

# 國立臺中教育大學 100 學年度研究所碩士班招生考試

## 設計實務試題

適用學系：美術學系

題目內容：

熱衷於台灣生態之藝術家張力，因拜讀顏福南先生於民國 91 年 1 月 2 日刊登於國語日報【拜訪臺灣】之童詩(請參考附錄)，興起描繪紀錄黑面琵鷺拜訪台灣之情景，希望能表現出顏福南先生筆下所描寫之情境。本生態藝術展主題為【拜訪臺灣】，計畫於民國 100 年 3 月 25—4 月 10 日在國立台灣美術館舉行。請為此次展出設計一「海報」。

說明：

1. 請提出最具特色畫面繪製於「海報」。「海報」文字內容包含本次展出主題【拜訪臺灣】、展出時間、展出地點、展出者等。
2. 「海報」之設計可依實際尺寸或依需要縮放繪製，繪製圖面尺寸自行決定。
3. 須以彩色精稿表現，表現形式不拘。

注意事項：

1. 除試題及所附資料外，不得查閱任何資料，亦不得使用自行攜帶之圖案、轉印文字等，違者不予計分。
2. 繳卷時，如因顏料未乾以致畫面受損，須自行負責。

## 拜訪臺灣

文：顏福南

我們是一群愛旅行的黑面琵鷺，  
在秋葉飄落的季節，  
從遙遠的遠方，  
攜家帶眷，  
飛越一站又一站，  
終於到達溫暖的臺灣。



在曾文溪口，  
生機盎然的樹林呵護我們，  
豐富美味的魚蝦滋養我們，  
迎風搖曳的馬鞍藤像我們招手，  
害羞的招潮蟹愛和我們捉迷藏，  
神秘的鷺鷥林是棲息的好地方。



熱情而美麗的大地，  
伸出友情的雙手，  
讓我們不再陌生、害怕。



熱愛大自然的人們，  
架起長長的望遠鏡，  
靜靜的欣賞。  
我們盡情的滑翔、飛舞，  
安心的覓食，  
沒有人會來打擾，  
這個快樂的舞臺。

當春風吹醒了花草，  
也催促著回家的腳步，  
再見了，臺灣——  
可愛的大地，  
友善的人們。  
等秋天再次來臨，  
我們將準時拜訪，  
美麗熱情的臺灣。

全文完

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## 創意素描試題

適用學系：美術學系

題目：參考圖片的造形與內容意義，創作一幅素描作品。



# 國立臺中教育大學100學年度研究所碩士班招生考試

## 語文(英文)試題

適用學系：特殊教育學系、區域與社會發展學系、美術學系、  
音樂學系、數位內容科技學系、體育學系、幼兒教育學系

Cloze: choose the best answer for each item. (20%)

Just for a few moments, 1 some famous paintings of one or two hundred years ago. Can you picture these in your mind? Now imagine the most modern abstract art of today. In only one to two hundred years, there 2 huge changes in 3 of art. 4, the characteristics of ancient Egyptian art remained 5 the same for almost three thousand years.

1. (A) imagine (B) to imagine (C) imagining (D) with imagining
2. (A) have had (B) had (C) have been (D) are
3. (A) the form and the content (B) form and content  
(C) the forms and the contents (D) the form and content
4. (A) On contrast (B) On the contrast (C) In the contrast (D) In contrast
5. (A) of (B) above (C) to (D) nearby

Society has long placed labels on people who 6 abnormal behavior—7 labels crazy, insane, neurotic, psycho, strange, possessed, and nuts. Unfortunately, most of the time, these labels 8 the intolerance of the people using them and have been used with little 9 as to 10 the label signifies.

