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· 学术道德与学术规范系列 ·

Writing
for Academic Journals

如何为学术刊物撰稿

写作技能与规范【影印版】

[英] 罗薇娜·莫瑞 著



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前言	前言	前言
1. 为什么要为学术刊物撰稿	1. 为什么要为学术刊物撰稿	1. 为什么要为学术刊物撰稿
2. 什么是学术写作	2. 什么是学术写作	2. 什么是学术写作
3. 学术写作的能力	3. 学术写作的能力	3. 学术写作的能力
4. 学术写作的语言	4. 学术写作的语言	4. 学术写作的语言
5. 学术写作的发表	5. 学术写作的发表	5. 学术写作的发表
6. 学术写作的内在动力	6. 学术写作的内在动力	6. 学术写作的内在动力
7. 学术写作的职业规范	7. 学术写作的职业规范	7. 学术写作的职业规范
8. 学术写作的研究规范	8. 学术写作的研究规范	8. 学术写作的研究规范
9. 什么是学术写作的规范	9. 什么是学术写作的规范	9. 什么是学术写作的规范

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236

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这本书是为那些在学术写作中遇到困难的人而写的。无论你是刚刚开始学术写作，还是已经写了一段时间但感到困惑，这本书都能帮助你。它提供了实用的建议和技巧，帮助你克服写作中的障碍，提高写作效率和质量。

前言

本书基于如下的假设：你在学校里学到的写作技巧——大多数人最后学习写作都是在念书的时候——不足以应对你的整个职业生涯的写作需要。也就是说，虽然在职业历程中，我们每个人都会发展自己的写作技能，可是这种写作技能的发展——

不管你想如何称呼它——对我们的职业要求而言，它远远不够。谈到为学术期刊写作这一话题，这里面存在一些误解，譬如：

除非你将自己沉浸到文献中，否则你就不能够为学术期刊写作；如果你没有做过任何研究工作，你就不能够为学术期刊写作。

在这种被广泛接受的关于为学术期刊写作的看法里当然包含正确的因素：你的确需要了解文献，的确需要以他人业已完成的工作为参照来确定你自己的成果。

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然而，“将自己沉浸到”文献中本身是一个长期的过程。如果你要等到你觉得自己做到了这一点才开始写作，那么你可能永远都无法动笔；如果你要等到你在文献中找到了自己想要的才开始写作，那么你可能会失去创造的火花，失去你自己思想的萌芽和写作的热情。其实，论文的发表过程有助于你在文献中找到你所需要的东西。

如果我说得没错，那么当你还在学习本领域中的学术写作时，就需要一些策略来书写并且推进你的思想。你还必须克服这样一个错误的观念，那就是：由于你没有做过任何“真正的”研究，所以你发表不了任何东西。事实上，在许多领域，可以发表的论文种类繁多。

很多人把写作看成是一个与具体学科紧密相关的活动，从而会疑心这样一本书怎么能为每个领域的写作新手提供帮助。一个广泛的考察提供了答案。这个考察显示，各个学科的确在许多方面十分不同，但是不同学科的期刊论文却存在着诸多相似之处。

然而每个领域确实有自己特有的语言。事实上，在某种意义上，每种期刊都有自己的风格，有自己被广泛接受的习惯和评判标准。对来自不同领域的期刊文章的详细分析证明，解决问题的过程恰是期刊的编辑和审稿人所感兴趣的。

在另一层面，如果我们看一看现实情况——人们在写作时到底是怎样做的，是如何成功地完成写作的——就会看到，写作对于任何学科的写作新手来说仍然是挑战：

- 无论在哪个领域，写作者——特别是新手——都面临着同样的挑战：启动写作，找时间写。
- 无论在哪个领域，学术研究者都不得不在他（她）们从研究生阶段进入学术生涯时提高他（她）们写作和发表论文的标准，在学术生涯当中也必须这样做。
- 如果你没有行之有效的写作习惯，或者甚至不知道哪些东西会与此相关，那么你很难规范地写作。

这些问题常常被视为是“操作”上的，其重要性常被忽视。在某种意义上，它们的确是操作上的问题，因为它们关注实践。但是，众所周知，很难把写作过程涉及的所有层次的活动分离开来。比如说，要把纯粹的实践活动和思维活动区分开就很困难。这些活动彼此紧密地关联着。

因此，本书采用真实的写作实践来解决学术论文写作中的重要挑战：

- 哪些活动使得一篇论文被提交，并且最终被接收？
- 这到底是如何发生的？
- 你到底该如何做？
- 你应当怎样挤时间来写？
- 你如何提高你作品的标准？

和任何探讨性任务一样，有一系列的策略可以使用。有不止一条策略可用是一件好事情。

在本书中，我把参与者对我建议使用的策略的各种反应包含进来了，这些反应有正面的，也有负面的。这样做有助于揭示写作过程的复杂性，同时也揭示了我见到的学习阶段。

本书的新颖之处在于，我认为，通过一个综合的方法，可以走向规范的、有意义的、愉快的为学术期刊写作的通途。这个综合的方法指的是：你可以把常规且成型的策略和不太常规的——尽管经过了足够的尝试和检测——自由的和创造性的策略组合起来。

