

策划：宋兆武

英语专业八级考试辅导丛书

陈开顺 主编

快速通关

英文写作分册



中航出版社

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本册主编:张 辉

何 树

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序

英语专业八级考试是我国最高水平的英语标准化考试,每年举行一次,由国家教育部下属的专业英语教学指导委员会组织实施,因而具有相当高的权威性。目前,该项考试还只对全国高等院校英语专业四年级学生开放,考试合格者由国家教育部颁发统一的水平证书。英语专业八级体现了我国英语技能教育的最高水平,能够全面检验考生是否达到英语专业高年级教学大纲规定的要求,特别是大纲规定的八级水平所要达到的综合语言技能和交际能力。编写英语专业八级考试辅导丛书《快速通关》的目的,就是对考生进行系统、全面的训练辅导,使他们尽快通过英语专业八级考试。本套丛书由宇航出版社宋兆武编审策划,我院二系主任陈开顺教授任主编,并组织该系有丰富教学经验的教师进行编写,由陈开顺教授等进行审校、把关。

《快速通关》主要是为高等院校英语专业三、四年级学生们写的,但对于已具备中高级英语水平的广大读者,特别是已通过英语六级水平考试的高等院校非英语专业的高年级学生和毕业后参加工作的青年学者们进一步提高英语水平,也是大有裨益的。本丛书也适合 TOEFL、GRE、GMAT 考生用于自学提高。

《快速通关》丛书共 6 个分册:1. 听力分册,庆学先主编;2. 英译汉分册,张光明主编;3. 汉译英分册,杨晓荣主编;4. 写作分册,张辉、何树主编;5. 阅读与改错分册,王立非主编;6. 综合模拟试题分册,陈开顺主编。

我由衷地期望并坚定地相信,《快速通关》能够帮助广大考生

进一步提高英语水平,尽快通过英语专业八级考试,成为我国改革开放、进行国际交往所需要的高级英语专业人才。

解放军国际关系学院院长(研究员,博士生导师)

罗宇栋

1998年12月于南京

前 言

本书是英语专业八级考试辅导丛书《快速通关》系列中的《英文写作分册》。

写作是一门实践性非常强的学科。如果一部关于写作的论著只是简单和机械地讲解写作的原则,不仅没有什么实际价值,而且读起来会使人感到枯燥。目前,有关英语写作知识的论著已有不少,但多数书都把着眼点放在写作理论和方法的介绍上,读者在阅读时,认为书中所讲的只是一些条条框框,与写作中遇到的实际问题关系不大,读后就把这些条条框框抛在脑后,仍然凭自己的直觉去写作。本书就是针对这一现象,采用以写作过程为导向(Writing process-oriented)的讲解和训练方法编写的,即:讲解与训练相结合。让读者通过阅读有关文章和段落来认识和理解语篇、句子和句群的结构,帮助读者把从书本中获得的感性知识运用到写作的实践中去。

在内容的编排上,作者根据多年英语写作教学的经验,选出与英语专业八级考试最有联系的内容。从作文的题材、写作技巧、常考文体、语篇要素、词句选择、修辞手段和考试策略等7个方面逐一讨论并进行深入浅出的讲解。本书还吸收了最新的语言学理论,概括了实际写作教学中已用过多次、并且行之有效的材料和方法,针对英语专业八级考试中考生常遇到的问题,采用“精讲多练、读写结合”的方法。我们还在第八章附加了一些作文参考范文和一些作文题。在有些作文题后还附加了一些背景题材,以启发学生的思路,克服学生在写作时觉得没有什么可写的毛病。

本书的编写基于六级起点和国家教育部对专业英语八级的要求。全书共分8章。第一章处理不同的写作题材类型,包括人物、

事物、事实和观点等；第二章介绍常用写作技巧；第三章练习全国八级统测与各种国际考试常考的议论文和说明文；第四章应用语言学的研究成果，讲练语篇构成中的几个重要方面；第五章讨论一些学生写作中需要注意的某些词句方面的问题和难点对策；第六章介绍高级写作中某些常用的修辞格；第七章直接针对八级考试。介绍临场时的一些技术性问题；第八章根据八级考试的常用题型提供一些附加作文题和参考范文。最后是附录，介绍国家教委对英语八级的要求和八级阅卷评分方法，以使考生心中有数。

