一、英文閱讀：請以中文闡述本段文意主旨，答題要領在於對文章融會貫通的理解，而非模糊的字面翻譯。出題來源及英文人名不需譯出。

Throughout art history, the role of perspective (透視法) in the formation of a modern scientific worldview has been interpreted in different ways. Recent accounts have stressed a paradox: paintings organized by perspective conventions take the fixed gaze of the individual spectator as the organizing locus. But at the same time, the perspective system displaces the seeing individual with a mechanical device that approximates the human gaze. In 1927, German art historian Erwin Panofsky proposed that perspective, as it developed from the Renaissance forward, became the paradigmatic, spatial form of the modern worldview associated with Descartes's seventeenth-century rationalist philosophy. Rationalism is the view that true knowledge of the world derives from reason and not from embodied, subjective experience. In the rationalist model, space is knowable through mapping and measuring with tools that aid and correct human perception. In 1972, John Berger interpreted perspective as a system that anticipated Cartesian rationalism and objectivity's value in modern science: "every drawing or painting that used perspective proposed to the spectator that he was the unique center of the world." In this way, the history of Western painting from the Renaissance forward is a march toward the Cartesian worldview, in which instruments of scientific reason put the individual human subject at the center of the universe, but at that same time displaced the human with a machine.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2018, pp. 152.) 40%

二、英翻中：請以中文翻譯出下列文字，出題來源及英文人名不需譯出。

1. People at raves and concerts find themselves on a line of flight into the future. They are singularities in a multiple collectivity. They do not want to change the world like the hippies wanted to do in the 1960s. They are not opposing the world in the way the punk movement did. They want to develop new sensibilities, new ways of thinking, creating spaces and moments where this is possible and from which this new attitude can be taken into the rest of the world.

(Patricia Pisters, *The Matrix of Visual Culture,* Stanford: Stanford University Press, 2003, p. 214.) 20%

2. Our suggestion would be that the spectator judging the text to be realistic identifies with the one who knows the truth. This powerful attraction of realism is thus twofold. Its character as self-evident truth legitimates the spectator's idealized self-image as the one who knows (in a manner similar to the mother's confirmation of the child's self-image in the mirror phrase). Further, the identifications made with characters in films judged to be unrealistic (nobody identifying with the Superman believes that they can fly after the film ends).

(Robert Lapsley and Michael Westlake, *Film Theory: An Introduction*, New York: Manchester University Press, 1988, p. 178-179.) 20%

三、中翻英：請以英文翻譯出下列文字，出題來源不需譯出。

底片作為一種「原作」的意義，不只是因為在拍攝的那一刻膠卷底片和拍攝對象都在「那裏」（我們也可以說，晶片也在那裏），而是因為當膠卷底片被拷貝時，得到的是「原作」影像的某種變質。根據同一張膠卷底片沖洗出來的照片約莫會有相同的影像品質，因為它們和底片之間都有相隔一代的差距。至於數位晶片上的訊息，就沒有這種變質現象存在，因為它是可以摹製的數碼，不會有這類細節上的損失。這種數碼可以下載到各種儲存裝置上，不會對影像品質造成任何損失。數位攝影甚至比類比攝影更進一步擺脫了「原作」的意識形態。不只是數位攝影具有高度的可複製性，還包括可複製性本身已經是數位科技根深蒂固、與生俱來的特性。

（Hugh Honour、John Fleming 著，吳介禎等譯，《世界藝術史》，台北縣：木馬文化，2001，頁 230。）20%