Deaf DJ

原文+答案彩色标注版

原文中答案关键词用对应题号颜色高亮 · 答案用同色标注

逐段问题与答案（64 题·原文关键词彩色标注）

Paragraph 1 — How Robbie Lost His Hearing

I was born in England with perfect hearing. In 1990, when I was five, my family moved to the United States. I started getting ear infections every three months or so. We didn't have health insurance at the time and when I got a third infection, my parents couldn't pay for the treatment. I went deaf in my right ear and was left with 50 percent hearing in my left. Over time, my remaining hearing dropped to 20 percent, where it is today. My doctors predicted that I would be completely deaf by now, so I think I'm doing pretty well.

📖 *Original Text*

Q1: When and where was Robbie born? What was his hearing condition at birth?

> **A: He was born in England with perfect hearing — no hearing issues at birth.**

Q2: Complete the timeline of Robbie's hearing loss.

> **A: 1990 (age 5): moved to US, started ear infections every 3 months → Third infection: parents couldn't pay for treatment (no health insurance) → Right ear went deaf; left ear left with 50% → Over time: left ear dropped to 20% → Today: 20% hearing in left ear, right ear completely deaf**

Q3: Why couldn't Robbie's parents pay for his ear treatment?

> **A: Because the family didn't have health insurance at the time. When he got the third infection, the cost of treatment was beyond what they could afford out of pocket.**

Q4: Identify the cause-and-effect chain (at least 3 links).

> **A: (1) Family moved to US → no health insurance → couldn't pay for treatment. (2) Untreated infections → progressive hearing loss (50% → 20%). (3) Doctors predicted total deafness → but he still has 20% hearing → "I think I'm doing pretty well."**

Q5: What does "so I think I'm doing pretty well" reveal about Robbie's attitude?

> **A: It reveals optimism and resilience. Instead of complaining about losing his hearing, he frames his current condition (20% hearing) as a positive outcome compared to the doctor's prediction of total deafness. He focuses on what he still has, not what he has lost.**

Q6: Why does Robbie mention his doctors' prediction?

> **A: He uses the prediction as a contrast to highlight his current condition — he still has 20% hearing, exceeding medical expectations. This shows the severity of his condition AND frames his situation as a kind of victory, making his optimism more powerful.**

Q7: If you were in Robbie's situation, could you say "I'm doing pretty well"? Why or why not?

> **A: [Open / Discussion] Students should reflect on the gap between medical access and outcomes, and on the psychological strength required to reframe a loss as a gain. Look for genuine reflection, not generic answers.**

Q8: Why does the author begin with his medical history rather than his DJ career?

> **A: [Discussion] Starting with the cause of deafness establishes the central conflict — a DJ who cannot hear. It creates dramatic tension: the reader wonders how someone who lost hearing can become a DJ. Beginning with adversity makes the later success more compelling.**

Paragraph 2 — Growing Up with Music

There **was always** music on in my house when I was little. I loved listening to Metallica, Led Zeppelin, Bob Marley, Michael Jackson. My dad was a DJ, so he played disco, folk, dance, rock, and music from other countries. For my **18th birthday**, my dad asked me to deejay at the restaurant he owned. After doing that for a few weeks, I was **hooked**. I wanted to learn more.

📖 *Original Text*

Q9: What was Robbie's home environment like regarding music? List at least 3 details.

> **A: (1) Music was always playing in his house. (2) He loved Metallica, Led Zeppelin, Bob Marley, Michael Jackson. (3) His father was a DJ who played disco, folk, dance, rock, and international music.**

Q10: When and how did Robbie first try deejaying?

> **A: On his 18th birthday, his father asked him to deejay at the restaurant his father owned. He did it for a few weeks and became hooked.**

Q11: Why does Robbie list specific artists and genres?

> **A: The specific names show the diversity and richness of his musical upbringing. These artists span rock, reggae, and pop — suggesting broad taste. This establishes that his passion for music was deep-rooted and genuine, not a random career choice.**

Q12: What is the contrast between Para. 1 and Para. 2?

