Unit 7 VLS -- 填空练习答案 == scripts

Listening and understanding P113

Conversation P113

Scripts:

**Mary:** Hello, Mr. David Smith. We are very glad to have you with us.

**David:** Hello, Mary. And hello everyone!

**Mary:** I know you are a member of the “Saving the Planet” movement. Can you explain what it is?

**David:** Yes. The movement ***is aimed at environmental conservation***. It is now ***spreading over*** several different media. You can find aspects of the subject ***popping up*** in our advertisements, social media accounts, art museums, etc.

**Mary:** As an artist, what can you do to help conserve the environment?

**David:** Saving the planet isn’t just for ***superheroes*** anymore. Every person in the world can do it. Artists, for example, could use their creative work to raise people’s awareness of ***environmental issues***. All we need is a ***plastic water bottle*** or a similar ***container***. Actually there’s a special kind of art – ***recycled*** art. It is a specific type of creative work made from ***discarded*** materials. They could be ***anything from*** old plastic toys ***to tires*** ***to scraps of cloth.***

**Mary:** What is the purpose of recycled art?

**David:** ***At its core***, recycled art is about ***repurposing*** materials and nature conservation. The underlying message behind all recycled art is in the title itself: recycle. As long as the materials used in the piece are discarded, there’s really ***no limit to*** what can be used and what the pieces can look like.

**Mary:** Is such practice a totally new idea?

**David:** It’s a growing movement. Though its popularity has surged recently, it isn’t an entirely new concept. The process of repurposing materials to create something new in art really began with Picasso who ***specialized in collage***. He would paste together separate bits of paper, ***newsprint***, etc., to create a new image. Other artists ***followed suit***. Recycled art has really g***ained steam*** in the past few decades.

**Mary:** How very interesting! Thank you very much for sharing all this information with us.

Passage 1 P115

Chinese opera, Greek tragicomedy and Indian Sanskrit Opera are the three oldest dramatic art forms in the world. During the Tang Dynasty, Emperor Xuanzong established an opera school with the poetic name Liyuan (Pear Garden). From that time on, ***performers*** of Chinese opera were ***referred to as*** “students of the Pear Garden.” Since the Yuan Dynasty Chinese opera has received support from ***court officials*** and emperors and become a traditional art form. During the Qing Dynasty, Chinese opera became ***fashionable among*** ordinary people.

Chinese opera ***evolved*** from folk songs, dances, talking, and especially ***distinctive*** local music. Gradually it combined music, art and literature into one performance on the stage. ***Accompanied*** by traditional musical instruments, actors ***present unique melodies*** as well as dialogues which are beautifully written and ***of high literary value***.

What appeals to foreigners most might be the different styles of ***facial make-up***, which is one of the ***highlights*** of Chinese opera and requires distinctive techniques of painting. ***Exaggerated*** designs are painted on each performer’s face to ***symbolize*** a character’s personality, role, and fate. Audiences who are familiar with opera can follow the story by observing the facial painting as well as the costumes. Colors and lines function as symbols. For example, a figure can have his or her face painted either all white, or just around the nose. The larger the white area painted, the more ***viperous*** the role.

Another technique that ***fascinates*** people is the marvelous ***acrobatics***. For example, when acting as spirits, players can ***spray fire*** out of their mouth.

Over the past 800 years, Chinese opera has ***evolved into*** many different ***regional varieties*** based on ***local traits and accents***. Today, there are about 360 regional opera styles, among which Peking Opera is ***the most widespread.***

Passage 2 P117

The Mona Lisa, probably the most famous ***portrait*** in the world, was painted by Leonardo da Vinci between 1503 and 1506 and is ***on permanent display*** at the ***Louvre*** in Paris.

Why is the Mona Lisa one of the most famous paintings in the world? Her enigmatic（神秘的） smile? The ***mystery surrounding her identity***? The fact that it was painted by Leonardo da Vinci? Sure, all of these things have helped ***boost the popularity*** of the 16th-century masterpiece. But what really brought the small portrait international fame was a ***burglary*** over 110 years ago, on August 21, 1911. Three Italian men ***sneaked*** into the Louvre and stole the painting. One of them, Peruggia, hid it under his clothes and took it out. It was more than 20 hours before anyone noticed it was missing. After the Louvre announced the theft, newspapers all over the world ***ran headlines about its disappearance.*** It wasn’t until December 1913 that Peruggia was finally caught and the Mona Lisa was recovered. Before its theft, the Mona Lisa was not widely known outside the art world. It wasn’t until the 1860s that critics began to consider it a ***masterwork*** of ***Renaissance painting***.

