

学术英语
读写教程

(上)

梁晓晖

高等教育出版社

XUESHU YINGYU DUXIE JIAOCHENG

学术英语 读写教程

(上)

梁晓晖

高等教育出版社·北京

图书在版编目(CIP)数据

学术英语读写教程. 上 / 梁晓晖编. -- 北京: 高等教育出版社, 2014.7

ISBN 978-7-04-039497-9

I. ①学… II. ①梁… III. ①英语-阅读教学-高等学校-教材②英语-写作-高等学校-教材 IV. ①H31

中国版本图书馆CIP数据核字(2014)第085516号

策划编辑	徐艳梅	项目编辑	李瑶	责任编辑	李瑶	封面设计	张楠
版式设计	魏亮	责任校对	谢森	责任印制	韩刚		

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 100120
印 刷 北京汇林印务有限公司
开 本 787mm×1092mm 1/16
印 张 9.75
字 数 174千字
购书热线 010-58581118

咨询电话 400-810-0598
网 址 <http://www.hep.edu.cn>
<http://www.hep.com.cn>
网上订购 <http://www.landrac.com>
<http://www.landrac.com.cn>
版 次 2014年7月第1版
印 次 2014年7月第1次印刷
定 价 20.00元

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
版权所有 侵权必究
物 料 号 39497-00

前言

《学术英语读写教程》针对国内大学生对英语综合应用能力及学术思维创新能力的要求，依据认知语言学的基本理念设计，体现了全新的教学思想。

本教程以大学生日常生活中的基本认知技能为出发点，设计出一套生动有趣的科学方法培养学生的英语思维能力，分步骤提高学生阅读与撰写传记性文章、说明性以及议论性论文的能力，夯实英语功底，挖掘科研潜力，为学生继续深造或进入职场打下良好的英语语言及创新思维基础。

我们生活在五彩缤纷的大千世界中，如果没有一定的认知方法，是无法应对日常的学习和生活的。掌握规律，学习就会得心应手；不去有意识地寻找规律，学习就会成为没有成效的苦差事。当今社会对大学生不仅有学业上的要求，更有人际沟通、课外技能等要求，只有分门别类、触类旁通，才能沉着应对。

如果希望掌握足够的英语知识去描述复杂的世界，进而再描述抽象思维，那么在学习英语词句以及篇章时，就要保证输入大脑的英语知识是有序的，这样才能加深记忆。本教程就是以此为目的编写而成的。

撰写学术论文，首先要学会讲述一个事件、现象、实验过程，然后条清理晰地说明其中的问题，最后对自己的观点加以论证。所以学术论文的阅读与写作包含记叙、说明、议论三个层次的技巧，这也构成了本教程上、下册的三个部分（Section）。同时，教程尝试在每个部分从宏观到微观层面将知识有序化。其总体布局及单元结构如下：

总体布局

Volume: 教程分为上、下两册。上册重视宏观结构思维的培养和字词能力的训练，适合大学英语入门阶段的学生使用。下册在重视宏观结构思维的同时，加强了次宏观层面上对文章逻辑脉络的把握及思辨能力的培养，适合大学英语提高阶段的学生使用。

Section: 两册共分三个部分，以文章体裁进行划分，即记叙文、说明文和议论文。

Unit: 每一部分包含四个单元。

Text: 每个单元提供两篇文章，四个单元正好涵盖每种体裁最为典型的文章写法。文章的难度依次增强，从有趣的爱情故事开始，到具有一定学术思维的议论文结束。开始先让学生放下负担沉浸在故事阅读中，提高快速阅读能力。最后让学生阅读经过简化的国外课本及科研论文，学习其中的逻辑脉络及思辨技巧。

单元结构

本教程每单元遵循从写到思考、到读、再到拓展式听说读写练习四个步骤。

Writing Starter: 第一步，以热身写作导入写作任务。

Reading Skill: 第二步，从学生已经具备的认知技能出发，引入英语学习技能，深入浅出，挖掘学生的创新思维能力。每部分先从本体裁文章的宏观结构特点出发，寻找篇章规律，再到次宏观的文章脉络规律，最后到微观的掌握字词句的方法。

