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体验英语写作

Experience English Writing

学生用书

2

Student's Book

杨永林 编著



高等教育出版社
Higher Education Press

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内容提要

《体验英语写作》是为快速有效地提高我国大学生的英语写作能力而编写的一套科学、完整的立体化教材,包括纸质教材(学生用书和教师用书,1~3册)、光盘语料库、学习软件、英语写作教学与研究关键词库以及网络数据库,为学习者提供了从初级写作到学术写作的广阔发展空间。本套教材强调认知能力与语言能力的双过程化发展,强调学生主体的积极参与,体现了自然学习的法则。本套教材含大量的学生习作和教师评改的范文,语言风格清新活泼,生动有趣,充分体现了“快乐写作”的理念!

本书为《体验英语写作2》(学生用书),可供高等院校非英语专业本科二、三年级使用,也可供高等院校英语专业一、二年级学习使用。本书还可以供英语爱好者提高英语写作能力之用。

图书在版编目(CIP)数据

体验英语写作2 学生用书 / 杨永林编著. —北京:高等教育出版社,2005.2

ISBN 7-04-015224-X

I. 体... II. 杨... III. 英语—写作 IV. H315

中国版本图书馆 CIP 数据核字(2004)第 113622 号

出版发行 高等教育出版社
社 址 北京市西城区德外大街 4 号
邮政编码 100011
总 机 010-58581000

购书热线 010-58581118
免费咨询 800-810-0598
网 址 <http://www.hep.edu.cn>
<http://www.hep.com.cn>
网上订购 <http://www.landaco.com>
<http://www.landaco.com.cn>

经 销 北京蓝色畅想图书发行有限公司
印 刷 高等教育出版社印刷厂

开 本 889×1194 1/16
印 张 15.5
字 数 400 000

版 次 2005 年 2 月第 1 版
印 次 2005 年 8 月第 3 次印刷
定 价 42.00 元(含光盘)

本书如有缺页、倒页、脱页等质量问题,请到所购图书销售部门联系调换。

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物料号 15224-00

Preface

前言

赤日炎炎的夏日，渐次消去；习习送爽的秋风，迎面扑来。暑期沉寂了一阵的清华园，随着新学期的开始，又逐渐恢复了往日的活力与喧闹。与此同时，《体验英语写作》的编辑工作，也接近了尾声。作为本套教材的编者，我的心中不免稍有释然，感受这片刻的宁静。静思之余，浮想联翩，编写过程中师生同心，相互砥砺，撰写妙文，共创辉煌的生动情景，历历在目，挥之不去，思之愈彰——寒意料峭的初春，SARS肆虐的5月，绿荷满塘的仲夏，酷热炙人的初秋，目睹了我们体验挑战的痛苦，见证了我们战胜自我的欢愉，预示着能力发展的巨大推动力量！

以下，采用追溯回顾 (retrospection) 和自然描述 (naturalism) 的方法，谈谈我在长期的英语写作教学过程中逐渐形成的一些理论见解和心得体会，旨在进一步展示“体验英语写作”的要旨，阐述从“痛苦写作”到“快乐写作”、从“快乐写作”到“学术写作”三级跨越式能力培养模式，品味“我思故我写”这一命题的教育学底蕴。目的只有一个，那就是和大家一起，共同探索走向“成功写作” (how to become a successful writer) 之路的“心路历程” (heart-felt pilgrimage of progress in our English writing)。

在过去的15年间，就自身的教学与科研工作而言，我仿佛同英语写作结下了不解之缘。1989~1991年期间，我在美国康州中央大学英语系做访问学者，兼攻应用语言学 (TESOL) 硕士学位。从那时开始关注英语写作教学研究，并且利用那里丰富的图书资料和便捷的网络查询系统，完成了一篇有关写作研究的课程论文，受到了导师的好评。回国以后，经过进一步的修改，该篇论文以“Trends in the Teaching of Writing”为题目，发表在欧洲语言协会会刊 *Language Learning Journal* (Yang, 1995) 之上。从此以后，英语写作便逐渐成为自己教学与科研中的一个主要内容。

20世纪90年代初，为满足指导研究生工作的需要，结合社会语言学与英语教学研究，我逐渐开始了英语学术论文写作研究方面的工作，最后完成了 *Academic Research & Thesis Writing* (《英语论文写作研究》) 一书的撰写 (杨永林、杨芳、杨莉，2002)。20世纪90年代中期以来，通过参与中央电大英语“专升本”课程的教学与毕业论文的指导，使我深刻认识到社会对于英语写作人才的迫切需求。近些年来，随着计算机与网络技术在语言教学中的广泛应用，我又开始思考如何通过技术的改良促进外语教学与研究方面的问题。1999年以来，我们在充分利用清华大学计算机技术与网络资源的基础上，结合外语教学与研究的特点，开始了清华大学外语系“21世纪外语教学与研究网络化工程”的计划，目前已经取得了一些阶段性的进展 (杨永林、罗立胜，2002)。与此同时，就写作教学而言，我个人对虚拟环境中英语写作行为的研究发生了兴趣，完成了“双过程化控制写作模式” (A Di-process-controlled Model) 课件一套 (杨永林，2000a)，清华大学远程教育“英语写作”课件两套 (杨永林，2002，2003)，开发了电子文摘文本自动生成软件系统一套 (An Electronic Abstract Made Easy System, 简称“易觅”)，发表了一系列相关的学术论文 (杨永林，2000b；郭万群、杨永林，2002)、在全国计算机辅助语言教学学术会议上作了几个专题发言 (杨永林、罗立胜、方艳华，2000；杨永林、施海夏、王蓓，2000；杨永林、罗立胜、封宗信等，2000)，并指导学生完成了“‘以读促写，以写促读’模式在网络英语教学中的应用”这一清华大学 SRT (Student Research Training) 项目 (杨飞洋、王涛、刘维强等，2002)。基于上述探索与研究，结合教学实践过程中的有效信息反馈，最近我们以社会认知模式为理论框架 (A Socio-cognitive Model)，以计算机技术为辅助手段，完成了一套论文设计与学术写作专家系统 (A Computer-based Design System for Academic Writing, 简称“易得”) 的研制，现已由高等教育出版社出版 (杨永林，2004)。

