

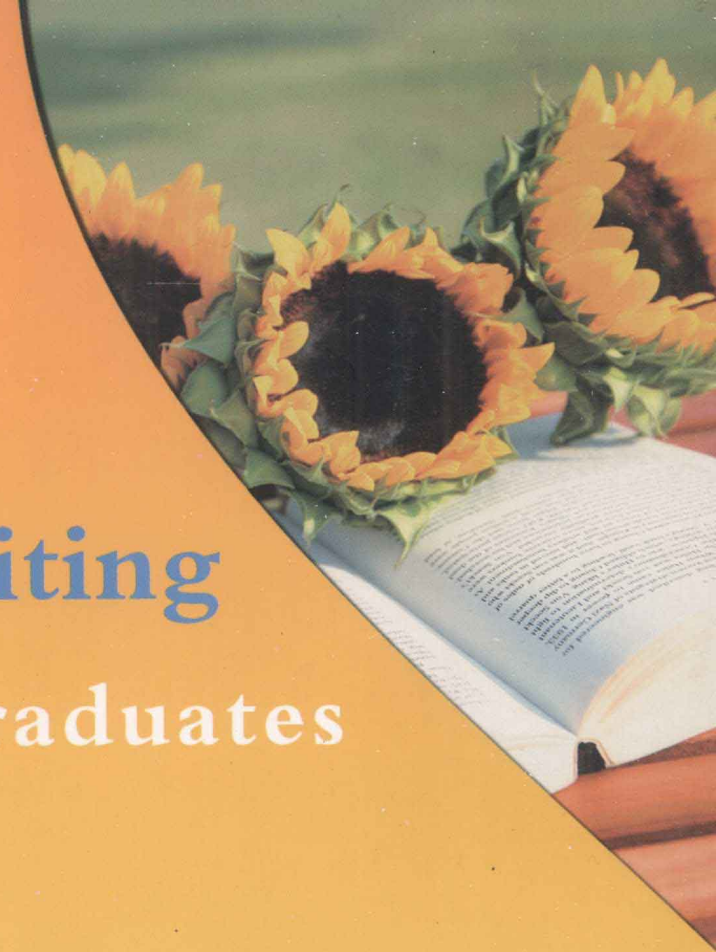
Reading & Writing

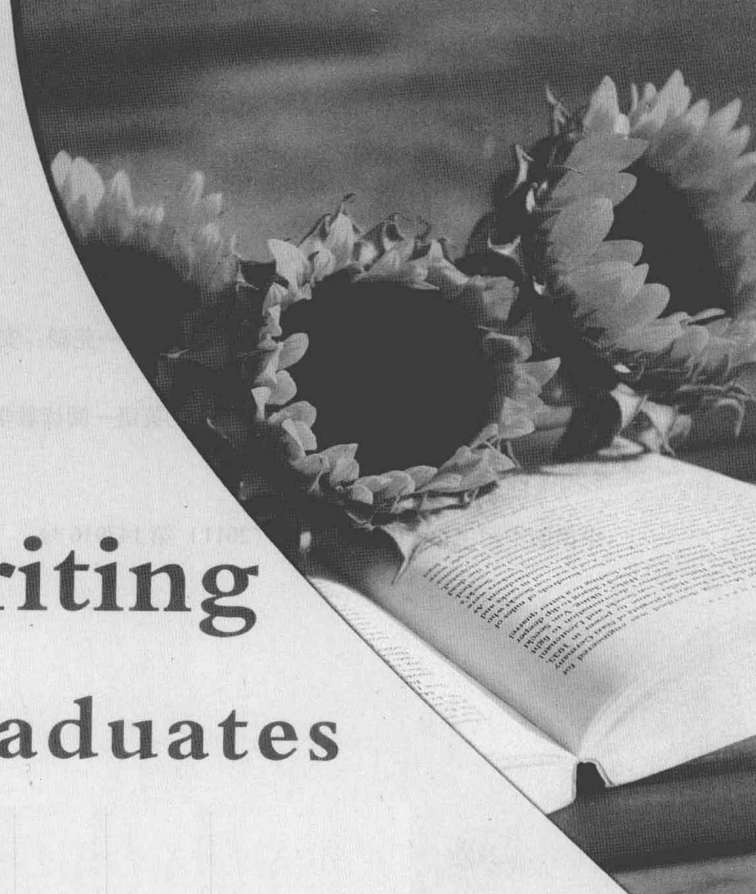
for Postgraduates

# 研究生英语 读写教程

郑高红 邱少波 主编

安徽师范大学出版社






Reading & Writing  
for Postgraduates

研究生英语  
读写教程

高红 邱少波 主编



安徽师大学出版社

图书在版编目 (CIP) 数据

研究生英语读写教程/郑高红, 邱少波主编. —芜湖: 安徽师范大学出版社, 2011. 7

ISBN 978 - 7 - 81141 - 338 - 0

I. ①研… II. ①郑… ②邱… III. ①英语—阅读教学—研究生—教材 ②英语—写作—研究生—教材  
IV. ①H31

中国版本图书馆 CIP 数据核字 (2011) 第 147916 号

## 研究生英语读写教程

郑高红 邱少波 主编

---

出版人: 张传开

责任编辑: 汪鹏生 汪碧颖

装帧设计: 桑国磊

---

出版发行: 安徽师范大学出版社

芜湖市九华南路 189 号安徽师范大学花津校区 邮政编码: 241002

发行部: 0553 - 3883578 5910327 5910310 (传真) E-mail: asdcbsfxb@126.com

经 销: 全国新华书店

印 刷: 安徽芜湖新华印务有限责任公司

版 次: 2011 年 8 月第 1 版

印 次: 2011 年 8 月第 1 次印刷

规 格: 787 × 1092 1/16

印 张: 18.75

字 数: 543 千

书 号: ISBN 978 - 7 - 81141 - 338 - 0

定 价: 35.00 元

---

凡安徽师范大学出版社版图书有缺漏页、残破等质量问题, 本社负责调换

