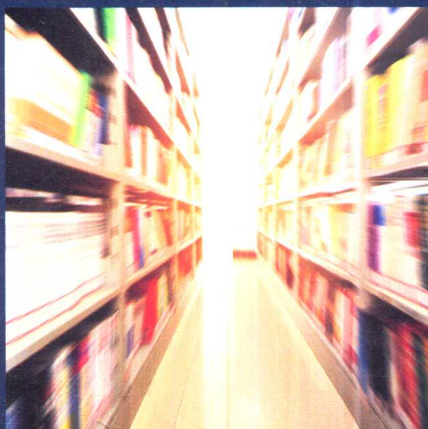
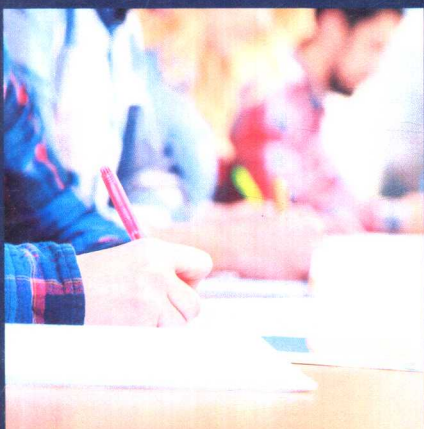


· 十三五大学英语规划教材

总主编 傅超波 张菁  
主 编 郑金海

# 新时代

## 大学英语阅读教程



New Era  
College English Reading

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· 十三五大学英语规划教材

# 新时代 大学英语阅读教程

New Era  
College English Reading

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## Unit 1

# Folk Culture

## Part I Intensive Reading

### The Culture of the Oil-Paper Umbrella

The oil-paper umbrella has been an important symbol in traditional Chinese culture. The best-known story about the umbrella is the “Legend of the White Snake”, in which the main characters, namely Xu Xian and Bai Suzhen (a white snake goddess), became known to each other due to an oil-paper umbrella (Xu lent his umbrella to Bai when it was raining) and they gradually fell in love and were eventually married. Therefore, in Chinese literature, the oil-paper umbrella is often related to love stories. A typical picture about the areas in the south of the Yangtze River depicts a young man, a young woman, or a young couple holding an oil-paper umbrella and wandering along a winding alley in drizzling rain, with houses of white walls and dark grey tiles standing on both sides.

Because “oil” and “have” are homonyms (they are both pronounced as “you” in Chinese), and “paper” and “child” are similar in pronunciation; also, as the character “伞” (umbrella) in original complex form contains “five people”, the oil-paper umbrella symbolizes a blessing for the family to have many children and grandchildren. The umbrella opens into a round shape, symbolizing a happy and complete life, so it is customary to include an oil-paper umbrella into dowries to the bride and such custom has been widely adopted in Hakka marriages in places such as Taiwan and some Southeast Asian countries.

In addition, the oil-paper umbrella also symbolizes romantic and faithful love. In the area

inhabited by the Yao people, the umbrella has been used as an engagement present by the groom's side. First the man proposes marriage in the woman's house. After acquiring the permission of the bride's parents, he needs to send a representative to take a red oil-paper umbrella to the woman's house and place it on the table above which there is a shrine for ancestral tablets. If the bride is willing to marry him, she would take the umbrella from the table personally and stitch the umbrella with 12 triangle cotton decorations. The representative of the man's family should bring the umbrella back as the proof of a successful engagement. If a divorce is made later, the husband must return the stitched triangle decorations back to the wife.

In the past, it was also a tradition for people who would travel far to take the imperial examinations to bring a red oil-paper umbrella in their backpack, so it is called *baofu* (meaning backpack in Chinese) umbrella. As "backpack" and "giving blessing" are homonyms in Chinese, bringing an oil-paper umbrella symbolizes the blessings for a safe journey and bright future for the candidate. People believe the red tung oil (桐油) can ward off calamities, avoid evil spirits, and ensure safety. Today, some families in southeast coastal areas still hang an oil-paper umbrella on the roof beams as a guard of the house. The oil-paper umbrellas is also widely used in ceremonies honoring ancestors. Because the emperors in ancient China were often under a big yellow umbrella when they went out of the palace, showing their supreme status, people use oil-paper umbrellas to honor their ancestors in the hope that the deceased family members could enjoy an affluent life and a quick rebirth.

Although the red oil-paper umbrella is no longer a commonly used device for rainy days, it has never disappeared from people's lives. Many places around China still keep the tradition of gifting a red oil-paper umbrella in celebration of birthdays, weddings, newborns, house moving, and promotions at work.