A: Para. 1 presents loss (hearing loss), while Para. 2 presents gain (musical environment). Despite losing hearing, Robbie was surrounded by music. This contrast is ironic — the very sense he was losing was the one most cherished in his home. This tension drives the narrative.

Q13: What does "hooked" imply?

A: "Hooked" means deeply addicted or captivated. It implies an instant, powerful attraction — not just casual interest. The word suggests deejaying gave him something he craved, possibly a way to reconnect with the music world his hearing loss threatened.

Q14: Why do you think his father asked him to deejay rather than giving a normal gift?

A: [Discussion] His father, being a DJ himself, likely recognized Robbie's musical passion and wanted to give a meaningful experience. It may also have been a way to show confidence — that hearing loss didn't disqualify him from the family trade. This act of trust became a turning point.

Q15: What does "I wanted to learn more" reveal about Robbie's character?

A: It shows curiosity, drive, and a growth mindset. Being "hooked" wasn't enough — he immediately wanted to improve. This sentence bridges passive enjoyment and active pursuit, setting up his decision to seek training in Para. 3.

Q16: Describe a time you discovered a passion "by accident."

A: [Open / Personal response] Look for: specific event, what triggered the passion, what the student did next. Evaluate narrative structure and use of detail.

Paragraph 3 — Finding a Mentor

I **e-mailed DJ Shiftee**, a well-known New York City DJ, when I was 25: “I know you like a challenge. How about teaching a deaf person to deejay?” He wrote back the next day: “Challenge accepted.” He tutored me twice a week for two years, helping me develop correct technique. I practiced four hours a day. Now when I’m performing, muscle memory takes over.

📖 Original Text

Q17: Who did Robbie contact? When? How did the person respond?

A: He e-mailed DJ Shiftee, a well-known New York City DJ, when he was 25. DJ Shiftee wrote back the next day accepting the challenge. He tutored Robbie twice a week for two years.

Q18: How much time did Robbie invest? Calculate total hours.

A: 4 hours/day. Tutoring: 2 × 52 × 2 = 208 sessions. Self-practice: 4 × 365 × 2 = 2,920 hours. Total: well over 3,000 hours in two years.

Q19: Why did Robbie frame his email as a "challenge"?

A: By framing it as a challenge rather than a request for pity, Robbie appealed to DJ Shiftee's competitive spirit and professional pride. It positioned him not as a victim seeking help, but as someone offering an interesting problem. This shows emotional intelligence.

Q20: What does "Challenge accepted" tell us about DJ Shiftee?

A: It shows he was confident, adventurous, and open-minded. The quick response suggests he was intrigued rather than deterred. He respected Robbie's directness and saw the challenge as professionally interesting, not charity.

Q21: What does "muscle memory takes over" mean? Why is it significant?

A: After extensive practice, Robbie's hands and body could perform DJ techniques automatically, without conscious thought. This is significant because it shows how he compensated for hearing loss — through physical training so thorough that technique became instinct. His body learned what his ears couldn't fully guide.

Q22: Why does the author include precise numbers?

A: The numbers serve as evidence of dedication. They transform vague "he worked hard" into a concrete, verifiable record. The precision mirrors the discipline itself — this is not overnight success but sustained effort.

Q23: What does the 7-year gap (18 to 25) suggest?

A: [Discussion] The gap suggests Robbie didn't rush into professional training. He spent years developing passion independently before seeking formal mentorship. This shows patience and self-awareness. Dreams don't have an expiration date.

Q24: How would you write your "challenge email"?

A: [Open / Creative task] Look for: shows preparation done, frames request as mutually interesting, specific about commitment, avoids sounding like asking for favors.