# 前 言

为了满足研究生公共英语课堂教学和学生自学的需要，我们组织编写了《研究生英语读写教程》。本教材以国外先进的语言教学理论为指导，融多种教学模式和手段于一体，从课文选材到教学环节的设计都体现“以学习者为中心”、“以文本为中心”的理念。

《研究生英语读写教程》共分10个单元。每单元分阅读和写作两部分；阅读分A、B两篇课文。课文前有作者和文章背景介绍，文后有生词和注释以及针对课文的相关练习。练习包括课文阅读理解练习、词汇练习、综合填空练习、翻译练习以及话题讨论等。在课堂教学过程中，老师们可以对练习进行适当的选择或补充。

文章选材力求贴近研究生的生活、学习和就业，注重材料的思想性、真实性、知识性和趣味性。题材广泛，体裁多样；教学内容安排科学系统，强调读、写、译、说等语言技能的全面发展；练习设计强调实用性、新颖性、趣味性和可操作性。

本教材的写作板块共有五大部分。首先是英语句子的基本知识、英语的段落写作、英语的篇章，其次是英语各种文体的介绍，最后一部分是论文摘要、专业学术论文写作等实用文体的写作知识介绍。写作部分吸收国内外同类教材的成功经验，结合中国实际，充分考虑非英语专业研究生学习英语的特点，努力帮助学生掌握英文作文的基本原则和行文技巧，克服“中式英文”。内容从句子开始，过渡到段落、篇章以及英文专业学术论文的写作。教师可以灵活使用写作的各个部分的内容，以达到最佳效果。

本书可供非英语专业研究生和教育硕士，以及具有同等英语水平的自学者使用。为方便老师的课堂教学和学生自学，本书在附录部分提供了课文的参考译文和部分练习的参考答案。

本书由安徽师范大学外国语学院郑高红老师策划、组织和统稿。参加本书阅读部分编写工作的教师有安徽师范大学的邱少波、胡祥鑫、马忠香、陈孝顺、王瑜、杨元、徐智、沈洁瑕、倪响，安徽建筑工程学院的任风雷，安徽商贸职业技术学院的宋薇，皖南医学院的黄婷婷。写作部分由安徽师范大学的王家根、孙勇、安徽工程大学的孙丽编写。路遐和顾正敏老师参加了教材的审定工作。本书在编写过程中得到了有关领导的大力支持和帮助，特别是安徽师范大学出版社的汪碧颖编辑为本书的尽早出版做了大量的工作，在此我们一并表示感谢。