(Adapted from *China Today*)

## New Words

depict /dɪ'pɪkt/ *vt.* 描述; 描画

customary /'kʌstə'məri/ *adj.* 习惯的; 通常的

dowry /'daʊri/ *n.* 嫁妆

engagement /ɪn'geɪdʒmənt/ *n.* 婚约; 约会

shrine /ʃraɪn/ *n.* 神龛; 圣祠

stitch /stɪtʃ/ *vt.* 缝, 缝合

affluent /'æfluənt/ *adj.* 富裕的; 丰富的

## Proper Names

“Legend of the White Snake” 《白蛇传》

the Yangtze River 长江

Hakka 客家; 客家人 (以客家语为母语的一个汉族民系, 是中国南方广东、福建、江西、台湾等省的本地人之一)

imperial examinations 科举

the Yao people 瑶族

## Integrated Exercises

*I. Fill in the blanks with words from the box below. Change the form where necessary.*

depict	customary	affluent	engagement	contain
symbol	supreme	device	candidate	blessing

1. They received a lot of gifts on the day of \_\_\_\_\_.
2. Christians believed in God as the \_\_\_\_\_ ruler of the universe.
3. I want to invent a new \_\_\_\_\_ which can enhance the efficiency.
4. Smoking was common for \_\_\_\_\_ people.
5. He found the envelope \_\_\_\_\_ a Christmas card.
6. It's a \_\_\_\_\_ no one was badly hurt.
7. The passage vividly \_\_\_\_\_ a romantic story.
8. There are lots of \_\_\_\_\_ for the job.
9. It is \_\_\_\_\_ for them to take a tea break in the afternoon.
10. People all agree with that the dove is a \_\_\_\_\_ of peace.

II. Complete the table with the information from this passage.

About Oil-Paper Umbrella

The most famous story	
Symbolization	e.g. oil —— have
	① _____
	② _____
	③ _____

III. Fill in the blanks by selecting suitable words from the word bank. You may not use any of the words more than once.

- A. bragging    B. inform    C. quite    D. portable    E. origin  
 F. surface    G. usually    H. customs    I. preface    J. competition  
 K. shelter    L. resembling    M. increasing    N. communications    O. exchange

### The History of the Oil-Paper Umbrella

There are different stories about the   1   of the umbrella from China. The most popular one is related to Lu Ban (507-444 BC), a famous Chinese carpenter and builder. It is said that once he travelled with his younger sister to the West Lake in Hangzhou City. When it started raining, the sister said, “Let’s have a   2   —whoever comes up with an idea before sunrise tomorrow to enable us to travel to the West Lake in the rain will be the winner.”

Lu Ban thought it was easy. He collected some tools and timber and spent the whole night building 10 pavilions around the lake. He was   3   confident about his efforts. However, the next morning, when Lu Ban was   4   about his achievements, his sister held a contraption in her hands, which could be opened into a round shape,   5   the roof of the pavilions made by Lu Ban. Lu Ban was amazed by it. He found the item made of silk fabric and bamboo strips could also be closed into a cane and opened as a cone. It was light,   6  , and beautiful.

He conceded defeat. “Your portable ‘pavilion’ can   7   us from rain and it is easy to carry,” said Lu Ban. And thus, the umbrella was invented. Later when paper was invented, people used much

cheaper paper to replace silk fabric, reducing the umbrella's cost. To make the umbrella water-proof, people brushed tung oil across the 8. That was how the oil-paper umbrella was invented.

The Tang Dynasty (AD 618-907) saw 9 exchanges between China and other nations. The oil-paper umbrella was introduced to neighboring Asian countries and regions such as Japan, Korea, Vietnam, Thailand, and Laos, where it gained different names and developed different styles according to local culture and 10. For example, the oil-paper umbrella in Japanese culture is often associated with *geisha*, traditional dance, and tea ceremonies.

(Adapted from *China Today*)

## Part II Extensive Reading

*In this section, you are going to read 2 passages with 10 statements attached to each. 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.*

### Passage 1

#### What Is Su Embroidery?

[A] Su embroidery (苏绣) is the most celebrated of the four main styles of Chinese silk embroidery, born in Suzhou and surrounding towns of Jiangsu Province. Renowned for its subtle and refined needlework, Su embroidery is praised for its use of the finest threads, balanced composition, dense stitching and smooth finish.

