

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 束定芳

# 中国文化英语教程

NEW TARGET COLLEGE ENGLISH  
READINGS IN CHINESE CULTURE

学生用书

Student'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;同时,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，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课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拓展资源。

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。

本系列教材在策划和编写过程中得到上海外语教育出版社社长兼总编辑庄智象教授的全方位支持和专业指导，此外还得到其他多方面的支持，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

中国文化走向世界已然成为一个不可逆转的趋势。中国大学生在国际交流中用英语介绍中国文化、进行跨文化交流也将成为他们一个重要的使命。教育部制订的《大学英语教学指南》特别提出要培养大学生的跨文化交际能力，并在课程设置建议中列出了有关中国文化方面的内容。

《中国文化英语教程》(*Readings in Chinese Culture*)作为“新目标大学英语系列教材”的主题英语教程之一，承载了这一使命，体现了大学英语教改的方向和趋势。本教程根据《大学英语教学指南》的目标要求，针对当前大学生的知识结构及国际交流需要，围绕多个中国文化核心主题选择了多视角、多维度的英文阅读材料，让学生在英语学习的同时加深对本国文化的了解，提升大学生的文化认同，从而进一步培养大学生的跨文化交际能力。

本教程涵盖中国文化最具代表性的十六个主题，包括：神话传说、名胜古迹、饮食文化、茶文化、中医学、生肖年历、戏剧艺术、书法艺术、中国语言、儒家思想、道家思想、古典诗词、文学名著、孙子兵法、中国功夫和建筑艺术。每个单元精选3篇文章，分别介绍主题、回顾经典、引发思考，一方面帮助学生深化对中国文化的理解，另一方面帮助学生学会用英语来介绍和研究中国文化。

本教程是在调查分析了国内大学生已有的中国文化知识以及今后在国际交流中可能涉及的内容、吸收了国内诸多已有的有关中国文化的教材和著作的优点、广泛听取了有关专家和教师的意见和建议的基础上设计编写的，借鉴了国内外最新的语言和主题类教材编写的新理念、新方法，呈现出以下几大特色：

### 1. 独具匠心的选材视角

作为一本介绍中国文化的读本，本教程的选文大都精选自原汁原味的著作、文章和报道。选材来源包括：海外汉学家的著作和文章，权威刊物、报纸、新闻机构的报道、分析、采访内容等，中国官媒、主流文化网站等的对外宣传文章，中国学者的英文著作或翻译作品，文学名著英译本，等等。

每个主题的选文安排都根据学生的认知特点由浅入深：先通过一篇介绍性的文章帮助学生了解这一主题的概况，同时熟悉如何用英语介绍这一主题；接着通过一篇经典选文的阅读，品味该主题的精髓和更深层的意义；最后借助一篇评论性文章，启发学生从不同视角去审视该主题的本质与特征、发展与演变、批判与应用，培养学生的思辨能力。

## 2. 提纲挈领的注释解读

为了同时满足大学生英语学习（词汇和语法知识、阅读技能）和文化学习的需要，本教程采用了多种注释方式：生词和短语注释采用文章边注，语法结构、译文对照及文化知识注释采用脚注，背景知识及复杂文化知识注释采用尾注。部分文章还附有交叉参考与延伸阅读注释，方便学生在阅读某一主题时，系统消化相关知识，使原先碎片化的知识系统化。

## 3. 形式多样的语言思维训练

本教程的练习活动采用了丰富多样的形式，旨在培养学生不同方面的能力。例如，为帮助学生提高语法、词汇知识和阅读技能，教程设计了针对文章大意、重要概念、细节信息等的理解题、阅读技能训练题和词汇运用题，如段落信息匹配、大纲笔记填充、信息填充、判断正误、选词填空等；为加强学生用英语表达中国文化相关概念的能力，教程设计了词汇、句子、篇章层面的英汉互译练习；为锻炼学生的思辨能力，教程设计了批判性思维的活动如针对古今中外同一概念范畴的比较思考题、历史和现实意义思辨题以及结合自身经验的讨论题等。

