

English for Business and Tourism

商务旅游英语教程



黄瑛○主编

高等学校商务英语规划教材

商务旅游英语教程

English for Business and Tourism

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前 言

近年来,商务旅游发展迅速,已成为世界旅游市场的重要组成部分,而且仍有巨大的发展潜力。《商务旅游英语教程》力求结合国际商务及旅游业的发展以及物流、交通的实际需要,介绍一些与旅游及商务相关的知识,内容涉及政治、经济、文化等多方面内容,为商务旅游人士、旅游从业人员、英语和旅游专业本科生更好地熟悉不同国家的风俗习惯、礼仪礼节起到引导和指南的作用。本书选材时注重材料的新颖性、实用性、相关性及其覆盖面。

本书的使用对象为普通理工科高校、师范类高校和独立学院开设英语专业的本科生,难度基本适合英语专业二、三年级学生。

本书共包括 16 个单元,每个单元包括以下内容。

导读:对本单元涉及的话题进行一个简单的介绍。

单元学习目标(Learning Objectives):列出此单元学习的主要目的,让读者在使用教材时更好地把握单元重点。

主课文(Main Text):是单元的主要课文,内容符合该单元的主题,信息量大,使学生在在学习语言的同时,达到增长知识的目的。

单词和短语(Words and Expressions):列出课文中的重点单词,单词注明了音标、词性和在本文中的意思,为学生学习课文提供方便。

注释(Notes):对学生在学习过程中可能遇到的困难,包括课文中的主要概念、专有名词、地名、人名,或是理解有困难的句子、句法要点加以注释,给出例子。

课后练习(Exercises):通过多种形式的练习来检测与巩固学生对课文及相关知识的理解,另外,也力求提高学生的实际运用语言的能力。练习主要包括以下部分。

- 课文理解问答(Comprehension):这个部分主要检查学生抓住课文主旨的能力,以及对文中一些要点的把握,同时也用以提高学生的拓展性思维能力。

- 词汇练习(Vocabulary):给出 15 个单词,让学生填入 10 个空格。这部分训练学生的辨别能力,有利于学生更好地掌握单词。

- 句子翻译(Translation):根据所给关键词翻译句子,关键词从课文中选取,提高学生运用语言的能力。

- 写作练习(Practical Writing):以商务和旅游中的主要运用型文体为主,给出范例,并加以说明。目的是提高学生英语实用性写作的能力。

拓展阅读(Supplementary Reading):这篇课文的选材结合了单元的主题。文章题材力求多样,包括说明文、记叙文、描写文、议论文。在每篇课文的后面附有重点单词和短语注释。

此外,书的最后还附有部分练习的参考答案,为学生在使用此书时提供了方便。

参加本书编写的人员有长期在高等院校从事商务和旅游教育的教师,也有具备旅游行业一线工作经验的人士,其中有的作者具有多年海外学习工作的经历,也在文化、商务及旅游行业积累了不少经验。此书经过全体编写人员的通力合作和多方面人士的大力支持,终于和广大读者见面了。在本书的编写过程中,华中科技大学出版社的杨鸥老师等人对本书的编辑和出版给予了大力的支持,在此向他们表示特别的感谢。同时向关心和帮助过本书编写的朋友们致以衷心的感谢。

书中错误和疏漏之处,望读者不吝指正,以期改进和完善。

编 者

2009 年 3 月

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Unit 1 Culture (I)

Culture, a very general concept, not only refers to the beliefs, ways of life, art, and customs that are shared and accepted by people in a particular society, but also the attitudes and beliefs about something that are shared by a particular group of people or in a particular organization, along with activities that are related to art, music, literature, and so on. There is nothing that is not related to culture in daily life.

Learning Objectives

By the end of this unit, you should be able to:

- get a general idea of what culture is and what its components are;
- learn some words and expressions related to culture;
- learn the importance of understanding cultural differences in communications.

Main Text

The Meaning of Culture

A fish only discovers its need for water when it is no longer in it. One's own culture is like water to a fish. It sustains him. What one culture may regard as essential, a certain level of material wealth, for example, may not be so vital to other cultures.

The concept of culture

Social interaction, or meaningful communication, presupposes common ways of processing information among the people in communications. These have consequences for doing business as well as managing across cultural boundaries¹. The mutual dependence of the actors is due to the fact that together they constitute a connected system of meanings; a shared definition of a situation by a group.