但是，作为一个语言教师来说，最令人欣慰与快乐的，莫过于和同学们在一起，体验英语写作的过程，感受认知能力的升华，品尝能力发展中的甜酸苦辣。1999~2003年期间，我在清华大学外语系除了教授一些语言学课程之外，每个学期都要担任1~2门英语写作课的教学工作，最多的时候，一个学期竟同时教授3门不同层次的英语写作课程。也还是在这一个时期，我有机会教授不同层次、不同群体的英语写作，上有研究生层面的英语学术写作，下有成人短训班和专科段的英语写作，中间是本科段的英语写作。除此之

外, 2002 年秋季以来, 我还负责了清华大学遍布全国各地 18 个站点的远程“专升本”阶段的英语写作教学工作。在具体的教学工作中, 我们试图努力做到关注国际学术前沿动向, 结合中国学生英语学习特点, 注重写作教学与研究的理论创新, 提出了“社会认知模式”和“双过程化控制模式”两种理论, 并将其自觉地应用于教学实践, 促进英语写作课的改革。通过几年细致而又艰辛的工作, 在解决“如何写作”(how to write) 和“如何思考”(how to think) 这一对矛盾方面, 在“写作能力”(writing performance) 和“认知能力”(cognitive development) 过程化发展方面, 均小有心得。

更为难能可贵的是, 通过在清华大学从事英语写作课教学, 我们积累了丰富的英语写作语料。2002 年高等教育出版社外语出版中心主任刘援老师到清华时提出, 能否将这些宝贵的资源结集出版。经过几年时间的准备工作, 我们逐步建立起一个庞大的英语写作语料库。这个写作语料库有下列特点——这些特点同时也反映出我们对于英语写作教学改革的一些基本理念与教学思想。

1. 包含了 3 000 篇“原汁原味”(authenticity) 的学生习作语料素材, 提供了直观的样本范文, 便于直接体验, 广泛参比。
2. 每一篇文章都有教师的批改文字、修改建议, 以及评语反馈, 为学生提供了“镜像学习”(mirror-image learning) 的机会和“自我评估”(self-evaluation) 的标准, 既利于揣摩学习, 又便于引为自鉴。具体来说, 我们的修改原则为: 鼓励为主, 批评为辅; 保持习作本色, 择其主要错误, 不做逐字逐句修改。
3. 每个学生的习作都有详细的全程纪录, 体现了学习者个体的“学习过程纪录”和“能力发展轨迹”, 便于做跟踪式学习与研究(follow-up study)。
4. 不同班级的作业都有系统的分类编排, 体现出不同群体之间的认知特点与学习差异, 便于比较学习, 以臻自我完善。
5. 依据“言为心声”(you are what you write) 的准则, 鼓励督促学生书写“言之有物”、“笔端有情”的文章; 通过阅读这些篇章, 可以感受到当代大学生的学习风格和情感生活。
6. 遵循“文为人生”(words are life) 的信条, 启发引导学生的社会责任感; 通过品味个中佳品, 或许也能感受到莘莘学子“与时俱进”的时代脉搏。
7. 笃信“以言成事”(how to do things with English) 的哲学理念, 结合 20 世纪末期国外写作教学中出现的“体裁写作”(genre writing) 概念, 引入多元化写作机制, 培养和启迪学生的自主性学习和创造性学习热情; 通过浏览这类习作, 有望加强“应用写作”(practical writing) 的技巧与能力。
8. 通过“研究型写作计划”(big projects) 的训练与实施, 培养学生研究性学习的能力; 通过听取清华学生的“研究报告”(presentations), 可以感受学术写作的乐趣。
9. 作为研究“双过程化控制写作模式”最为具体的表现, 我们的写作课堂组织与教学活动由一系列相互连贯的行为过程组成。一节完整的写作训练课程, 在宏观层面上, 可分为“启发过程”(activating process) 和“写作过程”(writing process) 这两个大的过程; 在微观层面上, “启发过程”由“课程讲解”(professor's lecture)、“实例演示”(instantiation illustration) 及“课堂讨论”(classroom discussion) 三个子过程组成。“写作过程”则通过以下 9 个方面的活动来实现: (1) “信息收集”(brainstorming); (2) “前写过程”(prewriting); (3) “写作过程”(writing); (4) “样本处理”(sample processing); (5) “反馈过程”(feedback processing); (6) “改写过程”(rewriting); (7) “编辑过程”(editing); (8) “自我反省”(self-reflecting); (9) “最后成型”(publishing)。