## 4. 量身定做的文化与语言知识拓展

本教程的各单元都设置了文化知识“小百科”（Mini-pedia）栏目，补充介绍该主题的相关知识，帮助学生全面系统地学习文化知识，并开展课外拓展和自主学习。每个单元的最后，都设置了一个主题词汇表（Useful Expressions），采用汉英对照的形式，呈现该主题的常用词汇和相关表达，帮助学生提高用英语表达与该主题有关的内容的能力。

本教程由上海外国语大学的教材编写团队编写，编写人员有：束定芳、安琳、王蓓蕾、朱彦、吕晶晶。

由于编写人员水平有限，本教程肯定还存在一些不足之处，敬请广大专家、教师和学生不吝指正。

2016年1月  
编者

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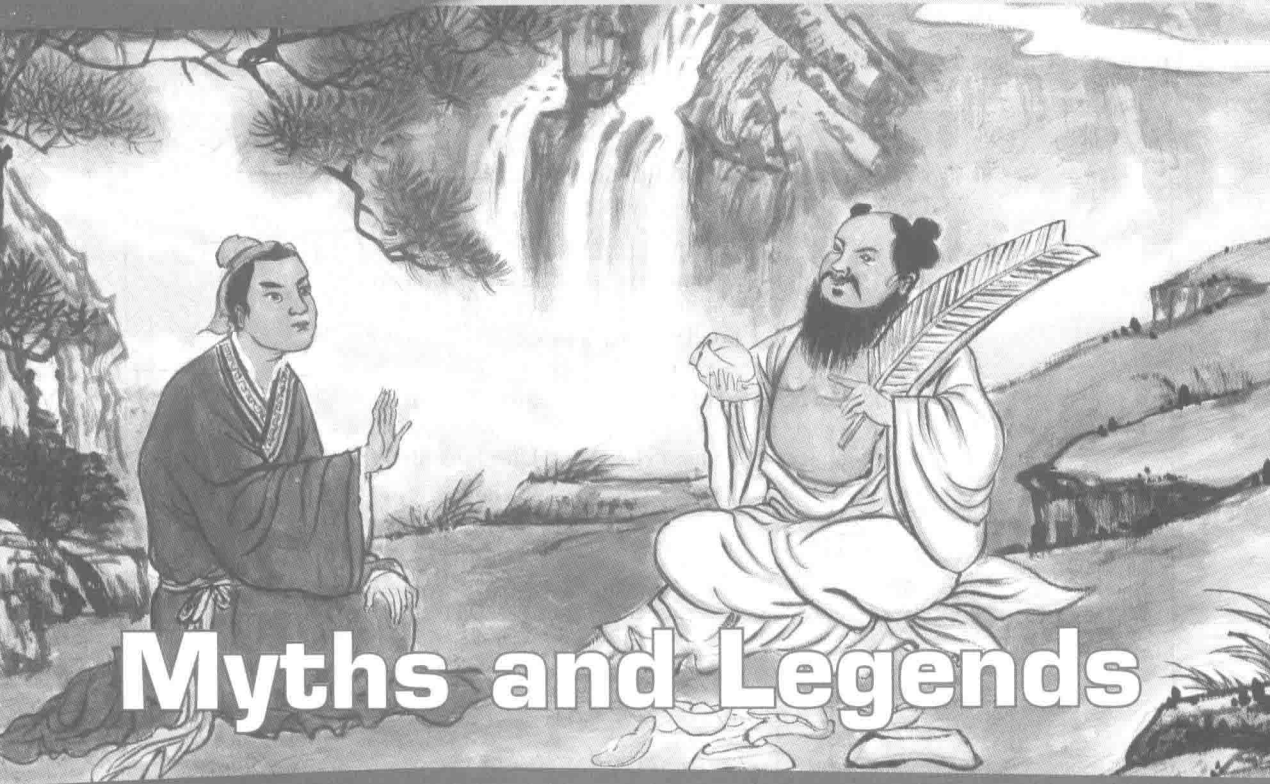
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# Unit 1



## Myths and Legends

### Lead-in



Pan'gu



Chang'e



The Eight Immortals



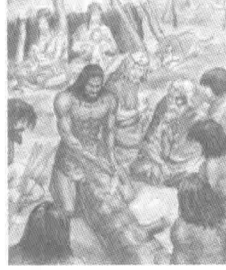
Nüwa



Houyi



Kuafu



Sui



Phoenix

Match the mythical figures in the pictures with their stories by putting each of the names in the corresponding cell.

