

刘绍忠 梁正宇 总主编

大学英语通识教程

中西文化阅读 ②

黄晓玲 主 编



复旦大学出版社

刘绍忠 梁正宇 总主编

大学英语通识教程 中西文化阅读 ②

黄晓玲 主 编

 复旦大学出版社

图书在版编目(CIP)数据

大学英语通识教程 中西文化阅读 2/刘绍忠,梁正宇总主编;黄晓玲主编.

—上海:复旦大学出版社,2015.8

ISBN 978-7-309-11438-6

I. 大… II. ①刘…②梁…③黄… III. 英语-阅读教学-高等学校-教材 IV. H319.4

中国版本图书馆 CIP 数据核字(2015)第 097942 号

大学英语通识教程 中西文化阅读 2

刘绍忠 梁正宇 总主编 黄晓玲 主编

责任编辑/施胜今

复旦大学出版社有限公司出版发行

上海市国权路 579 号 邮编:200433

网址:fupnet@fudanpress.com http://www.fudanpress.com

门市零售:86-21-65642857 团体订购:86-21-65118853

外埠邮购:86-21-65109143

上海浦东北联印刷厂

开本 787×1092 1/16 印张 9.25 字数 187 千

2015 年 8 月第 1 版第 1 次印刷

ISBN 978-7-309-11438-6/H·2468

定价:30.00 元

如有印装质量问题,请向复旦大学出版社有限公司发行部调换。

版权所有 侵权必究

大学英语通识教程中西文化阅读 2 编写人员

总主编 刘绍忠 梁正宇

主 编 黄晓玲

副主编 彭晓娟 邓惠文 黎秋艳

编 者 谢 梦 黄曼冰 田 娟

陆 晓 庞文玉 诸葛巧媛

王雪利 王緬华 王俊华

前 言

《中西文化阅读教程》(1—4 册)适用于非英语专业本科生使用,旨在使学生通过阅读拓宽文化视野,初步形成跨文化交际的意识,并培养他们独立思考的能力和广泛阅读的能力。

本套教材分为 4 册,每册 8 个单元,每个单元围绕一个与文化相关的主题,包括 Section A 和 Section B 两个部分,每个部分各包两篇文章。Section A 以思考题为主,以拓展学生的思维能力;Section B 与大学英语四、六级考试的长篇阅读相似。Section A 中每篇阅读材料的长度控制在 500—700 个词,Section B 中每篇阅读材料的长度控制在 900—1200 个词,文章难度循序渐进,长度依次递增。编者在编写中非常谨慎地对生僻词汇进行了少量替换与处理,为学生提供了其难易程度均不超过大学英语教学大纲规定的词汇范围。本阅读教程选择的绝大部分文章源于互联网、经典著作或国内外的各种报刊及书籍,选材新颖、题材广泛、体裁多样、信息量大。书中所有文章都是与中西方文化相关的内容,充分体现语言作为文化载体的作用,通过大量阅读让学生了解东西方文化。学生不仅可以欣赏地道的英语文章,培养英语语感,扩大词汇量和拓宽知识面,而且可以在提高阅读能力的同时发展其思辨能力,增强其人文素养。

在本套教材的编写过程中,得到了复旦大学出版社领导和编辑的支持和帮助,编者在此表示最诚挚的谢意!

本教程的编写在内容和形式上都有一些新的尝试,由于编者水平有限,再加上时间仓促等诸多方面的原因,书中肯定还存在很多不足之处,恳请使用本教材的广大读者及同仁多提宝贵的意见和建议,以便再版时得以更正、改进和完善!