在本套教材的编写过程中, 我们积极鼓励学生群体的参与, 使他们以“学生写作者”(student writers) 和“学生研究者”(student researchers) 的身份出现, 结合实际编写工作, 分别在“自我反省”、“编辑过程”, 以及“最后成型”三个实践过程中得到充分的训练。所以, 通过阅读本套教材, 可以全方位感受到团队精神与严谨风格对于培养学生实际动手能力的推动作用。

以上是对《体验英语写作》的总体介绍。在具体编写体例的安排上, 我们也做了一些相应的调整, 以满足不同学生群体的需要。首先, 我们注意到纸质教材的局限性, 因此不可能将所有习作集中起来, 结为一集出版。其次, 我们对于英语写作教学的认识, 也是经历了一个复杂曲折的发展过程, 不是一下子就达

到今天这种认识水平的。回顾往事,这种认识过程,恰如王国维先生(1982:5)在《人间词话》中所言,经历了“昨夜西风凋碧树,独上高楼,望尽天涯路”、“衣带渐宽终不悔,为伊消得人憔悴”,以及“众里寻他千百度,回头蓦见,那人正在灯火阑珊处”这三个境界。再次,我们对于写作课程的教学改革工作,不是在静态的平面状态下进行的,而是反映出一种动态立体的变化过程。出于这些考虑,我们采用了一种动态发展的眼光,通过系列教材的方法,将我们的体验英语写作课堂介绍给大家。首批出版的《体验英语写作》(学生用书)共由三个分册组成。前两册形成一个完整的体系,每学期一册,可供一个学年的英语写作课教学之用,同时配备了与之配套的《体验英语写作》(教师用书);后一册自成体系,是专门为学完前两册书后,还想继续提高的同学们编写的。¹考虑到不同的使用对象,这一册书也有相应的教师用书与之配套。为此,我们在编排体例上也充分考虑到这一点,以满足学生自主性学习的需要。为了反映写作教学新思维,体现写作课堂新变化,我们还计划以后每隔几年推出一册系列新书,采用动态滚动,立体介绍的方式,编写出适合不同学生群体,真实反映学生能力发展轨迹,准确体现我们改革思路与历程的英语写作教材。

《体验英语写作》第一册的内容安排,主要反映出我在1999~2000学年期间,担任清华大学96级英语专业本科生“英语写作(4)”、97级英语专业本科生“英语写作(4)”,以及清华大学98级“因材施教”班“大学英语写作”这三门课程任课教师之时的教学活动。这三门写作课程中,前两门为专业课,后一门为公共课。其间,我们积累了大量学生习作。这些学生习作有几个特色:一是有针对性,二是经过仔细评阅,三是涉及不同学生群体。具体说来,第一册《体验英语写作》所反映出的情况,既是清华学子英语写作能力发展的真实写照,也是我们写作课改革“初试牛刀”的尝试与探索。

《体验英语写作》第二册的主要内容,是我在2000~2001学年期间,担任清华大学98级英语专业本科生“英语写作(2)”和“英语写作(3)”这两门写作课任课教师之时的教学全程总结。从内容上讲,《体验英语写作》第二册同《体验英语写作》第一册,在许多方面有着本质的不同。首先,在保留了第一册原有特色的基础之上,我们在第二册的编写过程中,特别注意“过程化写作”(process-oriented writing)的实施,以及“研究型写作”(big project training)的训练。具体说来,《体验英语写作》第二册所反映出的情况,既展示了清华学子从“痛苦写作”(writing is my headache)到“快乐写作”(happy writing)过程中所经历的情感变化与认知发展轨迹,也反映出学术写作给他们带来的自信与欢愉,更体现出我们在写作训练中,如何采用合宜的教学理念与方法,处理好“如何写”(how to write)与“如何想”(how to think)之间的突出矛盾。

《体验英语写作》第三册的主要内容,是我在2002年春季、2002年秋季、2003年春季期间,担任清华大学英语专业02班“英语写作(1)”、“英语写作(2)”、“英语写作(3)”,以及文科00班“英语写作”这四门写作课教师之时,如何进一步体现“双过程化控制”(di-process-controlled)英语写作教学模式的真实写照。具体说来,《体验英语写作》第三册所反映出的情况,主要体现了教师与学生之间,如何在英语写作课堂上,通过“言为心声”、“以文成事”(how to do things with writing)的法则,建立一种充满批判意识(critical thinking)的探索精神,培养一种真诚与灼见共存的互动关系(serious attitude & meaningful interaction),促进学习者自主学习和创新意识的发展(autonomous & creative learning),引导学生完成从“快乐写作”(happy writing)到“学术写作”(academic writing)的平稳过渡。

《体验英语写作》(学生用书)每册书都由8个单元组成,计划两周学习一个单元,可供一个学期之用。在体例安排上,每个单元由以下9个部分组成:

1. General Introduction (开宗明义);
2. Professor's Lecture (夫子论道);

注释

学完《体验英语写作》第三册的同学,如果因为学习和工作的需要,想进一步提高自己的科学研究和学术写作能力,可以在此基础之上,考虑选择 *Research Development Made Easy — A Computer-based Design System for Academic Writing* (《“易得”(RD)——论文设计与学术写作专家系统》)(杨永林, 2004)。