#### Su Embroidery Threads

[B] The use of varying thread thickness is an important characteristic of Su embroidery. Silk

is mainly used, and the threads usually are as fine as human hair. Su embroiderers usually split each silk strand into thinner threads—in half, in quarters, eighths, sixteenths and so on. Finer threads allow for more delicate embroideries, and require greater mastery of stitching techniques. Of the Suzhou embroidery masters, Jinzhen Gu was known to have split a single silk strand into 96 finer threads within 3 minutes; her unique ability was recognized by *The Guinness Book of Records*.

- [C] Different thread thicknesses are used to embroider different subjects. A thinner thread is used for tails of goldfish, to capture its swift dexterity. Thicker threads may be used for the goldfish body. Over time, Su embroidery has come to adopt the use of different materials aside from silk, such as cotton, nylon and gold. Their uses depend on the subjects of embroidery and the effects sought after.

## Themes of Su Embroidery

- [D] Su embroidery art traditionally features birds and flowers, scenes from nature and ancient Chinese paintings. Over the various dynasties, the themes of Suzhou embroidery have developed to suit the tastes of the time. Today, it is not uncommon to see Suzhou embroidery of impressionist paintings, lifelike portraits or contemporary oriental art.
- [E] From the Tang Dynasty (AD 618-907) to the Qing Dynasty (AD 1644-1911), birds such as peacocks, ducks and the mythical phoenix were popular embroidery designs. Flowers paired with butterflies, dragonflies and bees were popular, as were swimming koi fish (锦鲤), running horses and tigers.

## Double-sided Su Embroidery

- [F] Perhaps the most famous of all is Suzhou's double-sided embroidery, where a single image can be viewed from either side of a piece or even different images on each side. Double-sided embroidery is the most complex of all embroidery methods. A fine gauze (纱布) or nearly transparent silk cloth is used and the artist must first plan the design and stitching techniques thoroughly before beginning a piece.
- [G] Instead of tying knots, the embroiderer stitches over the ends of the threads, weaving them into the needlework. This is done in two layers—first using short stitches to hide the ends, and then using longer stitches to conceal the short stitches within the final artwork. Then the result is a perfect embroidery from any angle.
- [H] Even more complex are double-sided embroideries with different images on each side. These

require the artist to embroider two different patterns at the same time, using one needle. Where colors on both sides are to be the same, a single thread may be used. However, where different colors are needed, the embroiderer uses two threaded needles, stitching in one style above, and in another below.

## Ancient History of Su Embroidery

- [I] The first records of embroidery in Suzhou date back to as far as the Spring and Autumn Period (770-476 BC). The embroideries served decorative uses, on clothing and household items.
- [J] Embroidery in Suzhou reached its maturity as a folk craft during the Han Dynasty (206 BC-AD 220), and began to win praise in the Three Kingdoms Period (AD 220-280) that followed. Most notable of all was the highly detailed, silk embroidered “Map of the Kingdoms” commissioned by the Wu Kingdom emperor, which revealed the advanced embroidery techniques of the time.
- [K] By the Song Dynasty (AD 960-1279), needles as thin as hair were used in Su embroidery, producing refined works of art that rivaled paintings. A wealth of new embroidery techniques and tools were developed in this period, and even combined with calligraphy and painting to become a recognized art in and of itself. From this period on, Suzhou began to develop into a center of silk production and related crafts.
- [L] During the Ming Dynasty (AD 1368-1644), embroidering became so common in Suzhou that many families raised silkworms in their own homes. The embroideries of the time were often inspired by traditional Chinese paintings. Indeed Su embroiderers’ stunning reproductions gave rise to the term “painting by needle”.

## Modern History of Su Embroidery

- [M] During the Qing Dynasty (AD 1644-1911), Su embroidery was honored across China. Suzhou was officially pronounced the “City of Embroidery” and its embroideries were favored by the imperial family. At the time, 65 specialist embroidery workshops were active in Suzhou and beyond royal commissions they produced an ever-growing range of embroidered goods including clothing, shoes, quilts and cushions. Embroidered paintings too became popular collector’s items, with master embroiderers from Suzhou gaining brilliance.
- [N] This lively period also gave birth to new kinds of embroidery and techniques. In the mid Qing Dynasty, the famous double-sided Su embroidery came into being where a single embroidered image is viewed from both sides of the cloth and the ends of threads are invisibly woven

into the final piece. This new kind of embroidery marked the height of Suzhou embroidery craftsmanship.