Text Reading: 第三步，阅读写法相近的两篇文章，通过课前和课后练习巩固该单元的学习方法。

Exercises: 第四步，拓展课下阅读与相关的视听练习，并完成口语与写作任务。鼓励学生独立思考、亲自实践，真正参与到课堂互动中。学生应初步掌握小故事、简单的考察报告，以及学术论文的摘要和文献综述等内容的写法。

具体来讲，第一步热身写作（**Writing Starter**）中的任务，是根据本单元的教学目的，结合学生的日常生活，让学生为一篇小作文草拟大纲。这个任务可在课堂上限时完成。不要求写完整，只需让学生意识到构思上的问题与困惑，从而更好地吸收单元所要学的内容。

第二步的阅读技能（**Reading Skill**）是单元的核心知识，分三个小项。第一项先描述日常生活中人类的一种基本认知技能，第二和第三项讲述在阅读和写作时怎样应用这种认知技能理解文章主旨、构思文章结构，以及拓展词句能力。

第三步包含两篇体裁一致、题材或写法相近的课文（**Text A**和**Text B**），两篇课文在结构和内容上都体现阅读技能中的要点。课前练习（**Pre-reading Focuses**）的设计是帮助学生在学课文时巩固本单元阅读技能中的知识点。课后练习（**Post-reading Focuses**）分为阅读理解（**Reading Comprehension**）和写作

微技能 (Micro-writing Skills) 两大部分。其中, 阅读理解考查学生对本单元阅读技能要点的掌握情况。而写作微技能的训练两篇文章各有侧重。

Text A的写作微技能中, 词汇扩展 (Vocabulary Building) 挑选了课文中的重要单词和词组, 重点练习对不同语境下其不同涵义的把握。结构积累 (Structure Cumulating) 一题练习课文中出现的、在写作书面语中广泛应用的句子结构。在填空测验 (Cloze Testing) 中, 学生可练习在信息不全时对与课文内容相关的选文的理解能力。功能训练 (Functional Training) 结合阅读技能中的指示, 以一个主题或任务来串联课文中的一组词语表达或句子, 帮助学生以使用为目的去掌握所学词句, 并能够在写作中复用。

Text B的写作微技能中, 中英互译练习 (Translation Practice) 考查对课文难点的深入理解及应用; 限制性写作 (Controlled Writing) 是从课文中挑选一个典型段落, 保留内容性词语, 删除连接性词语和语法提示语, 让学生连接成段, 可以有效提高学生的语篇衔接能力。

第四步的单元拓展练习旨在全面提高学生在主题统领下的听说读写等技能, 共分为讨论及口头报告问题 (Questions for Discussion and Oral Presentation)、读与看视野拓展 (Enlarge Your Scope of Reading and Watching) 和真实经历写作 (Connect Writing with Your Experience) 三部分。讨论及口头报告问题可用于教师组织或学生自己进行针对单元内容的口语练习。读与看视野拓展是课下学习的重点, 每个单元推荐一至两本与课文体裁、内容相近的读物, 鼓励学生在单元讲述完毕后同步阅读完成, 并撰写读书报告; 同时这个部分还推荐一个与课文内容相关的电影或视频, 希望能够帮助学生在主题引导下提高听力水平。真实经历写作要求学生利用单元知识, 在广泛阅读的基础上, 根据真实生活经历或简单的调研, 去完成作文。

课文的语言点、知识点以及练习答案将放在“中国外语网” (www.cflo.com.cn) 上, 供教师参考。

谨以此教程献给新一代大学生。对于绝大多数学子来说, 创新不是从大处去想望的。创新如果能够成为驱动, 是要我们从基础工作中找到入手点的。希望这套教程所体现的全新的英语学习方法能为学生提高学术思维能力提供实质性的帮助。