Paragraph 4 — Breaking into Clubs

When I started deejaying at clubs, I wouldn’t **tell the managers** I was **deaf**. I would just show up, introduce myself, and start playing music. At the end of the night, someone would say, “Oh, here’s the check.” And I’d say, “What? Oh, I can’t hear.” They **were always** so surprised. Sometimes I would bring

doctor’s notes because they wouldn’t believe me. It was reassurance that they were giving me jobs because I was good, not out of sympathy. Eventually people started calling me “that **Deaf DJ**,” and the name **stuck**.

📖 *Original Text*

Q25: What did Robbie do when he started at clubs? Why?

> **A: He wouldn't tell the managers he was deaf. He would just show up, introduce himself, and start playing. He wanted to be hired for his skills, not out of sympathy.**

Q26: How did managers react? What did Robbie sometimes have to do?

> **A: They were always surprised. Sometimes they wouldn't believe him, so he had to bring doctor's notes as proof.**

Q27: Why was it important to be hired "because I was good, not out of sympathy"?

> **A: Because he wanted his skills recognized on merit. Being hired out of sympathy would mean his disability, not his talent, was the reason — undermining his sense of achievement and professional identity. This reflects a desire for genuine respect, not pity.**

Q28: What does "that Deaf DJ" reveal about society's labeling?

> **A: Double-edged: it made him recognizable and memorable ("Deaf DJ" became his brand), but it also reduced his identity to his disability — "deaf" first, "DJ" second. "The name stuck" suggests he didn't choose it — society assigned it.**

Q29: Analyze the dialogue: "Oh, here's the check." / "What? Oh, I can't hear."

> **A: The dialogue is dramatic and ironic. The manager offers payment (moment of success), but Robbie's response reveals his secret. The word "Oh" appears twice — first casual, then surprised. It compresses the entire tension of hiding a disability into a brief, vivid moment. Also adds humor.**

Q30: What does "the name stuck" imply?

> **A: "Stuck" implies permanence — the name became attached to him whether he wanted it or not. It suggests loss of control over his own identity. However, including this detail in his story suggests he has come to terms with it, perhaps even embraced it.**

Q31: Was Robbie right to hide his deafness?

A: [Discussion] For: he wanted to be judged on merit, protected his dignity. Against: could be seen as deceptive, created awkward moments. Raises broader issues about disability disclosure in the workplace.

Q32: Have you ever been labeled by others?

A: [Open / Personal response] Look for: specific label, how it felt, whether it became empowering or limiting, what the student learned.

Paragraph 5 — Feeling the Beat

For a show, I set up **one speaker** facing my left side, my good ear, and make it louder all the way up. The speakers that play the bass are on the floor behind me so I can hear some of the lower frequencies and feel the beat in my feet. And I can feel the energy of the song and the crowd goes crazy, you feel that. The song **comes to life**.

📖 Original Text

Q33: How does Robbie set up his speakers?

A: One speaker faces his left side (his good ear, 20% hearing), turned up to maximum volume. The bass speakers are placed on the floor behind him, so he can hear lower frequencies and feel the beat through his feet.

Q34: Through which body parts does Robbie "hear" or feel the music?

A: (1) Left ear — hears from the speaker facing it. (2) Feet — feels the beat and lower frequencies from bass speakers on the floor. (3) Whole body — feels the energy of the song and the crowd's reaction.

Q35: Why put bass speakers on the floor?

A: Because bass frequencies produce strong physical vibrations that travel through solid surfaces. By placing bass speakers on the floor, Robbie can feel the low-frequency beats through his feet — compensating for what his damaged ears can't hear. The floor becomes a secondary "ear."

Q36: How does the setup relate to Robbie's specific hearing condition?

A: The setup is precisely calibrated to his hearing profile: the left-side speaker targets his only functioning ear, while the floor bass compensates for frequencies his ears can't process. Every element is a direct response to his specific hearing loss pattern — a customized adaptation.

Q37: What does "The song comes to life" mean? How does it differ from ordinary listening?

> **A: For most people, a song "comes to life" through the ears. For Robbie, it comes to life through a combination of residual hearing, physical vibration, and emotional energy. His experience is actually more multi-sensory and immersive — he doesn't just hear the music, he becomes part of it physically.**

Q38: Why does Robbie switch from "I" to "you"?

