

艺术类专业

English for Arts

大学英语教程

主 编 倪 进
编 者 赵彦阳 范国华
樊晓玲 吴 敏



 南京大学出版社

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前 言

随着世界经济一体化进程速度的加快,随着我国市场经济改革的深入,我国艺术专业人士开始广泛地与国际进行交流。培养高水平艺术专业人员,扩展学生的艺术视野,迅速加强艺术类学生的专业英语知识是目前双语教学刻不容缓的任务。

由于历史原因,目前从事艺术专业研究的学者,外语水平不高影响了他们对艺术专业外文资料的理解和运用,导致一些研究难以深入,往往局限于“炒冷饭”;另外,外语水平不高也妨碍了国内学者在研究领域与国际学术界之间进行通畅交流。随着改革开放的深入,这一状况必须尽快得到改变。培养懂外语、懂艺术的研究型专业人才已刻不容缓。

开展艺术专业双语教学是扩大对外开放和实现教育面向世界和面向市场的需要。在艺术专业中实施双语教学,如何使学生在有限的学时中,做到专业知识与英语阅读共同提高,这在很大程度上依赖于教师的素质、学生的英语水平和合适的教材。

进入 21 世纪以来,随着中国全方位地与国际接轨,各行各业对英语这一国际语言的需求与日俱增,而对目标能力的追求已从原来的单向接受国外信息,即读写能力,变为直接参与交际,即听说的能力。原来的以结构主义为指导所编写的教材已不能满足教学要求。近年来,国外各种新教学理论,如任务型语言教学理论、建构主义教学理论、认知心理学等被引入中国,从根本上改变了英语教材的面貌。但是,在新理论指导下编写的英语教材多半是综合类基础课教材,而多数特殊用途英语(ESP)教材,则依然遵循结构主义的老路,方法上以语法翻译法为主。ESP 教材在编写上不同于综合类教材,有其自身的特点和原则,其内容必须与既定的目标情景密切相关,与学生的专业相联系;ESP 教材也不是专业教材,不能完全按该专业的体系来编写,而应该在结合专业的同时按语言、语言教学和语言学习的规律来编写。

合适的教材是实施双语教学的物质前提。目前国内可以用于艺术双语教学的 ESP 教材尚未见到,这就给艺术专业双语教学的正常开展造成极大的困难,艺术专业双语教材的编选也成了个难题。即使对于国内较早实行双语教学的一些课程而言,在双语教材的选择上也一直存在分歧。我们认为,真正意义上的英汉双语教材必须遵循“内容第一、语言第二”的原则,也就是说,在选择教材时,首先要考虑内容的完整性和领先性,在满足这个要求的前提下选择语言浅易的版本。

本教材根据我国艺术专业知识的要求,收编了新颖、前沿的专业内容。学生可以了解国内外艺术及相关专业发展最新动态,从中汲取艺术精华,丰富创作灵感,迅速跟上世界专业潮流。

本教材在专门用途英语领域尝试运用最新语言教学理论,编写艺术类学生专用的教材,既满足艺术专业的特殊要求,又重点提升学生的综合语言能力,特别是听说能力。在上述编写理念的指导下,本教材主要有如下特点。

1. 合理把握难度,适应艺术类学生的现有水平

依据教育部高教司制定的《大学英语课程教学要求》来安排各级别教材的难度和词汇量,做到循序渐进,便于掌握。为便于学生抓住学习重点,特在本册书每课词汇表(New Words and Expressions)中用★、▲、△符号标注各级别词汇和短语;词汇和短语后没有标注的为四级,加★符号的为六级,加▲符号的为六级后,加△符号的为纲外词汇。

2. 选材方面突出艺术学科的特殊用途

功能语言学认为,ESP实际上是一种语域变体,包含话语范围、话语基调、话语方式三个变量。从教材层面上,这主要体现在教材的语料组织和语料输入中。

在我国的学科分类中,一级学科的艺术学包括8个二级学科:艺术学(与一级学科同名)、美术学、音乐学、设计艺术学、戏剧戏曲学、舞蹈学、电影学、广播电视艺术学。二级学科艺术学“门类艺术学”指与艺术学并列的其它7种二级学科,即美术学、音乐学、设计艺术学等。2010年国务院学科办对我国艺术学学科作重新调整,这将非常有利于我国艺术学学科的发展。

