

Textbook Series for 21st Century
面向21世纪课程教材

Graduate English Series
研究生英语系列教程

总主编 刘鸿章

Practical Writing

实用写作教程

秦寿生 主编



高等教育出版社
HIGHER EDUCATION PRESS

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主 编 蔡寿生 杨同福

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内 容 简 介

本书是教育部“高等教育面向 21 世纪教学内容和课程体系改革计划”的研究成果,是面向 21 世纪课程教材和教育部“九五”规划教材。本书是《研究生英语系列教程》基础阶段的重要组成部分,通过大量范例和练习,旨在培养研究生较好较快地掌握各种写作技能,提高书面交际的能力。

本书可作为高等学校非英语专业硕士生、研究生课程班及 MBA 班学生使用的教材,还可供相应水平的读者使用。

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面向 21 世纪课程教材



普通高等教育“九五”
国家教委重点教材

总 序

在“科教兴国”的基本方针指引下,我国的研究生教育有了蓬勃的发展。随着各层次、各类型研究生教学的开展,英语教学也面临着越来越高的要求。《研究生英语系列教程》就是为了适应这一新的形势而编写的系统教材。

《研究生英语系列教程》是以教育部(原国家教委)颁布的《非英语专业研究生英语教学大纲》为依据,根据我国研究生教学的实际情况和国家对21世纪高级技术与管理人才的要求进行编写的。考虑到目前我国研究生层次多,其入学英语水平参差不齐,需要以不同水平为起点,因此本系列教程的编写原则是:既从当前研究生的实际水平出发,也力求满足新世纪对高层次人才的期望;既重视培养学生扎实的语言技能,更注重提高其全面的应用能力;既注意语言教育,更重视素质教育。

本系列教程具有以下特点:

1. 在编写中注意吸收我国在长期的研究生英语教学和教材编写中积累的丰富经验,同时充分采纳国外的先进教学理论和方法,力求有所继承又有所创新,使本系列教程成为具有中国特色的新一代研究生英语教材。

2. 本系列教程统一设计,分工编写,涵盖了自研究生课程班学生、硕士生至博士生的全部教学过程。各个分册目的明确,相互衔接,系统性强。由于我国研究生入学时的英语起点不一,对英语的教学目的和要求也不尽相同,因此各分册又相对独立,有利于在教学中根据学生的实际情况和水平灵活使用。即可以从第一册开始,也可以从后续教材开始;可以使用全套教材,也可以针对本专业需要有所选择地使用。

3. 研究生阶段培养的是高层次的专业人才,其英语教材应体现先进性和学术性。本系列教程务求内容新颖、知识性强,并且具有学术英语(English for academic purposes)的特点。同时,语言是交际工具,非英语专业研究生掌握英语的目的是为了进行国际之间的信息交流和从事各种涉外业务活动,研究生英语教学也必须重视学以致用原则。为此,本系列教程讲求实用,选材广泛,具有鲜明的时代特征。

本系列教程由基础阶段教材和提高阶段教材组成。

基础阶段

《多维教程》:包括3册教材,即:《探索》、《熟谙》、《通达》。本教程以课文为核心,通过语言知识和技能的各種综合训练,提高学生理解和应用英语的能力,从

而达到熟练掌握和运用英语的目的。《多维教程》配有3册教师用书。

《听说教程》: 包括2册教材, 即:《进阶听说》、《熟练听说》。本教程通过听说能力的强化训练, 着重提高学生的听力和口头表达能力, 以适应在各种场合用英语进行交际的需要。2册教材各配有3盒原声录音带。

《泛读教程》: 包括2册教材, 即:《泛读教程》第一册、《泛读教程》第二册。本教程旨在使学生通过大量阅读英语文章, 提高阅读技能和熟巧, 培养学生独立阅读原著的能力。

《实用写作教程》: 1册。本教程以练习写作应用文为重点, 通过由段落至文章的循序渐进的强化训练, 培养学生的书面表达能力。

提高阶段

《国际交流英语教程》: 包括3册教材, 即:《国际会议交流英语》、《论文写作与发表》、《文献阅读与翻译》。本教程通过各种语言技能的综合训练和介绍学术交流的有关知识, 培养学生以英语为工具进行对外学术交流的实际能力。