3. Sample Selection (入围要旨);
4. Students' Pieces (秀才文章);
5. Professor's Comments (朱笔圈点);
6. Classroom Report (文场论文);
7. Suggested Questions (问题思考);
8. Idiosyncratic Views (一家之言);
9. Challenging Experiences (体验挑战)。

《体验英语写作》(教师用书)除了指导性的介绍之外,在内容安排上,同学生用书形成一种有益的互补性,可以交叉使用。从体例上看,教师用书每个单元分别由以下6个部分组成:

1. Training Focuses (训练要点);
2. Classroom Management (课堂组织);
3. Peer Evaluation (同学互评);
4. Miscellaneous Opinions (各抒己见);
5. Professor's Review (夫子点评);
6. Teaching Suggestions (教学建议)。

本着面向“网络时代”、开发“立体化”教材的精神,《体验英语写作》教材分别以纸质教材、光盘版语料库,以及网络版语料库三种形式编写制作,出版发行。这三种形式虽然在指导思想、教学理念、编写宗旨方面没有本质的差别,但是在编写目的、使用对象以及使用方法上,有着实质性的差别。

纸质教材既可以作为大学英语写作课教材,也可以当作高级英语写作自修课本,更可以作为英语爱好者写作训练的参考读物,感受新概念英语写作,体验快乐写作时光。

光盘版的体验英语写作语料库是一种新型的、基于语料库写作训练模式的具体体现,包含了“双过程化控制写作训练模式”(a di-process-controlled model for the teaching of writing)的训练过程、内容描述,同时也体现了我们在语料库建设方面的成果,有教学方法先进、教学内容充实、辅助手段完善之长,是发展自我潜能、体现创新意识,提高英语写作水平的“百宝箱”。具体而言,光盘版的体验英语写作语料库具有下列特点:

1. 具有浏览、比较、统计三大实用功能,为快速提高英语写作能力提供了技术上的保障。
2. 由“单元文选”(Selected Samples)、“类文集锦”(Genre Collection)以及“群英荟萃”(Writer List)三大板块组成,内容丰富,查询便捷。
3. “单元文选”收录了所有在《体验英语写作》纸质教材中出现的“朱笔圈点”文章。
4. “类文集锦”为新增内容,包括18个“体裁写作”(Genre Writing)类项。所收入的学生习作,除了“应考急章”(Exam Writing)之外,均有教师的朱笔批改和评定建议,便于参比临摹,自主学习。这一板块最大特点是种类齐全、分类合理,计有下列类项:
 - 1) Abstract Writing (文摘写作);
 - 2) Big Project Writing (研究计划);
 - 3) Business Writing (商业报告);
 - 4) Direction Writing (产品说明);
 - 5) Creative Writing (创新写作);
 - 6) Fairytale Writing (童话写作);
 - 7) Event Writing (事件描述);
 - 8) Exam Writing (应考急章);
 - 9) Free Writing (自由写作);
 - 10) Outline Writing (提纲要旨);
 - 11) Letter Writing (信件文牍);
 - 12) Personal Writing (私密文本);

- 13) Reflective Writing (反思之文);
- 14) Review Writing (评头论足);
- 15) Social Issue Writing (道义文章);
- 16) Summary Writing (总结报告);
- 17) Vanity Writing (虚荣写作);
- 18) Writing for Fun (快乐写作)。

5. “群英荟萃”板块采用卡通头像标记,区别学生作者的性别,建立了入选学生作者相关文章的链接,便于大家了解个体写作行为变化,感受其能力发展过程,体验过程写作和过程化评估的乐趣。
6. 最后,特别值得一提的是,以上所有文本均可做动态浏览、查询比较、统计分析,使用起来十分方便,定会成为大家体验英语写作、感受快乐学习的好帮手。

网络版的英语写作语料库,荟萃了近年来我们开发的一系列“文章利器”。这类电子学习工具包括:一种新版的文摘文本写作软件(EAME-General 2.0新版本);三种写作语料库,简称“写作学习语料库”、“自我评估语料库”,以及“写作研究语料库”。这三种并行语料数据库分别具有英语写作学习、英语写作评估、英语写作研究三种功能,兼具下列五个方面的特色:

1. 规模庞大,内容由3000页学生英语习作的电子版本和若干其他类型的作业构成,最后形成了总字数达80万字的电子语料素材。
2. 功能齐全,三个并行语料库涵盖了写作学习、写作评估、写作研究三个方面的内容。
3. 技术含量高,每篇文章都有教授的红笔批注和修改建议,比较客观忠实地反映了学生认知能力和写作水平发展的轨迹。
4. 应用性强,对于大学英语写作教学与研究有积极的意义。
5. 原创价值高,国内目前尚未见有同类研究成果的报道。

