

艺术、文学

## 1. Rock Ballet

Good evening. My name is Pam Jones, and **on behalf of** the **Modern Dance** club, I'd like to welcome you to tonight's program. The club is pleased to present the TV **version of** The Catherine Wheel, Twyla Tharp's **rock ballet**.

This video version of the ballet has been even more successful with audiences than the **original** theater production. It includes some **animation**, **slow motion**, and stop-action **freezes** that really help the audience understand the dance. The title of the piece **refers to** Saint Catherine, who died on a wheel in 307 A.D. Nowadays, a Catherine wheel is also a kind of **firework**. It looks something like a **pinwheel**. Anyway, the dance is certainly full of fireworks! You'll see how Twyla Tharp explores one family's **attempt to confront** the violence in modern life. The central symbol of the work is a **pineapple**, but exactly what it represents has always created a lot of **controversy**. As you watch, see if you can **figure it out**. The music for this piece is full of the **rhythmic** energy of rock music. It was composed by David Byrne. Of the **rock band** Talking Heads? And the **lead dancer** in this version was Sara Rudner, who is perfectly suited to Tharp's adventurous **choreography**. Following the video, dance teacher Mary Parker will lead a discussion about the **symbolism** Ms. Tharp used. We hope you can stay for that. So, enjoy tonight's video and thank you for your support.

代表  
现代舞  
n. 版本  
摇滚芭蕾

adj. 原版、最初的  
n. 动画/ n. 慢动作  
n. 暂停  
v. 涉及、提及

n. 焰火烟花  
n. 轮转焰火  
n. 努力、尝试  
v. 对抗  
n. 菠萝  
n. 争议  
v. 弄明白

adj. 节奏的  
摇滚乐队  
n. 领舞  
n. 编舞

n. 象征、符号意义

## 2. Photography

You may remember that a few weeks ago we discussed the question of what **photography** is. Is it art, or is it a method of reproducing images? Do photographs belong in museums or just in our homes? Today I want to talk about a person who tried to make his **professional** life an answer to such questions. Alfred Stieglitz went from the United States to Germany to study engineering. While he was there, he became interested in photography and began to experiment with his camera. He took pictures under conditions that most **photographers** considered too difficult. He took them at night, in the rain, and of people and objects **reflected** in windows. When he returned to the United States he continued these revolutionary efforts. Stieglitz was the first person to photograph **skyscrapers**, clouds, and views from an airplane. What Stieglitz was trying to do in these photographs was what he tried to do throughout his life: make photography an art. He felt that photography could be just as good a form of **self-expression** as painting or drawing. For Stieglitz, his camera was his **brush**. While many photographers of the late 1800's and early 1900's thought of their work as a **reproduction** of **identical** images, Stieglitz saw his as a creative art form. He understood the power of the camera to capture the moment. In fact, he never retouched his **prints** or made copies of them. If he were in this classroom today, I'm sure he'd say, "Well, painters don't normally make extra copies of their paintings, do they?"

n. 摄影、摄影术

adj. 职业的、专业的

n. 摄影师

v. 反射

n. 摩天大厦

自我表达

n. 画笔

n. 再现、繁殖

adj. 同一的

n. 照片

### 3. Regionalism

One important thing about art movements is that their **popularity** can be affected by social conditions, which are themselves often affected by historical **events**. As an example, look at what happened in the United States early in the 20th century, around the time of the **Great Depression**, the art movement known as the **Regionalism** had begun in the United States even before the depression occurred.

But it really **flourished** in the 1930s, during the depression years. Why? Well, many artists who had been living in big cities were forced by the **economic crisis** to leave those big cities and move back to their small towns in **rural** America. And some of these artists came to truly **embrace** the life in small towns and to **eject** city life in so-called “**sophisticated** society”.

These artists or **specifically** certain painters really built **regionalist movement**.