在本书编写过程中，编者参阅了大量的书籍资料和网上资源，包括各种辞典和百科全书，由于来源广泛，未能一一标明出处，谨在此向各位被引用的作者和出版者表示衷心的感谢。

由于时间仓促，难免有不足之处，恳请使用本教材的老师和同学们批评指正。

编 者  
2011年7月

# Contents

Unit One	Text A	How Should One Read a Book? .....	1
	Text B	Confession of a Book Lover .....	10
	Writing	Writers on English Writing .....	14
Unit Two	Text A	Three Days to See .....	20
	Text B	The Gratitude We Need .....	29
	Writing	Diction .....	33
Unit Three	Text A	Life in the Greenhouse .....	37
	Text B	Pollution Is a Dirty Word .....	48
	Writing	Sentence .....	52
Unit Four	Text A	Eveline .....	59
	Text B	I'd Rather Be Black than Female .....	69
	Writing	Paragraph .....	73
Unit Five	Text A	Alone Again, Naturally .....	78
	Text B	The Best Kind of Love .....	87
	Writing	Rhetorical Modes of Paragraph .....	91
Unit Six	Text A	Handle Stress like an Expert .....	94
	Text B	The Wellness Boom .....	104
	Writing	Essay Writing .....	108
Unit Seven	Text A	A Fate That Narcissists Will Hate: Being Ignored .....	114
	Text B	The Apparition at the Doorstep .....	124
	Writing	Letter Writing .....	129
Unit Eight	Text A	Books .....	136
	Text B	On Reading .....	146
	Writing	Report and Memo .....	151
Unit Nine	Text A	On Going a Journey .....	158
	Text B	Down the Valley .....	169
	Writing	Graduation Paper (1) .....	173

Unit Ten	Text A	Customs, Etiquettes and Taboos .....	179
	Text B	The UK City Culture Guide .....	190
	Writing	Graduation Paper (2) .....	195
Translation of Reading Passages .....			210
Keys to Reading Passages .....			257
Keys to Writing .....			281
Reference Books for Writing .....			289

# Unit One

## Text A

### About the Author and the Topic

Virginia Woolf (1882—1941) was an English novelist and essayist, regarded as one of the foremost modernist literary figures of the 20th century. Born in England, Virginia Woolf was the daughter of Leslie Stephen, a well-known scholar. She was educated primarily at home and attributed her love of reading to the early and complete access she was given to her father's library. Woolf is best known for her experimental, modernist novels, including *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), which are widely appreciated for her breakthrough into a new mode and technique—the stream of consciousness. In her diary and critical essays she has much to say about women and fiction. Her 1929 book *A Room of One's Own* documents her desire for women to take their rightful place in literary history and as an essayist she has occupied a high place in the 20th century literature.

In the essay “How Should One Read a Book”, she outlines several key elements that one should focus on to achieve the enhancement of reading. Common readers may benefit from reading the essay and improve their reading strategies.

### Lead-in Questions

1. What types of books do you generally read?
2. Are you an efficient reader? What are your reading strategies?
3. What do you think are the possible relationships between the writer and the reader?

## How Should One Read a Book?

Virginia Woolf

- 1) It is simple enough to say that since books have classes—fiction, biography,

poetry—we should separate them and take from each what it is right that each should give us. Yet few people ask from books what books can give us. Most commonly we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of biography that it shall be flattering, of history that it shall enforce our own prejudices. If we could banish all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author; try to become him. Be his fellow-worker and accomplice. If you hang back, and reserve and criticize at first, you are preventing yourself from getting the fullest possible value from what you read. But if you open your mind as widely as possible, the signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this, and soon you will find that your author is giving you, or attempting to give you, something far more definite. The thirty-two chapters of a novel—if we consider how to read a novel first—are an attempt to make something as formed and controlled as a building: but words are more impalpable than bricks; reading is a longer and more complicated process than seeing. Perhaps the quickest way to understand the elements of what a novelist is doing is not to read, but to write; to make your own experiment with the dangers and difficulties of words. Recall, then, some event that has left a distinct impression on you—how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic, but also tragic; a whole vision; an entire conception, seemed contained in that moment.