《英美文学名篇选读》: 1册。本教程通过介绍各种体裁和题材的英美文学作品, 培养学生对英美文学的欣赏能力和语感, 从而有助于提高学生的文化素养和英语水平。

本系列教程可供非英语专业的硕士生和博士生使用, 也可供研究生课程班和MBA班学生使用, 还可供具有相当于或接近于本科英语4级水平的英语自学者使用。

《研究生英语系列教程》由上海交通大学、清华大学、哈尔滨工业大学、浙江大学为主的数十位有长期研究生教学经验的骨干教师分工编写。本系列教程已列为教育部面向21世纪课程教材和普通高等教育“九五”规划教材。高等教育出版社对本系列教程的编写和出版给予了鼎力支持, 投入了很大力量。本系列教程在编写过程中也得到了各有关院校领导的关怀和广大研究生英语教师的支持。我们全体编写人员在此谨表示衷心的感谢。

本系列教程的编者怀着为我国的研究生英语教学改革略尽绵力的心情, 集思广益, 通力合作, 编写了这套可供各类研究生使用的大型系列教材。由于这是第一次尝试, 经验不足, 水平有限, 缺点在所难免。我们诚挚地希望广大师生和读者提出批评与建议, 以便使这套系列教材在今后修订中不断得到改进和完善。

刘鸿章

1999年3月20日于上海

前 言

《实用写作教程》(*Practical Writing*)是《研究生英语系列教程》基础阶段教材,其目的是培养研究生的书面表达能力。针对研究生在英语写作上的实际需要,全书由段落写作、短文写作、应用文写作、文章缩写及科技写作五部分构成。

段落写作和短文写作两部分着重培养基础写作能力,分别介绍段落和短文的结构及写作的各种要领和技能并予以训练,藉此使学生具有必要且较好的写作基本功。

应用文写作涉及常用的应用文体例,有公私函件、合同、协议、广告、便条、海报、通知、简历、公文等,侧重于培养学生在社会上进行书面交际的能力。

文章缩写和科技写作主要介绍文章缩写和科技报告的各种类型、格式和写作技能,尤以培养学生写好英语论文摘要为重点。

本书最大的特点是实用性强。根据学以致用原则,精选出学生在写作中最关键的基本技能以供学习和训练,叙述部分则尽量简明扼要。

本书附有大量范例,切题、典型、内容新颖,可供学生模仿使用。在每个章节之后设计了丰富的练习,以期学生通过各种练习的实践,能较好较快地掌握各类写作技能。

本书适用于各个层次的研究生学习需要,教学上可根据不同教学对象选择相应的内容讲授。同时本书也适合于相应水平的读者使用。

本书承中国科学院研究生院蔡素文教授和哈尔滨工业大学美国专家Justine. F. Juarez 审阅,美籍教师Jamie. H. Garrett参加了审校。谨此致谢!

编者

1999年5月

Contents

Unit One	Basic Skills in Writing Paragraphs	1
1.1	Introduction to Paragraphs	1
1.1.1	Paragraph	
1.1.2	Essay	
1.2	Organization of a Paragraph	4
1.2.1	A Narrowed-down Topic	
1.2.2	A Reasonable Sequence	
1.3	Qualities of a Good Paragraph	12
1.3.1	Unity	
1.3.2	Coherence	
1.3.3	Continuity	
1.3.3.1	Specific Devices Aiding Transitions	
1.3.3.2	Useful Transitional Words	
1.3.4	Completeness	



Unit Two	Basic Skills in Writing Essays	33
2.1	Introduction to the Essay	33
2.1.1	Beginning an Essay: Creating an Opening Paragraph	
2.1.2	Ending an Essay: Creating a Concluding Paragraph	
2.1.3	Developing the Body Paragraphs	
2.1.4	Using Transitions	
2.2	Basic Skills in Essay Writing	48
2.2.1	Essay Development by Chronological Order	
2.2.2	Essay Development by Space	

no essay about graphic

- 2.2.3 Essay Development by Cause and Effect
- 2.2.4 Essay Development by Comparison and Contrast
- 2.2.5 Essay Development by Examples
- 2.2.6 Essay Development by Classification
- 2.2.7 Essay Development by Definition



Unit Three Writing for Practical Communication 93

3.1 Letter Writing 93

- 3.1.1 The Layout of a Letter
- 3.1.2 Social Correspondence
 - 3.1.2.1 Personal Letters and Notes
 - 3.1.2.2 Invitation Letters and Cards
 - 3.1.2.3 Thank-you letters
- 3.1.3 Business Letters
 - 3.1.3.1 Letters of Application and Resume
 - 3.1.3.2 Letters of Recommendation

3.2 Ordinary Official Documents 131

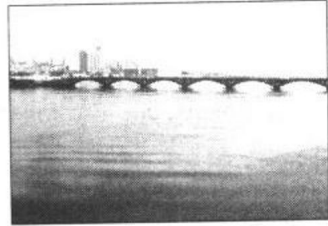
- 3.2.1 Contracts
- 3.2.2 Agreements
 - 3.2.2.1 Parts of an Agreement
 - 3.2.2.2 The Language
 - 3.2.2.3 MEMOs (Memorandums)

3.3 Advertisements, Notices, Posters and Announcements 143

- 3.3.1 Commercial Advertisements
 - 3.3.1.1 Planned Objective of an Advertisement
 - 3.3.1.2 The Layout of an Advertisement
 - 3.3.1.3 Suggestions on Copy Writing
- 3.3.2 Notices
- 3.3.3 Posters
- 3.3.4 Announcements

1

Basic Skills in Writing Paragraphs



1.1 Introduction to Paragraphs

1.1.1 Paragraph



Paragraph is the basic unit of organization in writing in which a group of related sentences develops one main idea. A paragraph can be as short as one sentence or as long as ten or more sentences. The number of sentences is unimportant; however, the paragraph should be long enough to develop the main idea clearly. In general, a paragraph comprises three major structural parts: a topic sentence, supporting sentences, and a concluding sentence. The topic sentence states the main idea of the paragraph. It not only names the topic of the paragraph, but also limits the topic to one or two areas that can be discussed completely in the space of a single paragraph. The specific area is called the controlling idea.

Sample

(1) Gold, a precious metal, is prized for two important characteristics.

longer. The principles of organization are the same for both; so if you can write a good paragraph, you can write a good essay.

Sample

English

Para. 1 It is quite clear that English has become an international language because it has been used by most of the nations in the world. In other words, you may make a trip around the world without being misunderstood if you know English.

Para. 2 We know that most of the valuable books, newspapers and magazines are written in English. If we want to read them to increase our knowledge, we must learn English. Furthermore, we should also learn English if we want to do business with foreign countries. The reason is that English is spoken by the majority of foreigners.

Para. 3 ^{At present} ^{the contact} ^{between foreign countries and China} grows considerably day by day. English is known as an indispensable tool of interaction. This is why there are so many people in our country who learn English. They know that learning English makes life more convenient.

Para. 4 From this point of view, English is really a very useful tool to us. Why don't we double our efforts to learn it?

Paragraph 1 is the introductory paragraph which consists of two parts: a general statement about the subject to attract the reader's attention, and a thesis statement to state the specific subdivisions of the topic. A thesis statement for an essay is just like a topic sentence for a paragraph: it names the specific topic and the controlling idea or major subdivisions of the topic.

Paragraphs 2 and 3 are the body of the essay which consists of one or more paragraphs. Each paragraph develops a

- subdivision of the topic, so the number of paragraphs in the
- body will vary with the number of subdivisions. The paragraphs
- of the body are like the main supporting points of a paragraph
- arranged in chronological order or by order of importance. You
- can organize the paragraphs in an essay in the same way.
- *Paragraph 4* is the conclusion of the essay. Like the
- concluding sentence in a paragraph, it is a summary or review
- of the main points discussed in the essay.

1.2 Organization of a Paragraph

Organization is vital to good composition, so it cannot be neglected by either student or teacher. A paragraph is a unit of organization of written language. It has only one basic aim: to communicate one central idea clearly and effectively.

1.2.1 A Narrowed-down Topic

There is usually only one central idea in a paragraph. When you begin to write, what you must do first is narrow down the topic. The paragraph should be limited to one part of a subject, although the subject is probably much larger than the single aspect discussed in the paragraph. In other words, there must be a focus in the paragraph. For example, suppose you are asked to write something about your house in one paragraph. "House" may be too general a topic for you to discuss in one paragraph, even your living room is too large. So you should pick out a part of the room, such as your favorite desk, or the fireplace, or your bookcase, etc. In the following example, the writer specializes his topic – the character's face.

In words: - full → partial
up → down

Sample 1

(Topic Sentence) John Doe's face is distinctive and interesting to observe.

