

銘傳大學八十八學年度傳播管理研究所碩士班招生考試

第一節

傳播理論 試題

- 一、 解釋名詞 (20%)
 1. Schema theory
 2. Symbolic interaction
 3. The Yale communication research program
 4. Discourse analysis
 5. Cultural identity and modes of communication

- 二、 傳播做為一種社會行為，由個人的社會心理層面來觀察，例如人們的態度、信仰、價值與行為如何形成與變遷。試述在「社會—心理途徑」(The social-psychological approach)有哪些相關理論及闡釋其內涵。(20%)

- 三、 Karl Erik Rosengren 所建構的「閱聽眾研究的全面性理論(a comprehensive theory of audience research)」分成哪兩種面向？此一理論有哪三種路徑來進行研究？你認為目前對閱聽眾的研究如何「重新概念化」(reconceptualization)？ (20%)

- 四、 試總結與評論「涵化過程(cultivation process)的動態理論」，並探討「國際的涵化分析」(international cultivation analysis)有哪些具體研究方向與結果。(20%)

- 五、 試就下列內容闡釋其傳播意涵並評論之。(20%)

“The rise of the waltz,” explained Curt Sachs in the World History of the Dance, “was a result of that longing for truth, simplicity, closeness to nature, and primitivism, which the last two-thirds of the emergence century fulfilled.” In the century of jazz we are likely to overlook the emergence of the waltz as a hot and explosive human expression that broke through the formal feudal barriers of courtly and choral dance styles.

There is a basic principle that distinguishes a hot medium like radio from a cool one like the telephone, or a hot medium like the movie from a cool one like TV. A hot medium is one that extends one single sense in “high definition.” High definition is the state of being well filled with data. A photograph is,

visually, “high definition.” A cartoon is “low definition,” simply because very little visual information is provided. Telephone is a cool medium, or one of low definition, because the ear is given a meager amount of information. And speech is a cool medium of low definition, because so little is given and so much has to be filled in by the listener. On the other hand, hot media do not leave so much to be filled in or completed by the audience. Hot media are, therefore, low in participation, and cool media are high in participation or completion by the audience. Naturally, therefore, a hot medium like radio has very different effects on the user from a cool medium like the telephone.

A cool medium like hieroglyphic or ideographic written characters has very different effects from the hot and explosive medium of the phonetic alphabet. The alphabet, when pushed to a high degree of abstract visual intensity, became typography. The printed word with its specialist intensity burst the bonds of medieval corporate guilds and monasteries, creating extreme individualist patterns of enterprise and monopoly. But the typical reversal occurred when extremes of monopoly brought back the corporation, with its impersonal empire over many lives. The hotting-up the medium of writing to repeatable print intensity led to nationalism and the religious wars of the sixteenth century. The heavy and unwieldy media, such as stone, are time binders. Used for writing, they are very cool indeed, and serve to unify spaces horizontally, both in political and entertainment empires.

Any hot medium allows of less participation than a cool one, as a lecture makes for less participation than a seminar, and a book for less than dialogue. With print many earlier forms were excluded from life and art, and many were given strange new intensity. But our own time is crowded with examples of the principle that the hot form excludes, and the cool one includes. When ballerinas began to dance on their toes a century ago, it was felt that the art of the ballet had acquired a new “spirituality.” With this new intensity, male figures were excluded from ballet. The role of women had also become fragmented with the advent of industrial specialism and the explosion of home functions into laundries, bakeries, and hospitals on the periphery of the community. Intensity or high definition engenders specialism and fragmentation in living as in entertainment, which explains why any intense experience must be “forgotten,” “censored,” and reduced to a very cool state before it can be “learned” or assimilated. The Freudian “censor” is less of moral function than an indispensable condition of learning. Were we to accept fully and directly every shock to our various structures of awareness, we would soon be nervous wrecks, doing double-takes and pressing panic buttons every minute. The

“censor” protects our central system of values, as it does our physical nervous system by simply cooling system brings on a lifelong state of psychic rigor mortis, or of somnamulism, particularly observable in periods of new technology.

An example of the disruptive impact of a hot technology succeeding a cool one is given by Robert Theobald in *The Rich and the Poor*. When Australian natives were given steel axes by the missionaries, their culture, based on the stone axe, collapsed. The stone axe had not only been scarce but had always been a basic status symbol of male importance. The missionaries provided quantities of sharp steel axes and gave them to women and children. The men had even to borrow these from the women, causing a collapse of male dignity. A tribal and feudal hierarchy of traditional kind collapses quickly when it meets any hot medium of the mechanical, uniform, and repetitive kind. The medium of money or wheel or writing, or any other form of specialist speedup of exchange and information, will serve to fragment a tribal structure. Similarly, a very much greater speed-up, such as occurs with electricity, may server to restore a tribal pattern of intense involvement such as took place with the introduction of radio in Europe, and is now tending to happen as a result of TV in America. Specialist technologies detribalize. The nonspecialist electric technology retribalizes. The process of upset resulting from a new distribution of skills is accompanied by much culture lag in which people feel compelled to look at new situations as if they were old ones, and come up with ideas of “population explosion” in an age of implosion. Newton, in an age of clocks, managed to present the physical universe in the image of a clock.

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