Now millions go to see this painting. A lot of people now question if this painting is really that good. Maybe. Or, is a painting only great when enough people believe it is? As for the Mona Lisa, those eyes are definitely doing something, and that smoky, sfumato technique da Vinci used to paint them was ***definitely revolutionary.*** But, I’d say it’s not his best work. If you go to see the Mona Lisa, be sure to step just outside the gallery where several other da Vinci pieces are hanging, with no one around them of course.

**Questions:**

1. When was the *Mona Lisa* painted?

2. What made the *Mona Lisa* famous, according to the speaker?

3. What can we learn about the theft of the *Mona Lisa*?

4. What was revolutionary about the *Mona Lisa*?

Lecture P119

Today, I’m going to talk about what it takes to be an artist. Every lecture I give, every ***gallery*** I ***pop my head into,*** somebody is asking me for advice. What they’re really asking is “How can I be an artist?” Now I want to tell you some rules and they are all you need to know to make a life for yourself in art.

First, don’t be embarrassed. Making art can be ***humiliating***, terrifying, and leave you feeling ***exposed***, like getting ***naked*** in front of someone else. You often reveal things about yourself that others may find ***weird***, boring, or stupid. People may think you’re ***abnormal***. When I work, I feel sick to my stomach with thoughts like “None of this is any good. It makes no sense.” But art doesn’t have to make sense. It doesn’t even need to be good.

Second, tell your own story and you will be interesting. Don’t be controlled by other people’s ***definitions*** of skill or beauty or ***be boxed in*** by what is ***supposedly*** high or low.

Third, imitation is important for a beginner. When you do this, focus, start to feel the sense of possibility in making all these things your own, even when the ideas, tools, and moves come from other artists. After some practice, you may begin your own creative work.

Fourth, art is not about understanding. It is about doing and experience. Forget about making things that are understood. All art comes from love, love for doing something.

Finally, the most important rule is work. If you work, it will lead to something. Many artists and writers I know ***claim to work in their sleep***. I do all the time. It doesn’t matter how scared you are. Everyone is scared. Work. Work is the only thing that takes your ***fear away.*** After this first step, then you can actually begin.

**Questions:**

1. What can be inferred about the speaker from the beginning of the lecture?

2. Why can making art be humiliating, terrifying, and embarrassing?

3. Which of the following statements about art is true according to the speaker?

4. Why is it important to work, according to the speaker?

Viewing and understanding （**本文可以关注一下不同的立场的表示方法：**）P121

Imagine you and a friend are ***strolling*** through an art exhibit and a striking painting ***catches your eye***. The ***vibrant*** red appears to you as a symbol of love, but your friend is convinced it’s a symbol of war. And where you see ***stars in a romantic sky,*** your friend interprets them as ***pollutants induced by*** global warming. To ***settle the debate***, you ***turn to the Internet*** where you read that the painting is a ***replica*** of the artist’s first-grade art project. Red is her favorite color and the ***silver dots*** are fairies. You now know the exact intentions that led to the creation of this work. Are you wrong to have enjoyed it as something that the artist didn’t intend? Do you enjoy it less now that you know the truth? Just how much should the artist’s ***intentions*** affect your ***interpretation*** of the painting?

It’s a question that’s been ***tossed around*** by philosophers and art critics for decades ***with no consensus in sight***. In the mid-20th century, literary critic W. K. Wimsatt and ***philosopher*** Monroe Beardsley **argued that artistic intention was *irrelevant*. T**hey called this “The Intentional ***Fallacy***,” the belief that valuing an artist’s intentions was ***misguided***. Their argument was ***twofold***. First, the artists we study are no longer living, and their intentions are never recorded, or simply ***unavailable to*** answer questions about their work. Second, even if there was ***a bounty of relevant information***, Wimsatt and Beardsley believe it would ***distract us from the qualities*** of the work itself. They ***compared art to a dessert.*** When you taste a pudding, the chef’s intentions don’t affect whether you enjoy its ***flavor*** or ***texture***. All that matters, they said, is that the ***pudding*** works. Of course, what works for one person might not work for another. And since different interpretations appeal to different people, the silver dots in our painting could be ***reasonably interpreted as*** fairies, stars, or pollutants. By Wimsatt and Beardsley’s ***logic***, the artist’s interpretation of her own work would just be one among ***many equally acceptable possibilities***.