《体验英语写作》教材的编写分工如下:杨永林承担全书总体统筹安排、各单元模板制作、“开宗明义”、“夫子论道”、“朱笔圈点”、“问题思考”、“训练要旨”、“课堂组织”、“各抒己见”、“夫子点评”、“教学建议”9个内容板块的撰写,以及全书的评注解释、修改审定、编辑校阅工作。清华大学英语系02班同学,以及部分研究生参加了“入围要旨”、“文场论文”以及“同学互评”三个板块的编写工作,并负责语料库电子文本的录入工作。清华大学外语系研究生李鸣同学负责纸质文本的分类、电子文本的管理和校对工作、“朱笔圈点”评注的录入,参与了语料库的研制、调试、修订工作,负责资料的查询与复核,以及教程编写过程中的协调、组织、管理工作,付出了辛劳与汗水。清华大学精仪系博士生袁艳阳同学负责完成写作语料库的技术制作工作,功不可没。清华大学其他院系的同学参加了“一家之言”版块文章的撰写工作(详见下文)。李鸣和张亮还协助完成了本书电子版的修改工作。不言而喻,参与本套教材相关内容编写本身,就是“双过程化训练模式”中的一个有机组成部分。在这个训练过程中,师生之间的互动交流达到了一个水乳交融的完美境界,创造性学习和研究性学习在这里得到了充分的考验与体现,写作训练中“格物致用”和“以言成事”的精神得以发扬光大,同学们的学习动机和写作热情达到了一个空前高度。²实际上,没有学生群体的踊跃参加,刻苦工作,积极贡献,本套教材不可能为读者提供如此广阔的观察视野,如此多彩的评价体系,如此引人入胜的趣味篇章;不可能使英语写作成为一种真正意义上的“快乐写作”。学生评议者的功劳,值得一笔述之。

此外,为了反映丰富多彩的“校园文化”,调解单调乏味的英语学习,我们还邀请清华大学其他学院的同学们根据各个单元的主题内容,专门为本套教材“一家之言”这个板块,撰写了24篇风格各异的原创性“千字文”。这个板块在本套教材中,兼具学习和娱乐两种功用:首先,入选的每篇千字文,都和相

注释

2

感兴趣的读者可以仔细阅读“体验挑战”板块的文章。

关单元的讨论内容息息相关,有“启迪思维,揽镜自照”(mirror-image learning)之妙用;其次,这些文章,均由中文写成,有小品随笔(essay)之长,写得活泼生动,引人入胜,供大家在紧张的英语写作训练之余,“聊借佳文怡倦眼,此中妙趣两相知!”最后,为了准确反映大家在教材编写过程中“汗水与心血共洒,快乐与能力俱增”的发展历程,我们敦请所有参加了教材编写的同学们,以“体验挑战”为主题,代表各个评议小组,为每一个单元撰写了一篇回顾反思性的中文文章,放在每个单元之后,作为我们写作课堂中如何进行“创造性学习”(creative learning)、“互动式学习”(interactive learning)、“协作性学习”(collaborative learning)活动的一个直接见证。

显而易见,这套教材的产生,本身即为“教学相长,实践出真知;师生同力,创新应为先”的明证。在这个学习与创造过程中,学生写作者功不可没。为此,我们专门设计了以下表格,按教材1~3册各个单元的顺序,分门别类,详述所有参加者的成果与贡献。

评议小组成员名单

| 单元序号 | 单元名称 | 评议小组成员 | | | 体验挑战 | 一家之言 |
|---------------|------|--------|-----|-----|------|------|
| Book 1 Unit 1 | 痛哉写作 | 张 亮 | 齐安妮 | 扈 爽 | 张 亮 | 林 贇 |
| Book 1 Unit 2 | 绝对自由 | 蔺启东 | 陈俊坤 | 曾 超 | 陈俊坤 | 林 贇 |
| Book 1 Unit 3 | 不厌其烦 | 汪 涵 | 张叶蓓 | 杨永林 | 汪 涵 | 李 林 |
| Book 1 Unit 4 | 温水一壶 | 贺 涵 | 张彩霞 | 杨永林 | 贺 涵 | 李 林 |
| Book 1 Unit 5 | 模拟创业 | 庞玉厚 | 杨 卉 | 陈思维 | 庞玉厚 | 张 璠 |
| Book 1 Unit 6 | 激扬文字 | 张彩霞 | 贺 涵 | 李 鸣 | 贺 涵 | 江 斌 |
| Book 1 Unit 7 | 文摘写作 | 任 军 | 张 洁 | 陈贝贝 | 任 军 | 李镇涛 |
| Book 1 Unit 8 | 理科思维 | 张叶蓓 | 杨永林 | 付 婧 | 付 婧 | 江 斌 |
| Book 2 Unit 1 | 科幻世界 | 杨 卉 | 陈思维 | 庞玉厚 | 杨 卉 | 张振宇 |
| Book 2 Unit 2 | 果真如此 | 蔺启东 | 陈俊坤 | 曾 超 | 曾 超 | 任文焕 |
| Book 2 Unit 3 | 感受冲突 | 杨永林 | 张叶蓓 | 汪 涵 | 张叶蓓 | 张振宇 |
| Book 2 Unit 4 | 童心烂漫 | 陈贝贝 | 张 洁 | 任 军 | 陈贝贝 | 魏慧斌 |
| Book 2 Unit 5 | 学术初恋 | 张彩霞 | 贺 涵 | 张耘侨 | 张彩霞 | 叶 伟 |
| Book 2 Unit 6 | 妙思如泉 | 扈 爽 | 齐安妮 | 张 亮 | 扈 爽 | 周洪政 |
| Book 2 Unit 7 | 软件时代 | 张 洁 | 陈贝贝 | 任 军 | 陈贝贝 | 李镇涛 |
| Book 2 Unit 8 | 快乐写作 | 李 鸣 | 张 亮 | 杨永林 | 李 鸣 | 张 璠 |
| Book 3 Unit 1 | 化入仙境 | 付 婧 | 扈 爽 | 张叶蓓 | 扈 爽 | 戴 钦 |
| Book 3 Unit 2 | 避免悲剧 | 陈贝贝 | 任 军 | 张彩霞 | 张彩霞 | 林 玲 |
| Book 3 Unit 3 | 遗产风波 | 陈俊坤 | 冯龙庆 | 张耘侨 | 陈俊坤 | 刘 栩 |
| Book 3 Unit 4 | 善待读者 | 汪 涵 | 贺 涵 | 陈思维 | 汪 涵 | 赵 鑫 |
| Book 3 Unit 5 | 痛并快乐 | 杨 卉 | 陈思维 | 汪 涵 | 杨 卉 | 李 文 |
| Book 3 Unit 6 | 防止作伪 | 汪 涵 | 张叶蓓 | 杨永林 | 汪 涵 | 赵 鑫 |
| Book 3 Unit 7 | 征途路上 | 陈思维 | 杨永林 | 杨 卉 | 陈思维 | 黄海冰 |
| Book 3 Unit 8 | 化蝶起舞 | 杨永林 | 陈贝贝 | 李 鸣 | 陈贝贝 | 王 冉 |

