

考 試 科 目	傳播英文	系 別	廣播電視學系	考 試 時 間	2 月 23 日(六)第一節
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A. Terminology translation (1-5, Chinese into English; 6-10, English into Chinese); 名詞翻譯(1-5, 中翻英; 6-10 英翻中) 20%

1. 國家傳播委員會 (全名)
2. 普立茲獎
3. 後實證主義
4. 結構管制
5. 釣魚台
6. Bak'tun
7. NFC (a term in telecommunications)
8. LBS (a term in telecommunications)
9. Below replacement fertility
10. Media conglomeration

B. Please translate the following sentences into English; 請將下列句子翻成英文 20%

要鍛鍊自己成為一個健康純淨的學術人，原則上：從大處著眼，從小處入手，以具體問題為先著，從基本處下功夫；固守一定原則，不依傍，不斥拒，能容眾說。方法是：集中心力，聚小為大，以深鏗精細為基礎，而致意於組織系統化。(出處：嚴耕望)

C. Please translate the following news excerpts into Chinese; 請將下列文章翻成中文 30%

1. Myanmar pro-democracy leader Aung San Suu Kyi is scheduled to meet South Korean President Park Geun-hye on Tuesday, Jan. 29, 2013 during her five-day trip. The meeting between two of the most prominent woman figures in Asia spotlights a tragic coincidence in their family history: Suu Kyi's father, Gen. Aung San, was killed by a group of assassins in 1947 while Park's, President Park Chung-hee, was assassinated by his intelligence chief in 1979. Both women have benefited from their late fathers' reputations. (source: The Associated Press) (15%)
2. The humanitarian model has barely changed since the early 20th century. Its origins are firmly rooted in the analog age. And there is a major shift coming on the horizon. The catalyst for this change was the major earthquake that struck Haiti in 2010. Haiti was a game changer. Haiti allowed us to glimpse into a future of what disaster response might look like in a hyper-connected world where people have access to mobile smart devices. Never having been confronted with this type of situation before, we wanted to try and understand how we could tap into this incredible resource, how we could really leverage this incredible use of mobile technology and SMS technology. (Source: TED) (15%)

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D. Read the following article and answer the question in Chinese; 閱讀下面文章後，請以中文回答 30%

What are the democratic implications of the growing supremacy of the laissez-faire model of multiculturalism for the news media? In order to answer this question, this section focuses on the basic features of U.S. journalism and on how these features affect cultural diversity. Two defining characteristics of the liberal media system are commercialization and low political parallelism (i.e., the fact that the media and political parties are relatively disconnected). In the United States, both characteristics have been closely related to each other. The early and intense expansion of mass-circulation publications since the 1830s and throughout the 19th century quickly marginalized non-commercial media and "transformed the political role of the press" (Hallin & Mancini 2004, 203). This transformation implied a move away from open political partisanship and economic reliance on political parties and wealthy politicians towards both political and economic independence. In this way, commercialization helped neutralize the press's political content and contributed to its lack of political parallelism. Instead of the diversity that may result from a range of diverse media outlets, the U.S. media system has traditionally privileged "internal pluralism." This means that "media organizations both avoid institutional ties to political groups and attempt to maintain neutrality and 'balance' in their content" (Hallin & Mancini 2004, 29).

Because of its roots in commercialization, internal pluralism does not only refer to strictly political issues. It also characterizes the U.S. media system more generally. Examining radio formats in various markets, Glasser (1984, 129) for example, argues that "format duplication is the rule, not the exception." Thus, the most profitable format is rarely "underrepresented" in the market. "Inevitably, when consumer welfare is defined economically, instead of culturally, variety will be mistaken for diversity" (Glasser 1984, 140). In Glasser's conceptualization, variety stands for superficial and idiosyncratic differences, while diversity refers to differences related to "the purposes and interests common to a class of people" (p. 140).

