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Sui Gang

# 英语散文和戏剧 写作指南

Nonfiction and Play Writing  
in English : a Guidebook

人民出版社

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in English:a Guidebook

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## 中文序言

如同由人民出版社于2003年出版的《英语诗歌和小说写作指南》一样,《英语散文和戏剧写作指南》不仅体现出英语文学赏析和英语文学创作的结合,还体现出逻辑思维的培养和形象思维的培养的结合、英语教学和人文素质教育的结合。本书可用做国内高等院校英语语言文学专业硕士研究生的“英语文学创作”(Creative Writing in English)课程的教材,还可用做有一定英语基础并有心试笔的文学青年的自学参考书。本书共有14个单元。每一个单元的基本内容包括:学习目的、英语散文或戏剧名作原文、阅读理解思考题、写作练习题和文学名词解释。本书正文后还附有补充读物和参考文献。

在编写本书期间,笔者有幸获加拿大政府提供的“加拿大研究专项奖(SACS)”资助,应邀赴加拿大从事为期五周的学术调研和交流活动,承担“英语创新教育:外语教育和思维教育——中国和加拿大英语文学创作教学的教育功效的比较研究”这一专项研究项目。笔者访问了加拿大的数所大学(如:康考迪娅大学、渥太华大学、约克大学、多伦多大学、不列颠哥伦比亚大学、西蒙·弗雷泽大学等),与加拿大同行进行了学术交流,收集了一些相关资料,初步了解了加拿大英语文学创作教学的教育功效,同时也介绍了自己的英语文学创作教学的理念和方法,展示了中国学生的英语诗歌和小说创作的成果。

加拿大高校的英语文学创作课程的教学思想和教学模式在以下诸多方面给了笔者深刻的启示——文化视野的拓展、文学传统的继承、创新意识的强化、创新机制的建立、创新课程的设计、创新经验的交流、创新成果的展示、人文教育的持续性发展,等等。笔者认为:加拿大高校的英语文学创作教学

过程体现出具有普遍意义的 10 种互动:(1)个人文学创作与多元文化背景的互动;(2)文学理论研究与文学创作实践的互动;(3)阅读能力提高与创作能力提高的互动;(4)逻辑思维培养与形象思维培养的互动;(5)课外文学创作与课内修改讨论的互动;(6)多媒体新技术与传统教学方式的互动;(7)多种文学创作与多种作品展示的互动;(8)学历教育课程与继续教育课程的互动;(9)作者群体势能与读者群体势能的互动;(10)文学体验积累与人文素质提升的互动。

笔者拟借鉴加拿大同行的经验,改进自己在北京第二外国语学院英语系讲授的英语诗歌和小说创作课程,并拟开设国内全新的英语文学创作课程——英语散文和戏剧创作。本书将被用做这门新课的主要教材。

英语散文和戏剧创作课程的教学目的与英语诗歌和小说创作课程的教学目的相仿,即:在国内英语语言文学专业,落实人文素质教育,激励学生在学习过程中充分发挥自己的主观能动性,实际运用自己的创新潜能,不断探索用英语表达自己的思想感情的种种可能性;引导学生理解文学真谛,提高真善美的认知能力、英语思维创造能力和英语语言表达能力。笔者深知:任重道远。

隋 刚

2004 年 10 月

于北京第二外国语学院英语系

# **An English Foreword**

Sui Gang

Beijing Second Foreign Language University

October 2004

Just like *Poetry and Fiction Writing in English: a Guidebook* published by the People's Publishing House in 2003, this guidebook is to be used in an undergraduate or postgraduate English creative writing course. It contains two sections (14 units)——“Section One (10 units): Nonfiction Writing” and “Section Two (4 units): Play Writing”, which are followed by “Supplementary Readings” and “Selected Bibliography”. The basic contents that each unit includes are as follows——Learning Objectives, Reading for Writing: A Model Work, Questions for Reading Comprehension, Exercises of Creative Writing, and Literary Terms.

This guidebook is partly based on my research experience in Canada. Thanks to the generous support of the Canadian Embassy in China, the Association for Canadian Studies, and the Department of Foreign Affairs of Canada, I was awarded a Special Award for Canadian Studies (SACS) to conduct research on the teaching of English creative writing in Montreal, Ottawa, Toronto, and Vancouver

from August 16 through September 19, 2004. At Concordia University, the University of Ottawa, York University, the University of Toronto, the University of British Columbia, and Simon Fraser University, I successfully undertook my research project, *Creative EFL (English as a Foreign Language) Education: The Education of the Tongue, and of the Mind—A Canada-China Comparative Study of the Educational Roles of the Teaching of Creative Writing in English*.

With the help of my Canadian hosts/counterparts, I examined the recurrent philosophical, aesthetic and educational principles as embodied in Canadian creative writing courses; I drew inspiration from the recent works written by Canadian professors and student-writers; I learned about the art of teaching English creative writing; I collected numerous reference materials for my own writing projects; I became more assured of the merits of creative English education... As a kind of intercultural communication, I showcased some of my Chinese students' works written in English to my Canadian colleagues, and elaborated on my own approaches to the teaching of English creative writing in China, when I was engaged in relevant scholarly dialogues...

