution created American democracy,” the historian Gordon Wood writes, and “made Americans . . . the first people in the modern world to possess a truly democratic government and society.” As a result Americans often think of democracy as they think of Coke: invented in the United States and exported to a grateful world. It is a fundamental part of the American ideology. One might be forgiven for thinking that the title of Tocqueville’s famous book was “democracy is America," even though Tocqueville himself warned against confusing “what is democratic with what is only American”: “we should therefore give up looking at all democratic peoples through Ameri can spectacles and try at last to see them as they actually are.” It is worth recalling that for Tocqueville, with all his limitations, democracy was not simply about elections: it was about the equality of conditions. The US was a democracy, he argued, because it had no proletarians and no tenant.

Tocqueville himself stands in a long tradition of antidemocrats defining democracy, a tradition that goes back to the early American federalists like Madison and Hamilton and continues in the twentieth century with figures like Joseph Schumpeter and Samuel Huntington. What does it mean when antidemocrats like Huntington, who twenty-five years ago was warning against the excesses of democracy, is now seen as the champion of a “third wave” of world democratization in the last quarter of the twentieth century? What do we make of the fact that the rise of political democracy around the world - celebrated in an enormous scholarly literature on the “transition to democracy” - has been accompanied by a global collapse of social democracy: the savaging of social safety nets, welfare systems and price subsidies, and the global privatization of public lands, public industries, and public services - a new round of enclosures?

出處：Denning, Michael.　“Neither Capitalist nor American: The Democracy as Social Movement.” 2004. Culture in the Age of Three Worlds. London and New York: Verso, 209-226.

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二. 請閱讀以下新聞，並提出一個與這則新聞相關的研究題目，並解釋為何值得研究。本題占本考試科目分數 50%。

陳建仁：台積電根留台灣是朝野共同目標

中廣新聞網

2023 年 10 月 23 日 週一 下午 12:51

行政院長陳建仁今天（23 日）在竹科表示，讓台積電根留臺灣是不分朝野、不分中央和地方共同努力的目標，對於半導體產業像台積電等關於廠址的選擇，政府尊重業者的決定，但是政府一定會盡最大的努力解決人力、土地、用水、用電等的需求。

另外，對大陸對鴻海集團旗下富士康查稅一事，行政院長陳建仁指出，政府相關單位已經在第一時間跟鴻海保持聯繫，希望視情況提供協助。臺灣即將進入總統大選的期間，政府會持續關注臺商的需求，繼續做臺商朋友的後盾。

桃園市長張善政對台積電進駐龍潭一事強調，沒有龍科也會另外找土地。陳建仁在媒體聯訪時則表示，讓台積電能夠根留臺灣，是不分朝野、不分中央和地方共同努力的目標，政府也已經通過了「台版晶片法」，讓業者能夠來積極投入開發前瞻創新技術，以及購置先進製程的設備。

陳建仁指出，對於半導體產業像台積電等，關於廠址的選擇，政府尊重業者的決定，但是政府一定會盡最大的努力來解決業者在人力、土地、用水、用電等的需求，讓中央和地方共同來努力，使大家都能夠做為護國群山最強而有力的後盾。（彭清仁報導）

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系所班別：社會與文化研究所　　第1頁，共2頁

＊作答前，請先核對試題、答案卷（試卷）與准考證上之所組別與考試科目是否相符！！

一、 一. 請配置 50 分鐘翻譯並評論下列段落。本題占本考試科目分數 50%。

Memory, of course, also requires imagination, but it rethinks the future in alliance with recasting the past. In the last decade, the field of memory has been dramatically reconfigured. Under the impact of globalizing processes, both the spaces of memory and the composition of memory communities have been redefined. To be sure, memory has always been articulated on different levels, from the individual to larger social groups. The collective memory of the nation was at the centre of memory debates, however, and it was also the focal point of studies on memory. Until recently, the dynamics of memory production unfolded primarily within the bounds of the nation state; coming to terms with the past was largely a national project. Under the impact of global mobility and movements, this has changed fundamentally. Global conditions have powerfully impacted on memory debates and, at the same time, memory has entered the global stage and global discourse. Today, memory and the global have to be studied together, as it has become impossible to understand the trajectories of memory outside a global frame of reference.

This shift has affected all levels of memory production. The global has become the defining arena for all political actors, be they nation states, transnational institutions or grassroots movements. The developments and challenges in this recent global transformation have forced state and non-state actors alike to engage with a globalizing public sphere. We are no longer dealing with clear-cut forces of globalization and counter-globalization; instead, we are witnessing new forms of crossover and interaction between these two poles. Increasingly, the values of counter-globalization have invaded the hegemonic memory constructs of the nation state and they have reasserted claims to moral comport and accountability. On the other hand, some non-governmental organizations (NGOs) have taken up the political agenda of nation states, helping them to expand their range of power and influence on a supranational level.

