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Yingyu Jichu
Xiezuojiaocheng

英语基础写作教程

李 娜 主 编

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首都师范大学资助出版

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Success in Basic English Writing

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前言

《英语基础写作教程》是编者结合十多年积累的教学经验和素材编写而成的系统的英语写作教材，供具有中级英语水平的学生使用。本书按照教学大纲的要求，针对中国学生的思维特点以及他们在学习英语写作中遇到的困难，系统讲解了英语段落、篇章的写作，内容包括英语段落推展方式、记叙文、描述文、说明文和议论文的写作，以满足基础英语写作课的教学需要。

本书共分为三个部分。第一部分(第一、第二章)目的是帮助学习者高屋建瓴地构建英语写作的核心框架，发现英语写作和汉语写作的实质区别，以有效地帮助学习者跨越写作中汉英思维转换的难关。第二部分(第三、第四章)帮助学习者认识英语段落和篇章之间的本质关联，帮助他们领会英语段落、英语篇章写作的要领。在此基础上，第三部分(第五—第十三章)带领学习者快速地深入到不同文体的写作之中。

本书的整体设计独具匠心，为学习者高效学习英语基础写作提供了平台。本书开篇统领全局，针对中国学生学习英语写作中的难点，直接切入中国学生写作学习的最关键内容，比如：英汉写作的思维差异、英语写作的基本过程、提高英语写作能力的主要方法等。本书开篇之后的章节以不同文体为主线，一个章节同时介绍了一种文体的段落写作和篇章写作，编排紧凑，学习焦点集中。该文体的典型段落和篇章分析，在帮助学习者理解文体特点和文章推展方式的同时，又帮助学习者巩固、熟练掌握段落和篇章写作的要领。段落、篇章发展为纬线，文体发展为经线，全书经纬贯穿，整体框架清晰简洁，内容相辅相成，为高效率的学习提供了保障。

本书的章节设计具有鲜明的以学习者为中心的特点。

1. 每个章节的导入语“Guide Words”，简介生动地介绍了本章写作方法的特点、适用范围和学习要点，激发了学习者的兴趣并以终为始地为学习者勾勒了学习目的、学习目标。

2. 第一部分“What to Write”，选用了主题具有时代气息并与学生校园生活和社会生活息息相关的文章。文后的思考问题引导学习

者在真实的语境中去感悟所学文体的特点。“Ideas for Further Discussion and Journal Writing”为学生每周的周记写作提供了启发性的素材和话题，这些话题都很好地将内容和形式结合，帮助学习者在自己感兴趣的话题中练习每一章所学习的文体或者写作方法。

3. 第二部分“*How to Write*”，为学习者提供的范文是一个或两个段落、一篇文章。这部分最大的特点是通过启发式的学习活动激发学习者的学习主动性和学习潜能，通过精心设计的环节引导学习者通过范文自己去发现譬如 *Comparison and Contrast* 这种推展方式的两种结构，去挖掘使 *Description* 这种文体更生动的方法……

与传统的、常规性的“讲解—练习”编排方式相比，编者盼望这种方式更能帮助学习者提高发现问题—解决问题的能力，通过给予学习者更多的方法性的引导而非更多的知识点的讲解，使学习者发现一些学习英文写作中的方法，最终达到“授之以渔”的目的。

4. 第三部分“*Review and Assignment*”，简明扼要地总结了各章的要点，重点对写作练习进行非常详细的过程性指导，为写作的各个环节(如选材构思、写提纲、写初稿、修改等)设计了具体、可操作性强的练习。最后提供了学生习作两篇。此部分设计符合学习者的认知过程，便于使用。

本书编者力图编写一本有效帮助学习者抓住英语写作精髓的教材，将一些教学实践中显有成效的思路和方法应用在本书的编写之中，盼望本书对广大英语写作学习者有切实的帮助。

编者水平有限，编写时间紧张，书中凡有不当之处，敬请指正！

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I Getting Started

Chapter One Understanding English Writing

Guide Words

Do you still remember the first time you held a chalk in hand and drew some uneven lines on the wall? Can you recall the first time you were told to write down your own name on the cover of the new textbook? Do you remember the first excitement when you wrote a letter, with pictures and icons standing the words beyond your capability, to a far-away friend and got her response? Most of you might laugh at these immature drawing and scribbling; however, it was the beginning act of writing from which all subsequent writing skills grew.

Acturally we have accumulated much writing experience in both Chinese and English. Then why do we still have the need to improve our writing? In this chapter, you will understand English writing by its nature and learn various effective ways of honing your English writing skills.

Part I What to Write

Warm-up Reading

Pre-reading Questions

1. Do you have a habit of marking up a book while reading it? If so, what can you benefit from doing it? If not, why haven't you done so?
2. Describe to each other how you usually do reading, either in English or Chinese.

How to Mark a Book

by Mortimer J. Adler, Ph. D.

(1) You know you have to read “between the lines” to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

(2) I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn’t mark up a book which isn’t yours.

(3) Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world’s great books are available today, in reprint editions.

(4) There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher’s icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

(5) Confusion about what it means to “own” a book leads people to a false reverence for paper, binding, and type—a respect for the physical thing—the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn’t prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

(6) There are three kinds of book owners. The first has all the

standard sets and best sellers—unread, untouched. (This deluded individual owns wood pulp and ink, not books.) The second has a great many books—a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many—every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

(7) Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of "Paradise Lost" than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

(8) But the soul of a book "can" be separated from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores—marks them up again and again each time he returns to study them—is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

(9) Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

(10) If reading is to accomplish anything more than passing

time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "Gone With the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

(11) If, ^{dependent} when you've finished reading a book, the pages are filled with your notes, ^{dependent} you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls "caviar factories" on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

(12) But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

(13) Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation