



21 世 纪 大 学 英 语 系 列

21世纪大学艺术英语教程

教师参考书

赵 群 杜 磊 主编



4



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主 编 赵 群 杜 磊
副主编 李华颖 周文明

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赵群 杜磊 主编

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《21 世纪大学艺术英语教师参考书 4》编写组成员

主 编 赵 群 杜 磊

副 主 编 李华颖 周文明

编 者 (按姓氏笔画为序)

方 琳 杜 磊 李华颖 赵 群 赵丽萍

周文明 杨 晨 张 玲 袁鸿燕

责任编辑 倪琴芬

前言

教育部 2007 年颁布的《大学英语课程教学要求》指出,大学英语是以外语教学理论为指导,以英语语言知识与应用技能、跨文化交际和学习策略为主要内容,并集多种教学模式和教学手段为一体的教学体系。大学英语的教学目标是培养学生的英语综合应用能力,特别是听说能力,使他们在今后的学习、工作和社会交往中能用英语有效地进行交际,同时增强其自主学习能力,提高综合文化素养,以适应我国社会发展和国际交流的需要。

为全面实施《大学英语课程教学要求》,贯彻分类指导、因材施教的原则,满足艺术类各专业大学生英语学习个性化需求,推行大学艺术类英语教学改革,提高艺术类学生的英语综合应用能力和文化素养,我们专门编写了一套《21 世纪大学艺术英语教程》,共四册。

一、编写宗旨

本教材严格遵循艺术类英语教学规律,在教材结构和内容编排上,博采众长,独辟蹊径,科学合理地精选艺术领域经典英语文章,内容注重文学、戏剧、音乐、舞蹈、美术、影视等文化知识。以全面、新颖、实用为教材特色,最大信息量地介绍各门类艺术内容,传递各种文化艺术背景信息。

二、选材要求

在编写过程中,注重选材的思想性、科学性、实用性和趣味性,恰当处理知识性与可思性、系统性与灵活性、可接受性与前瞻性、语言典范和时代气息的关系。在内容编排上尽量采用“难易穿插”、“由浅入深”、“深入浅出”等方式,避免一般教材编排中出现的乏味现象。

三、编写特色

本教材的编写注重以点带面、举一反三,突出以内容和练习为依托的良好语言学习环境的创设,倡导体验、实践、参与、合作、交流的学习方式和任务型的教学途径,贯彻教、学、用相结合,语言结构和交际功能紧密结合的原则。兼顾语言基础又特别针对艺术专业,在内容上既有普通基础的一面,又有专业纵深的一面。同时,它不仅向英语教师提出了既要有较高的英语功力又需精通艺术专业的挑战,而且对学生奠定英、汉双语基础,增强中、西文化艺术修养,培养语言交际和实践创新能力具有重要作用。

四、单元结构

本教材每个单元采用模块化设计,分为 Famous Sayings, Lead-in, Reading Focus, Reading for Pleasure 和 Further Development 五个模块。单元的设计和编排既考虑到题

材和难易度,也照顾到策略训练的先后顺序,从而有针对性地加强学生的英语综合运用能力的培养。具体如下:

第一部分: Famous Sayings

结合单元主题,利用谚语和名人佳句导课,使授课更精彩、生动,提高学生兴趣,陶冶学生情操,使学生形成健全的情感、态度和价值观。学生可将名言谚语熟练诵读,以备写作和口语表达时引用。

第二部分: Lead-in

1. 提供精选的英汉对照相关词汇,拓展学生的相关知识面,为下面的听力、口语和阅读等活动提供词汇支持。

2. 通过与单元主题相关的听力活动,增加语言输入,拓宽知识面,检测基本语言运用能力。

第三部分: Reading Focus

本部分主要培养学生的阅读技巧及语言应用能力,包括 Text A 和 Text B 两篇课文。

Text A 细分为 Global Reading 和 Detailed Reading 两部分。Global Reading 培养和检测学生在了解文章写作背景知识和基本词汇基础上的快速阅读能力,以及就所给话题展开讨论的英语口语技能和策略。Detailed Reading 在学生语篇结构、语篇分析练习的基础上,培养和检测学生在词汇运用、句子结构转换、英汉互译以及语篇综合知识运用等方面的能力。

