

文化

交流英语

English for Culture Exchange

总主编 姜 怡 姜 欣
总主审 孔庆炎 Judith Jadron
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前 言

随着英语教学的改革和发展,大学新生入学后很快完成大学英语基础阶段学习,并通过四、六级考试的人数在不断增加,大学英语高年级阶段教材的需求也相应地在快速增长。为此,我们编写了大学英语高级阶段专门用途英语系列教材。

本系列教材以需求分析(Needs Analysis)为基础,以社会语言学、行为语言学和教育心理学等理论为指导,以满足各领域学生对于英语学习的不同需要为目的,力求以新的教材编写理念向学生提供其未来工作和学习所需的实用英语技能和实践机会。本系列教材包含了文化交流英语、学术活动英语等。

这套教材可以从不同角度比较全面地满足大学英语高年级阶段的学生对于英语的多元化要求,在巩固和拓宽原有知识和技能的基础上提高学生的英语应用能力。本套教材的特点是使用时伸缩自如、侧重灵活、适用面广、实用性强,也符合教育部高教司“大学英语改革工程”所确定的加强实用性英语教学、全面提高大学生英语应用能力的教改方向。

《文化交流英语》以介绍中国优秀的传统文化为主线,共分10个章节,涵盖10个精选的中华文化板块,主题内容具有代表性、民族性和趣味性,包括:舞台艺术(戏剧、民乐、曲艺等);笔墨艺术(文房四宝、书法、国画等);建筑艺术(亭台楼阁、四合院、园林等);文学艺术(诗、词、歌、赋、中国文字等);饮食文化(中餐、小吃、茶艺等);节日习俗(传统节日、民俗、庆典等);名胜古迹(长城、敦煌石窟、兵马俑等);服装饰品(旗袍、扇子、中国结、蜡染等);修身养性(太极、武术、中医药等);思想意识(儒、道、佛教、传统道德观等)。

每个单元的组成部分为:

热身问题(Warm-Up Question): 3—5个相关的讨论题,使学生热身,做好进入主题的思想准备。

听懂与说出(Listen in and speak out): 三篇对话、段落或独白输入,六项以“说出”为主、以“听懂”为辅的听说技能训练题。

读懂与写出(Read in and write out): 三篇阅读文章输入,两篇以中国传统文化为内容,一篇与英美文化作对比。六项以“写出”为主、以“读懂”为辅的技能训练题。

引进与推出(Introduce in and present out): 其中包括: 1. 文化宝库; 2. 交际实践; 3. 能力拓展。

《文化交流英语》的特点如下:

1. 目的明确,功能具体实用

《文化交流英语》的目的是弥补英语教学中完全以外国文化输入为中心的缺憾,把培养用英语准确、流畅地介绍祖国文化的能力放在同等重要地位,不仅让学生了解到英美文化,也学会用英语向外国人介绍中国的历史文化,使英语教学从单一的语言输入提高发展到双向的文化交流,使学生成为文化交流的积极参与者。

2. 内容丰富, 强调双向互动交流

《文化交流英语》自始至终都强调双向的比较与交流: 本土与外域、输入与输出、“听懂”与“说出”、“读懂”与“写出”、“引进”与“推出”。例如,《文化交流英语》的第一章在介绍中国戏剧、民乐、曲艺的同时,也引入了奥斯卡奖、澳大利亚的“多元文化节”以及苏格兰传统舞蹈等,使学生们在对英美文化和本土文化进行对比、学习、借鉴和介绍中,进一步提高英语的实际使用能力。

3. 编排新颖, 以输入带动推出

为培养学生实际使用英语去完成一个交际话题,让学生在学习中获得学以致用成就感,本套教材每个单元都围绕一个中心主题展开其相关内容介绍与训练,同时将语言知识和听说读写译五项技能训练有机地融合在围绕着主题展开的交际活动之中,将各项语言技能在同一主题下通过双向交际渠道和多种练习形式反复训练、深化、巩固、提高,充分体现“一心学习 — 双向运用 — 多维训练 — 全面掌握”的积极学习过程。

4. 难易适中, 伸缩灵活

这套教程语言难易适中,配有适合听、说、读、写、译全面技能训练的综合练习。既适合四级后的专门英语课程的教学,也适用于有教师指导的大学英语教学和课外自主学习。

大学英语后续专门用途英语系列教材是集体力量的结晶,参加编写的院校有:大连理工大学、大连外国语学院、大连医科大学、大连交通大学、大连大学、东北财经大学、大连民族学院等。全套书由大连理工大学孔庆炎教授和美籍专家Judith Jadron审定;高等教育出版社给予了大力支持和帮助。在此作者表示衷心的感谢。

