

2013年云南省教育厅科学研究基金立项项目（批准编号：2013Y205）最终成果

# 艺术专业英语 综合教程

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 云南大学出版社  
Yunnan University Press

# 序

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收到刘容希老师寄来《艺术专业英语综合教程》一书，应其所嘱，为该书写几句话，通读之后觉得该教程主要有以下五大特点：

一、该教程基于对艺术院校学生需求展开深入细致调研，以“专门用途英语”理念为指导，并结合音乐、美术、工艺美术、舞蹈、戏剧、影视、文学、体育、文化产业等专业开展对外文化交流的特点编撰而成的，内容几乎覆盖艺术类所有专业，十分实用。

二、纵览教程所选的文章，一种人文艺术气息特有的清香扑面而来。编者的匠心独运，表现在十分重视第二次世界大战以来全球各艺术门类的发展脉络与动态上。本教程内容循序渐进，难易适宜，信息量丰富，尤其适合艺术类专业的高年级本科生与低年级研究生使用。

三、在教学理念方面，该教程积极倡导终身学习理念，教学指导思想明确，旨在培养艺术类学生专业英语阅读能力及跨文化交际能力。看得出来，编者推崇并鼓励学生养成经常性阅读的良好习惯。

四、为了更好地帮助学生自学，兼顾基础词汇和中、高级词汇的学习，该教程紧扣课文生词释义，提供详尽而全面的中英文双语注释，并精心安排了形式多样的练习，希望学生能够从中温故知新，达到深刻理解课文和提高英语阅读能力的目的。

五、该教程的另一特色是，在每一单元后面都为小组合作学习留下了具有

想象空间和自由发挥余地的问题探讨板块，这一用意与最近公布的《大学英语教学指南（征求意见稿）》不谋而合，旨在鼓励教与学层面上的哲学思辨，有益于对学生批判性思维和融会贯通等高层次能力的培养。

是为序。

2015 年 4 月 22 日

# 前 言

随着我国社会经济的蓬勃发展，世界经济的飞速发展，国际交流的广泛性和多样性的发展特点，普通英语（GE）教学已经无法满足社会的需求。而特殊用途英语（ESP，即 English for Specific Purposes）教学作为英语教学的一个重要分支，已经被提到议事日程上。对于大学生而言，掌握 ESP 已是一项必不可少的任务。为了适应新形势的发展和用人单位对从业人员的要求，我国高等院校的英语教学在 20 世纪 90 年代逐步推广了特殊用途英语教学，相继开设了科技英语、财经英语、国际贸易英语、医学英语以及艺术英语等细化的专业英语学科门类，为我国经济的发展输送了大量的实用型专业英语人才。高校特殊用途英语教学也应运而生。

复旦大学著名学者蔡基刚教授称，英语工作能力考试是我国高校外语教学实现专门用途英语（ESP）转型的重要一步，对外语教学满足国家外语能力要求和国际战略化需求，提高我国整体劳动力素质必将产生深刻的历史意义和现实意义。不难看出，英语工作能力考试可谓独树一帜，分为通用英语能力和专业用途英语能力考试，后者的考试内容不再以语言元素为出发点，而是以工作任务为核心，考察考生在工作环境中的理解、思维、沟通、计划、执行、管理六大能力。很显然，考试内容倾向于工作思维和语言运用的结合，着重考察在英语工作环境下应如何思考、如何做，怎样做得更好。据称，英语工作能力考试不仅得到了众多知名大学和人力资源的支持，而且也获得了牛津研究院的认证。

也就是说在 21 世纪，外语学习不再是单纯地为学语言而学语言，而是在学习普通语言的同时，必须和学生所学的专业内容结合起来，走出传统外语教

学的困境和瓶颈，培育出新时代具备外语能力和专业能力的复合型人才。

如何结合？著名语言学家许国璋教授在几十年前就指出：中学学普通英语，大学学分科英语，研究生学专业英语，这样“中学6年，大学和研究生7年，就能培养出能与美国高校同行专家交流（听、说、读、写）学术信息的专家”。什么是分科英语？既人文学科与理科所对应的英语学习。也就是说，学生要通过和自己专业相关的科目内容来学习英语，培养出运用英语思维的能力，来提高用英语交流和汲取信息的专业语言能力。本教材编写理念应运而生，与时俱进，符合当今的英语教学改革的需要。

