Deaf DJ

教学材料合集

阅读练习 · 答案解析 · 语法词汇 · 教学逐字稿

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一、阅读练习卷

1.1 Reading Worksheet (v2)

Deaf DJ — Reading Worksheet

By Robbie Wilde as told to Kenneth Miller · Unit 1: The Pursuit of Dreams

Instructions: Read each paragraph carefully. Answer all questions in the spaces provided. Questions are leveled L1 (Fact) → L2 (Reasoning) → L3 (Deep Understanding) → L4 (Evaluation). Write in complete sentences.

Paragraph 1 — How Robbie Lost His Hearing

Paragraph 1 · Loss of 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.

L1 1. When and where was Robbie born? What was his hearing condition at birth?

L1 2. Complete the timeline of Robbie's hearing loss:

1990 (age 5) → _____ → _____ → _____ → Today: _____

L2 3. Why couldn't Robbie's parents pay for his ear treatment?

L2 4. Identify the cause-and-effect chain in this paragraph (at least 3 links).

L3 5. The paragraph ends with "so I think I'm doing pretty well." What does this reveal about Robbie's attitude?

L3 6. Why does Robbie mention his doctors' prediction that he would be "completely deaf by now"?

L4 7. If you were in Robbie's situation, could you say "I'm doing pretty well"? Why or why not?

L4 8. Why does the author begin with his medical history rather than with his DJ career?

Language Practice · Para. 1

a) "I started getting ear infections every three months."

Your answer: [ ] A) 耳朵感染 B) 耳朵手术 C) 耳朵整形

b) "We didn't have health insurance at the time."

Your answer: [ ] A) 健康检查 B) 医疗保险 C) 健康证明

c) "My doctors predicted that I would be completely deaf."

Your answer: [ ] A) 治疗 B) 预言/预测 C) 阻止

Rewrite in your own words:

Original: "My doctors predicted that I would be completely deaf by now, so I think I'm doing pretty well."

Your version:

Translate into Chinese:

"I went deaf in my right ear and was left with 50 percent hearing in my left."

— — — — — — — — — — — — — — — — — — — —

Paragraph 2 — Growing Up with Music

Paragraph 2 · A Musical Home

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.

L1 9. What was Robbie's home environment like regarding music? List at least 3 details.

L1 10. When and how did Robbie first try deejaying?

L2 11. Why does Robbie list specific artists (Metallica, Led Zeppelin, etc.) and genres?

L2 12. What is the contrast between Para. 1 and Para. 2? How do they work together?

L3 13. What does "hooked" imply about Robbie's reaction to deejaying?

L3 14. Why do you think his father asked him to deejay rather than giving him a normal gift?

L4 15. "I wanted to learn more." What does this sentence reveal about Robbie's character?

L4 16. Describe a time you discovered a passion "by accident." What did you do next?

Language Practice · Para. 2

a) "After doing that for a few weeks, I was hooked."

Your answer: [ ] A) 受伤的 B) 上瘾的/着迷的 C) 挂住的

b) "My dad was a DJ, so he played disco, folk, dance, rock."

Your answer: [ ] A) 迪斯科 B) 讨论 C) 光盘

c) "He played disco, folk, dance, rock."

Your answer: [ ] A) 民间音乐 B) 爵士乐 C) 古典乐

Rewrite in your own words:

Original: "After doing that for a few weeks, I was hooked."

Your version:

— — — — — — — — — — — — — — — — — — — —

Paragraph 3 — Finding a Mentor

Paragraph 3 · Training with DJ Shiftee

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.

L1 17. Who did Robbie contact? When? How did the person respond?

L1 18. How much time did Robbie invest in practice? Try to calculate the total hours.

L2 19. Why did Robbie frame his email as a "challenge"? What was strategic about this?

L2 20. What does "Challenge accepted" — the immediate next-day reply — tell us about DJ Shiftee?

L3 21. What does "muscle memory takes over" mean? Why is it significant for Robbie?

L3 22. Why does the author include precise numbers (25, twice a week, two years, four hours)?

L4 23. Robbie was 25 — 7 years after his first deejaying at 18. What does this gap suggest?

L4 24. If you could ask one expert for tutoring, how would you write your "challenge email"?

Language Practice · Para. 3

a) "He tutored me twice a week for two years."

Your answer: [ ] A) 辅导/教授 B) 跟随 C) 观察

b) "He helped me develop correct technique."

Your answer: [ ] A) 科技 B) 技巧/技术 C) 工具

c) "Muscle memory takes over when I perform."

Your answer: [ ] A) 肌肉记忆 B) 肌肉力量 C) 肌肉放松

Rewrite in your own words:

Original: "Now when I'm performing, muscle memory takes over."

Your version:

Translate into Chinese:

"He tutored me twice a week for two years, helping me develop correct technique."

— — — — — — — — — — — — — — — — — — — —

Paragraph 4 — Breaking into Clubs

Paragraph 4 · Hiding His Deafness

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.

L1 25. What did Robbie do when he started at clubs? Why?

L1 26. How did managers react? What did Robbie sometimes have to do?

L2 27. Why was it important for Robbie to be hired "because I was good, not out of sympathy"?

L2 28. What does the nickname "that Deaf DJ" reveal about how society labeled him?

L3 29. Analyze the dialogue: "Oh, here's the check." / "What? Oh, I can't hear." What makes it effective?

L3 30. "The name stuck" — what does "stuck" imply about Robbie's relationship with the label?

L4 31. Do you think Robbie was right to hide his deafness? What are the ethical considerations?

L4 32. Have you ever been labeled by others? How did you respond?

Language Practice · Para. 4

a) "It was reassurance that they gave me jobs because I was good."

Your answer: [ ] A) 保证/安心 B) 拒绝 C) 理由

b) "They gave me jobs not out of sympathy."

Your answer: [ ] A) 同情 B) 赞美 C) 嫉妒

c) "The name stuck."

Your answer: [ ] A) 被贴上/固定了 B) 被删除了 C) 被忘记了

Rewrite in your own words:

Original: "It was reassurance that they were giving me jobs because I was good, not out of sympathy."

Your version:

— — — — — — — — — — — — — — — — — — — —

Paragraph 5 — Feeling the Beat

Paragraph 5 · Hearing Through the Body

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.

L1 33. How does Robbie set up his speakers for a show? Describe the arrangement.

L1 34. Through which body parts does Robbie "hear" or feel the music?

L2 35. Why does Robbie put the bass speakers on the floor rather than at ear level?

L2 36. How does the speaker setup relate to Robbie's specific hearing condition?

L3 37. What does "The song comes to life" mean here? How does it differ from ordinary listening?

L3 38. Notice the shift from "I" to "you" in "you feel that." Why does Robbie switch?

L4 39. Can you think of other examples where a "limitation" led to an innovative approach?

L4 40. Activity: Put on music, close your eyes, place your hand on a speaker. What do you notice?

Language Practice · Para. 5

a) "I can hear some of the lower frequencies."

Your answer: [ ] A) 频率 B) 频道 C) 频繁

b) "The speakers that play the bass are on the floor."

Your answer: [ ] A) 高音 B) 低音 C) 中音

c) "The song comes to life."

Your answer: [ ] A) 变活了/生动起来 B) 结束了 C) 变大了

Rewrite in your own words:

Original: "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."

Your version:

— — — — — — — — — — — — — — — — — — — —

Paragraph 6 — Seeing the Music

Paragraph 6 · Visually Hearing

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.

L1 41. What software does Robbie use? What does it do?

L1 42. Match each color to its musical element. Why might each color have been chosen?

L2 43. What does "visually hearing the music" mean? Is this a contradiction?

L2 44. How does Para. 6 extend the idea from Para. 5? What new dimension does it add?

L3 45. "What I love about deejaying is the creativity..." What does this reveal about his motivation?

L3 46. Why is the phrase "a machine, two turntables, and a mixer" effective?

L4 47. Does technology level the playing field for people with disabilities, or create new dependencies?

L4 48. If you could design a device that translates one sense into another, what would you create?

Language Practice · Para. 6

a) "Blue is snare."

Your answer: [ ] A) 军鼓/小鼓 B) 吉他 C) 钢琴

b) "Green is the vocals or melody."

Your answer: [ ] A) 人声/演唱 B) 乐器 C) 节奏

c) "Green is the vocals or melody."

Your answer: [ ] A) 旋律 B) 和声 C) 节拍

d) "What you can do with two turntables and a mixer."

Your answer: [ ] A) 唱机/转盘 B) 桌子 C) 音箱

Rewrite in your own words:

Original: "I'm visually hearing the music."

Your version:

— — — — — — — — — — — — — — — — — — — —

Paragraph 7 — An Invitation

Paragraph 7 · Try It Yourself

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.

L1 49. What does Robbie ask the reader to do? What does he say will happen?

L1 50. How many times does "you'll" appear? What effect does this repetition create?

L2 51. Why does Robbie directly address the reader ("you")? How does this change the text?

L2 52. What is the logical structure of this paragraph? Break it into steps.

L3 53. "Music is not all about hearing." Why is this short sentence so powerful?

L3 54. This paragraph is very short (4 sentences). Why did the author keep it brief?

L4 55. Apply this logic: complete the sentence "_____ is not all about _____." Explain.

L4 56. Try the experiment: cover your ears for 3 minutes while music plays. Write what you noticed.

Language Practice · Para. 7

a) "Cover your ears."

Your answer: [ ] A) 捂住耳朵 B) 洗耳朵 C) 打耳朵

b) "You'll hear the music in a different way."

Your answer: [ ] A) 以不同的方式 B) 以相同的方式 C) 以困难的方式

Rewrite in your own words:

Original: "Music is not all about hearing."

Your version:

Creative Writing: Follow the structure of Para. 7 to write a short paragraph inviting someone to experience something familiar in a new way.

— — — — — — — — — — — — — — — — — — — —

Paragraph 8 — Giving Back

Paragraph 8 · A Mission Beyond Music

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?"

L1 57. What kinds of events does Robbie play now? What else does he do besides performing?

L1 58. Who are the two audiences Robbie speaks to at schools? Why both?

L2 59. Why does Robbie go to elementary schools for the deaf rather than general schools?

L2 60. What does "I'm big on talking to the parents" reveal about Robbie's priorities?

L3 61. Analyze the closing line: "I'm a deaf DJ, so why not?" What makes it effective?

L3 62. How does Para. 8 connect back to Para. 1? What is the full-circle journey?

L4 63. Do you think all dreams are worth chasing? Where do you draw the line?

L4 64. If Robbie visited your class, what question would you ask him? Why?

Language Practice · Para. 8

a) "I play all sorts of get-togethers now."

Your answer: [ ] A) 聚会/活动 B) 会议 C) 比赛

b) "I play corporate events."

Your answer: [ ] A) 企业活动 B) 公司会议 C) 商业谈判

c) "I talk to students about motivation."

Your answer: [ ] A) 动力/动机 B) 运动 C) 情感

d) "I'm big on talking to the parents."

Your answer: [ ] A) 我很重视 B) 我很大 C) 我擅长

Rewrite in your own words:

Original: "My advice to you is to let [your kids] chase their dreams. I'm a deaf DJ, so why not?"

Your version:

Writing: Write a short paragraph (50-80 words) answering Robbie's question: "Why not?" What dream would you chase?

— — — — — — — — — — — — — — — — — — — —

Comprehensive Exercises · Full Text

I. Chronological Order

Arrange the events in chronological order. Write 1-8 in the blanks.

___ Robbie's family moved to the United States.

___ Robbie started getting ear infections.

___ Robbie's hearing dropped to 20 percent.

___ Robbie's father asked him to deejay at his restaurant.

___ Robbie e-mailed DJ Shiftee for tutoring.

___ Robbie practiced deejaying four hours a day.

___ Robbie started deejaying at clubs without telling managers.

___ Robbie began visiting elementary schools for the deaf.

II. Cloze — Complete the Passage

Fill in each blank with a word from the text.

Robbie Wilde was born in _____ with perfect _____. After moving to the US at age five, he suffered repeated ear _____. Without health _____, his family couldn't afford treatment, and he lost hearing in his right ear. His left ear eventually retained only _____ percent hearing.

Despite this, Robbie grew up surrounded by _____. At 18, his father asked him to _____ at his restaurant. He was instantly _____. At 25, he contacted DJ _____ in New York and trained for two years. He learned to "hear" music through _____ (vibrations in feet), _____ (colors on screen), and _____ (the crowd's energy).

Now Robbie performs at various events and visits _____ schools to inspire deaf children and their _____. His message: "I'm a deaf DJ, so _____?"

III. True or False

Write T (True) or F (False). If false, correct the statement.

1. ____ Robbie was born deaf in both ears.

2. ____ Robbie's father was also a DJ.

3. ____ DJ Shiftee refused to teach Robbie at first.

4. ____ Robbie told club managers about his deafness before performing.

5. ____ Robbie uses color-coded software to "visually hear" music.

6. ____ Robbie believes music is only about hearing.

7. ____ Robbie only performs at college parties.

8. ____ Robbie encourages parents to let their deaf children chase dreams.

Corrections:

1.

2.

3.

4.

IV. Discussion Questions

1. What is the central message of "Deaf DJ"? Is it about disability, music, dreams, or something else? Defend your answer with evidence.

2. Robbie says "Limitations do not define you." Do you agree? Can you think of a case where a limitation defined someone positively?

3. If you could interview Robbie Wilde, what three questions would you ask? Why?

4. The article is written in first person ("I"). How would it differ in third person? Which is more effective?

5. Connect this text to the unit theme "The Pursuit of Dreams." How does Robbie's story embody or complicate this theme?

V. Writing Task

Write 150-200 words on ONE topic:

A. Describe a challenge you faced and how you overcame it. Use chronological order (≥3 time-order words).

B. "Music is not all about hearing." Write about something that can be experienced in more than one way.

C. Write a letter to Robbie Wilde. Tell him what you learned and how it connects to your life.

Requirements: ≥3 time-order words | ≥1 personal reflection | correct grammar | clear logic

— End of Worksheet —

Name: _____	**Class: _____**	**Date: _____**

1.2 Worksheet - Student Version

Deaf DJ — Reading Worksheet

By Robbie Wilde as told to Kenneth Miller · Unit 1: The Pursuit of Dreams

Instructions: Answer all questions in the spaces provided. L1=Fact L2=Reasoning L3=Deep Understanding L4=Evaluation. Write in complete sentences.

Paragraph 1 — How Robbie Lost His Hearing

Para. 1 Loss of 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.

L1 1. When and where was Robbie born, and what was his hearing condition at birth?

L1 2. Complete the timeline of Robbie's hearing loss: 1990 (age 5) → ____ → ____ → ____ → ____ → Today: ____

L2 3. Why couldn't Robbie's parents pay for his ear treatment?

L2 4. Identify the cause-and-effect chain in this paragraph (at least 3 links).

L3 5. "so I think I'm doing pretty well" — What does this reveal about Robbie's attitude toward his disability?

L4 6. Why does the author begin the article with his medical history rather than his DJ career?

— — — — — — — — — — — — — — — — — — — —

Paragraph 2 — Growing Up with Music

Para. 2 A Musical Home

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.

L1 7. What was Robbie's home environment like regarding music? List at least 3 details.

L1 8. When and how did Robbie first try deejaying?

L2 9. What is the contrast between Para. 1 and Para. 2, and how do they work together to drive the narrative?

L3 10. What does "hooked" imply about Robbie's reaction to deejaying?

L4 11. Describe a time you discovered a passion "by accident" — what did you do next?

— — — — — — — — — — — — — — — — — — — —

Paragraph 3 — Finding a Mentor

Para. 3 Training with DJ Shiftee

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.

L1 12. Who did Robbie contact for help, when, and how did DJ Shiftee respond?

L1 13. How much time did Robbie invest in practice? Try to calculate the total hours.

L2 14. Why did Robbie frame his email as a "challenge" rather than a request for help?

L2 15. What does DJ Shiftee's immediate reply ("Challenge accepted") tell us about him?

L3 16. What does "muscle memory takes over" mean, and why is it significant for Robbie?

L4 17. Robbie was 25 — 7 years after his first deejaying at 18. What does this gap suggest about his character?

— — — — — — — — — — — — — — — — — — — —

Paragraph 4 — Breaking into Clubs

Para. 4 Hiding His Deafness

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.

L1 18. What did Robbie do when he started deejaying at clubs, and why?

L1 19. How did club managers react when they found out he was deaf?

L2 20. Why was it important for Robbie to be hired "because I was good, not out of sympathy"?

L2 21. What does the nickname "that Deaf DJ" reveal about how society labeled him?

L3 22. Analyze the dialogue: "Oh, here's the check." / "What? Oh, I can't hear." What makes this exchange effective?

L4 23. Was Robbie right to hide his deafness from club managers?

— — — — — — — — — — — — — — — — — — — —

Paragraph 5 — Feeling the Beat

Para. 5 Hearing Through the Body

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.

L1 24. How does Robbie set up his speakers for a show? Describe the arrangement.

L1 25. Through which body parts does Robbie "hear" or feel the music?

L2 26. Why does Robbie put the bass speakers on the floor rather than at ear level?

L3 27. What does "The song comes to life" mean here, and why does Robbie shift from "I" to "you"?

L4 28. Can you think of other examples where a "limitation" led to an innovative approach?

— — — — — — — — — — — — — — — — — — — —

Paragraph 6 — Seeing the Music

Para. 6 Visually Hearing

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.

L1 29. What software does Robbie use? Match each color (red/blue/green) to its musical element.

L2 30. What does "visually hearing the music" mean, and is this a contradiction?

L2 31. How does Para. 6 extend the idea from Para. 5, and what new dimension does it add?

L3 32. "What I love about deejaying is the creativity..." — What does this reveal about Robbie's motivation?

L4 33. Does technology level the playing field for people with disabilities, or create new dependencies?

— — — — — — — — — — — — — — — — — — — —

Paragraph 7 — An Invitation

Para. 7 Try It Yourself

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.

L1 34. What does Robbie ask the reader to do, and what does he say will happen?

L2 35. Why does Robbie directly address the reader ("you"), and how does this change the text?

L2 36. What is the logical structure of this paragraph? Break it into steps.