**Contrary to Wimsatt and Beardsley, Steven Knapp and Walter Benn Michaels, two literary theorists, *proposed another stance,*** which can be called “The Intention Only.” They argued that an artist’s intended meaning was not just one possible interpretation, but the only possible interpretation. For example, suppose you’re walking along a beach and ***come across*** a series of marks in the sand that ***spell out a verse of poetry.*** Knapp and Michaels believed the poem would lose all meaning if you discovered these marks were not the work of a human being, but ***an odd coincidence*** produced by the waves. They believed ***an intentional creator*** is what makes the poem ***subject to understanding*** at all.

**Different from the two theories mentioned above, other thinkers *advocate a middle ground,*** suggesting that intention is just one piece in a larger puzzl**e. *Contemporary* philosopher Noël Carroll took this stance, arguing that** an artist’s intentions are relevant to their audience, in the same way a speaker’s intentions are relevant to the person they’re ***engaging in conversation***. The hearer will ***reach his or her understanding*** and give a response after ***perceiving*** the speaker’s intention.

**So which *end of this spectrum* do you *lean toward*? Do you, like Wimsatt and Beardsley, believe that when it comes to art, the proof should be in the pudding? Or do you think that an artist’s plans and motivations for their work affect its meaning? Artistic interpretation is a complex web that will probably never *offer a definitive answer*.**

Further Listening

Conversation P126

**M:** Hi, Susan. I know you’ve been ***practicing art therapy*** for some time. Could you please say something about your background before you began practicing art therapy?

**W:** Sure. I went to ***undergraduate*** school as a psychology major and ***fine arts*** minor. I’ve always been an artist ***at heart***, but my family insisted I should get a degree that would save me from becoming a “starving artist.” Now, I find it fulfilling to develop a ***therapeutic*** relationship with children. Seeing the development of children’s creativity is ***rewarding***.

**M:** Could you give us a brief introduction to art therapy?

**W:** Art therapy is a form of ***psychotherapy*** that uses a variety of art media as its ***primary mode*** of communication and expression. It’s a particularly useful method of finding ways to explore difficult emotions.

**M:** Yeah, could you please ***be more specific?***

**W:** I use art to help children deal with emotions, mental health, ***behavior and confidence issues***. The process of making art can be healing and ***transformative***. Looking at the ***end product*** and talking about the art can also be therapeutic. The art can act as a ***container*** to hold an emotion or an experience. It allows for a ***tangible*** thing to talk about and describe.

**M:** So what do you think is special about art therapy?

**W:** I work with kids and teens that have trouble controlling their emotions. Making art is much less threatening than sitting on a couch and ***spilling your innermost secrets*** while someone takes notes. When my clients are making art, ***their defenses come down***, and they ***feel more at ease*** to speak freely about their problems.

**M:** How does art therapy benefit the children you work with?

**W:** Art therapy can ***make an enormous difference*** in the children we work with. You can see increased confidence, ***more of a tendency to*** express themselves, an increase in creativity and art, improvements in relationships, ***better engagement with education***, and better ***emotional resilience***.

**Questions:**

1. Why did the woman major in psychology?

2. What makes art therapeutic to children according to the woman?

3. What is special about art therapy for children?

Passage 1 P126

***Picture*** the most beautiful face you have ever seen. Then ask yourself what it is about that face that makes it so lovely. That question may be difficult to answer. After all, ***beauty is in the eye of the beholder***. But is it possible to explain the beauty of a human face using math?

According to many scholars throughout history, the answer could be yes. Most very attractive faces have ***proportions consistent with*** what is known as the “***golden ratio***.” This ratio can best be understood by thinking of it as a rectangle. In a golden ***rectangle***, the long side is 1.618 times longer than the short side. Therefore, the value of the golden ratio is equal to 1.618. The proportions of the golden rectangle are thought to reflect ***perfect symmetry***. If we ***frame*** an extremely attractive face inside of a golden rectangle, the dimensions of the features will ***correspond with*** the golden ratio ***perfectly***. The face is beautiful because it is ***symmetrical***.