根据教育部下发的《教育部关于推进学校艺术教育发展的若干意见》的要求，我们编写了《艺术专业英语综合教程》，旨在加强跨文化教学并为双语教学进行教材建设。《艺术专业英语综合教程》是一本综合教材，由音乐、美术、工艺美术、舞蹈、戏剧、影视、文学、体育、文化产业9个专业组成，综合出版为一册，覆盖艺术类所有专业，更符合艺术院校实际招生的情况和规模。

《艺术专业英语综合教程》一书的创新点：

- 所选文章内容新颖，反映了第二次世界大战后各艺术门类的发展动态，信息量大，英文难易度适合艺术类本科生与研究生。
- 编辑结构合理，遵循我国当代英语教材的编写原则。每一门艺术专业学科的课文之间具有内在联系和系统性。
- 课文针对性强，为艺术类学生教学量体裁衣，因材施教，循序渐进；集大家名著于一体，课文摘选具有代表性。
- 本教材可作为本科生艺术专业英语辅助教程，也可用作研究生英语教学基础教材。
- 紧扣课文的生词释义、详细而全面的中英文双语注释和精心编写的练习，能帮助读者深刻理解课文和提高英语阅读能力。
- 对专业词汇的学习配有详细的注解，便于学习理解。由于艺术类学生

英语语言能力普遍薄弱，在学习专业英语阅读的同时，还需强化其对基础语言能力即通用英语知识的学习，二者互补方能收到良好的学习效果，培养学生浓厚的学习兴趣。此外，学会在英语教学中向学生灌输跨艺术专业之间所应具备的审美情趣，提高艺术欣赏鉴别的能力。

本书各专业部分编写简介：

音乐：刘容希编写。旨在帮助音乐专业的学生了解以美国音乐为代表的西方音乐发展现况。其最大特点是承接音乐传统的发展，各种各样的主义和学说与各种形式并存，向我们展示了西方音乐前所未有的多样性，不同种类的音乐风格、特点、代表人物、音乐家们自身的阅历等，学生们可进一步学习和掌握英语中、高级词汇及专业词汇。

文学和体育：李浩江编写。旨在培养非英语专业学生基本的英语书刊阅读能力，兼具文学、艺术和体育的文化素养和通识教育的人文理念。

工艺美术：张臻编写。用英文介绍了中国人民为满足自己的物质需要和精神需要，在不同的历史条件下，采用各种物质材料和工艺技术所进行的人工造物，可提高学生跨文化交际的能力。

美术：杨媛、冯晶编写。将美术专业知识与英语语言知识相艺术英语阅读材料结合，涉及“二战”以后西方后现代美术发展中的重要流派、风格、代表艺术家及作品。

影视：杨媛编写。该部分反映了西方国家商业片导演的创作思路、艺术风格与特点，以及他们取得的非凡艺术成就、艺术家成长的心路历程与人生阅历。通过影视媒体，展示了人生、社会无比丰富的内涵。

舞蹈：冯晶、朱丽萍编写。该部分旨在反映中国民族舞蹈文化，其内容对外国人了解中国现当代舞蹈、中国传统舞蹈和中国少数民族舞蹈都有很大的帮助，也有助于培养学生跨文化交流的能力，以及我们对当今西方现代舞特点的双向理解和学习交流。

戏剧：杨俊霞编写。旨在帮助三、四年级学生学习专业英语和高级英语，

达到《大学英语课程教学要求》中的更高要求。

文化产业：刘锦编写。旨在帮助学生学会影视鉴赏，推荐具有文化性、思想性、教育性、艺术性、反映时代精神的影片，与商业片的鉴赏有一个对比。此外，关注对艺术品市场的定位与走向的调查研究。

本书要突破的难题：

1. 进一步强化对艺术类学生英语阅读能力及跨文化交际能力的锻炼，在学习过程中，兼顾基础词汇，以及中、高级词汇的学习，养成看书学习的好习惯，提倡英语终身学习的理念。

