

國立陽明交通大學 111 學年度碩士班  
甄試考試筆試試題

所組別： 37 亞際文化研究國際碩士學位學程

科目： 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%

(請以中文闡述本段英文的主旨，答題要領在於對文章融會貫通的理解，而非生硬的字面翻譯。題目出處、人名不用翻譯。)

Hebdige defined a youth subculture as a group that distinguished itself from mainstream culture through various aspects of its style that are assemble by participants from various found items whose meanings are altered... Doc Martens (馬汀鞋), for example, were originally created in the 1940s as work boots, but they were appropriated to become key elements in various subcultures from the 1970s onward, such as punk, AIDS activism, neopunk.... Cultural theorist Angela McRobbie has examined the ways in which the ‘ragmarket’ of used clothing, begun in the 1990s, has allowed young people to create new styles by mining styles of the past. McRobbie argues that women have played a central role as both entrepreneurial street sellers and as consumers in fostering complex styles of retro fashion, the appropriation of work clothes, and the use of men’s clothing, such as formal dress suits and long underwear (as leggings), to create styles that were then appropriated by mainstream fashion. The subcultures that Hebdige and theorists of that time were writing about were mostly white-class male subcultures, and since that time, subculture style (and analyses of it) has undergone many transformations. For participants in fashion subcultures, the remaking of style through appropriation of historical objects and images can be a political statement about class, ethnic and historical identity. Many young people assert their defiance of mainstream culture specially by developing styles that so not conform to the “good taste” of mainstream culture.

(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 79.)

貳 英翻中 40% (請以中文翻譯出下列文字，出題來源不需譯出。)

- (1. Form—that is, the configuration in bulk of an object whether drawn, painted, modelled or carved—is said to be closed or open according to whether or not it

constitutes a compact mass. Sculptural forms may be frontal and closed or free-standing; intended to be seen from a single, fixed viewpoint or from all sides; monolithically static or rendered in such a way (usually an open form) as to suggest the possibility of movement.

(Quoted from Hugh Honour & John Fleming, *A World History of Art*, 5th Edition, London: Lawrence King, 1st edition. 1984; 7th edition 2009, p.14.) (20%)

(2. Despite these perceived merits, there were a number of problems associated with Foucault, especially as regards his applicability to film...More specifically, while his analyses of discourse had obvious relevance to discourses around cinema (...), the relation of his thought to the cinematic experience was less clear. Because cinema is not a single discourse like those on sexuality or madness, but it rather, a site for discursive conflict, it is neither institutionalized as knowledge nor is its relation to other discourses easily specifiable.

(Quoted from Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, New York: Manchester University Press, 1988, pp. 21-22.) (20%)

叁 中翻英 20% (請以英文翻譯出下列文字，出題來源不需譯出。)

這個新藝術(Art Nouveau)時期常用的讚美詞是「裝飾性」。畫和版畫，在我們看到它們表達的是甚麼之前，先要在視覺上有賞心悅目的樣式。這種裝飾性的風潮慢慢地，肯定地，為此新的藝術手法鋪了路。對於主題是否忠實，或所述的故事是否感人，已不那麼重要。只要畫和版畫有討人喜歡的效果既可。

(引自 E.H. Gombrich 著，雨云譯，《藝術的故事》，新北市：聯經出版公司。頁 301。)(20%)