[O] However the greatest gift to the Su style of embroidery was to publish the *Embroidery Book* by Xue Yi (*xue yi xiu pu*, 雪宦绣谱) with Zhang Jian, a textile industrialist with a passion for art. It was the first book to record the techniques of Su embroidery, including ten new techniques.

[P] Thanks to these efforts, new embroidery techniques and styles have since been developed and older techniques refined. Modern rendering and embroidering technologies have found their place in workshops too. As Su embroidery evolves, so too have themes and subjects of the artwork changed. Today Suzhou embroideries are available in various themes from the traditional birds and flowers of the Song Dynasty, to lifelike replicas of well-known Western masterpieces, and oriental works of modern art.

(Adapted from [www.artofsilk.com](http://www.artofsilk.com))

1. In the past, embroidery was mainly used as decorations.
2. Before an artist starts making embroidery, a thorough plan would be needed.
3. Various materials would be used for embroidery according to different purposes.
4. Silkworms breeding became popular due to the development of embroidery.
5. The more threads an embroiderer spilt, the better his/her technique is.
6. In the Qing Dynasty, the technique of embroidery reached its peak.
7. Many a new technique appeared about 1,000 years ago.
8. Among different kinds of embroidery, the most difficult one would be double-sided.
9. The most famous work of embroidery made in the Three Kingdoms Period was required by an emperor.
10. There are four main styles of Chinese silk embroidery.

## Passage 2

### Chinese Shadow Puppetry

[A] Shadow puppetry, or shadow play, was very popular during the Tang (AD 618-907) and Song (AD 960-1279) Dynasties in many parts of China. Shadow puppets were first made of paper sculpture, later from the leather of donkeys or oxen. That is why their Chinese name is *piying*, which means shadows of leather.

#### History of Shadow Puppets

- [B] More than 2,000 years ago, a favorite concubine (妾) of Emperor Wu of the Han Dynasty died of illness; the emperor missed her so much that he lost his desire to reign. One day, a minister happened to see children playing with dolls where the shadows on the floor were vivid. Inspired by this scene, the smart minister hit upon an idea. He made a cotton puppet of the concubine and painted it. As night fell, he invited the emperor to watch a rear-illuminated puppet show behind a curtain. The emperor was delighted and took to it from then on. This story recorded in the official history book is believed to be the origin of shadow puppetry.
- [C] Shadow puppetry was related to politics. In Beijing, for example, during the reign of Emperor Kangxi, this folk art was so popular that there were eight generously paid puppeteers in one prince's mansion. When the Manchu rulers spread their rule to various parts of China, they brought the puppet show with them to make up for the fact that they could not appreciate local entertainment due to language barriers. From 1796 to 1800, the government forbade the public performance of puppet shows to prevent the spreading of peasant uprising at the time. It was not until 1821 that shadow puppet shows gained some vigor.
- [D] Today, the show faces extinction like other traditional art forms such as Nuo Drama.

#### Features of Shadow Puppet Show

- [E] Shadow puppetry wins the heart of the audience by its prolonged music, elegant sculpture, brisk color and lively performance.
- [F] One mouth tells stories of thousands of years; a pair of hands operate millions of soldiers. This is how the shadow puppeteer works. Nicknamed the business of the five, a shadow puppet troupe is made up of five people. One operates the puppets, one plays a horn, a *suo-na* horn, and a *yu-kin*, one plays *banhu* fiddle, one is in charge of beating instruments, and one sings.

- [G] This singer assumes all the roles in the puppet show, which of course is very difficult. That is not all; the singer also plays several of the over 20 kinds of musical instruments in a puppet show. These ancient musical instruments enhance this ancient folk art.
- [H] The stage for the play is a white cloth screen on which the shadows of flat puppets are projected. Shadow puppets look similar to paper-cut except that their joints are connected by thread so that they can be operated freely. The scene is simple and primitive; it is the perfect performance that attracts the audience.
- [I] For example, a puppet can smoke and breathe out a smoke ring “c” with the operator’s help. In one drama, as a maid sits in front of a mirror, her reflection matches her actions. The operator plays five puppets at the same time, each of which has three threads. Ten fingers handle 15 threads. No wonder the operator is compared to the 1,000-hand *Kwan-yin*.
- [J] To overcome the limit imposed when only the profile of puppets can be seen, shadow puppets use exaggeration and heavy dramatization. The faces and the costumes of puppets are vivid and humorous. The flowery color, the elegant sculpting and smooth lines make the puppets not only props but also artworks. A figure takes as many as 24 procedures and more than 3,000 cuts.
- [K] The figures all have a large head and a small body which tapers down. A man has a big head, a square face, a broad forehead and a tall strong body without being too masculine. A woman has a thin face, a small mouth and a slim body without being too plump. Effeminacy and tenderness are the norm for a Chinese beauty. Scholars wear long robes with elegant demeanor, while generals in martial attire bring to mind bravery and heroism.
- [L] The design of the figures follows traditional moral evaluation and aesthetics. The audience can tell a figure’s character by seeing his mask. Like the masks in Beijing Opera, a red mask represents uprightness, a black mask, fidelity, and a white one, treachery. The positive figure has long narrow eyes, a small mouth and a straight bridge of the nose, while the negative one has small eyes, a protruding forehead and a sagging mouth. The clown has a circle around his eyes, projecting a humorous and frivolous air even before he performs any act.
- [M] Affluent background pieces including architecture, furniture, vessels and auspicious patterns are featured in a shadow play. Earthy art as it is, the play impresses audiences by their vividness and refinement. A framed puppet can be a novel and pleasant souvenir.