本教材的选材将充分考虑艺术学中的8个门类艺术以及相近专业门类,兼顾各个门类艺术的学生。所选语料绝大多数来自英美人士使用的相关话语以及英美报刊和各种出版物中的相关真实语料,努力为艺术类学生营造逼真的情景语境。

3. 教材编排适应艺术类学生特点,多用图片等直观手段

心理学研究表明,在人的认知过程中,视觉信息占有所有输入信息的90%以上,而视觉信息既是长时记忆的基础,其本身也是长时记忆的重要组成部分,人类语言能力中很大的一部分就是以视觉表象的形式存储于大脑中的。艺术类学生的思维方式更倾向于形象思维,图片等直观手段更符合他们的认知习惯。视觉信息是本教材的特色之一。

4. 一个单元围绕同一个主题综合听说读写译五项技能,不再另设听说教程

格式塔心理学强调对心理活动的整体感知,提出整体大于部分之和的观点。语言的学习是一个认知心理过程,也应强调对各种能力的整体把握,以达到事半功倍的效果。以前的教材一般分为《读写教程》和《听说教程》两大块,各自有自己的主题,彼此独立,缺乏统一性,本教材集听说读写译五项技能于一身,各部分围绕同一个主题展开,学生可以对各种能力做到整体认知、整体把握。中英语言信息共享,五种技能综合,文化和人际、学术交流技能融为一体,从而激发艺术类学生的英语学习积极性,真正提高学生英语应用能力和交际能力。

5. 以任务为主线,所有教学活动围绕任务展开,“做中学,学中做”,学生在教师的指导下做到自主学习

根据建构主义教学理论,教师的作用已从传统的传递知识的权威转变为学生学习的辅导者,成为学生学习的高级伙伴或合作者。教师是意义建构的帮助者、促进者,而

不是知识的提供者和灌输者。学生是意义建构的主动者,而不是知识的被动接收者和被灌输的对象。甚至监控学习和探索的责任也可逐渐由以教师为主转向以学生为主。使用本教材的学生学习完全自主,变“以学生为主体,教师为主导”为“以学生为中心,教师为辅导”,即:在教师的指导和帮助下,学生自教自学,担当主要角色,班级设立评审委员会,由学生轮流担任委员,点评学生各项任务完成情况,教师退至幕后,仅提供组织、纠错、答疑等帮助,最终要使学生达到独立学习的目的。

6. 打破传统的课堂教学模式,教学场所跳出教室,直接进入真实的语境

在教学活动中可将学生带至博物馆、美术馆、工厂、画廊等与教学主题有关的场所,克服在课堂上模拟语境带来的心理不真实感。一般情况下,日常教学活动不可能总是安排在有关场所,但为了营造学习环境和氛围,有必要借助于信息技术,将实际场景虚拟化。这是一个有效的解决办法。

《艺术类专业大学英语教程》是我们在大学英语内容和课程体系改革方面所做的一次大胆尝试。本教材分上下两册,每册有 8 个单元。每个单元都由 Highlight, Warm-up tasks, Listening tasks, Reading tasks, Interactive tasks and Follow-up tasks 组成。各部分的具体编排如下:

1. Highlight

Goal(学习目标)包括 Topic area, Communication, Skills 等项。以表的形式列出,让学生清楚所要掌握的语言知识和交际内容。

2. Warm-up tasks

1) 以一段与主题相关的听力材料引入本单元的主题,spot dictation 的形式既是一种听力训练,又可以使学生较为轻松地掌握大部分内容,从此开始逐渐进入本单元的主题。

2) 三到四幅与单元主题相关的精美图片展示了与主题相关的各个方面信息,为学生提供了很好的看图说话的素材。

3. Listening tasks

听力部分选取与单元主题相关的一个长对话和一篇短文,题型的设计力争多样化,既有选择题、判断题,又有便于课堂口语训练的答题等题型。该部分的设计既可以使学生进行有针对性的听力训练,同时也可使学生对该主题有更深入的了解。

4. Reading tasks

阅读部分包括两篇与单元主题相关的文章,以便给学生提供更多关于该主题的信息。Text A 作为仔细阅读(Reading in Detail),Text B 则作为泛读材料(Skimming and Scanning)。Text A 作为精读材料,包含有较多的核心词汇及重要词组和句型,以方便教师对学生进行相关的词汇、句型和翻译等语言技能的训练;Text B 篇幅相对稍长,以达到通过训练提高学生单位时间内更好地理解材料内容的目的。