本书第一、二、三、四、八章由张辉编写，第五、六、七章由何树编写。在写作过程中，孙明智和郑俊华老师帮助打印了部分材料；国际关系学院军事外交系主任陈开顺教授仔细审阅了全稿，并提出了修改意见。宇航出版社宋兆武编审和我院陈开顺教授策划组织了这套系列丛书的编写，并为该书的出版创造了条件。我们在此一并表示感谢。但如有不当之处，我们自当负主要责任。由于水平有限，书中难免出现不妥和错误，恳请广大读者及同行不吝赐教。

张辉 何树

1998年2月于南京

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第一章

写作题材类别处理

第一节 写人物

写作最有趣、最常见的题材是写人物。我们一生中要遇到成千上万个人，而每一个人均有其独特之处。怎样把所写人物的本质特征用文字表达出来，对每一个人来说都是一个难题和挑战。下面就写人的三个要点分别论述如下：

一、刻画一个维妙维肖的肖像

不同作者用不同方法和不同词语对人物进行描写。虽然方法各异，但他们的目的却是一致的，即使所要描写的画面尽量地维妙维肖，轮廓尽量地分明清晰。例如，在例1中，我们可以看到作者通过对Eva Peace住房的描写，间接地表现出该人物性格的某些重要方面；在例2中，人物性格也主要是通过重要的事件来间接地进行描述的。这些均可称为间接的人物描写。

例1 Eva Peace lived in a house of many rooms that had been built over a period of five years to the specification of its owner, who kept on adding things: more stairways—there were three sets to the second floor—more rooms, doors and stoops. There were rooms that had three doors, others that opened out on the porch only and were inaccessible from any other part of the house; others that you could get to only by going through somebody's bedroom. The creator and sovereign of this enormous house with the four sickle-pear trees in the front yard and the single elm in the back yard was Eva Peace, who sat in a wagon on the third floor direct-

ing the lives of her children, friends, strays and a constant stream of boarders...

例2 A quick stocky man with a stiff brush of hair that stood straight up from his forehead, giving him an expression of surprise, Theodore Roosevelt Lester was always in a rush and shouting, for want of a better way to let off steam. I met him first on a wet May morning in the 4 a. m. darkness of his yard as he hurried to start up his ancient silver truck, a former weapons carrier of World War I. The truck's hood had rusted out and fallen by the wayside, and because it had rained hard all night, the wiring was sodden. Ted Lester swore as he dumped gasoline on his engine and set it on fire.

在有些情况下,我们可以也使用直接描写手法来描述人物的特征,请看下例。

例3 In college my favorite teacher was Wayne Booth, the man I had for freshman English. I went on to major in his field and to take more courses with, I remember nothing specific about the writing or literature in any of the courses he taught me, *but I remember what he looked like, both with and without his beard. I remember how he smiled when he was amused—his was a soft smile, not a brittle one, I remember his quiet sparkle when he was helping us to trace out an idea. I remember how he cocked his head, looking with intense concentration at the classroom floor, when he was listening to someone try to express a thought. I remember the loving way he spoke of his wife phyllis one day in class...*

In graduate school, my favorite teacher was Burke Severs, a totally different sort of man. *Burke Severs was not a*

theatrical or demonstrative teacher. He sat, almost Buddha-like, at the head of the seminar table. He read from yellowed notes, many of them, I found out later, written at least two decades earlier. I do not, of course, remember what he read to us from his yellowed notes, but I remember trying to emulate what he stood for; a carefulness, a scholarly rigor, an attention to detail, an absolute precision in the use of language, a caution but genuine sense of humour, a quiet self-depreciation, and especially, a loving reverence for the poetry of Geoffrey Chaucer.