A "reduced product differentiation" is an inevitable consequence of the market dynamics of advertising-based media (Baker 2002, 27) and complicates these media's alleged political neutrality. Since there is a double transaction going on - audiences purchase media products and advertisers purchase those audiences - media production is shaped by the interests of both advertisers and audiences. However, in the negotiation between these two categories of interests, audiences end up being served insufficiently and inequitably. "[P]ossibly advertisers' most important impact on media is to increase the prevalence of media content relevant to their favored audiences" (Baker 2002, 26). This means that although the U.S. media's political orientation may be rather undifferentiated, it does exist. "[The media] have essentially the same orientation - a centrist one ... as well as one oriented toward the views of the white-middle class readers who are the preferred target of advertisers" (Hallin & Mancini 2004, 210). Moreover, this suggests that political "neutrality" actually operates hegemonically by privileging dominant interests over the interests of disempowered social groups. Advertisers' target market ends up having a relatively homogeneous profile: middle and high socio-economic classes are served at the expense of poorer segments of the population.

考 試 科 目	傳播英文	系 別	廣播電視學系	考 試 時 間	2 月 23 日(六)第一節
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Although this has been the prevalent case in the United States, commercialization does not necessarily oppose political parallelism. "Under the right political and economic conditions, opinion sells," explain Hallin and Mancini (2004, 286). This would account for recent "countertrends" in the U.S. media system, including the rise in popularity of openly partisan radio and cable television programs. In the last years, Republican and Democratic views have become sharply distinguishable in the U.S. news, according to the Pew Research Centre's *The State of the News Media report* (Ruby & Project for Excellence in Journalism 2008). However, the diversity of political views that actually find space in the mainstream media is limited. First, partisanship seems to be more or less constrained to the Republican-Democratic spectrum. Second, "the partisan divide" is visible in relation to a limited number of topics. According to the Pew Research Centre's report, in 2007, partisanship was evident in stories about the war in Iraq, but not in the coverage of the presidential election. "Nearly everyone tended to think there was too much early handicapping of the race, too little coverage of so-called minor candidates and too little coverage of what the candidates were saying" (Ruby & Project for Excellence in Journalism 2008). Even when opening spaces for more opinionated media then, commercialization may impose important ideological constraints.

Cherit, I. A. (2008). Cultural diversity in the news media: A democratic or a commercial need. *Javnost - The Public*, 15(4), 55-72.

Questions: According to Cherit, what are the basic features of the U.S. media system? What are the influences and consequences? 請以中文簡要作答。

考試科目	數位電子媒介 問題分析	所別	廣電所	考試時間	2月23日(天) 第 2 節
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以下三題，請以 400-500 字的篇幅扼要作答。字數若明顯超過將酌情扣分，請組織思維，節制書寫。

1. 黎智英出售「壹傳媒」，離開台灣，結束了這位香港媒體人以《壹週刊》、《蘋果日報》、「動新聞」、《壹電視》等引領媒體風騷十餘年的事業。你如何評價黎智英的「壹傳媒」過去以來對台灣政治、社會、或文化的影響？(40分)
2. 過去二十多年來，以商業賣座大片為主要製作概念的好萊塢電影文化，全面主宰了台灣觀影市場，從而規範了台灣主流觀眾對電影是什麼的理解或想像。請試簡要陳述好萊塢文化模式如此有效的兩三個最主要因素，以及，為何台灣社會（相較於其他國家）特別臣服於好萊塢商業大片。(30分)
3. 請問你如何評價「臉書」這樣的社交網站，在傳播和文化上的意義？如何看待網路新科技所帶來的「分享的文化」？(30分)



備

註 試題隨卷繳交

考試科目	媒介敘事與解析	別	广电研	考試時間	2月23日(六)第三節
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一、簡答題：

1. 試解釋敘事 (Narrative)、故事 (Story) 與言說 (Discourse) 之意義與彼此關係？(15%)
2. 試舉例闡述寫作之比喻系統；例如：隱喻、比喻、轉喻、母題...？(15%)

二、請從下列作品中自選五部，各擬撰一短句(於敘事寫作，可稱為 Idea, Tagline, Logline 或 Slogan) 表達該故事之主題、張力、衝突、懸疑或趣味...：(每部 8 分，本題共 40%)

1. 少年 Pi 的奇幻漂流 (Life of Pi, 美片)
2. 全面置入 (Inception, 美片)
3. 唐頓莊園 (Downton Abbey, 英劇)
4. 深夜食堂 (しんやしょくどう, 日劇)
5. 後宮甄嬛傳 (陸劇)
6. 紳士的品格 (韓劇)
7. 賽德克巴萊 (台灣電影)
8. 南方小羊牧場 (台灣電影)
9. 我可能不會愛你 (台劇)
10. 四百擊 (The 400 Blows, 法國電影)
11. 公寓春光 (The Apartment, 1960, 美片)
12. 單車失竊記 (The Bicycle Thief, 1948, 義大利電影)
13. 東京物語 (日片, 1953)
14. 芬尼與亞歷山大 (瑞典電影, 1982)
15. 天水圍的日與夜 (港片, 2008)