本教程在使用过程中定会发现疏漏与问题, 期待广大师生给予指正。

梁晓晖

2014年1月

Map of the Books

体裁 思维技巧	记叙文 Section One Reading and Writing Narrative Stories	说明文 Section Two Reading and Writing Expository Articles	议论文 Section Three Reading and Writing Argumentative Essays
宏观思维技巧	Unit 1 Love Stories Narrative Structure 记叙文结构	Unit 1 Reading and Writing Expository Structure 说明文结构	Unit 1 Persuasion Argumentative Structure 议论文结构
次宏观思维技巧	Unit 2 Christmas Stories Narrative Perspective 记叙角度	Unit 2 Comparison and Contrast Expository Patterns Unit 3 Defining Traits of the Abstract Cohesive Devices 说明模式与衔接	Unit 2 Dissuasion Grounds of Argument Unit 3 Critical Thinking Point of Entry in Argumentation Unit 4 Two Sides of One Coin Points of View and the Author's Standpoint 寻找论据与议论入手点
微观思维技巧	Unit 3 Parents Word Power (1) Context Clues Word Power (2) Associative Field Unit 4 Memories Word Power (3) Idiomatic Usage Word Power (4) Polysemy 词汇能力	Unit 4 Elaborating Scientific Findings Word Power (5) Elegant Variations Word Power (6) Word Formation 词汇能力	Sentence Power 句子能力

Contents

Section One Reading and Writing Narrative Stories

Unit 1 Love Stories 2

Unit 2 Christmas Stories 23

Unit 3 Parents 41

Unit 4 Memories 63

Section Two Reading and Writing Expository Articles

Unit 1 Reading and Writing 81

Unit 2 Comparison and Contrast 102

New Words and Phrases 127

Colorful Pictures 138



Section One

Reading and Writing Narrative Stories

Section One Highlights

1. Macro-level Knowledge: Narrative Structure
2. Submacro-level Knowledge: Narrative Perspective
3. Micro-level Knowledge:

Word Power

Context Clues

Associative Field

Idiomatic Usage

Polysemy

UNIT

1

Love
Stories

1 Writing Starter

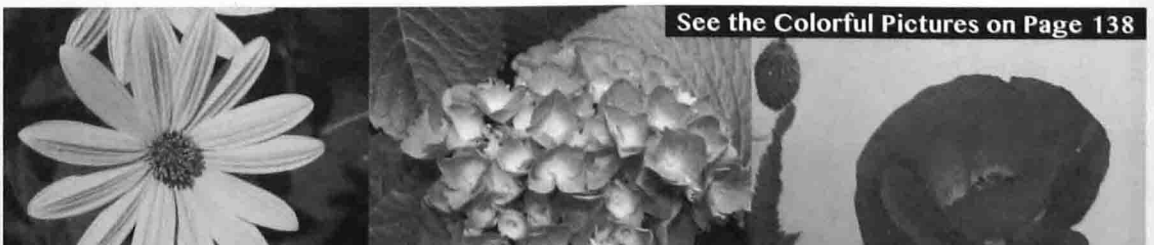
Try to recall a touching romantic story about your own acquaintances or about people in a novel that you have read, and then jot down your memory. Share your story with your friends and discuss in what way the structures of the romantic stories are similar.

2 Reading Skill — Schema (1) and Narrative Structure

● Schema (1)

Our basic cognitive competence is the tendency to put numerous individual cases of the world into different groups and then extract a general picture for each group in our mind. In doing so, we would ignore the specific traits of each case and focus instead on the common characteristics of the whole group.

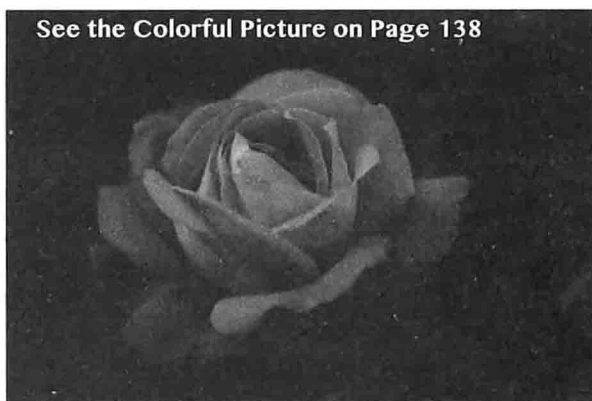
Our mental image of the flower comes as a convenient example. We look around and see many flowers in different colors and shapes.