L3 37. "Music is not all about hearing." Why is this short sentence so powerful?

L4 38. Apply this logic: complete the sentence "_____ is not all about _____" and explain your choice.

— — — — — — — — — — — — — — — — — — — —

Paragraph 8 — Giving Back

Para. 8 A Mission Beyond Music

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?"

L1 39. What kinds of events does Robbie play now, and what else does he do besides performing?

L1 40. Who are the two audiences Robbie speaks to at schools, and why does he speak to both?

L2 41. Why does Robbie go to elementary schools for the deaf specifically?

L2 42. What does "I'm big on talking to the parents" reveal about Robbie's priorities?

L3 43. Analyze the closing line: "I'm a deaf DJ, so why not?" — What makes it effective?

L4 44. How does Para. 8 connect back to Para. 1, and what is the full-circle journey?

— — — — — — — — — — — — — — — — — — — —

Comprehensive Exercises

I. Chronological Order — Write 1-8 in the blanks.

___ 1. Robbie's family moved to the United States. ___ 2. Robbie started getting ear infectio

___ 3. Robbie's hearing dropped to 20 percent. ___ 4. Robbie's father asked him to deejay

___ 5. Robbie e-mailed DJ Shiftee for tutoring. ___ 6. Robbie practiced deejaying four hou

___ 7. Robbie started deejaying at clubs without tel ___ 8. Robbie began visiting elementary sc

II. Cloze — Fill in each blank with a word from the text.

Robbie was born in _____ with perfect _____. After moving to the US, he suffered ear _____. Without health _____, his family couldn't afford treatment. His left ear retained only _____ percent hearing.

At 18, his father asked him to _____ at his restaurant. He was instantly _____. At 25, he contacted DJ _____ and trained for two years. He "hears" music through _____ (feet), _____ (colors), and _____ (crowd energy).

Now Robbie visits _____ schools to inspire deaf children and their _____. His message: "I'm a deaf DJ, so _____?"

III. True or False — Write T or F. Correct false statements.

1. ____ Robbie was born deaf in both ears.

2. ____ Robbie's father was also a DJ.

3. ____ DJ Shiftee refused to teach Robbie at first.

4. ____ Robbie told club managers about his deafness before performing.

5. ____ Robbie uses color-coded software to "visually hear" music.

6. ____ Robbie believes music is only about hearing.

7. ____ Robbie only performs at college parties.

8. ____ Robbie encourages parents to let their deaf children chase dreams.

Corrections:

1.

2.

IV. Writing Task — Write 120-150 words on ONE topic:

A. Describe a challenge you faced and overcame. Use chronological order (≥3 time-order words).

B. "Music is not all about hearing." Write about something experienced in more than one way.

C. Write a letter to Robbie Wilde. Tell him what you learned and how it connects to your life.

— End —

1.3 Focus Worksheet

Deaf DJ — Focus Practice Worksheet

Target: would (past habit/refusal) | go + adj (change of state) | out of + noun (motive)

Name: _____ Class: _____ Date: _____

Part 1 · Quick Review 知识速览

Point 1: would / wouldn't — past habit & refusal 过去习惯/拒绝

would = used to (past habit) | wouldn't = refused to (past refusal)

I would just show up, introduce myself, and start playing music. 我总是直接出现、介绍自己、然后开始放音乐。(习惯)

I wouldn't tell the managers I was deaf. 我不肯告诉经理我聋了。(拒绝)

They wouldn't believe me. 他们就是不信。(拒绝)

Point 2: go + adjective — change of state 状态变化

go + adj = become (usually negative change)

I went deaf in my right ear. 我右耳变聋了。

The crowd goes crazy. 人群疯狂了。

Extension: go blind / go bald / go bad / go wrong

Point 3: out of + abstract noun — motive 出于……

out of + noun = because of (a feeling/motive)

They were giving me jobs because I was good, not out of sympathy. 他们给我工作是因为我打得好，不是出于同情。

Extension: out of fear / out of love / out of curiosity / out of necessity

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Part 2 · Controlled Practice 控制练习

A. Fill in would or wouldn't. 用 would 或 wouldn't 填空。

1. When Robbie started at clubs, he _____ tell the managers he was deaf. He _____ just show up and start playing.

2. At the end of the night, someone _____ say, "Here's the check." Robbie _____ reply, "What? I can't hear."

3. The managers _____ believe him. Sometimes he _____ bring doctor's notes.

4. They gave him jobs because he was good, not out of sympathy. This _____ reassure him.

B. Complete with go + an adjective. 用 go+形容词完成句子。

1. Robbie didn't go deaf overnight. His hearing dropped from 50% to 20% over time. But he didn't _____ crazy — he found a way to DJ.

2. Don't eat that bread. It has _____ bad.

3. When Robbie performs, the crowd _____ crazy.

4. If you don't wear a hat in winter, you might _____ bald. (joke)

5. Something _____ wrong with the speaker, so Robbie had to set it up again.

C. Fill in out of + a noun from the box. 用 out of+方框中的词填空。

sympathy | curiosity | fear | necessity | love

1. They gave Robbie jobs because he was good, not _____.

2. She opened the mysterious box _____ — she just had to know what was inside.

3. He left his hometown _____ — there were no jobs there.

4. The dog jumped in front of the car _____ — it wanted to protect its owner.

5. I didn't want to go, but I went _____ — my boss required it.

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Part 3 · Sentence Building 造句练习

D. Rewrite each sentence using the target structure. 用目标句式改写。

1. Robbie used to hide his deafness from club managers. → (wouldn't)

   Robbie _____.

2. He lost his hearing gradually. → (go)

   He _____.

3. They hired him because they admired his skill, not because they pitied him. → (out of)

   They hired him because he was good, not _____.

4. When Robbie performs, the audience always gets excited. → (go)

   The crowd _____.

5. Robbie refused to give up. → (wouldn't)

   Robbie _____.

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Part 4 · Retelling Task 复述任务

Task: Retell Robbie's story in 80-100 words. 80-100 词复述 Robbie 的故事。

Requirements:

[1] Use would / wouldn't at least once [2] Use go + adjective at least once [3] Use out of + noun at least once

Framework (fill in and expand — do NOT copy the original text):

Robbie _____ (go + adj) at age 5 after his family moved to the US.

His parents couldn't pay for treatment because they didn't have _____.

As a teenager, he discovered deejaying and _____ (would habit) at his dad's restaurant.

When he started at clubs, he _____ (wouldn't) — he let his skill speak first.

He wanted jobs because he was good, not _____ (out of).

His strategy: hear with feet, see with colors, rely on muscle memory.

Music is not all about _____.

Write your retelling below:

Self-check:

I used would / wouldn't [ ]

I used go + adjective [ ]

I used out of + noun [ ]

I wrote 80-100 words [ ]

— End —

二、答案与解析

2.1 Answer Key (教师版)

Deaf DJ — Answer Key (Teacher's Edition)

For teacher reference only · 64 questions + comprehensive exercises

Paragraph 1 — How Robbie Lost His Hearing

📖 **Original Text: 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.**

L1 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.

L1 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

L2 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.

L2 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."

L3 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.

L3 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.

L4 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.

L4 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.

Language Practice · Para. 1 Answers:

Vocab: a) A (ear infections = 耳朵感染) b) B (health insurance = 医疗保险) c) B (predicted = 预言/预测) d) B (treatment = 治疗)

Rewrite (sample): Doctors expected me to lose all hearing by this point, but I still have some — so I consider myself fortunate.

Translation: 我的右耳全聋了，左耳只剩下 50%的听力。

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Paragraph 2 — Growing Up with Music

📖 **Original Text: 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.**

L1 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.

L1 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.

L2 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.

L2 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.

L3 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.

L3 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.

L4 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.

L4 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.

Language Practice · Para. 2 Answers:

Vocab: a) B (hooked = 上瘾的/着迷的) b) A (disco = 迪斯科) c) A (folk = 民间音乐)

Rewrite (sample): After deejaying at the restaurant for a few weeks, I became completely captivated by it.

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Paragraph 3 — Finding a Mentor

📖 Original Text: 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.

L1 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.

L1 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.

L2 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.

L2 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.

L3 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.

L3 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.

L4 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.

L4 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.

Language Practice · Para. 3 Answers:

Vocab: a) A (tutored = 辅导/教授) b) B (technique = 技巧/技术) c) A (muscle memory = 肌肉记忆)

Rewrite (sample): Now during performances, my body moves automatically based on years of training.

Translation: 他每周辅导我两次，持续了两年，帮助我掌握了正确的技巧。

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Paragraph 4 — Breaking into Clubs

📖 **Original Text: 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.**

L1 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.

L1 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.

L2 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.

L2 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.

L3 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.

L3 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.

L4 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.

L4 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.

Language Practice · Para. 4 Answers:

Vocab: a) A (reassurance = 保证/安心) b) A (sympathy = 同情) c) A (stuck = 被贴上/固定了)

Rewrite (sample): It confirmed that I was being hired for my talent, not because people felt sorry for me.

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Paragraph 5 — Feeling the Beat

📖 **Original Text: 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.**

L1 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.

L1 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.

L2 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."

L2 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.

L3 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.

L3 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.

L4 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.

L4 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.

Language Practice · Para. 5 Answers:

Vocab: a) A (frequencies = 频率) b) B (bass = 低音) c) A (comes to life = 变活了/生动起来)

Rewrite (sample): I place the bass speakers on the floor behind me, which lets me pick up low frequencies through my feet as physical vibrations.

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Paragraph 6 — Seeing the Music

📖 **Original Text: 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.**

L1 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.

L1 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.

L2 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."

L2 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.

L3 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.

L3 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."

L4 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.

L4 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.

Language Practice · Para. 6 Answers:

Vocab: a) A (snare = 军鼓/小鼓) b) A (vocals = 人声/演唱) c) A (melody = 旋律) d) A (turntables = 唱机/转盘)

Rewrite (sample): I am seeing the music through colors on a screen, which functions as my way of hearing it.

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Paragraph 7 — An Invitation

📖 **Original Text: 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.**

L1 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.

L1 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.

L2 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.

L2 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.

L3 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.

L3 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.

L4 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.

L4 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.

Language Practice · Para. 7 Answers:

Vocab: a) A (cover your ears = 捂住耳朵) b) A (in a different way = 以不同的方式)

Rewrite (sample): Music can be experienced through senses beyond just hearing — it is a multi-sensory experience.

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Paragraph 8 — Giving Back

📖 Original Text: 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?"

L1 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.

L1 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.

L2 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.

L2 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.

L3 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.

L3 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.

L4 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"?

L4 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.

Language Practice · Para. 8 Answers:

Vocab: a) A (get-togethers = 聚会/活动) b) A (corporate events = 企业活动) c) A (motivation = 动力/动机) d) A (I'm big on = 我很重视)

Rewrite (sample): I tell parents to allow their children to pursue what they love. After all, I became a DJ despite being deaf — so what's stopping anyone else?

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Comprehensive Exercises — Answer Key

I. Chronological Order:

2, 1, 3, 4, 6, 5, 7, 8

(1=moved to US, 2=ear infections started, 3=hearing dropped to 20%, 4=dad asked him to deejay, 5=e-mailed DJ Shiftee, 6=practiced 4hrs/day, 7=club deejaying, 8=school visits)

II. Cloze Answers:

Para 1: England, hearing, infections, insurance, 20

Para 2: music, deejay, hooked, Shiftee, touch, sight, emotion

Para 3: elementary, parents, why not

III. True or False:

1. F — born with perfect hearing

2. T

3. F — accepted the challenge the next day

4. F — he didn't tell them

5. T

6. F — "Music is not all about hearing"

7. F — all sorts of get-togethers, including corporate events

8. T

IV. Discussion — Key Points for Each:

1. Central message: multiple valid interpretations. Must cite evidence. Most likely: dreams can be pursued despite limitations; identity is not defined by disability.

2. "Limitations do not define you" — agree/disagree with reasoning. Positive examples: Beethoven, Helen Keller, Paralympic athletes.

3. Three questions — evaluate relevance and depth.

4. First person = more intimate, immediate, authentic. Third person = more objective, distant. First person is more effective for this personal narrative.

5. Connection to "Pursuit of Dreams": Robbie embodies the theme but also complicates it — his dream wasn't just "to be a DJ" but to redefine what's possible.

V. Writing Task — Assessment Criteria:

✓ Uses ≥3 time-order words correctly

✓ Contains ≥1 personal reflection

✓ Grammar accurate, varied sentence structure

✓ Logical flow, clear organization

✓ 150-200 words

— End of Answer Key —

2.2 Answer Key (学生版)

Deaf DJ — Answer Key (Teacher's Edition)

For teacher reference only · 44 questions + comprehensive exercises

Paragraph 1 — How Robbie Lost His Hearing

L1 Q1. When and where was Robbie born, and what was his hearing condition at birth?

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

L1 Q2. Complete the timeline of Robbie's hearing loss.

A: 1990 (age 5): moved to US, started ear infections every 3 months → Third infection: no health insurance, couldn't pay for treatment → 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

L2 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.

L2 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."

L3 Q5. "so I think I'm doing pretty well" — attitude?

A: Optimism and resilience. He frames 20% hearing as a victory compared to the predicted total deafness. Focuses on what he still has, not what he lost. Sets the tone for the entire article — he's not a victim, he's a fighter.

L4 Q6. Why begin with medical history?

A: [Discussion] Establishes the central conflict — a DJ who cannot hear. Creates dramatic tension: reader wonders how a deaf person can DJ. Starting with adversity makes the later success more compelling.

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Paragraph 2 — Growing Up with Music

L1 Q7. 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.

L1 Q8. 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.

L2 Q9. What is the contrast between Para. 1 and Para. 2, and how do they work together?

A: Para. 1 = loss (hearing). Para. 2 = gain (musical environment). Ironic: the sense he was losing was the one most cherished at home. This tension drives the narrative — music was both his birthright and his challenge.

L3 Q10. What does "hooked" imply?

A: "Hooked" = deeply captivated, addicted — not casual interest. Suggests deejaying gave him something he craved, possibly a way to reconnect with the music world his hearing loss threatened.

L4 Q11. Describe a time you discovered a passion "by accident".

A: [Open / Personal] Look for: specific event, what triggered the passion, what the student did next. Evaluate narrative detail and self-awareness.

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Paragraph 3 — Finding a Mentor

L1 Q12. Who did Robbie contact, when, and how did DJ Shiftee respond?

A: He e-mailed DJ Shiftee, a well-known NYC DJ, when he was 25. Shiftee replied the next day: "Challenge accepted." He tutored Robbie twice a week for two years.

L1 Q13. 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.

L2 Q14. Why frame as "challenge"?

A: Appealed to DJ Shiftee's competitive spirit and professional pride. Positioned Robbie not as a victim seeking pity, but as someone offering an interesting problem. Shows emotional intelligence.

L2 Q15. What does "Challenge accepted" tell us about DJ Shiftee?

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

L3 Q16. "Muscle memory takes over" — meaning and significance?

A: After 3,000+ hours of practice, his body performs DJ techniques automatically, without conscious thought. Significant: he compensated for hearing loss through physical training so thorough that technique became instinct. His body learned what his ears couldn't fully guide.

L4 Q17. 7-year gap suggests?

A: [Discussion] He didn't rush into professional training. Spent years developing passion independently before seeking mentorship. Shows patience, self-awareness, and commitment. Dreams don't have an expiration date.

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Paragraph 4 — Breaking into Clubs

L1 Q18. What did Robbie do at clubs, and why?

A: Wouldn't tell managers he was deaf — just showed up, introduced himself, played. He wanted to be hired for his skills, not out of sympathy for his disability.

L1 Q19. How did club managers react?

A: They were always surprised. Sometimes wouldn't believe him → he had to bring doctor's notes as proof.

L2 Q20. Why important "because I was good, not out of sympathy"?

A: Wanted skills recognized on merit, not pity. Being hired out of sympathy would mean disability — not talent — was the reason, undermining his achievement and professional identity. Reflects desire for genuine respect.

L2 Q21. What does "that Deaf DJ" reveal about society's labeling?

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

L3 Q22. Dialogue analysis: "Oh, here's the check." / "What? Oh, I can't hear."

A: Dramatic and ironic. Manager offers payment (moment of success), Robbie's response reveals his secret. "Oh" appears twice — first casual, then surprised. Compresses the entire tension of hiding a disability into a brief, vivid moment. Adds humor to a serious topic.

L4 Q23. Was Robbie right to hide his deafness?

A: [Discussion] For: wanted to be judged on merit, protected dignity. Against: could be seen as deceptive, created awkward moments. Broader issue: disability disclosure in the workplace.

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Paragraph 5 — Feeling the Beat

L1 Q24. How does Robbie set up his speakers?

A: One speaker faces his left side (good ear, 20% hearing), turned to max volume. Bass speakers on the floor behind him.

L1 Q25. 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.

L2 Q26. Why put bass speakers on the floor?

A: Bass frequencies produce strong physical vibrations through solid surfaces. Floor bass lets him feel low frequencies through feet — compensating for what ears can't hear. The floor becomes a secondary "ear."

L3 Q27. "The song comes to life" + shift from "I" to "you"?

A: "Comes to life" = music becomes immersive through multi-sensory experience (hearing + touch + emotion), more multi-sensory than ordinary listening. Shift to "you" involves the reader directly — "you would feel it too." Makes his experience universal.

L4 Q28. Other examples of limitation → innovation?

A: [Discussion] Beethoven composed while deaf; Stevie Wonder plays piano blind; dyslexic thinkers excel at spatial reasoning. Limitations force creative adaptation.

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Paragraph 6 — Seeing the Music

L1 Q29. What software? Match colors to elements.

A: Software converts music into colored lines on screen. Red = bass (intense, powerful). Blue = snare (sharp, crisp). Green = vocals/melody (organic, flowing). Colors may be software defaults, but associations are psychologically fitting.

L2 Q30. "Visually hearing" meaning? Contradiction?

A: Deliberate paradox. "Visually" and "hearing" seem contradictory, but for Robbie, seeing colors IS hearing. Expands the definition of hearing beyond ears. Challenges the assumption that hearing must happen through ears.

L2 Q31. How does Para. 6 extend Para. 5?