课后练习包括阅读理解、回答问题、选词(词组)填空以及仿照例句翻译等,均针对历年来考试中出现的核心词汇进行设计,以帮助学生熟练掌握课文的关键词汇、词组及

句型。值得一提的是其中一个有关 summary 的题型,既要求学生熟悉课文的内容,同时又要有较好的概括课文内容的能力,相信对学生的写作能力会是个很好的锻炼。

5. Interactive Tasks

互动练习包括两个部分。第一部分提供两个紧扣交际主题的对话及两个情景对话的任务,学生可以通过模仿提供的范文进行口语练习。第二部分则包括一个团队活动的任务,教师可在课前将任务布置下去,学生以小组为单位进行准备以备单元结束时进行现场演示。

6. Follow-up Tasks

该部分包括两个部分。第一部分是写作,主要是写作技巧的介绍,着重于四、六级和研究生英语入学考试短文写作讲解,如短文写作的四原则,如何进行段落的计划、段落的种类、段落的展开方法以及段落写作中应避免的问题等。具体的写作练习老师可以依据自己的教学要求自行确定。

第二部分则提供了一个有关单元主题的研究项目,学生同样以小组为单元尝试自选课题并进行研究。正如前文所说,教师在这个过程中要担当起一个引导者的角色,提供组织、纠错、答疑等帮助。

《艺术类专业大学英语教程》是集体科研和智慧的结晶,它的编写和出版得益于众多专业院校的专家和教授的热情关心、真诚帮助和悉心指导,特别是全国外语协会会长李霄翔教授在本书的策划、编写、出版等方面自始至终都给予编者以无私的帮助和指导,东南大学外国语学院和艺术学院给予编者以极大的支持。编者深知,如果没有他们的帮助和指导,要完成本套教材的编写是困难的。在此,编者向他们深表感谢!

英国著名语言学家塞缪尔·约翰逊(Samuel Johnson)曾感慨,编写词典的人是“unhappy mortals”(不幸的瞧类),而作者深深体会到要真正写好书,写书人又何尝不是“unhappy mortals”呢?

“梅雨润兼旬,暑月不知夏。”今夜,思绪在江南初夏的丝雨里徜徉。深深呼吸这江南初夏夜晚的清凉空气,提笔写完本书的最后几句话。可是,我却感觉不到多少轻松。这套书送给读者的是快意还是其他?我说不好。也许就像李清照的词写的那样:“随意杯盘虽草草,酒美梅酸,恰称人怀抱。”企盼使用者批评指正。

倪 进

2010年7月17日于兰园

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Unit One Modern Oil Painting

Highlight

Topic area	Communication	Skills
Modern oil paintings and painters How oil paintings are produced	vary from ... to ... prior to ... as early as prone to prior to apply ... to ... confine ... to ...	Learning some new words and expressions about oil painting Knowing some basic knowledge about modern oil painting and the making process Talking about modern oil painting Commenting on some oil painters and their features

Warm-up Tasks

1 Listen to the following passage and try to fill in the missing words.

Many artists today consider oil painting to be the (1) _____ art medium; something that a student should learn to (2) _____, because of its properties and use in previous artwork. Typical (3) _____ of oil paint include a long “open time”, which means that the paint does not dry quickly. Oil paints take several weeks to dry, this allows the artist to (4) _____ a painting for a long time. Oil paint also has a tendency to blend into (5) _____ paint allowing very subtle blending of colors. This medium also produces vivid color with a natural brightness and distinct contrast. Oil paints have a surface translucency (半透明性) (6) _____ to human skin, making it an ideal medium for (7) _____.

Oil painting is a distinct genre of painting where drying oil is applied as paints. Timeless (8) _____ of arts, oil paintings are visual documentations of the history, culture and lifestyle. With the moving courses of time, new styles and (9) _____ have made way into the paintings, making them more enriched. Oil painting is also very popular in the modern times. The modern artists admire them and (10) _____ new ideas from them.