2. 根据学生自主学习的特点，在具备一定程度的专业技能、知识及文化素养的基础上，选择拓宽性艺术英语专业课的学习，让学生学够学分，以优异、合格的成绩毕业。

3. 《艺术专业英语综合教程》非常符合艺术类本科生或是研究生的实际英语水平，为进一步完善艺术类学科的科研研究体系打下夯实的基础。

衷心感谢云南艺术学院领导们的支持与理解；感谢多年来鼎力相助的同仁们，因你们的积极付出和辛苦努力，汇聚了集体智慧的结晶，使得这本书得以问世，以飨读者。此外，衷心感谢上海外国语大学博士生导师郑新民教授在百忙之中为本书作序。最后感谢一路走来在笔者的人生道路上给予无私帮助的朋友们，是你们的关爱让笔者有了坚持的理由，得以积极努力地推进优化外语教学与跨文化交际的学术研究！

由于时间关系，书中不足之处在所难免，望读者指正。

编者

2015 年 4 月

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# Chapter One Music

## Unit 1

### Pre-reading Tasks

Task 1 Talk about your understanding of music.

Task 2 Talk about some of the traditional Western mainstream music.

### Text

#### Music of the United States

The music of the United States reflects the country's multi-ethnic population through a diverse array of styles. Among the country's most internationally-renowned genres are hip hop, blues, country music, rhythm and blues, jazz, barbershop, pop, techno, and rock n' roll. The United States has the world's largest music industry and its music is heard around the world. Since the beginning of the 20th century, some forms of American popular music have gained a large amount global audience.



Native Americans were the earliest inhabitants of the land that is nowadays known as the United States and played its first music. At the beginning of the 17th century, immigrants from the United Kingdom, Ireland, Spain, Germany and France began arriving in large numbers, bringing their new performing styles and instruments. African slaves brought their musical traditions, and each subsequent wave of immigrants were contributed to a melting pot.

Much of modern popular music could be traced back to the emergence in the late 19th century of African American blues and the growth of gospel music in the 1920s. The African American ba-

sis for popular music used elements derived from European and indigenous music. The United States has also seen documented folk music and recorded popular music produced in the ethnic styles of the Ukrainian, Irish, Scottish, Polish, Hispanic and Jewish communities, among others.

Many American cities and towns have vibrant music scenes which, in turn, support a number of regional musical styles. Along with musical centers such as Seattle, New York, San Francisco, New Orleans, Detroit, Minneapolis, Chicago, Nashville, Austin, and Los Angeles, many smaller cities such as Asbury Park, New Jersey have produced distinctive styles of music. The Cajun and Creole traditions in Louisiana music, the folk and popular styles of Hawaiian music, and the bluegrass and old time music of the Southeastern states are a few examples of diversity in American music.

The music of the United States can be characterized by the use of syncopation and asymmetrical rhythms, long, irregular melodies, which were said to “reflect the wide open geography of the American landscape” and the “sense of personal freedom characteristic of American life”. Some distinct aspects of American music, like the call-and-response format, are derived from African techniques and instruments.

Throughout the latter part of American history, and into modern times, the relationship between American and European music has been a discussed topic among scholars of American music. Some have urged for the adoption of more purely European techniques and styles, which are sometimes perceived as more refined or elegant, while others have pushed for a sense of musical nationalism that celebrates distinctively American styles. Modern classical music scholar John Warthen Struble has contrasted American and European, concluding that the music of the United States is inherently distinct because the United States has not had centuries of musical evolution as a nation. Instead, the music of the United States is that of dozens or hundreds of indigenous and immigrant groups, all of which developed largely in regional isolation until the American Civil War, when people across the country were brought together in army units, trading musical styles and practices. Struble deemed the ballads of the Civil War “the first American folk music with discernible features that can be considered unique to America; the first ‘American’ sounding music, as distinct from any regional style derived from another country.”

The Civil War, and the period following it, saw a general flowering of American art, literature and music. Amateur musical ensembles of this era could be seen as the birth of American popular music. Music author David Ewen describes these early amateur bands as combining “the depth and drama of the classics with undemanding technique, eschewing complexity in favor of direct expression”. If it was vocal music, the lyrics would be in English, despite the snobs who declared English an unsingable language. In a way, it was part of the entire awakening of America that happened after the Civil War, a time in which American painters, writers and “serious”

composers addressed specifically American themes. During this period the roots of blues, gospel, jazz and country music took shape, in the 20th century, these became the core of American popular music, which further evolved into the styles like rhythm and blues, rock n' roll and hip hop music.