A: Para. 5 = touch (feet) + residual hearing. Para. 6 adds sight. Together: a multi-sensory system (touch + sight + partial hearing). Each paragraph adds a layer, building toward the complete picture.

L3 Q32. "What I love... is the creativity" — motivation?

A: His motivation is creative, not compensatory. He doesn't DJ despite being deaf — he DJs because he loves the creative possibilities. Listing tools (machine, turntables, mixer) shows he thinks of DJing as a craft. Passion comes from what he can create.

L4 Q33. Technology: levels field or creates dependency?

A: [Discussion] For: compensates for biological limitations, enables talent. Against: creates dependency on specific tools and access (not everyone can afford). Broader debate about assistive technology and equity.

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Paragraph 7 — An Invitation

L1 Q34. What does Robbie ask the reader to do, and what will happen?

A: Asks reader to cover ears next time they go dancing. Says they will start using other senses and discover they can hear music in a different way.

L2 Q35. Why address reader ("you"), and how does this change the text?

A: Transforms reader from passive listener to active participant. Robbie is no longer just sharing — he's inviting. Makes the message personal and immediate. "You'll" repeated 3 times creates certainty and step-by-step progression.

L2 Q36. What is the logical structure?

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

L3 Q37. "Music is not all about hearing" — why powerful?

A: After detailed technical paragraphs, this single sentence distills everything into a universal truth. Brevity gives it weight — sounds like a manifesto. Subverts the assumption that music = hearing. It's the thesis of the entire article.

L4 Q38. 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.

— — — — — — — — — — — — — — — — —

Paragraph 8 — Giving Back

L1 Q39. What kinds of events does Robbie play now, and what else does he do?

A: 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.

L1 Q40. Who are the two audiences, and 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.

L2 Q41. Why elementary schools for the deaf specifically?

A: Elementary age = when deaf children form their sense of what's possible. Early visit shows a real-life role model. Parents are most anxious then. Robbie's visit reassures both children and parents.

L2 Q42. What does "I'm big on talking to the parents" reveal?

A: "Big on" = prioritizes it. He understands parents are 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.

L3 Q43. "I'm a deaf DJ, so why not?" — what makes it effective?

A: Both identity statement and challenge. "I'm a deaf DJ" — owns both labels. "So why not?" — turns story into universal question: if I can, what's stopping you? Humble yet provocative. Ends not with a statement but a question, leaving the reader to answer.

L4 Q44. How does Para. 8 connect back to Para. 1?

A: Para. 1: boy loses hearing (victim of circumstance). Para. 8: man uses deafness as a platform to inspire others (agent of change). Journey from passive victim to active advocate. What was taken from him (hearing) became what he gives to others (hope). Full circle.

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Comprehensive Exercises — Answer Key

I. Chronological Order:

Correct sequence: 2, 1, 3, 4, 6, 5, 7, 8

(1=moved to US, 2=ear infections, 3=hearing 20%, 4=dad's restaurant, 5=e-mailed Shiftee, 6=practiced 4hrs/day, 7=clubs, 8=school visits)

II. Cloze Answers:

Para 1: England, hearing, infections, insurance, 20

Para 2: deejay, hooked, Shiftee, touch, sight, emotion

Para 3: elementary, parents, why not

III. True or False:

1. F — born with perfect hearing
2. T
3. F — accepted the challenge the next day
4. F — he didn't tell them
5. T
6. F — "Music is not all about hearing"
7. F — all sorts of get-togethers, including corporate events
8. T

IV. Writing Task — Assessment Criteria:

✓ Uses ≥3 time-order words correctly

✓ Contains ≥1 personal reflection

✓ Grammar accurate, varied sentence structure

✓ Logical flow, clear organization

✓ 120-150 words

— End of Answer Key —

三、语法词汇

3.1 Grammar & Vocabulary

Deaf DJ — Grammar & Vocabulary Reference

Text: Deaf DJ by Robbie Wilde ｜ Unit 1: The Pursuit of Dreams

Part 1 · Grammar Points 语法点

G1. would — past habit & refusal would 表示过去习惯/拒绝 (Para. 4)

This is the most important grammar point in this text. Para. 4 uses "would" repeatedly with two different functions.

would = used to (past habit) would 表示过去的习惯性动作，相当于 used to

e.g. I would just show up, introduce myself, and start playing music.

I would just show up, introduce myself, and start playing music. — 我总是直接出现、自我介绍、然后开始放音乐。

wouldn't = refused to (past refusal) wouldn't 表示过去拒绝，意思是"不肯、不愿意"

e.g. I wouldn't tell the managers I was deaf. / They wouldn't believe me.

I wouldn't tell the managers I was deaf. — 我不肯告诉经理们我聋了。

They wouldn't believe me. — 他们就是不信。

someone would say / I'd say would 在这里表示过去反复发生的场景，I'd = I would

e.g. At the end of the night, someone would say, "Oh, here's the check." And I'd say, "What?"

Teaching tip: 让学生区分 would 的两种用法——would show up(习惯) vs wouldn't tell(拒绝)。两者都是过去反复发生的事，但语气不同。

— —

G2. go + adjective — change of state go+形容词表示状态变化 (Para. 1, 5)

"go" can mean "become" when followed by an adjective, indicating a change of state.

go deaf 变聋 (go + adj = 从正常变为不正常)

e.g. I went deaf in my right ear.

I went deaf in my right ear and was left with 50 percent hearing in my left.

goes crazy 疯狂 (人群情绪变化)

e.g. The crowd goes crazy.

The crowd goes crazy, you feel that.

Extension: go blind 变瞎 / go bald 变秃 / go crazy 发疯 / go bad (食物)变质 / go wrong 出错

注意：go+adj 通常表示变坏或变差，变好用 get 或 become：get better (不是 go better)

— —

G3. What I love about... is... — pseudo-cleft 假分裂句/强调句式 (Para. 6)

This structure emphasizes a specific part of a sentence by splitting it with "What... is...".

What I love about deejaying is the creativity 我做 DJ 所热爱的是创造力 (What 引导名词性从句做主语)

e.g. What I love about deejaying is the creativity.

What I love about deejaying is the creativity, what you can do with a machine, two turntables, and a mixer.

Structure: What + S + V + about + O + is + complement

Extension: What I like about him is his honesty. / What worries me is the cost. / What surprised us was his reaction.

— —

G4. would — future-in-the-past would 表示过去将来 (Para. 1)

In reported speech, "will" changes to "would" to indicate a future event from a past perspective.

predicted that I would be completely deaf 预言我会完全失聪 (predicted + that + would = 过去将来)

e.g. My doctors predicted that I would be completely deaf by now.

My doctors predicted that I would be completely deaf by now, so I think I'm doing pretty well.

Extension: He said he would come. / She thought she would fail. / They believed they would win.

— —

G5. Present participle as adverbial 现在分词作状语 (Para. 3, 5)

The -ing form can function as an adverbial, expressing accompanying action, reason, or result.

helping me develop correct technique 帮助我掌握正确技巧 (伴随状语，表示同时发生的动作)

e.g. He tutored me twice a week for two years, helping me develop correct technique.

He tutored me twice a week for two years, helping me develop correct technique.

facing my left side 朝向我的左侧 **(现在分词做后置定语，修饰 speaker)**

e.g. I set up one speaker facing my left side, my good ear.

I set up one speaker facing my left side, my good ear, and make it louder all the way up.

— —

G6. where — non-restrictive relative clause where 引导非限制性定语从句 (Para. 1)

"where" can introduce a non-restrictive relative clause modifying a noun that represents a state or situation.

dropped to 20 percent, where it is today 降到 **20%**，也就是现在的水平 **(where 指代 20 percent 这个状态)**

e.g. my remaining hearing dropped to 20 percent, where it is today.

Over time, my remaining hearing dropped to 20 percent, where it is today.

Extension: He graduated at 22, where he remains today (in his career). / She reached the top, where she has stayed for years.

— —

G7. How about + V-ing — making suggestions How about +动名词表建议 (Para. 3)

"How about" is used to make a suggestion or proposal, followed by a noun or V-ing.

How about teaching a deaf person to deejay? 教一个聋人打碟怎么样？ **(How about + V-ing)**

e.g. How about teaching a deaf person to deejay?

"I know you like a challenge. How about teaching a deaf person to deejay?"

Extension: How about going to the cinema? / How about a cup of coffee? / How about we leave now?

— —

G8. out of + abstract noun — motive out of+抽象名词表动机 (Para. 4)

"out of" can express the motive or reason for an action, followed by an abstract noun.

not out of sympathy 不是出于同情 **(out of + noun = 出于……)**

e.g. they were giving me jobs because I was good, not out of sympathy.

It was reassurance that they were giving me jobs because I was good, not out of sympathy.

Extension: out of fear 出于恐惧 / out of love 出于爱 / out of curiosity 出于好奇 / out of necessity 出于必要

— —

G9. The next time + clause — time conjunction The next time 引导时间状语 (Para. 7)

"The next time" can function as a time conjunction, introducing a time clause.

The next time you go dancing cover your ears 下次你去跳舞时，捂住耳朵 (The next time + clause)

e.g. The next time you go dancing cover your ears.

The next time you go dancing cover your ears, and you'll feel a little bit of how I do it.

Extension: The next time I see him, I will tell him. / The last time we met was in 2020. / Every time I hear this song, I cry.

— —

G10. ask sb to do sth — request pattern ask sb to do sth 请求句式 (Para. 2)

A common request pattern: verb + object + infinitive.

asked me to deejay 让我去打碟 (ask + sb + to + V)

e.g. my dad asked me to deejay at the restaurant he owned.

For my 18th birthday, my dad asked me to deejay at the restaurant he owned.

Extension: tell sb to do / want sb to do / allow sb to do / invite sb to do / encourage sb to do

— —

G11. be left with — passive of remaining be left with 表示剩下 (Para. 1)

"be left with" means "to have something remaining after other things are gone."

was left with 50 percent hearing 只剩下 50%的听力 (被动语态，强调无奈)

e.g. I went deaf in my right ear and was left with 50 percent hearing in my left.

I went deaf in my right ear and was left with 50 percent hearing in my left.

Extension: After the fire, they were left with nothing. / He was left with no choice but to quit.

— —

G12. not all about — not entirely about not all about 表示不全是 (Para. 7)

"not all about" means "not solely/entirely about," indicating that something has more dimensions.

Music is not all about hearing 音乐不只是关于听觉 (not all about = 不全是/不只是)

e.g. Music is not all about hearing.

Music is not all about hearing.

Extension: Life is not all about money. / Learning is not all about grades. / Love is not all about romance.

Part 2 · Vocabulary by Category 词汇分类

V1. Medical & Health 医疗健康 (Para. 1)

ear infections 耳朵感染 (ear + infection 感染)

e.g. I started getting ear infections every three months or so.

health insurance 医疗保险 (health + insurance 保险)

e.g. We didn't have health insurance at the time.

treatment 治疗 (treat + -ment)

e.g. my parents couldn't pay for the treatment.

deaf 聋的 (go deaf = 变聋)

e.g. I went deaf in my right ear.

hearing 听力 (hear + -ing)

e.g. was left with 50 percent hearing in my left.

frequencies 频率 (frequency 的复数)

e.g. I can hear some of the lower frequencies.

— —

V2. Music & DJ 音乐与 DJ 术语 (Para. 2, 5, 6)

deejay (DJ) 打碟/当 DJ (可做动词和名词)

e.g. my dad asked me to deejay at the restaurant.

bass 低音/贝斯 (音乐低频部分)

e.g. Red is the bass.

snare 军鼓/小鼓 (snare drum)

e.g. blue is snare.

vocals 人声/演唱 (vocal 的复数)

e.g. green is the vocals or melody.

melody 旋律 (主旋律)

e.g. green is the vocals or melody.

turntables 唱机/转盘 **(turn + table)**

e.g. two turntables, and a mixer.

mixer 混音器 **(mix + -er)**

e.g. two turntables, and a mixer.

speaker 音箱/扬声器 **(speak + -er)**

e.g. I set up one speaker facing my left side.

beat 节拍/鼓点 **(音乐节奏)**

e.g. feel the beat in my feet.

— —

V3. Phrasal Verbs & Idioms 动词短语与习语

take over 接管、控制 **(take + over)**

e.g. muscle memory takes over. — 肌肉记忆接管了。

show up 出现、到场 **(show + up)**

e.g. I would just show up, introduce myself.

come to life 活过来、变得生动 **(come + to + life)**

e.g. The song comes to life.

stick (stuck) 粘住、留下、固定 **(stick 的过去式)**

e.g. the name stuck. — 这个绰号叫开了。

be big on 重视、推崇 **(informal)**

e.g. I'm big on talking to the parents.

all the way up 开到最大/到底 **(all + way + up)**

e.g. make it louder all the way up.

go crazy 疯狂 **(go + adj)**

e.g. the crowd goes crazy.

chase one's dreams 追逐梦想 **(chase + dreams)**

e.g. let [your kids] chase their dreams.

— —

V4. Emotions & Attitude 情感与态度

hooked 上瘾的、着迷的 **(hook + -ed)**

e.g. I was hooked. — 我上瘾了。

reassurance 安心、保证 **(reassure + -ance)**

e.g. It was reassurance that...

sympathy 同情 **(sym + path + y)**

e.g. not out of sympathy.

motivation 动力、动机 **(motivate + -ion)**

e.g. talk to the students about motivation.

challenge 挑战 **(可做名词和动词)**

e.g. I know you like a challenge.

— —

V5. Key Collocations 核心搭配

be born with 天生带有……

e.g. I was born in England with perfect hearing.

pay for 支付……的费用

e.g. my parents couldn't pay for the treatment.

every... or so 每……左右

e.g. every three months or so.

over time 随着时间推移

e.g. Over time, my remaining hearing dropped to 20 percent.

by now 到现在

e.g. I would be completely deaf by now.

pretty well 还不错 **(口语)**

e.g. I think I'm doing pretty well.

all sorts of 各种各样的

e.g. I play all sorts of get-togethers now.

from... to... 从……到……

e.g. from college parties to corporate events.

believe in oneself 相信自己

e.g. believing in themselves.

why not? 为什么不呢？ **(反问)**

e.g. I'm a deaf DJ, so why not?

Part 3 · Word Formation 构词法

Suffixes in this text 本文中的后缀

-ment: treatment 治疗 **(treat + -ment = 名词)**

e.g. pay for the treatment.

-ance: reassurance 安心 **(reassure + -ance = 名词)**

e.g. It was reassurance that...

-ion: infection / motivation 感染/动力 **(infect + -ion / motivate + -ion)**

e.g. ear infections / motivation

-ed: hooked 上瘾的 **(hook + -ed = 形容词)**

e.g. I was hooked.

-er: speaker / mixer / turntables 音箱/混音器/唱机 **(动词+er = 工具)**

e.g. speaker = speak + er

-ing: hearing / deejaying 听力/打碟 **(hear+ing / deejay+ing)**

e.g. 50 percent hearing / deejaying

Compounds & Derivations 复合词与派生

well-known 知名的 **(well + known = 复合形容词)**

e.g. a well-known New York City DJ.

get-togethers 聚会 **(get + together = 复合名词)**

e.g. all sorts of get-togethers.

health insurance 医疗保险 **(health + insurance = 复合名词)**

e.g. We didn't have health insurance.

muscle memory 肌肉记忆 **(muscle + memory = 复合名词)**

e.g. muscle memory takes over.

Part 4 · Teaching Priority 教学优先级

Based on text density and student level, recommended teaching priority:

★★★ **G1. would (past habit/refusal)** — 全文最密集的语法点，**Para. 4** 反复出现

★★★ **G2. go + adjective (change of state)** — 高频实用句型，**go deaf / go crazy**

★★★ **G3. What I love about... is... (pseudo-cleft)** — 写作高频句式，强调某一点

★★☆ **G4. would (future-in-the-past)** — **reported speech** 中的 **would**

★★☆ **G5. Present participle as adverbial** — **helping me / facing my left side**

★★☆ **G8. out of + abstract noun** — **out of sympathy**

★☆☆ **G6/G7/G9/G10/G11/G12** — 一次性带过，不展开练习

Vocabulary priority: V3 (Phrasal Verbs & Idioms) > V5 (Collocations) > V2 (Music terms) > V1 (Medical) > V4 (Emotions)

Music terms (V2) can be taught with visual aids (color-coded software screen).

四、教学逐字稿

4.1 Teaching Script (英文版)

Deaf DJ — Teaching Script

Text: Deaf DJ by Robbie Wilde as told to Kenneth Miller ｜ Unit 1: The Pursuit of Dreams

90 min ｜ Student Worksheet (44 Qs) + Answer Key ｜ EN 60% / CN 40%

[Lead-in · 5 min 课前导入]

Good morning, everyone. Before we start, let me ask you a question.

同学们好。开始之前先问一个问题——这个问题贯穿整堂课，读完后我们要回答它。

Q: Can a deaf person work as a DJ? Why or why not? 呼应标题。反问——如果聋人能做 DJ，还有什么不能做？

这是课前导入问题。让学生自由回答——大部分人会说不可能。但今天的故事会打破这个常识。带着这个问题开始阅读。

Most of you would say no — a DJ's job is to listen to music, select tracks, and mix them. How can someone who can't hear do that?

大部分人会说不可能——DJ 的工作就是听音乐、选曲、混音，听不见怎么做？这是常识判断。但今天的故事会打破这个常识。

But today's text is about Robbie Wilde — a deaf DJ. He is completely deaf in his right ear and has only 20% hearing in his left. Yet he performs at clubs in New York City and gives talks at schools.

但今天课文的主人公 Robbie Wilde 就是一个聋人 DJ。他右耳全聋，左耳只剩 20%听力，却在纽约俱乐部演出，还去学校演讲。这是一个真实的人，不是虚构的。

The title is 'Deaf DJ,' from Unit 1 — The Pursuit of Dreams. As we read, keep this question in mind:

标题是 Deaf DJ，来自 Unit 1——The Pursuit of Dreams 追梦。读的时候带着这个问题：Robbie 如何把不可能变成可能？他用了哪些策略？

Q: How does Robbie turn the 'impossible' into 'possible'? What strategies does he use? Robbie 如何把不可能变成可能？用了什么策略？

这是贯穿全文的核心问题。读完后回答——Robbie 没有修复缺陷，他找到了替代方案。用身体听、用眼睛听、用肌肉记忆听。策略不是克服，是绕过。

这个问题贯穿整堂课。我们边读边找答案——Robbie 用了哪些策略来绕过耳聋的限制。读完后我们要回答这个问题。

Paragraph 1 · How Robbie Lost His Hearing

[Reading aloud · 2 min 朗读]

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.

