

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。)

Viewers are not simply passive recipients of the intended message of public images and cultural products such as films and television shows. They have a variety of means by which to engage with images and make meaning from them. This negotiation with popular culture is referred to as “the art of making do,” a phrase that implies that although viewers may not be able to change the cultural products they observe, they can “make do” by interpreting, rejecting, or reconfiguring the cultural texts they see. An oppositional reading can take the form of dismissal or rejection---turning off the TV set, declaring boredom, or turning the page. But it can also take the form of making do with, or making a new use for, the objects and artifacts of a culture. As viewers, we can appropriate images and texts (films, television shows, news images, and advertisements), strategically altering their meanings to suit our purposes. [...] However, meanings are determined through a complex negotiation among viewers, producers, texts, and contexts. Hence images themselves can be said to resist the oppositional readings that some viewers may wish to confer on them. In other words, meanings that oppose the dominant readings of an image may not “cling” to an image with the same tenacity as meanings that are more in line with dominant ideologies.

(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. Nineteenth-century *Japonisme* (日本主義) was completely different from earlier Orientalisms (東方主義) ---seventeenth- and eighteenth-century *Chinoiserie* (中國風), for instance. That had been essentially an art of fantasy and exoticism, of sophisticated caprice and elegant mockery. No attempt was made to understand Chinese art or the principles on which it was based. Not until the mid-nineteenth century did Western artists approach any non-Western art in a sufficiently receptive and humble frame of mind to learn from it.

(Quoted from Hugh Honour & John Fleming, *A World History of Art*, 5th Edition, London: Lawrence King, 1st edition. 1984; 7th edition 2009, p.713.) (20%)

2. The alliance of cinema and politics was by no means novel---the surrealist movement and post-war Italian realism are two earlier examples---but the resolute commitment to theory marked the post-1968 alliance as distinctive. Coming after a period associated with a belief in ‘the end of ideology’, when film criticism had been largely concerned with aesthetic questions, film theory now declared that all criticism was inescapably political.

(Quoted from Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, New York: Manchester University Press, 1988, p. 1.) (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。)

長久以來，藝術家會挪用特定的藝術文本或流行文化，作出自己的政治陳述；影迷會將特定節目的文本內容重新製作成新的產品，顯示自己對該節目的投入程度；而在網站媒體的脈絡中，也有越來越多觀看者—消費者會取用廣告、流行文化和新聞媒體的影像，配上新的文本來改變齊意義。傳統上，挪用 (appropriation) 一詞指的是未經同意而將某物取為己用。文化挪用則是「借用」和改變文化產品、標語、影像或者時尚元素的一種過程。

(引自 Marita Sturken and Lisa Cartwright 著, 陳品秀、吳莉君譯, 《觀看的實踐》, 台北: 臉譜出版, 2013 年, 頁 94。)(20%)