出處: Assmann, Aleida and Conrad, Sebastian. “Introduction.” 2010. Memory in a Global Age: Discourses, Practices and Trajectories. UK: Palgrave Macmillan, 1-16.

二. 請閱讀下列新竹城市博物館的「本草城市新竹：以淺山海作為方法」策展論述後，以你熟悉的議題或者歷史素材，構思一個相關的研究主題，並說明其特色和價值。本題占本考試科目分數 50%。

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作為一個新興科技城市，新竹位處全球創新知識與技術產業鏈的重要節點上。對比於它淺山淺海的自然地理，新竹沒有深闊港灣、廣大平原或天然屏障作為發展的條件，但是它卻在臺灣近代歷史中佔據著政治經濟的關鍵地位。從十七、八世紀臺灣進入全球海權競爭時代以來，本島的發展重心逐漸由南向北轉移。而二次大戰結束後，科技現代性的劇烈加速度，透過快速道路鐵路、橋樑、通訊、飛行器、人造衛星、海底電纜、金融等基礎設施，建立起整個星球的都市化，讓新竹可以從它的自然地理條件中脫穎而出，變成科技未來潮的閃亮金星。

傳統上，「城市」被認為是人類文明的生發場域，建立在「文化與自然」的分界與交融之上，在這交纏中，城市新陳代謝所發展出來的基礎結構，道路、水渠、以及食物、垃圾等流通系統和治理程序，自然而然構成城市的生命體。但是，從工業革命以來，都市化逐漸變成複雜的、蔓延整個地球/行星的網絡，使基礎結構不再是人與自然交往的結果，而變成了這交往的前提，從而基礎結構也變成另一個自然，或用技術哲學家路易斯・孟福（Lewis Mumford）所言，宛若一種具有生命力的「巨型機器」(註)。

「本草城市新竹：以淺山海作為方法」從不同的歷史縱深，以田野調查結合藝術思維，以多元的藝術表現形式，探討這個城市的自然與人文關係的多維度面相，重新審視這塊揉雜閩南、客家、眷村、原住民、移工等多族群的淺山海地方。在快速發展的當代文化中，省思記憶的修補、社會關係的修補，以及人類與土地、與其他物種之關係的修補。

（註）Lewis Mumford, The Myth of the Machine - Vol. 1. Technics and Human Development, 1967, New York, Harcourt, Brace Jovanovich

出處:　徐文瑞〈展覽總論述〉《展覽導覽手冊　本草城市新竹：以淺山海作為方法》新竹市政府。頁 7。

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一、　請配置 50 分鐘翻譯並評論下列段落。本題占本考試科目分數 50%。

Fandom is a common feature of popular culture in industrial societies. It selects from the repertoire of mass-produced and mass-distributed entertainment certain performers, narratives or genres and takes them into the culture of a self-selected fraction of the people. They are then reworked into an intensely pleasurable, intensely signifying popular culture that is both similar to, yet significantly different from, the culture of more 'normal' popular audiences. Fandom is typically associated with cultural forms that the dominant value system denigrates – pop music, romance novels, comics, Hollywood mass-appeal stars (sport, probably because of its appeal to masculinity, is an exception). It is thus associated with the cultural tastes of subordinated formations of the people, particularly with those disempowered by any combination of gender, age, class and race.

All popular audiences engage in varying degrees of semiotic productivity, producing meanings and pleasures that pertain to their social situation out of the products of the culture industries. But fans often turn this semiotic productivity into some form of textual production that can circulate among – and thus help to define – the fan community. Fans create a fan culture with its own systems of production and distribution that forms what I shall call a 'shadow cultural economy' that lies outside that of the cultural industries yet shares features with them which more normal popular culture lacks.

出處：Fiske, John. "The Cultural Economy of Fandom." *The Adoring Audience: Fan Culture and Popular Media*, edited by Lisa A. Lewis, Routledge, 1992, pp. 30-49.

二. 除了碩士論文及博士研究計劃書(申請資料已閱讀)以外，請以一個最熟悉的社會文化理論或概念，討論一個你(妳)深思熟慮的問題(主題不限)。

1、請以自問自答的形式，清楚地陳述你的問題意識以及這個問題的重要意義(為什麼別人要對這個問題感興趣）；

再分點（層次、面向、角度、觀點）論述，最後再做結論。

2、此題旨在檢驗考生的論述能力，故請勿重覆**碩士論文及博士研究計劃書中的論點**(我們都詳細閱讀過)。

3、請注意時間分配，此題(佔分 50%)。