三、試以「離家」或「回家」為題，撰(繪)寫一 300-500 字之短篇作品。作品可以為小說、劇本、漫畫、繪本...等格式。(30%)：

考 試 科 目	媒介產業與政策	系 別	廣電所	考 試 時 間	2 月 23 日(六) 第 三 節
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- 1、 台灣媒體產業的發展歷史中，近年來雖然禁止黨政軍介入媒體，但大型集團仍持續擴張。最近「反媒體壟斷」問題爭議不斷，同一個市場結構，正反兩方對數據卻有不同解讀，例如，所謂「同一市場」要如何界定，怎樣的市場占有率、或是如何的不公平競爭行為才算是壟斷，請以具體例子說明之？其次，併購過程要評估那些市場經濟指標（例如集中度變化或其他），以及其他社會面向的影響，但又要根據什麼準測判定是否通過併購才合理，也請舉例？此外，壟斷可能是由於「自然獨占」(natural monopoly)，或是人為所造成，兩者之間有什麼差異也請舉例說明，在政策上應如何分別解決不同壟斷的市場失靈問題？最後，在網路 IP 時代，理論上有各種不同的平台競爭與訊息的流通，未來五年內，台灣媒介的壟斷力量還可能來自什麼因素，由於政府介入媒介管制需要付出成本，因此最重要促進產業競爭與多元的政策應集中在什麼方向？（40%）
- 2、 新傳播科技不斷創新，改變了媒介原有的商業模式，以影音產業來說，網路 IP 的影視服務，不管是美國的 Hulu 或是中國的土豆網、風行網等商業模式，吸引不少閱聽眾與廣告商的轉向，如果再配合智慧型電視 (Smart TV) 的逐漸普及，未來影響可能更大，但台灣至今還未出現較具規模 IP TV 提供者的主要原因為何，是因為市場規模經濟較小，還是有其他因素？但 5 年之後，你認為台灣影視產業結構下的 IP 影音服務，是否足以在廣告、營收、成本、收視率與互動習慣等，對既有的數位有線電視，或是中華電信的 MOD 平台造成威脅，為什麼？過去台灣在高科技代工為主的產業經濟結構下，雖然國內生產總值 GDP 仍有成長，但是總體的廣告量並沒有增加，造成傳統的報紙、雜誌、廣播或電視的營收逐年下降，但另一方面，網路、平板與手機等新媒體的使用頻率愈來愈高。新的「通訊傳播法」中，是否可以制定怎樣的「產業政策」，以吸引擴大台灣媒體市場規模的可能？（30%）
- 3、 有線電視系統目前仍是台灣觀眾主要的影音收視來源，但過去十年來，不管是頻道數量、節目品質、或是費率都固定不變，整個產業完全沒有活力，雖然中華電信 MOD 推出多年，但由於一直無法獲得有線電視既有的頻道內容，訂戶數成長緩慢。有線電視系統解釋並沒有獨家授權的問題 (exclusive right)，是電信業者無法與頻道商談好上架費的緣故，但無論如何，目前新平台無法獲得有線電視的頻道來源，確實是造成平台間不公平競爭的主要原因，通傳會與公平會卻遲遲沒有介入，請問政策規範、或是市場機制上，是否有空間可以介入解決此競爭問題？另外，當頻道愈來愈多時，可以考量分組付費，或是單頻單賣等「差別訂價」方式 (price discrimination)，但目前各平台系統推出的單頻價格都在 100 元以上，因此缺乏消費者訂閱，而回歸單一月費 (flat rate)，為什麼很多消費者願意購買遊戲或是 APP 軟體，但是對於單頻單買的意願不高，可以在差別訂價的原則上有什麼策略？假設你是八大戲劇台，目前的廣告費是每月 2 千萬元，分配收視費為每戶每月 5 元，有 5 百萬訂戶，請根據觀眾不同的「需求彈性」(可畫圖說明)，考量不同廣告收入、並規劃單頻單賣價格與可能改變的訂戶數，創造比目前更高利潤，以增加製作高品質節目預算的可能？（30%）