

國立陽明大學 104 學年度碩士班甄試
招生考試筆試試題

所組別： 視覺文化研究所

科目： 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%(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)

In other words, Mulvey argued that Hollywood cinema offered the images geared toward male viewing pleasure, which she read within certain psychoanalytic paradigms including scopophilia and voyeurism. The concept of the gaze is fundamentally about the relationship of pleasure and images....Voyeurism is the pleasure in looking while not being seen, and carries a more negative connotation of a powerful, if not sadistic, position. The idea of camera as a mechanism for voyeurism has been often discussed, since, for instance, the position of viewers of cinema can be seen as voyeuristic—they sit in a darkened room, where they cannot be seen, in order to watch the film. In Mulvey's theory, the camera is used as a tool of voyeurism and sadism, disempowering those before its gaze. (Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking*, Oxford: Oxford University Press, 2001, p.76)

貳 英翻中(題目出處僅供參考 不用翻譯)

1. Some people may consider the Impressionists the first of the moderns, because they defied certain rules of painting as taught in the academies. But it is well to remember that the Impressionist did not differ in their aims from the traditions of art that had developed since the discovery of nature in the Renaissance. They, too, wanted to paint nature as we see it, and their quarrel with the conservative masters was not so much over the aim as over the means of achieving it. (Quoted from E. H. Gombrich, *The Story of Art*, 1989, Oxford: Phaidon Press, p. 427) 20%
2. Picture, indeed, could be more potent than writing because 'they impose meaning at one stroke' but semiotic communicate could extend beyond both verbal and the visual: even objects could communicate semiotically 'if they mean something'. Fundamental to all this, of course, is the basic semiotic concept that things do not mean anything themselves but are invested with meaning by cultures and societies (Quoted from Richard Howells and Joaquim

Negreiros, *Visual Culture*, London: Polity Press, 2013, p. 118.) 20%

參 中翻英 (題目出處僅供參考 不用翻譯)

沒有媒體，時尚無法獨存。時尚作為藝術形式以及商業企業的成功與否，取決於是否受到媒體的關注。同時媒體本身也是複雜文化現象的一部分。攝影，以及較為晚近的電影和電視，都把時尚媒體化了。時尚已經成為視覺藝術的內在部分，反之亦然。(引自 Anneke Smelik 著，〈時尚與視覺文化〉，出自《時尚的力量》，台北：積木出版社，2010年。頁157。) 20%