

國立中正大學 111 學年度碩士班招生考試試題

科目名稱：傳播英文

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系所組別：傳播學系電訊傳播

壹、英翻中（以中文說明以下英文文章段落含意，無須逐字翻譯）

第一題（15 分）

The fundamentals of advertising haven't changed: telling the right story, in the right place, to the right people. But every one of those concepts has fundamentally changed with the digital era.

So what is right story? While the answer might be different for each brand, our agency has found that there's a lot of power in native content by creators and user-generated content by a brand's audiences. Followers relate to the creators they subscribe to and, most importantly, they listen to them. Where is the right place? Digital media, where consumers spend most of their time and can be individually tracked. And who are the right people? Active audience management shows who responds to content, identified through first-party data.

(文章擷取自 Kastenholz, C. (2021, March 2). The importance of influencer marketing in the 'new normal' digital sphere. *Forbes*. <https://www.forbes.com/sites/forbesagencycouncil/2021/03/02/the-importance-of-influencer-marketing-in-the-new-normal-digital-sphere/?sh=33cc2df11448>)

第二題（15 分）

What is a metaverse, and how might one be built? The word comes from "Snow Crash," published in 1992, the third, and arguably the best, novel by Neal Stephenson, an American science-fiction author. The book's main character, named Hiro Protagonist, delivers pizza for the Mafia, which now controls territory in what used to be the United States. When not working, Mr Protagonist plugs into the Metaverse: a networked virtual reality in which people appear as self-designed "avatars" and engage in activities both mundane (conversation, flirting) and extraordinary (sword fights, mercenary espionage). Like the internet, Mr Stephenson's Metaverse is collective, interactive endeavour that is always on and is beyond the control of any one person. As in a video game, people inhabit and control characters that move through space.

(文章擷取自 What is the metaverse? (2021, May 12). *The Economist*. <https://www.economist.com/the-economist-explains/2021/05/11/what-is-the-metaverse>)

第三題（20 分）

Stories has changed Instagram. It introduced text to what had been a visual medium. And it gave users the ability to reshape others' posts more easily. This combination of text and sharing, along with a huge user base, has made Instagram much more like Facebook—and irresistible to propagandists. Best of all, it is still regarded as a place for harmless snaps of sunsets, coffee cups and attractive young "influencers" flogging lip gloss, so users lower their guard.

(文章擷取自 Simonds, D. (2020, January 1). Instagram will be the new front-line in the misinformation wars. *The Economist*. <https://www.economist.com/the-world-ahead/2020/01/01/instagram-will-be-the-new-front-line-in-the-misinformation-wars>)

貳、閱讀測驗

第一題 (15 分)

下面這段英文內容主要陳述 Henry Jenkins 對於 engagement-based model 的看法，請使用中文對這篇文章進行摘要說明（不需要逐字翻譯）。

Following Manovich, the media scholar Henry Jenkins explores the move from an “appointment-based model” (i.e., Raymond Williams’ “planned flow”) to an “engagement-based model” in which the users are no longer dependent on a strict schedule planned by the networks. However, Jenkins warns us against oversimplification of this transformation and foregrounds the paradox embodied within the digital model: “On the one hand, this new ‘on-demand’ lifestyle can be seen as a utopia, offering us endless choices of personalized content curated to our needs; on the other hand, this never ending consumption economy is addictive, hyperactive, and unbelievably time-consuming.”

(文章擷取自 Alexander, N., 2016. Catered to your future self: Netflix’s “predictive personalization” and the mathematization of taste. In K. McDonald & D. Smith-Rowsey, Eds., *The Netflix Effect: Technology and Entertainment in the 21st Century*, chapter 5.)

第二題 (35 分)

下面這兩段英文內容指出了幾位學者或產製者對於 transmedia 或 transmedia storytelling 的看法或定義，請使用中文摘要說明個別的觀點（不需要逐字翻譯，重點摘要說明即可）。

Marsha Kinder first used the term “transmedia” to describe the multiplatform and multimodal expansion of media content. Henry Jenkins reintroduced the term within the context of digital change and “transmedia storytelling” has subsequently seen widespread adoption and interrogation. Jenkins’ definition of transmedia storytelling as “a process where integral elements of a fiction get dispersed systematically across multiple channels for the purpose of creating a unified and coordinated entertainment experience” has become one of the dominant ways by which the flow of entertainment across media is now understood, especially in a digital and commercial setting where the correlation between transmedia storytelling and the commerce of entertainment has been reinforced in industry.

As *Heroes* creator Tim Kring once asserted, transmedia storytelling is “rather like building your Transformer and putting little rocket ships on the side.” By providing audiences with more and more content, it seems, transmediality—an umbrella term most fundamentally describing “the increasingly popular industrial practice of using multiple media technologies to present information ... through a range of textual forms”—is characteristically understood as a commercial practice, enabling as it does for multiple revenue streams and numerous sites of engagement. Marie-Laure Ryan puts it plainly in her assertion that transmedia storytelling is essentially “a way to get us to consume as many products as possible.”

(文章擷取自 Freeman, M. & Gambarato, R. 2019, Transmedia studies--Where now? In M. Freeman & R. R. Gambarato, Eds, *The Routledge Companion to Transmedia Studies*, Introduction.)