

注意：考試開始鈴響前，不得翻閱試題，
並不得書寫、畫記、作答。

國立清華大學 115 學年度碩士班考試入學試題

系所班組別：台灣文學研究所

科目代碼：3702

考試科目：英文

—作答注意事項—

1. 請核對答案卷（卡）上之准考證號、科目名稱是否正確。
2. 考試開始後，請於作答前先翻閱整份試題，是否有污損或試題印刷不清，得舉手請監試人員處理，但不得要求解釋題意。
3. 考生限在答案卷上標記「由此開始作答」區內作答，且不可書寫姓名、准考證號或與作答無關之其他文字或符號。
4. 答案卷用盡不得要求加頁。
5. 答案卷可用任何書寫工具作答，惟為方便閱卷辨識，請儘量使用藍色或黑色書寫；答案卡限用 2B 鉛筆畫記；如畫記不清（含未依範例畫記）致光學閱讀機無法辨識答案者，其後果一律由考生自行負責。
6. 提早交卷者不可攜出試題，請將試題連同答案卷（卡）交予監考人員，攜出將以違規論處。當節考試結束後試題將置於講台，可自行取回，本試場不負保管責任。
7. 其他應考規則、違規處理及扣分方式，請自行詳閱准考證明上「國立清華大學試場規則及違規處理辦法」，無法因本試題封面作答注意事項中未列明而稱未知悉。

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*請在【答案卷】作答

Part I: Please translate the following sentences into Chinese (50%)

1. Many film scholars argue that cinematic language reflects a director's ethical and philosophical stance toward reality.
2. In literary studies, the meaning of a text is often shaped not only by the author's intention but also by the cultural contexts in which the text is read.
3. literature and film employ different media and therefore, operates under different constraints and possibilities.
4. The global circulation of films has challenged traditional ideas of national cinema, forcing scholars to reconsider how cultural identity is represented on screen.
5. While digital platforms have expanded access to literary works, they have also raised concerns about attention economy and the depth of critical engagement.

Part II: Please read the two essays below and choose the proper answer for each question (50%)

Essay I

In recent decades, the study of literature has undergone significant methodological changes. Traditional approaches that focused on close reading and canonical texts have been challenged by newer perspectives that emphasize history, power, and cultural production. These shifts have not replaced earlier methods entirely but rather expanded the range of questions that literary scholars can ask.

One major development has been the rise of cultural studies. Instead of treating literary works as isolated aesthetic objects, scholars of cultural studies would examine how texts are shaped by social structures such as class, gender, race, and colonial/postcolonial history. From this perspective, literature becomes a site where broader cultural tensions are expressed and negotiated. As a result, texts once considered marginal have gained renewed attention, while established classics are reread in new and sometimes unsettling ways.

Another important trend is the growing interest in the reader's role in meaning-making. Reader-response theories argue that meaning is not fixed within the text itself but emerges through the interaction between the text and reader. This approach highlights how different historical periods and interpretative communities can produce divergent understandings of the same text. Such variability challenges the idea of a single, authoritative reading.

Despite these changes, critics note that literary studies continue to face internal debates. Some worry that an excessive focus on social and cultural contexts can distance scholars from the texts themselves, while others argue that without historical reflection, interpretation risks becoming impressionistic. The field thus remains defined by productive tension rather than consensus.

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*請在【答案卷】作答

- () What is the main purpose of this essay?
 - (1) To summarize a single literary theory
 - (2) To describe major shifts in literary studies
 - (3) To defend the literary canon
 - (4) To criticize reader-response theory
 - (5) To argue against theoretical approaches
- () According to the essay, cultural studies emphasize:
 - (1) Authorial biography
 - (2) Linguistic structure alone
 - (3) Reader psychology
 - (4) Universal aesthetic values
 - (5) Social and historical forces
- () Reader-response theories suggest that meaning:
 - (1) Is fixed by the author
 - (2) Exists independently of readers
 - (3) Changes according to readers and contexts
 - (4) Can only be determined historically
 - (5) Should be objectively measured
- () What concern do some critics raise about cultural studies?
 - (1) It may distance scholars from texts
 - (2) It ignores social context
 - (3) It limits textual interpretation
 - (4) It simplifies literary analysis
 - (5) It rejects historical research
- () What best characterizes the essay's view of literary studies?
 - (1) Unified and stable
 - (2) Declining and outdated
 - (3) Dominated by one approach
 - (4) Defined by ongoing tension
 - (5) Free from disagreement

Essay II

Cinema has long been regarded as a powerful medium for representing reality, yet film scholars have repeatedly questioned what such "reality" actually means. Unlike written narratives, films rely heavily on visual and auditory elements from the real world, shaping viewers' perceptions through framing, editing, sound, and performance. These formal choices play a crucial role in how stories are understood and emotionally experienced.

One influential debate concerns realism in film. Some directors aim to minimize stylistic intervention, using techniques such as natural lighting and extended shots to create the impression of unmediated reality. Others argue that realism is never neutral, since every cinematic image is the result of selection and construction.

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From this perspective, claims of realism can themselves function as ideological strategies.

Film also operates within specific historical and industrial conditions. The rise of digital filmmaking has transformed production and distribution, lowering barriers to entry while simultaneously increasing competition for attention. Streaming platforms, for example, have changed viewing habits and challenged the dominance of traditional theaters. These changes affect not only how films are made, but also how they are viewed.

Ultimately, film studies must deal with both form and context. Analyzing cinematic techniques without considering their social implications risks formalism and reductionism, while ignoring aesthetics in favor of context alone can overlook how meaning is produced at the level of perception. The challenge lies in maintaining a critical balance between these dimensions.

() What question does the essay raise about cinematic “reality”?

- (1) Whether films can be entertaining
- (2) Whether realism is ever neutral
- (3) Whether sound is more important than image
- (4) Whether films replace literature
- (5) Whether audiences prefer realism

() According to the essay, claims of realism may function as:

- (1) Technical limitations
- (2) Purely aesthetic goals
- (3) Ideological strategies
- (4) Historical accidents
- (5) Viewer misunderstandings

() How has digital filmmaking affected cinema, according to the essay?

- (1) It has eliminated traditional theaters
- (2) It has simplified film interpretation
- (3) It has changed production and distribution
- (4) It has reduced visual quality
- (5) It has ended art-house cinema

() What risk does the essay associate with focusing only on form?

- (1) Ignoring narrative structure
- (2) Losing historical accuracy
- (3) Overemphasizing technology
- (4) Falling into formal analysis alone
- (5) Misunderstanding audience response

() What challenge does the essay identify for film studies?

- (1) balancing between form and context
- (2) Rejecting aesthetics entirely
- (3) Standardizing interpretation
- (4) Limiting theoretical debate
- (5) Separating film from society