Text B 是 Text A 的补充和拓展,分为 Global Reading 和 Detailed Reading 两部分。Global Reading 旨在进一步强化学生的快速阅读能力,拓展学生相关英语语言知识,优化英语口语技能和策略。Detailed Reading 部分的练习侧重文章中高频词汇的运用训练。

第四部分: Reading for Pleasure

阅读使人充实,阅读也应当令人愉悦。本部分通过精选各种幽默故事、经典诗歌、电影台词、绕口令等,启迪学生智慧,愉悦学习心理,从而真正做到为快乐而读书。

第五部分: Further Development

Task 1: Speaking Practice

本部分通过提供口语语篇,创设各种情景,营造一个英语的表达氛围,学生在熟练诵读和小组练习给的口语语篇的基础上,进行小组合作创新,让学生做到有话可说、有话能说、有话敢说。

Task 2: Cloze

完形填空考查学生综合分析能力,学生通过阅读,激活相关背景知识,在把握文章大意的基础上,运用词汇、语法以及语篇衔接和连贯的基本知识,选择最佳答案,使文章语义完整。这要求学生注重英语阅读理解能力的培养和相关英语语法、词汇和文化背景知识的积累。

Task 3: Reading Comprehension

精选两篇难度适中的阅读理解文章,文章内容力求新颖,融知识性、趣味性和可读性于一体。通过阅读,学生可大量获取语言知识,奠定坚实的语言基础,发展英语综合应用能力,进一步培养并激发英语阅读兴趣,拓宽知识视野,提高文化素养。

Task 4: Pronunciation/Grammar Review

通过基础语音和语法知识的讲解,帮助学生总结可操作性强的语音和语法规则知识,在此基础上,学生可通过语音、词汇和翻译等练习形式巩固和强化获取的语音、语法知识,切实体会学以致用快乐和成就感。

Task 5: Writing Practice

本部分结合学生所需,巧妙设计国外入学申请、学籍卡填写、感谢信、请假条、留言、通知、邀请信、生日卡、道歉信、祝贺信、失物招领、日志等多样化的英语应用写作情景,达到以写促学的目的。

本教程不仅适用于在校艺术类大学生的英语学习,对艺术类研究生以及广大艺术英语爱好者也同样具有一定的参考价值。

在本教程的编写过程中,我们得到了复旦大学出版社的大力支持,对此我们深表谢意。

由于编者水平有限,难免有错误与疏漏之处,恳请广大读者及同行专家不吝赐教。

编者

2012年10月

于青岛

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Unit 1 A World of Dance

舞蹈世界

Famous Sayings

Dance is your pulse, your heartbeat, your breathing. It's the rhythm of your life. It's the expression in time and movement, in happiness, joy, sadness and envy.

[USA] Jacques D'Amboise

舞蹈是你的脉搏,你的心跳,你的呼吸。它是你生命的节奏,也是对时间、动作、幸福、喜悦、伤心和羡慕的表达。

[美国] 雅克·德·昂布瓦斯

No manuscripts to store away, no paintings to show on walls, no poems to be printed, Dance gives you nothing but that single fleeting moment when you feel alive.