在高等教育出版社外语出版中心主任刘援、高等教育事业部副主任贾巍的精心策划和大力支持下,《体验英语写作》系列教材终于得以问世。可以毫不夸张地说,没有刘援老师事无巨细、自始至终的关心和支持,这套教材和语料库不可能如此完美地呈现在大家面前。我们衷心希望这套英语写作“教学包”(teaching package)能够受到我国英语教师、大专院校学生,以及广大英语爱好者的喜爱。同时,我们也殷切期望能够听到积极的反馈建议,以便做好后续新书的编写工作及现有文库的修订工作。

杨永林

2003年仲秋于荷清苑

Writing
Syllabus
Fall, 2000
YANG YONGLIN

A General Syllabus for Our Writing Class

课 程 介 绍

I. Course Description and Subject Explanation

This is basically a task-oriented course (任务型为主的课程). To put it another way, the course is designed to develop your ability in writing by encouraging you to work on different composition assignments as you move through this course. The approach we are going to adopt is a process-oriented type (过程写作方式). This means that we will pay more attention to the establishment of good writing habits than anything else. To meet this end, collective activities such as classroom discussion (课堂讨论), peer-exchange reading and evaluation (同学互评) will be emphasized. On the other hand, individual needs will be taken into account as well. One point we would like to stress is that a successful writing class means more than just writing. In some cases, the development of cognitive things (认知发展) like reasoning and thinking could be more important than the internalization of some mechanical things (技巧的掌握) in writing. Hence, critical thinking will strongly be encouraged in this course (鼓励批判性思维方式), because, more often than not, our problem is not that we do not know how to write, but that we do not know how to think critically and creatively.

Another point we should not ignore is that we are going to introduce a diversity of "genres" (体裁写作) into our class. As you will soon see, a range of writing skills will be developed by your active participation in some practical training in the course. The reason for doing this is that we believe people do things with language. In our situation, we may say that we do things with writing (以文成事). Following this reasoning, we may argue that knowing different ways of doing things with writing will provide you with more opportunities to become a successful writer.

II. Suggested Learning Orientations for Developing More Powerful Skills in Composition

Below is a list of skills or approaches you are expected to acquire in this course. This is an indication that our class uses multiple approaches (多种形式). Consequently, different writing "genres" or tasks will be introduced into the classroom for you to develop your skills in relevant respects. The list is, however, far from complete. Further adjustments are needed as we move on. So, if you have any good ideas for further improvement, do let us know. Ideally, by the end of this course, you will have learned these things:

1. How to compose a science story (如何撰写科幻故事);
2. How to write an electronic abstract by using a software gadget called EAME (如何使用“易觅”文摘软件撰写英语文摘);
3. How to complete a term paper (如何完成学期论文);
4. How to produce a scientific or commercial (i.e., subject related) report (如何撰写与各

自专业有关的科学或商业报告);

5. How to draw an outline for a big project such as a thesis or a dissertation (如何制定研究提纲);
6. How to complete a mini-thesis and more (如何完成一篇小型论文, 等等).

III. Requirements, Assignments and Evaluation Criteria

1. Requirements:

- 1) Physical attendance in the class;
- 2) Satisfactory completion of assignments;
- 3) Prepared responses to feedback comments from different sources (i.e., professor's comments and peer's evaluating comments);
- 4) Active participation in classroom activities.

2. Assignments and Evaluation Criteria:

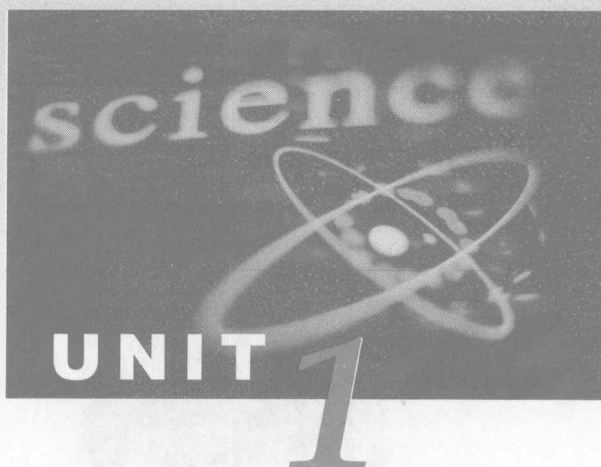
- 1) Physical attendance — 20%
- 2) Routine assignments — 40%
- 3) Big project — 20%
- 5) Exam — 20%.

