

國立陽明大學 105
學年度碩士班暨碩士在職專班
招生考試筆試試題

所組別： 360 視覺文化研究所 不分組

科目： 36030 專業英文 請勾選： 碩士班 碩士在職專班

注意事項：

1. 不必抄題，答案請標明題號，依序作答。
2. 題目中少數艱深英文單字，其後括弧中附有中文字義。

壹 閱讀能力測試 40%

*本題請以中文闡述以下英文論文段落的要點，答題要領在於對文章融會貫通的理解，而非模糊的字面翻譯。

**題目出處僅供參考，無需翻譯。

Postmodernism thus has a very different mode of analysis from modernism of popular culture, mass culture and the surface world of images. Whereas opposition to mass culture and its saturation of the world with images is one of the hallmarks of modernism, postmodernism emphasizes irony and a sense of one's own involvement in low or popular culture. The form of low, mass or commercial culture so disdained by modernists are understood, in the context of postmodernism, as the inescapable conditions in and through which we generate our critical texts. One signpost of the difference between a modern and a postmodern critical sensibility is the acknowledgement within the latter that we cannot occupy a position outside of that which we analyze; we cannot get beneath the surface to find something more real or more true.[...] Postmodernism complicates the divisions between high and low culture, elite and mass consciousness, and in doing so makes it impossible to occupy a critical viewpoint on culture from outside or above it. This also means that the postmodern condition and postmodern style define a context in which consumerism is integrated into life and identity in complex ways. Thus one of the primary aspects of postmodernism is that it entails a reflexive recognition of our lived relation within the world at the level of consumption, branding, images, media and the popular. Appropriation, parody, pastiche, and self-conscious nostalgic play are just some of the approaches associated with postmodernism.

(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 314-315.) (40%)

2. 貳 英翻中(題目出處僅供參考 無需翻譯) 60%

(1.) Art historians will be especially aware that globalization and transnationalism, broadly defined, are nothing new. Over history, many cultures have maintained vibrant relationships—sometimes in spite of daunting geographic barriers—with a considerable flow of people, wealth, and culture. [...] The arts were deeply involved in these relationships and have been widely studied in terms of cross-cultural exchange.

(Quoted from Anne D'Alleva, *Methods and Theories of Art History*, London: Laurence King Publishers, 2009, p. 81.) (15%)

(2.) The delicate, sensual and often capricious art of the first half of the eighteenth century, especially in France, seems at first sight to be at odd with the rational thought of the Enlightenment.[...] Later, in the revolutionary era, it was dubbed Rococo[...] and dismissed as an attempt to satisfy the whims of a dissipated upper class.

(Quoted from Hugh Honour & John Fleming, *A World History of Art*, 5th Edition, London: Lawrence King, 1st edition. 1984; 7th edition 2009, p.608.) (15%)

(3.) A medium specificity approach to the cinema assumes that each art form has uniquely particular norms and capabilities of expression. [...] An essentialist approach assumes (1) that film is good at doing certain things [...], and (2) that film should follow its own logic and not be derivative of other arts, i.e. that it should do what it does best and not what other media do best.

(Quoted from Robert Stam, *Film Theory: An Introduction* , Malden, Mass. : Blackwell Publishers, 2000, p.12.) (15%)

(4) In the age of mechanical reproduction, the distinction between original and copy therefore disappears, and with it what Benjamin calls art's 'aura', namely that which makes a work of art unique and original. For fashion, reproductive technology initially meant an enormous stimulus, since images of designs could be disseminated via the mediums of magazines and television.

(Quoted from, Nanda van den Berg et al, *The Power of Fashion: About Design and Meaning*, Warnsveld : Uitgeverij Terra, 2006, p. 160.) (15%)