During my stay in Canada, I was lucky to be able to use a number of libraries (for instance, the main libraries of the University of Ottawa, the University of Toronto, and the University of British Columbia, and Vancouver Public Library). In those libraries, I had access to various precious resources related to creative writing and/or its teaching.

Always keeping in mind the educational implications, teaching strategies, and classroom activities of the English creative writing

courses as taught in Canada, I plan to use the knowledge and experience I have gained from the SACS program (1) to improve the existing courses of Poetry Writing and Fiction Writing in English at my home institution, and (2) to offer the brand-new courses of Non-fiction Writing and Play Writing in English by using this guidebook.



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## **Section One:**

### **Nonfiction Writing**

#### **第一部分：**

#### **英语散文写作**

# Unit 1 Essay: Personal

## 第一单元 个人化文章

### Learning Objectives:

1. To establish the concepts of “nonfiction”, “essay” and “personal essay”.
2. To understand that nonfiction is on the whole about real life experience.
3. To understand that the essay is intended to explore and represent some facts of human existence so as to give meaning to them.
4. To understand that the personal essay, familiar and intimate in tone, reveals the author’s personality.
5. To see how fiction-writing techniques are skillfully used in J. B. Priestley’s personal essays to vivify facts and dramatize details by means of showing.
6. To see how Priestley’s personal essays function to awaken thought as well as to entertain.
7. To practice writing a personal essay from the first-person point of view to express a specific idea and/or describe a genuine feeling.

## Reading for Writing—A Model Work:

### Delight

J. B. Priestley

#### Reading in Bed about Foul Weather

There is a peculiar delight, which I can still experience though I knew it best as a boy, in cozily reading about foul weather when equally foul weather is beating hard against the windows, when one is securely poised between the wind and rain and sleet outside and the wind and rain and sleet that leap from the page into the mind. The old romancers must have been aware of this odd little bonus of pleasure for the reader, and probably that is why so many of their narratives, to give them a friendly start, began with solitary horsemen, cloaked to the eyebrows, riding through the night on urgent business for the Duke, sustained by nothing more than an occasional and dubious ragout or pasty and a gulp or two of sour wine ( always fetched by surly innkeepers or their scowling slatterns), on sideroads deep in mire, with wind, rain, thunder and lightning, sleet, hail, snow, all turned on at the full. With the windows rattling away and hailstones drumming at the paper in the fireplace, snug in bed except for one cold elbow, I have traveled thousands and thousands of mucky miles with these fellows, braving the foulest nights, together crying "Bah!"

#### Moments in the Morning

There are mornings even now when I arrive in my study like a

demigod who has been given a planet to play with. Outside my high windows the sunlight falls lovingly on all green and growing things. The paper on my desk looks as if it could be conjured almost without effort into a masterpiece. The keyboard of the typewriter glitters invitingly. The old tin box of paper fasteners, which somehow has survived all moves and changes, looks like some battered faithful sergeant who has been at my side in a hundred battles and sieges. The work, when we get down to it, will be wonderful. And brighter than the gilt along the book-shelves are the illusions of the moment. . . critics are kind and wise. . . readers and audiences are enchanted. . . income tax is sixpence in the pound. . . the United Nations consists of united nations. . . and high and shining in the regard of all good folk everywhere is that sagacious, witty, tender, profound writer. . . who, now waking from his daydream, sits down, a fat grumpy fellow, to slog away until lunchtime.

### Making Stew

It is not often I am allowed to do this; and indeed my great stew-making time was during the darker hours of the war, when anything was about to happen. But I am always delighted to make stew. And it is unusually good stew. You might travel from Truro to Inverness, even today, and be offered nothing better than or as good as my stew. One of my children, without any prompting from me, once ate four large helpings of it. My stew is thick, nourishing and wonderfully tasty. It has meat in it, but almost any kind of meat will do. I add all vegetables that are in season and in the house. And when I am in the mood I toss in exquisite little dumplings. After hours of simmering and thickening and thinning, for I never rush the business and keep



peering into the pan, tasting, muttering a spell or two, I add any red wine that I can lay my hands on, and then, at the last moment, drop in a spoonful of honey. The stew is then ready. The very smell is princely. All men and all children gobble my stew gratefully. The women, who hate us to master their little arts, pretend to taste dubiously, arch their brows, wrinkle their noses, ask what is in it, complain about the mess in the kitchen; but nevertheless they contrive in a rather absent-minded manner to eat their share of the noble dish. How can they help it? Here is a stew that has been seasoned with many onions, red wine and honey—and my delight.

### Giving Advice

Giving advice, especially when I am in no position to give it and hardly know what I am talking about. I manage my own affairs with as much care and steady attention and skill as——let us say——a drunken Irish tenor. I swing violently from enthusiasm to disgust. I change policies as a woman changes hats. I am here today and gone tomorrow. When I am doing one job, I wish I were doing another. I base my judgments on anything——or nothing. I have never the least notion what I shall be doing or where I shall be in six months time. Instead of holding one thing steadily, I try to juggle with six. I cannot plan, and if I could I would never stick to the plan. I am a pessimist in the morning and an optimist at night, am defeated on Tuesday and insufferably victorious by Friday. But because I am heavy, have a deep voice and smoke a pipe, few people realize that I am a flibbertigibbet on a weathercock. So my advice is asked. And then, for ten minutes or so, I can make Polonius look a trifle. I settle deep in my chair, two hundred pounds of portentousness, and with some