How do these shared beliefs come about and what is their influence on the interactions between members of an organization²? An absolute condition for meaningful interaction in business and management is the existence of mutual expectations.

The existence of mutual beliefs is not the first thing that comes to mind when you think about culture. In cultural training workshops we often start by asking participants³: "What does the concept of culture mean to you? Can you differentiate a number of components?" In 20 years we have seldom encountered two or more groups or individuals with identical suggestions regarding the concept of culture. This shows the inclusiveness of the concept. The more difficult question is perhaps: "Can you name anything that is not encompassed by the concept of culture?"

The layers of culture

The outer layer: explicit products

An individual's first experience of a new culture is the less esoteric, more concrete factors.

This level consists of explicit culture⁴. Explicit culture is the observable reality of the language, food, buildings, houses, monuments, agriculture, shrines, markets, fashions and art. They are the symbols of a deeper level of culture. Prejudices mostly start at this symbolic and observable level. Each opinion regarding explicit culture that should never be forgotten usually says more about⁵ where one comes from than about the community he is judging.

If a westerner sees a group of Japanese managers bowing, he is obviously observing explicit culture as the sheer act of bending. However, if he asks the Japanese "Why do you bow?", a question they may not welcome, he penetrates the next layer of culture.

The middle layer: norms and values

Explicit culture reflects deeper layers of culture, the norms and values of an individual group. Norms are the mutual sense a group has of what is "right" and "wrong". Norms can develop on a formal level as written laws, and on an informal level as social control. Values, on the other hand, determine the definition of "good and bad", and are therefore closely related to the ideals shared by a group. A culture is relatively stable when the norms reflect the values of the group. When this is not the case, there will most likely be a destabilizing tension.

While the norms, consciously or subconsciously, give a feeling of "this is how I normally should behave", values give a feeling of "this is how I aspire or desire to behave". A value serves as a criterion to determine a choice from existing alternatives⁶. It is the concept an individual or group has regarding the desirable⁷. For instance, in one culture people might agree with the value: "Hard work is essential to a prosperous society."

Yet the behavioral norm sanctioned by the group may be⁸: "Do not work harder than the other members of the group because then we would all be expected to do more and would end up worse off." Here the norm differs from the value.

Some Japanese might say that they bow because they like to greet people; that is a value. Other might say they don't know why except that they do it because the others do it too⁹. Then they are talking about a norm.

It takes shared meanings of norms and values that are stable and salient for a group's cultural tradition to be developed and elaborated. Why have different groups of people, consciously or subconsciously, chosen different definitions of good or bad, right or wrong?

The core: assumptions about existence

To answer questions about basic differences in values between cultures, it is necessary to go back to the core of human existence. The most basic value people strive for is survival. Historically, and presently, we have witnessed civilizations fighting daily with nature; the Dutch with rising water; the Swiss with mountains and avalanches; the Central Americans and Africans with droughts; and the Siberians with bitter cold.

Each has organized themselves to find the ways to deal most effectively with their environments, given their available resources. Such continuous problems are eventually solved automatically. "Culture" comes from the same root as the verb "to cultivate", meaning to till the soil¹⁰: the way people act upon nature. The problems of daily life are solved in such obvious ways that the solutions disappear from our consciousness. If they did not we would go crazy. Imagine having to concentrate on your need for oxygen every 30 seconds. The solutions disappear from our

awareness, and become part of our system of absolute assumptions.

The best way to test if something is a basic assumption is when the question provokes confusion or irritation. You might, for example, observe that some Japanese bow deeper than others. Again, if you ask why they do it the answer might be that they don't know but that the other person does it too (norm) or that they want to show respect for authority (value).

A typical Dutch question that might follow is: "Why do you respect authority?" The most likely Japanese reaction would be either puzzlement or a smile (which might be hiding their irritation). When you question basic assumptions you are asking questions that have never been asked before. It might lead to deeper insights, but it also might provoke annoyance.

Try in the USA or the Netherlands to raise the question of why people are equal and you will see what we mean.

Groups of people organize themselves in such a way that they increase the effectiveness of their problem-solving processes. Because different groups of people have developed in different geographic regions, they have also formed different sets of logical assumptions.