[Line-by-line analysis 逐句讲解]

Sentence 1: 'I was born in England with perfect hearing.' — Note 'with perfect hearing.' He was NOT born deaf. This is important because the next sentences show a dramatic change.

第一句注意 with perfect hearing——他出生时听力完全正常，不是天生耳聋。这为后文的转折做铺垫。be born with 表示天生带有某种条件。

第一句交代出生地和初始状态。注意时态——一般过去时，表示过去的事实。born 是 bear 的过去分词，be born 表示出生。

这句话为全文设置了悬念——读者会想：既然出生时正常，后来怎么聋了？发生了什么？

> be born with ... 天生带有……（某种条件/特征）

Sentence 2: 'In 1990, when I was five, my family moved to the United States.' — First point on the timeline. The move to the US is where the trouble begins.

时间线第一个节点：1990 年，5 岁，搬家到美国。这个 moved 是整个悲剧的起点——如果不搬家，可能不会有后面的耳聋。

第二句是时间线节点。when I was five 是时间状语从句，修饰 moved。这个搬家是整个悲剧的起点。

Sentence 3: 'I started getting ear infections every three months or so.' — 'ear infections' = 耳朵感染. 'or so' is a useful phrase meaning 'approximately.'

ear infections 是耳朵感染，every three months or so 表示大约每三个月一次。or so 是常用口语短语，放在数字后面，表示大约、左右。比如 three days or so 大约三天。

第三句开始转折。started getting 表示开始出现某种情况。every three months or so 是频率表达——每三个月左右。

> every three months or so 每三个月左右 | or so = approximately

Sentence 4 is the key cause-and-effect: 'We didn't have health insurance at the time and when I got a third infection, my parents couldn't pay for the treatment.' — No insurance, couldn't afford treatment. Notice: it's not the infection itself that caused deafness — it's the lack of treatment.

health insurance 是医疗保险，pay for the treatment 是支付治疗费用。这句话是关键因果链——没有保险，第三次感染时付不起治疗费，导致耳聋加重。注意：不是感染本身导致耳聋，是没钱治导致耳聋。这涉及美国医疗保障体系的问题。

第四句是关键因果链。注意 didn't have 和 couldn't pay——两个否定并列，强调无力感。when I got a third infection 是时间状语从句。

这里涉及美国的社会问题——没有全民医保，穷人看不起病。一个三次耳感染就付不起治疗费，这在有全民医保的国家是不可想象的。

> health insurance / pay for the treatment 医疗保险 / 支付治疗费用

Sentence 5: 'I went deaf in my right ear and was left with 50 percent hearing in my left.' — 'was left with' means 'only had ... remaining.' The passive voice emphasizes helplessness.

was left with 表示只剩下，用了被动语态，强调无奈感——不是他选择剩下这些，而是被命运留下了这些。右耳全聋，左耳只剩 50%听力。

第五句是结果。went deaf——go deaf 是固定搭配，表示变聋。was left with 是被动语态，强调无奈。

被动语态 was left with 强调无奈——不是他选择剩下这些听力，而是命运只给他留下了这些。如果用主动语态 I had 50 percent，就没有这种无奈感。

> was left with ... 只剩下……（被动，强调无奈）

Sentence 6: 'Over time, my remaining hearing dropped to 20 percent, where it is today.' — 'over time' = gradually. 'where it is today' is a non-restrictive relative clause modifying '20 percent.'

over time 表示随着时间推移，remaining hearing 是剩余听力。where it is today 是非限制性定语从句，修饰 20 percent 这个状态——也就是他现在的听力水平。听力从 50%继续降到 20%。

第六句继续恶化。over time 是时间过渡。dropped to 是降到。where it is today 是定语从句，修饰 20 percent。

The last sentence is powerful: 'My doctors predicted that I would be completely deaf by now, so I think I'm doing pretty well.' — Doctors said he'd be fully deaf by now, so he says 'I think I'm doing pretty well.' This is optimistic self-mockery.

对——乐观、幽默、不服输。他不说我好惨，他说我还不错。这种语气奠定了全文基调：这不是一个悲情故事，而是一个战胜困难的故事。so I think I'm doing pretty well 是乐观的自嘲——医生说我应该全聋了，但我还没，所以还不错。

最后一句是全文基调的设定。predicted 是预言，by now 是到现在。so I think I'm doing pretty well 是乐观自嘲——不是抱怨，而是幽默接受。

so I think I'm doing pretty well 是全文的基调设定。Robbie 没有用悲情语气讲述自己的残疾，而是用幽默自嘲。这告诉读者：这不是一个卖惨的故事，而是一个战胜困难的故事。

Q: What does 'so I think I'm doing pretty well' reveal about Robbie's attitude? 这句话体现了 **Robbie** 什么态度？

这是 L3 深层理解题。引导学生注意语气——不是抱怨，是自嘲。pretty well 是口语化表达，比 fine 或 good 更随意，更亲切。这种语气说明 Robbie 对自己的处境有幽默感。

Right — optimism, humor, resilience. He doesn't say 'I'm miserable.' He says 'I'm doing pretty well.' This tone sets the mood for the entire article: this is not a tragedy, it's a story of overcoming.

对——乐观、幽默、不服输。他不说我好惨，他说我还不错。这种语气奠定了全文基调：这不是悲情故事，是战胜困难的故事。

[Worksheet Q1-Q6 对应练习]

Now look at Worksheet questions 1-6. Q1 asks about birthplace and hearing condition. Q2 is a timeline fill-in. Q3 asks why the family couldn't pay. Q4 requires a cause-and-effect chain with at least 3 links. Q5 analyzes the attitude. Q6 is Level 4 — why does the author start with medical history instead of his DJ career?

看 Worksheet 第 1-6 题。Q1 问出生地和听力状况，Q2 是时间线填空，Q3 问为什么付不起治疗费，Q4 找因果链至少 3 环，Q5 分析 pretty well 这句话的态度，Q6 是 L4 评价题——为什么作者从病史而不是 DJ 生涯开始写。

Q6 answer: Starting with medical history creates contrast — first he tells you what Robbie lost, then what Robbie achieved. That contrast is the source of narrative tension.

Q6 答案：从病史开始制造反差——先告诉你他失去了什么，后面再告诉你他做到了什么。这个反差是叙事张力的来源。如果先写 DJ 成就，再写耳聋，就没有这种冲击力了。

第一段是全文的背景铺垫。Robbie 出生时听力正常，5 岁搬到美国后因反复耳感染且无保险而逐渐失聪。关键信息：右耳全聋，左耳剩 20%。叙事策略：先写失去，制造反差，为后面的成就做铺垫。语气：乐观自嘲——我还不错。

— —

Paragraph 2 · Growing Up with Music

[Reading aloud · 1.5 min 朗读]

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.

[Line-by-line analysis 逐句讲解]

Sentence 1: 'There was always music on in my house when I was little.' — 'on' here is an adverb meaning 'playing.' Music was always playing in his house.

on 是副词，表示在播放中。家里总有音乐在放。

第一句设定家庭氛围。there was always music on——on 是副词表示在播放。always 强调音乐是常态。

There was always music on——on 是副词表示在播放中。这个 on 很常用：the TV is on 电视开着，the light is on 灯开着。

Sentence 2 lists specific artists: Metallica (metal), Led Zeppelin (hard rock), Bob Marley (reggae), Michael Jackson (pop). These span very different genres.

第二句列了一串歌手和乐队：Metallica 是金属摇滚，Led Zeppelin 是硬摇滚，Bob Marley 是雷鬼，Michael Jackson 是流行。这些风格跨度很大，说明他从小听的音乐非常杂、非常多。

第二句列具体歌手名。这些名字不是随便列的——每个代表不同风格，说明 Robbie 从小音乐涉猎广。

这些歌手风格跨度极大——从重金属到雷鬼到流行。说明 Robbie 从小接受的音乐教育是多元的，这直接影响了他后来做 DJ 时的杂食风格。

Q: Why does the author list specific artist names instead of just saying 'I loved music'? 因为具体名字比笼统说有力量得多。这告诉你他不是随便听听——他是有品味、有涉猎的。而且这些歌手风格差异之大，暗示了他后来做 **DJ** 时的杂食品味来源。如果只说 **I loved music**，读者感受不到这种深度。

这是 L2 推理题。引导学生思考叙事策略——具体名字比笼统说有力量。这也是 foreshadowing 伏笔，为后面 Robbie 做 DJ 的杂食风格埋下种子。

Because specific names are more powerful than a general statement. It shows Robbie had diverse, informed taste — not just casual listening. This also foreshadows his eclectic DJ style later.

因为具体名字比笼统说有力量得多。说明他不是随便听听，是有品味、有涉猎的。也暗示了他后来做 DJ 的杂食风格。

foreshadow 是伏笔——文学手法。作者在这里埋下种子，后面 Robbie 做 DJ 时的多元风格就有了根源。好的叙事不是凭空跳出来的，是有铺垫的。

Sentence 3: 'My dad was a DJ, so he played disco, folk, dance, rock, and music from other countries.' — His father was a DJ. This is his musical foundation — it comes from family, not school.

爸爸是 DJ，所以家里什么音乐都放——disco 迪斯科、folk 民谣、dance 舞曲、rock 摇滚、还有其他国家的音乐。这是 Robbie 的音乐启蒙——不是来自学校，是来自家庭。父亲的音乐品味直接影响了他的品味。

第三句交代家庭背景。爸爸是 DJ——这是 Robbie 的音乐启蒙来源。so 引导因果，说明为什么家里什么音乐都放。

这句话说明 Robbie 的音乐启蒙来自家庭——爸爸是 DJ，家里总有音乐。这和很多音乐人一样，家庭环境比学校教育更重要。

Sentence 4 is the turning point: 'For my 18th birthday, my dad asked me to deejay at the restaurant he owned.' — 'deejay' is used as a verb here. At 18, he first tries deejaying.

第四句是转折点：18 岁生日，爸爸让他到自己开的餐厅打碟。deejay 做动词用，就是 DJ、打碟。这是他第一次真正做 DJ——从听众变成了表演者。

第四句是人生转折点。18 岁生日，爸爸让他打碟。deejay 做动词——这是他第一次从听众变成表演者。

> deejay = DJ (verb/noun) / hooked 打碟 / 上瘾、着迷

Last sentences: 'After doing that for a few weeks, I was hooked. I wanted to learn more.' — 'hooked' means addicted. 'I wanted to learn more' is short but pivotal: he shifts from a listener to someone who wants to make music.

hooked 是上瘾、着迷——做了几周后就停不下来了。I wanted to learn more 很短但是关键转折：从一个听音乐的人，变成想做音乐的人。这句话推动故事进入下一阶段。

最后两句：hooked 是上瘾。I wanted to learn more——这句话推动故事进入下一阶段。从听音乐的人变成想做音乐的人。

I wanted to learn more 是转折点——从被动听音乐变成主动做音乐。这句话很短但推动了整个故事。如果没有这句话，后面找老师就不合理。

Q: Paragraph 1 is about loss. What is Paragraph 2 about? 对——第二段写获得（音乐环境）。第一段写失去（听力），第二段写获得（音乐）。两段一起构成核心张力：一个在失去听力的男孩，偏偏生长在音乐里。这种反差是全文叙事的基础。

这是段落关系题。引导学生看对比——第一段失去，第二段获得。两段构成核心张力：一个在失去听力的男孩，偏偏生长在音乐里。

Right — Paragraph 2 is about gain (musical environment). Para 1 = loss, Para 2 = gain. Together they set up the central tension: a boy losing his hearing, but growing up surrounded by music.

对——第二段写获得（音乐环境）。第一段失去，第二段获得。两段一起构成核心张力：一个在失去听力的男孩，偏偏生长在音乐里。

第二段写 Robbie 的音乐启蒙。家里总有音乐在放，爸爸是 DJ，从小听 Metallica 到 Michael Jackson。18 岁生日在爸爸餐厅第一次打碟，从此上瘾。叙事功能：第一段写失去（听力），第二段写获得（音乐环境），两段构成核心张力——一个在失去听力的男孩，偏偏生长在音乐里。

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Paragraph 3 · Finding a Mentor

[Reading aloud · 1.5 min 朗读]

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.

[Line-by-line analysis 逐句讲解]

Sentence 1: 'I e-mailed DJ Shiftee, a well-known New York City DJ, when I was 25.' — He was 25. Remember, he started deejaying at 18. That's a 7-year gap.

25 岁时联系了纽约知名 DJ Shiftee。注意——他 18 岁开始打碟，25 岁才找老师，中间隔了 7 年。这 7 年他在自己摸索、自己练。25 岁时他觉得自己到了瓶颈，需要专业指导了。这说明他不是冲动型——想了很久才行动。

第一句交代行动。25 岁联系知名 DJ。a well-known New York City DJ 是同位语，补充说明 DJ Shiftee 是谁。

7 年的间隔很重要。他不是 18 岁一冲动就去找老师——他先自己练了 7 年，到了瓶颈才找专业指导。这说明他做事有规划，不是冲动型。

Q: What was Robbie doing during those 7 years? Why did he wait until 25 to find a teacher? 25 岁时联系了纽约知名 **DJ Shiftee**。注意——他 **18** 岁开始打碟，**25** 岁才找老师，中间隔了 **7** 年。这 **7**

年他在自己摸索、自己练。**25** 岁时他觉得自己到了瓶颈，需要专业指导了。这说明他不是冲动型——想了很久才行动。

这是 L4 评价题。没有标准答案，但引导学生推理——7 年说明他不是冲动型，是深思熟虑的。他先自己练，到了瓶颈才找老师。这体现了他性格中的耐心和规划能力。

Likely self-teaching, self-practice. By 25, he hit a ceiling and needed professional guidance. This shows he's not impulsive — he thought carefully before acting.

可能是在自己摸索、自己练。25 岁时到了瓶颈，需要专业指导。说明他不是冲动型——想了很久才行动。

His email wording is clever: 'I know you like a challenge. How about teaching a deaf person to deejay?' — He frames it as a 'challenge,' not a request for help or pity.

他邮件措辞很聪明：我知道你喜欢挑战，教一个聋人打碟怎么样？——说 challenge 不说 help，这是策略。

他邮件措辞很聪明。用 challenge 不用 help——这是沟通策略。激起对方好胜心，而不是博取同情。

Q: Why does he say 'challenge' instead of 'please help me'? 如果说 **help me**，对方可能会同情但拒绝——教聋人打碟听起来太难了。但说 **challenge**——挑战，这激起了 **DJ Shiftee** 的好胜心。**Robbie** 没有把自己包装成需要帮助的弱者，而是包装成一个有趣的难题。这是非常聪明的沟通策略。

这是 L3 深层理解题。引导学生分析沟通策略——同一件事，不同的框架效果完全不同。说 challenge 激起好胜心，说 help 引起同情但可能被拒。这是 Robbie 的智慧。

If he said 'help me,' Shiftee might feel sympathy but refuse — teaching a deaf person seems too hard. But 'challenge' appeals to Shiftee's competitive spirit. Robbie doesn't position himself as a victim; he positions himself as an interesting puzzle.

如果说 help me，对方可能会同情但拒绝——教聋人打碟听起来太难了。但说 challenge——挑战，这激起了 DJ Shiftee 的好胜心。Robbie 没有把自己包装成需要帮助的弱者，而是包装成一个有趣的难题。这是非常聪明的沟通策略。

这是沟通策略的教科书级案例。如果他说 please help me, I'm deaf——对方会同情但可能拒绝。但说 challenge——对方的好胜心被激发了。同一件事，不同的框架，效果完全不同。

The response came fast: 'He wrote back the next day: Challenge accepted.' — This tells us Shiftee is confident, adventurous, and open-minded.

回复来得很快：第二天就回了 Challenge accepted——挑战接受。这说明 Shiftee 是什么性格？自信、爱冒险、开放。一个知名 DJ 愿意教聋人打碟，这本身就很了不起。

回复来得快——第二天就回了。Challenge accepted 两个词，干脆利落。说明 Shiftee 自信、爱冒险。

Now the numbers: 'He tutored me twice a week for two years... I practiced four hours a day.' — Let's calculate.

两年 730 天，每天 4 小时=2920 小时自学。每周两次课×52 周×2 年=208 次课。如果每次课 2 小时，就是 416 小时。总计超过 3300 小时。这个数字说明什么？——他不是靠天赋，是靠苦练。一万小时定律说专家需要一万小时，他已经完成了三分之一。

接下来是数据。twice a week for two years——每周两次，两年。four hours a day——每天四小时。这些数字后面要算总时长。

Q: Calculate: 2 years, 2 sessions/week, 4 hours/day practice — what's the total? 两年 **730** 天，每天 **4** 小时=**2920** 小时自学。每周两次课×**52** 周×**2** 年=**208** 次课。如果每次课 **2** 小时，就是 **416** 小时。总计超过 **3300** 小时。这个数字说明什么？**——**他不是靠天赋，是靠苦练。一万小时定律说专家需要一万小时，他已经完成了三分之一。

这是 L1 事实题但需要计算。引导学生做数学——730 天×4 小时=2920 小时自学。208 次课×2 小时=416 小时。总计超过 3300 小时。数字让努力变得具体。

2 years = 730 days. 4 hours/day = 2,920 hours of self-practice. 2 sessions/week x 52 weeks x 2 years = 208 tutoring sessions. If each session is 2 hours, that's 416 hours. Total: over 3,300 hours. This is not talent — it's hard work.

