

113 學年視文所碩士班甄試入學招生考試考題

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。)

Novelist and filmmaker Alexandre Astruc prepared the way for auteurism (作者論) with his 1948 essay “Birth of a New Avant-Garde: The Camera-Pen,” in which he argued that the cinema was becoming a new means of expression analogous to painting or the novel. The filmmaker, Astruc claimed, should be able to say “I” like the novelist or poet. The “camera-pen” formula valorized the *act* of filmmaking; the director was no longer merely the servant of a preexisting text (novel, screenplay) but a creative artist in his/her own right. François Truffaut (楚浮) also played an important role with his strategic aggressions against the established French cinema. In his famous manifesto-essay, “A Certain Tendency of the French Cinema,” published in 1954 in *Cahiers du cinema*, Truffaut excoriated the “tradition of quality” which turned the classics of French literature into predictably well-furnished, well-spoken, and stylistically formulaic films. Truffaut dubbed this archaic cinema, in a rather oedipal manner, the “cinema de papa” (爸爸電影)... Truffaut derided the tradition of quality as a stuffy, academic, screenwriter’s cinema, while lauding the more vital American popular maverick cinema of Nicholas Ray, Robert Aldrich, and Orson Welles. The tradition of quality, for Truffaut, reduced filmmaking to the mere translation of a pre-existing screenplay, when it should be seen as an open-ended adventure in creative *mise-en-scene* (場面調度).

(Quoted from Robert Stam, *Film Theory: An Introduction*, Malden, MA and Oxford UK: Blackwell, 2000, pp.83-84.)

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. Viewer interpretations often involve two fundamental concepts of value: aesthetics and taste. When we say that we appreciate a work for “aesthetic” reasons, we usually mean that the work’s value resides in the pleasure it brings us through its beauty, its style, or the creative and technical virtuosity that went into its production. Aesthetics has been associated throughout history with philosophy and the arts, and aesthetic objects have been understood to stand apart from utilitarian objects. ... In the twentieth century, the idea of aesthetics steadily moved away from the belief that beauty resides within a particular object or image. By the end of the century, it was widely accepted that aesthetic judgment about

what we consider naturally beautiful or universally pleasing is in fact culturally determined. We no longer think of beauty as a universally shared or innate set of qualities. Contemporary concepts of aesthetics emphasize the ways in which the criteria for what is beautiful and what is not are based on taste and cultural influence.

(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2018, p. 60) (20/%)

2. To be historical in the study of visual culture means history on different scales, global, local, regional, interregional, and all other possible intermediaries in between and betwixt. But no matter how large or small the scale, particular manifestations of global capitalism at the contemporary historical conjuncture constitute the temporal matrix in which visual culture is situated. The specific temporal marking of this phase of global capitalism is in broad step with new developments in the formation of culture in its culminating turn to visuality. Stuart Hall has remarked how global mass culture is dominated by the image which can cross and recross linguistic frontiers effortlessly and rapidly.

(Quoted from Shih Shu-mei, *Visuality and Identity: Sinophone Articulations Across the Pacific*, Berkeley and Los Angeles, CA: University of California Press, 2007, p. 8.) (20/%)

參、中翻英 20% (請以英文翻譯出下列文字，出題來源不需譯出。)

攝影在西方出現之後，即對以繪畫為主導的藝術創作產生重大的衝擊，這已是藝術史上的共識。攝影擴大也質疑了藝術的本質，使得攝影逐漸成為一個良好的理論對象。在藝術史的基本方法上，攝影及攝影史的寫作產生了什麼樣的新開展？攝影史的研究和寫作，是否可以使用藝術史方法來加以統合？或者，它是否必須發展出適合它特性的新方法和方法思考，則是一個更激進的問題。以上這些提問，都可以讓我們看到，攝影史研究方法的探索，不僅在於依其特性、適當地處理某一媒材的發展歷史，它也和攝影的出現對創作產生的衝擊一樣，具有逸出藝術史一般方法的能耐。

(引自林志明著，《複多與張力：論攝影史與攝影肖像》，台北：田園城市文化，2013年，頁15。)