Names	Stories
	one of the four Chinese auspicious and mythical beasts, along with the Chinese dragon, tortoise and Qilin (kylin)
	a god who broke through the chaos and created the world
	a god who drilled wood to make a fire
	a goddess who mended the sky and created humans
	wife of the legendary hero Houyi and later inhabited the Moon Palace with the Jade Rabbit and the woodcutter Wu Gang
	a god who chased the sun
	a group of legendary Taoist immortals
	a great archer who shot down nine extra suns

# A General Introduction to Chinese Mythology<sup>1</sup>

Yang Lihui, An Deming

1 By Chinese mythology, we mean the body of myths historically recorded and currently transmitted within the present geographic boundaries of China. It should include not only myths transmitted by people of the Han ethnic group but also those by the other fifty-five ethnic groups living in this broad area. Since almost every ethnic group has its own mythical gods and stories about their creative actions, there is not a systematic, integrated, and homogeneous “Chinese mythology” held and transmitted by all the Chinese people. Even among Han people, there is not an integrated system of myths.

homogeneous *adj.* 同类的

2 The earliest written records of ancient myths can be traced back to about 3,000 years ago, though other forms of designs and paintings on shells, bones, and bronzes probably relating to myth appeared earlier than this. Recently, researchers found a bronze vessel named “Suigongxu” (Suigong was a duke of the Sui State, now belonging to modern Shandong Province; “Xu” is an ancient bronze vessel that has a cover and two ears; it functions as a food container), which can date back to the 9th or 8th century BC, the middle of the Western Zhou Dynasty. The inscription on the inside bottom of the vessel consists of 98 Chinese characters, praising the achievements of the mythic hero Yu. It tells the story that heaven ordered Yu to scatter

Suigongxu 遂公盃

Yu 禹

<sup>1</sup> The article is selected from Yang, Lihui & An, Deming. (2005). *Handbook of Chinese Mythology*. ABC-CLIO, Inc.



earth, so Yu went around all the mountains, cutting down the trees in the forests and deepening the seas and rivers to drain all the water on earth into the sea. This inscription shows that the technique of recording myth in Chinese characters had become relatively mature nearly 3,000 years ago. Additionally, it illustrates that at least as late as the middle of the Western Zhou Dynasty, the myth about Yu controlling the flood had already been spread, and it had been historicized into a legend about a great hero or a great king in the upper class of society.

3 But these inscriptions recorded myths very simply. Sometimes the mythological stories they illustrate are hard to understand. Therefore, Chinese scholars rely primarily on accounts of myths recorded in later ancient writings after the Western Zhou Dynasty to study these myths.

4 In China, there is no sacred canon recording myths, beliefs, or sacred history like *the Bible* or *the Koran*, nor were there any literati, troubadours, or shamans (sorcerer or sorceress) who collected myths from oral tradition and compiled them into a systematic and integrated mythology, like the Greek collections attributed to Homer and Hesiod. Rather, myths in ancient China were usually spread in scattered and fragmented forms in various written material. These sources contain information about archaeology, literature, philosophy, geography, history, witchcraft, ethnography, religion, folklore, and so on. Many of them preserve only a few myths, but some of them hold a comparatively large number of myths and thus become treasures of ancient Chinese myths. Among them, *Shanhaijing* (*The Classic of Mountains and Seas*), *Chuci* (*The Songs of Chu*), and *Huainanzi* are thought to be the major repositories of Chinese ancient myths.

5 Myths are neither static nor separate from society. Rather, their existence and transmission are deeply influenced by their social and cultural contexts. On the other side, those myths that have been handed down for thousands of years and contain Chinese people's philosophy, art, beliefs, customs, and value systems also have had a great influence on Chinese society and culture.

Yu controlling the flood 大禹治水

canon *n.* 真经

Koran 《古兰经》, 伊斯兰教经典

troubadours *n.* 游吟诗人

shaman *n.* 巫师

Homer 荷马, 希腊史诗作者

Hesiod 赫西奥德, 希腊最早的诗人之一

ethnography *n.* 人种志

*Shanhaijing* 《山海经》

*Chuci* 《楚辞》

*Huainanzi* 《淮南子》  
repository *n.* 宝库, 宝藏