



欧阳护华 主编

广东外语外贸大学 英语专业 学生优秀作文选

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出版者的话

为总结中国大学英语教学的成果,展示当代大学生的思想境界和英语水平,北京大学出版社隆重推出本套“名校大学生英语习作系列”,分英语专业和非英语专业两类。参编院校包括北京大学、清华大学、南京大学、武汉大学、南开大学、厦门大学、广东外语外贸大学等全国各大名校。全套丛书均由一线英语教师与外教精心遴选并对每篇文章进行了认真点评,文章或者选自历年的优秀习作,或者选自各校的征文。选文题材广泛,涉及亲情、友谊、学习、生活、理想、社会、自然、娱乐、生态等众多话题。作文语言流畅,观点清新脱俗,或感人至深,或荡气回肠,全方位反映了当代大学生较高的英语水平和新时代的精神风貌。用地道的英文记述自己的故事、抒发青春的心声,将应试的作文形式与丰富的生活内容相结合是本套丛书的特色。阅读本套丛书对 CET、托福、雅思和全国公共英语等级考试的写作考试无疑将大有裨益。需要指出的是,书中作者的观点仅代表作者本人的观点。

编者的话

本作文选作者主要是广东外语外贸大学英文学院的一、三年级的本科生。二年级为考四级专业英语证而苦练的“应试作文”，四年级的太长太难懂的毕业论文，均未收入。即使是一、三年级的文稿，也因为收集时的方便和选择的标准统一，只集中于编者过去三年教过的几个班。所以，这个集子并不能代表我校英文学院的广大学生。

我们心目中的读者主要是广大的与我们作者年龄相仿的学生，以及那些对这个年青社会团体感兴趣的父母、教育工作者，和中外社会文化研究人员。我们希望，学生可从与其年龄相仿的同学们的不成熟但勇敢的尝试中受到鼓舞；关心他们的人们可由此而了解当代大学生们的想法、行为和情趣，教师们可将这些作品用于改进其写作教学。

在我校英文学院英语教学有一个优良的“家族”传统，即改革创新。从20世纪80年代初李筱菊老师的“交际英语”，到这几年王初明博士的“写长法”（见下），无不是力排众议，一意前驱。本作文选也望秉承这种“广外特色”。具体体现如下：

一年级的英语写作教学有一个响当当的名堂——“写长法”！其中心是从传统写作教学法的“会不会”写，改变为学生“敢不敢”写和“愿不愿”写。以我为中心（而非读者），以内容（而非形式）为主，以过程（而非结果）为主，成功地使学生从语法、考试、任务等枷锁中解放出来，促使他们积累了大量宝贵的协作体验，成为狂写不停的小作家（详见附录中郑超博士的文章）。其作品安排在Part 1中，学生们对其身边经历的，或观测到的人物、景色、事件、

话题,或描写,或回忆,或想象,或批评,虽显稚嫩青涩,但却激情磅礴,一派天然。

三年级的学生学的是如何写英语的议论文。这回,他们可没那么“无法无天”了。要学的是用事实证据来代替原来熟悉的空谈议论,用“读者友善”标准来代替原来自由的“作者中心”的行文,用严格的逻辑推理来代替浪漫臆想,是艰难得多了。而且,这回老师还不再改错了。令人欣慰的是,学生们可自由选题的特权依然存在,而适当的学生培训学生的发展活动激活了学生们巨大的潜能。

他们在老师的帮助下,采用人类学社会学家常用的问卷,对其所处的社会生活——从校园生活(分班、饭堂次序、宿舍争吵、手机、校园直销、课外读物等),到价值观(出国、初恋、性观念、谈恋爱花费、独生子女、计划生育、同性恋等),到他们在广交会的第一次社会实践(举牌找工、打扮、与客户和老板的相处、社会对大学生的定位、情商的重要、成功和失败的原因等),都一一进行深入调查,用可多方反复证明的数据和个案来论证(Part 2)。体验式的学习法使写作成了他们真实地认识社会和自我探索的过程。

因大多数活动都要求在小组里进行,习惯于单干的他们学会了合作学习:通过定义课堂里的社会等级来认识恶性竞争的破坏性;通过反省失败的小组活动来制定合作契约,练习人本主义的反馈方法来促进团队建设,使得小组活动的成效有了保障。反省学习法还促使学生们对其写作中的困难在宏观上(中英对比),微观上(“我”的最难)有了把握。合作式的学习方法使得同学们敢于、愿意,并善于相互评改其写作,再不需老师提供一条条的“鱼”了。

这些学生发展的新方法应用的成果还表现在 Part 4 中:对自我写作的进步和缺点以及写作课的客观评估报告,对权威观点的批评,及在课堂上的考试作文。

总之,这里的选文虽不能代表全体广东外语外贸大学英语专

业学生的优秀作文,但我们希望它们可以反映本校英语专业学生们对新学习法的大胆试验和激情洋溢的生活。

在此我们要感谢本校英文学院参与此次作文搜集和评论的师生们——尤其是牛瑞英,郑超,刘静,郭穗儿,1998级1、2、4、5班,1999级7、8、9班的同学们。特别感谢香港的 Kevin Chu 老师对编辑此书的大力支持。欢迎广大读者和同行,对我们的不足给以斧正。

欧阳护华

广东外语外贸大学英语系主任 博士

2003年4月于广州

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Part 1. Daring to Be Expressive: Observations from the Freshmen

Introduction

(本部分简介)