See the Colorful Pictures on Page 138

We would not mind the special appearances of each type and tend to retrieve some common traits of flowers for a general impression.

This mentally-formed general picture is called a schema (图式) by linguists. With the schema of the flower in our mind, we may generalize that a flower is mostly colorful, tender, beautiful and distinctive, being surrounded by green leaves. The following picture may represent the schema of the flower in our mind.



Based upon this schema we will be able to quickly judge whether the other plants are instances of the flower and whether they are reasonably beautiful. That is to say, we work out a schema for the flower and this schema will help us in our future judgment.

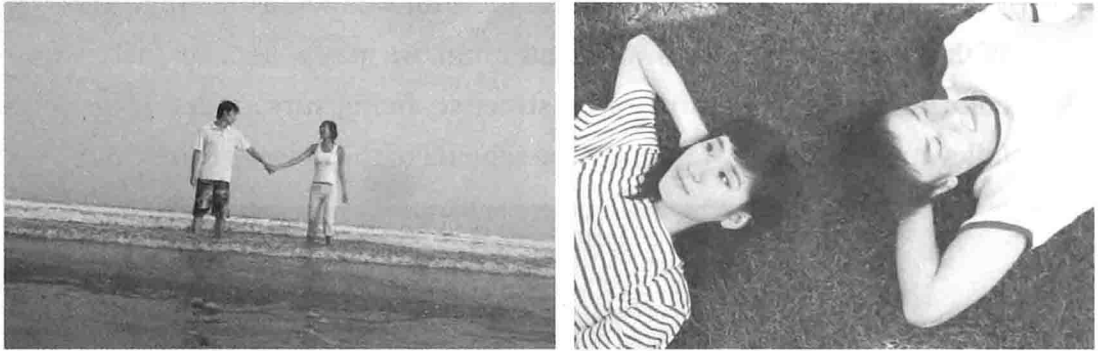
You may wonder whether a schema can help us a little bit in our reading. A lot!

● Narrative Structure

So far, most of us must have read quite a few Chinese narrative stories. Of course we have planned to read English ones as well. But very often when we turn to the first page of an English story or novel, we are baffled. There are just too many new words for us to follow the plot.



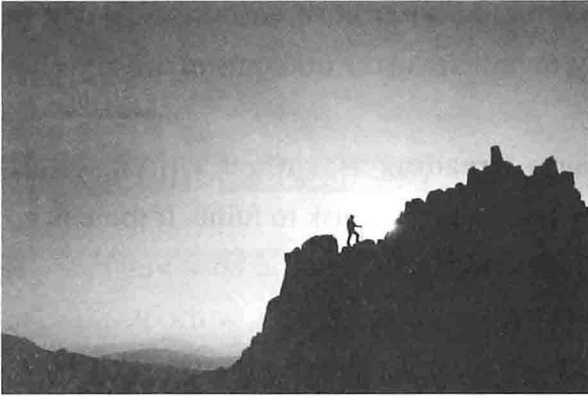
However, we may change our reading habit this time. We may learn to ignore the strange words and switch our attention to the general picture or schema of the story.