It has been presented that a specific organizational culture or functional culture is nothing more than the way in which groups have organized themselves over the years to solve the problems and challenges presented to them.

Changes in a culture happen because people realize that certain old ways of doing things do not work any more. It is not difficult to change culture when people are aware that the survival of the community is at stake, where survival is considered desirable.

(Adapted from Trompenaars, Fons. & Charles, Hampden-Turner (1997). *Riding the waves of culture: understanding cultural diversity in business* (2nd edition). London: Nicholas Brealey.)

Words and Expressions

presuppose / 'prɪsə'pəʊz /	<i>v.</i>	以……为先决条件,假定
consequence / 'kɒnsɪkwəns /	<i>n.</i>	结果,影响
mutual / 'mju:tʃʊəl /	<i>adj.</i>	相互的,彼此有关的
be due to		因为,由……引起
constitute / 'kɒnstɪtjʊt /	<i>v.</i>	组成,构成
come about		产生,发生
workshop / 'wɜ:kʃɒp /	<i>n.</i>	研习会,专题讨论会
participant / pɑ:'tɪsɪpənt /	<i>n.</i>	参与者
component / kəm'pəʊnənt /	<i>n.</i>	成分
identical / aɪ'dentɪkəl /	<i>adj.</i>	完全相同的,同一的
regarding / rɪ'gɑ:dɪŋ /	<i>prep.</i>	关于,至于
inclusiveness / ɪn'klʊsɪvnɪs /	<i>n.</i>	包含,含括
encompass / ɪn'kʌmpəs /	<i>v.</i>	围绕,包含
layer / 'leɪə /	<i>n.</i>	层

explicit / ɪksˈplɪt /	adj.	明白表示的
esoteric / ɪsəˈterɪk /	adj.	秘密的, 深奥的
concrete / ˈkɒŋkriːt /	adj.	具体的
consist of		由……组成
shrine / ʃraɪn /	n.	圣地
sheer act		单纯的举动
penetrate / ˈpenɪtreɪt /	v.	了解, 浸透, 洞察
norm / nɔːm /	n.	标准, 准则
destabilizing tension		不安定的紧张状态
communism / ˈkɒmjunɪzəm /	n.	共产主义
disintegration / ˌdɪsɪntɪˈɡreɪʃn /	n.	崩溃, 瓦解, 分裂
consciously / ˈkɒnʃəsli /	adv.	意识地, 自觉地
subconsciously / sʌbˈkɒnʃəsli /	adv.	下(潜)意识地
aspire / əˈspaɪə /	v.	渴望, 追求
serve as		充当, 起作用
criterion / kraɪˈtɪəriən /	n.	标准, 准则
alternative / ɔːlˈtənətɪv /	n.	可选择的事物, 选择余地
prosperous / ˈprɒsperəs /	adj.	兴旺的
sanction / ˈsæŋkʃən /	v.	承认, 认可
end up		结束, 结局
worse off		情况更糟
salient / ˈseɪliənt /	adj.	显著的, 突出的
elaborate / ɪˈləbeɪreɪt /	v.	详细拟定, 苦心经营
core / kɔː /	n.	核心, 要点
go back to		回到, 追溯到
strive for		力争
witness / ˈwɪtnɪs /	v.	目睹, 目击
avalanche / ˈævələʃ /	n.	雪崩
Siberian / saɪˈbɪəriən /	n. / adj.	西伯利亚人(的)
drought / draʊt /	n.	干旱
bitter / ˈbɪtə /	adv.	激烈地
cultivate / ˈkʌltɪveɪt /	v.	栽培, 耕作
concentrate on		专注于
awareness / əˈweənɪs /	n.	意识
provoke / prəˈvəʊk /	v.	引起, 招惹
irritation / ɪrɪˈteɪʃən /	n.	苦恼
annoyance / əˈnɔɪəns /	n.	烦恼, 困惑
at stake		成败难料, 有风险