两年 730 天，每天 4 小时=2920 小时自学。每周两次×52 周×2 年=208 次课。每次 2 小时=416 小时。总计超过 3300 小时。这不是天赋，是苦练。

3300 小时这个数字说明一切。一万小时定律说成为专家需要一万小时，他完成了三分之一。他不是靠天赋做 DJ，是靠苦练。这也回应了前面 muscle memory——为什么肌肉能记住？因为练了 3300 小时。

Last sentence: 'Now when I'm performing, muscle memory takes over.' — 'muscle memory' means the body remembers movements after enough repetition. He doesn't need to hear — his hands already know what to do.

最后一句：演出时 muscle memory takes over——肌肉记忆接管了。意思是练到足够多次后，身体会自动记住动作，不需要大脑刻意思考。他不需要听——手已经知道该怎么做。这是他用身体记忆替代实时听觉的关键策略。

> muscle memory takes over 肌肉记忆接管 | take over = 接管

This is his key strategy: replacing real-time hearing with body memory.

这是他的关键策略：用身体记忆替代实时听觉。他不试图修复缺陷，而是找到替代方案。

第三段写 Robbie 拜师学艺。25 岁联系 DJ Shiftee，用 challenge 而非 help 激起对方好胜心。训练两年，每天 4 小时，总计超过 3300 小时。关键概念：muscle memory takes over——肌肉记忆接管，练到身体自动反应。这是他用身体记忆替代听觉的第一步。

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Paragraph 4 · Breaking into Clubs

[Reading aloud · 2 min 朗读]

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.

[Line-by-line analysis 逐句讲解]

Sentence 1: 'I wouldn't tell the managers I was deaf.' — 'wouldn't' is not 'couldn't' — it's a deliberate choice. He chooses not to disclose.

wouldn't 不是 couldn't——不是不能，是不愿意。他主动选择不说自己聋。这个选择很重要：他不想让耳聋成为别人对他的第一印象。

第一句交代策略。wouldn't 不是 couldn't——是主动选择不说。他不想让耳聋成为第一印象。

wouldn't tell 是主动选择不说。这和欺骗不同——他不是在骗人，他只是不让耳聋成为第一印象。他让对方先听到他的音乐，再知道他的状况。

Sentence 2: 'I would just show up, introduce myself, and start playing music.' — Three verbs: show up, introduce, start playing. Let the skill speak first, not the label.

三个动词：show up 出现、introduce 自我介绍、start playing 开始放音乐。先用实力说话，不先亮标签。他的策略是：让对方先听到我的音乐，再告诉对方我听不见。

第二句是三个动词连续：show up 出现、introduce 介绍、start playing 开始放音乐。一气呵成，先用实力说话。

这个策略很聪明：如果先说 I'm deaf，对方会带着偏见听——觉得能打成这样已经不错了。但如果先让对方听到好音乐，再说 I'm deaf，对方的反应是惊讶——这完全不同。

Sentences 3-5 are a dialogue scene — very visual:

第 3-5 句是对话场景，很有画面感。别人说给你钱，他说什么？哦我听不见。对方惊讶。有时他带医生证明，因为对方不信。这个场景的妙处在于自然暴露。

第 3-5 句是对话场景。别人给钱，他说听不见，对方惊讶。有时带医生证明因为对方不信。这个场景的妙处是自然暴露。

Someone says 'Oh, here's the check.' Robbie says 'What? Oh, I can't hear.' They're surprised. Sometimes he brings doctor's notes because they don't believe him.

别人说 Oh here's the check——给你钱。Robbie 说 What? Oh, I can't hear——什么？哦，我听不见。对方总是很惊讶。有时他带医生证明，因为对方不信。

Q: Why is this dialogue effective? Why not just say 'I am deaf' upfront? 这段对话为什么有效？为什么不直接说 **I am deaf**？

这是 L3 深层理解题。引导学生分析叙事手法——自然暴露比主动声明更有力。对方的惊讶是 Robbie 实力的最好证明。如果先说 I'm deaf，对方会带着偏见听。

Because it's a 'natural reveal' — the other person discovers it, not Robbie announcing it. The surprise reaction proves he deejays well — so well that no one suspects he can't hear. If he announced it first, people would listen with prejudice.

因为这是自然暴露——对方发现的，不是他主动声明的。对方的惊讶恰恰说明他打碟打得好——好到完全看不出他听不见。如果先声明 I am deaf，对方会带着偏见听，觉得能打成这样已经不错了——这是同情，不是认可。

Sentence 6 is the core: 'It was reassurance that they were giving me jobs because I was good, not out of sympathy.' — 'out of sympathy' means 'because of pity.'

第六句是核心：这让他确信，他们给他工作是因为他打得好，不是出于同情。out of sympathy 是出于同情。这句话揭示了 Robbie 的价值观——他要的是认可，不是怜悯。

第六句是核心价值观。out of sympathy 是出于同情。Robbie 要的是因为实力被雇用，不是因为同情被可怜。这是尊严问题。

> out of sympathy 出于同情 | **out of + abstract noun = 出于……**

Q: Why is 'not out of sympathy' so important to Robbie? 因为同情意味着你不行我们可怜你。**Robbie** 要的是你行我们雇你**——**这是尊严问题。他隐藏耳聋不是为了欺骗，是为了让自己的实力先被看到，而不是先被标签定义。这种对尊严的坚持，是他性格的核心。

这是 L2 推理题。引导学生理解核心价值观——Robbie 要的是认可不是怜悯。这体现了他对尊严的坚持。他不要特殊待遇，他要公平竞争。

Because sympathy means 'you can't do it, we feel sorry for you.' Robbie wants 'you can do it, we hire you.' It's about dignity. He hides his deafness not to deceive, but to let his skill be seen first — before the label defines him.

因为同情意味着你不行我们可怜你。Robbie 要的是你行我们雇你。这是尊严问题。他隐藏耳聋不是为了欺骗，是为了让实力先被看到——而不是先被标签定义。

dignity 是尊严。Robbie 要的是因为实力被认可，不是因为残疾被可怜。这是他性格的核心——他不要特殊待遇，他要公平竞争。

Last sentence: 'Eventually people started calling me "that Deaf DJ," and the name stuck.' — 'stuck' means it became permanent. He doesn't reject the nickname — he accepts 'Deaf DJ' as part of his identity. This contrasts with the beginning where he hid it.

最后一句：stuck 是固定了、叫开了。他没有拒绝这个绰号，而是接受了 Deaf DJ 作为身份的一部分。这和前面隐藏形成对比。

第四段写 Robbie 进入俱乐部行业。策略：不主动暴露耳聋，先用实力说话。对话场景的妙处在于自然暴露——对方的惊讶恰恰证明他打碟打得好。核心价值观：not out of sympathy——要的是认可不是怜悯。最后接受 Deaf DJ 这个绰号，从隐藏到拥抱，是心态成长。

> the name stuck 这个绰号叫开了/固定了 | **stick** = 粘住、留下

— —

Paragraph 5 · Feeling the Beat

[Reading aloud · 1.5 min 朗读]

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.

[Line-by-line analysis 逐句讲解]

This paragraph explains how Robbie 'hears' music — through his body. Sentence 1: 'I set up one speaker facing my left side, my good ear, and make it louder all the way up.' — One speaker on his left (good ear), volume maxed out.

这段讲他怎么听音乐——用身体。第一句：放一个音箱对着左边好耳朵，音量开到底。all the way up 表示开到最大。

这段讲他怎么听音乐——用身体。音箱对着好耳朵，音量开到底。all the way up 表示开到最大。

Sentence 2 is key: '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.' — Bass speakers on the floor, so he feels the beat through his feet.

因为低频声音通过固体传导效果更好——地板震动传到脚上。他不是用耳朵听低音，是用脚感觉低音。这是一个非常聪明的替代方案——用触觉替代听觉。低音是音乐的骨架，他通过身体接收骨架。

第二句是关键。低音音箱放地板上——利用声音的固体传导特性。用脚感受节拍，用触觉替代听觉。

Q: Why put bass speakers on the floor instead of at ear level? 因为低频声音通过固体传导效果更好——地板震动传到脚上。他不是用耳朵听低音，是用脚感觉低音。这是一个非常聪明的替代方案——用触觉替代听觉。低音是音乐的骨架，他通过身体接收骨架。

这是 L2 推理题。引导学生思考物理原理——低频声音通过固体传导效果更好。地板震动传到脚上，他用触觉替代听觉。这是非常聪明的替代方案。

Because low-frequency sound travels through solids — the floor vibrates to his feet. He doesn't 'hear' bass with his ears; he 'feels' it with his feet. This is a brilliant substitution: touch replaces hearing.

因为低频声音通过固体传导效果更好——地板震动传到脚上。他不是用耳朵听低音，是用脚感觉低音。这是一个非常聪明的替代方案——用触觉替代听觉。低音是音乐的骨架，他通过身体接收骨架。

用触觉替代听觉——这是 Robbie 的第一个替代策略。低频声音通过固体传导，地板震动传到脚上。他不是在听低音，是在感觉低音。

> lower frequencies / feel the beat in my feet 低频 / 用脚感受节拍

Sentence 3: 'And I can feel the energy of the song and the crowd goes crazy, you feel that.' — Note the shift to 'you' — he starts pulling the reader in.

先讲自己的感受（I can feel），然后说 you feel that——把体验分享给读者。这是为第七段直接邀请读者 cover your ears 做铺垫。从我的体验扩展到你的体验。

第三句出现了 you——他开始把读者拉进来。从我的体验扩展到你的体验，为第七段邀请读者做铺垫。

Last sentence: 'The song comes to life.' — 'come to life' is personification. The song isn't just played; it becomes alive. For Robbie, music is a full-body experience — feet, body, crowd energy.

come to life 是拟人表达，意思是活过来、变得生动。歌曲不是被机械播放，而是活过来了——对 Robbie 来说音乐是活的、有生命的体验。

对 Robbie 来说，音乐不是耳朵的事，是全身的事——脚感受节拍，身体感受能量，人群的反应给他反馈。这重新定义了什么叫听音乐。

> come to life 活过来、变得生动 | 拟人表达

Q: Why does Robbie shift from 'I' to 'you' in this paragraph? 为什么从 I 变成 you？

这是 L2 推理题。引导学生分析视角转换——从我的体验扩展到你的体验。这是为第七段直接邀请读者做铺垫。

He first describes his own experience (I can feel), then says 'you feel that' — sharing the experience with the reader. This prepares for Paragraph 7 where he directly invites the reader to try it.

先讲自己的感受，然后说 you feel that——把体验分享给读者。这是为第七段直接邀请读者做铺垫。

第五段讲 Robbie 怎么听音乐——用身体。音箱对着好耳朵，低音音箱放地板上，用脚感受节拍。关键策略：用触觉替代听觉。低频声音通过固体传导，地板震动传到脚上。最后 come to life 是拟人——歌曲活过来了。从 I 到 you 的转换开始把读者拉进来。

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Paragraph 6 · Seeing the Music

[Reading aloud · 1 min 朗读]

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.

[Line-by-line analysis 逐句讲解]

Sentence 1: 'I use software that turns the music into lines of color on a computer screen.' — Software converts music to visual color lines. This is his second substitution strategy: vision replaces hearing.

用软件把音乐变成屏幕上的彩色线条。这是第二个替代策略——用视觉替代听觉。第一个策略是身体（第五段），第二个是视觉（第六段）。

第一句讲第二个替代策略。软件把音乐变成颜色——用视觉替代听觉。

用视觉替代听觉——这是第二个替代策略。软件把音乐变成颜色，他通过看屏幕就知道音乐在怎么进行。

Sentence 2 is a color code: 'Red is the bass, blue is snare, green is the vocals or melody.' — Red = bass, blue = snare drum, green = vocals or melody.

颜色编码：红色=低音 bass，蓝色=军鼓 snare，绿色=人声或旋律 vocals or melody。不同音乐元素用不同颜色表示，他通过看颜色就知道音乐在怎么进行。

> bass / snare / vocals / melody 低音 / 军鼓 / 人声 / 旋律

Sentence 3: 'I'm visually hearing the music.' — 'visually hearing' is an oxymoron — a contradiction. Vision and hearing are opposite senses, but he combines them. This creates a new concept: hearing with your eyes.

visually hearing 是矛盾修辞——视觉和听觉本来是对立的，但他把它们合在一起了。这创造了一个新概念：用眼睛听。表面矛盾，实际精准——他确实在接收音乐信息，只是通道不同。

Q: Is 'visually hearing' a contradiction? Why does he write it this way? 这是矛盾修辞吗？为什么这样写？

这是 L3 深层理解题。引导学生理解矛盾修辞——表面矛盾实际精准。他确实在接收音乐信息，只是通道不同。这重新定义了听这个动作。

Superficially contradictory, but actually precise. He IS hearing — he receives the musical information, just through a different channel. The oxymoron makes a point: hearing doesn't have to be through ears.

表面矛盾，实际精准。他确实在听——接收到了音乐信息，只是通道不同。矛盾修辞说明：听觉不一定靠耳朵。

矛盾修辞 visually hearing 的核心意思：听觉不一定通过耳朵。可以是通过脚、通过眼睛、通过身体。Robbie 重新定义了听这个动作。

Last sentence: 'What I love about deejaying is the creativity, what you can do with a machine, two turntables, and a mixer.' — He loves the creativity: one machine, two turntables, one mixer — infinite possibilities.

他爱 DJ 的创造力：一台机器、两个唱盘 turntables、一个混音器 mixer——就能做出无限可能。这不是关于听，是关于创造。

最后一句讲他的动力。What I love about...是感叹句式。他爱的是创造力——不是听，是创造。

Q: How does Para 6 relate to Para 5? 第五段=身体感受（脚、震动），第六段=视觉转化（颜色、屏幕）。两段一起展示两种替代策略。第六段在第五段基础上增加了新维度——技术。他用技术弥补生理缺陷。

这是 L2 推理题。引导学生看段落关系——第五段身体感受，第六段视觉转化。两段一起展示两种替代策略。第六段增加新维度：技术。

Para 5 = body feeling (feet, vibration). Para 6 = visual conversion (colors, screen). Together they show two substitution strategies. Para 6 adds a new dimension: technology.

第五段=身体感受（脚、震动），第六段=视觉转化（颜色、屏幕）。两段一起展示两种替代策略。第六段增加了新维度：技术。

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Paragraph 7 · An Invitation

[Reading aloud · 1 min 朗读]

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.

[Line-by-line analysis 逐句讲解]

This is the shortest paragraph, but the most important. Sentence 1 is an invitation: 'The next time you go dancing cover your ears, and you'll feel a little bit of how I do it.' — Next time you dance, cover your ears — you'll feel a bit of how I do it.

这段最短但最重要。第一句是邀请：下次跳舞时捂住耳朵，你就能感受一点我的方式。注意出现了 you——直接对读者说话。前面六段都是 I（我的故事），这里突然变成 you（你的体验）。

这段最短但最重要。第一句是邀请：捂住耳朵试试。从 I 到 you 的视角转换——从讲述到邀请。

Notice the 'you' — direct address. The previous six paragraphs are all 'I' (my story). Here it suddenly shifts to 'you' (your experience). This is a perspective shift — from telling to inviting.

视角转换——从讲述到邀请。前面六段是他在讲自己的故事，第七段他邀请读者亲身体验。这种从 I 到 you 的转换拉近了和读者的距离。

注意 you 的出现。前面六段都是 I——我的故事。这里变成 you——你的体验。视角转换拉近和读者的距离。

视角转换是文学手法。前面六段是 I——我的故事。第七段变成 you——你的体验。这种转换拉近了和读者的距离，让读者从旁观者变成参与者。

Sentences 2-3: 'You'll start using your other senses. You'll start seeing that you're able to hear the music in a different way.' — You'll use other senses. You'll discover you can hear music differently.

你会开始用其他感官。你会发现你能用不同的方式听音乐。Robbie 的预测是：一旦你遮住一个感官，其他感官会变得更敏锐——你会感受到平时忽略的东西。

Last sentence is the thesis of the entire article: 'Music is not all about hearing.' — Music is not all about hearing.

最后一句是全文核心论点：Music is not all about hearing——音乐不只是关于听觉。这句话很短但力量极大，是全文所有铺垫的浓缩。

最后一句是全文论点句。Music is not all about hearing——音乐不只是听觉。短句在长句后出现，形成节奏对比，冲击力更强。

Q: Why is this sentence so short? The previous sentences are longer. 为什么这句话这么短？

这是 L3 深层理解题。引导学生分析句式——短句在长句之后出现，形成节奏对比。所有铺垫浓缩在这一句，冲击力更强。这是修辞手法。

Short = power. All the preceding buildup — medical history, training, speakers, colors — is distilled into this one sentence. It's the argumentative core, and it annotates the title 'Deaf DJ': a DJ doesn't necessarily need to 'hear.'

短=力量。前面所有铺垫——病史、训练、音箱、颜色——都浓缩在这一句话里。这是全文论点句，也是标题 Deaf DJ 的注解：DJ 不一定需要听。短句在长句之后出现，形成节奏对比，更有冲击力。

Q: What is the logical structure of this paragraph? 三步：①邀请（**cover your ears** 捂住耳朵）→ ②预测结果（你会开始用其他感官）→ ③结论（**Music is not all about hearing**）。从行动到发现到结论，逻辑链完整。

这是 L2 推理题。引导学生分析逻辑链——三步：邀请→预测→结论。从行动到发现到结论，逻辑完整。

Three steps: (1) Invitation (cover your ears) -> (2) Predicted result (you'll start using other senses) -> (3) Conclusion (Music is not all about hearing). From action to discovery to conclusion.

你会开始用其他感官。你会发现你能用不同的方式听音乐。Robbie 的预测是：一旦你遮住一个感官，其他感官会变得更敏锐——你会感受到平时忽略的东西。

第七段最短但最重要。Robbie 邀请读者捂住耳朵试试——从 I 到 you 的视角转换，从讲述到邀请。三步逻辑：邀请→预测结果→结论。最后一句 Music is not all about hearing 是全文论点句，短句在长句之后出现形成节奏对比，更有冲击力。

— —

Paragraph 8 · Giving Back

[Reading aloud · 1.5 min 朗读]

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?"

[Line-by-line analysis 逐句讲解]

Sentence 1: 'I play all sorts of get-togethers now, from college parties to corporate events.' — He does all kinds of events now. 'get-togethers' = gatherings. 'corporate events' = company events. His career is successful.