[USA] Merce Cunningham

舞蹈不是手稿可以留文,不是绘画可以展示于墙,不是诗集可以出版,唯有那让你感受生命的转瞬即逝的刹那。

[美国] 莫斯·肯宁汉姆

Teaching Objectives

1. Dance is the hidden language of our soul. Our world cannot be complete without dance. In this unit, we are steering into the world of dance by the story of Isadora Duncan, the mother of modern dance in Text A and a introduction of the young's cult, hip-hop dance in Text B. Decades has gone after Duncan left the world, but myth and controversy still swirl around the dramatic figure. The pioneering modern dancer emerged from provincial nineteenth-century America to captivate the cultural capitals of Europe, reinvent dance as a fine art, and leave a trail of scandals in her wake. From her unconventional California girlhood to her tragic death French Riviera fifty years later, Duncan's journey was an uncompromising quest for truth, beauty, and freedom. Text A will survey her early life and success, her emancipated adult life and the meanwhile tragedies, her influence on arts, and finally, her multiple identities beyond a dancer. Text B will inquire into the development of major types of hip-hop dance and its popularity.
2. By learning this unit, students will be able to grasp the main idea and the text organization, master the key language points, new words and phrases, grammatical structures, translation and summary-writing skills. In Further Development, students will have a review of the use of adjectives. They can also

improve their cloze test skills and reading competence through performing the relevant tasks.

3. Writing Focus in this unit aims to practice resume writing. Students may employ this type of writing when they apply for a part-time or full-time work in job market.

Background

1. Muses

The **Muses** in Greek mythology, poetry, and literature, are the goddesses of the inspiration of literature, science and the arts. They were considered the source of the knowledge, related orally for centuries in the ancient culture that was contained in poetic lyrics and myths.



The nine muses — Clio, Thalia, Erato, Euterpe, Polyhymnia, Calliope, Terpsichore, Urania, Melpomene — on a Roman sarcophagus (2nd century AD, from the Louvre)

Emblems of the Muses

Muse	Domain	Emblem
Calliope	Epic poetry	Writing tablet
Clio	History	Scrolls
Erato	Love poetry	Cithara (an ancient Greek musical instrument in the lyre family)
Euterpe	Song and Elegiac poetry	Aulos (an ancient Greek musical instrument like a flute)
Melpomene	Tragedy	Tragic mask
Polyhymnia	Hymns	Veil
Terpsichore	Dance	Lyre
Thalia	Comedy	Comic mask
Urania	Astronomy	Globe and compass

2. Modern dance

Modern dance was an early 20th century dance form that emerged as expression of rebellion against

classical ballet. Pioneering dancers of this period include Isadora Duncan, who thought ballet was ugly and meaningless gymnastics, and Martha Graham, who saw it was European, Imperialistic and un-American.

Although the term *Modern dance* has also been applied to a category of 20th Century ballroom dances, *Modern dance* as a term usually refers to 20th century concert dance.

Lead-in

A. Listen to the passage and fill in the blanks.

Isadora Duncan was the inventor of the American modern dance, where the solar plexus and the torso began to be seen as the source of the dance movement instead of the feet as in ballet which was 1) rejected in favor of less artificial movements, unrestricted 2) costumes and emotional expression utilization. She 3) inspired not only dancers, but also other kinds of artists.

Born in the United States, she lived in Western Europe and the Soviet Union from the age of 22 until her death at age 50. In the United States she was 4) popular only in New York, and only later in her life.

Isadora Duncan was often asked to explain her style of dancing and to say how dance as an art might change over time. In 1903, she made a famous 5) speech in Berlin. She said:

The dancer of the future will be one whose body and soul have grown so 6) harmoniously together that the natural language of that soul will have become the movement of the body. This is the 7) mission of the dancer of the future. She is coming, the dancer of the future: the free spirit, who will 8) inhabit the body of new women; more 9) glorious than any woman that has yet been; more beautiful than all women in past centuries: The highest 10) intelligence in the freest body.



B. Answer the following questions.

1. Do you know Isadora Duncan? What's her contribution to modern dance?

Isadora Duncan was the inventor of the American modern dance, where the solar plexus and the torso began to be seen as the source of the dance movement instead of the feet as in ballet which was rejected in favor of less artificial movements, unrestricted costumes and emotional expression utilization. She inspired not only dancers, but also other kinds of artists.

2. According to Isadora Duncan, what is the mission of the dancer of the future?

How to understand these remarks?