本套教材是我们汲取众家所长所做出的尝试,有疏漏和不妥之处敬请各位专家和读者不吝指正。

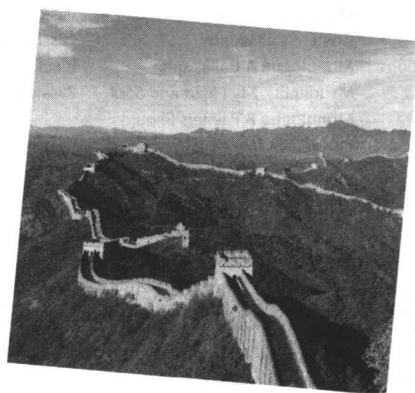
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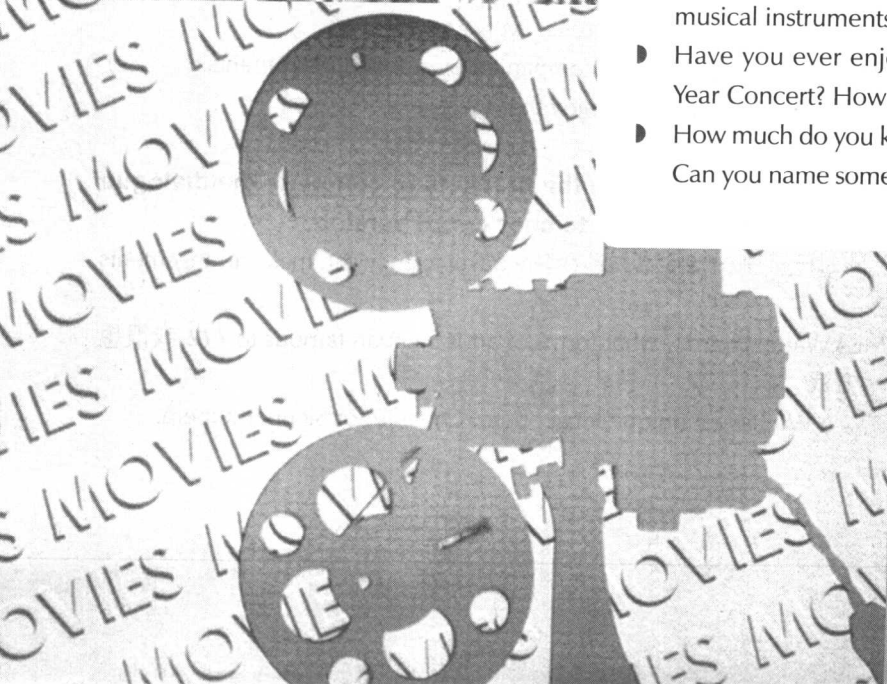


ONE

Performing Arts

Warm-Up Questions:

- ▶ Have you ever seen a Beijing Opera performance? Do you understand the meaning embodied in the facial paintings?
- ▶ Why is Beijing Opera also known as China's national opera?
- ▶ Can you name some traditional Chinese musical instruments?
- ▶ Have you ever enjoyed the Vienna New Year Concert? How do you like it?
- ▶ How much do you know about the Oscars? Can you name some of the award winners?



○ Listen in and speak out

Dialogue A

Roles and Facial Paintings in Beijing Opera

Exercise I. Listen to the dialogue and fill in the blanks appropriately.

Mr Green, an American teacher, is interested in 1. _____. This week he happens to be at a local 2. _____ and he is talking with a Chinese student, Lily, about the activities available in 3. _____. Lily recommends Beijing Opera to him. She also introduces the basic 4. _____ of *chang*, *nian*, *zuo*, *da* and the four different 5. _____ *sheng*, *dan*, *jing* and *chou*. Mr Green is looking forward to watching the performance and Lily hopes 6. _____ it.

Exercise II. Listen to the dialogue again and answer the following questions briefly.

1. What are the four basic methods employed in a Beijing Opera performance? What do they mean respectively?
2. What are the four major kinds of roles in Beijing Opera? What do they refer to?

Dialogue B

The Unique Features of Sichuan Opera

Exercise I. Listen to the dialogue and judge whether the following statements are true (T) or false (F).