编 者

2015 年 5 月

Contents

Unit One Chinese Calligraphy & Painting	1
Section A	1
Passage 1 Chinese Painting	1
Passage 2 Chinese Seal	4
Section B	7
Passage 1 Chinese Calligraphy	7
Passage 2 The Four Treasures of the Study: They Record Civilization	12
 Unit Two Ancient Chinese Architecture	 17
Section A	17
Passage 1 Yongding Tulou	17
Passage 2 Zhaozhou Bridge	20
Section B	23
Passage 1 Temple of Confucius	23
Passage 2 Summer Palace	28
 Unit Three Traditional Chinese Sports	 33
Section A	33
Passage 1 Nadam Fair	33

Passage 2	Dragon Boat Racing	36
Section B		39
Passage 1	Recreative Gymnastics	39
Passage 2	Qigong	44
Unit Four	Ancient Chinese Education	49
Section A		49
Passage 1	Confucius and Education	49
Passage 2	Academies of Classical Learning	52
Section B		55
Passage 1	Chinese Ancient Education	55
Passage 2	Imperial Examination	60
Unit Five	Education	65
Section A		65
Passage 1	Private Colleges Are a Waste of Money for White, Middle Class Kids	65
Passage 2	Give Students the Right to Switch University	69
Section B		72
Passage 1	Scottish Education: Why Don't the Sums Add Up?	72
Passage 2	A Proposed Federal College Rating System Could Hurt Disadvantaged Students	76
Unit Six	Arts	81
Section A		81
Passage 1	Mona Lisa	81
Passage 2	British Museum	85
Section B		88

Passage 1	Big Bands	88
Passage 2	Ballet	92
Unit Seven	Literature	97
Section A		97
Passage 1	Of Studies	97
Passage 2	Three Days to See	100
Section B		103
Passage 1	Heart of a Teacher	103
Passage 2	Doris Lessing: British Novelist of the "Female Experience"	108
Unit Eight	Movie and Media	113
Section A		113
Passage 1	Artificial Intelligence	113
Passage 2	<i>The Times</i>	116
Section B		119
Passage 1	The Legend of 1900	119
Passage 2	The Introduction of BBC	123
Key		129



Unit One

Chinese Calligraphy & Painting

Section A

Directions: *Read the following passages and answer the questions.*

Passage 1

Chinese Painting

Chinese painting as one of Chinese traditional art forms, coming from Chinese calligraphy, is a bridge to show Chinese people's value in life and nature, individual and collective, internality and externalism. It is subjectively expressing people's inner reaction towards the whole society. Conventionally, Chinese painting is directly connecting with calligraphy. They are integrative. In Chinese people's thinking, a traditional poet should be of the capability of painting, calligraphy,

poem and music. So as one of the basic skills to be an eligible literator, the skill of painting is indeed important.

The painting is the outside expression of the poem's content and the image of calligraphy, and it is also the exterior show of people's inner world. The poem is painting and painting is poem as well. Additionally, many people's personal ambitions or lifelong aims can not be realized by the earthly work, and then they paint their ideal world into their paintings. This is one of the origins of Chinese unique painting school, which is literary-painter school. This is a special one only existing in China. Through this artistic form, many expressions on culture could be felt.

In general, Chinese painting was flowering after the Han Dynasty. During the time of Three Kingdoms and the period of Wei and Jin Dynasties, it was a process from unification to separation. The instability of politics, the turbulence of society and depression of economy brought the unusual change in ideology. At this time, the ruling class was thoroughly influenced by the Confucianism and the folk ethos was also changed as it went. The troublous society made a good opportunity for religion spread.

The urgent demand and extensive acceptance of all walks of life to Buddhism were available. The character painting extremely expanded and developed instantly. Most of the paintings are concerned about the Buddhism and the related stories. In the Tang Dynasty, due to the freedom of religion-believing, the Buddhism painting extremely expanded, including most of China's world-renowned frescos. The most typical and outstanding representative painter in this period was Wu Daozi, who was famous for his character paintings (religion paintings) and paintings on mountains and waters.

In the Song and Ming Dynasties, it was the golden time for Chinese paintings. As the flourish of the literature, the painting was also widely welcomed in public.

The greatest masters in the Song and Ming Dynasties mostly were good at the painting with high-level image. Nowadays it is valued too much! Many schools of paintings were in these periods. Especially in the Song Dynasty, there was a very outstanding Emperor who was excellent in painting and calligraphy. He created his own painting style and founded the rare royal painting school. However he was not advisable and welcome in politics as an Emperor. In the Ming Dynasty, there were also more great painters meanwhile the excellent literators who were tragically failing in the Imperial Examination. In China, if you want to understand the painting, you should learn a little bit about the traditional poetry, calligraphy and the exams. Besides, you also should know the general list of Chinese history.