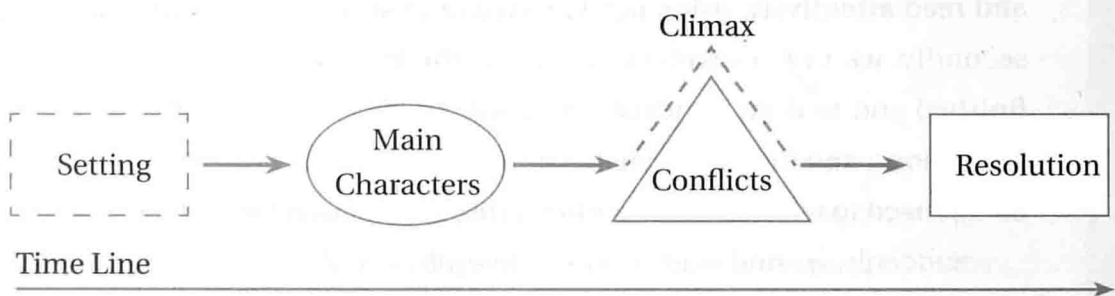
When we are reading, we need to ask a few very important questions, which are important to all stories and which are our chief concern. In what setting are the characters introduced? What difficulties have the characters to undergo? Is there any climactic point in the story when all the characters meet and when we as readers are made very nervous? And what finally happens to the characters? Interestingly enough, by answering these questions we can also generalize a schema for a narrative story. With the answers to these questions, we may declare that we have grasped the general information of the story. That is, we have begun with the narrative schema or the narrative structure.

To conclude, the basic elements in a narrative against a schema are: *setting*, *character*, *conflict*, *resolution*, and *time line*. They are inter-related and usually occur in the following order: at the beginning of a story, we will generally find the time, the place or other circumstances of the narrative. Taken together, these are the *setting* for the story. Into this setting, one or more *characters* are introduced. Their personalities are greatly influenced by and may be inferred from the setting. The characters will come into *conflict* either with the situation or with other characters, and will have to overcome various difficulties or undergo various events. At this point, the conflict will become more complex. Eventually, one important event will lead the story to a climax. This will bring us to the *resolution* of the narrative: the problem is solved. Most stories are usually sequenced: one thing happens before the next, and the episodes form a *time line*. This narrative schema or structure can be shown by the

following picture:



Or by the following chart by Thomas G. Devine:



The narrative structure above applies to fiction, or creative writing. We are able to follow the general plot as guided by the schema of narration with or without the new words. It will help us to tackle with the difficulty of many new words in the initial stage of our reading. For the understanding of further details, we just need more training. We shall never have more training if we do not make a start right now.

- **Anticipate the Outcome While Reading**

After sorting out the general structure for a narrative, we may use it to predict the content of the unread part of a story, to anticipate the outcome of the information we have already obtained.

Many untrained students begin a reading assignment in English without purpose — they wait for the teacher to give them a task to fulfill. If there is no stated task, they may begin reading the first word of the text and continue passively until they reach the last word. They read without questioning, without much interest. Therefore they often end up without any idea of what they have read. At that point, they may perhaps re-read, but it is doubtful that they will remember the content in any organized way.

We as successful readers, however, read as if we were talking with the writer. We keep on asking “Such and such has already happened. What will happen next?” Through this kind of forward inferences, in the first place, we keep ourselves alert and read attentively, using our knowledge of structure and organization as a tool; secondly, we urge ourselves to dig out the information from the parts we have finished and to draw conclusions about it, using our common sense to formulate predictions; and finally, we enable ourselves to set our own priorities as we read. We do not need to wait for a teacher to establish the reason for our reading.

Suddenly, we find reading a detective job — fun!

There are essentially two kinds of reading: fiction (novels, short stories, poetry, etc.) and non-fiction (informational reading, biographies, histories, etc.). The latter type will be discussed in the next two stages. The procedures for making inferences are the same for both types, although the specific questions may be different. Whenever we are



reading a story, after finishing the beginning paragraphs, ask ourselves “What might happen to this character?” “What will the character do next to tackle the problem?” “What outcome can I expect the character to come to?” Of course we must read the rest of the story in order to find out the exact answers, but in our inferences we

are engaging ourselves with the possibilities. A bit of schema knowledge and a bit of imagination will do. Now let us start to work!

