

請依序作答以下題目。不必抄題。

一、英文閱讀能力測試 40%

請以中文闡述以下英文段落之要點。（答題要領為對文章融會貫通的理解，而非模糊的字面翻譯。）

In this global media environment, the different relationships of production and consumption are caught up in power relations in complex ways. Yet, this global circulation of cultural products such as television, and other forms of popular culture and news, clearly does not remain only within the model of cultural imperialism. Many contemporary theorists have analyzed the global movement of people and commodities as indicative of the ways that the model of Third and First World divisions no longer make sense, if they ever did. The movement of people and images around the world in the early twenty-first century is increasingly complex, with significant numbers of immigrants and refugees, a growth of *diasporic* communities (in which people are living in numbers away from their homelands), and *postcolonial* cultural contexts. *Hybridity* is a term used in the sciences to refer to plants or animals originating from different species or a person of mixed origins. It has been appropriated by cultural theorists to describe the mixing of peoples and of cultures in the era of globalization.

(Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford University Press, 2008, p. 327.)

二、英翻中（人名無需翻譯。題目出處僅供參考，亦無需翻譯。文中已有翻譯之名詞，也不必再譯。）45%

- (1) Photography's particular ability to objectify the body associates it with death—this is expressed by Susan Sontag: "All photographs are *memento mori* (死亡的象徵；死亡的提醒). To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt" (Sontag 1979:15). (Liz Wells, ed., *Photography: A Critical Introduction*. London and New York: Routledge, 2000, p. 201.) (15%)
- (2) Borrowing a concept from the German Marxist dramatist Bertolt Brecht, Godard used a variety of distancing techniques to prevent the audience from identifying emotionally with his characters. The viewer should think rather than feel, analyze the events objectively rather than enter them vicariously. The destruction of plot is only one method of distancing the spectator.
(Louis Giannetti & Eyman Scott, *Flashback: A Brief History of Film*. Boston, MA: Pearson Education / Allyn & Bacon, 2010, p. 349.) (15%)
- (3) In 1910 Kandinsky finished writing his own book *Concerning the Spiritual in Art*, though it was not published until 1912. In it he formulated his concept of non-representational art as one originating in some "inner necessity" of the artist to find a "spiritual" art form free from all references to the external world. In themselves abstract formal qualities were of as little importance to Kandinsky as representational qualities: they became meaningful only in so far as they expressed the artist's innermost feelings and antimaterialistic values and thus created a true spiritual reality.
(Hugh Honour & John Fleming, *A World History of Art*. London: Lawrence King, 7th edition 2009, pp. 779-780.) (15%)

三、中翻英（題目出處僅供參考，不必翻譯）(15%)

在看與被看的遊戲中，種族也佔了一席之地。史都華·霍爾（Stuart Hall）

（1997）和楊·倪迪文·皮特絲（Jan Nederveen Pieterse）（1992）都對有色人種及黑人在西方文化中被描繪的方式提出了廣泛的歷史分析，其中的刻板印象不絕於書，例如饒富異國風情的黑種女人被描繪為維納斯，而黑種男人則被描繪為在性方面具有威脅性。時尚界還是有非常少數的黑人模特兒。以「黑珍珠」娜歐密·坎貝爾（Naomi Campbell）的時尚相片為代表，在這些相片中，她留著金色的長髮，戴著藍色的隱形眼鏡——這位黑人模特兒，必須順服在白種的「美」的理想標準之下。

（《時尚的力量：經典設計與文化意涵》，台北：積木文化，2010，pp. 169-172.）