The history of Chinese painting can be compared to a symphony. The styles and traditions in figure, landscape, and bird-and-flower painting have formed themes that continue to blend to this day into a single piece of music. Painters through the ages have made up this “orchestra”, composing and performing many movements and variations within this tradition. Thus, throughout the ages, a hallmark of Chinese painting has been the pursuit of individuality and innovation within the framework of one’s “symphonic” heritage.

(586 words)

Questions for Discussion:

1. What are similarities between painting and poem?
2. How do you thoroughly understand Chinese painting?
3. Who was good at the painting with high-level image in history besides the masters mentioned in the text?

Passage 2

Chinese Seal

The emblem of the 2008 Beijing Olympics is an image of a Chinese seal, and it has attracted great interest in this ancient Chinese art form. Seal carving, along with painting, calligraphy and poetry, is one of the four major traditional Chinese art forms.

A seal print can be found on any work of Chinese painting or calligraphy. The seal print is usually small and square, and bears the name of the painter or calligrapher as proof of the work's authenticity. The seal print represents an important part of Chinese history, traditional art and culture.

The art of seal carving can be traced back to 3,700 years ago, to the Yin Dynasty, and originated with oracle inscriptions on tortoise shells. During the Qin Dynasty 22 centuries ago, people began engraving their names on small blocks of horn, jade or wood, much like seals as we know them today. The seal was primitively used as a token of authorization by the head of a state, so it stood for an office and its corresponding power.

The earliest characters adopted on seals were carved in “Zhuan”, or curly script. Therefore, seal carving is also called “Zhuan Ke”, which means “Zhuan script carving”. As time went on, other script styles appeared one after another on Chinese seals. However, Zhuan script is still the dominant script used in seal carving.

Seal carving is an art of written Chinese, so engravers should first draw the characters on the block before cutting. It is said that a good seal engraver is at the same time a calligrapher, a painter and even a character scholar. The seal engraver should arrange a number of characters in a limited space. Some are compact, with

many strokes, while others are open, with very few. The artist should also be familiar with various materials so he can apply the knife with the right force, technique and rhythm. Lu Bingxing, a seal engraver, introduces the learning process of seal carving:

“To learn seal carving, you need to practice calligraphy first. Since there are so many Chinese characters, remembering them and writing them well is a basic skill. To become a professional, one has to study for at least five years. What’s more, a seal engraver should continually study the works of the former masters.”

As most seals are used by painters and calligraphers in their works, the aesthetic and artistic design of a seal is of great importance. Lu Bingxing says engravers must design the seal according to the requirements of the customers.

“Seals, which were only designated for official use in the past, are more artistic nowadays. The painters or calligraphers will tell us the topics of their works and the characters they want on their seals. Then we design the layout of the seal according to their specific requirements.”

Jade, carnelian and other semiprecious materials are used in seal carving today, but stone is still the primary material. Shoushan stone, produced in Fujian Province, is considered the best material for seal carving, and is called the “national stone”. Since the stone exists in limited amounts and cannot be reproduced, Shoushan stone itself is purchased like art. Many collectors spend hefty sums on high quality, rare stones with artistic value. A seal carved on a piece of valuable stone can be sold for millions of yuan. Stone and seal carving are now interconnected as a type of art among insiders.

Seal carving bears the soul of China’s long culture. However, there are only a few artists doing it now, and most seal collectors are calligraphers and painters. After the image of a Chinese seal was selected as the Olympic emblem, the status of the traditional art has greatly intensified in the minds of the Chinese people. In

2006, the Academy of Seal Carving Art of China was established in Beijing. It is the first high-level seal carving art research institute in China. Experts hope that more and more young people will learn this ancient art, which perfectly captures the beauty of Chinese characters.

(671 words)

Questions for Discussion:

1. What's the relationship between calligraphy and seal?
2. What qualities would you expect a seal engraver should have?
3. How many steps would a good seal engraver take to design and carve a seal?

