

國立清華大學命題紙

99 學年度 台灣文學研究所 碩士班入學考試

科目 英文 科目代碼 3303 共 4 頁，第 1 頁

*請在【答案卷卡】作答

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

Essay I. Excerpts from David Bordwell's "Transcultural Spaces: Toward a Poetics of Chinese Film"

My thesis is this: in the filmmaking strategies and tactics utilized, several traditions of Chinese cinema point up ways in which films can cross boundaries of both nation and culture. One way to study this process would be to consider Chinese culture as a diasporan one and Chinese cinema as a kind of pan-Chinese culture vehicle. This seems to me a very fruitful approach, but not one I am competent to pursue here. Instead beginning with some features of the films, I want to consider how it is possible for certain stylistic patterns to be traced to transcultural processes.

These factors include some international norms of film style and some wide-ranging—I daresay universal—conditions of filmmaking itself. Chinese films, to put it bluntly, are Chinese. They are, though, also films and films are a powerful transcultural medium, drawing not only on local knowledge but also on a range of human skills that are shared across many cultures. By mastering several possibilities of cinema, Chinese films have gained the power to cross national boundaries and are grasped by audiences around the world. It is not that everyone “reads” these films in a uniform way; the commonalities I want to trace operate at a more basic, but still quite powerful and pervasive, level.

If we simply look at films from mainland China, Hong Kong, and Taiwan, we can see, going back quite far, a common stylistic point of departure: the classical continuity system associated with Hollywood since the late 1910s. Several commentators have pointed out the reliance of Chinese cinema upon the basic strategies of this style: establishing and reestablishing shots to inform the audience of spatial layouts; analysis of space by means of analytical editing; shot/reverse-shot and eyeline-matching; camera movements to reframe characters, to track with them as they walk, or to move in to isolate a detail. With the coming of sound, takes became longer, camera movements got more complicated, and more filmmakers were drawn to staging in depth. Parallel to these changes, local film industries around the world developed approximate equivalents of Hollywood's division of labor. And this should not surprise us: on the basis of what we know so far, classical continuity became a lingua franca of film style for all the world's mass-market cinemas.

1. () What is the main purpose of the first paragraph of this essay? (a) to argue that pan-Chinese culture doesn't exist (b) to tell the reader what the author is trying to do in this essay (c) to apologize for the author's incompetence (d) to define what Chinese cinema is (e) to argue that Chinese cinema is worth special attention

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2. () Which of the following is Not the function of camera movements mentioned in this essay?
(a) to keep characters in the middle of the screen (b) to focus on a detail (c) to track with moving objects (d) to reframe characters (e) to match characters' eyelines
3. () According to the author, what of the following is the best reason for Chinese cinema to have gained the power to cross national boundaries? (a) because Chinese film industries have stable structures of labor division (b) because Chinese cinema's reliance of classical Hollywood continuity system (c) because of the Chinese government's sponsorship of the local film industry (d) because Chinese cinema is radically different from its Western counterpart (e) because the audiences around the world have become tired of Hollywood cinema
4. () Which of the following statements is incorrect? (a) Cinema is essentially a transcultural medium (b) Chinese cinema necessarily incorporates something non-Chinese (c) Filmmaking involves human skills that are shared cross cultures (d) Films from mainland China, Hong Kong and Taiwan all look very similar to one another (e) Classical continuity system invented by Hollywood has influenced mainland China, Hong Kong and Taiwan cinemas.

Essay II Excerpts from Rita Felski's *The Gender of Modernity*

To view modernity from the standpoint of consumption rather than production is to effect a shift in perspective which causes taken-for-granted phenomena to appear in a new light. The grand narrative of rationalization becomes less persuasive as a comprehensive thesis of social change when it is counterposed to the dream worlds and erotic-fantasmic images of urban culture. The belief that Western history has repressed erotic drives through a prevalent ethos of discipline and self-restraint is called into question by the central role of hedonistic desire and sexualized representations in the rise of modern consumerism. Above all, a view of modernity as driven by the logic of productive forces gives way to a recognition that consumer demand is not simply a passive reflection of economic interests, but is shaped by a variety of relatively independent cultural and ideological factors, of which gender is one of the most significant.