6. (A) propose (B) display (C) talk (D) observe
7. (A) such as (B) more than (C) as soon as (D) or so
8. (A) have been reflected (B) have reflecting  
(C) have reflected (D) are reflecting
9. (A) thought (B) thinking (C) think (D) thoughts
10. (A) when (B) where (C) while (D) what

## II. Reading Comprehension: choose the best answer for each item. (20%)

### **The Only Way to Travel is on Foot**

The past ages of man have all been carefully labeled by anthropologists. Descriptions like ‘Palaeolithic Man’, ‘Neolithic Man’, etc., neatly sum up whole periods. When the time comes for anthropologists to turn their attention to the twentieth century, they will surely choose the label ‘Legless Man’. Histories of the time will go something like this: ‘in the twentieth century, people forgot how to use their legs. Men and women moved about in cars, buses and trains from a very early age. There were lifts and escalators in all large buildings to prevent people from walking. This situation was forced upon earth dwellers of that time because of miles each day. But the surprising thing is that they didn’t use their legs even when they went on holiday. They built cable railways, ski-lifts and roads to the top of every huge mountain. All the beauty spots on earth were marred by the presence of large car parks.’

The future history books might also record that we were deprived of the use of our eyes. In our hurry to get from one place to another, we failed to see anything on the way. Air travel gives you a bird’s-eye view of the world – or even less if the wing of the aircraft happens to get in your way. When you travel by car or train a blurred image of the countryside constantly smears the windows. Car drivers, in particular, are forever obsessed with the urge to go on and on: they never want to stop. Is it the lure of the great motorways, or what? And as for sea travel, it hardly deserves mention. It is perfectly summed up in the words of the old song: ‘I joined the navy to see the world, and what did I see? I saw the sea.’ The typical twentieth-century traveler is the man who always says ‘I’ve been there.’ You mention the remotest, most evocative place-names in the world like El Dorado, Kabul, Irkutsk and someone is bound to say ‘I’ve been there’ – meaning, ‘I drove through it at 100 miles an hour on the way to somewhere else.’

When you travel at high speeds, the present means nothing: you live mainly in the future because you spend most of your time looking forward to arriving at some other place. But actual arrival, when it is achieved, is meaningless. You want to move on again. By traveling like this, you suspend all experience; the present ceases to be a reality: you might just as well be dead. The traveler on foot, on the other hand, lives constantly in the present. For him traveling and arriving are one and the same thing: he arrives somewhere with every step he makes. He experiences the present moment with his eyes, his ears and the whole of his body. At the end of his journey he feels a delicious physical weariness. He knows that sound. Satisfying sleep will be his: the just reward of all true travelers.

11. Anthropologists label nowadays men 'Legless' because
- (A) people forget how to use his legs.
  - (B) people prefer cars, buses and trains.
  - (C) lifts and escalators prevent people from walking.
  - (D) there are a lot of transportation devices.
12. Travelling at high speed means
- (A) people's focus on the future.
  - (B) a pleasure.
  - (C) satisfying drivers' great thrill.
  - (D) a necessity of life.
13. Why does the author say 'we are deprived of the use of our eyes'?
- (A) People won't use their eyes.
  - (B) In traveling at high speed, eyes become useless.
  - (C) People can't see anything on his way of travel.
  - (D) People want to sleep during travelling.
14. What is the purpose of the author in writing this passage?
- (A) Legs become weaker.
  - (B) Modern means of transportation make the world a small place.
  - (C) There is no need to use eyes.
  - (D) The best way to travel is on foot.
15. What does 'a bird's-eye view' mean?
- (A) See view with bird's eyes.
  - (B) A bird looks at a beautiful view.
  - (C) It is a general view from a high position looking down.
  - (D) A scenic place.

### **Word of Mouth Marketing**

Marketing has been a part of business for generations, but one area of marketing that has been seriously neglected until recently is the role that word of mouth plays in developing and sustaining a product's image or a company's brand. Word of mouth marketing (WOMM) refers to how people "sell" products or services by talking about them to their friends or family. WOMM is considered to be one of the most effective and reliable forms of marketing because people generally believe testimonials of

people they know and trust, which leads them to purchase products and services recommended to them. And the best thing about it for companies is that it is free!