The dancer of the future will be one whose body and soul have grown so harmoniously together that the natural language of that soul will have become the movement of the human body. The dancer will not belong to any nation but to all humanity."

Reading Focus

Text A



Global Reading

Read the text and answer the following questions.

1. What can we learn about Duncan's family according to paragraph 1?

Angela Isadora Duncan was in San Francisco, the youngest of four siblings born to a piano teaching mother and banker father. Shortly after Isadora was born her parents divorced and she and her siblings went with their mother to live in Oakland where they scraped by in near poverty.

2. What childhood experience contributed to Duncan's later career of directing dance schools?

At a very young age she gathered all the little girls in the neighborhood and taught them to sway their arms to express the movement of the ocean waves.

3. According to paragraph 2, what are the typical elements of Duncan's dance?

Scantly dressed in Grecian-inspired free-flowing tunics, imitating the free and natural motion of the ocean waves or the swaying trees, Isadora danced with bare foot and loose hair.

4. What inspired Duncan in creating the Marche Slav?

She was inspired by the Bolshevik Revolution and created one of her most famous dances, the Marche Slav, for the Russian people.

5. What major tragic accidents did Duncan suffer in her life?

Duncan's Russia husband Esenin left her and, soon after, committed suicide. Many years earlier, her two children and their nurse drowned when their car went into the Seine.

6. What influence did Duncan have on modern art?

Isadora Duncan's genius inspired other modern dancers of her time to create their own individual styles; the far-reaching influence of Isadora's dance, however, was not limited to the stage but reached out to all the arts in new directions.

Isadora Duncan, the Tenth Muse

伊莎多拉·邓肯, 第十位缪斯

by Lori Belilove

The dancer of the future will be one whose body and soul have grown so harmoniously together that the natural language of that soul will have become the movement of the human body. The dancer will

not belong to any nation but to all humanity.

— Isadora Duncan

未来的舞者身体与灵魂和谐地融合为一，身体的动作是心灵自然语言的体现。他不属于任何国家，而属于整个人类。

伊莎多拉·邓肯

1 Isadora Duncan might be the most famous dancer whom you've never seen perform.¹ Often referred to as the “Mother of Modern Dance”, Angela Isadora Duncan was born on May 27, 1877 in San Francisco, the youngest of four siblings born to a piano teaching mother and banker father. Shortly after Isadora was born her parents divorced and she and her siblings went with their mother to live in Oakland where they scraped by in near poverty. As Isadora grew up, she was known for going on long walks to the ocean or the forest where she would dance for hours by herself. Her dancing was something of a neighborhood legend and at a very young age she gathered all the little girls in the neighborhood and taught them to sway their arms to express the movement of the ocean waves. From this childhood experience, Isadora went on to direct several dance schools throughout her career. She said, “To dance is to live. What I want is a school of life.”

[Language Point] **born to:** being given birth to

e. g. Early on the morning of August 19, 1946, I was born to a widowed mother in the Julia Chester Hospital in Hope.

[译文] 伊莎多拉·邓肯可能是你未曾看过其表演的最著名的舞蹈家。被称为“现代舞之母”的伊莎多拉·邓肯于1877年5月27日出生于洛杉矶，她的母亲是一名钢琴教师，父亲是位银行家，而她是4个孩子中最小的一个。她的父母在她出生不久后便离婚，她与兄弟姐妹同母亲住在奥克兰。在那里，他们的生活近乎贫困，勉强度日。伊莎多拉渐渐长大后，她常走很远的路到海边或森林中，独自一人跳上几小时的舞，并因此而为人所知。在社区中，她的舞蹈可以说是一则传奇，小小年纪就把左邻右舍的小姑娘召集起来，教她们摇摆着胳膊来表现海浪的起伏。从这段童年经历开始，在她的整个舞蹈生涯里，邓肯几度指导舞蹈学校。她说，“舞蹈就是生活。我渴望的就是这样生活的一所学校。”

2 Isadora's dreams took her to Chicago and New York, but she met with limited success. She then decided to travel to Europe with her family on a cattle-boat in search of artistic fulfillment. Money was scarce and they faced starvation, but Isadora would endure any hardship for her dance, which she characterized as life itself.² Dressed in Grecian-inspired free-flowing tunics, imitating the free and natural motion of the ocean waves or the swaying trees,

Isadora danced with bare foot and loose hair at garden parties and other small social gatherings. Her popularity grew and soon she was touring throughout Europe and America.