2 Look at the following pictures and share with your partner what you know about the painter and his painting styles.



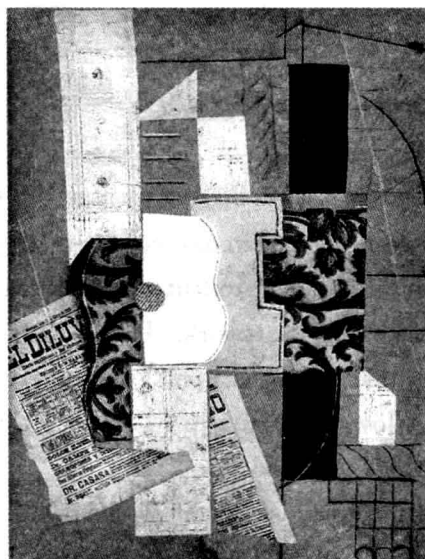
Picture 1



Picture 2



Picture 3



Picture 4

1. Who is the painter (Picture 1)?
2. What is his painting style?
3. What are the names of the three paintings (Picture 2, Picture 3, and Picture 4)? What do you think of his paintings?

Listening Tasks

Micro Listening Skills

3 You will hear five sentences. Each will be read three times. Listen carefully and write them down.

1. _____
2. _____
3. _____
4. _____
5. _____

Dialogue

Learning Art: From General to Specific

Words & Phrases

preference /'prefərəns/ <i>n.</i>	偏爱; 优先选择
gallery /'gæləri/ <i>n.</i>	美术陈列室; 画廊
specific /spɪ'sɪfɪk/ <i>adj.</i>	具体的; 特定的
overhear /'əʊvə'hɪə/ <i>vt.</i>	无意中听到
absolutely /'æbsəlu:tli/ <i>adv.</i>	完全地; 绝对地

4 Listen to the dialogue and choose the best answer to the following questions.

- () 1. What is Helen's real interest?
- A. Water color painting.
 - B. Traditional Chinese painting.
 - C. Modern oil painting.
 - D. Ancient wall painting.
- () 2. What does Helen's teacher tell her about her art course?
- A. She has to learn general courses before specific ones.
 - B. She needs to practice sketching before painting.
 - C. She may not follow the course plan of the school.
 - D. She should choose as many courses as she can.

- () 3. What kind of painting does Mike like best?
- The paintings that are filled with shades.
 - The paintings with varieties of colors.
 - The paintings whose authors use special techniques.
 - The paintings with natural sceneries as subjects.
- () 4. Why did Mike like the painting named *Village in Winter*?
- The painting presented a unique picture of villagers.
 - The painting made him think of his childhood.
 - The painting made him more confident in art.
 - The painting had its feature in techniques.

5 Listen to the dialogue again and complete the following sentences with the information you've heard.

- Helen seems to like _____ courses more than _____ courses in art.
- There will be _____ at the _____ on Saturday.
- Mike was very impressed by a painting named _____ in a gallery.
- Helen agrees that _____ are good subjects of painting.
- Mike often visit art museums and galleries because _____.

Passage

Oil Paints

Words & Phrases

pigment /'pɪgmənt/ <i>n.</i>	色素; 颜料
linseed /'lɪnsɪd/ <i>n.</i>	亚麻籽; 亚麻仁
crystalline /'krɪstəlaɪn/ <i>adj.</i>	水晶的; 晶体状的
palette /'pælt/ <i>n.</i>	调色板
canvas /'kænvəs/ <i>n.</i>	帆布
transition /træn'sɪʃn/ <i>n.</i>	转变; 过渡
cross-contaminate /krɒs kən'tæmɪneɪt/ <i>v.</i>	交叉污染
manipulate /mə'nɪpjuleɪt/ <i>vt.</i>	操作; 使用
varnish /'vɑːnɪʃ/ <i>n.</i>	清漆

6 Listen to the passage and decide whether the following statements are true (T) or false (F).

- _____ 1. When it gets dry, oil paint can still be removed, so that changes can

be made.

- _____ 2. Oil paints can be mixed on a palette to make various colors before applied to a canvas with brushes.
- _____ 3. It usually takes a week for oil paints to dry. Therefore, painters have enough time to make any changes they want.
- _____ 4. Oil painters have to be very careful in handling the palette, the brushes and the wet painting in case of contamination.
- _____ 5. Varnish can be applied even though an oil painting is still wet.

