一‧英文閱讀摘要：請以中文闡述此段文章的主旨，出題來源與人名不需譯出。
答題要領為對文章融會貫通的理解，而非模糊的字面翻譯。

Contemporary imaging techniques such as morphing（影像變形）indicate not only changing concepts of the postmodern digital body but also the changing relationship between the body and technology. One of the primary concepts for thinking about the relationship between the body and technology is the cyborg（賽伯格）, […] A cyborg, or cybernetic organism, is part technology and part organism. […] Early computer scientists worked with the idea that man-made devices could be incorporated into human body's regulatory feedback chains to fulfill the desire for a "new and better being." Since the 1980s, the cyborg has been theorized, most famously by the feminist science studies scholar Donna J. Haraway, as an identity that has emerged in the context of postwar technoculture. It is a posthuman identity that represents the breaking down of traditional boundaries between body and technology. […] Haraway theorized the cyborg as a means to think about the transformation of subjectivity in a late capitalist world of science, technology, and biomedicine. (40%)

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2008, pp. 368-9.)

二‧英翻中: 出題來源與英文人名不需譯出

(1) Foucault explains that the panoptic system of power makes the guard a fixture of each prisoner's own thoughts. Prisoners are kept in line not by contact, force, or even a direct look, but by setting up the space of the prison so that each prisoner feels him-or herself to be always potentially under a guard's gaze. Having internalized this gaze, the prisoner becomes self-regulating and docile, even when nobody is watching. (20%)
(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2008, p. 110.)

(2) The crisis within Impressionism, […] became a conscious reaction by the mid-1880s, when young artists sought to move away from and beyond it. Impressionism's dependence on nature and on the objective recording of visual appearances, its concentration on the fleeting and casual at the expense of the enduring and monumental, seemed to them to be self-imposed limitations which had led to formlessness, sketchiness and the lack of any sense of elevation or deeper meaning. (20%)
(Hugh Honour & John Fleming, *A World History of Art,* London: Lawrence King, 7thedition, 2009, p. 715)

三・中翻英: 專有名詞部分以此處原文為準，出題來源不需譯出。

對寫實主義的質疑，從電影歷史的一開始就出現了。當觀眾在觀賞盧米埃兄弟 (Lumière brothers)的電影《火車進站》(L'Arrivée d'un train en gare de La Ciotat) ，看到火車駛進的一幕，紛紛產生即將面臨致命危機的恐慌。雖然自那時候起，觀眾大多不再將影像誤認為真實本身，但是電影模倣真實的強大力量，已經使寫實主義成為電影美學的一個中心特性。(20%)

（Robert Lapsley and Michael Westlake 著，李天鐸、謝慰雯譯，《電影與當代批評理論》， 台北：遠流，1997，頁 211。）