[Language Point] **characterize ... as**: If you characterize someone or something as a particular thing, you describe them as that thing.

e. g. Both companies have characterized the relationship as friendly.

I wouldn't characterize them as friends, in the way Britain and America or Australia and New Zealand could be regarded as friends.

[译文] 怀揣舞蹈之梦的邓肯来到了芝加哥和纽约,可她成功的希望却十分渺茫。于是她下定决心和家人乘上了一艘去欧洲的牲口船,希望在那里追寻自己的艺术理想。她几乎身无分文,食不果腹,但为了舞蹈邓肯甘愿忍受一切苦难,在她看来人生就是跳舞。在公园晚会以及其他一些小型的社交场所,邓肯穿着希腊风格的宽松裙袍,赤脚散发,模仿自由的海浪起伏和摇曳树木的摆动。她越来越受欢迎,很快便在欧洲和美国巡回演出。

3 Ahead of Her Time

Isadora was an emancipated woman, ahead of her time. Her first long-term lover was the famous set designer Edward Gordon Craig. He was her lifelong friend and the father of her daughter Dierdre. The father of her second child, Patrick, was the millionaire Paris Singer who, for a while, financed the school she had always dreamed of.³ The government of Russia also gave Isadora a school. She was inspired by the Bolshevik Revolution and created one of her most famous dances, the Marche Slav, for the Russian people. There Isadora met the poet Sergei Esenin and married him, despite her vow to remain unwed and despite the fact that he was fifteen years younger than she was. Their marriage ended tragically.

[Language Point] **despite**: usually followed by noun phrase to work as the concessive adverbials.

e. g. I still enjoyed the week despite the weather.

Despite repeated assurances that the product is safe, many people have stopped buying it.

[译文] 超越时代

伊莎多拉是个前卫的、不受束缚的女人。她的第一个长期伴侣是著名布景设计师爱德华·戈登克雷格。他是她一生的朋友和她女儿狄德莉的父亲。她次子帕特里克父亲,是百万富翁帕里斯·辛格,他曾经一度资助过她渴望已久的学校。俄罗斯政府也曾给伊莎多拉一所学校。她受布尔什维克革命的启发,为俄罗斯人民创作了她最著名的舞蹈之一——“斯拉夫进行曲”。尽管伊莎多拉曾发誓不婚,她在俄罗斯遇见了15岁的诗人谢尔盖·叶赛宁,并与之结婚。他们的婚姻以悲剧结束。

4 Two years later when Esenin left Isadora and, soon after, committed suicide. It was not the first tragedy in Isadora's life. Many years earlier, her two children and their nurse drowned when their car went into the Seine. It is yet not the last. On September 14, 1927, her life ended with her tragic death on the French Riviera.

[译文] 两年后,叶赛宁离开伊莎多拉不久后便自杀。这不是伊莎多拉人生的第一次悲剧。多年前,她的两个孩子和保姆因汽车坠入塞纳河被淹身亡。这也不是最后一起悲剧。1927年9月14日,她的生命因在法国里维埃拉发生的惨剧而终结。

5 The Muse — Her Influence on the Arts

Isadora Duncan's genius inspired other modern dancers of her time to create their own individual styles; the far-reaching influence of Isadora's dance, however, was not limited to the stage. All the arts were reaching out in new directions, searching for new and exciting forms of expression and inspiration — they found Isadora Duncan. While painters and artists of all media worked hard to catch Isadora's essence through the movement of her dance, photographers sought to capture her image on film. Max Eastman said, "It was never easy to coax Isadora Duncan into a photographer's studio. Like a wild and wise animal, she fled from those who sought to capture the essence of her — which was motion — by making her stand still."⁴