7 Listen to the passage again and answer the following questions with the help of words and phrases provided below.

1. How is oil paint made?

(*pigment, linseed oil, oxygen*)

2. What is the use of palette knife?

(*mix, colors, palette*)

3. What is the advantage of the slow drying of the oil paints?

(*time, adjust*)

4. What is the disadvantage of the slow drying of the oil paints?

(*cross-contaminate*)

5. Why is varnish applied in oil painting?

(*protect*)

Reading Tasks

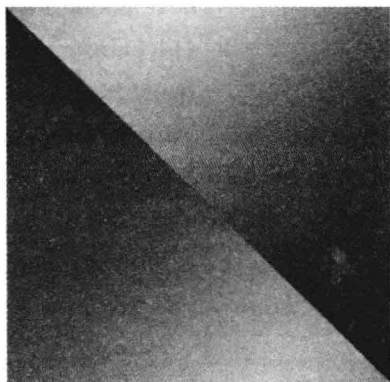
Text A Reading in Detail

Pre-reading Questions

1. How much do you know about oil painting?
2. How is oil painting made?
3. Name some of the famous oil paintings and oil painters.

Making of Oil Paintings^①

The process of oil painting varies from artist to artist, but often includes certain steps. First, the artist prepares the surface. Although surfaces like linoleum, paper, slate, pressed wood, and cardboard have been used, the most popular surface since the 16th century has been canvas. Many artists used panel through the 17th century and beyond. Panel is more expensive, heavier, harder to transport, and prone to warp or split in poor conditions. For fine detail, however, the absolute solidity of a wooden panel gives an advantage.



canvas

The artist might sketch an outline of their subject prior to applying pigment to the surface. "Pigment" may be some natural substances with color, such as sulphur for yellow or cobalt for blue.

The pigment is mixed with oil, usually linseed oil, but other oils may be used as well. The various oils dry differently, creating various effects.

Traditionally, artists mixed their own paints from raw pigments and medium. This made portability difficult and kept most painting activities confined to the studio. This changed in the late 1800s, when oil paint in tubes became widely available. Artists could mix colors quickly and easily, which enabled, for the first time, relatively convenient outdoor painting.

The artist most often uses a brush to apply the paint. Brushes are made from a variety of fibers to create different effects. For example, brushes made with hog's bristle might be used for bolder strokes and impasto textures. The finest quality brushes are called kolinsky sable; these brush fibers are taken from the tail of the Siberian mink. This hair keeps a superfine point, has smooth handling, and good memory; this is known to artists as a brush's "snap".



kolinsky sable

In the past few decades, many synthetic brushes have come on the market. These are very durable and can be quite good, as well as cost-efficient. Floppy fibers with no snap, such as squirrel hair, are generally not used by oil painters. Sizes of

① This passage is adapted from the source: http://en.wikipedia.org/wiki/Oil_painting.

brushes also are widely varied and used for different effects. For example, a “round” is a pointed brush used for detail work. “Flat” brushes are used to apply broad swaths of color. The artist might also apply paint with a palette knife, which is a flat, metal blade. A palette knife may also be used to remove paint from the canvas when necessary. A variety of unconventional tools, such as rags and sponges may be used. Some artists even paint with their fingers.

Most artists paint in layers, which is simply called “indirect painting”. The method was first perfected through an adaptation of the egg tempera painting technique and was applied by the Flemish painters in Northern Europe with pigments ground in linseed oil. More recently, this approach has been called the “mixed technique” or “mixed method”. The first coat is laid down, often painted with egg tempera or turpentine-thinned paint. This layer helps to “tone” the canvas and to cover the white of the gesso. Many artists use this layer to sketch out the composition. This first layer can be adjusted before moving forward, an advantage over the “cartooning” method used in fresco technique. After this layer dries, the artist might then proceed by painting a “mosaic” of color swatches, working from the darkest to the lightest. The borders of the colors are blended together when the “mosaic” is completed. This mosaic layer is then left to dry before applying details.



Jan van Eyck

The artist may apply several layers of details using a technique called “fat over lean”. This means that each additional layer of paint is a bit oilier (it has more “fat”) than the layer below, which allows proper drying. As a painting receives additional layers, the paint itself must become more oleo saturated so that the final painting will not crack and peel. After it is dry, the artist might apply a thin and transparent layer to the painting to seal the surface. A classical work might take weeks or even months to layer the paint, but the most skilled early artists, such as Jan van Eyck, sometimes worked more quickly using the wet-on-wet method of painting for some details.

Artists in later periods, such as the Impressionist Era, often used this wet-on-wet method more widely, blending the wet paint on the canvas. This method was created due to the advent of painting outdoors. While outside, an artist did not have the time to let each layer of paint dry before adding a new layer. Several contemporary artists use a blend of both techniques, which can add bold color as well as the depth of

layers through glazing.