Music intertwines with aspects of American social and cultural identity, including through social class, race and ethnicity, geography, religion, language, gender. The relationship between music and race is perhaps the most potent determiner of musical meaning in the United States. The development of an African American musical identity, out of disparate sources from Africa and Europe, has been a constant theme in the music history of the United States. Little documentation exists of colonial-era African American music, when styles, songs and instruments from across West Africa commingled in the melting pot of slavery. By the mid-19th century, a distinctly African American folk tradition was well-known and widespread, and African American musical techniques, instruments and images became a part of mainstream American music through spirituals, minstrel shows and slave songs. African American musical styles became an integral part of American popular music through blues, jazz, rhythm and blues, and then rock n' roll, soul and hip hop; all of these styles were consumed by Americans of all races, but were created in African American styles and idioms before eventually becoming common in performance and consumption across racial lines. In contrast, country music derives from both African and European, as well as Native American and Hawaiian, traditions and yet has long been perceived as a form of white music.

Economic and social class separates American music through the creation and consumption of music, such as the upper-class patronage of symphony-goers, and the generally poor performers of rural and ethnic folk music. Musical divisions based on class are not absolute, however, and are sometimes as much perceived as actual; popular American country music, for example, is a commercial genre designed to “appeal to a working-class identity, whether or not its listeners are actually working class”. Country music is also intertwined with geographic identity, and is specifically rural in origin and function; other genres, like rhythm and blues and hip hop, are perceived as inherently urban. For much of American history, music-making has been a “feminized activity”. In the 19th century, amateur piano and singing were considered proper for middle and upper-class women. Women were also a major part of early popular music performance, though recorded traditions quickly become more dominated by men. Most male-dominated genres of popular music include female performers as well, often in a niche appealing primarily to women, which include gangsta rap and heavy metal.

The United States is often said to be a cultural melting pot, taking in influences from across the world and creating distinctively new methods of cultural expression. Though aspects of American music could be traced back to specific origins, claiming any particular original culture for a

musical element is inherently problematic, due to the constant evolution of American music through transplanting and hybridizing techniques, instruments and genres. Elements of foreign music arrived in the United States both through the formal sponsorship of educational and outreach events by individuals and groups, and through informal processes, as in the incidental transplantation of West African music through slavery, and Irish music through immigration. The most distinctly American music are a result of cross-cultural hybridization through close contact. Slavery, for example, mixed persons from numerous tribes in tight living quarters, resulting in a shared musical tradition that was enriched through further hybridizing with elements of indigenous, Latin and European music. American ethnic, religious and racial diversity has also produced such intermingled genres as the French-African music of the Louisiana Creoles, the Native, Mexican and European fusion Tejano music and the thoroughly hybridized slack-key guitar and other styles of modern Hawaiian music.

The process of transplanting music between cultures is not without criticism. The folk revival of the mid-20th century, for example, appropriated the music of various rural peoples, in part to promote certain political causes, which has caused some to question whether the process caused the “commercial commodification of other peoples’ songs. . . and the inevitable dilution of mean” in the appropriated music. The issue of cultural appropriation has also been a major part of racial relations in the United States. The use of African American musical techniques, images and conceits in popular music largely by and for white Americans has been widespread since at least the mid-19th century songs of Stephen Foster and the rise of minstrel shows. The American music industry has actively attempted to popularize white performers of African American music because they are more palatable to mainstream and middle-class Americans. This process has produced such varied stars as Benny Goodman, Eminem and Elvis Presley, as well as popular styles like blue-eyed soul and rockabilly.

### Words and Expressions

ethnic [ˈɛθnɪk] *a.* denoting or deriving from or distinctive of the ways of living built up by a group of people 种族的

diverse [daɪˈvɜːs] *a.* many and different 多种多样的

array [əˈreɪ] *n.* a group or collections of things, usually arranged so that you can see them all 大量, 排列

renown [rɪˈnaʊn] *n.* the state or quality of being widely honored and acclaimed 名声, 名望

genre [ˈʒɒnrə] *n.* an expressive style of music (文艺作品的) 样式, 体裁

industry [ˈɪndəstri] *n.* the people or companies engaged in a particular kind of commercial enterprise 产业; 行业; 工业