In the late nineteenth century, the consumer was frequently represented as a woman. In other words, the category of consumption situated femininity at the heart of the modern in a way that the discourses of production and rationalization examined previously did not. Thus consumption cuts cross the private/public distinction that was frequently evoked to assign women to a premodern sphere. Not only did the department store provide a public space which catered primarily to women, but modern industry and commerce encroached ever more insistently on the sanctity of the private and

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domestic realm through the commodification of the household. Although the middle-class woman's responsibility for the purchase rather than the production of goods seemed to locate her outside of the dynamic of social change, in another sense her status as consumer gave her a intimate familiarity with the rapidly changing fashions and lifestyles that constituted an important part of the felt experience of being modern. The emergency of a culture of consumption helped to shape new forms of subjectivity for women, whose intimate needs, desires, and perceptions of self were mediated by public representation of commodities and the gratifications that they promised.

This feminization of modernity, however, is largely synonymous with its demonization. In the writings of many radical and conservative intellectuals from the mid-nineteenth century onward, the idea of the modern becomes aligned with a pessimistic vision of an unpredictable yet curiously passive femininity seduced by the glittering phantasmagoria of an emerging consumer culture. No long equated with a progressive development toward a more rational society, modernity now comes to exemplify the growth of irrationalism, the return of repressed nature in the form of inchoate desire. [...] Women are portrayed as buying machines, driven by impulses beyond their control to squander money on the accumulation of ever more possessions. The familiar and still prevalent cliché of the insatiable female shoppers epitomizes the close association between economic and erotic excess in dominant images of femininity. Yet this irrationalism can simultaneously be seen as modern because it is a managed desire, manipulated by the logic of calculation and rationalization in the interests of the profit motive. Women's emotionality, passivity, and susceptibility to persuasion renders them ideal subjects of an ideology of consumption that pervades a society predicated on the commercialization of pleasure.

5. () Which of the following words is the synonym of counterpose (a) set against (b) count (c) impose (d) suppose (e) superimpose
6. () What does the first paragraph of this essay suggest the reader to do? (a) to view modernity from a point of view of consumption (b) to see rationalization as the essence of the modern (c) to avoid the unnecessary confusion of production and consumption (d) to be aware of the trap of consumerism (e) to maintain indifferent to the pressure of modernity
7. () The underlined word it in the third paragraph in this essay refers to (a) logic of calculation (b) irrationalism (c) rationalization (d) the modern (e) femininity
8. () Regarding the images of women, which of the following statements is incorrect? Women are often represented as (a) buying machines (b) victims of consumerism (c) calculative customers (d)

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shoppers of luxuries (e) buyers who spend money excessively and irrationally

9. () Which of the following statements can be inferred from the second paragraph? (a) In the late nineteenth century, female shoppers were free to go everywhere except for department stores (b) Without participating in the sphere of production, women in the late nineteenth century were located outside of the dynamic of social change (c) In the late nineteenth century, the household was the only sacred place immune from the contamination of consumerism (d) In the late nineteenth century, women's experience of being modern was mainly associated with consumption rather than production (e) In the late nineteenth century, women's responsibility for purchase had given them access to great financial power

10. () Which word is closest in meaning to susceptibility in the third paragraph (a) resistance (b) ability (c) acceptability (d) expectation (e) vulnerability

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

11. Taiwanese literature had until very recently been viewed as a branch of modern Chinese literature from the early twentieth century onward.

12. Cultural studies, as a discipline first developed in England, has been deeply involved with social movements and class struggle.

13. Even before the emergency of the Taiwan New Wave Cinema, the local audiences had lost interest in Taiwanese films due to their poor quality and clichéd plot.

14. Women have been portrayed as victims of the ideology of consumerism, trapped in a network of power relations that modern capitalism and age-old patriarchy conspire to construct.

15. Both seller and commodity, the prostitute was the ultimate symbol of the commodification of pleasure, a disturbing example of the ambiguous boundaries separating economics and sexuality, the rational and irrational, the instrumental and the aesthetic.