*La Madone au
Chanoine Van der Paele* by Jan Van Eyck



*Portrait of Giovanni Arnolfini
and His Wife* by Jan van Eyck

When the image is finished and has dried for up to a year, an artist often seals the work with a layer of varnish. Such varnishes can be removed without disturbing the oil painting itself, to enable cleaning and conservation. Some contemporary artists decide not to varnish their work, preferring that the surfaces remain varnish-free.

(842 words)

New Words and Expressions

linoleum[△] /lɪˈnəʊliəm/ *n.* a durable material made in sheets by pressing a mixture of heated linseed oil, powdered cork, and pigments onto a burlap or canvas backing 油布; 油毯

slate[▲] /sleɪt/ *n.* a fine-grained metamorphic rock that splits into thin, smooth-surfaced layers 板岩; 石板

panel /ˈpænl/ *n.* a thin wooden board, used as a surface for an oil painting 画板
prone[★] /prəʊn/ *adj.* having a tendency; inclined 倾向于

warp[▲] /wɔ:p/ *vi.* turn or twist (wood, for example) out of shape 变弯; 变歪

split /splɪt/ *vi.* break, burst, or rip apart with force 劈开; 裂开

solidity[△] /səˈlɪdɪti/ *n.* the condition or property of being solid 坚固性

sketch /sketʃ/ *vi, vt.* make a hasty or undetailed drawing or painting often made as a preliminary study 素描

prior to before 先于; 早于

- sulphur**★ /'sʌlfə/ *n.* (sulfur 的变体) pale yellow nonmetallic element 硫磺
- cobalt**△ /'kəʊbɔ:lt/ *n.* hard, brittle metallic element, used chiefly for alloys and pigments 钴(符号为 Co), 钴类颜料; 钴制的深蓝色
- portability**△ /pɔ:tə'biləti/ *n.* the property of being carried or moved with ease 可携带性; 轻便性
- confine** /kən'faɪn/ *vt.* keep within bounds; restrict 限制
- fiber** /'faɪbə/ *n.* a slender, elongated, threadlike object or structure 纤维
- hog**△ /hɒg/ *n.* a male pig 公猪
- bristle**▲ /'brɪsl/ *n.* stiff hair 刚毛; 猪鬃
- bold** /bəʊld/ *adj.* clear and distinct; conspicuous 醒目的; 雄浑的; 突出的
- stroke** /strəʊk/ *n.* a straight line or arc used as a segment of a graphic character (绘画等)一笔; 线条
- impasto**△ /ɪm'pɑ:stəʊ/ *n.* the application of thick layers of pigment to a canvas or other surface in painting 厚涂颜料的绘画法; 厚涂的颜料
- texture**★ /'tekstʃə/ *n.* a structure of interwoven fibers or other elements (织品的)质地; (木材, 岩石等的)纹理
- mink**△ /mɪŋk/ *n.* a small wild animal with thick shiny fur, a long body and short legs; the skin and shiny brown fur of this animal, used for making expensive coats, etc. 水貂; 貂皮
- snap** /snæp/ *n.* a small round part 尖头, 尖嘴; 猛咬; 突然折断
- synthetic** /sɪn'tetɪk/ *adj.* produced by synthesis, especially not of natural origin 合成的, 人造的
- durable** /'djʊərəbl/ *adj.* capable of withstanding wear and tear or decay; lasting 耐用的
- floppy**△ /'flɒpi/ *adj.* tending to flop; loose and flexible 松软的; 懒散的, 邈邈的
- swath**△ /swɔ:θ/ *n.* a path of the width of a blade made in mowing 收割的刈痕; 细长的列
- tempera**△ /'tempərə/ *n.* a painting made in a medium in which pigment is mixed with water-soluble glutinous materials such as size or egg yolk 蛋彩画(用蛋清代油调和的鸡蛋水胶养料画法)
- turpentine**△ /'tɜ:pəntaɪn/ *n.* a thin volatile essential oil, obtained from the wood or exudates of certain pine trees and used as a paint thinner, and solvent 松节油; 松脂
- gesso**△ /'dʒesəʊ/ *n.* a preparation of plaster of paris and glue used as a base for low relief or as a surface for painting (雕刻、绘画用的)石膏; 石膏粉
- fresco**△ /'freskəʊ/ *n.* a painting on fresh, moist plaster with pigments dissolved in water 壁画