

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。出題來源及地名不用翻譯。

Techniques of painting and sculpture, and skills acquired for representation, were rarely employed as ends in themselves. Most large-scale works of art were created for a purpose, whether religious, social, political or, exceptionally, to express an artist's inner vision. And few objects were made by human beings without some regard for qualities that appeal to the mind as well as the senses. An almost universal demand for symmetry, patterning and color combinations can be felt in the simplest household articles dating from the earliest times. They answer two basic human urges: to impose order on nature and natural forms, and to assert individuality by marking the differences between one human being or group and another. Objects are made and decorated in accordance with preferences for certain forms and colors developed within a social group as part of its traditional way of life. Shields are a case in point. They are found in nearly all cultures throughout human history. Yet despite their simple unitary purpose, they differ far more widely in shape (round, ovoid, hexagonal, etc.) than can be explained by function or medium - modes of combat or types of material available. A particular shape of shield could, for instance, be a distinguishing mark for a group or tribe or clan. Color was often similarly used and so were figurative designs such as the coats of arms of European heraldry, especially to indicate the bearer's rank. But they often had an additional, magically protective purpose. Thus a shield shown in a sixth-century AD mosaic at Ravenna (拉溫納，義大利城市) bears a Christian symbol.

(Hugh Honour & John Fleming, *A World History of Art*, London: Lawrence King, 2009, pp. 14-15.) 40%

二、英翻中：請以中文翻譯出下列文字，出題來源及人名不用翻譯。  
翻譯：

1. The production of about half a dozen films about the biutsez (表姐) in Hong Kong cinema may be understood as the souvenirs of a past, hence the “essences” of Hong Kong culture became a prime focus of representation through their contrast with those of China, represented by the biutse. But the films did more than nostalgically evoke unique Hong Kong cultural elements, for they also projected possible future narratives beyond 1997.

(Shih Shu-mei, *Visuality and Identity: Sinophone Articulations across the Pacific*,

University of California Press, 2007, p. 108.) 20%

2. A consumer culture is a commodity culture---that is, a culture in which commodities are central to cultural meaning. Commodities are defined as things that are bought and sold in a social system of exchange. The concept of commodity culture is intricately allied with the idea that we construct our identities, at least in part, through the consumer products that inhabit our lives. This is what media theorist Stuart Ewen has called the “commodity self,” the idea that ourselves, indeed our subjectivities, are mediated and constructed in part through our consumption and use of commodities.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, New York: Oxford University Press, 2009, p. 279.) 20%

三、中翻英：請以英文翻譯出下列文字，出題來源及人名不用翻譯。

「解構」出現在電影的理論和分析中，成為一種閱讀或理解的方法，所強調的是懷疑式的閱讀，要求注意電影文本(或有關於電影的文本)的壓抑、矛盾、及疑難，要求注意「沒有一個文本在獲得一個位置的同時是不受到破壞」這種假設，要求注意所有的文本在本質上都是矛盾的、對立的，以上這些觀點，如今都已經滲入電影研究中。

(Robert Stam 著，陳儒修、郭幼龍譯，《電影理論解讀》(台北：遠流，2012，頁 250。) 20%