WOMM works like this. A person goes to a new restaurant down the street and has a good experience. This person tells many friends about his/her good experience. The average person may tell anywhere from 5 to 30 people, depending on his/her personality, profession, and background. Perhaps this person tells 15 people about how good this restaurant is. Those 15 people, based on this person's recommendation, then go to the restaurant and also have a good experience. As a result, each of them tells 15 different people. After a short while, this adds up to a lot of good publicity for this restaurant. When you consider that millions of people might see a typical television ad, it might not seem that effective. However, research has shown that people are much more likely to buy a product, use a service, or even vote for a particular candidate in an election if someone they know and trust tells them of a positive association or experience with that product, service, or candidate. And it has cost the new restaurant down the street nothing. Beware, though: WOMM works just as effectively if a person has a negative experience and tells everyone he or she knows about it!

Marketers are now paying closer attention to how people construct WOMM when they talk to their friends. What features of a dining experience, for example, is a person most likely to remember and tell people about? The food? The service? The price? The ambiance? The wine? Which kinds of people is the person most likely to tell and why? Who is most likely to take his/her advice and recommendations and who is least likely to do so? By considering the answers to these questions, professional marketers are hoping to come to a clearer understanding of how and why WOMM works so that companies can utilize it to their best advantage.

16. The main idea of the article is to explain

- (A) to detail the ways that companies spend money on advertising campaigns.
- (B) to describe how advertisements on TV work to sell products to a large audience.
- (C) to explain what WOMM is and how it works to promote products.
- (D) to discuss the differences between advertisements on TV and on the Internet.

17. According to the passage

- (A) people who have bad experiences while eating in restaurants are more likely to tell their friends about them than if they have good experiences.
- (B) advertisers should stop spending money on wasteful TV ads and try harder to get people to talk about their products.
- (C) researchers really like people who talk a lot since they are more effective at advertising for them.
- (D) WOMM is one of the most effective kinds of marketing, although companies haven't paid much attention to it until recently.

18. Although the number of people who hear WOMM is less than the number who might see a TV ad,

- (A) WOMM is less effective since people tend not to listen to their friends.
- (B) WOMM is effective since people believe every single thing that their friends tell them.
- (C) WOMM is effective since people are more likely to pay attention to people they trust.
- (D) WOMM is not effective because there are so many different languages in the world.

19. According to this passage, two types of WOMM experiences can affect potential consumers.

- (A) restaurant experiences and shopping experiences
- (B) good experiences and bad experiences
- (C) eating experiences and sleeping experiences
- (D) TV experiences and Internet experiences

20. Jonathan had a good experience at a furniture store last week. According to the article, how many people will Jonathan likely tell about his experience?

- (A) twenty to sixty people
- (B) eleven people
- (C) five to thirty people
- (D) 100 people



III. Translation: translate the following passage into English. (10%)

華人小孩從小就被父母教導要把家當成躲避外在壓力的避風港，教育的過程包含嬰兒時期的寵愛、幼兒時期的約束、學童時期的教導、以及鼓勵小孩在成長過程要追求成就。

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## 語文(國文)試題

適用學系：特殊教育學系、區域與社會發展學系、美術學系、  
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### 一、 選擇題 30%(單選題，每題 1 分)

#### 1、 閱讀下列文章後回答問題：

吾人親切相關之情，發乎天倫骨肉，以至於一切相與之人，隨其相與之深淺久暫，而莫不自然有其情分。因情而有義。父義當慈，子義當孝，兄之義友，弟之義恭。夫婦、朋友、乃至一切相與之人，莫不自然互有應盡之義。倫理關係，即是情誼關係，亦即是其相互間底一種義務關係。倫理之「理」，蓋即於此情與義上見之。更為表示彼此親切，加重其情與義，則於師恆曰「師父」，而有徒子徒孫之說；作官恆曰「父母官」，而有「子民」之說；於鄉鄰朋友，則互以伯叔兄弟相呼。舉整個社會各種關係而一概家庭化之，務使其情益親，其義益重。由是乃使居此社會中者，每一個人對於其四面八方底倫理關係，各負有其相當義務；同時，其四面八方與他有倫理關係之人，亦各對他負有義務。全社會之人，不期而輾轉互相聯鎖起來，無形中成為一種組織。(梁漱溟《中國文化要義》)

