

王振昌 毛卓亮 董启明 编

李赋宁 主审

高级英文 写作教程

教师用书

(第二版)

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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再 版 说 明

承蒙各位学者、同仁和广大同学们的厚爱，《高级英文写作教程》自 1996 年出版以来，学生用书已经印刷了 14 次，教师用书也印刷了 7 次。这充分说明该教材深受广大英语教师和同学们的喜爱。借本教材再版之际，我们对大家的支持表示诚挚的谢意和衷心的感谢！

这次再版，我们保留了原书的全貌，对书中存在的不足进行了修正和补充，如对个别拼写错误的修改，对个别作者的介绍的补充，对个别排版格式的修正，等等。相信通过这次修订，本教材会更便于广大师生的使用。

由于这次修订时间紧，任务急，一些错误和不足有可能没有被发现。殷切希望广大师生提出宝贵意见，我们将在再版时及时修改。

编 者
2008 年 12 月

编者说明

本册(教师用书)是根据《高级英文写作教程》课后练习中所提出的问题而编写的。课后练习包括写作对象和目的、篇章结构、句法分析和词汇研究四个部分,涉及到写作的意图与对象,文章的组织与结构、段落的过渡与扩展、句型的选择与运用、词汇的分析与比较、语言的逻辑与表达、文体风格与语气、修辞与典故、节奏与韵律、引语与暗语、构词与词源等各方面的问题。其中有些问题相当微妙、难解,我们在编写答案时颇感棘手,很难做出绝对肯定或否定的回答。再者,由于读者对原文理解角度不同和观点上的差异,得出的结论与答案也不会全然一致,有的甚至截然不同,这是可以理解的。本书所提供的只是参考性的答案。

由于编者水平所限,答案中的错误与不确切之处在所难免,诚恳希望读者在使用过程中提出宝贵意见,以便进一步修订。

编者

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Lesson 1

The Delicate Art of the Forest

Reader and Purpose

1. 1) In the strictest sense, Mark Twain's purpose is to inform rather than to entertain.
- 2) The points Twain makes indirectly about writing novels are:
 - a) Avoiding unnecessary and monotonous repetition of words and events.
 - b) Avoiding arbitrary plotting. A plot should be logical and reasonable and should not rely on impossible events and circumstances.
- 3) The ideal readers of Twain's essay would be literary critics, students majoring in literature and those who are interested in novel writing.

Organization

2. 1) A possible title for the first paragraph could be: "Cooper's Stage Properties". In that case, the topic sentence of this paragraph would be the second sentence.
- 2) The titles of the illustrations:
 - a) The Moccasin Trick
 - b) Broken Twigs

- c) Sailorcraft
 - d) Fort Finding
 - e) Trail Finding
3. 1) "Moccasins" is associated with "moccasined person" and "moccasined enemy"; "that trick" refers back to the word "one" in the preceding sentence.
- 2) "Natty Bumppo" links with "the Leatherstocking Series" and "the Broken Twig Series".
- 3) The connection between other pairs of sentences.
- a) The word "samples" in sentence 2, paragraph 2 links with the word "instances" in the preceding sentence.
 - b) The words "These mislaid people" in sentence 7, paragraph 2 refer back to "he loses some 'females'" in the preceding sentence.
- 4) Twain handles his transitions between the various illustrations in the following way:

After presenting the first illustration by saying "a favorite one", he uses the word "another" to introduce the second illustration. By mentioning that Cooper was a sailor and that he worked in the society of artillery, he introduces the third and fourth illustrations, and finishes them off with the same technique of closing-off: rhetorical questions—"isn't that neat?" and "Isn't it a daisy?"