他现在做各种活动。get-togethers 是聚会，corporate events 是企业活动。从大学派对到企业活动，说明他的事业成功了——不只是小打小闹，是职业 DJ 了。

第一句讲事业成功。get-togethers 是聚会，corporate events 是企业活动。从大学派对到企业活动，说明他是职业 DJ 了。

Sentence 2 is the focus: 'I also go to elementary schools for the deaf and talk to the students about motivation and believing in themselves.' — He visits deaf elementary schools and talks about motivation and self-belief.

第二句是重点：他去聋人小学，和学生谈动力、谈相信自己。这是他回馈社会的方式——不是只顾自己成功，而是去帮助和他一样的人。

第二句是重点。去聋人学校谈动力和自信——这是回馈社会。不是只顾自己成功，而是帮助和他一样的人。

Q: Why deaf schools specifically? Why not regular schools? 因为聋人学生需要他这样的榜样。普通学生看到 **DJ** 不稀奇，但聋人学生看到聋人 **DJ**——这告诉他们你也可以。这是身份认同的力量——看到和自己一样的人做到了，比任何道理都有说服力。

这是 L2 推理题。引导学生思考身份认同——聋人学生需要榜样。看到和自己一样的人做到了，比任何道理都有说服力。这是 representation 的力量。

Because deaf students need a role model like him. Regular students seeing a DJ is nothing special, but deaf students seeing a deaf DJ — that tells them 'you can do it too.' This is the power of representation.

因为聋人学生需要他这样的榜样。普通学生看 DJ 不稀奇，但聋人学生看到聋人 DJ——这告诉他们你也可以。这是身份认同的力量。

representation 是身份认同。聋人孩子看到聋人 DJ——这比任何道理都有说服力。看到和自己一样的人做到了，就是最好的证明：我也可以。

Sentence 3: 'I'm big on talking to the parents.' — 'big on' is an informal phrase meaning 'I prioritize' or 'I emphasize.'

为什么重视家长？因为家长是做决定的人。聋人孩子的家长往往会过度保护——觉得孩子这不能做那不能做。Robbie 要告诉他们：别限制孩子，让孩子追逐梦想。

> I'm big on ... 我很重视……/推崇…… (informal)

Why parents? Because parents make decisions. Parents of deaf children often overprotect — they think the child can't do this or that. Robbie tells them: don't limit your child.

为什么重视家长？因为家长是做决定的人。聋人孩子的家长往往过度保护——觉得孩子这不能做那不能做。Robbie 告诉他们：别限制孩子。

Last sentence is the ending and the thesis statement: 'My advice to you is to let [your kids] chase their dreams. I'm a deaf DJ, so why not?' — Let kids chase dreams. I'm a deaf DJ, so why not?

最后一句是结尾也是点题：我的建议是让孩子追逐梦想。我是个聋人 DJ，为什么不呢？这句话呼应标题，也是全文的升华。

最后一句是结尾也是点题。I'm a deaf DJ, so why not?——呼应标题，反问句把个人故事升华为普遍启示。

Q: What makes 'I'm a deaf DJ, so why not?' such an effective closing line? 第一，呼应标题 Deaf DJ。第二，why not 是反问——如果聋人都能做 DJ，那还有什么不能做？第三，把全文从个人故事升华为普遍启示：不要用限制来定义一个人。这句话既是个人宣言，也是对所有人的鼓励。

这是 L3 深层理解题。引导学生分析结尾——呼应标题、反问句、升华主题。从个人故事到普遍启示：不要用限制来定义一个人。

First, it echoes the title 'Deaf DJ.' Second, 'why not' is a rhetorical question — if a deaf person can DJ, what else is possible? Third, it elevates the article from a personal story to a universal message: don't define a person by their limitations.

呼应标题。反问——如果聋人能做 DJ，还有什么不能做？

这是全文的升华——从个人故事到普遍启示。Robbie 的故事不只是关于聋人做 DJ，是关于所有人：不要用限制来定义自己或别人。

Q: How does Para 8 connect back to Para 1? 第八段和第一段什么关系？

这是 L4 评价题。引导学生看全文结构——圆形结构。从失去到回馈，从 I 到 you 到 they。这种结构让故事有始有终，主题得到升华。

Para 1: loss of hearing. Para 8: giving back to others. This is a full-circle structure — from personal tragedy to empowering others. Robbie's story isn't 'I overcame difficulty.' It's 'I overcame difficulty, and now I'm here to help you.'

第一段失去听力，第八段回馈他人。这是圆形结构——从个人悲剧到赋能他人。Robbie 的故事不是我战胜了困难，而是我战胜了困难，现在我来帮你。这种结构让故事有始有终，主题得到升华。

——————————————————————————————

Summary · 5 min 全文总结

[Key takeaways 核心要点]

Let's review. Robbie's 'strategies' can be summarized in three layers:

回顾全文，Robbie 的策略可以总结为三层：用身体替代听觉、用视觉替代听觉、用肌肉记忆替代实时听觉。

(1) Body replaces hearing — feet feel bass vibrations (Para. 5) 身体替代听觉——脚感受低音震动

(2) Vision replaces hearing — software converts music to colors (Para. 6) 视觉替代听觉——软件把音乐变成颜色

(3) Muscle memory replaces real-time hearing — practice until the body auto-pilots (Para. 3) 肌肉记忆替代实时听觉——练到身体自动反应

These three strategies embody the article's core argument: Music is not all about hearing. Music can be touch, vision, and memory.

这三层策略对应课文核心论点：Music is not all about hearing. 音乐不只是听觉——它可以是触觉、视觉、记忆。Robbie 用三种不同方式重新定义了听音乐。

Narrative structure — a full circle:

圆形叙事结构。

Para.1 Loss -> Para.2 Musical roots -> Para.3 Training -> Para.4 Breaking in -> Para.5-6 Substitution -> Para.7 Invitation -> Para.8 Giving back

From 'loss' to 'giving back,' from 'I' to 'you' to 'they' — Robbie's story starts from personal struggle and becomes empowerment for others. This is the theme of Unit 1, The Pursuit of Dreams: pursuing dreams isn't just about achieving your own — it's about helping others pursue theirs.

从失去到回馈，从 I 到 you 到 they——从个人困境到赋能他人。这就是 Unit 1 追梦的主题：追梦不只是实现自己的梦想，还包括帮助别人追梦。Robbie 的故事完美诠释了这个主题。

Q: Back to our opening question: How did Robbie turn the 'impossible' into 'possible'? 回到课前问题：Robbie 如何把不可能变成可能？

Answer: He didn't try to 'fix' his deafness. He didn't get cochlear implants or ask for special treatment. Instead, he found alternatives — hear with his body, hear with his eyes, hear with muscle memory. His strategy wasn't to 'overcome' deafness, but to 'bypass' it.

答案：他没有试图修复自己的缺陷——没装人工耳蜗，没要求特殊待遇。他做的是找到替代方案——用身体听、用眼睛听、用肌肉记忆听。他的策略不是克服聋，而是绕过聋。这是一种非常智慧的做法：不跟缺陷硬碰硬，而是找到另一条路。

overcome 是克服——正面硬刚。bypass 是绕过——找另一条路。Robbie 没有去修耳朵，他修了听音乐的方式。这是非常智慧的做法：不跟缺陷硬碰硬，而是找到替代方案。这种思维方式适用于所有困境。

OK, that's all for this text. After class, please complete the comprehensive exercises on the Worksheet — chronological order, cloze, true or false, and the writing task. Class dismissed.

好，这篇课文就讲到这里。课后完成 Worksheet 的综合练习——排序、完形、判断、写作。下课。

4.2 教学逐字稿 (中文版)

Deaf DJ — 教学逐字稿

课文：Deaf DJ by Robbie Wilde as told to Kenneth Miller · Unit 1: The Pursuit of Dreams

适用：高职英语阅读课 · 约 90 分钟 · 配套学生版 Worksheet(44 题) + 教师版 Answer Key

【课前导入 · 约 5 分钟】

同学们好。今天我们要读一篇特别的故事。先问大家一个问题——

如果一个 DJ 听不见音乐，你觉得他能打碟吗？

（等学生回答）大部分人第一反应是"不可能"——DJ 的工作不就是听音乐、选音乐、混音吗？听不见怎么做？

但今天课文的主人公 Robbie Wilde 就是一个聋人 DJ。他右耳全聋，左耳只剩 20%的听力。但他不仅打碟，还在纽约的俱乐部演出，去学校演讲。

这篇课文标题叫"Deaf DJ"，来自 Unit 1——The Pursuit of Dreams，追梦。我们边读边思考一个问题：

❓ **Robbie 是怎么把"不可能"变成"可能"的？他用了哪些策略？**

带着这个问题，我们开始读第一段。

Paragraph 1 · How Robbie Lost His Hearing

【朗读 · 约 2 分钟】

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.

【逐句讲解】

第一句："I was born in England with perfect hearing."——注意这个"with perfect hearing"，他出生时听力完全正常。这个信息很重要，因为后面要发生转折。

▸ **be born with...** 天生带有……（某种特征/条件）

第二句："In 1990, when I was five, my family moved to the United States."——时间线第一个节点：1990 年，5 岁，搬家到美国。这个"moved"是整个悲剧的起点。

第三句开始转折："I started getting ear infections every three months or so."——"ear infections"就是耳朵感染，"every three months or so"大概每三个月一次。注意"or so"表示"左右、大约"。

▸ **every three months or so** 每三个月左右 ｜ **or so** = 大约、左右

第四句是关键因果："We didn't have health insurance at the time and when I got a third infection, my parents couldn't pay for the treatment."——没有医疗保险，第三次感染时付不起治疗费。这句话交代了原因：不是感染本身导致耳聋，是"没钱治"导致耳聋。

▸ **health insurance / pay for the treatment** 医疗保险 / 支付治疗费用

第五句是结果："I went deaf in my right ear and was left with 50 percent hearing in my left."——右耳全聋，左耳剩 50%。"was left with"表示"只剩下"。

▸ **was left with...** 只剩下……（被动，强调无奈）

第六句："Over time, my remaining hearing dropped to 20 percent, where it is today."——"over time"随着时间推移，"remaining hearing"剩余听力，降到 20%。"where it is today"这个 where 引导非限制性定语从句，修饰 20 percent 这个状态。

最后一句很精彩："My doctors predicted that I would be completely deaf by now, so I think I'm doing pretty well."——医生预言他现在应该全聋了，所以他说"我觉得自己还不错"。注意这个"so I think I'm doing pretty well"——这是一种乐观的自嘲。

❓ 这句话"**so I think I'm doing pretty well**"体现了 **Robbie** 什么态度？

对——乐观、幽默、不服输。他不说"我好惨"，而是说"我还不错"。这种语气奠定了全文的基调：这不是一个悲情故事，而是一个战胜困难的故事。

【提问引导 · 对应 Worksheet Q1-Q6】

现在请大家看 Worksheet 第一段的 6 道题。Q1 问出生地和听力状况——England, perfect hearing。Q2 是时间线填空，把刚才讲的几个节点填进去。Q3 问为什么付不起治疗费——no health insurance。Q4 找因果链，至少 3 环。Q5 分析"pretty well"的态度。Q6 是 L4 评价题——为什么作者从病史而不是 DJ 生涯开始写？

Q6 的答案：从病史开始，制造反差——先告诉你他失去了什么，后面再告诉你他做到了什么。这个反差是全文叙事张力的来源。好，第一段结束，进入第二段。

— —

Paragraph 2 · Growing Up with Music

【朗读 · 约 1.5 分钟】

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.

【逐句讲解】

第一句："There was always music on in my house when I was little."——"there was always music on"，家里总有音乐在放。注意"on"是副词，表示"在播放中"。

第二句列了一串歌手和乐队：Metallica、Led Zeppelin、Bob Marley、Michael Jackson。这些跨度很大——Metallica 是金属摇滚，Led Zeppelin 是硬摇滚，Bob Marley 是雷鬼，Michael Jackson 是流行。说明他从小听的音乐非常杂、非常多。

❓ 为什么作者要列这些具体的歌手名字？能不能就说**"I loved listening to music"**？

不能。具体名字比笼统说"我喜欢音乐"有力量得多。这告诉你他不是随便听听——他是有品味、有涉猎的。而且这些歌手的风格差异之大，暗示了他后来做 DJ 时的"杂食"品味来源。

第三句："My dad was a DJ, so he played disco, folk, dance, rock, and music from other countries."——爸爸是 DJ，所以家里什么音乐都放。这是 Robbie 的音乐启蒙——不是来自学校，是来自家庭。

第四句是转折点："For my 18th birthday, my dad asked me to deejay at the restaurant he owned."——18 岁生日，爸爸让他到自己开的餐厅打碟。"deejay"做动词用，就是 DJ、打碟。

▸ **deejay = DJ (动词/名词) 打碟、当 DJ ｜ hooked = 上瘾、着迷**

最后两句："After doing that for a few weeks, I was hooked. I wanted to learn more."——做了几周后，"hooked"上瘾了。"I wanted to learn more"——想学更多。这句话很短，但它是 Robbie 人生的转折点：从一个听音乐的人，变成了一个想做音乐的人。

❓ 第一段写"失去"（**hearing loss**），第二段写什么？

对——第二段写"获得"（musical environment）。第一段的悲剧和第二段的音乐成长形成对比。虽然他失去了听力，但他获得了音乐环境。这两段一起，为后面的故事做了铺垫：一个有听力障碍的人，偏偏生长在音乐里。好，第二段结束。

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Paragraph 3 · Finding a Mentor

【朗读 · 约 1.5 分钟】

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.

【逐句讲解】

第一句信息量很大："I e-mailed DJ Shiftee, a well-known New York City DJ, when I was 25"——25岁时联系了纽约知名 DJ Shiftee。注意"when I was 25"——他 18 岁开始打碟，25 岁才找老师，中间隔了 7 年。

❓ 这 7 年他在干什么？为什么 25 岁才找老师？

这个问题对应 Worksheet Q17。答案可以推测：这 7 年他在自己摸索、自己练。25 岁时他觉得自己到了瓶颈，需要专业指导了。这也说明他不是冲动型——他想了很久才行动。

他邮件的措辞很聪明："I know you like a challenge. How about teaching a deaf person to deejay?"——"我知道你喜欢挑战。教一个聋人打碟怎么样？"

❓ 他为什么不说"Please help me"或"I need a teacher"，而是说"challenge"？

对——这是策略。如果说"帮帮我"，对方可能会同情但拒绝，因为教聋人打碟听起来太难了。但说"challenge"——挑战，这激起了 DJ Shiftee 的好胜心。Robbie 没有把自己包装成"需要帮助的弱者"，而是包装成"一个有趣的难题"。

回复来得很快："He wrote back the next day: Challenge accepted."——第二天就回了："挑战接受。"这说明 Shiftee 是什么性格？自信、爱冒险、开放。

接下来是数据："He tutored me twice a week for two years"——每周两次，教了两年。"I practiced four hours a day"——每天练 4 小时。

❓ 算一算：两年，每周两次课，每天 4 小时练习——总共多少小时？

对应 Worksheet Q13。两年=730 天，每天 4 小时=2920 小时自学。每周两次课×52 周×2 年=208 次课。如果每次课 2 小时，就是 416 小时。总计超过 3300 小时。这个数字说明什么？——他不是靠天赋，是靠苦练。

最后一句："Now when I'm performing, muscle memory takes over."——现在演出时，肌肉记忆接管了。"muscle memory"——肌肉记忆，就是练到不需要思考，身体自动反应。

▸ **muscle memory takes over** 肌肉记忆接管 ｜ **take over** = 接管、控制

这句话的意义：他听不见音乐，但他不需要"听"——他的手已经记住了所有动作。这是他用"身体记忆"替代"听觉"的关键策略。好，第三段结束。

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Paragraph 4 · Breaking into Clubs

【朗读 · 约 2 分钟】

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.

【逐句讲解】

第一句："I wouldn't tell the managers I was deaf."——他不说自己聋。"wouldn't"不是"不能"，是"不愿意"——主动选择不说。

第二句解释做法："I would just show up, introduce myself, and start playing music."——直接出现、自我介绍、开始放音乐。先用实力说话，不先亮标签。

第三到五句是对话场景，很有画面感：

别人说"Oh, here's the check"——给你钱。他说"What? Oh, I can't hear."——什么？哦，我听不见。

❓ 这段对话为什么有效？为什么不说**"I am deaf, here is my medical certificate"** ？

因为这段对话是"自然暴露"——不是他主动声明，是对方发现。效果：对方惊讶→他拿出医生证明→对方信了。这个"惊讶"恰恰说明他打碟打得好——好到对方完全看不出他听不见。

第六句是核心："It was reassurance that they were giving me jobs because I was good, not out of sympathy."——这让他确信，他们给他工作是因为他打得好，不是出于同情。

▸ **out of sympathy** 出于同情 ｜ **out of + 抽象名词 = 出于……**

❓ 为什么**"not out of sympathy"**对 **Robbie** 这么重要？

因为同情意味着"你不行，我们可怜你"。Robbie 要的是"你行，我们雇你"。这是尊严问题。他隐藏耳聋不是为了欺骗，是为了让自己的实力先被看到——而不是先被标签定义。

最后一句："Eventually people started calling me 'that Deaf DJ,' and the name stuck."——最终人们开始叫他"那个聋人 DJ"，这个绰号固定下来了。"stuck"是"留下来、固定了"的意思。

▸ **the name stuck** 这个绰号叫开了/固定了 ｜ **stick = 粘住、留下**

注意：他没有拒绝这个绰号。他接受了"Deaf DJ"作为身份的一部分。这和前面"不告诉别人"形成对比——一开始他隐藏，后来他接受甚至拥抱了这个标签。好，第四段结束。

— —

Paragraph 5 · Feeling the Beat

【朗读 · 约 1.5 分钟】

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.