Notes

1. These have consequences for doing business as well as managing across cultural boundaries. 这些都对做生意和处理跨文化事务有影响。
have consequence for 对……有影响
例如: Our findings have far-reaching consequences for researchers.
2. ... what is their influence on the interactions between members of an organization? 它们对组织内部成员间的相互作用有何影响?
influence on 对……有影响
例如: the unions' influence on local politics
Gayle's mother said I was a bad influence on her daughter.
3. In cultural training workshops we often start by asking participants. ... 在文化培训讨论会上我们经常以问与会者……这样的问题开始。
start by doing sth 以……开始
例如: Chao starts by explaining some basic legal concepts.
4. This level consists of explicit culture. 这个层次包括文化表征。
consist of 包含
例如: The audience consisted mainly of teenagers.
The area does not consist entirely of rich people, despite popular belief.
5. Each opinion regarding explicit culture that should never be forgotten usually says more about. ... 每种关于那些难忘的文化表征的想法更清楚地显示了……
say about 清楚地显示了……
例如: The fact that she never apologized says a lot about what kind of person she is.
6. A value serves as a criterion to determine a choice from existing alternatives. 价值观可以充当一种决定选择的标准。
serve as 充当, 起……作用
例如: The sofa had to serve as a bed.
Lord Herbert served as ambassador to France.
7. It is the concept an individual or group has regarding the desirable. 这正是个人或团体持有的关于什么是称心如意的观念。
本句运用了强调句型 It is/was + 强调部分 that/who + 句子其余部分, 并省略了 that。
例如: It is the book that I want very much.
It was he who helped me when I met difficulties.
8. Yet the behavioural norm sanctioned by the group may be. ... 然而, 被群体认可的行为标准可能是……
sanctioned by the group 是过去分词做 the behavioral norm 的后置定语。
例如: a table destroyed by naught children
a book written by him
9. Other might say they don't know why except that they do it because the others do it too. 有人可能会说他们只是跟着其他人做, 并不知道为什么要这样做。
except that + 句子

例如:Clarissa could think of nothing to say except that she was so sorry.

10. "Culture" comes from the same root as the verb "to cultivate", meaning to till the soil...
culture 和 cultivate 是同根词,cultivate 本意指耕作。
meaning to till the soil 在句中做状语。
例如:He told me the location of library, pointing at a gray building.

Exercises

I. Comprehension questions on the text

1. What is the purpose of the example of a fish and water?
2. What is the absolute condition for meaningful interaction in business and management?
3. According to the author, will any group or individual come up with identical concept of culture in 20 years? Why?
4. What does it mean by "explicit culture"?
5. In most cases, which level do prejudices start on?
6. What do norms and values mean respectively?
7. What is the most basic value people strive for?
8. What is the core of culture?
9. What is your definition of culture?
10. After reading this article, can you explain how culture affects communication?

II. Vocabulary: Fill in the blankets with the words or expressions given below, change the form if necessary

consist of, at stake, prejudice, aspire, worse off, encounter, serve as, informal, witness, go back to, subconsciously, sanction, cultivate, provoke, explicit

1. Can I _____ what you said at the beginning of the meeting?
2. Police have appealed for _____ to the accident?
3. National pride is _____ in next week's game against England.
4. People in rural areas are even _____, as they have no regular bus service.
5. The reforms _____ a model for the rest of the Communist world.
6. _____, she was looking for the father she had never seen.
7. The church refused to _____ the king's second marriage.
8. The buffet _____ several different Indian dishes.
9. They _____ with serious problems when two members of the expedition were injured.
10. The two groups met occasionally for _____ talks.

III. Translation

1. 教师有时候假定学生的知识水平相当高。(presuppose)
2. 你能告诉我故事是怎样发生的吗?(come about)
3. 我无法将这几个品种区别开来。(differentiate... from)

4. 你如果还有什么工作方面的问题就给我打电话。(regarding)
5. 我决定全力以赴找个住的地方。(concentrate... on)
6. 这个声明激起了抗议的高潮。(provoke)
7. 我们鼓励所有成员为达到最高标准而努力。(strive for)
8. 战争波及国民生活的各个领域。(penetrate)
9. 他们起初相互仇恨,到后来却成了夫妻。(end up)
10. 卡上的号码应该和支票簿上的相同。(be identical with)

IV. Practical writing

Telephone Message

Important telephone calls come into office every day. Quite often, the caller wants to speak with someone who is not available at the moment.

Telephone message is usually written while answering a telephone call or immediately after the call is finished. Therefore, the overall style must be concise, to the point and taken quickly, otherwise it is easy for one to forget the important information.