- 2) But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be subdued; others emphasized; in the process you will lose, probably, all grasp upon the emotion itself. Then turn from your blurred and littered pages to the opening pages of some great novelist—Defoe<sup>1</sup>, Jane Austen<sup>2</sup>, or Hardy<sup>3</sup>. Now you will be better able to appreciate their mastery. It is not merely that we are in the presence of a different person—Defoe, Jane Austen, or Thomas Hardy—but that we are living in a different world. Here, in *Robinson Crusoe*<sup>4</sup>, we are trudging a plain high road; one thing happens after another; the fact and the order of the fact is enough. But if the open air and adventure mean everything to Defoe they mean nothing to Jane Austen. Hers is the drawing-room, and people talking, and by the many mirrors of their talk revealing



their characters. And if, when we have accustomed ourselves to the drawing-room and its reflections, we turn to Hardy, we are once more spun around. The moors are around us and the stars are above our heads. The other side of the mind is now exposed—the dark side that comes uppermost in solitude, not the light side that shows in company. Our relations are not towards people, but towards Nature and destiny. Yet different as these worlds are, each is consistent with itself. The maker of each is careful to observe the laws of his own perspective, and however great a strain they may put upon us they will never confuse us, as lesser writers so frequently do, by introducing two different kinds of reality into the same book. Thus to go from one great novelist to another is to be wrenched and uprooted; to be thrown this way and then that. To read a novel is a difficult and complex art. You must be capable not only of great finesse of perception, but of great boldness of imagination if you are going to make use of all that the novelist—the great artist—gives you.

- 3) “We have only to compare” —with those words the cat is out of the bag<sup>5</sup>, and the true complexity of reading is admitted. The first process, to receive impressions with the utmost understanding, is only half the process of reading; it must be completed, if we are to get the whole pleasure from a book, by another. We must pass judgment upon these multitudinous impressions; we must make of these fleeting shapes one that is hard and lasting. But not directly. Wait for the dust of reading to settle; for the conflict and the questioning to die down; walk, talk, pull the dead petals from a rose, or fall asleep. Then suddenly without our willing it, for it is thus that Nature undertakes these transitions, the book will return, but differently. It will float to the top of the mind as a whole. And the book as a whole is different from the book received currently in separate phrases. Details now fit themselves into their places. We see the shape from start to finish; it is a barn, a pig-sty, or a cathedral. Now then we can compare book with book as we compare building with building. But this act of comparison means that our attitude has changed; we are no longer the friends of the writer, but his judges; and just as we cannot be too sympathetic as friends, so as judges we cannot be too severe. Are they not criminals, books that have wasted our time and sympathy; are they not the most insidious enemies of society, corrupters, defilers, the writers of false books, faked books, books that fill the air with decay and disease? Let us then be severe in our judgments; let us compare each book with the greatest of its kind.

- 4) If this is so, if to read a book as it should be read calls for the rarest qualities of imagination, insight, and judgment, you may perhaps, conclude that literature is a very complex art and that is unlikely that we shall be able, even after a lifetime of reading, to make any valuable contribution to its criticism. We must remain readers; we shall not put on the further glory that belongs to those rare beings who are also critics. But still we have our responsibilities as readers and even our importance. The standards we raise and the judgments we pass steal into the air and become part of the atmosphere which writers breathe as they work. An influence is created which tells upon them even if it never finds its way into print. And that influence, if it were well instructed, vigorous and individual and sincere, might be of great value now when criticism is necessarily in abeyance; when books pass in review like the procession of animals in a shooting gallery, and the critic has only one second in which to load and aim and shoot and may well be pardoned if he mistakes rabbits for tigers, eagles for bar-door fowls, or misses altogether and wastes his shot upon some peaceful cow grazing in a further field. If behind the erratic gunfire of the press the author felt that there was another kind of criticism, the opinion of people reading for the love of reading, slowly and unprofessionally, and judging with great sympathy and yet with great severity, might this not improve the quality of his work? And if by our means books were to become stronger, richer, and more varied, that would be an end worth reaching.