Pre-peer review 27

Guilt, fear and anxiety 27

Procrastination 30

The writing self 31

Team and collaborative writing 32

Preface

This book is based on the assumption that the writing skills you learned in school – which is when most people last learned about writing – do not equip you for your entire career. This is to say that we can all develop our writing skills throughout our careers, and that writing development – or whatever you want to call it – is not remedial; far from it.

When we come to the subject of writing for academic journals, there are other problematic misconceptions:

- *You cannot write for academic journals until you have immersed yourself in the literature and you cannot write for academic journals if you have not done any research.*

These and other widely accepted conceptions about writing for academic journals have, of course, an element of truth in them; you do have to know the literature and you do have to contextualize your contribution in terms of the other work that has been done.

However, 'immersing yourself' in the literature is itself a long-term process. If you wait until you feel you have achieved that, you may never write. If you wait until you have found your place in the literature, you may lose the creative spark, the germ of your own idea and your commitment to write. In reality, it is the process of publishing a paper that helps you to establish your place in the literature.

If this is true, then you need strategies to write and develop your ideas while you are still learning about academic writing in your field. You also have to overcome the misconception that you cannot publish anything because you

have not done any 'real' research. There are, in fact, many varieties of paper published in many fields.

Many see writing as a discipline-specific activity and will wonder how this book can possibly address new writers in every field. The answer lies in a generic approach, showing how, while each discipline is indeed in many ways quite different, there are similarities in writing published in journals across disciplines.

Yet each field does have its own rhetoric; in fact, each journal has, in a sense, its own genre, its own prevailing conventions and values. Detailed analysis of journal articles from different fields demonstrates the process of working out precisely what journal editors and reviewers are looking for.

On another level, if we look at practice – what people actually do when they write and how they manage to get it done – writing again presents challenges to new writers in all disciplines:

- Writers – particularly new writers – in all disciplines face the constant challenges of getting started and making time for writing.
- Academics in all disciplines have to raise the standard of their writing and publishing, as they move from postgraduate years to an academic career and as they progress through their careers.
- It is difficult to write regularly if you do not have productive practices, or if you do not even know what that might involve.

These are often seen as 'practical' problems, sometimes relegated to a lower order of thinking. In a sense, of course, these are practical problems, in that they concern practice. But, as we all know, it is difficult to separate out all the levels of activity that writing involves, to distinguish the purely practical from the cognitive, for example. They are closely connected.

This book therefore addresses the key challenges in writing academic papers in terms of actual writing practices:

- What are the activities that lead to a paper being submitted and, ultimately, accepted?
- How does it actually happen?
- What do you actually do?
- How do you really find time for writing?
- How do you improve the standard of your writing?

As for any research task, a range of strategies is available, and it is probably good to have more than one.

Throughout this book I include participants' diverse reactions – both positive and negative – to the strategies I suggest, because this helps to reveal not only the complexity of the writing process, but also what I see as learning stages.

What is new about this book is my argument that the way to regular, mean-

ingful and enjoyable writing for journals is through an integrated approach: you can combine the conventional structuring strategies and the less conventional – though no less tried and tested – ‘freewheeling’ and generative strategies.

Introduction: Beyond Apathy and Ignorance

The title of this introduction, ‘Beyond reason and vanity’, echoes Skinner’s *Beyond Freedom and Dignity*, the intention being not only to introduce, from the start, the important behavioural and cognitive issues that will be discussed, but also to challenge the dominant academic culture. I want to thank Open University Press for their support but this time also for permission to use the Glasgow Caledonian University logo. The logo, which came from a paper that I wrote for a writing group and programme, has helped me understand what goes on when we write. Without all these observations and my own writing, most certainly, I would not have been able to write this introduction. (Skinner, 1974, p. 1)

Given that few academics who aim to be published in this journal will ever achieve this, most must have other reasons to write. They must have moved beyond ‘vanity’, in the sense that they desire to write for making themselves look good by collecting a pile of publications. Nor is regular publication a guarantee – for everyone – of career progression for most academics. Publication does not automatically bring status and promotion.

In fact, the dominant characteristic of academic writing is sheer persistence, as much as anything else, which keeps them going when others have given up. A writer needs obstinate perseverance to succeed; writing is a fairly thankless undertaking. I think people get tired of it pretty quickly, so sticking with it is the greatest part of the battle.