They created scenes of everyday life in small towns or farming areas. And their style was not all **neutral**, really big **glorified** or **romanticized** country life, showing it stable, **wholesome**, and **embodying** important American traditions. And this style became very popular, in part because of the economic conditions of the time. You see, the Depression had caused many Americans to begin to doubt their society. But regionalist artists painted scenes that glorified American values, scenes that many Americans could easily **identify with**. So the movement helped **strengthen** people's faith in their country, faith that had **weakened** as a result of the depression. But in the 1940s, before and after the Second World War. American culture began to **take on** a much more international spirit, and Regionalism, with its **focus on** small town life, well, it lost a lot of popularity, as American society changed once again.

n. 流行, 普及  
n. 事件

大萧条时期  
20 世纪 30-40 年代  
美国一批地方主义  
艺术家的风格

v. 繁荣

经济危机

adj. 乡下的农村的

v. 拥抱, 热忱接受

v. 放弃, 离开 /

adj. 成熟的老道的

adv. 特定地明确地  
地方主义运动

adj. 中性的

v. 赞扬 / v. 浪漫化

adj. 有益于健康的 /

v. 体现

v. 认同

v. 巩固、加强

v. 削弱

v. 获得、占领

v. 聚焦、关注

## 4. Harriet Beecher Stowe

Continuing our **survey** of the 19th century, let's take a look now at **Harriet Beecher Stowe**. Now Stowe is best known for her novel **Uncle Tom's Cabin**, a book that details the **harshness** of **plantation** life in the south. The book was extremely popular in the United States as well as in other countries. **Ironically** though, for the attention given to Uncle Tom's Cabin, it is far from Stowe's best work. She did write one other novel about life in the south. But much of her best work **has nothing to do with** the south at all. In fact, Stowe's best writing is about village life in the New England states in the 19th century. In recording the customs of the villages she wrote about, Stowe claimed that her purpose was to **reflect** the images as realistically as possible. She usually succeeded, for her **settings** were often described actually and in detail.

In this sense, she was an important **forerunner** to the **realistic movement** that became popular later in the 19th century. She was one of the first writers to use local **dialect** for her characters when they spoke. And she did this for thirty years before Mark Twain **popularized** the use of local dialect. It makes sense that Stowe would write about New England life, since she was born in **Connecticut**. As a young woman there, she worked as a teacher. The teaching job helped lead to her first published work, a geography book for children. Later, when she was married, her writing helped to support her family **financially**. Throughout her life, she wrote poems, travel books, **biographical sketches** and children's books as well as novels for adults.

n. 调查, 审视  
斯托夫人

《汤姆叔叔的小屋》

n. 艰苦恶劣, 严峻

n. 种植园

adv. 说反话地, 讽刺地

与...没联系没关系

v. 反映

pl. (书、影片等中情节发生的) 背景

n. 先驱

现实主义运动

n. 方言

v. 普及

康乃狄格 (美国东北部州名)

adv. 经济上  
传略

## 5. Poem

Okay. Uh, you remember that I've mentioned that it's important to read the **assigned** poems aloud, so you can develop an **appreciation** of the sounds of the **poetry**: the **rhymes**, the **rhythm**, the repetition of words or sounds, and to get a sense of the **interplay** between the sounds of the words and their meaning. This is really critical as we move into modern poetry, especially by writers who place so much importance on sounds that the meaning becomes all better relevant, like this line by **Gertrude Stein** that I'd like to quote. Listen. Listen as I say the words: "Rose is a rose is a rose is a rose." Taken **literally**, this would seem to be an empty statement, one which gives us no information. But the purpose of a poem need not be to inform the reader of anything, but rather to evoke feelings, to create a **sensual, aesthetically** pleasing experience. Now Gertrude Stein was better known for her **prose** than for her poems. But I'd like to quote this line because of its **musicality**, and because I think it helps open up our **awareness** to the **unconventional lyricism** of contemporary poets.

You'll see this in your homework tonight as you read the poetry of **John Ashbery**, especially if you read it out loud, which I recommend you do. Poets like Ashbery don't rely so much on any formal rhyme, **scheme** or **meter** as on the musical quality of the individual words themselves.

As I said, Stein was better known for her **non-poetical** work. And now I'd like to touch briefly on her essay **entitled "Conversation and Explanation"**. This work deals with her theory of writing and will help to explain some of the things we've been talking about.

v. 布置  
n. 赏析/ n. 诗歌  
n. 押韵/ n. 节奏  
n. 相互影响

格特鲁德·斯坦

adv. 照字面地, 逐字地

adj. 感觉的感官的  
adv. 美学观点上地

n. 散文

n. 音感, 音乐性

n. 意识, 注意

adj. 非传统的/ n.  
抒情诗体; 抒情语句  
约翰·阿什伯里

n. 系统体系、规律

n. 格律韵律、节拍  
非诗歌的

v. 给...题名或命名  
《对话和诠释》

## 6. Jazz

Ok, so in our last class we were discussing big bands **swing music**. You remember, this was a kind of dance music with a steady **rhythm**. But today we deal with that sort of music played by smaller **jazz bands**. It's called **bebop**. Now bebop makes use all sorts of new types of rhythms, some of them very **irregular**. We will talk more about that later. But first I wanna talk about some of the social elements that I believe **contributed to** the development of bebop music.