### Notes

1. Defoe (1660—1731) was an English writer, journalist, and pamphleteer, who gained enduring fame for his novel *Robinson Crusoe*. A prolific and versatile writer, he wrote more than 500 books, pamphlets, and journals on various topics (including politics, crime, religion, marriage, psychology and the supernatural).
2. Jane Austen (1775—1817) was an English writer, who first gave the novel its modern character through the treatment of everyday life. The most urgent preoccupation of her bright, young heroines is courtship and finally marriage. Austen herself never married. Her best-known books include *Pride and Prejudice* (1813) and *Emma* (1816). Virginia Woolf called Austen “the most perfect artist among women.”
3. Thomas Hardy (1840—1928) was an English novelist and poet of the naturalist

movement. Although in several poems he displays elements of the previous romantic and enlightenment periods of literature, such as his fascination with the supernatural, his novels, *Tess of the d'Urbervilles* and *Far from the Madding Crowd*, earned him a reputation as a great novelist.

4. *Robinson Crusoe* is Defoe's famous novel (1719). It tells of a shipwrecked man on a deserted island and his subsequent adventures.
5. The cat is out of the bag. (口) 真相大白.

## New Words

blurred [blɜ:d] a.	not clear; without a clear outline or shape
banish ['bæniʃ] v.	drive (thoughts, etc.) out (of the mind)
preconception [pri:kən'sepʃən] n.	an idea or opinion that is formed before you have enough information or experience
accomplice [ə'kʌmplis] n.	a person who helps another to commit a crime or to do something wrong
imperceptible [impə'septəbl] a.	very small and therefore unable to be seen or felt
impalpable [im'pælpəbl] a.	incapable of being perceived by the senses especially the sense of touch
subdued [səb'dju:d] a.	not very loud, intense, noticeable, etc.
littered ['litəd] a.	filled or scattered with a disorderly accumulation of objects or rubbish
trudge [trʌdʒ] v.	walk slowly or with difficulty because one is tired, on a long journey, etc.
moor [mɔ:(r)] n. (often pl)	open uncultivated high area of land, esp one covered with heather 漠泽、旷野
wrench [rentʃ] v.	pull or twist suddenly and violently
finesse [fi'nes] n.	great skill in dealing with people or situations
multitudinous [mʌlti'tju:di:nəs] a.	extremely large in number
petal ['petl] n.	a delicate colored part of a flower
insidious [in'sidiəs] a.	spreading gradually or without being noticed, but causing serious harm 隐伏的
defiler [di'failə] n.	a person or organization that causes

pollution of the environment

## ***Useful Expressions***

ask of	要求, 期望
dictate to somebody	任意指使某人; 向某人发号施令
hang back	踌躇不前
steep oneself in something	沉浸于; 潜心于
in the presence of	在……面前
spin around	使人头晕目眩
be consistent with	与某事物并存 (一致)
find its way into print	付印, 出版
in abeyance	搁置; 暂停使用; 暂时中止

## ***Exercises***

### **I. Comprehension Check**

#### **A. Answer the following questions according to the text.**

1. What are the habitual expectations of the different classes of books held by the common readers?
2. How do you understand the author's idea of "Do not dictate to your author; try to become him. Be his fellow-worker and accomplice."?
3. How does your reading experience agree or disagree with the author's advice?
4. Virginia Woolf says "the quickest way to understand the elements of what a novelist is doing is not to read, but to write;" and she also gives an example to support it. What do you think of the example?
5. The author mentions three writers in paragraph 2 and points out that although they depict things totally different they share one same important element. What is it?
6. What is the true complexity of reading?
7. What are the reading processes Virginia Woolf depicts?
8. In what sense does Virginia Woolf think that common readers have responsibilities and importance in raising the standards and the judgment of reading?

