



Gateway - 스포츠의 정의

The definition of sport



[1] Official definitions of sport have important implications.

[2] When a definition emphasizes rules, competition, and high performance, many people will be excluded from participation or avoid other physical activities that are defined as "second class."

[3] For example, when a 12-year-old is cut from an exclusive club soccer team, she may not want to play in the local league because she sees it as "recreational activity" rather than a real sport.

[4] This can create a situation in which most people are physically inactive at the same time that a small number of people perform at relatively high levels for large numbers of fans – a situation that negatively impacts health and increases health-care costs in a society or community.

[5] When sport is defined to include a wide range of physical activities that are played for pleasure and integrated into local expressions of social life, physical activity rates will be high and overall health benefits are likely.



01편 - 긍정적인 경험의 연장선



An Extension of Positive Experience

[1] The types of sounds, rhythms, and musical textures we find pleasing are generally extensions of previous positive experiences we've had with music in our lives.

[2] This is because hearing a song that you like is a lot like having any other pleasant sensory experience — eating chocolate, fresh-picked raspberries, smelling coffee in the morning, seeing a work of art or the peaceful face of someone you love who is sleeping.

[3] We take pleasure in the sensory experience, and find comfort in its familiarity and the safety that familiarity brings.

[4] I can look at a ripe raspberry, smell it, and anticipate that it will taste good and that the experience will be safe — I won't get sick.

[5] If I've never seen a loganberry before, there are so many points in common with the raspberry that I can take the chance in eating it and anticipate that it will be safe.



02편 - 운동선수의 훈련 목표 설정



Set training goals for athletes

[1] Every aspect of training for elite athletes has explicit goals.

[2] Everything they do inside and outside the practice venue is goal directed.

[3] As coach, you want to help your athletes do two things: be goal directed and set their own goals.

[4] When working with your athletes, give them daily, weekly, and monthly goals.

[5] You can write them down and give them to your athletes.

[6] For example, when I observed a practice in China, I noticed the coach would give each diver a piece of paper with that day's individual practice and goals.

[7] Remember, don't limit goals to just the physical practice.

[8] They should also have goals for other parts of training such as their warm-up routine, mental training, and conditioning.

[9] Also, have your athletes take their sport home with them.

[10] Encourage them to keep a journal in which they reflect on their practices and competition performances, set new practice goals, evaluate their short-term and long-term goals, and so on.



08편 - 연주자와 듣는 사람의 차이



The difference between the performer and the listener

[1] Performers rely on sonic road maps to navigate their way through a composition.

[2] This is true for every musical genre or style.

[3] Listeners use road maps too.

[4] The biggest difference between a performer's road map and a casual listener's road map is the level of complexity.

[5] A performer's map is necessarily multi-layered and multifaceted.

[6] It consists of many interrelated layers that are accessed to different degrees according to the musical demands.

[7] These layers include such basic elements as melody and harmony, rhythm and texture, and others.

[8] By comparison, a listener's map might initially include only general outlines and expectations – perhaps just the lyrics of a song, or the overall emotional feeling it projects, or the beat.

[9] It takes engaged listening to fill in the details of a musical landscape.



04편 - Joy Batchelor의 생애

Joy Batchelor's Life



[1] Joy Batchelor is a British-based animator who founded the Halas and Batchelor studio with John Halas.

[2] Batchelor's father encouraged her drawing skills as a child.

[3] Despite some difficulties in her childhood, Batchelor won a school scholarship, attending art school in Watford.

[4] Her studies were successful but due to a lack of money she was unable to continue and instead began to work.

[5] She worked well in an animation studio for three years until it closed, after which she found work at a printing company as a poster designer.

[6] She remained with the poster company for six months and met John Halas.

[7] After a short trip to John's native Hungary, they returned to Britain where in 1940 they founded Halas and Batchelor studio, and later married.

[8] In the 1950s, the studio began work on Animal Farm, which became one of its bestknown films as well as Britain's first feature-length animation.