【逐句讲解】

这段讲他怎么"听"音乐——用身体。第一句："I set up one speaker facing my left side, my good ear, and make it louder all the way up."——他放一个音箱对着左边——他的好耳朵——音量开到最大。"all the way up"就是开到底。

第二句是关键："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."——放低音的音箱在身后地板上，这样他能听到一些低频，并用脚感受节拍。

❓ 为什么低音音箱放地板上，不放耳朵旁边？

因为低频声音是通过固体传导的——地板震动传到脚上。他不是用耳朵"听"低音，是用脚"感觉"低音。这是一个非常聪明的替代方案——用触觉替代听觉。

▸ **lower frequencies / feel the beat in my feet** 低频（低音）/ 用脚感受节拍

第三句："And I can feel the energy of the song and the crowd goes crazy, you feel that."——他能感觉歌曲的能量，人群疯狂，你也能感觉到。注意这里出现了"you"——他开始把听众拉进来。

最后一句："The song comes to life."——歌曲活了过来。"come to life"是拟人，歌曲不是被播放，而是"活过来"了。对 Robbie 来说，音乐不是听觉体验，是全身体验——脚、身体、人群的能量。

❓ 这段里 **Robbie 从"I"变成了"you"**，为什么？

他先讲自己的感受（I can feel），然后说"you feel that"——把体验分享给读者。这是在为第七段直接邀请读者"cover your ears"做铺垫。好，第五段结束。

——————————————————————————————

Paragraph 6 · Seeing the Music

【朗读 · 约 1 分钟】

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.

【逐句讲解】

第一句："I use software that turns the music into lines of color on a computer screen."——用软件把音乐变成屏幕上的彩色线条。这是第二个替代策略——用视觉替代听觉。

第二句是颜色编码："Red is the bass, blue is snare, green is the vocals or melody."——红色=低音，蓝色=军鼓/ snare，绿色=人声或旋律。

▸ **bass / snare / vocals / melody** 低音 / 军鼓 / 人声 / 旋律

第三句："I'm visually hearing the music."——我在用视觉"听"音乐。"visually hearing"是一个矛盾修辞——视觉和听觉本来是对立的，但他把它们合在一起了。这创造了一个新概念：用眼睛听。

❓ **"visually hearing"是不是矛盾？为什么要这样写？**

表面矛盾，实际精准。因为他确实在"听"——他接收到了音乐的信息，只是通道不同。这个矛盾修辞恰恰说明：听觉不一定只靠耳朵。

最后一句："What I love about deejaying is the creativity, what you can do with a machine, two turntables, and a mixer."——他爱 DJ 的创造力：一台机器、两个唱盘、一个混音器能做什么。

❓ 这段和第五段是什么关系？

第五段讲"身体感受"（脚、震动），第六段讲"视觉转化"（颜色、屏幕）。两段一起，展示了 Robbie 的两种"替代听觉"策略。第六段在第五段基础上增加了新维度——技术。好，第六段结束。

— —

Paragraph 7 · An Invitation

【朗读 · 约 1 分钟】

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.

【逐句讲解】

这段最短，但最重要。第一句是邀请："The next time you go dancing cover your ears, and you'll feel a little bit of how I do it."——下次你去跳舞时，捂住耳朵，你就能感受到一点我的方式。

注意"you"——这里直接对读者说话。前面六段都是"I"（我的故事），这里突然变成"you"（你的体验）。这是视角的转换——从讲述到邀请。

第二三句："You'll start using your other senses. You'll start seeing that you're able to hear the music in a different way."——你会开始用其他感官。你会发现你能用不同的方式"听"音乐。

最后一句是全文的核心论点："Music is not all about hearing."——音乐不只是关于听觉。

❓ 这句话为什么这么短？前面都是长句，突然来一个短句。

短句=力量。前面所有的铺垫——病史、训练、音箱、颜色——都浓缩在这一句话里。这是全文的论点句，也是标题"Deaf DJ"的注解：DJ 不一定需要"听"。

❓ 这段的逻辑结构是什么？

三步：①邀请（cover your ears）→ ②预测结果（you'll start using other senses）→ ③得出结论（Music is not all about hearing）。从行动到发现到结论，逻辑链完整。好，第七段结束。

— —

Paragraph 8 · Giving Back

【朗读 · 约 1.5 分钟】

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?"

【逐句讲解】

第一句："I play all sorts of get-togethers now, from college parties to corporate events."——他现在做各种活动，从大学派对到企业活动。"get-togethers"聚会，"corporate events"企业活动。说明他的事业成功了。

第二句是重点："I also go to elementary schools for the deaf and talk to the students about motivation and believing in themselves."——他还去聋人小学，和学生谈动力、谈相信自己。

❓ 为什么去聋人学校，不去普通学校？

因为聋人学生需要他这样的榜样。普通学生看到 DJ 不稀奇，但聋人学生看到一个聋人 DJ——这告诉他们"你也可以"。这是身份认同的力量。

第三句："I'm big on talking to the parents."——我很重视和家长谈话。"big on"是口语表达，意思是"重视、强调"。

▸ **I'm big on...** 我很重视……/我很推崇…… | 口语表达

为什么重视家长？因为家长是做决定的人。聋人孩子的家长往往会过度保护——觉得孩子这不能做那不能做。Robbie 要告诉他们：别限制孩子。

最后一句是全文结尾，也是点题："My advice to you is to let [your kids] chase their dreams. I'm a deaf DJ, so why not?"——我的建议是让孩子追逐梦想。我是个聋人 DJ，为什么不呢？

❓ **"I'm a deaf DJ, so why not?"**——这句话好在哪里？

第一，它呼应了标题"Deaf DJ"。第二，"why not"是反问——如果聋人都能做 DJ，那还有什么不能做？第三，它把全文从个人故事升华为普遍启示：不要用"限制"定义一个人。

❓ 第八段和第一段有什么关系？

第一段：失去听力（loss）。第八段：回馈他人（giving back）。这是一个"full-circle"——圆形结构。从个人的悲剧开始，到对他人的赋能结束。Robbie 的故事不是"我战胜了困难"，而是"我战胜了困难，现在我来帮你"。好，第八段结束。

——————————————————————————————

全文总结 · 约 5 分钟

【板书 / 总结要点】

回顾全文，Robbie 的"策略"可以总结为三层：

① 身体替代听觉 —— 脚感受低音震动（**Para. 5**）

② 视觉替代听觉 —— 软件把音乐变成颜色（**Para. 6**）

③ 肌肉记忆替代实时听觉 —— 练到身体自动反应（**Para. 3**）

这三层策略对应课文的核心论点：Music is not all about hearing. 音乐不只是听觉——它可以是触觉、视觉、记忆。

叙事结构上，全文是一个圆形：

Para.1 失去听力 → Para.2 音乐启蒙 → Para.3 刻苦训练 → Para.4 进入行业 → Para.5-6 替代策略 → Para.7 邀请读者 → Para.8 回馈他人

从"loss"到"giving back"，从"I"到"you"到"they"——Robbie 的故事从个人困境出发，最终变成对他人的赋能。这就是 Unit 1"The Pursuit of Dreams"的主题：追梦不只是实现自己的梦想，还包括帮助别人追梦。

❓ 最后回到课前的问题：**Robbie** 是怎么把"不可能"变成"可能"的？

答案：他没有试图"修复"自己的缺陷——他没有去学手语、去装人工耳蜗、去要求特殊待遇。他做的是找到替代方案——用身体听、用眼睛听、用肌肉记忆听。他的策略不是"克服"聋，而是"绕过"聋。

好，这篇课文就讲到这里。课后请大家完成 Worksheet 的综合练习部分——排序、完形、判断、写作。下课。

4.3 逐段问题与练习设计

Deaf DJ — 逐段问题与练习设计

Robbie Wilde as told to Kenneth Miller ｜ Unit 1: The Pursuit of Dreams

每段四层递进：事实提取 → 因果推理 → 深层理解 → 评价延伸

设计说明

本设计覆盖课文全部 8 个段落，每段设 4 个层次的问题，由浅入深、抽丝剥茧：

◆ 第一层 事实提取（Fact Extraction）：定位原文信息，回答 What/When/Who

◆ 第二层 因果推理（Causal Reasoning）：分析 Why/How，建立信息间的逻辑关系

◆ 第三层 深层理解（Deep Understanding）：解读言外之意、语气态度、修辞意图

◆ 第四层 评价延伸（Evaluation & Extension）：联系实际、批判思考、个人迁移

每段另配语言练习（词汇语境、句意转述、翻译），供课堂或课后使用。

Paragraph 1 — 失聪经历

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.

L1 事实　Q1. When and where was Robbie born? What was his hearing condition at birth?

→ He was born in England with perfect hearing — no hearing issues at all at birth.

L1 事实　Q2. Complete the timeline of Robbie's hearing loss:

1990 (age 5) → _____ → _____ → _____ → Today: _____

→ 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% hearing

→ Over time: left ear dropped to 20%

→ Today: 20% hearing in left ear, right ear completely deaf

L2 推理　Q3. Why couldn't Robbie's parents pay for his ear treatment?

→ 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.

L2 推理　Q4. What is the cause-and-effect chain in this paragraph? Identify at least three links.

→ (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"

L3 深层　Q5. The paragraph ends with "so I think I'm doing pretty well." What does this reveal about Robbie's attitude toward his disability?

→ 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 chooses to focus on what he still has, not what he has lost.

L3 深层　Q6. Why does Robbie mention his doctors' prediction that he would be "completely deaf by now"?

→ He uses the doctors' prediction as a contrast to highlight his current condition — he still has 20% hearing, which exceeds medical expectations. This serves two purposes: (1) it shows the severity of his condition (doctors expected total deafness), and (2) it frames his situation as a kind of victory, making his optimism more powerful.

L4 评价　Q7. If you were in Robbie's situation — losing your hearing due to a treatable condition your family couldn't afford — how would you feel? Would you be able to say "I'm doing pretty well"? Why or why not?

→ (Open answer / 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. The question encourages empathy and self-awareness about resilience.

L4 评价　Q8. This paragraph is the opening of the article. Why do you think the author begins with his medical history rather than with his DJ career?

→ (Discussion) Starting with the cause of deafness establishes the central conflict of the story — a DJ who cannot hear. It creates dramatic tension: the reader wonders how someone who lost hearing can become a DJ. Beginning with adversity also makes the later success story more compelling and emotionally resonant.

语言练习 · **Para. 1**

① 词汇语境：根据上下文猜词义并选择正确解释

a) "ear infections" — A) 耳朵感染 B) 耳朵手术 C) 耳朵整形

b) "health insurance" — A) 健康检查 B) 医疗保险 C) 健康证明

c) "predicted" — A) 治疗 B) 预言/预测 C) 阻止

d) "treatment" — A) 待遇 B) 治疗 C) 处理

② 句意转述：用自己的话改写下面的句子

"My doctors predicted that I would be completely deaf by now, so I think I'm doing pretty well."

参考答案：Doctors expected me to lose all hearing by this point, but I still have some — so I consider myself fortunate.

③ 翻译：将下面句子翻译成中文

"I went deaf in my right ear and was left with 50 percent hearing in my left."

参考答案：我的右耳全聋了，左耳只剩下 50%的听力。

◆◆◆

Paragraph 2 — 音乐启蒙与 DJ 起点

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.

L1 事实　Q9. What was Robbie's home environment like regarding music?

→ Music was always playing in his house. His father was a DJ who played a wide range of genres — disco, folk, dance, rock, and international music. Robbie grew up listening to Metallica, Led Zeppelin, Bob Marley, and Michael Jackson.

L1 事实　Q10. When did Robbie first try deejaying? Where and how did it happen?

→ 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.

L2 推理　Q11. Why does Robbie list specific artists (Metallica, Led Zeppelin, Bob Marley, Michael Jackson) and genres?

→ The specific names show the diversity and richness of his musical upbringing. These artists span rock, reggae, and pop — suggesting his musical taste was broad and not limited to one genre. This

detail establishes that his passion for music was deep-rooted and genuine, not a random career choice.

L2 推理　Q12. What is the relationship between Para. 1 and Para. 2? How do they contrast?

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

L3 深层　Q13. What does "hooked" imply about Robbie's reaction to deejaying?

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

L3 深层　Q14. Why do you think his father asked him to deejay rather than just giving him a normal birthday gift?

→ (Discussion) His father, being a DJ himself, likely recognized Robbie's musical passion and wanted to give him a meaningful experience rather than a material gift. It may also have been a way to show confidence in Robbie — that his hearing loss didn't disqualify him from the family trade. This act of trust became a turning point in Robbie's life.

L4 评价　Q15. Robbie says "I wanted to learn more." What does this simple sentence reveal about his character?

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

L4 评价　Q16. Describe a time when you discovered a passion "by accident" — someone gave you an opportunity and you became "hooked." What did you do next?

→ (Open answer / Discussion) Students share personal experiences of unexpected passion. The goal is to connect Robbie's story to their own lives and reflect on how opportunities can shape life directions.

语言练习 · Para. 2

① 词汇语境

a) "hooked" — A) 受伤的　B) 上瘾的/着迷的　C) 挂住的

b) "disco" — A) 迪斯科 B) 讨论 C) 光盘

c) "folk" (music) — A) 民间音乐 B) 爵士乐 C) 古典乐

② 句意转述

"After doing that for a few weeks, I was hooked."

参考答案：After deejaying at the restaurant for a few weeks, I became completely captivated by it.

③ 讨论：Why does the author mention his father was a DJ? What narrative function does this serve?

参考答案：It explains why music was always present in his home, establishes a family connection to the DJ world, and shows that his entry into deejaying was natural — not a random choice but an extension of his upbringing.

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Paragraph 3 — 拜师学艺

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.

L1 事实　Q17. Who did Robbie contact for help? When? How did the person respond?

→ 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.

L1 事实　Q18. How much time did Robbie invest in practice? Calculate the total hours.

→ He practiced 4 hours a day. With tutoring twice a week for two years:

- **Tutoring sessions: 2 × 52 × 2 = 208 sessions**
- **Self-practice: 4 hours × 365 × 2 = 2,920 hours (minimum)**
- **Total: well over 3,000 hours in two years — approaching the "10,000-hour rule" for mastery if sustained.**

L2 推理　Q19. Why did Robbie frame his email as a "challenge"? What was strategic about this approach?

→ By framing it as a challenge rather than a request for pity or accommodation, Robbie appealed to DJ Shiftee's competitive spirit and professional pride. It positioned Robbie not as a victim seeking help, but as someone offering an interesting problem to solve. This approach shows emotional intelligence — he knew how to motivate the person he needed.

L2 推理　Q20. What does "Challenge accepted" — the immediate next-day reply — tell us about DJ Shiftee?

→ It shows DJ Shiftee was confident, adventurous, and open-minded. The quick response suggests he was intrigued rather than deterred by the idea of teaching a deaf person. It also implies he respected Robbie's directness and saw the challenge as professionally interesting, not as charity.

L3 深层　Q21. What does "muscle memory takes over" mean in this context? Why is it significant?

→ It means that after extensive practice (4 hours/day for 2+ years), 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.

L3 深层　Q22. The paragraph contains specific numbers: "25," "twice a week," "two years," "four hours a day." Why does the author include these precise figures?

→ The specific numbers serve as evidence of dedication. They transform a vague "he worked hard" into a concrete, verifiable record of effort. The numbers also create a sense of credibility — this is not an overnight success story, but the result of sustained, disciplined effort. The precision mirrors the discipline itself.

L4 评价　Q23. Robbie was 25 when he contacted DJ Shiftee — 7 years after his first deejaying experience at 18. What does this 7-year gap suggest?

→ (Discussion) The gap suggests that Robbie didn't rush into professional training. He spent years developing his passion independently before seeking formal mentorship. This shows patience and self-awareness — he knew he needed more, but waited until he was ready to commit to serious training. It also shows that dreams don't have an expiration date.

L4 评价　Q24. If you wanted to master a skill and could ask one expert for tutoring, how would you write your "challenge" email? What would make it persuasive?

→ (Open answer / Discussion) Students practice writing a persuasive request. Key elements: show you've done your homework, frame the request as mutually interesting, be specific about commitment (time, effort), and avoid sounding like you're asking for favors.

语言练习 · **Para. 3**

① 词汇语境

a) "tutored" — A) 辅导/教授　B) 跟随　C) 观察

b) "technique" — A) 科技　B) 技巧/技术　C) 工具

c) "muscle memory" — A) 肌肉记忆　B) 肌肉力量　C) 肌肉放松

② 句意转述

"Now when I'm performing, muscle memory takes over."

参考答案：Now during performances, my body moves automatically based on years of training — I don't need to think about each action.

③ 翻译

"He tutored me twice a week for two years, helping me develop correct technique."

参考答案：他每周辅导我两次，持续了两年，帮助我掌握了正确的技巧。

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Paragraph 4 — 俱乐部经历与身份认同

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.

L1 事实　Q25. What did Robbie do when he started deejaying at clubs? Why?

→ 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 for his disability.

L1 事实　Q26. How did club managers react when they found out Robbie was deaf? What did Robbie sometimes have to do?

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

L2 推理　Q27. Why was it important for Robbie to be hired "because I was good, not out of sympathy"?

→ Because he wanted his skills to be recognized on their own merit. Being hired out of sympathy would mean his disability, not his talent, was the reason — which would undermine his sense of achievement and professional identity. This reflects a desire for genuine respect rather than pity.

L2 推理　Q28. What does the nickname "that Deaf DJ" reveal about how society labeled him? Is it positive or negative?

→ The nickname is double-edged. On one hand, it made him recognizable and memorable — "Deaf DJ" became his brand. On the other hand, it reduced his identity to his disability: he was "deaf" first, "DJ" second. The phrase "the name stuck" suggests he didn't choose it — society assigned it to him. Whether he embraced it or resisted it is left ambiguous.

L3 深层　Q29. Analyze the dialogue in this paragraph: "Oh, here's the check." / "What? Oh, I can't hear." What makes this exchange effective?

→ The dialogue is dramatic and ironic. The manager offers payment (a moment of success — Robbie completed the job), but Robbie's response reveals his secret. The word "Oh" appears twice — first casual, then surprised. The exchange is effective because it compresses the entire tension of hiding a disability into a brief, vivid moment. It also adds humor, making the serious topic accessible.

L3 深层　Q30. The phrase "the name stuck" is brief but powerful. What does "stuck" imply about Robbie's relationship with the label?