To do this, we have to look at when bebop **arose** and started becoming so popular which was from the late 1930s through the 1940s from the time of the **Great Depression** right into **the 2nd World War**. Now one factor that certainly helped **create** the environment for bebop music was the **decline** of the United States economy. During the Great Depression, the economy suffered **tremendously**, and fewer people had money to spend on **entertainment**. Then during the 2nd World War, the government **imposed** a new tax on public entertainment, what you might call **performance tax**. The government collected money on performances that included any types of acting, dancing or singing, but not **instrumental music**. So to avoid this new tax, some jazz bands stop using singers altogether. They started relying on the **creativity** of the instrumentalist to attract audiences. This was what bebop bands did. Now remember a lot of big bands had singers.

So the **instrumentalists** simply played in the background and had occasional **solos** while the singers sang the **melody** to the songs, but not bebop bands. So the instrumentalists had much more freedom to be creative. So they **experimented** playing the music faster and using new irregular sorts of rhythms.

摇摆舞音乐

n. 节奏

爵士乐队

n. 爵士乐的一种

adj. 无规律的

v. 引发, 导致

arise:激起唤起

大萧条时期

第二次世界大战

v. 引起, 创造

n. 下降, 衰退

adv. 极大地

n. 娱乐

v. 征税, 强加

演出税

器乐

n. 创造力

n. 乐器演奏家

n. 独奏曲

n. 适于歌唱的诗

v. 进行实验, 试验

## 7. Homer

We're going to start out discussion of poetry in Western Europe with The **Iliad** and The **Odyssey**. These two great poems stand out as great examples of the earliest European poems. They are believed to have been written some time between 800 BC and 700 BC, partly because the poems refer to the social conditions of that time, conditions that have been **validated** by the **findings** of **archeologists**. But just who was the poet who laid down these **cornerstones** of western literature?

Well, tradition **ascribes** them to a man named **Homer**, but we know **virtually** nothing about this Homer. In fact, some say that such a poet never existed at all, that neither the Iliad nor the Odyssey was written by a single poet, but rather, each poem is **composed** of the writing of several people. This, anyway, was the view of a school of **literary critics** in the 18th century known as the **Analysts**. The Analysts pointed to internal evidence such as **variations** in the literary devices used in the poem to argue that each work was in fact a **collection** of several poems by several Greek authors. **Opposing** the Analysts were a second group of scholars called the **Unitarian**. They insisted that the Iliad and the Odyssey could well have been the work of single poetic **genius**. To support their argument, they stressed among other things, the **consistency** of the characters **portrayed** in the poetry. This wouldn't have been possible, they said, if they were written by many different stories. Now how we look at the Homeric question today has been greatly influenced by someone named **Milman Parry**, an American **scholar** who first presented his ideas about Homer in the 1930s. So let's take a look at Parry's research and how it affects what **modern-day** scholars think about Homer.

《伊利亚特》<sup>1/</sup> 《奥德赛》

v. 使...有效, 确认/

pl. 研究; 发现/

n. 考古学家

n. 基石

v. 归因于/ 荷马<sup>2</sup>

adv. 实质上

v. 撰写

文学评论家

分析家

n. 变化, 变动

n. 集合、诗集

oppose: v. 反对一位论派

n. 天才

n. 一致性

v. 描绘、刻画

米尔曼·帕里

n. 学者

adj. 当代的当前的

<sup>1</sup> Iliad 《伊利亚特》:古希腊描写特洛伊战争的英雄史诗, 相传为荷马所作

<sup>2</sup> Homer (约前 9 世纪—前 8 世纪), 相传为古希腊的游吟诗人, 生于小亚细亚, 失明, 创作了史诗《伊利亚特》和《奥德赛》, 两者统称《荷马史诗》。目前没有确切证据证明荷马的存在, 所以也有人认为他是传说中被构造出来的人物。而关于《荷马史诗》, 大多数学者认为是当时经过几个世纪口头流传的诗作的结晶。