下列用語，何者並沒有呈現文中「舉整個社會各種關係而一概家庭化之，務使其情益親，其義益重」的精神？

- (A)對老年人尊稱「太公」
- (B)以「母儀天下」形容皇后
- (C)指稱黑社會人物為「道上兄弟」
- (D)皇帝自稱「寡人」

#### 2、 承上題，本文所呈現的思想與下列選項中，何者最為接近？

- (A)上仁為之而無以為；上義為之而有以為。上禮為之而莫之應，則攘臂而扔之。故失道而後德，失德而後仁，失仁而後義，失義而後禮。
- (B)天子既以立矣，以為唯其耳目之請，不能獨一同天下之義，是故選擇天下贊閱賢良聖知辯慧之人，置以為三公，與從事乎一同天下之義。
- (C)何謂人情？喜怒哀懼愛惡欲七者，弗學而能。何謂人義？父慈、子孝、兄良、弟弟、夫義、婦聽、長惠、幼順、君仁、臣忠十者，謂之人義。
- (D)吾所謂刑者，義之本也；而世所謂義者，暴之道也。夫正民者：以其所惡，必終其所好；以其所好，必敗其所惡。

3、承上題，本文認為中國是以何為本位的社會？

- (A)倫理本位
- (B)義務本位
- (C)家庭本位
- (D)情義本位

4、素胚勾勒出青花筆鋒濃轉淡  
瓶身描繪的牡丹一如妳初妝  
冉冉檀香透過窗心事我了然  
宣紙上 走筆至此擱一半

釉色渲染仕女圖韻味被私藏  
而妳嫣然的一笑如含苞待放  
妳的美一縷飄散

去到我去不了的地方(方文山〈青花瓷〉)

上引歌詞運用比興達到情景交融的寫手法，與下列選項何者較為接近？

- (A)風住塵香花已盡，日晚倦梳頭。物是人非事事休！欲語淚先流。聞說雙溪春尚好，也擬泛輕舟。只恐雙溪舴艋舟，載不動，所多愁。(李清照〈武陵春〉)
- (B)誰道閒情拋棄久？每到春來，惆悵還依舊。日日花前常病酒，不辭鏡裏朱顏瘦。(馮延巳〈蝶戀花〉)
- (C)自春來、慘綠愁紅，芳心是事可可。日上花稍，鶯穿柳帶，猶壓香衾臥。暖酥消、膩雲禪、終日厭厭倦梳裹。(柳永〈定風波〉)
- (D)尊前擬把歸期說，未語春容先慘咽。人生自是有情癡，此恨不關風與月。離歌且莫翻新闕，一曲能教腸寸結。直須看盡洛陽花，始共東風容易別。(歐陽修〈玉樓春〉)

5、承上題，歌詞的主題與下列何者最為相近？

- (A)黯鄉魂，追旅思，夜夜除非，好夢留人睡。明月樓高休獨倚，酒入愁腸，化作相思淚。(范仲淹〈蘇幕遮〉)——羈旅
- (B)春花秋月何時了，往事知多少？小樓昨夜又東風，故國不堪回首月明中。雕欄玉砌應猶在，只是朱顏改。問君能有幾多愁？恰似一江春水向東流。(李煜〈虞美人〉)——故國
- (C)大江東去浪淘盡，千古風流人物。故壘西邊，人道是三國周郎赤壁。亂石崩雲，驚濤裂岸，捲起千堆雪；江山如畫，一時多少豪傑。(蘇軾〈念奴嬌〉)——懷古

(D)情似游絲，人如飛絮，淚珠閣定空相覷。一溪煙柳萬絲垂，無因繫得蘭舟住。雁過斜陽，草迷煙渚，如今已是愁無數。明朝且做莫思量，如何過得今宵去！(蔡伸〈踏莎行〉)——離愁

6、且住！若真個太平無事，今日開書演義，又說著些甚麼？看官不要心慌，此只是個楔子，下文便有：

王教頭私走延安府，九紋龍大鬧史家村。  
史大郎夜走華陰縣，魯提轄拳打鎮關西。  
趙員外重修文殊院，魯智深大鬧五台山。  
小霸王醉入銷金帳，花和尚大鬧桃花村。

.....