global [ˈɡləʊb(ə)l] *a.* involving the entire world 全球的

inhabitant [ɪnˈhæbɪtənt] *n.* a person who lives in a particular place 居住, 住户; 常住居民

immigrant [ˈɪmɪgr(ə)nt] *n.* a person who comes to a country where they were not born in order to settle there 移民

instrument [ˈɪnstɹəmənt] *a.* any of various devices or contrivances that can be used to produce musical tones or sounds 乐器

tradition [trəˈdɪʃ(ə)n] *n.* an inherited pattern of thought or action 传统

subsequent [ˈsʌbsɪkw(ə)nt] *a.* following in time or order 接下去的

contribute [kənˈtrɪbjʊt] *v.* to give money, help, ideas etc. to something that a lot of people are also involved in 贡献

trace [treɪs] *v.* follow, discover, or ascertain the course of development of something 追溯

emergence [ɪˈmɜːdʒ(ə)ns] *n.* the act of emerging 出现

gospel [ˈɡɒsp(ə)l] *n.* the written body of teachings of a religious group that are generally accepted by that group 福音; (行动的) 准则, 信条

element [ˈelimənt] *n.* an abstract part of something 要素; 成分

derive [dɪˈraɪv] *v.* obtain 得到, 取得

indigenous [ɪnˈdɪdʒɪnəs] *a.* originating where it is found 本地的, 本土的

document [ˈdɒkjʊm(ə)nt] *v.* record in detail 纪实性地描述

vibrant [ˈvaɪbrənt] *a.* vigorous and active 有活力的; 活跃的

regional [ˈrɪdʒənəl] *a.* related or limited to a particular region 地区的; 地方性的

distinctive [dɪˈstɪŋ(k)tɪv] *a.* of a feature that helps to distinguish a person or thing 有特色的, 与众不同的

characterize [ˈkærəktəraɪz] *v.* describe or portray the character or the qualities or peculiarities of 成为……的特征

syncopation [sɪŋkəˈpeɪʃən] *n.* a musical rhythm accenting a normally weak beat (音) 切分

asymmetrical [aɪsɪˈmetrɪkl] *a.* irregular in shape or outline 不对称的

irregular [ɪˈregjələ] *a.* lacking continuity or regularity 不规则的, 无规律的

geography [dʒɪˈɒɡrəfi] *n.* study of the earth's surface 地理

landscape [ˈlændskeɪp] *n.* an expanse of scenery that can be seen in a single view 风景, 景色

technique [tekˈnɪk] *n.* a practical method or art applied to some particular task 技巧; 技术