1. The conversation is most probably taking place in Sichuan Province. ()
2. Miss Wang and Mr Smith are on vacation in China now. ()
3. Miss Wang's explanation of *Chuanju* is humorous, lively and witty. ()
4. *Chuanju* melody is too high-pitched to be accompanied by stringed instruments. ()
5. Mr Smith feels sorry that he has no time to enjoy the opera. ()

Exercise II. Translate the Chinese given in the brackets to complete the dialogue and then listen to the dialogue to check your version.

Wang: Mr Smith, (1. 你对什么剧种特别感兴趣?) The travel agency can make arrangements for you.

Smith: Thank you, Miss Wang. Hmm... what forms of art is Sichuan famous for? (2. 我很想看看你们的地方戏。)

Wang: (3. 噢, 这好办。) We have a unique local opera, *Chuanju*, or Sichuan Opera.

Smith: Wonderful. I've heard a bit about it. (4. 你能说说川剧的一些特点吗?)

Wang: (5. 当然, 我很愿意。) The two most unique features are *gaoqiang* and *Bianlian*. (6. *Gaoqiang*的意思是高音唱腔, *Bianlian*是指快速变换脸谱。) Both the tones and the language of the songs are humorous, lively and witty. They give the opera a strong local character.

Smith: I see. (7. 川剧的唱腔由什么乐器来伴奏呢?)

Wang: (8. 这个问题问得好。) Since the melody is quite high-pitched, no stringed instruments are used for accompaniment. Singing is accompanied by vocal music and percussion instruments.

Smith: That's interesting! Thank you for your explanation. (9. 现在我真有些等不及了。)

Wang: (10. 希望你能喜欢我们的川剧。)

Passage

Oscar Awards

Exercise I. Listen to the passage and judge whether the following statements are true (T) or false (F).

1. The Academy Awards are very important awards set up for American stage actors. ()
2. Many people know the awards as the "Oscars" rather than the Academy Awards. ()
3. The award got its nickname because the statuette looked like the designer's uncle Oscar. ()
4. Margaret Herrick once worked in a library before becoming a famous film director. ()
5. A reporter's article helped popularise the nickname "the Oscars" for the Academy Awards. ()
6. The story of the origin of the awards' nickname has been proved to be reliable. ()
7. The Academy began to use the nickname on formal occasions in 1939. ()
8. The winners' names are proclaimed by famous film stars at the awards ceremony. ()
9. These winners walk up the red carpet in the most fashionable dress. ()
10. People all over the world can watch a live television broadcast of the awards ceremony. ()

Exercise II. Listen to the passage again and answer the following questions.

1. Whom are the Academy Awards designed for and given to?
2. What does the Oscar Statuette portray?
3. What do the five spokes at the Oscar Statuette embody?
4. Please give a brief oral description of the awards ceremony?

○ Read in and write out

PASSAGE

A

Beijing Opera: A Glowing Pearl of Oriental Art

形成

Beijing Opera, also called the national opera of China, is one of the country's major traditional opera forms. Its **formation** may be traced back to over 200 years ago. Today, as one of the glowing pearls of oriental art, not only has Beijing Opera been widely enjoyed all over China, it has also been well received all over the world.

综合性的

Like many other traditional Chinese operas, Beijing Opera mainly relies on singing and dancing to tell stories. It is a **comprehensive** art form, which synthesizes literature, music, dancing and fine arts. Its actors and actresses use four basic performing methods on stage: **chang** (singing), **nian** (recitation), **zuo** (facial and body posturing and acting) and **da** (martial arts). According to the gender, age and social position of different roles which they play, actors and actresses are divided into four categories: *sheng* (male roles), *dan* (female roles), *jing* (male roles with facial paintings) and *chou* (clowns). In the performance, the make-up and the costumes of the roles in each category have their own **fixed patterns**. Good actors and actresses successfully combine those fixed performing patterns with the unique personalities of their roles. In this way, they can present the audience with beautiful and moving artistic images on stage.

固定的程式

桨；鞭子

In order to focus attention on the creativity of the performers, the stage settings are generally quite simple: a city gate represents a whole city; an **oar** in hand signifies rowing a boat; and a **whip** in hand evokes riding a horse. The expressions of the time, place and situation mainly depend on the stage performances. The uniqueness of Beijing Opera reflects a distinguishing feature shared by all Chinese traditional operas. That is what makes their artistic charm so everlasting: the creation of an **aesthetic co-appreciation** between the actors and actresses on stage and the audience off stage.

