

\*\*\* 作答時請務必清楚標示題號 \*\*\*

全部以中文作答

一、翻譯（英翻中）。請將下列英文句子盡量完整翻譯成中文（每題10分、共計20分）。

（一）The promise deployed by reality TV is that submission to comprehensive surveillance is not merely a character-building challenge and a “growth” experience, but a way to participate in a medium that has long relegated audience members to the role of passive spectators. (10%)

（二）Half a century ago, kid’s toys were made of solid materials: wood, iron, plastic etc. To play was synonymous with physical activity. Kid’s toys often resembled the material inventory of the adult world: they were miniatures of mother’s and father’s real world. (10%)

二、英文閱讀理解題（共三題、共計 40 分）

（一）請依照你對於下文的理解，用一個生活中你熟悉的例子，來解釋什麼是“convergence”。(10%)

By convergence, I mean the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want. Convergence is the word that manages to describe technological, industrial, cultural, and social changes depending on who’s speaking and what they think they are talking about. (Text adapted from Jenkins, H. (2006). *Convergence culture: Where old and new media collide*, p. 2-3. New York: New York University Press.)

（二）請大致解釋以下段落中，作者希望傳達的意思。(10%)

Consider the following dilemma: if you are an editor supervising a given reporter’s work, how do you know if that reporter has come up with the best, most factual, most accurate story? Editors may be a long way from the newsbeat, but they can and do readily check other available news outlets—newspapers of record, the wires, or nowadays, CNN. Reporters are aware of this and may, consciously or not, craft the story to fit the emerging reportorial consensus. Journalistic competition, in other words, does not push reporters toward the exclusive “scoop” but instead toward risk-averse consensus, on the presumption that the glory they get from the former is less than the trouble they might face if the scoop came into question or if they missed out on the big news story everyone else covered. (Text adapted from Cook, T. (1998). *Governing with the news*. Chicago: University of Chicago Press.)

- (三) 以下這篇文章的作者 Kristin Thompson 針對「改編」節目內容日趨盛行的現象提出觀察心得，請您根據文章內容回答，她總共指出哪些重點。回答請盡量簡潔扼要，避免不必要的逐字逐句翻譯。(20 分)

Despite all the doubts and obstacles, however, film and television artists persist in creating works adapted from an enormous range of narrative sources, from opera to comic books. Given the uphill struggle they may face to gain public acceptance, why do they persist? Why not just use original screenplays and teleplays?

The most obvious answer is that producers of expensive artworks like films and television programs hope to guarantee their profitability by exploiting a familiar work. These works have either stood the test of time, as with classics, or made a great deal of money already, in the case of best-sellers. These factors of familiarity and built-in popularity weigh with people who undertake adaptations.

There is another perhaps less obvious factor that I think is at least equally important, and it relates to the sheer quantity of narrative material necessary for today's media..... First, I simply want to note in passing that there is the issue of people's enhanced ability to comprehend performed narratives through much more exposure..... Audiences have learned a wide range of genres and forms, and presumably many are able to follow relatively complicated stories told in moving images. Such familiarity may account for the increase in multistory television series, as well as the development of the multimedia saga, such as the many interlinked Star Trek tales told in television, film, print, and the Internet....

A second and more immediately pertinent point is that the explosion of mass media outlets has created an insatiable demand for stories of all types..... Even today, the hunger for stories or merely for promising ideas for stories has led to a considerable willingness by both film and television producers to encourage freelance submissions. Legion though they are, contract writers and freelancers must struggle to generate enough stories to fill the large and small screen of the world. Hence the practice of "recycling" narratives through adaptations.....

Currently all the familiar studios of Hollywood's golden age are subsidiaries of large multinational corporations. In many cases, adaptations are attractive because such companies already own the rights to various narratives that have already been produced in one medium but which are available to be recycled in another. Moreover, these huge companies have been able to market their products, including movies in part by using synergy. That is, a company's TV stations will promote its movies, while its record division puts out the soundtrack, and so on. Such marketing now has also come to mean selling the same narrative over and over in different media. (Text adapted from Thompson, K. (2003). *Storytelling in film and television*. London, UK: Harvard University Press.)

三、英文理解分析題（共兩題、共計40分）

（一）讀完下面這一段論文的陳述後，回答下列問題：

- (1). 你認為作者的研究關懷比較類似以下哪一種研究取向？是 (a) 媒介效果研究；(b) 文化研究；或是 (c) 傳媒的政治經濟學，請說明。(10分)
- (2). 另外，就文中所言的 media capital，你認為是否適合用於觀察現今台灣本地的影視產業脈絡，請說明。(10分)

Traditionally, television studies have been resolutely national, focusing on a medium contained within the regulatory, political, and economic environs of the nation-state. International media studies maintained a similar respect for state sovereignty attending to the exchange of cultural products between nations or producing comparative studies of national media systems. More recently, however, scholars are relinquishing the metaphor of national containers, choosing instead to examine the ways in which contemporary television is transcending frontiers and disrupting conventional structures of domination.

Studies that emphasize the one-way flow of US programming to the periphery of the world system are being reassessed in light of increasing multi-directional flows of media imagery (Straubhaar, 1991; McNeely and Soysal, 1989). These new patterns of flow should not be construed as multilateral in the conventional sense, since they do not involve the exchange of programming between sovereign states. Instead these flows emanate from particular cities that have become centers for the finance, production, and distribution of television programs; cities like Bombay, Cairo, and Hong Kong. One might refer to these cities as media capitals, since they represent centers of media activity that have specific logics of their own; ones that do not necessarily correspond to the geography, interests or policies of particular nation-states.

For example, Hong Kong television is produced and consumed in Taipei, Beijing, Amsterdam, Vancouver, Bangkok, and Kuala Lumpur. The central node of all this activity is Hong Kong, but the logics that motivate the development of the medium are not primarily governed by the interests of the Chinese state, or even the Special Administrative Region (SAR). (Text adapted from Curtain, M. (2003). Media capital: Towards the study of spatial flows. *International Journal of Cultural Studies*, 6(2): 202-228)

(二) 請根據以下文章段落回答下列問題：

- (1). 文中所提到的 transportation 的定義與可能意涵為何？(10分)
- (2). 這篇短文所提出的研究議題為何？你預期作者可能會採用的研究方法為何？請說明你的理由。(10分)

In addition to providing imagined friends and role models, media also offers individuals narrative worlds in which they can immerse themselves. This type of immersion has been termed transportation, and is defined as emotional, cognitive, and perceptual absorption into a narrative and was originally used to explain the persuasive impact of narratives.

However, Green (2005) has also theorized that transportation might provide opportunities to enhance the self, offering opportunities to rehearse empowering possible selves and/or process emotional experiences in a "safe space". She also acknowledges the possibility that transportation may enable escapist tendencies and may not always be linked to positive self-expansion. The present study investigates whether the tendency to transport into media programs ("transportability") is associated with experiences of self-expansion or deprivation (e.g., loneliness). (Text adapted from Greenwood, D. N., & Long C. R. (2009). Psychological predictors of media involvement: Solitude experiences and the need to belong. *Communication Research*, 36(5), 637-654.)