Pre-reading Focuses

1. Read the first paragraph quickly and make the following inferences:
 - 1) When might the story have happened?
 - 2) Where might the story have happened?
 - 3) What is the identity of the character?
 - 4) What might happen to the character?
 - 5) What will the character do to tackle the situation?
 - 6) What outcome will the character come to?
2. Read the first 5 paragraphs quickly and answer the above questions again.
3. Read the first 12 paragraphs quickly and answer the above questions again.
4. Read the first 18 paragraphs quickly and answer the above questions again.
5. Read the whole text quickly, and then go back to guess the meaning of the following words and phrase which are underlined in the text:
 - booth (para. 1)
 - unfailingly (para. 1)
 - besieging (para. 2)
 - started (para. 6)
 - pulled hard on a cigarette (para. 10)
 - provocative (para. 13)
 - tucked (para. 16)
 - squared (para. 20)
 - oblige (para. 22)



TEXT A

Appointment with Love

Sulamith Ish-kishor

- ① Six minutes to six, said the great round clock over the information booth in Grand Central Station. The tall young Army lieutenant who had just come from the direction of the tracks lifted his sunburned face, and his eyes narrowed to note the exact time. His heart was pounding with a beat that shocked him because he could not control it. In six minutes, he would see the woman who had filled such a special place in his life for the past 13 months, the woman he had never seen, yet whose written words had been with him and sustained him unfailingly.
- ② He placed himself as close as he could to the information booth, just beyond the ring of people besieging the clerks ...
- ③ Lieutenant Blandford remembered one night in particular, the worst of the fighting, when his plane had been caught in the midst of a pack of Zeros. He had seen the grinning face of one of the enemy pilots.
- ④ In one of his letters, he had confessed to her that he often felt fear, and only a few days before this battle, he had received her answer: "Of course you fear ... all brave men do. Didn't King David know fear? That's why he wrote the 23rd Psalm. Next time you doubt yourself, I want you to hear my voice reciting to you: 'Yea, though I walk through the valley of the shadow of death, I shall fear no evil, for Thou art with me.'" And he had remembered; he had heard her imagined voice, and it had renewed his strength and skill.
- ⑤ Now he was going to hear her real voice. Four minutes to six. His face grew sharp.
- ⑥ Under the immense, starred roof, people were walking fast, like threads of color being woven into a gray web. A girl passed close to him, and Lieutenant Blandford started. She was wearing a red flower in her suit lapel, but it was a crimson sweet pea, not the little red rose they had agreed upon. Besides, this girl was too young, about 18, whereas Hollis Meynell had frankly told him she was 30. "Well, what of it?" he had answered. "I'm 32." He was 29.

⑦ His mind went back to that book — the book the Lord Himself must have put into his hands out of the hundreds of Army library books sent to the Florida training camp. *Of Human Bondage*, it was; and throughout the book were notes in a woman's writing. He had always hated that writing-in-habit, but these remarks were different. He had never believed that a woman could see into a man's heart so tenderly, so understandingly. Her name was on the bookplate: Hollis Meynell. He had got hold of a New York City telephone book and found her address. He had written, she had answered. Next day he had been shipped out, but they had gone on writing.

⑧ For 13 months, she had faithfully replied, and more than replied. When his letters did not arrive, she wrote anyway. And now he believed he loved her and she loved him.

⑨ But she had refused all his pleas to send him her photograph. That seemed rather bad, of course. But she had explained: "If your feeling for me has any reality, any honest basis, what I look like won't matter. Suppose I'm beautiful. I'd always be haunted by the feeling that you had been taking a chance on just that, and that kind of love would disgust me. Suppose I'm plain (and you must admit that this is more likely). Then I'd always fear that you were going on writing to me only because you were lonely and had no one else. No, don't ask for my picture. When you come to New York, you shall see me and then you shall make your decision. Remember, both of us are free to stop or to go on after that — whichever we choose ..."

⑩ One minute to six — he pulled hard on a cigarette.

⑪ Then Lieutenant Blandford's heart leaped higher than his plane had ever done.

⑫ A young woman was coming toward him. Her figure was long and slim; her blond hair lay back in curls from her delicate ears. Her eyes were blue as flowers, her lips and chin had a gentle firmness. In her pale green suit, she was like springtime coming alive.

⑬ He started toward her, entirely forgetting to notice that she was wearing no rose, and as he moved, a small, provocative smile curved her lips.

⑭ "Going my way, soldier?" she murmured.