> **A: The shift to "you" directly involves the reader, as if saying "you would feel it too." It breaks the boundary between narrator and audience. It also suggests the sensation is universal — anyone standing there would feel the energy. It makes his experience relatable.**

Q39: Other examples where a "limitation" led to innovation?

> **A: [Discussion] Examples: Beethoven composed while deaf; Stevie Wonder plays piano blind; dyslexic thinkers often excel at spatial reasoning. Limitations as catalysts for creativity.**

Q40: Activity: What do you notice when touching a speaker?

> **A: [Open / Experiential] Students should notice vibrations they normally ignore. Goal: realize how much information exists beyond hearing.**

Paragraph 6 — Seeing the Music

I use **software that** turns the music into lines of color on a computer screen. Red is the bass, blue is snare, green is the vocals or melody. I'm **visually** **hearing** the music. What I love about deejaying is the **creativity**, what you can do with a machine, two turntables, and a mixer.

📖 Original Text

Q41: What software does Robbie use? What does it do?

> **A: He uses software that converts music into colored lines on a computer screen. Each color represents a different element: red = bass, blue = snare, green = vocals or melody.**

Q42: Match each color to its element. Why might each color have been chosen?

> **A: Red = bass (intense, powerful, matching the heavy nature of bass). Blue = snare (sharp, crisp, like the hit of a snare drum). Green = vocals/melody (organic, flowing, matching the human, melodic quality). Note: colors may be software defaults, but associations are psychologically fitting.**

Q43: What does "visually hearing the music" mean? Is it a contradiction?

A: It is a deliberate paradox. "Visually" and "hearing" seem contradictory, but for Robbie, seeing colors on screen IS his way of hearing. The phrase challenges the assumption that hearing must happen through ears. It expands the definition of "hearing."

Q44: How does Para. 6 extend Para. 5?

A: Para. 5 shows hearing through touch (feet/vibration) and residual hearing (left ear). Para. 6 adds a third channel: sight. Together, they show Robbie has built a multi-sensory system — touch, sight, and partial hearing work together.

Q45: What does "the creativity" reveal about his motivation?

A: His motivation is creative, not compensatory. He doesn't deejay despite being deaf — he deejays because he loves the creative possibilities. The listing of tools shows he thinks of deejaying as a craft. His passion comes from what he can create, not from overcoming disability.

Q46: Why is "a machine, two turntables, and a mixer" effective?

A: The list makes abstract "creativity" concrete. Instead of saying "I love being creative," Robbie grounds it in physical tools. The list also shows creativity is tied to mastery of tools — the tools are his "ears."

Q47: Does technology level the playing field or create dependencies?

A: [Discussion] For: technology compensates for biological limitations. Against: creates dependency on specific tools and access (which not everyone can afford). Connects to broader debates about assistive technology and equity.

Q48: Design a device that translates one sense into another.

A: [Open / Creative] Examples: touch into sound for visually impaired, emotion into color for neurodivergent individuals. Look for creativity and practical reasoning.

Paragraph 7 — An Invitation

The next time you go dancing **cover your ears**, and you'll feel a little bit of how I do it. You'll start using your other senses. You'll start seeing that you're able to hear the music in a different way. **Music is not all about hearing**.

📖 *Original Text*

Q49: What does Robbie ask the reader to do?

A: He asks the reader to cover their ears the next time they go dancing. He says they will start using other senses and discover they can hear music in a different way.

Q50: How many times does "you'll" appear? What effect?

A: Three times: "you'll feel," "You'll start using," "You'll start seeing." The repetition creates certainty — Robbie is confident the reader will experience this. It also creates a step-by-step progression: feel → use other senses → see differently.

Q51: Why does Robbie address the reader ("you")?