從上文來看，此段文字應出自哪一部古典小說？

- (A)太平廣記
- (B)水滸傳
- (C)醒世恆言
- (D)七俠五義

7、承上題，從體製來看，上文所引應是小說的哪一個部分？

- (A)目錄
- (B)開頭
- (C)故事主體
- (D)結屬

8、他很疲倦，他很狼狽，出汴梁、過河南、渡淮河、進湖北、抵黃州，蕭條的黃州沒有給他預備任何住所，他只得在一所寺廟中住下。他擦一把臉，喘一口氣，四周一片靜寂，連一個朋友也沒有，他閉上眼睛搖了搖頭。他不知道，此時此刻，他完成了一次永載史冊的文化突圍。黃州，注定要與這位傷痕纍纍的突圍都進行一場繼往開來的壯麗對話。

.....

溫和柔雅如林間清風、深谷白雲的大文豪，面對這徹底陌生的語言系統和行為系統，不可能作任何像樣的辯駁，他一定變得非常笨拙，無法調動起碼的言詞，無法完成簡單的邏輯。他在牢房裏的應對，絕對比不過一個普通的盜賊。因此審問者們憤怒了也高興了，原來這麼個大名人竟是草包一個，你平日的滔滔文辭被狗吃掉了？看你這副熊樣還能寫詩作詞？純粹是抄人家的吧！接著就是輪番撲打，詩人用純銀般的嗓子哀號著，哀號到嘶啞，這本是一個只需要哀號的地方，你寫那麼美麗的詩早就已荒唐透頂了，還不該打？打，打得你淡妝濃抹，打得你乘風歸去，打得你密州出獵。(節取余秋雨《文化苦旅》)

文中的大文豪應是？

- (A)曹植
- (B)蘇軾
- (C)文天祥
- (D)紀曉嵐

9、承上題，文中所言「文化突圍」與哪一段史事有關？

- (A)烏台詩案
- (B)泰州學案
- (C)東林黨爭
- (D)鹿樵紀聞案

10、從上文可以推測，下列何者非該「大文豪」的作品？

- (A)明月幾時有，把酒問青天。不知天上宮闕，今夕是何年？我欲乘風歸去，惟恐瓊樓玉宇，高處不勝寒。
- (B)水光潑灑晴方好，山色空蒙雨亦奇；欲把西湖比西子，淡妝濃抹總相宜。
- (C)老夫聊發少年狂。左牽黃，右擎蒼。錦帽貂裘，千騎卷平岡。為報傾城隨太守，親射虎。看孫郎。酒酣胸膽尚開張。鬢微霜，又何妨。持節雲中，何日遣馮唐。會挽雕弓如滿月，西北望，射天狼。
- (D)林間摘遍雙雙葉，寄與相思。朱槿開時。尚有山榴一兩枝。荷花欲綻金蓮子，半落紅衣。晚雨微微。 .... 明月清風傷別恨。未知何處有知音。長為此情言不盡。

11、《中國文學批評史》：「小說戲曲高度繁榮，詩文則相對來說較少創造性；然而詩文理論批評，卻有其特點。隨著統治階層日益腐朽，市民階層的興起，新舊思想的衝突，時代的演變，形成各種詩文流派，旗幟鮮明，或主復古，或尚新變，反覆論爭，相當激烈。」這番評論應是描述哪一個朝代的文學批評概況？