IV. A Big Suggestion for Those Who Like Something Innovative but Challenging

A research-oriented writing plan (研究型写作规划) by individual student writers will be suggested and promoted in this class. Our past experience indicates that this is an optimal way to develop a strong learning motivation on the part of the student writers. Meanwhile, some positive evidence has also gathered to show that this practice can greatly activate the individual's potential in writing (激发写作潜势). Based on these merits, we would like to suggest that our students design an informal research project (研究项目) of any kind at the very beginning of this writing class. The advice we would like to give to those students who may not currently have any clear ideas about this work is this: Choose a topic you like best and know most, and then try to do some "research" to enhance your understanding of the issue. One point you need to keep in mind is that the process of this enhancement (提高过程) may last several weeks. During this period, you may get the whole picture of the subject and, more importantly, improve your writing ability by having an active participation in both physical and mental activities such as thinking (思考), reading (阅读), writing (写作), reflecting (反思), communicating (交流), rewriting (改写), and editing (编辑修改), to name some important ones.

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Let Me Tell You a
Science Story

.....
科幻世界



practice has chiefly been confined to the first category, though it is possible that some of you have tried to do some work in private writing out of class as well.

This time, we are going to do something new — you are encouraged to write a science story of your own. “What type of writing is it?” you may ask. A good answer to this question depends on another important question: For whom do you write? “What does it mean?” you may ask once more. It means that you will have more fun with this writing task. If you want to know more about the focus of this training practice, please move on and go to our lecture below.



2

PROFESSOR'S LECTURE

夫子论道

Critical Thinking & Innovative Writing

批判思维与创新写作

❖ I Introduction

Currently, we are having a heated discussion in China about the efficiency of English teaching and learning (英语教学实效性). Admittedly, there are many things that are related to a careful discussion of this problem. Among other major problems you may have already observed, how to develop the critical thinking of students has long been a bottle-neck issue (瓶颈现象) that has not received due attention and appropriate treatment in our education tradition for long. When it comes to this point, you begin to wonder: How is such a serious issue related to our immediate concern — how to write a science story in our writing class? It depends. All depends on how you look at the relationships between creative expressing, imaginative writing, and critical thinking.

As you fully understand, rich imagination is an important source for good science stories in our time. “Your words sound pedantic. Give me something more real,” you say impatiently and become eager to know more. Take it easy! Let us try to think about these big questions before taking some practical examples. Where do we get imagination? How can we be more creative? Or, in a word, how can we write a science story that is both well-written and unique? You do not want to write something trite (千人一面的文章), do you? Keep this point in mind and you will soon realize why learning how to develop critical thinking should be one of the major concerns in our writing class.

❖ II What Goes Wrong with a Traditional Way of Teaching?

If we take up a critical point of view (批判性观点), we can identify many problems in the current education practice. For instance, in a traditional classroom, we just urge students to memorize what we give them and seldom encourage them to think about a given issue from their own perspective. Nor do we ask them to go one more step and learn to examine the target issue from different perspectives to try to understand it on a well-informed, interactive, creative, and critical foundation of conceptualization (在充分了解、互动创新、批判接受基础上的理解). The unfortunate result of such ignorance is that some potential abilities in the development of creativity, critical thinking, and individualism (创新性、批判性、个性化发展) might be suppressed (受到遏制). In the long run (长此以往), this practice will do more harm to the whole society and the vitality of the society (社会活力) will be greatly reduced. Scientifically or academically speaking (不论是从科学角度来讲, 还是从学术角度而言), this phenomenon will also form a hindrance (形成障碍) in our search for a more objective understanding of the physical world around us. Any important discovery in science and technology can never do without an initial development of critical thinking in research. Pedagogically speaking (从教育学的角度来说), this problem also tends to induce many negative effects (负面影响). Some major problems caused by the lack of emphasis and training in this respect can be summarized as follows:

- 1 Students fail to learn how to think independently (缺乏独立思考能力).
- 2 Their autonomy in creation and production is jeopardized as well (阻碍自主创新).
- 3 Their research potential is not activated (研究潜势缺乏激励).
- 4 Learning becomes a process of passive knowledge transition (学习成为被动知识的传送过程).
- 5 Self evaluation and self management do not receive due attention (忽略自我评价与自我管理).

❖ III What Goes Wrong with a Traditional Writing Class?

We think that these negative things are also some big problems that threaten a successful writing class in a language learning context. Among them, critical thinking deserves a special consideration. We have observed for long that a more serious problem our student writers encounter in their writing is not "how to write" (如何表达的问题) but "how to think" (如何思考的问题). A complaint often heard from the students' side is "I don't know what to write in my writing class." What is covered under this complaint could be a more intriguing problem that student writers have to face, namely, how to develop their potential in critical thinking. More specifically, this statement implies the difficulty in knowing how to take a position independently and how to express oneself on a well-informed, objective, and critical foundation of argument. This could be the case especially when student writers are engaged in argumentative or academic writing (议论文写作或学术写作).