在例3中,作者使用了许多形容词来描写 Wayne Booth 和 Burke Severs 这两位老师,例如 a soft smile, quiet sparkle 和 intense concentration, Buddha-like 等,并且较为仔细地描写两位老师上课时的不同讲授方式(请看上例的斜体字部分)。这种对所作动作的描写和有选择的环境描述使人物特征更加鲜明。

二、通过对重要事件或场景进行仔细的描写刻画人物

描写景物的目的之一,就是要为读者提供一个恰当的细节,换句话说,极尽细节的描写不一定是最好的。所提供的细节日的应该与文章的其它部分匹配起来(不管你是描写一个背景、主要事件还是人物的外貌特征),作者的主要目标就是要确定你所描绘的画面对文章的目的来说是否是充分的。我们来分析一下 Julian Huxley(英国生物学家)写的关于拜访 Aldous Huxley 的两段(见例4)。

例4 In August 1963, not long after we got back to England, we met Aldous at Heathrow Airport (英国伦敦的希思罗机场). We know at once that there was something terribly wrong with him; he was ashy-complexioned, very thin, and his voice had but half its usual volume. Yes, he said, he was very tired,

having just been in Stockholm at a great meeting of intellectuals, trying to discover means to bring peace to the world. He had in fact sat up all night drafting some sort of plan, as nothing definite had been devised by the committee, and in addition he had caught a cold. He would soon recover, he assured us, and just wanted to spend a quiet month in England, as he generally did each year.

We brought him to Pond Street and settled him down, but soon saw that the promised improvement was failing to occur. In fact, Juliette got so worried that she arranged a consultation with the best specialists at Bart's hospital and took him there, rather against his will. The fact was that he knew perfectly well what was the matter with him—he was dying of cancer—but did not want us to know; indeed, we never had the slightest suspicion of the terrible reality. He merely told us on returning from Bart's that the doctors had advised a quiet spell, and that his voice would soon be normal. We were only too anxious to believe him.

We also thought that he might be suffering psychologically from the loss of all his possessions the previous year, in the fire that destroyed the hill-side of Hollywood where he lived. A spark from a faulty wire had set one house ablaze, and the wind fanning it soon spread the fire all over the area. The fire-brigade arrived after the TV vans, and anyway could do nothing in that tinder-dry landscape. Aldous and Laura had thought their house safe, and drove next door to a friend's home—to rescue a kitten! Then Aldous noticed that the wind had changed; they rushed back, to find the flames licking their roof; they had some twenty minutes to

rescue what they most wanted. Aldous at once collected the manuscript of *Island*, his last novel, on which he had been working for years; he also took a few suits, while Laura was wandering round the pretty house, admiring the effect of the flames on the yet untouched interior. They both seemed to have been paralyzed as by a fateful spell—unable to think of the essentials which they still could have saved: Aldous's notes and manuscripts, files of letters from so many interesting people, and especially the precious Journal which Maria had kept for many years. This was an invaluable document, written in Maria's perceptive and enchanting style, covering most of their lives together. Its loss destroyed at one blow all the hopes Aldous may have had of writing his autobiography—and incidentally also made the labor of his future biographer, Sybille Bedford, infinitely harder.

In less than an hour, all their tangible past had vanished.

The scope of their loss made itself apparent slowly and gradually. At first, Laura wrote, it seemed almost amusing to replace such simple, everyday articles as tooth-brushes and spare shoes—but the irreplaceable records of a life-time are not so easily dismissed. Aldous never complained, but ruefully compared himself with a man who, having lost his past, had also lost his present and the basis for a planned future.

We felt it possible that the shock of this catastrophe had affected his health. We were entirely wrong: Aldous, with his usual philosophical fortitude, had faced and conquered it. What he could not conquer, in spite of his incredible courage,

was the seed of cancer which he carried in his throat. He had decided, for all our sakes, not to tell us.

