

# 國立臺灣師範大學 111 學年度博士班招生考試試題

科目：專業英文

適用系所：美術學系

美術教育與美術行政暨管理組

注意：1.本試題共 3 頁，請依序在答案卷上作答，並標明題號，不必抄題。  
2.答案必須寫在指定作答區內，否則依規定扣分。

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1. Please provide a summary and your own critique of the following passage in Chinese. (30%)

The rhizome theory received wide currency in many fields as a contemporary mode of knowledge and a model for culture because it best represents and interprets knowledge as fluid, nonhierarchical, nonlinear, and decentered (Robertson & McDaniel, 2017). The concept of rhizome was metaphorically used by French philosophers Deleuze and Guattari (1987) to describe the organic nature of nonhierarchical knowledge networks that allow for multiple entry and exit points. Just like a botanical rhizome such as ginger or crabgrass extends its horizontal stems and shoots from nodes, knowledge (research and thoughts) is interconnected but has neither beginning nor end nor even particular pathways in the system.

The two essential concepts of Deleuze and Guattari's (1987) work are assemblage and becoming. An assemblage collects pieces of things gathered into a single context; it is a multiplicity, a "body without organs" (p. 161) with no underlying organizational principles. An assemblage might refer to machines or particular arrangements within a context for which pieces of heterogeneous human, material, and nontangible elements, conditions, or forces interact to coproduce something in the process of becoming. Becoming is a process of change, flight, or movement within an assemblage. Becoming can also be viewed as whatever product emerges at the end that avoids imitation or analogy; instead, the product brings about novel experiences/learning/knowledge/insights.

Rhizomatic relationality affects how we have changed our view of knowledge from fixed and abstract concepts to "an embodied living inquiry, an interstitial relational space for creating, teaching, learning, and researching in a constant state of becoming" (Irwin et al., 2006, p. 71). With their quests and knowledge construction, learners can engage in the knowledge network as a rhizome by moving in, out, and around, making connections freely in a personal way. Allan (2012) called such learning journeys rhizomatic wanderings based on personal experience and knowledge. Through uncertainty, without any definite model or purpose, viewers/students can navigate, process, and construct knowledge from any entry point and its connected points and stop at any exit points. For this reason, rhizomatic learning matches the characteristics of contemporary

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art—serving as both sites of artistic knowledge and learning environment and featuring a vast arena (assemblage) of diverse formats that allow viewers/students to get hooked/triggered differently through their sensory experiences. Viewers/students can situate their own sites of learning or places in process within the process and context of contemporary art to create self-knowledge and/or engage in self-reflection connected to their unique life experiences.

2. “Bilingual Nation” will be the goal of Taiwanese government in 2030, and this policy has influenced the language use in the school system. For the art class, more and more schools start to ask art teachers using English and Mandarin at the same time in the art classes. Please write a short English essay representing your thoughts about the benefits and limits of the bilingual art class. (English writing only). (30%)
3. Please provide a summary and your own comments/critiques of the following passage on the concept of “audience development” in Chinese. (30%)

It should be stated that audience development is not a scientific discipline, but rather a management approach within cultural institutions. There are several definitions of this term, shaped in different countries based on their specific contexts (Cuenca-Amigo & Makua, 2018). Starting from the first research and discussions on the subject, Rogers (1998) argued that audience development was the result of the combination and collaboration of programming, education, and marketing, wondering if the professionals from such different fields would ever be able to work together towards the common goal of developing audiences. Supporting this idea Kotler and Scheff (2004) highlight the complications connected to collaboration between art directors and employees from the administrative departments, including marketing.

Although it was created ten years ago, a comprehensive definition of Audience Development from the Arts Council of England (2011: 2) is still widely used: “activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts organizations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care, and distribution”. This definition then emphasizes the importance of AD, concluding that: “As

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an ethos audience development places the audience at the heart of everything the organization does”. Colomer (2013), who instead of using this term refers to it as audience training, also highlights the idea of confluence of different areas, stating that audience training is multidisciplinary and that various disciplines converge in it such as marketing, sociology, economics, pedagogy or social dynamization, which just confirms the idea of the importance of the comprehensive collaboration.

4. Art educator Mel Alexenberg claims that “the Post-corona Era is a Postdigital Age.” Please provide your own comments in Chinese. (10%)