→ "Stuck" implies permanence — the name became attached to him whether he wanted it or not. It suggests a loss of control over his own identity. However, the fact that he includes this detail in his story suggests he has come to terms with it, perhaps even embraced it as part of his narrative. The word carries both resignation and acceptance.

L4 评价　Q31. Do you think Robbie was right to hide his deafness from club managers? What are the ethical and practical considerations?

→ (Discussion) Arguments for: he wanted to be judged on merit, not pity; it protected his dignity. Arguments against: it could be seen as deceptive; it created awkward moments. The question raises broader issues about disability disclosure in the workplace — when is it an individual's right to keep private, and when does it become a practical necessity?

L4 评价　Q32. Have you ever been labeled by others in a way you didn't choose? How did you respond? Did the label eventually become empowering or limiting?

→ (Open answer / Discussion) Students reflect on labels they've been given (e.g., "the quiet one," "the smart one," "the foreign student") and how labels shape identity. The goal is to connect Robbie's experience with "that Deaf DJ" to their own lives.

语言练习 · **Para. 4**

① 词汇语境

a) "reassurance" — A) 保证/安心　B) 拒绝　C) 理由

b) "sympathy" — A) 同情 B) 赞美 C) 嫉妒

c) "stuck" (the name stuck) — A) 被贴上/固定了 B) 被删除了 C) 被忘记了

② 句意转述

"It was reassurance that they were giving me jobs because I was good, not out of sympathy."

参考答案：It confirmed that I was being hired for my talent, not because people felt sorry for me.

③ 角色扮演：Work in pairs. Student A is a club manager who just discovered Robbie is deaf. Student B is Robbie. Act out the conversation. Try to include: surprise, disbelief, and Robbie's explanation.

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Paragraph 5 — 身体感知音乐

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.

L1 事实 Q33. How does Robbie set up his speakers for a show? Describe the arrangement.

→ He sets up one speaker facing his left side (his good ear, which has 20% hearing) and turns it 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.

L1 事实 Q34. Through which body parts does Robbie "hear" or feel the music?

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

L2 推理 Q35. Why does Robbie put the bass speakers on the floor rather than at ear level?

→ 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."

L2 推理 Q36. What is the relationship between the speaker setup and Robbie's specific hearing condition (20% in left ear, deaf in right)?

→ 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 of the setup is a direct response to his specific hearing loss pattern — it's a customized adaptation, not a generic solution.

L3 深层　Q37. What does "The song comes to life" mean in this context? How does it differ from ordinary listening?

→ For most people, a song "comes to life" through the ears. For Robbie, it comes to life through a combination of residual hearing (left ear), physical vibration (feet), and emotional energy (crowd). The phrase suggests that his experience of music is actually more multi-sensory and immersive than ordinary hearing — he doesn't just hear the music, he becomes part of it physically.

L3 深层　Q38. Notice the shift from "I" to "you" in "the crowd goes crazy, you feel that." Why does Robbie switch to "you"?

→ The shift to "you" directly involves the reader, as if saying "you would feel it too." It breaks the boundary between narrator and audience, inviting the reader to imagine the experience. This technique also suggests that the sensation is universal — anyone standing there would feel the energy, not just Robbie. It makes his experience relatable rather than unique to his disability.

L4 评价　Q39. Robbie has turned a disability into a unique sensory experience. Can you think of other examples where a "limitation" led to an innovative approach or new perspective?

→ (Discussion) Examples: Beethoven composed while deaf; Stevie Wonder plays piano blind; dyslexic thinkers often excel at spatial reasoning. The question encourages students to see limitations as catalysts for creativity rather than pure obstacles.

L4 评价　Q40. Try the experiment Robbie describes: put on music, close your eyes, and place your hand on a speaker. What do you notice that you normally don't when just listening?

→ (Open answer / Activity) Students experience music through touch and vibration. The goal is to realize how much information exists beyond hearing — and how much we normally ignore. This activity directly connects to Para. 7's invitation to "cover your ears."

语言练习 · **Para. 5**

① 词汇语境

a) "frequencies" — A) 频率　B) 频道　C) 频繁

b) "bass" — A) 高音　B) 低音　C) 中音

c) "comes to life" — A) 变活了/生动起来　B) 结束了　C) 变大了

② 句意转述

"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."

参考答案：I place the bass speakers on the floor behind me, which lets me pick up low frequencies through my feet as physical vibrations.

③ 画图练习：Draw a diagram showing how Robbie's speaker setup works. Label: left ear, bass speakers, floor, feet, vibration path. Compare with a partner.

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Paragraph 6 — 视觉听音乐

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.

L1 事实　Q41. What software does Robbie use? What does it do?

→ 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.

L1 事实　Q42. Match each color to its musical element and explain why that color might have been chosen:

→ • Red = bass — red is intense and powerful, matching the heavy, dominant nature of bass
• Blue = snare — blue is sharp and crisp, like the sharp hit of a snare drum
• Green = vocals/melody — green is organic and flowing, matching the human, melodic quality of vocals
(Note: the color choices may be software defaults, but the associations are psychologically fitting.)

L2 推理　Q43. What does "visually hearing the music" mean? Is this a contradiction?

→ 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" to include any sensory perception of music.

L2 推理　Q44. How does Para. 6 extend the idea from Para. 5? What new dimension does it add?

→ Para. 5 shows Robbie hearing through touch (feet/vibration) and residual hearing (left ear). Para. 6 adds a third channel: sight. Together, the two paragraphs show that Robbie has built a multi-sensory system for music — touch, sight, and partial hearing work together. Each paragraph adds a layer, building toward the complete picture of how he performs.

L3 深层　Q45. Robbie says "What I love about deejaying is the creativity, what you can do with a machine, two turntables, and a mixer." What does this reveal about his motivation?

→ His motivation is creative, not compensatory. He doesn't deejay despite being deaf — he deejays because he loves the creative possibilities of the equipment. The listing of tools (machine, turntables, mixer) shows he thinks of deejaying as a craft with specific instruments. His passion comes from what he can create, not from overcoming his disability.

L3 深层　Q46. Why is the phrase "a machine, two turntables, and a mixer" effective? Why list the specific equipment?

→ The list makes the abstract idea of "creativity" concrete. Instead of saying "I love being creative," Robbie grounds it in physical tools — the reader can picture the setup. The list also shows that creativity, for Robbie, is tied to mastery of tools: he needs to know his equipment intimately to compensate for his hearing loss. The tools are his "ears."

L4 评价　Q47. Technology is central to Robbie's success — without the software, he couldn't "visually hear." Do you think technology levels the playing field for people with disabilities, or does it create new dependencies?

→ (Discussion) Arguments for: technology compensates for biological limitations, enabling talents that would otherwise be inaccessible. Arguments against: it creates dependency on specific tools and access to technology (which not everyone can afford). The question connects to broader debates about assistive technology and equity.

L4 评价　Q48. If you could design a device that translates one sense into another (like music into color), what would you create? Who would it help?

→ (Open answer / Creative task) Students brainstorm sensory-substitution devices. Examples: translating touch into sound for visually impaired people, translating emotion into color for neurodivergent individuals. The goal is to think creatively about sensory adaptation.

语言练习 · **Para. 6**

① 词汇语境

a) "snare" — A) 军鼓/小鼓　B) 吉他　C) 钢琴

b) "vocals" — A) 人声/演唱　B) 乐器　C) 节奏

c) "melody" — A) 旋律　B) 和声　C) 节拍

d) "turntables" — A) 唱机/转盘　B) 桌子　C) 音箱

② 句意转述

"I'm visually hearing the music."

参考答案：I am seeing the music through colors on a screen, which functions as my way of hearing it.

③ 创意写作：Write 2-3 sentences describing how you would explain "music" to someone who has never heard sound. Use at least two senses other than hearing.

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Paragraph 7 — 邀请体验

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.

L1 事实　Q49. What does Robbie ask the reader to do? What does he say will happen?

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

L1 事实　Q50. How many times does "you'll" appear? What effect does this repetition create?

→ "You'll" appears three times: "you'll feel," "You'll start using," "You'll start seeing." The repetition creates a sense of certainty — Robbie is confident the reader will experience what he describes. It also creates a step-by-step progression: feel → use other senses → see differently. The repetition builds momentum, like a set of instructions.

L2 推理　Q51. Why does Robbie directly address the reader here ("you")? How does this change the text's relationship with the audience?

→ Until Para. 7, the text is a first-person narrative — Robbie tells his own story. In Para. 7, he suddenly turns to the reader and says "you." This shift transforms the reader from a passive listener to an 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.

L2 推理　Q52. What is the logical structure of this paragraph? How does Robbie build his argument?

→ Step 1: Invitation — "cover your ears" (try the experiment)
Step 2: Prediction — "you'll feel a little bit of how I do it" (you'll understand me)
Step 3: Escalation — "You'll start using your other senses" (discovery)
Step 4: Insight — "You'll start seeing that you're able to hear the music in a different way" (paradigm shift)

Step 5: Conclusion — "Music is not all about hearing" (universal truth)

The structure moves from action → experience → realization → principle.

L3 深层　Q53. "Music is not all about hearing." This is the shortest and most powerful sentence in the paragraph. Why is it effective?

→ After the detailed descriptions of speakers, vibrations, colors, and techniques in Paras. 5-6, this single sentence distills everything into a universal truth. Its brevity gives it weight — it sounds like a manifesto. It also subverts the reader's assumption: most people equate music with hearing, but Robbie asserts that music transcends any single sense. It's the thesis of the entire article.

L3 深层　Q54. This paragraph is very short (4 sentences) compared to the detailed paragraphs before it. Why did the author choose to keep it brief?

→ The brevity mirrors the directness of the message. After detailed technical explanations (Paras. 5-6), a short, punchy paragraph creates rhetorical impact. It also reflects the simplicity of the experiment — just cover your ears. The short form makes the paragraph memorable and quotable, functioning as the emotional climax of the article.

L4 评价　Q55. "Music is not all about hearing." Can you apply this logic to other areas? Complete the sentence: "_____ is not all about _____." Explain your choice.

→ (Open answer / Discussion) Examples: "Education is not all about grades." "Love is not all about words." "Success is not all about money." The exercise encourages students to transfer Robbie's insight — that the conventional understanding of something may be too narrow — to other domains.

L4 评价　Q56. Actually try Robbie's experiment: cover your ears for 3 minutes while music plays. Write down what you noticed. Did your experience of the music change?

→ (Open answer / Activity) Students conduct the experiment and reflect. The goal is experiential learning — moving from intellectual understanding to embodied experience. This activity directly connects to the Bridge-in (Slide 5) and creates a full-circle moment.

语言练习 · **Para. 7**

① 词汇与结构

a) "cover your ears" — A) 捂住耳朵　B) 洗耳朵　C) 打耳朵

b) "in a different way" — A) 以不同的方式　B) 以相同的方式　C) 以困难的方式

② 句意转述

"Music is not all about hearing."

参考答案：Music can be experienced through senses beyond just hearing — it is a multi-sensory experience.

③ 仿写：Follow the structure of Para. 7 to write a short paragraph inviting someone to experience something familiar in a new way.

Structure: Invitation → Prediction → Escalation → Insight → Universal truth

Example: "The next time you eat, close your eyes. You'll taste flavors you never noticed. You'll start using your other senses. Food is not all about seeing."

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Paragraph 8 — 现状与寄语

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?"

L1 事实　Q57. What kinds of events does Robbie play now? What else does he do besides performing?

→ 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, encouraging them to let their children chase their dreams.

L1 事实　Q58. Who are the two audiences Robbie speaks to at schools? Why both?

→ (1) Students at deaf schools — he shares his story as a role model, showing that deafness doesn't limit possibilities.
(2) Parents of deaf children — he advises them to support their children's dreams.
He speaks to both because success requires support from both sides: the child needs self-belief, and the parent needs to provide encouragement and permission. Changing only one side isn't enough.

L2 推理　Q59. Why does Robbie specifically go to elementary schools for the deaf rather than general schools?

→ Because deaf children are at the age when they're forming their sense of what's possible. By visiting them early, Robbie can show them a real-life example of someone who turned deafness into a strength. Elementary school is also when parents are most anxious about their deaf children's futures — Robbie's visit reassures both children and parents simultaneously.

L2 推理　Q60. What does "I'm big on talking to the parents" reveal about Robbie's priorities?

→ "Big on" means he considers it important — he prioritizes it. This shows Robbie understands that parents are the gatekeepers of children's dreams. A deaf child may have motivation, but if parents are overprotective or pessimistic, the child's dreams can be stifled. Robbie targets the root cause — parental attitudes — not just the symptoms.

L3 深层　Q61. Analyze the closing line: "I'm a deaf DJ, so why not?" What makes this an effective conclusion?

→ The line is powerful because it's both a statement of identity and a challenge. "I'm a deaf DJ" — he owns both labels without apology. "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. It's humble (he doesn't say "if I can do it, anyone can") yet provocative. The article ends not with a statement but with a question — leaving the reader to answer it.

L3 深层　Q62. How does Para. 8 connect back to Para. 1? What is the full-circle journey?

→ Para. 1: A boy loses his hearing — victim of circumstance and poverty.
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. He doesn't just overcome his disability — he transforms it into a mission. The boy who couldn't afford treatment became the man who tells parents "let your kids chase their dreams." The circle is complete: what was taken from him (hearing) became what he gives to others (hope).

L4 评价　Q63. Robbie says "let [your kids] chase their dreams." Do you think all dreams are worth chasing? Where do you draw the line between encouragement and realism?

→ (Discussion) This question pushes students beyond simple inspiration to critical thinking. While Robbie's message is empowering, not all dreams are equally realistic or healthy. Students should consider: When should parents encourage dreams vs. guide toward more practical paths? What's the difference between supporting and pushing? Who decides what's "realistic"?

L4 评价　Q64. If Robbie visited your class, what question would you ask him? Write your question and explain why it matters to you.

→ (Open answer / Discussion) Students formulate their own questions, which requires them to engage deeply with the text and identify what resonates with them personally. The quality of the question reveals the depth of their engagement.

语言练习 · **Para. 8**

① 词汇语境

a) "get-togethers" — A) 聚会/活动　B) 会议　C) 比赛

b) "corporate events" — A) 企业活动 B) 公司会议 C) 商业谈判

c) "motivation" — A) 动力/动机 B) 运动 C) 情感

d) "I'm big on" — A) 我很重视 B) 我很大 C) 我擅长

② 句意转述

"My advice to you is to let [your kids] chase their dreams. I'm a deaf DJ, so why not?"

参考答案：I tell parents to allow their children to pursue what they love. After all, I became a DJ despite being deaf — so what's stopping anyone else?

③ 写作：Write a short paragraph (50-80 words) answering Robbie's question: "Why not?" What dream would you chase if nothing held you back?

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综合练习·全文

I. 时间线排序（Chronological Order）

Arrange the following events in chronological order. Write the correct sequence (1-8).

___ Robbie's family moved to the United States.

___ Robbie started getting ear infections.

___ Robbie's father asked him to deejay at his restaurant.

___ Robbie e-mailed DJ Shiftee for tutoring.

___ Robbie started deejaying at clubs without telling managers he was deaf.

___ Robbie's hearing dropped to 20 percent.

___ Robbie began visiting elementary schools for the deaf.

___ Robbie practiced deejaying four hours a day.

参考答案：2, 1, 3, 4, 8, 5, 6, 7

II. 课文填空（Cloze）

Complete the passage with words from the text.

Robbie Wilde was born in _____ with perfect _____. After moving to the US at age five, he suffered repeated ear _____. Without health _____, his family couldn't afford treatment, and he lost hearing in his right ear. His left ear eventually retained only _____ percent hearing.

Despite this, Robbie grew up surrounded by _____. At 18, his father asked him to _____ at his restaurant. He was instantly _____. At 25, he contacted DJ _____ in New York and trained for two

years. He learned to "hear" music through _____ (feeling vibrations in his feet), _____ (seeing colors on a screen), and _____ (feeling the crowd's energy).

Now Robbie performs at various events and visits _____ schools to inspire deaf children and their _____. His message: "I'm a deaf DJ, so _____?"

参考答案：England, hearing, infections, insurance, 20, music, deejay, hooked, Shiftee, touch, sight, emotion, elementary, parents, why not

III. 判断题（True or False）

1. ___ Robbie was born deaf in both ears. (F — born with perfect hearing)

2. ___ Robbie's father was also a DJ. (T)

3. ___ DJ Shiftee refused to teach Robbie at first. (F — accepted the challenge the next day)

4. ___ Robbie told club managers about his deafness before performing. (F — he didn't tell them)

5. ___ Robbie uses color-coded software to "visually hear" music. (T)

6. ___ Robbie believes music is only about hearing. (F — "Music is not all about hearing")

7. ___ Robbie only performs at college parties. (F — all sorts of get-togethers, including corporate events)

8. ___ Robbie encourages parents to let their deaf children chase dreams. (T)

IV. 讨论题（Discussion）

1. What is the central message of "Deaf DJ"? Is it about disability, music, dreams, or something else? Defend your answer with evidence from the text.

2. Robbie says "Limitations do not define you." Do you agree? Can you think of a situation where a limitation actually defined someone in a positive way?

3. If you could interview Robbie Wilde, what three questions would you ask? Why these questions?

4. The article is written in first person ("I"). How would it be different if it were written in third person ("Robbie Wilde was born...")? Which is more effective?

5. Connect this text to the unit theme "The Pursuit of Dreams." How does Robbie's story embody or complicate this theme?

V. 写作任务（Writing Task）

Write a short essay (150-200 words) on one of the following topics:

Topic A: Describe a challenge you faced and how you overcame it. Use chronological order (at least 3 time-order words).

Topic B: "Music is not all about hearing." Write about something that can be experienced in more than one way.

Topic C: Write a letter to Robbie Wilde. Tell him what you learned from his story and how it connects to your own life.

要求：① 至少使用 3 个时间顺序词（when I was..., after..., eventually, now...）② 包含至少 1 个 personal reflection ③ 语法正确，逻辑清晰

五、逻辑图说明

Deaf DJ 逻辑图见独立文件：

- Deaf_DJ_Logic_Map.pdf
- Deaf_DJ_Logic_Map.png