Some important principles and guidelines must be observed when writing a telephone message.

The language must be simple and concise.

The following format is usually used in a telephone message.

To:
From:
The callers' telephone number:
Time & Date:
Subject:
Content:
Name of the message taker:

Sample

To: Vivian Blair
From: Harry Morrison
Tel: 234-3766
Time & Date: 15:10, 9th September, 2008
Subject: Carnival

Harry called to invite you to attend a carnival held by ABC Company from 7:00pm to 11:00pm tomorrow at Holiday Inn. Please confirm with him whether you can be there or not.

Alice Brown

Exercise

You received a phone call from Zhang Hai. He asked you to inform Yang Yang that his boss will have to go a business trip to New York on the scheduled for signing contract, so contract signing must be postponed. You are taking the message.

Supplementary Reading

Intangible Cultural Heritage on UNESCO List

The Convention for the Safeguarding of the Intangible Cultural Heritage defines intangible cultural heritage as the practices, representations, and expressions, as well as the knowledge and skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. Along with structured cultural heritage, intangible heritage presents a nation with a sense of unity and belonging, beneficial not only to itself but also to humanity as a whole. Recognizing four unique areas of China's intangible heritage, the United Nations Educational, Scientific and Cultural Organization (UNESCO) added the following to its Protection List:

***Kunqu*-father of Chinese operas**

Proclamation date: May 18, 2005

Brief introduction

Kunqu opera is one of the oldest and most refined styles of traditional Chinese theater still performed today, which can be traced back over 500 years. It is a synthesis of drama, opera, ballet, poetry recital, and musical recital, which also draws on earlier forms of Chinese theatrical performances such as mime, farce, acrobatics, ballad recital and medley.

Originating in the city of Kunshan, situated in Suzhou, southeast China, *Kunqu* flourished during the Ming Dynasty (1368—1644). By the end of the 16th century, *Kunqu* spread from the Suzhou region to the rest of China, and for the next 200 years was the most prestigious form of Chinese drama.

The language of *Kunqu* is not the dialect of Kunshan or Suzhou, nor is it standard Mandarin. It is an artificial stage language, a modified Mandarin with some features of the local dialect.

The opera is characterized by its dynamic structure and elegant melody. When performed, the recitative is interspersed with arias sung to traditional melodies, called *qupai*. Each word or phrase is expressed by a stylized movement or gesture that is essentially part of a dance with strict rules of style and execution much like classical ballet. Even casual gestures must be precisely executed and timed to coordinate with the music and percussion.

As in all traditional Chinese operas, *Kunqu* uses a minimum of props and scenery, which permits the performers to more easily express their stage movements in the form of dance. The performers appeal to the audience's imagination and conjure up a scene or a setting (such as a door, a horse, a river, a boat) with words, gestures and music. The costumes are elaborately exaggerated versions of the dress style in the Ming Dynasty.

In fact, most *Kunqu* plays would take several days to perform in their entirety. So any given performance generally consists of a few selected scenes from one or more well known plays. The classic pieces of *Kunqu* include *The Peony Pavilion* and *The Hall of Longevity*.

Even Chinese may not tell much difference between *Kunqu* and Peking Opera, another traditional Chinese performing art that survives better than *Kunqu*. Basically, the main accompaniment instrument of *Kunqu* is flute, while that for Peking Opera is jinghu. *Kunqu*

performers normally dance when they are singing, but performers of Peking Opera would not sing when they dance or perform other actions.

Kunqu has suffered a gradual decline since the 18th century. Of the 400 arias regularly performed in the mid-20th century, only a few dozen continue to be performed today. The *Kunqu* passes on through the efforts of dedicated connoisseurs and various supporters who seek to attract the interest of a new generation of *Kunqu* lovers.

***Guqin* and its music-an old instrument embodied spiritual pursuit**

Proclamation date: November 7, 2003

Brief introduction

Guqin is the classical long zither of China, with a history of more than 3 000 years. It is a seven-stringed instrument. Its body is a long wooden sound box. Two sound holes, which are called Phoenix Pool and Dragon Pond, can be found at the bottom.

