

新目标大学英语系列教材

总主编 / 束定芳 总策划 / 庄智象


主 编 殷企平

西方文化英语教程

NEW TARGET COLLEGE ENGLISH
READINGS IN WESTERN CULTURE

教师用书

Teacher's Book

 上海外语教育出版社

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总序

随着高等教育国际化的不断推进,各高校在特色办学、内涵发展和国际化人才培养等方面不断提出新的需求;随着数字网络技术和移动通讯的持续创新,大学生英语学习需求呈现出多元化、多层面的变化和发展趋势。

教育部最近制定的《大学英语教学指南》对接国家发展战略需求,对大学英语教学提出了全新的目标与要求。

为满足各高校全面贯彻执行《大学英语教学指南》提出的提高大学生英语能力、培养国际化人才的要求,我们在上海外语教育出版社的帮助下,组织全国十多所高校设计、编写了这套“新目标大学英语系列教材”。

本系列教材参照《国家中长期教育改革与发展规划纲要(2010-2020年)》、《教育部关于全面提高高等教育质量的若干意见》以及《大学英语教学指南》的精神与要求进行设计、编写,充分参照当今外语教学理论,并基于对中国大学英语现状与发展趋势的充分调研。

一、教材特色

“新目标大学英语系列教材”之“新目标”包含三层含义:1.全球化和高等教育国际化发展趋势以及中国新的国家发展战略对中国大学生英语能力提出的新目标和新要求;2.《大学英语教学指南》对大学英语提出的新的多元化课程目标;3.各个大学根据学校办学定位、特色、人才培养规格对学生英语能力设定的新目标和新要求。

教材设计同时体现以下特色:

1. 以学生为本

各教程注重语言知识的讲解与传授,以及语言技能、学习技能和思维能力的培养,通过任务、活动及练习的设置引导学生在做中学,在真实的语言交际环境中提高学习技能和语言技能。教材主题的选择对接学生的年龄特点和时代特点,符合学生认知和情感能力发展的需求,可帮助学生拓宽国际视野及提升综合素养。练习类型包括主题拓展、语言知识、思维训练、自主学习能力培养等方面。

2. 多维度多层次的立体体系

教材继承传统的“《综合教程》+其他”教材体系,根据新时期大学英语教学的特点以及英语学习的最佳路径,构建全新的“《综合教程》+《视听说教程》+《阅读教程》+‘主题英语教程’”教材体系,不仅全面培养学生的英语听说读写能力,而且注重提高大学生科学人文素养和跨文化交际能力,并培养他们以英语为媒介从事专业学习和国际学术交流的能力。

二、教材结构

本系列教材的结构体系按照《大学英语教学指南》提出的“通用英语”、“专门用途英语”和“跨文化交际英语”三大板块进行设计、编写。

通用英语

通用英语教材旨在全面提高学生的英语语言技能,为后续课程——特别是专门用途英语课程或全英语专业课程——的学习打下基础。

《综合教程》：1—4册(刘正光主编)

《综合教程》通过帮助学生阅读符合其认知和情感特点的优秀范文，掌握基本阅读技能和语言基础知识，逐步形成系统的组织和表达思想的能力，同时利用阅读材料所提供的英语语言素材和相关主题知识，培养学生综合使用语言的能力。

《视听说教程》：1—4册(徐锦芬主编)

《视听说教程》通过各种口头的语言交际活动，特别是学术交流活动中，帮助学生获得听懂专业课程、参与学术交流的能力。

《阅读教程》：1—4册(束定芳主编)

《阅读教程》的主题完全对应《综合教程》的主题，教材内容不仅增加了相同主题选文的体裁和数量，更重要的是帮助学生进一步巩固和拓展相关主题知识和语言技能，熟练掌握阅读技巧，提升阅读速度。

专门用途英语

《科技英语教程》(王腊宝主编)；《人文社科英语教程》(文旭主编)

这两本教材是专门为理工科和人文社科专业方向学生进入全英语专业学习或阅读专业文献而编写的过渡性教材，也可作为不同专业学生的拓展阅读教程。

跨文化交际英语

《中国文化英语教程》(束定芳主编)；《西方文化英语教程》(殷企平主编)

这两本教材的设计充分考虑到中国学生对中国传统文化和西方文化的兴趣，能满足学生加深对中国传统文化和西方文化了解的需求。

三、教材使用建议

本系列教材可充分满足《大学英语教学指南》提出的通用英语课程中基础级和提高级的教学要求，各高校可根据本校学生的实际情况和教学目标选择使用。

本系列教材中的《综合教程》、《视听说教程》、《阅读教程》可作为主干教材用于基础阶段和提高阶段的教学；《科技英语教程》、《人文社科英语教程》、《中国文化英语教程》和《西方文化英语教程》可作为提高阶段教材，或作为学生自主学习的补充资源。

