

國立陽明大學 108 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： V 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)

Distinctions between subculture fashion and mainstream fashion have become increasingly blurred—for instance, in the hip-hop community, a mixing of different styles has become quite common, with traditionally preppy brands, such as Tommy Hilfiger and Polo, becoming popular among hip-hop celebrities and their fans. The wearing of heaving gold chains and of fashions associated with the wealthy preppy classes by many hip-hop performers signified access to the goods and codes of the upper classes. These subcultures do not fit the model of working against consumer culture and mainstream value. Rather, they are complexly appropriative, buying into the system while creating codes of irony through exaggeration of scale that are intended to signify resistance to it. Many hip-hop stars have become fashion designers themselves, creating brands that market a range of styles that would otherwise be coded as upper-class fashion. It is too simple to say that these kinds of moves are “selling out.” Rather, they form new kinds of negotiation over cultural forms and power. Such trends call into question simple hierarchies of taste: symbols of upper-class taste are appropriated by subcultures, and culture styles gain taste and cultural capital and in turn become valuable to monied classes. These kinds of dynamics create new signs, in semiotic terms, for a critique of class status and knowledge. Not only does this demonstrate the degree to which traditional notions of class difference no longer hold in the same way today, but it also shows how cultural capital, in particular the knowledge of culture, has been dramatically reconfigured at a time when knowledge of hip-hop culture, for instance, might have been valued across social strata just as knowledge of classical music might be. Cultural capital can trickle up as well as down.

(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 82.)

2. 貳 英翻中(題目出處僅供參考 不用翻譯) 60%

(1.) By their development of all the various *genres*(類型)—landscapes,

seascapes, portraits, low-life scenes, still life, etc.—the Dutch brought easel painting (畫架畫) to its highest pitch. It could almost be claimed that European art found its most distinctive form in Dutch seventeenth-century painting. There was little or no demand for altarpieces or other large-scale devotional paintings, or for grandiose architecture or sculpture. (Quoted from Hugh Honour & John Fleming, *A World History of Art*, 5th Edition, London: Lawrence King, 1st edition. 1984; 7th edition 2009, p. 918.) (10%)

(2.) Artist at first called their meeting places ‘academies’ to stress that equality with scholars on which they set such great store; but it was only in the eighteenth century that these academies gradually took over the function of teaching art to students. Thus, the old methods by which the great masters of the past had learned their trade by grinding colours and assisting their elders, had fallen into decline...The academies of the eighteenth century were under royal patronage, to manifest the interest which the King took in the arts in his realm. But, for the arts to flourish, it is perhaps less important that they should be taught in Royal Institutions than that there should be enough people willing to buy paintings or sculptures by living artists. (Quoted from E. H. Gombrich, *The Story of Art*, 1989, Oxford: Phaidon Press, pp. 361-362.) (20%)

(3.) Art photographers established what was significantly photographic, emphasizing the unique qualities of the photographic surface, black-and-white imagery, and shadow and light that the technique afforded and that would arouse aesthetics appreciation within the terms of photography’s own distinct codes. Art photographers thus gained acceptance for their medium as a form that has its own unique qualities, rather than capitalizing on the photograph as copy. (Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 194.) (15%)

(4.) Despite its hegemonic position, then, Hollywood has contributed only a fraction of the annual worldwide production of feature film. The Hollywoodcentric formulation reduces India’s giant film industry, which produces more films than Hollywood, and whose hybrid aesthetics mingle Hollywood continuity codes and production values with the anti-illusionist value of Hindu(印度教) mythology, to a mere mimicry of Hollywood often recenters Hollywood as a kind of *langue* (語言) in relations to which all other forms are but dialectal variants. (Quoted from Robert Stam, *Film Theory: An Introduction*, Malden, Mass.: Blackwell Publishers, 2000, p.15.) (15%)