

一、學者陳光興在他 2010 年出版的專著 *Asia as Method* (亞洲作為方法)中，提到：

Centering its analysis on historical forces in modern East Asia, this book calls for critical intellectuals in the former and current colonies of the third world to once again deepen and widen decolonization movements, especially in the domains of culture, the psyche, and knowledge production. It further calls for critical intellectuals in countries that were or are imperialist to undertake a deimperialization movement by reexamining their own imperialist histories and the harmful impacts those histories have had on the world.

1. 請簡單敘述，在以上這段文字中，陳光興所提到具有批判精神的知識分子所從事的去殖民與去帝國運動中，所包括的文化領域、心理機制、以及知識生產的面向，在音樂相關的可能有哪些？(20%)
2. 請試著論述這樣的出發點，對於音樂相關研究可能會有哪些啟發？請舉出至少一種可能的實際研究例證。(30%)

二、從以下這段 Jeff T. Titon 與 Svanibor Pettan 的文字中，可看出民族音樂學在過去幾十年來出現了一個重要的反思。請根據這段文字，解釋你對其基本主張、學術脈絡及應用趨勢的瞭解。(20%) 並簡單舉出兩個在這樣思潮下所推動的例子(10%)；並就你自己所在的音樂社群，點出這波「應用民族音樂學」所可能帶給它的影響。(20%)

“Based in principles of social responsibility, applied ethnomusicology puts ethnomusicological knowledge to practical use through a music-centered intervention into a particular community, whose purpose is to benefit that community. Peripheral within ethnomusicology until the late 1970s, when ethnomusicology took a humanistic turn, and ethical considerations such as ‘giving back’ and partnerships with musical communities became normal ethnomusicological practice, applied ethnomusicology moved from a marginal activity to its current place as a significant sub-discipline. Interpreted as practical extension of ethnomusicological research, it allows a given ethnomusicologist to decide whether or not to step beyond the usual goal of deepening and broadening knowledge in order to intervene into the researched human and cultural environment.”

試題隨卷繳回