**B. The text falls into 3 parts. What is the main idea of each part? Write your answers below.**

Part I \_\_\_\_\_

\_\_\_\_\_

Part II \_\_\_\_\_

\_\_\_\_\_

Part III \_\_\_\_\_

\_\_\_\_\_

**C. Write a summary of the text.**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## II. Vocabulary Study

**Find the words from the text that are almost the same in meaning to the words in bold type in the following sentences.**

1. The two specimens are actually different from each other but the differences are almost **indistinguishable**. ( )
2. Consensus is usually made possible by **vague** language and shallow commitments. ( )
3. She was dressed in grey and looked suitably elegant with the **soft** color. ( )
4. I thought I saw a ghost, but perhaps it was only a **trick** of the light. ( )
5. In the midst of the **numerous** impressions he was receiving he found time to feel a prod of indignation that so much beauty should be sacrificed to make a trick. ( )
6. In 18th century, English middle class held the **prejudice** that women were taken just as an object that would serve as the ultimate sign for a man to establish his

- masculinity and his superior and well acquired financial status. ( )
7. Women are often **excluded** from positions of authority. ( )
8. That **cunning** man bad-mouthed me to almost everyone else. ( )
9. The elderly man **plodded** down the street. ( )
10. He was charged with being an **accessory** to murder. ( )
11. Rudd promised to clean up policies which have made Australia the developed world's worst per capita **polluter** when he was elected in late 2007. ( )
12. Your mother is very **grieved** by your refusal to return home. ( )
13. The old building had an **intangible** air of sadness about it. ( )
14. The storm left the driveway **cluttered** with sticks and debris. ( )
15. They haven't **instructed** us where to go. ( )

### III. Cloze

Choose a proper word or phrase from the following list to fill in each blank in the following passage. Change the form if necessary.

classified interpreting substantially according to defining and describing  
 although involves contend functions about entirety view for  
 inexplicably actually

Reading involves looking at graphic symbols and formulating mentally the sounds and ideas they represent. Concepts of reading have changed (1) \_\_\_\_\_ over the centuries. During the 1950's and 1960's especially, increased attention has been devoted to (2) \_\_\_\_\_ the reading process. (3) \_\_\_\_\_ specialists agree that reading (4) \_\_\_\_\_ a complex organization of higher mental (5) \_\_\_\_\_, they disagree (6) \_\_\_\_\_ the exact nature of the process. Some experts, who regard language primarily as a code using symbols to represent sounds, (7) \_\_\_\_\_ reading as simply the decoding of symbols into the sounds they stand (8) \_\_\_\_\_.

These authorities (9) \_\_\_\_\_ that meaning, being concerned with thinking, must be taught independently of the decoding process. Others maintain that reading is (10) \_\_\_\_\_ related to thinking, and that a child who pronounces sounds without (11) \_\_\_\_\_ their meaning is not truly reading. The reader, (12) \_\_\_\_\_ some, is not just a person with a theoretical ability to read but one who (13) \_\_\_\_\_ reads.

Many adults, although they have the ability to read, have never read a book in its (14) \_\_\_\_\_. By some expert they would not be (15) \_\_\_\_\_ as readers. Clearly,

the philosophy, objectives, methods and materials of reading will depend on the definition one uses. By the most conclusive and satisfactory definition, reading is the ability to unlock the sound-symbols code of the language, to interpret meaning for various purposes, at various rates, and at various levels of difficulty, and to do so widely and enthusiastically. In short, reading is the interpretation of ideas through the use of symbols representing sounds and ideas.

## IV. Translation

### A. Put the following paragraph into Chinese.

Most commonly we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of biography that it shall be flattering, of history that it shall enforce our own prejudices. If we could banish all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author; try to become him. Be his fellow-worker and accomplice. If you hang back, and reserve and criticize at first, you are preventing yourself from getting the fullest possible value from what you read. But if you open your mind as widely as possible, the signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this, and soon you will find that your author is giving you, or attempting to give you, something far more definite. The thirty-two chapters of a novel—if we consider how to read a novel first—are an attempt to make something as formed and controlled as a building; but words are more impalpable than bricks; reading is a longer and more complicated process than seeing.

