

國立陽明交通大學 111 學年度碩士班暨碩士在職專班
甄試入學考試筆試試題

所組別： 360 視覺文化研究所 不分組

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%(請以中文闡述以下英文論文段落的要點，答題要領在於對文章內容融會貫通，而非生硬的字面翻譯)

The painters of Protestant Holland Who had no inclination or talent for portrait painting had to give up the idea of relying chiefly on commissions. Unlike the masters of the Middle Ages and of the Renaissance, they had to paint their picture first and then try to find a buyer. We are now so used to this state of affairs, we take it so much for granted that an artist is a man painting away in his studio, which is packed full of pictures he is desperately trying to sell, that we can hardly imagine the change this situation brought about. In one respect, artist may possibly have been glad to be rid of patrons who interfered with their work and who may sometimes have bullied them. But this freedom was dearly bought. For, instead of a single patron, the artist had now to cope with an even more tyrannical master—the buying public. He had either to go to the market-place and to public fairs, there to peddle his wares, or to rely on middlemen, picture dealers who relieved him of the burden but who wanted to buy a cheaply in order to be able to sell at a profit. Moreover, competition was very stiff; there many artists in each Dutch town exhibiting their paintings on the stalls, and the only chance for the minor masters to make a reputation lay in specializing in one particular branch or *genre* of painting. Then, as now, the public liked to know what it was getting. Once a painter had made a name as a master of battle-pieces, it was battle-pieces he would be most likely to sell....Thus it came about that the trend towards specialization which had begun in the northern countries in the sixteenth century was carried to even greater extremes in the seventeenth.

(Quoted from E. H. Gombrich, *The Story of Art*, 1989, Oxford: Phaidon Press, pp. 328-329.)

貳 英翻中 40% (請以英文翻譯出下列文字，出題來源不需譯出。)

1. Increasingly, markers of ethnicity and race are used in advertisements to demonstrate social or racial awareness and to give a product an element of cultural sophistication. There is an increasing number of ads that use models of

many different ethnicities in an attempt both to unmark race and to attach to their products the meaning of social awareness...although these ads aim toward racial inclusiveness, part of their message is also that the product is hip enough to be sensitive to racial difference and diversity.

(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 278.)
20%

2. The second tradition held that cinema was, precisely, a language, and it was because of this that it was entitled to claim parity with the other arts. With resources as extensive or more so than those of literature or painting, film could become the means of expression of the artist's vision. The camera was not merely the mechanical device for recording pre-existing reality but the pen, the brush, of the creative cineaste(電影製作者). Here, in other words, was an aesthetic of authorship.

(Quoted from Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, New York: Manchester University Press, 1988, p. 47.) 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。)

十九世紀後半葉，攝影除了是界定人體的階級性和正常行為的一種憑藉，也被用來創造性別的(gendered)與情色(erotic)人體兩者的區隔。這種發展通常發生在具有藝術意圖而不是紀實意圖的照片中。正統的看法認為這兩種範疇之間的差異在於風格的存在與否；拍成紀錄性文件的照片是真實的、透明的、不計較風格的；刻意攝製成藝術品的照片具備風格 也就是說較不真實、較不寫實、較不合於事實。

(引自 John Pultz 著，《攝影與人體》，台北：遠流出版社，2005，頁 51。)
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