

English Writing Salon

英语写作沙龙

许虹◎编著



山东大学出版社

English Writing Salon

英语写作沙龙

许 虹 ◎ 编著

西南交通大学出版社

· 成 都 ·

图书在版编目 (C I P) 数据

英语写作沙龙 = English Writing Salon / 许虹编
著. —成都: 西南交通大学出版社, 2020.11
ISBN 978-7-5643-7768-7

I. ①英… II. ①许… III. ①英语 - 写作 - 高等学校
- 教材 IV. ①H319.36

中国版本图书馆 CIP 数据核字 (2020) 第 210129 号

English Writing Salon

Yingyu Xiezu Shalong

英语写作沙龙

许虹 编著

责任编辑 孟媛

封面设计 付惠

出版发行 西南交通大学出版社
(四川省成都市金牛区二环路北一段 111 号
西南交通大学创新大厦 21 楼)

邮政编码 610031

发行部电话 028-87600564 028-87600533

网址 <http://www.xnjdcbs.com>

印刷 成都蜀雅印务有限公司

成品尺寸 185 mm × 260 mm

印张 8.25

字数 257 千

版次 2020 年 11 月第 1 版

印次 2020 年 11 月第 1 次

定价 35.00 元

书号 ISBN 978-7-5643-7768-7

课件咨询电话: 028-81435775

图书如有印装质量问题 本社负责退换

版权所有 盗版必究 举报电话: 028-87600562

P 前言 reface

写作是一种主观见之于客观的高级思维活动。在写作过程中，我们不仅将所见所经历之事付诸笔端，还将所思所想记录于笔下，故而可写景状物、记述生活、说明物理、议论事物。同时，写作又因其运思之精深巧妙，言词之审慎讲究，成为一种高度精密化的思维活动。

基于多年的写作教学实践，编者深感写作之不易。一在写作材料之浩繁，而精当适宜者少有。二在其内容安排之分节细化，而于有限时间内难尽得其精要。三是对相关写作话题认知不够，思维受限，且又对其文体之变异多难穷其深奥。四在其习作中多有生硬表达，兼有中式英语现象，往往难以言尽其意，文理不畅。基于此，编者选择了十二个与日常生活密切相关的话题，在每一章节专治一个话题，兼顾材料的丰富性、文体的多样性和过程的体验性，以期为读者提供深度的写作范例，从而能够以点带面、点面结合。同时，基于“民族高校外语教学中的民族文化融入研究”“孔子情感教育思想在高校英语课程中的融入研究”等项目，编者希望学生通过广泛深入地阅读不同文本以增强识见，逐步提高文化素养，并提升认知和思维能力，从而有效地将写作与育人有机融合。

鉴于此，在每话题第一部分，笔者选择了精美的短篇故事，安排了相应话题的“头脑风暴”活动，让读者能够充分发挥想象，以至思接千载，视通万里。在第二部分，选取了不同名家名文数篇供读者阅读学习，其选题立意、谋篇布局、段落安排、词句选择、修辞运用等方面多有学习之处。苏轼曾说：“博观而约取，厚积而薄发。”一来可深入阅读这些名文补自身之不足，到达摹体以定习。二来可进一步细读这些名家作品，逐步提升自身语言能力和文化素养。这恰如古人所言，“开卷有益”，对于写作来说，此言更是不假。编者多年来一直坚持“以读促写”“读写结合”的理念，提倡多读、精读经典名篇。在第三部分，先聚焦写作中的不同层次，简要论述如何有效选择字词、写作句子和安排段落，从而为谋篇布局做好必要的准备。在此基础上，编者主要介绍了记叙文、描写文、说明文、议论文、应用文五种常用文体写作，

简明扼要地阐述其要旨，论述其特点，讲解其技法技巧，从而使读者能够在有限的学习时间内掌握这些文体写作的要点。在第四部分，为激发读者的学习兴趣和灵感，提升其思辨能力，编者安排了简短的拓展阅读材料，或是一篇文章节选，或是一首诗歌。通过阅读与单元话题相关的语言材料，希望读者可以放飞想象之翼，围绕相关话题创造性地进行写作，同时能有意识地将该单元学习的写作技法技巧贯穿于其中。俗话说，熟能生巧，对于学习写作来说，在大量阅读的基础上不断进行有指导的写作训练无疑是提升写作技能的有效途径。最后，编者还精心选取了两条与每个单元主题大致相关的经典名言，一条为我国著名思想家、教育家、政治家孔子的经典语录，另一条为西方名人名言，这样既启迪其思维，又融入了民族文化元素，同时还能让其中西互鉴。