作者通过对 Aldous 所做事情的描述来展示他的坚强意志和与病魔作斗争的决心,突出了人物的个性。

对人物特征细节,我们认为包含两个思维过程:其一是编造过程;其二是发现过程。就这两个过程而言,写作者必须选出一个你最容易描述的人物,列出人物的突出特征,并加以描写。

在例 4 中,作者选择了 Aldous 对待疾病的作法进行较仔细的描述。作者详细地描述了 Aldous 房子失火,其家财被毁的经过。面对残酷的现实, Aldous 战胜了它。但虽然他有坚强的意志,却无法摆脱癌症病魔。文中的所有细节,尤其是家财被毁的细节,很好地衬托了 Aldous 的坚强性格。

三、清楚地表明被描写人物的重要特征

表明所描写人物的意义的方法很多。最常用的有两种,其中之一便是直接说明描写人物的意义。我们认为在八级考试的写作中,这一种方法最可取。例 3 中的最后一段直接表明, Wayne Booth 和 Burke Severs 虽然性格迥异,但他们都向读者揭示了这样一个主题:一位教师的任务并不只是传授知识,而是要建立学生一个渴望学习知识的环境(A teacher's task is not to convey knowledge, but to set up situations in which students cannot help but learning something)。在下面一篇学生习作中,作者在全文的结尾,清楚地表明了所描写人物的意义所在。请注意阅读,并注意文中的斜体字部分。

My Grandfather

As for my grandfather, I have only an unclear impression. I was only four years old when he died. He was tall and a man with a strong built. One of his legs was lame. "It was caused by those hard days of anti-Japanese war," my grandfather said. Through the only photograph he left, I can never find all the suffering and hardship under this peaceful and kind face.

My grandfather was an inflexible character. That year when a Japanese soldier entered his village, showing off his military strength at the village, everyone was afraid of him, even the village head was scared to hiding out. When my grandfather saw him standing there and waving his gun, he thought, "why, he's only for himself. And I think I can wrest his gun from him." My grandfather began to fight with him. They wrestled with each other. Those innocent villagers did not know what happened. As they did between villagers, they went to prevent my grandfather from fighting. Maybe they wanted to help and were afraid that my grandfather would be hurt. However, the result was that the Japanese soldier ran away and the next day he led a small group of people coming to revenge. Although my grandfather had hidden out they set fire on his house and burnt it out. This did not beat him down, but determined his resolution to fight back those Japanese. He joined army and became a soldier.

He experienced a great deal. No matter how hard he had experienced, my grandfather always believed in truth. During the Cultural Revolution some people in the village troubled him. He was expelled from the Party and forced to write self-criticism. Those people was not satisfied yet and threatened to "investigate" my father. Then my father was a doctor in one of military hospitals of Baoding. Feeling too anxious about his son, the old man went to Baoding and told him, "I have nothing to fear. But the only thing I care about is you and your younger brother." — my uncle was in army, too. "I never believe those things. And I hope you don't believe it, neither."

My grandfather was an unyielding person. He had unyielding will against violence and of loving truth. I admire his courage

and fortitude.

第二节 写事物

“事物”这个�的概念比较含糊,它既可指具体的事物(如风筝、汽车等),又可指抽象的东西(如寒冷的天气,才能和贪婪等)。但不管怎样,在写事物时,必须牢记以下两点:(1)写事物的目的是什么;(2)我所写的事物有什么独特之处。下面我们详细地分析这两篇范文,以说明描写事物的技巧。第一篇范文是美国记者、电视评论员和作家 William Raspberry 写的。

1. Standardized Tests Are Means, not Ends

When it comes to standardized tests, there are two kinds of idiots: those who think the tests can measure nothing worth measuring and want them abolished, and those who think the tests can measure anything and want them enshrined.

The first category includes the researcher who, in the course of arguing against reliance on standardized tests as a “single criterion,” told me a couple of weeks ago that flunking a general math test should not be accepted as evidence of unfitness to teach math.

The second surely must include the people who adopted Maryland’s statewide writing proficiency test. Officials there, dismayed that almost half the 11th graders who have taken the test have failed it, are now looking at a \$183000 packet of changes in the testing program. The chances are it will be wasted money.

As a professional writer, it shouldn’t be necessary to point out that I am not opposed to the teaching of writing skills, which I consider not just possible but vital. I have argued for years that