美学的
共赏识

伴奏

The musical **accompaniment** is one of the key parts of Beijing Opera. In traditional pieces, the orchestra is typically divided into two categories: singing and dancing are accompanied by the *huqin*, a two-stringed musical

打击乐	instrument, and martial arts mainly go with percussion instruments. The
节奏	most important role in the orchestra is the drummer, who, in controlling the
	rhythm of the whole play, is the key to the success of the performers on stage.
细腻	Many excellent actors of Beijing Opera have been emerging one after another. Among them Mei Lanfang (1894 — 1961) is perhaps the most well-known and outstanding figure. He successfully created various images of ancient Chinese women and expressed their tenderness, elegance and subtlety . Based on all these, he formed a unique artistic school — the Mei School. Moreover, Mei Lanfang was also the first person to introduce Beijing Opera to foreign countries and won international honors for this art. His tours to Japan, the United States and the former Soviet Union were met with very warm welcomes and were highly praised in various localities .
地域 聚集	With a history of over 200 years, Beijing Opera has accumulated hundreds of plays. Some of them are traditional ones adopted from folk tales or ancient
文学的	literary works; others are modern ones based either on historical stories or modern social life. Being a great treasure of Chinese culture, Beijing Opera will surely continue to gain appreciation from people in China and across the whole world.

Exercise I. Answer the following questions according to the passage.

1. What features does Beijing Opera have in common with other traditional Chinese operas?
2. What are the four basic performing methods used by actors and actresses on stage?
3. Why do we describe Beijing Opera as a comprehensive art form?
4. What is the best way to present beautiful and moving artistic images to the audience?
5. Why are the stage settings generally so simple in Beijing Opera?
6. What feature contributes to Beijing Opera's everlasting charm?
7. Why does the drummer play the most important role in the orchestra?
8. Give three examples to illustrate Mei Lanfang's contribution to Beijing Opera.
9. What are the sources of the stories told in Beijing Opera?
10. What phrases does the author use to praise Beijing Opera? Give three examples.

Exercise II. Translate the following sentences into English.

1. 如今, 作为东方艺术的一颗璀璨的明珠, 京剧不仅在中国各地喜闻乐见, 而且已被全世界人民广泛接受。
2. 根据所表演角色的性别、年龄和社会地位的不同, 演员角色分成四类: 生 (男角)、旦

(女角)、净(花脸男角)、丑(丑角)。

3. 京剧的独特艺术魅力使它经久不衰:它创造了一种台上台下演员观众相互交融的美学欣赏与享受。
4. 他曾成功地塑造了许多古代中国妇女的形象,完美地表现了她们温柔、优雅和细腻。
5. 梅兰芳也是把京剧介绍到国外的第一人。
6. 作为中国的文化瑰宝,京剧必将获得全中国和全世界人民越来越多的喜爱。

PASSAGE

B

The Red Poppy Ladies' Percussion Heats Up Australia

堪培拉
星(的)

合唱曲

Australia's largest celebration of cultural diversity, the National Multicultural Festival, gets underway in **Canberra** from 6-15 February with a **stellar** line-up of performers, artists, musicians, exhibitions, films and food. Headlining the action-packed program is China's first all female percussion **ensemble**, the Beijing Red Poppy Ladies' Percussion. Their passionate performance will heat up Australia.

旋转

Crash, Boom, Bang! Percussion, in many people's mind, is thought to be something of a man's game, beating out all the aggression on drums and what have you. Soon, nine Chinese girls will heat up the Sydney Opera House. The Australian people will hear for themselves the unique interpretation of percussive art being played by nine **gyrating** Chinese girls! The girls need to play about 50 percussion instruments altogether. Apart from various traditional Chinese drums, they also use instruments made by themselves. Each player has to play several instruments simultaneously.

音乐学校

The "Red Poppy Ladies' Percussion", founded in 1999, unites a group of girls with a special interest in percussion. All of them have received strict training in music **conservatories**.

铙钹; 钟

It's better to say the girls are having fun playing with the instruments rather than seriously performing the music. Gongs, drums, **cymbals**, **chimes**, bells, and even the drumsticks are all like toys in their hands. Music can come from any part of the instrument. Immersed in the rhythm, the girls dance, and call out and cheer, adding melody and harmony to the beats. Traditional Chinese percussion is no longer restricted to tight rules. The girls now have greater room to express themselves.