- (A)宋
- (B)元
- (C)明
- (D)清

12、「詩眼」是指作品中點睛傳神之筆，是全篇最精彩和關鍵性的詞語，是一篇詩詞的主旨所在，對韻文而言，通常也是渲染的情感所在。以此來看，下列詩句的詩眼應為？

多情自古傷離別，更那堪，冷落清秋節。今宵酒醒何處，楊柳岸，曉風殘月。  
此去經年，應是良辰好景虛設。便縱有千種風情，更與何人說。

- (A)多情
- (B)離別
- (C)冷落
- (D)好景

13、我醉著，靜的夜，流於我體內  
容我掩耳之際，那奧祕在我體內迴響  
有花香，沁出我的肌膚  
這是至美的一剎，我接受膜拜  
接受千家飛幡的祭典

星辰成串地下垂，激起唇間的溢酒  
是露珠，冷若祈禱的眸子  
許多許多眸子，在我的髮上□□  
我要回歸，梳理滿身滿身的植物  
我已回歸，我本是仰臥的青山一列(鄭愁予)

文中□□填入下列何者最佳？

- (A)徘徊
- (B)眨著
- (C)簇擁
- (D)流瞬

14、承上題，該詩的題目應為？

- (A)青山
- (B)醉仙
- (C)清明
- (D)冷夜

15、「權衡之平物動則輕重差其於靜也錙銖不失水之鑿物動則不能有睹其於靜也毫髮可辨」(歐陽修〈非非堂記〉)上文句讀應以何者為是？

- (A)權衡之平物，動則輕重差；其於靜也，錙銖不失。水之鑿物，動則不能有睹；其於靜也，毫髮可辨。
- (B)權衡之平，物動則輕重，差其於靜也。錙銖不失水之鑿，物動則不能有睹，其於靜也，毫髮可辨。

(C)權衡之，平物動則輕重差。其於靜也錙銖，不失水之鑿物；動則不能有，睹其於靜也毫髮，可辨。

(D)權衡之平物動，則輕重差。其於靜也，錙銖不失水之鑿物；動，則不能有睹其於靜也，毫髮可辨。

16、承上題，是文其義為何？

(A)是是近乎諂，非非近乎訕。

(B)是是非非，所無施而不中。

(C)耳司聽，目司明。

(D)心靜，則智識明。

17、「蓋\_\_\_思想中之基源問題僅是：“如何致富強？”或“如何建立一有力統治？”

就先秦思想全盤觀之，則發展至\_\_\_時，文化精神已步入一大幻滅，一大沈溺。由此，有人遂以為\_\_\_之說既非真哲學理論，僅為權術之言。\_\_\_以為人之好壞，不足重視。問題唯倚於是否有一定之改造方法與管制方法而已。」(節取勞思光《中國哲學史》)

文中\_\_\_應是哪一個思想家？

(A)孟子

(B)韓非子

(C)墨子

(D)老子

18、冬，邾黑肱以濫來奔，賤而書名，重地故也。

君子曰：「名之不可不慎也如是。夫有所名而不如其已。以地叛，雖賤，必書地，以名其人。終為不義，弗可滅已。是故君子動則思禮，行則思義，不為利回，不為義疚。或求名而不得，或欲蓋而名章，懲不義也。」(《左傳·昭公三十一年》)

上文為哪一個成語的典故？

(A)思而後行

(B)欲蓋彌彰

(C)義正詞嚴

(D)褒賢遏惡

19、承上題，試翻譯上文，何者有誤？

(A)行事浮誇的邾國人黑肱投奔魯國，其為人手段卑劣，史書上有名，這都是因為邾國之地政教不彰的原故。

(B)出名不可以不慎重，就像黑肱，原本只是為了求生存而非求出名。

(C)雖然他帶著土地投奔魯國，按《春秋》的筆法，原本地位低下的人和枝微末節的事情並不值得記載，這則史事會被記錄下來是因為關係到魯國的國土變動。所以被史書記錄下來，反而留下壞名聲。

(D)所以君子在行動時會想到禮，在做事時會想到義，不會為了利益違背禮，也不會作出不義的事後，才感到愧疚。有的人想追求名聲，《春秋》卻不加記載，有的人想要掩飾，反而被明白地記了下來，這是為了懲罰不義之人。