新生英语基础相对较好的高校可加快各基础阶段的教学进度，并补充主题英语的内容；对于新生英语基础相对比较薄弱的高校，建议使用基础阶段教材帮助学生打好语言基本功，再视学生语言能力开设拓展课程。

本系列教材在编写过程中得到了多方面的支持，特别是教育部大学外语教学指导委员会、外语界许多知名专家学者、高校一线教师和上海外语教育出版社高等教育事业部的编辑等，在此一并表示衷心的感谢！

由于编者水平所限，编写时间仓促，教材中难免有疏漏与不足，欢迎专家、广大教师和学生批评指正。

束定芳

Preface

The *New Target College English* series is the most comprehensive English language textbook series that I have seen. The whole series is based on the new college English curriculum guidelines set by the Ministry of Education, which emphasizes both training in basic skills and the development of cross-cultural awareness and some ESP skills. The contents of the textbooks are ideal for achieving these goals.

There is a primary focus on reading and writing in the *Integrated Course* but the reading texts also serve as a basis for creative thinking and developing speaking skills. The topics of each unit have been very carefully chosen to reflect the global role that English now plays. I was especially pleased to see that the reading passages were extensive rather than the fashionable short texts that figure in many contemporary textbooks. There is — very rightly — a major emphasis on developing students' vocabulary, including both words and phrases.

The *New Target College English* series also focuses on academic listening and speaking with the specially designed *Video Course*. *Readings in Western Culture* and *Readings in Chinese Culture* provide extensive reading materials in both Chinese and Western cultures while *Readings in Science and Technology* and *Readings in the Humanities and Social Sciences* are designed as ESP materials to enhance students' academic skills in English. This series will appeal to a wide range of teachers with its blend of traditional type and communicative activities.

A key feature of the series is that it aims to cater to the different needs of Chinese students at different levels and locations. There is a rich array of learning activities in each course that will allow teachers the opportunities to select those activities that they consider best suited to their own students. Teachers can also elect to use one, two or all of the courses in the complete series based on their students' English proficiency and the aims and objectives of the English curriculum in their own college. My hope, however, is that they will take advantage of the whole series.

The textbook series also takes account of the fact that many Chinese college students will need to use English to further their own academic studies. Thus there are activities specifically directed at the English language skills and strategies that students will need to study through the medium of English.

My lifelong work in second language acquisition points to one key principle that needs to inform the design of language courses — namely, the importance of providing as much input in the second language as possible. Language learning is a slow and gradual process that can only be successful if learners are exposed to massive amounts of input. Most language courses consist only of the main textbooks, which by themselves can never ensure the quantity of input needed to achieve high levels of proficiency. The *New Target College English* series is a very welcome exception.

I am very happy to endorse the *New Target College English* series.

Rod Ellis
Distinguished Professor, University of Auckland
Changjiang Scholar, Shanghai International Studies University

编者的话

《西方文化英语教程》是“新目标大学英语系列教材”之一。其宗旨之一是帮助高校学生提高英语水平，同时又自然而然地提高文化素养，进而满足我国培养国际化人才的需求。

本教程的基本编写原则是“目标教学”(the aims-based teaching and learning)，其背后的理念为：阅读是读者和作者共同建构文本意义的互动过程。在博采众长(吸收先前教材优点)的同时，本教程把重心放在引导学生从事“修辞性阅读”(reading rhetorically)上，即既关注作者的写作目的，又关注作者为实现目的而采用的方法。在过去几十年中，涌现了许许多多新的教材和教学法，这是一种可喜现象，但是也同时出现了两种令人担忧的倾向：1) 强调学生的自主性有余，重视教材和教师的引导作用不足；2) 热衷于理论的创新，却未能重视传统理论中的精华。有鉴于此，本教程拟重新借鉴经典修辞理论，尤其是亚里士多德的修辞理论。亚里士多德曾指出，一个优秀文本的修辞魅力大致有三：1) Ethos，即作者的可靠性(credibility)和人格力量所带来的说服力；2) Logos，作者的理由、论据和逻辑所带来的说服力；3) Pathos，即作者借诉诸受众(the audience)的利益、情感和想象力而产生的说服力。本教程的宗旨之二是培养学生对这三大魅力的敏感性。