The history of percussion in China is longer than that of any other category

音色
多用途性

附属物

现代性

享受

鸟的啁啾
炒菜铲

打扰

全部技能

of traditional instrument. It is believed that drums were used way back in the Shang Dynasty, around about the 15th century BC. Chinese percussion instruments are rich in **timbre** and sound, and are able to create an atmosphere, be it stately, imposing, joyful or mysterious. This **versatility** means they are widely used in compositions both in China and abroad. However, the usual lack of melody traditionally limits percussion instruments to an **accessory** role.

The girl's involvement injects new elements to Chinese percussion. The director Zhou Li told us: "Our style is unique. It is a combination of East and West, of tradition and **modernity**, and this makes it more accessible to people all over the world. We attach great importance not only to playing the instruments, but also to the stage performance. We want to be a **feast** for both the eyes and ears of the audience."

"These girls are tomboys. They are all very outgoing and love rhythm. When they hear birds **chirping** in a tree, or even the sound made by a metal **spatula** striking a pan, they hear a special drumbeat."

Since its founding, the "Red Poppy Lady's Percussion" has given over 400 performances. After concluding their journey to major cities of China and many other countries, including the US, Canada, South Africa and Singapore, the band is stepping into the world's busiest art center — the Sydney Opera House. Not in the least bit **fazed** by the scale of it all, the girls are eagerly waiting to share their favorites with the Australian audience. This pioneering female group will combine more than 50 Chinese and Western percussion instruments and a diverse **repertoire** for a show that bridges traditional and contemporary culture. In the future, they will make more creative programs and expect to perform on broader international stages.

Exercise I. Read the passage carefully and judge whether the following statements are true (T) or false (F).

- This passage is most probably _____.
a. a newspaper story
b. a program playbill
c. a live telecast
d. a festival poster
- The phrase "beating out" in the 2nd paragraph can be explained most properly as _____.
a. "conquering"
b. "giving vent to"

- c. "overruling"
 - d. "demonstrating"
3. From the passage, we can infer that the nine girls _____.
 - a. share a passion for showing off
 - b. are still undergraduate music majors
 - c. are confident of charming their audiences
 - d. set the first percussion ensemble in China
 4. It can be inferred from the passage that _____.
 - a. traditional Chinese percussion instruments are toy-like
 - b. the performance is enriched by other artistic factors
 - c. the stage in the Sydney Opera House is larger than usual
 - d. the girls observe the traditional drum-beating rules strictly
 5. The passage tells readers that _____.
 - a. percussive art came into being fairly early in China
 - b. percussion instruments used to play a major role
 - c. the girls' innovation endows drums with versatility
 - d. the nature of drums makes it possible to play melodiously
 6. Which of the following group of adjectives could not be used to describe the girls?
 - a. Naughty and enthusiastic.
 - b. Imposing and traditional.
 - c. Pioneering and creative.
 - d. Versatile and devoted.

Exercise II. Supply the necessary information/evidence according to the passage.

1. The evidence of the large scale of the multicultural festival in Canberra.
2. The words and phrases indicating the nature of the percussion instruments.
3. The sentences that highlight the expectation of the performance.
4. The evidence of the girls' involvement.

PASSAGE

C

Interview with Well-Known Singer Kevin Maynor in Beijing

男低音

The well-known American **bass**, Kevin Maynor, visited Beijing recently. A reporter from BTV'S "Music Makers" program interviewed him. When asked about the origins of his musical talent, Kevin Maynor recalled that his grandmother used to sing from morning till night, whenever the mood

音乐学院

歌唱的

捷克语

机械地

诀窍

seized her. His parents also liked to sing; but no one before his generation had ever actually gone into music professionally. Maynor studied at three US universities and the Moscow **Conservatory**, earning two master's degrees and a doctorate. Now 42 years old, Maynor has been a professional singer for 21 years, and many consider him to be in his **vocal** prime.

Besides being able to sing in Italian, German and French, Kevin Maynor can handle Spanish, Russian and **Czech**, plus of course English. He is not one of those performers who cope **mechanically** with languages, just studying the pronunciation for musical purposes. Any language he can sing in he can likewise converse in. He attributes his **knack** for languages to his good ear. Ears so sensitive to music, he says, must also be sensitive to language. However, this is just modesty, because virtually any musician worth his salt has good ears, but not every musician masters so many languages. A good ear for music is far from guaranteeing an ear for language, and vice versa.