A: Until Para. 7, the text is first-person narrative. The shift to "you" transforms the reader from passive listener to active participant. Robbie is no longer just sharing his experience — he's inviting the reader to share it. It makes the message personal and immediate.

Q52: What is the logical structure?

A: Step 1: Invitation ("cover your ears"). Step 2: Prediction ("you'll feel a little bit of how I do it"). Step 3: Escalation ("You'll start using your other senses"). Step 4: Insight ("You'll start seeing... hear the music in a different way"). Step 5: Conclusion ("Music is not all about hearing"). Moves from action → experience → realization → principle.

Q53: Why is "Music is not all about hearing" so powerful?

A: After detailed technical descriptions in Paras. 5-6, this single sentence distills everything into a universal truth. Its brevity gives it weight — it sounds like a manifesto. It subverts the reader's assumption: most people equate music with hearing, but Robbie asserts music transcends any single sense.

Q54: Why did the author keep this paragraph so brief?

A: The brevity mirrors the directness of the message. After detailed technical paragraphs, a short, punchy paragraph creates rhetorical impact. It also reflects the simplicity of the experiment. The short form makes it memorable and quotable — the emotional climax.

Q55: Complete: "_____ is not all about _____."

A: [Open] Examples: "Education is not all about grades." "Love is not all about words." "Success is not all about money." Look for logical reasoning and personal connection.

Q56: Try the experiment. What did you notice?

A: [Open / Experiential] Students should notice vibrations, visual cues, and physical sensations they normally ignore. Goal: embodied learning, connecting intellectual understanding to physical experience.

Paragraph 8 — Giving Back

I play **all sorts of** get-togethers now, from college parties to corporate events. I also go to elementary schools for the deaf and talk to the students about motivation and believing in themselves. I'm **big on** talking to the parents. I tell them, "My advice to you is to let [your kids] chase their dreams. I'm a deaf DJ, **so why not?**"

📖 Original Text

Q57: What kinds of events does Robbie play now? What else does he do?

A: He plays all sorts of get-togethers — from college parties to corporate events. Besides performing, he visits elementary schools for the deaf to talk to students about motivation and self-belief. He also speaks to parents.

Q58: Who are the two audiences? Why both?

A: (1) Students at deaf schools — he shares his story as a role model. (2) Parents — he advises them to support their children's dreams. Both because success requires support from both sides: the child needs self-belief, the parent needs to provide encouragement.

Q59: Why elementary schools for the deaf specifically?

A: Because deaf children are at the age when they're forming their sense of what's possible. Visiting early shows them a real-life example. Elementary school is also when parents are most anxious — Robbie's visit reassures both children and parents.

Q60: What does "I'm big on talking to the parents" reveal?

A: "Big on" means he considers it important — he prioritizes it. This shows Robbie understands parents are the gatekeepers of children's dreams. A deaf child may have motivation, but if parents are overprotective, dreams can be stifled. He targets the root cause — parental attitudes.

Q61: Analyze: "I'm a deaf DJ, so why not?"

A: The line is both a statement of identity and a challenge. "I'm a deaf DJ" — he owns both labels. "So why not?" — he turns his story into a universal question: if I can do this, what's stopping you? The rhetorical question invites the reader to examine their own excuses. Humble yet provocative.

Q62: How does Para. 8 connect back to Para. 1?

> **A: Para. 1: A boy loses his hearing — victim of circumstance. Para. 8: A man uses his deafness as a platform to inspire others — agent of change. The journey is from passive victim to active advocate. What was taken from him (hearing) became what he gives to others (hope). The circle is complete.**

Q63: Are all dreams worth chasing? Where do you draw the line?

> **A: [Discussion] While Robbie's message is empowering, not all dreams are equally realistic or healthy. Consider: When should parents encourage vs. guide toward practical paths? What's the difference between supporting and pushing? Who decides what's "realistic"?**

Q64: If Robbie visited your class, what question would you ask?

> **A: [Open] Look for: depth of engagement, personal connection to the text, genuine curiosity. The quality of the question reveals the depth of reading.**