scholar [ˈskɒlə] *n.* a learned person (especially in the humanities) 学者

adoption [əˈdɒpʃən] *n.* the act of accepting with approval 正式通过; 采纳, 采用

perceive [pə'sɪv] *v.* become conscious of 意识到; 理解  
 elegant [ˈelɪɡ(ə)nt] *a.* refined and tasteful in appearance or behavior or style 雅致的; 优美的  
 contrast [ˈkɒntræst] *v.* to show differences when compared 对比, 对照  
 inherently [ɪnˈhɪərəntli] *ad.* in an inherent manner 内在地; 固有的  
 evolution [ˌiːvəˈluːʃən] *n.* a process in which something passes by degrees to a different stage (especially a more advanced or mature stage) 演变; 渐进  
 isolation [ˌaɪsəˈleɪʃən] *n.* a state of separation between persons or groups 使隔离; 使孤立  
 deem [diːm] *v.* keep in mind or convey as a conviction or view 认为, 相信  
 discernible [dɪˈsɜːnɪbl] *a.* capable of being seen or noticed 看得清的; 辨别得出的  
 feature [ˈfiːtʃə] *n.* a prominent aspect of something 特征, 特色  
 ensemble [ænˈsæmbəl] *n.* a group of musicians playing or singing together 合奏; 合唱  
 era [ˈɪərə] *n.* a major division of geological time 时代; 年代  
 amateur [ˈæmətə] *a.* lacking professional skill or expertise 业余的, 爱好者的  
 eschew [ɛsˈtʃu] *v.* avoid and stay away from deliberately 避免; 避开  
 vocal [ˈvəʊkəl] *a.* using the voice in song 有声的; (使用) 嗓音的  
 snob [snəb] *n.* a person regarded as arrogant and annoying 势利小人; 媚上欺下  
 core [kɔː] *n.* the center of an object 核心; 精髓  
 intertwine [ɪntəˈtwain] *v.* (使) 缠结; (使) 缠绕在一起  
 gender [ˈdʒendə] *n.* the fact of being male or female 性别; 性  
 potent [ˈpəʊtənt] *a.* having the power to influence or convince 强有力的; 有影响力的  
 disparate [ˈdɪspərət] *a.* fundamentally different or distinct in quality or kind 根本不同的; 不能比拟的  
 colonial [kəˈlɒniəl] *a.* of or relating to or characteristic of or inhabiting a colony 殖民地的; 关于殖民地的  
 commingle [kəˈmɪŋɡəl] *v.* mix or blend 混合, 搅和  
 mainstream [ˈmen,striːm] *n.* the prevailing current of thought 主流; 主要倾向  
 consume [kənˈsum] *v.* spend extravagantly 消费; 花费  
 patronage [ˌpetrənɪdʒ] *n.* the act of providing approval and support 赞助, 资助  
 absolute [ˈæbsəˌlut] *a.* perfect or complete or pure 绝对的  
 appeal [əˈpiːl] *v.* be attractive to (作品等) 有感染力的, 有吸引力的  
 feminize [ˈfemɪnaɪz] *v.* assume (more) feminine characteristics 使女性化的; 女子气的  
 dominate [ˈdɒmɪneɪt] *v.* be in control 支配, 控制, 统治  
 niche [niːʃ] *n.* a position particularly well suited to the person who occupies it 合适的职务  
 gangsta [ˈɡæŋstə] *n.* a form of rap music in which the words often refer to crime and violence 冈斯特说唱乐



rap [ræp] *n.* a type of music in which the words are not sung but are spoken in a rapid, rhythmic way 说唱乐

specific [sprɪ'sɪfɪk] *a.* exact 特有的, 特定的

original [ə'ɹɪdʒɪnəl] *a.* being as first made or thought of 原来的, 原先的

transplant [træns'plɑːnt] *v.* lift and reset in another soil or situation 移植, 移种

hybridize ['haɪbrɪdaɪz] *v.* breed animals or plants using parents of different races and varieties (使) 杂交; (使) 产生杂种

sponsorship ['spɒnsəʃɪp] *n.* the act of sponsoring (either officially or financially) 资助; 赞助

outreach [aut'rɪːtʃ] *v.* reaching out 超越; 胜过

slavery ['sleɪvərɪ] *n.* the practice of owning slaves 奴隶身份; 奴隶制

tribe [traɪb] *n.* a social division of (usually preliterate) people 部落; 宗族

intermingle [ɪntə'mɪŋɡəl] *v.* combine into one 使混合; 使掺和

fusion ['fjuːʒən] *n.* joining together of separate things, ideas or groups (不同形式音乐的) 融合, 融合音乐

criticism ['krɪtɪsɪzəm] *n.* disapproval expressed by pointing out faults or shortcomings 批评; 批判; 指责

revival [rɪ'vaɪvəl] *n.* bringing again into activity and prominence 复苏; 复活

appropriate [ə'prəʊpɪət] *v.* to take something for yourself with no right to do this 侵吞, 占用

commodification [kə'mɑːdɪtɪfɪkeɪʃn] *n.* 商品化

dilution [daɪ'lʊːʃən] *n.* weakening (reducing the concentration) by the addition of water or a thinner 冲淡, 稀释

image ['ɪmɪdʒ] *n.* a standard or typical example 图像; 影像

conceit [kən'siːt] *n.* feelings of excessive pride 自负

popularize ['pɒpjəleɪzaɪz] *v.* make understandable to the general public 普及, 推广; 使通俗化

palatable ['pælətəbəl] *a.* acceptable to the taste or mind 合意的; 可口的

### Proper Nouns

The Cajun and Creole

前者指法裔路易斯安那人; 后者指克里奥尔人 (常指出生于美洲的欧洲人及其后裔, 也指其与黑人的混血儿, 或指路易斯安那人)。

John Warthen Struble

美国作曲家、钢琴家、指挥家、作家和学者。

Stephen Foster