Sentences

4. The short and incisive sentences:
- 1) Perhaps we may venture two or three samples. (LL. 25—26);
 - 2) Isn't it a daisy? (L. 45);

- 3) Apparently that trail is hopelessly lost. (L. 50)
 - 4) It was very different with Chicago. (LL. 51—52)
 - 5) Chicago was not stumped for long. (L. 52)
5. 1) The periodic sentences:
- a) Another stage-property that he pulled out of his box pretty frequently was his broken twig. (LL. 11—12)
 - b) If Cooper had any real knowledge of Nature's way of doing things, he had a most delicate art in concealing the fact. (LL. 45—47)
- 2) The loose structures of the above periodic sentences:
- a) His broken twig was another stage-property that he pulled out of his box pretty frequently.
 - b) Cooper had a most delicate art in concealing the fact, if he had any real knowledge of Nature's way of doing things.

Differences:

The original periodic sentences create a suspense in the reader till he finally gets the main ideas at or near the end of the sentences, so they impel the reader to go on reading. While the loose sentences destroy this suspense and, as a result, lose the attention-catching effect.

The original periodic sentences are more emphatic by using the technique of "end-focus", while the loose sentences, which put the main ideas first, lose this emphasis.

Diction

6. invention — the act of producing something new for the first time
- endowment — inherent talent, ability, quality, etc.

stage-properties — See Note 3.

artifices — skillful tricks, schemes

circumvent — to defeat or outwit by cleverness or strategies;
to change the direction of travelling in order to avoid something
or somebody

undertow — See Note 11.

7. The conversational phrases are as follows:

- 1) “pulled out pretty frequently” (LL. 11–12);
- 2) “doesn’t step on” (L. 14);
- 3) “If he can’t do it, go and borrow one” (L. 20);
- 4) “I’m sorry” (L. 23);
- 5) “it gets tired” (L. 35);
- 6) “if he doesn’t strike out” (L. 43);
- 7) “I think” (LL. 48–49).

8. 1) Twain repeats “twig” six times to imitate Cooper’s monotonous style for humorous effect; and also to make the conclusion more effective and convincing at the end of the first paragraph.

2) Twain also uses the words “moccasins”, “trick”, and “delicate art”, etc. many times for the same purpose.

9. 1) The following are words and phrases used in their unfavorable connotations: “delicate”, “sweet”, “little”, “cunning device”, “artifices”, “innocent”, “hardest”, “stage-properties”, “experts”, “woodcraft”, “sailorcraft”, “neat” daisy, “admirable”, etc.

2) Most of Twain’s humor depends upon his diction.

10. 1) Twain’s point of view is the first person—that of a professional writer, a literary critic, an authority on novel-writing.

- 2) His tone can be described as ironic, bitter, humorous, sarcastic and condescending.
- 3) By using the point of view of a professional writer and a literary critic, the selection can be very persuasive and convincing. Because Twain himself was a very influential writer, so there is no need to quote other authorities.

In order to achieve his purpose of informing and strengthening the force of criticism, he employs humorous, sarcastic and ironic language.

- 4) After reading this passage, we can infer that Mark Twain was a very humorous, outspoken and witty man. Yet, late in life, he became bitter, sarcastic and highly opinionated.

Lesson 2

The Emotive Component of Meaning

Reader and Purpose

1. The main point that Professor Salomon emphasized is that words have denotation and connotation. The linguistic connotation crops up from words that have different colours and shades of meaning, and is accepted with emotions. Attention must be paid to the variant emotive charges of different word forms that are based on the same verbal symbol.

Organization

2. The precis of each paragraph:
The second paragraph: Words bearing somewhat the same idea have different shades of meaning, and the user of a language loads words with his own feelings.
The third paragraph: Words that have different denotation bear different flavours, —commendatory, derogatory or neutral.
The fourth paragraph: Words of the same basic verbal symbol carry variant emotive charges.
3. 1) Yes, there is.
2) The first sentence of the second paragraph is the topic sentence.

4. The second paragraph is linked with the first by using the transitional adverbial “not that”; the third with the second by citing another example; and the fourth with the third by using the transitional adverb “sometimes”, which further explains the idea of the previous paragraph.

5. 1) The key temporal term in the second sentence is “immediately”, and that in the third sentence is “a few moments later”.

2) They are put at or near the beginning of their sentences.

3) “Today” obviously signals a shifting from past to present time and echoes the word “then”, calling the reader’s attention to the change of time.

4) The advantage by making “Today” the very first word is that it is singled out and emphasized, so as to direct the reader’s attention to the word.

6. 1) The illustrations used in each paragraph:

In the first paragraph:

“love”, “hate”, “joy”, “sorrow”, “fear”, “awe”, “lamp”, “book”, “read”, “subtract”, “through”;

In the second paragraph:

“a rose or a skylark’s song”; “a dunghheap or a subway train’s wheel-screech”; “an informer and an informant”; “selective service and draft”; “sweat and perspiration”; “a punched nose and an cauliflower ear”;

In the third paragraph:

an episode from *Romeo and Juliet*

In the fourth paragraph:

“manly”, “mannish”, “manlike”, “womanly”, “womanish”, “womanlike”, “childly”, “childish”, “childlike”.

- 2) Most of them are briefer than Twain's, except the episode from *Romeo and Juliet*.
- 3) The episode from *Romeo and Juliet* is recounted in so much detail because it is necessary to clarify the serious consequences the misuse of the word "consort" brought about.
- 4) The illustration from *Romeo and Juliet* is the most effective one because it is well-known and typical.
- 5) There are three examples which are explicitly announced by such phrases. One is "such as" in line 7 and the other two are "for example" in line 39 and "for example" in lines 58—59.
- 6) Except the above three, the rest of the examples are not explicitly announced by such phrases.
- 7) Although they are not announced by such phrases, their exemplificative function can be easily inferred.
- 8) In citing an example, for explicitness's sake, the writer should announce it. If examples are frequently cited, and the reader is constantly prepared for them, or if an example is expected from the context, then the writer may let it stand on its own feet.

Sentences

7. "Not that" means "I don't mean that it is always easy. . ." and the negation is not with "it is not always easy". Besides, "Not that" is used very well to link the two paragraphs together. The revision contradicts the original meaning. That is where the subtle alternation lies.
8. 1) Examples:

While the bulk of the vocabulary. . . (LL. 11—12)

In *Romeo and Juliet*, for example, when... (L. 39)

If you want to... (L. 59)

2) If the though-construction were rearranged to precede the main clause, its concessive meaning would be stressed while its additional meaning would be weakened.

9. In the first sentence the author introduces the word "consort" and the situation in which it is used. And in the second sentence Mereutio gets angry at the word, thus the linguistic connotation of the word being brought out. And with the following sentence comes up the tragic ending, the word "consort" is one of the causes. Lastly the author naturally arrives at his conclusion that there is still the derogatory flavour with "consort" at the present day.

10. Yes, there is. We might write the sentence in this way:

A rose by any other names would smell as sweet, a skylark's song by any other names would sound as sweet; and a dungheap by any other names would be a stench in the nostril, a subway train's wheel-screech by any other names would be a pain in the eardrum... But these sentences are rather clumsy and redundant, and the quick tempo of the original sentences is ruined.

11. 1) The dash is used here to show a sudden change of thought and to alter the sentence direction.

2) Brackets are used to enclose corrections or explanatory matter inserted in a quoted passage, while parentheses are used to set off material that the writer wishes to be unimportant, incidental or supplementary. The two *or*'s are in italic type because they do not belong to the quoted part.

12. The words "is apt to end up" are omitted.

Diction

- 13.** categories — one of the divisions in a system of classification, any general division serving to classify
- chaos — complete confusion or formless void
before the creation of the universe
- evince — to show or manifest
- concepts — thoughts or opinions, general notions or ideas, especially those formed by generalization from particular examples
- attributes — qualities proper to or characteristic of a person or thing
- denotation — the most literal and limited meaning of a word or phrase, regardless of what one may feel about it or the suggestions and ideas it connotes
- linguistic connotation — the suggestion or implication evoked by a word or phrase over and above what it means or actually denotes
- irrevocably — in such a way that something cannot be revoked or altered
- derogatory — disparaging or unfavourable
- denigration — defaming or blackening
- 14.** The original version is more formal and traditional, rendering the conditions more clearly into the subjunctive mood.
- 15.** Informer — one who secretly accuses another, often for a reward
- informant — one who gives or serves as a source of information