## Shadow Puppet as Artwork

- [N] Besides the figures needed in a certain drama, the shadow puppets include heroes from

folklore and history, such as the four ancient beauties, Xi Shi, Wang Zhaojun, Diao Chan, and Yang Guifei ; or the Monkey King, and Emperor Qin Shi Huang .

[O] Shadow puppetry in Shaanxi is believed to be the most typical. The Academy Gate Cultural Street in Xi'an is an ideal place to choose shadow puppets as souvenirs. Here you can select from hundreds of shadow puppets in different sizes and poses, which reveal a special world with their different figures.

(Adapted from www.travelchinaguide.com)

1. A successful puppet show requires cooperation among five people.
2. It's very difficult to handle five puppets at the same time.
3. The well-done play shall leave a good impression on the audience.
4. The Chinese name of shadow play derives from its materials.
5. There are some techniques used to strengthen the show.
6. There was a time when the puppet show was not allowed to play in public.
7. The figure in the puppet show could either be real or fictional.
8. The shadow puppetry was invented more than two thousand years ago.
9. There are similarities and differences between male and female figures.
10. The characteristics of each figure could be recognized by its appearance.

## Part III In-depth Reading

*There are 2 passages in this section. Each passage is followed by some questions. For each of them are 4 choices marked A, B, C and D. You should decide on the best choice.*

### Passage 1

Face-changing is a kind of characterization trick used in Sichuan Opera, and a romantic technique to reveal inner emotions and thoughts of characters in the play.

It is said that face-changing originated from the ancient people who drew different shapes on

their faces to scare the invading beasts for survival. Sichuan Opera performs face-changing on the stage and makes it a unique art with marvelous skills.

The techniques adopted in face-changing roughly fall into three categories: smearing, blowing and peeling.

Smearing is to smear paints on certain parts of the face and during performance the actor would smear paints to turn his face to another color. The paints can be smeared either on the actor's forehead and eyebrows to change the entire face or on his cheeks and nose to change the lower half of the face.

Blowing can only apply to powders, like gold, black and silver powders, etc. A small bowl is placed on the stage with powder in it and during performance the actor would dance to throw his face close to the bowl and blow the powder, which will adhere to the actor's oiled face quickly and change the color. The actor must be careful to close his eyes, mouth and hold his breath when blowing.

Peeling is a relatively complicated way to change face, which requires to draw the facial mask on a piece of silk beforehand, cut it and tie a handful of silk thread to each mask before pasting them to the actor's face. The silk thread is tied to the actor's costume like his belt, which is easy to operate but not eye-catching. During the performance, the masks will be peeled off one by one under the cover of dancing. For example, the bowl boy in *Madame White Snake* can change his face into green, red, white and black and so on for seven or eight times on end.

In all, face-changing is a very unique feat of Sichuan Opera, which has been adopted in many other Chinese operas and even spread abroad.

(Adapted from <http://en.people.cn>)

1. According to the passage, face-changing is a kind of technique \_\_\_\_\_.
  - A. which appeared in the Tang Dynasty
  - B. just for fun
  - C. which can show emotions inside
  - D. to fool the audience
2. According to the passage, which of the following about smearing is TRUE?
  - A. Smearing should be done before the play.
  - B. The paints would cover the whole face.
  - C. The actor's nose should be far away from paints.
  - D. It's one of the face-changing techniques.
3. When blowing, the actor should \_\_\_\_\_.