### B. Put the following paragraph into English.

过去，我常常在教堂的心意篮里面发现一些优美的小短文，有些是关于我的布道，有些是作者日常读《圣经》的感想。写这些短文的人不仅对我的一些观点加以反思，同时还会引用一些他/她曾经读过的，令他/她难忘又喜爱的诗人或者神秘主义者的话。我给这些短文迷住了。我看到了一个执着于追寻真与美的人。其珍而重之的字句，优美动人。我还感觉到好像那些字句也乐于让我们发现，它们是那么毫无保留地、慷慨地为这无名氏作者借用，而现在轮到这位无名氏来学习与与人分享这些美文的奥秘。分享令美愈加闪耀生辉，在这个意义上说，其实世上唯一的真理是分毫不费的。

## **Text B**

### **Confession of a Book Lover**

*Bernard Pivov*

Locked with my reading, I am completely alone. It's just my book and me. What a delight! No one can read this text, on this page, in my place. Moreover, no one knows what I'm reading. It's a purely selfish pleasure. In the morning, I'm happier, and fresher. I feel renewed. Like an athlete, I'm better at some moments than at others. This morning I'm the best at reading. Head of the class.

My attention is clear and strong.

I've always had a close relationship with the written page. It speaks to me, brings me to life, and I respond. Playing a game of give and take, of sensibility and confrontation, I make notes on the pages. My school teachers taught me this method of working, and I've never given it up. It's my way of conversing with the author. All of a sudden I will stop the flow of printed words to intervene with my pencil. To pass judgment on or underline a sentence. During the time I hosted "Apostrophes," I would spend several hours before each show, reviewing my marginal notes. Thus a few minutes sufficed to revive a reading done days earlier.

But the most important part of this method lies elsewhere: making notes in a book is a way of introducing oneself into the text, putting one's mark on it. It's a thrilling intellectual business: as a reader, I use the same tools as the author.

Up until the age of 18 I read very little. I limited myself to what was necessary for a secondary-school diploma. I was always busy either playing soccer or falling in love. Then came the day when, as a young columnist, my main responsibility was to read. And I got to like it. My head spun! An unknown passion took hold of me. What happened? For me, it was the intrusion of a new state of being in love. I began to take possession of books and to annotate them. Thus I would tell them, in an only slightly contorted way, how much I liked them or didn't. Today, 25 years later, I thumb through my books from those days and it's magic, finding myself face to face with the young man I once was. Sometimes I understand him. Other times I find him hopeless. Certain remarks seem stupid to me now. Others make me happy. I was right about that, I sometimes say to



myself.

Twenty-five years later I find the living trace of my thoughts, my sensibilities of that time. That's why I never lend out my books. I give away the ones of which I have two copies and the ones I've never read. But the ones I've marked up cannot circulate: they have become my journals, my confessions. To let someone read them would be opening myself up to scrutiny. I would be allowing others to break into me like a burglar breaks into a house.

When I hosted "Apostrophes," I did nothing but read. Today books have serious competitors—theater, film, expositions—that appeal and seduce me. When I retired from the show about a year ago, I started going to films again. I enjoyed them all. They aroused my curiosity and gave me great pleasure. This is no longer always the case. My critical spirit has returned. But what record do I have of my emotions? I can't make notes on a piece of film. And a movie will never tell me who I was in my youth.

If I were a book, I would hate the pleasure that other forms of art provide. The pleasure that distracts men, women, and children from the pleasure that I, a book, could give. But would I really have all that much to worry about? After all, going to the theater is a little complicated. Seeing a film involves a lot of running around. And watching TV requires that one stay home, and keep zapping. But I, a book, can go anywhere—in my reader's pocket, when he gets on a bus, takes a train, waits in line for a haircut. In fact, my only real competition is the Walkman, which can also be taken anywhere and provides a one-on-one relationship.

Dangerous, this Walkman? Yes and no. Everything comes in cycles. One day people will have had enough noise. They'll be brave. And, I'm certain, they'll take a good ballpoint pen and start making notes in books.

## ***Exercises***

**Answer the following questions according to the text.**

1. Why could the author find out the delight of being accompanied by books only?
2. What kind of relationship does the author maintain with books?
3. As for the author, what is the significance of making notes while reading?
4. How does the author make choices of different books in different periods of his life?
5. What does the author indicate by quoting "allowing others to break into me like a burglar breaks into a house"?