Being rested on a stand, the instrument is played by plucking and pressing the strings with the right hand and left hand respectively. It provides rich and colorful quiet sound, with airy, floating or simple and solid scattered notes. With a long history of development, the playing of this instrument has become a distinctive performing art.

Guqin is believed to be a representative instrument of traditional Chinese musical culture. The music of *Guqin* is chaste, pure and elegant, and to play the instrument the artist is required to be highly concentrated.

(Source: *Beijing Review*, October 11, 2007)

Words and Expressions

intangible cultural heritage		非物质文化遗产
Kunqu	<i>n.</i>	昆曲
proclamation / ˌprɒkləˈmeɪʃən /	<i>n.</i>	声明书, 布告
trace back		追溯到……
synthesis / ˈsɪnθɪsɪs /	<i>n.</i>	综合体
recital / rɪˈsaɪtl /	<i>n.</i>	吟诵
mime / maɪm /	<i>n.</i>	丑角
farce / fɜːs /	<i>n.</i>	滑稽剧
acrobatics / ˌækroʊˈbæɪtɪks /	<i>n.</i>	杂技
ballad / ˈbæləd /	<i>n.</i>	民谣
prestigious / preˈstɪdʒəs /	<i>adj.</i>	闻名于世的
melody / ˈmelədi /	<i>n.</i>	美的曲调
recitative / ˌresɪtəˈtɪv /	<i>n.</i>	叙唱调
intersperse / ˌɪntəˈspɜːs /	<i>v.</i>	点缀, 配置
aria / ˈɑːriə /	<i>n.</i>	旋律
qupai	<i>n.</i>	曲牌

ballet / 'bæleɪ /	<i>n.</i>	芭蕾
percussion / pə'kʌʃn /	<i>n.</i>	演奏
prop / prɒp /	<i>n.</i>	舞台道具
conjure / 'kʌndʒə /up		使想起……
Peony Pavilion / 'piəni pə'viljən /		牡丹亭
The Hall of Longevity		长生殿
flute / flʊt /	<i>n.</i>	笛子
connoisseur / ,kɒnə'sə /	<i>n.</i>	行家,鉴赏家
zither / 'ziðə /	<i>n.</i>	齐特拉琴
pluck / plʌk /	<i>v.</i>	弹拨
airy / 'eəri /	<i>adj.</i>	轻快的,优美的
chaste / 'tʃeɪst /	<i>adj.</i>	简洁的,高雅的

Unit 2 Culture (II)

As the world becomes more connected and the interdependence of countries grows, cultural awareness comes to be a cross-border focus. Being a consistent force to define the world in which we live, globalization makes business increasingly international. It drives multinational corporations to offer such training that enhances cultural sensitivities of international managers in their cross-border assignment. In doing so, the opportunity for a successful international transaction will be greatly improved.

Learning Objectives

By the end of this unit, you should be able to:

- learn the importance of cross-cultural sensitivity in international business;
- know some practical tips for improving cross-cultural training in a multinational corporation;
- develop cultural awareness in cross-cultural business.

Main Text

Cross-cultural Management and Training

Globalization has become a reality, rather than a concept, which refers to the interdependence of countries through an increasing number of cross-border transactions, capital flows, and diffusion of technology¹. Cross-border business, as a representation of globalization, tends to encompass every corner of the world. The growth of such business means that the international managers must be prepared to deal with different cultures whose priorities and perspectives differ greatly from their own.

International managers play a powerful role in determining the relative competitiveness of various countries in the global arena. Managers' skills and biases, based on their administrative heritage, will have a subtle influence on strategies and resource allocation. They will be faced with more cultures to understand, more social responsibilities to bear, more time pressures to juggle, and more relationships to rethink about. Because an international manager is confronted with all these challenges, it is clear that his or her preparation for cross-cultural interactions is critical.

However, both cross-cultural adjustment problems and practical differences in everyday life present challenges for international managers. In a 1997 study by Harvey of 332 US expatriates (dual-career couples), the respondents stated that their multinational corporations (MNCs)² had not provided them with sufficient training or social support during the international assignments. Much of the rationale for this lack of training is an assumption that managerial skills and processes are universal. In a simplistic way, a manager's domestic track record³ is used as the major selection criterion for an overseas assignment. It becomes the essential factor attributed to the failures international managers encounter in cross-border business⁴. Although training in language and