[译文] 缪斯——她的艺术影响

伊莎多拉·邓肯的天赋激发了同一时代的其他现代舞者来创造个人风格;然而,伊莎多拉的舞蹈深远影响并不局限于舞台。正当所有的艺术都在探索新的方向,寻找新颖的和令人振奋的表现形式和灵感时,他们发现了伊莎多拉·邓肯。当画家和各种媒体的艺术家们通过她的舞蹈动作努力抓住她的本质时,摄影师试图用胶片来捕捉她的形象。迈克思·伊士曼说,“把伊莎多拉·邓肯哄入摄影师的工作室可不是件容易的事。她像一只机敏的野生动物,总能逃脱那些试图让她静止不动,来捕捉她本质的人,而她的本质就是——动。”

6 Isadora Duncan died as dramatically as she had lived, when her long trailing scarf was entangled in the spokes of a wheel of a new Bugatti sports car. In an instant, she was strangled, nearly beheaded by the tightening of the scarf wrapped around her neck. Despite her untimely death, her legacy continues to inspire new dancers. Drawings, paintings, and photographs attest to her influence on modern art. She inspired Emile-Antoine Bourdelle's design of the bas-relief, *The Dance*, on the façade of the Theatre des Champs-Élysées. "All my muses in the theatre are movements seized during

Isadora's flight; she was my principal source," Bourdelle said. It is fitting that Bourdelle saw Isadora as the model for a muse. Since the time of the Greeks, whom Isadora emulated, the nine muses have symbolized artistic expression. Very early in Isadora's career, sculptor Laredo Taft, one of Isadora's earliest admirers, described her as, "Poetry personified. She is not the Tenth Muse but all Nine Muses in one — and painting and sculpture as well."

[Language Point] dramatically: in a dramatic manner or in a very sudden or noticeable way;

e. g. He confessed dramatically.

My life has changed dramatically.

[Language Point] in an instant: immediately

Then, in an instant, everything changed.

They forgot all their fears and all their miseries in an instant.

[Language Point] it is fitting that ... : it is appropriate that ...

It is fitting that Iowa should be the first Midwestern state to let gays marry.

As the Karma uses new technology it is fitting that its sound should also be new, he adds.

[Language Point] symbolize: express indirectly by an image, form, or model; be a symbol

e. g. What does the Statue of Liberty symbolize?

The fall of the Berlin Wall symbolized the end of the Cold War between East and West.

[Language Point] Poetry personified: Here the sentence means: She represents Poetry.

[译文] 伊莎多拉·邓肯之死如同她的生活一样具有戏剧性。她长长的围巾缠进了一辆新布加迪跑车的轮辐。紧紧绕在脖子上的围巾刹那间勒死了她,几乎把脑袋勒下来。尽管1927年9月14日她英年早逝,她的艺术遗产继续激励着新的舞者。素描、油画和照片都证明了她对现代艺术的影响。她激发了埃米尔·安托万·布德尔设计的浅浮雕——“舞蹈”,该浮雕现置于香榭丽舍剧院的墙体正面。“剧院中所有我创作的缪斯捕捉的都是伊莎多拉凌空飞舞的动作;她是我创作的主要来源,”布德尔说。布德尔将伊莎多拉当作缪斯的原型非常恰当。自古希腊时代起,9位缪斯就象征着艺术表现,而伊莎多拉模仿古希腊时代甚多。伊莎多拉的早期仰慕者之一,雕塑家拉雷多·塔夫脱,在伊莎多拉的职业生涯早期就把她描述为“诗的化身。她不仅仅是第十位缪斯,并且集九位缪斯于一体,包括绘画和雕塑。”

7 The Visionary

Dancer, adventurer, revolutionary and ardent defender of the poetic spirit,