本教程的特色主要体现在以下四个方面：

1) 始终把教材的思想/文化含量放在首位，选材时首先看其是否代表了西方文化中的精华，是否有丰富的思想含量。整个设计过程都遵循一种悖论原则：尽管每个单元的设计不以单独训练某套特定的应用技能为目的，却比那些“实用”教程——后者往往是狭隘的、零碎的——更能导向扎实的技能，因为对每一课中文化思想的理解、吸收、批判和借鉴都是以诸多语言技能的内化(internalization)为前提的。这一编写原则的背后是这样一种教育理念：正如英语教育不排斥语言培训一样，以文化为本的英语教材同样不会排斥语言技能；一个优秀的文化读本——尤其是优秀的文学文本——的标志之一，就是其高质量的语言以及高超的修辞手法的运用。大学英语的教程缺了这些，只能是一种堕落。

2) 从阐释学中寻找学理依据，把理解首先看成一门艺术。从单元导入语到问题的设计，从文本注释到练习形式，都以启发学生心智、帮助他们克服理解上的困难为首要任务。作为阐释艺术的一部分，本教程的主旨是引导学生思考语言的隐喻性质，思考文字作为符号和象征使用时所固有

的局限性和暗示功能(suggestiveness)。本教程编者秉持这样的信念：语言的局限性和暗示功能构成了它固有特性的两个方面，但是它们“不应该被视为相互冲突而应该被视为彼此补充，因为它们是同一符号作用的两面”（张隆溪语）。完成本教程的学习之后，学生将熟谙一个二律背反的道理，即局限性和暗示力是语言特性中相生相克的一对矛盾，从而学会巧用语言的无穷暗示功能，获得克服语言局限性的渠道和保障。更具体地说，学生将学会寓言假物、譬喻拟象的本领，尤其是把握所读文本的结构性寓意的本领。

3) 全书16个单元各围绕一个主题，每一个主题代表文化观念的某一个内涵，彼此之间有较强的关联性，而不是随意拼凑的断金碎玉。换言之，文化主线贯穿了所选的主题。所有主题的选择都以相关的学术研究成果为依托，具有较强的学理依据。本教程编写团队的骨干成员具有多年从事“文化”观念及其内涵研究的历史和学术背景，并已完成多个凸显文化研究的国家社科基金课题，而且至今仍然承担着以西方文化观念的流变为聚焦之一的国家社科重大项目。根据威廉斯(Raymond Williams)的考察，“文化”(culture)一词如今常见的用法有三：1) 用来形容思想、精神和审美演变的总体过程；2) 表示一个群体、一个时期、一个民族乃至全人类的某种特定生活方式；3) 指涉思想艺术领域的实践和成果。这些内涵都已经体现于本教程的选题和选材之中。不过，本教程编写团队根据自己的研究，认为文化观念在现代的最重要内涵是对社会转型的回应——在过去的三百多年中，人类社会的头号变化，非工业文明的崛起莫属；由它引起的社会转型，以及随之而来的一系列现代性问题，激发了各领域有识之士的回应。这一内涵也在本教程的选题、选材和编排方面得到了体现。

4) 智力训练和情感训练并重。除了教材内容旨在激发学生的思辨能力之外，每个单元起始部分的问题，以及结尾部分的阅读理解自测题，都意在帮助学生进行深入的思考，进而养成一个思维习惯，即“在解决困难时决不以偏概全；在困惑时决不放弃，而是一遍又一遍地回过头去，直至疑云消散；决不因为一个学科的某些角落十分晦涩，而且又显得不那么重要，因此就把它束之高阁；决不认为自己准确地理解了某个学科的任何部分，直至融会贯通”（John Stuart Mill语）。为确保这样的智力训练不跟情感训练分家，我们在选材时努力寻找美文；这些文字既表现美感激荡下的情感状态，又展现带有感情色彩的思想，从而自然而然地引导学生由感而思，由思而感。此外，我们还精心配备了插图，以便“引诱”学生沉浸在审美情趣之中，进而“把学生的感情、感觉、想象力和智慧都调动起来并带入语言形式之中”（Peter Abbs语）。为方便操练起见，每个单元的导入、选材以及习题的设置层层递进，是一个完整的架构：Reading A为整个单元的主题做铺垫，促使学生反思；Reading B是Reading A的延伸；Reading C

作为整个单元的“结”，在一定程度上具有概括性；课后练习意在帮助学生开拓思路，搜索并采集更多的相关资料和信息，增长见识，提高个人的阅读能力和文化修养。

本教程由殷企平主编，李颖和孙小琴担任副主编，参加编写的老师有陈静、陈礼珍、陈敏、陈忆玮、戴无嫣、段凯莉、管凌云、胡乔立、林盛、刘冰、刘倩、卢美艳、罗蓝、钱晔、孙琴青、许巍、应璿和周冰。开始编写前，我们对国内外的同类或相关教材，以及教材理论作了大量的调研，并结合国内大学英语教学现状举行了数十次研讨会。初稿完成后，我们特地组织了一个由国内外权威专家、学者以及教学经验丰富的一线老师组成的审读小组，对整部书稿进行了系统校阅。此外，在书稿的编写过程中，美籍教师John Rosenwald和国内学者陈敏为我们提供了宝贵的意见和建议，并对书稿进行了系统的审阅。谨在此一并表示感谢。