20、下列詞語，哪一個沒有錯字？

(A)推心至腹

(B)按圖索冀

(C)屏氣凝神

(D)逢場做戲

21、「我撲在書籍上，像飢餓的人撲在麵包上一樣。」(俄·高爾基)下列何人的精神與行為與上述句中描述最為相近？

(A)屈原

(B)韓信

(C)陶潛

(D)孫康

22、章回標題與所取的小說，下列組合何者錯誤？

(A)「及時雨會神行太保，黑旋風展浪裡白條」：《水滸傳》

(B)「賣油郎獨占花魁，喬太守亂點鴛鴦譜。」：《儒林外史》

(C)「大觀園試才題對額，榮國府歸省慶元宵」：《紅樓夢》

(D)「歷山山下古帝遺蹤，明湖湖邊美人絕調」：《老殘遊記》

23、章回小說往往成為後世戲劇的素材，請問平劇「林沖夜奔」最有可能出自哪一本小說呢？

(A)《西遊記》

(B)《儒林外史》

(C)《水滸傳》

(D)《鏡花緣》

24、張潮《幽夢影》云：「讀經宜冬，其神專也。讀史宜夏，其時久也。讀諸子宜秋，其致別也。讀諸集宜春，其機暢也。」據此說法，夏天適合讀哪一本書？



- (A)道德經
- (B)春秋
- (C)論語
- (D)楚辭

25、寓言是含有寄託意味的故事，先秦時代除了《莊子》之外，何書亦可見此種說理的方式？

- (A)詩經
- (B)楚辭
- (C)山海經
- (D)戰國策

26、「釋舟楫之安，而服車馬之勞；去雕牆之美，而蔽采椽之居；背湖山之觀，而適桑麻之野。」此段文字的修辭法為何？

- (A)借代
- (B)對偶
- (C)誇飾
- (D)排比

27、下列何詞的構成與「陟罰臧否，不宜異同。」(〈前出師表〉)的「異同」相同？

- (A)論辨「義利」
- (B)危急「存亡」
- (C)「晨昏」定省
- (D)「談笑」風生

28、運用漢字來翻譯外來語詞稱之為「音譯詞」，如「沙發」，下列何者不是？

- (A)維他命
- (B)休克
- (C)三明治
- (D)泡湯

29、「聯綿詞」的兩個音節只有一個意義，不能拆開解釋，因為拆開就不成詞，如「呢喃」如拆開，個別的「呢」和「喃」並沒有意義，必須兩字合起來，才具備單一的意義。下列何者與「呢喃」的結構不同？

- (A)崎嶇

- (B)顛覆
- (C)猶豫
- (D)螃蟹

30、張曉風〈我的幽光實驗〉的文句中，下列「」的詞何者不能當做量詞使用？

- (A)白鍵卻井然，如南方夏夜的一「樹」玉蘭
- (B)它們就一「逕」香在那裡
- (C)一「瓣瓣」馥白都是待啟的夢
- (D)兩「鉢」鳥巢和五「籃」翠玲瓏

## 二、命題作文 20%

題目：「表象」與「真實」

## 藝術史與藝術理論試題

適用學系：美術學系

- 一、文藝復興繪畫與巴洛克繪畫都相當注重用透視法來營造繪畫的空間感，然而由於繪畫空間表現意圖不同，因此產生的空間感仍然具有極顯著的差異，請以文字及簡圖敘述兩者空間表達方式之差異何在。(25%)
- 二、國立故宮博物院與聯合報系合作舉辦「生日快樂·夏卡爾的愛與美」特展目前正在故宮展出，請說明夏卡爾(Marc Chagall)的繪畫特色，其畫面上經常表達的題材為何？這些題材的可能含意又為何？(25%)
- 三、何謂「ABC 藝術(ABC Art)」？其歷史成因為何？重要代表性畫家有哪幾位？(25%)
- 四、國立故宮博物院將在今年 6 月舉辦「山水合璧—黃公望富春山居特展」，請論述黃公望的藝術成就與本展覽的意義。(25%)