郭穗儿

专业四级考试临近,同学们深深体会到“写长法”带来的好处。写作讲究“厚积薄发”,若没有大量的写作训练和丰富的积累,面对题目不仅不能写精写深,而且甚至可能无话可说。我们感谢“写长法”的理由还有一个,就是它一开始就转变了我们写作的态度:从完成任务式的被动学习,到有感而发式的主动学习;从老师帮我们纠错,到自觉“洗脸”。而这种积极的写作态度,正是我们自信的源泉,勤学的动力。

记得第一节习作课老师要我们写一篇长作文,越长越好。当我们费尽心思炮制出我们的第一份写作作业时,我们内心既兴奋又担忧:一方面发现原来自己能写那么长的文章,那是一种学以致用满足感;另一方面在写作表达上遇到的困难让我们深深地感到所学不足,从而下定了勤学积累的决心。

我们开始热爱写作了,这也因为写作课老师新颖的启发式引导和他们精心设计的写作题目。课上我们讨论精彩范文的写作技巧,就社会热点话题分小组 BRAINSTORMING;课后我们有足够的自由选择自己喜爱的题材,生活的点点滴滴,成长的喜怒哀乐,全然发自内心。这时,写作课引导了我们对人生的思考,而写作本

身渐渐也成为了我们内心的需要。至今许多同学都养成了写英文日记的好习惯。

语法错误是我们写作中不可避免的一大障碍。回头看看过去的习作,我们都会惊讶地发现,原来自己曾犯下那么多“滔天大罪”:拼写错误,单复数错误,名词、代词变化混乱,时态、语态前后矛盾等等。而当时老师改作业时,并没有给我们的零级错误判个“满江红”,却是指出我们绞尽脑汁用上的好词句。我想这是出于保护我们的积极性和对我们写作进步的鼓舞,可这并不意味着他们对我们的错误不闻不问。我们的写作刊物 *WRITE TO LEARN* 的编委们发现,每个写作老师手上都有一本厚厚的笔记本,里面满满记录着学生们常犯的典型错误。每隔一段时间,老师就把我们的“佳作”摆上课堂,大家共同讨论症结所在,如何杜绝。在课堂上看见自己的“真迹”,大家都感到羞愧,下次写作时便会反复检查,翻字典印证,尽量避免错误发生。久而久之,我们养成自觉“洗脸”的习惯,零级错误也大幅减少了。“授人以鱼,只供一饭之需;授人以渔,则终身受用无穷。”老师们的良苦用心,每每令我感动。

总之,从“无话可写”,“难以下笔”,到“畅写欲言”,当中不知灌注了多少老师的心血和同学们的汗水。经过一年多的训练,我们的写作水平得到了长足进步。写作训练中写得较好的习作都在我校英文学院 2001 级学生的写作刊物 *WRITE TO LEARN* 中发表。学生人手一本,大家互相切磋共同提高。这里所选的几篇习作都只是写作训练初中期的作品,其中不免还有许多不足,但作为写作的一种经验交流,希望能起到“抛砖引玉”的作用,引起大家对写作学习的探讨,为我们英语写作学习者提供更多的好方法。

How Should I Write?

★ 9801 班 张 昀

This is the question I often asked my father fourteen years ago when I first started to write. A sharp pencil in hand, I found out desperately that my mind went completely blank and I forgot what I was supposed to be doing.

The only thing I knew was to stick around father, hoping that he could give me a definite answer. However, there has never been an answer. My father, well-read in literature and an excellent writer himself, insists that I should answer that question myself, though he has always been teaching me, inspiring me and supporting me in my writing.

So, how should I write? Maybe I write out of a burning desire to write. I don't remember who said this, but I like it: "When I want to write, I write. When I don't want to, I won't." Awesome, isn't it? We don't write because we are supposed to or even forced to, we write because we are members of the human race, and the human race is filled with passion, romance, love, beauty and poetry. We write out of certain natural instinct to express ourselves, to observe this world, and to arrive at the inside of our life. Writing, as it seems to me, is complicated, almost contradictory in so many ways, yet simple, being a strangely erotic combination. Through writing, we may savor life more freely than others do, and that was what writing first attracted me.

To quote from Whitman: "What food amid these, O me, O life? Answer: that you are not here. That life exists, and identity. That the powerful play goes on, and you may contribute a verse." What would my verse be? I remember thinking it a lot. I have such a desire to be immersed in life and name what I set, thus to write about everything in my verse contributed to the powerful play.

We read Shakespeare, Hugo and Hemingway. We marvel so much at their playful wisdom, underlying sincerity, profound vision and actual seizure of reality that our eyes brim with tears at each line coming in sight. What else could we do besides wiping our tears away? Imitation, by all means, are imitation. Each time I write, I imitate their word choice, structure, narration and rhetorical style. Perfect imitation entails a broad range of reading in all fields, particularly in literature. I began to read myself at the age of five. It was a book called *365 Stories for 365 Nights*, which was very popular among young parents at that time. From then on, books had much more appeal to me than candies and toys. I read *Pilgrimage to the West* at nine and later *Romance of the Three Kingdoms*. Of course, I couldn't tell every word in these classics, but I could still appreciate the whole story. I was really crazy for that Monkey Sun and Pig Zhu and those courageous ancient generals. My father has a theory that reading in classical Chinese helps one to learn Chinese and one's Chinese proficiency would have a decisive effect on his foreign language study. I agree with him, and thanks to his firm and consistent hand, reading and writing has become a part of my life, and they always will be.

I never believe such saying like writing talent is a gift. It is really sad if a writer is deserted by his muse. And yet if a talented