Section B

Directions: *In this section, you are going to read two passages. There are ten statements attached to each of them. Each statement contains information given in one of the paragraphs. Identify the paragraph from which the information is derived. You may choose a paragraph more than once. Each paragraph is marked with a letter. Answer the questions by marking the corresponding letter.*

Passage 1

Chinese Calligraphy

- [A] In China calligraphy occupies a distinguished position in the field of traditional art. It is not only a means of communication, but also a means of expressing a person's inner world in an aesthetic (美学的) sense.
- [B] Ancient people paid great attention to calligraphy. It was the essential way whereby a candidate could manifest his literary talent in the Imperial Examination, for it gave a first impression to the examiners. Children of high officials had to learn to write a good handwriting; even emperors themselves were good at calligraphy, for example, the versatile Emperor Qianlong in the Qing Dynasty (1644 – 1911) has left us many examples of his handwriting on steles in temples and palaces.
- [C] To practise calligraphy requires the basic tools of “four treasures of the study” (writing brush, ink stick, paper, and ink slab) as well as much concentration on guiding the soft writing brush charged with fluid ink, and writing on the paper where the ink will diffuse quickly. Once the brush movement hesitates, a

black mark is created, so speed, strength and agility (敏捷) is the essence of fine artwork. When writing, many calligraphers will forget all worries and even themselves, combining all thoughts in the beauty of their art. Thus it can be compared with Qigong, which also can mould and improve a person's temper and promote well being.

[D] Calligraphy, like a mirror, is a silent reflection of the soul. It is believed to have verve of optimism, moderatism, or pessimism. Su Dongpo, one of the four litterateurs in the Song Dynasty (960 - 1279), who composed many bold and unconstrained Ci (a form of poetry that flourished in the Song Dynasty), could also write handsome characters in good taste.

[E] Today, although various modern ways have been substituted for the original calligraphy, especially which was created with a writing brush, people still love the ancient form and practise it untiringly. During the traditional festivals, propitious couplets are always indispensable decorations each written in a beautiful style.

[F] Calligraphy has endured for more than 2,000 years, and evolved into five main ways of writing each with different techniques. Even today, these are still followed and practiced often as a hobby.

[G] Chinese writing is a leading component in the four traditional arts, namely lute-playing, chess, calligraphy and painting. With the unification of the Chinese people in the Qin Dynasty (221 - 206 BC) the Prime Minister Li Si actively promoted a unified form of writing based on inscriptions on bronze wares of previous states. This was the first example — known as “seal character” (Zhuanshu). Calligraphers of seal character stress a slender font, speed and strength, and even thick lines and strokes. When seen as a whole, this is quite round and contracted.

[H] In the Eastern Han Dynasty (25 - 220), people tended to simplify the seal

character which had many strokes and created the official script. The new calligraphy appeared to be much neater and more delicate, turning the round style into a flat one. When beginning to write a horizontal line, one must let the brush go against the direction of point like a silkworm, concentrate on stretching steadily, and then end up with warp like a swallow's tail. This is one of the characteristics — “silkworm's head and swallow's tail”.

[I] Just as the name implies, the regular script features its regularity and varies from the flat font to a square one. In China it provides a model that can be followed by calligraphy lovers. It has developed since the late Han Dynasty and is today's most popular and influential writing style. Wang Xizhi, the Sage of Calligraphy, led the art of calligraphy to its summit. Wang Xianzhi, the son of Wang Xizhi, started practicing calligraphy with his father when he was only seven or eight years old. He always dreamed of surpassing his father, but his mother told him that progress came only after hard work. Someday after five years later, Wang Xianzhi showed the characters he wrote to his father. Dissatisfied with his son's progress, Wang Xizhi added a dot under the Chinese character “da”. Wang Xianzhi took it to his mother and said, “I have practiced for five years. Could you tell the difference between my handwriting and that of my father?” His mother studied the copy and then pointed the dot Wang Xizhi put under the character “da”, saying, “Only this dot is like your father's handwriting.” Wang Xianzhi was shocked and started practicing calligraphy even harder. His reputation later rivaled that of his father. The two were called the Two Wangs (In Chinese, Wang has another meaning of King.), a miracle in the history of calligraphy. It is recorded that when a carpenter was asked to engrave the wooden stele where there were characters written by Wang Xizhi, he found the ink had filtered into the wood piece “three fen” deep (about 1 cm)! This demonstrated the magnitude of his force and people