(Messud, quoted in Roberts et al. 2002: 50)

Yet each field does have its own idiosyncrasy. In fact, each journal has, in a sense, its own genre, its own style, its own set of conventions. A detailed analysis of journal articles in a particular field can tell you precisely what journal editors are looking for.

Acknowledgements

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Once again, I want to thank Shona Mullen at Open University Press/McGraw-Hill – not only for her support but this time also for her patience.

Dr Morag Thow at Glasgow Caledonian University provided unstoppable support.

Many others, in many writing groups and programmes, have helped me understand what goes on when we write. Without all these rehearsals and airings, my ideas would not have developed beyond my reading, observations and my own writing. Most recently, writers in a 'mini-retreat' at Swinburne University (Melbourne, Australia) were astute, challenging and sympathetic sounding boards for my ideas, and they helped me to refine further the activities I propose in this book.

- What are the activities that lead to a paper being submitted and, ultimately, accepted?
- How does it actually happen?
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目 录

前言 致谢

前言	(1)
致谢	(4)
1. 为什么要为学术刊物撰稿?	(9)
什么是学术写作?	(10)
学术写作是可以学会的吗?	(11)
写作能力是天生的吗?	(12)
写作的理由	(13)
发表的理由	(14)
内在动力和外动力	(14)
来自职业的影响	(16)
研究蓝图	(18)
什么是“研究”?	(18)
不写作的借口	(22)
“我没有做过任何研究工作”	(23)

智力	(24)
浮夸的写作	(25)
范围太狭窄	(26)
论文提交前的同行评议	(27)
自责、畏惧和焦虑	(28)
拖延	(30)
为自己而写作	(31)
团队和合作写作	(32)
写作的障碍	(33)
一个整体的策略	(34)
要点回顾	(35)
2. 找准一个期刊	(36)
“这真有趣！”	(37)
了解各个期刊	(38)
这个期刊是同行评议类的还是实用性的？	(41)
写作指南	(42)
有价值的期刊	(43)
分析一个期刊	(44)
找准期刊的喜好	(50)
成为这个期刊的专家	(50)
分析文章的内容提要	(52)
确定期刊的风格	(57)
加入对话	(59)
克隆, 还是创造？	(60)
调解	(62)
与自己磋商	(62)
与编辑联系	(63)
编辑的回应	(65)
等待	(65)
要点回顾	(66)

3. 寻找主题,展开论点	(67)
寻找一个主题	(69)
会议报告	(71)
学位论文	(73)
自由练笔	(74)
生成性写作	(81)
提示性写作	(82)
写作“三明治”	(85)
寻找读者:批评者、指导者、朋友和其他人	(91)
寻找一种声音	(93)
寻找一个论点	(93)
陈述一个假说	(94)
建构一个论点	(95)
质量问题	(96)
调整你的主题	(96)
拟定一个好的标题	(97)
要点回顾	(98)
4. 拟定大纲	(99)
第三级提纲	(104)
分配字数	(108)
写内容提要——布朗的 8 个问题	(108)
拟定论文大纲——莫瑞的 10 个提示	(114)
调整你的提纲	(115)
要点回顾	(116)
5. 打草稿	(117)
剖析期刊上的好文章	(119)
将要点扩充为论文的各组成部分	(125)
删繁就简	(126)
展开主题句	(127)
内在的论证	(134)

要点回顾	(136)
6. 修改草稿	(137)
突出论文的学术风格	(139)
修改提纲	(142)
修改草稿	(143)
生成性写作	(146)
利用写作小组	(146)
爱挑剔的朋友和“温和的”专家	(147)
更新的过程	(147)
迭代的过程	(148)
形成一种简练的风格	(149)
润色	(150)
定稿	(151)
要点回顾	(151)
7. 挤时间来写作	(152)
增量写作	(154)
“大餐”还是“小吃”	(155)
一个写作计划	(156)
设定目标	(159)
30 分钟时段	(163)
监控写作过程	(163)
在生活中找地方写作	(164)
成为一名正规的写作者	(165)
一份 6 个月的写作计划	(165)
要点回顾	(168)
8. 对话和反馈	(169)
一个写作小组	(170)
自我封闭式写作训练	(176)
对话	(184)

更多的自由式写作和生成性写作	(185)
要点回顾	(186)
9. 回应审稿人的反馈	(187)
“严厉的读者”	(188)
审稿人的评论:几个例子	(189)
否定性的反馈	(194)
如何应对有敌意的评论	(196)
相互对立的评论	(196)
拒绝	(197)
重新提交	(200)
回复来自编辑和审稿人的反馈	(201)
现在情形如何?	(202)
接收	(203)
校样	(205)
单行本	(206)
向人们介绍自己的成果	(207)
接下来做什么?	(208)
重复利用和“腊肠切片”	(210)
写一本书	(211)
制订一个写作规划	(211)
要点回顾	(213)
参考文献	(214)
索引	(221)

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