Yet Maynor pointed out something else that may go farther to explain his linguistic facility: He likes to communicate with audiences from all over the world, noting "The key to communicating is language, so I want in particular to learn it." He told the journalists that he would also like to learn Chinese and he hopes one day his son will study this beautiful language.

Maynor's son is six months old. When asked whether he thinks his son will go into music too, Maynor said, "That's up to him. If he likes, he can be a singer, a lawyer, an architect or a street sweeper." His advice to young people is to "follow your heart". When a person realizes what he enjoys doing, then he should just do it, without hesitation or **wavering**. When a person follows his heart's interest, work is no longer a living, but the primary desire of life. Maynor's own career has been a perfect combination of personal interest and professional **commitment**. "The most exciting thing for me is making music. In that sense, I'm really a lucky man."

动摇

奉献

和谐

Maynor takes his art seriously as a tool for building **unity** and mutual understanding among diverse peoples. When somebody once pronounced him a musical "star", he replied, "No, a star in the sky is lonely. I like being together with people."

Exercise I. Judge whether the following statements are true (T) or false (F) according to the passage.

1. Kevin Maynor's talent in music has been developed by family's influence. ()

2. Kevin Maynor's grandmother used to sing whenever she felt moody. ()
3. Maynor had completed three of his academic degrees before he became a professional singer. ()
4. Now Maynor is thought by many to be past the peak of his musical career. ()
5. Maynor can talk in seven languages, including his mother tongue. ()
6. Quite a number of singers learn foreign languages just to sing in. ()
7. Maynor firmly believes that his good ear for music ensures his being good at languages. ()
8. Being fond of communicating also helps Maynor to build on his linguistic talent. ()
9. Maynor doesn't care much about his son's future. ()
10. Maynor considers himself a lucky man because his **career** well **combines** with his interest. ()

Exercise II. Rewrite the passage in the first person singular in about 150 words.

○ Introduce in and present out

I. Treasure House

Passage 1. Pipa

The term *pipa* appeared in the history of music culture during the Qin and Han dynasties. And it was used generally to refer to any kind of **Stringed instrument**. The pipa reached its peak in the Tang Dynasty. The instrument's great popularity could be seen clearly from the impressive Tang poems, many of which gave a vivid description of the origin, construction, playing technique and **repertoires** of pipa music. One of the most well-known poems is "*Song of a Pipa Player*" by Bai Juyi:

Strong and loud, the thick string sounded like a sudden shower;
Weak and soft, the thin string whispered in your ear.

When strong and weak, loud and soft sounds were mixed,
They were like big and tiny pearls falling on a jade plate.

弦乐

保留曲目

琵琶行

大弦嘈嘈如急雨，

小弦切切如私语。

嘈嘈切切错杂弹，

大珠小珠落玉盘。

Passage 2. Dances in the Han Dynasty

Dances in the Han Dynasty freed themselves from the restriction of “**rituals**” and “**gods**” to become an art which blended with people’s daily lives. There appeared many famous professional **Jiyue** performers and representative repertoires in this period. The most famous dancer of this time was perhaps **Zhao Feiyan**. Historical records say that she “was light as a swallow and could dance on another one’s palm”. People would always associate her with the description of a dancer carved on a Han Dynasty brick **excavated** from Zhengzhou, Henan Province. The woman dancer had both sleeves floating in the wind. Standing on one foot, so gracefully and vividly like a flying swallow, she raised the other foot as if she were rising up.

(宗教)仪式
伎乐

赵飞燕

出土

Another specific characteristic of the dances in the Han Dynasty was the application of many kinds of stage **props**. In the **Dance of Kerchief** and the **Dance of Sleeve**, the dancers, holding kerchiefs or wearing a dress with two heavy long sleeves, had to make good use of their wrists and arms to wave floating the kerchiefs and sleeves into various bows and flowers. As the description went, their skirts whirl like flying swallows, and their sleeves float like dancing snowflakes. The traditional use of the sleeve can still be seen in the present classical opera and the **Red Bow Dances**.

道具:《巾舞》
《长袖舞》

《红绸舞》

Passage 3. Zenghouyi Chime Bells

In 1978 at Leigudun in Hubei Province, 124 of musical instruments were **unearthed** from the Tomb of **Marquis Yi** of the Zeng State in the early Warring States Period (475 BC–221 BC). This was the most valuable discovery in the history of Chinese music culture. Among them there was the biggest musical instrument in the world, the set of Zenghouyi **Chime Bells** (*Bianzhong*). They

发掘; 侯爵

编钟