As writing instructors, we have the same problems in our work. There have been so many competing theories (理论竞现) in our field that we do not know which is good for our immediate concerns (解决眼下问题). There are also so many methods that we do not

know which is suitable for our class. The dilemma we have in both cases is that we do not have enough time, money, and energy to try each of them and see which will work (起作用). In a situation like this, we need some critical thinking to come in and help us make a sensible decision.

❖ IV Why Critical Thinking in Our Writing Class?

For student writers, the same thing is true. You cannot expect to find a panacea (万灵药) to solve all the problems you may have in your studies. Meanwhile, we have to admit that English writing is a rather demanding job. A good performance in this respect means a lot of things. Creativity (创造性), imagination (想像力), motivation (学习动机), life experience (生活经验), language proficiency (语言能力), and proper practice (适度实践) are some major factors that will make a successful writer in English.

In relation to the focus of our discussion, you may well raise a question like this: "Yes, critical thinking could be something I need. But how can I relate it to my training in English writing?" This is a really good question. It will take more time than we can afford here if you want a satisfactory answer. What seems to be more urgent is that you need some tips and incentives (激励措施) to help you write a good science story this time. So, all we want to say about this terminology (术语) is: Critical thinking may mean a lot of things. In your case, all you need to do is: **Try to be different on a reasonable condition** (充满理性的与众不同), if you want to have some critical thinking in your writing practice. As you can see from the bold words (黑体字), there are two principles you need to follow if you hope to apply this concept to your writing task: Try to be different while also trying to be reasonable. How well you can make a balance between the two (取舍得当) will definitely be a good indication of how well you have succeeded in using this magic power — critical thinking — in your writing training. Are you ready for it?

3

SAMPLE SELECTION

入围要旨



A Mission for Stone Spirits

奇石精灵的使命

It was extraordinarily quiet in the Pantheon (万神殿). All the gods and goddesses except Athena (雅典娜) lined up in ranks, with an awful

注释

In this part, you will meet many of the gods and goddesses in Greek mythology. For your benefit, Elaine has prepared a list here so that you will know more about them. Athena was the Patron Goddess of Athens (雅典保护神) and the Goddess of Wisdom(智慧女神). She was the daughter of Zeus. Zeus was the supreme ruler of the Mount Olympus. Demeter was the Goddess of the Harvest (丰产女神). Amphitrite was the Goddess of the Sea(海之女神). Nike was the Goddess of Victory (胜利女神). Eunomia was the Goddess of Order and Legislation (秩序与法律女神). Astarte was the Goddess of Fertility(生育女神).

expression on their faces.³ The supreme ruler Zeus (宙斯) had been waiting anxiously for Athena, *Goddess of Wisdom* (智慧女神) and master of three "Stone Spirits" (奇石精灵). Suddenly, like a breeze, Athena appeared in the hall softly and elegantly. "Where are your spirit sisters?" Zeus asked impatiently. "Take a look, my Lord. They are all here." Athena stretched out her palm on which lay three crystal stones, each reflecting (映射出) intelligent light. "These three sisters have monitored (监控) the earth for long. As you can see from the facets of these stones (宝石的镜面), My Lord, this blue star can no longer shine as brilliantly as it could before. This new change implies that there has been a poverty disaster spreading on this magic star (贫乏之灾遍布地球). Food poverty (食物紧张), water poverty (水源短缺), space poverty (空间紧缺) (i.e., resource poverty in general), spirit poverty (精神贫乏), morality poverty (道义不足), production poverty (衍生乏术), imagination poverty (想像匮乏), and creation poverty (缺少创造) (i.e., physical & spirit poverty in general) have been widely observed. Among these problems, the poverty in imagination and creation (想像力和创造力的匮乏) is the most critical and urgent one, which might lead to degradation and stagnancy (导致退化与停滞). My Lord, I must say that the Earth now is at stake (危在旦夕)!"

Zeus was all ears to Athena's report (听取汇报). He was very much concerned about (十分关注) this bad news and determined to do something to attenuate the situation. After thinking for a while (沉思片刻), he declared his decision: "These problems are serious indeed. Follow my orders and save the Earth:

Demeter (得墨忒耳), go and spread hope seeds onto the Earth!
Amphitrite (安菲特律特), go and solve the drought problem!
Nike (奈克), go and fill mortal people's hearts with confidence and spirit!
Eunomia (欧诺弥亚), go and save human beings from immorality!
Astarte (阿施塔特), go and help them regain their beautiful homestead (家园)!
Athena, stay and wait for a special mission!"

"We will follow your orders, my Lord," responded the goddesses and were already on their way to help save the Earth.

"What is my mission, Father?" Athena inquired timidly at this moment.

"Can you help the mortals on the blue ball regain their imagination power?"

"With the help of the three stone spirits, Father, I guess I can make it. By the way, some students at a university are working on a science story in their writing class. I think this is a good chance for us to start our job. I have made a rescue plan (拯救计划) already. First, I can ask the three sisters to collect the students' stories and sift out some good pieces by using their magic mirrors to test the imagination power of the class. If it is necessary, Stone Sisters can use their magic lights to solve the problem by resurrecting (恢复) the tarnished imagination power among human beings."

"Good plan! Let the Spirit Sisters go and fulfill their mission!" Zeus was happy with