我们不敢妄称自己有全新的编写思路，只希望在学习前人经验的基础上，同时修补一些纰漏。作为一种尝试，我们期待业内同仁们的批判和指正。

编者

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Unit 1

FINE ARTS AND MUSIC

Part I Lesson Plan

1. Goals

Content

In this unit, students read anecdotes about three well-known artists and how visual arts and music are interrelated. Students will also learn about the artworks mentioned in the readings.

Cognition & Affect

Students will develop their aesthetic appreciation of artworks, evaluative perspectives, and expressive abilities in English in both oral and written forms.

Language

Students will enhance their language sensitivity, and descriptive language power in visual arts and music.

2. Objectives

After completing this unit, students will be able to:

- 1) develop multi-sensory connections induced by visual arts and music;
- 2) analyze and discuss the reasons behind the connections between paintings and music through the examples discussed in the three readings;
- 3) demonstrate full understanding of at least one of the texts through intensive reading including all the details, art specific vocabulary, and descriptive and figurative language;
- 4) achieve a reading fluency speed of about 120 words per minute with at least 85% accuracy;

- 5) write a descriptive/narrative essay on the topic of the relationship between fine arts and music with a clear thesis statement.

3. Text Analysis

Theme

This unit includes three readings with a central theme of fine arts and music. Reading A is about Leonardo da Vinci's unfinished dream — building a bronze horse for the Duke of Milan. Reading B describes the rough journey one of Vincent van Gogh's paintings made from an attic to a museum. Reading C discusses how Wassily Kandinsky's artwork is related to music and how synaesthesia is displayed in his works. While the three readings narrate some aspects of the life stories of the three artists, the content is highly interesting and the theme will be novel to most students.

Possible Difficulties

1) Background Knowledge Gaps

- a) Most students will have heard of Leonardo da Vinci and Vincent van Gogh and their famous paintings, such as *Mona Lisa* and *Sunflowers*, but not so many will know of Kandinsky, the Russian artist described in Reading C. Neither will students know much about the cross-influences between art and music, which is one of the central themes of this unit.
- b) Other areas of historical and cultural background include the Renaissance, impressionist painting, and life style of the periods during which the three artists lived, e.g. patrons of artists, weaponry of the time, which explains a key reason why Leonardo da Vinci could not finish the bronze horse, etc.
- c) Geographical background information about Europe: Students will know of Europe in general, but will not necessarily have much knowledge about the places mentioned in the readings. A map of Europe with those places marked or flagged would be of great help.

So, it is important that information related to above areas be provided to facilitate students' full comprehension and target language development.

2) Vocabulary Challenge

- a) An unusually large number of proper nouns of foreign places, people, and titles of artwork, more than 50 in total, excluding the names of the three artists, are likely to be unfamiliar to students, difficult to pronounce and even more difficult to remember.
- b) Art- and history-related words and phrases, such as Renaissance, sculptor, curator, authenticating, and underpainting, etc., may also be challenging to students.

4. Lesson Procedures

Reading A

Overall Strategies

- 1) Students might be interested in the topic of this reading since the protagonist is an artist familiar to them. So, learning could be led by the students, rather than by the teacher, i.e. Reciprocal Teaching Approach would be a great option.
- 2) The focus should be on text-to-text and text-to-self relationships, i.e., let students connect the reading to their own understanding about the artist. The goal is an overall, broad comprehension.
- 3) Vocabulary building is important.

Instructional Approach/Method

Guided Discussion and Reciprocal Teaching

Lead-in: Ask students to say something they know about Leonardo da Vinci, and share with the class ONE of his artworks that they like most, and ask them why.

Guided Discussion: What is Leonardo da Vinci's horse?

Reciprocal Teaching: Students work in groups of 4–6, each in charge of one section of the reading. Then each group has ONE person teach the whole class that section.

Guided Reading: The teacher points out some new words and expressions, or some difficult concepts and sentences to ensure student comprehension accuracy at about 85–95%.

Ending Activity: Ask students to do a free writing activity on a possible end for the story. Questions may be asked such as: What do you think will happen after Leonardo da Vinci's death? Will people just leave his dream unfinished?

Reading B

Warm-Up

First show some artworks by Chinese and Western artists, including the pieces in the following chart. Then hand out to students the following survey chart. Ask each student to survey at least five classmates and write down their answers on the form.