(Discussion) He has a thin, oblong face. Under his light brown hair, which is thick and straight, his forehead is smooth, tanned, and slightly sunburned. His heavy eyebrows are darker than his hair, but they have reddish blond tips, as if bleached by the sun. His eyes are a pale sky blue, fringed with short brown eyelashes. One eye looks a little smaller than the other from habitual squinting. His long, straight nose is sunburned and peeling. There is a large mole on the right side of his high-boned, tanned cheeks, about midpoint between the tip of his nose and his short sideburns. There is also a noticeable scar on his upper lip right under his nose. His mouth is fairly wide, but his lips are thin, and they smile slightly, even in repose. He has a clean-shaven, chiseled chin.

(Conclusion) John Doe is apparently an outdoors man.

The following two examples show you that when you want more details, go deeper into the subject, or have a clearer discussion in a single paragraph, the topic should be narrow enough.

Sample 2

City College is completely overcrowded. The lack of space is apparent in all parts of the campus. The classrooms are so jammed that students feel like sardines, and some of them have to sit on the floor. The library and study rooms are so packed that many students must study in the halls and stairways. The cafeteria so bulges with bodies that students often go hungry or lose their appetites. Every inch of the campus is so overcrowded that it looks more like a bargain basement than a place for higher learning.

Sample 3

The cafeteria at crowded City College is one of the most overworked places on the campus. The service line is frequently so long that a student sometimes gives up the idea of eating altogether. If a student is patient enough

to wait for food, she is lucky to find a place to eat it before she wears it. If she is particularly agile, she may work her way through the ^{masses of people} masses to a spot where she can eat before her food is cold. Once seated, however, she is likely to find the atmosphere so choked with other bodies, noise, and dead air that she loses her appetite. She cannot easily slip away at that point, either. Wedging her ^{free} way out of the cafeteria, she discovers, is as miserable as working her way in.

In *sample 2*, the first sentence is the topic sentence. From the paragraph, we get a general view of City College – completely overcrowded, especially the classrooms, the library and study rooms and the cafeteria. In *sample 3*, however, the paragraph moves much closer to the subject than the previous example. It limits its subject to the cafeteria specifically so that we get a vivid image of the crowdedness in that place.

Now you should realize that if you want to talk about something clearly and effectively, you should first narrow down the topic. To achieve clarity and effectiveness (you wish to achieve) in the paragraph, you need to get closer to the subject of the paragraph.

1.2.2 A Reasonable Sequence

It is not enough just to have a specific topic. Since a paragraph is just like a mini-essay, it needs a reasonable organization or sequence. However, paragraphs are not organized in the same way. The choice is based on the content of the paragraph and the intention of the writer. In other words, exactly how the parts of a paragraph will fit together depends on what the paragraph is saying. For instance, if it describes a place, it may move from a general view to the significant details – or from some immediately striking details to some less obvious but perhaps more important ones. It may also move from

near to far, or from far to near. The example below describes a picture in *Time* magazine spatially – first from top to bottom, and then from left to right.

Sample 1

At first glance the scene looks picturesque, a study in dramatic contrasts, exciting and colorful at its focal point, where a great bomb or rocket is exploding, but the photograph in *Time* magazine is of West Beirut, a city being destroyed by war. The upper portion of the picture shows a cloudless, blue-gray sky, but a little below, massive clouds of smoke billow across the city and rise hundreds of feet into the air. The smoke surges to its highest point on the left side of the photograph, and under that mass the tops of buildings in closest camera range are barely visible, while much of the city nearby has disappeared from view. Arid ground slopes down from buildings on the left to cliffs that dip abruptly into the blue-green shore of the Mediterranean, and this lower left corner of the picture is its only calm area on land. From left to right, the lower half of the photograph is shared by land and sea, the land being so devastated that the vibrant sea beside it seems out of place, an intruder frolicking upon a tragedy. Just right of the picture's center, the eye is struck by a huge building located by the shore. It might be a large tourist hotel, for the view of land and sea from its many stories of balconies and picture windows must normally be breathtaking. However, the view is now the panorama of the war exploding almost everywhere in the city, and the great flash that is the focal point is not more than a mile down the coast, to the right in the picture. The upper right corner of the photograph, balancing the lower left, is filled with placid-looking sky, fresh air no doubt blowing from this direction, carrying the smoke to the center of the city, where it appears to be most dense. Alas, what a lovely old city this must have been without a war, the sea skirting its length, its buildings looking out upon the water and catching the breezes as they climbed the hills behind. Now strangely illuminated by fire and setting sun, what is left of the battered city is fast becoming rubble.