What we now know as one of the ***fundamentals of art composition,*** the golden ratio, has been applied in artworks, architecture and designs for thousands of years. This ratio has ***a pleasing aesthetic value*** through the balance and ***harmony*** it creates. Have you ***ever secretly wondered***, “What’s so great about the *Mona Lisa*?” The answer is the golden ratio. The dimensions of the Great Pyramid of Giza in Egypt ***conform to the golden ratio***. And the famous Greek Parthenon also contains many golden rectangles. Although art and design are often led by ***instinct*** and creativity, the golden ratio uses math to transform your ***image-making***, ***layout*** and much more.

**Questions:**

1. Why is it difficult to tell what makes a face lovely?

2. What is true about the golden ratio according to the passage?

3. Why does the speaker mention the Greek Parthenon?

Passage 2 P127

Art and physics are ***a strange coupling***. Of the many human ***disciplines***, could there be two that seem more different? The artist employs the image and ***metaphor***; the physicist uses the number and ***equation***. Yet, physics and art are much more ***connected*** than most people imagine. In many ways, they are ***one and the same***. Both the physicist and the artist try to understand and ***interpret*** the world around them. They must imagine, experiment, explore and ***eventually*** share their findings.

When ***taking a look back at*** the history of physics and art, we will find that ***physicists*** have always used art and artists have always used physics. Physicists use art to help them ***visualize abstract aspects*** of the ***physical*** world. Artists in turn use physics to understand, apply and experiment with their materials. They have each in turn supported the other’s growth and development and have evolved together. ***Advances*** in physics have made and changed the way art making is done, and the accomplishments of artists such as the use of light and vision, materials science, and the creative use of high-tech ***instruments*** have helped develop physics and the rest of the sciences.

In addition, both art and physics are unique forms of language. Each has a ***specialized lexicon*** of symbols that is used ***in a distinctive pattern***. While physicists demonstrate that A equals B or that X is the same as Y, artists often choose signs and symbols to show, for example, that an image equals a feature of experience. Both of these techniques ***reveal previously hidden relationships***.

**Questions:**

1. What does the speaker think of the relationship between art and physics?

2. How can art help physicists?

3. In what way are artists and physicists the same?

Lecture P127

Thank you for that ***overly generous introduction***. It’s a great honor to be here. It’s also a special honor to have the director of the museum come to our lecture.

I think for ***starters***, in terms of how to read Chinese painting, especially the ***ink and wash painting***, we should start with how to read Chinese ***calligraphy***. In China, historically, every student started by learning how to use a brush to write. This was a way of writing for thousands of years in which people were able to use the same tool to both write and paint. Therefore, calligraphy is not just about writing, but also the basis for painting.

Calligraphy has long been viewed as one of the most important ***visual art forms*** and a means of ***self-expression*** and ***cultivation*** in China from a very early period. The writing brush, ink, paper, and ***inkstone*** are essential tools of Chinese calligraphy. These “***four treasures of the study***” are the same materials employed by traditional Chinese painters.

Calligraphy is ***fundamentally about lines or brush strokes,*** and ***brush control is at the heart*** of Chinese calligraphy as well as painting. Brushes ***come in a wide variety of shapes and sizes*** that determine the type of line produced. What all such brushes have in common is their ***flexibility***. It is this feature that allows the ***calligraphic line*** to be so ***fluid*** and ***expressive***. Changes of speed and force in the ***handling*** of the brush create a ***rhythm***. Each Chinese character has a unique variety of brush strokes. Brush strokes dance in lines of varying degrees of ***breadth*** and ***density***, as the ink conveys different ***shades of black***. So, the ***composition*** of every Chinese character becomes like a painting.

All in all, we can see that similar tools and techniques were used for the earliest writing and painting, and I think that’s why painting and calligraphy are considered ***twin arts*** in China.

**Questions:**

1. Who is most likely the speaker?

2. Where should we start if we want to understand Chinese painting?

3. What is at the heart of Chinese calligraphy and painting?

4. Why are painting and calligraphy considered twin arts in China?