本书可以作为本科英语专业学生的写作教材，也可以作为大学英语写作学习资料，或是作为具有一定英语水平的业余英语写作爱好者的阅读书籍。书中选文材料来源广泛，既有本科英语教材文本，又有名家名篇，还有网络优美文章；体裁力求多样，既有故事小说，又有散文诗歌，还有演讲报告，以便最大可能地吸取语言的魅力。当然，由于编者自身的见识和能力有限，书中难免有错漏或不当之处，望读者不吝赐教。编者谨在此深表谢忱。

许 虹
湖北民族大学

C 目录 ontents

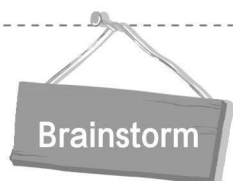
ONE	Writing Makes an Exact Man	001
	Brainstorm: Writing and Reading	001
	Appreciation: Ambition	002
	Writing Drafts	005
	Technique: Introduction to Writing	007
	Practice: The Joys of Writing	010
	Quotation	010
TWO	Every Man Has His Hobby Horse	011
	Brainstorm: Don't Quit. Keep Playing	011
	Appreciation: Sport Brings Us Together	012
	Cultivating a Hobby	013
	Technique: Word	014
	Practice: On Going a Journey	016
	Quotation	017
THREE	Do Not Give up the Dream	018
	Brainstorm: Be Careful What You Wish For	018
	Appreciation: Moon and Sixpence	019
	I Have a Dream	022
	Technique: Sentence	024
	Practice: Youth	026
	Quotation	027

FOUR	East or West, Home Is Best	028
	Brainstorm: A Legacy of Love	028
	Appreciation: Remember, We're Raising Children, Not Flowers!	029
	Rural Life in England	030
	Technique: Paragraph	032
	Practice: I Travelled among Unknown Men	037
	Quotation	037
FIVE	Culture Is Activity of Thought	038
	Brainstorm: Alligator River	038
	Appreciation: Westminster Abbey	039
	Globalization: A Culture Killer	041
	Technique: Summary	043
	Practice: Musee Des Beaux Arts	045
	Quotation	046
SIX	Life Is Not All Beer and Skittles	047
	Brainstorm: The City Mouse and the Country Mouse	047
	Appreciation: The Two Roads	048
	Social Distance	049
	Technique: Narration	051
	Practice: Love Your Life	054
Quotation	055	
SEVEN	Nature Never Deceives Us	056
	Brainstorm: Typhoon	056
	Appreciation: The Pond in Winter	057
	The Turtle	059
	Technique: Description	061
	Practice: My Pretty Rose Tree	065

	Quotation	065
EIGHT	Society Is Wonderfully Delightful	066
	Brainstorm: The Old Cat	066
	Appreciation: What Is Poverty?	067
	The Problems of the Cities	070
	Technique: Exposition I	073
	Practice: From Paradise Lost	076
	Quotation	077
NINE	Love Is Blind	078
	Brainstorm: The Mermaid Princess	078
	Appreciation: Why I Want a Wife	079
	Of Love	081
	Technique: Exposition II	082
	Practice: She Walks in Beauty	088
	Quotation	089
TEN	It Is Your Business	090
	Brainstorm: I Never Work after Supper	090
	Appreciation: The Company Man	091
	Is Business Bluffing Ethical?	092
	Technique: Argumentation I	095
	Practice: Redemption	099
	Quotation	099
ELEVEN	Let's Cherish Humanity	100
	Brainstorm: The Triple-Filter Test	100
	Appreciation: The Lowest Animal	101
	Humanism: A Basis for Unifying Diversity	102
	Technique: Argumentation II	105
	Practice: Good and Evil	109
	Quotation	109

TWELVE	Learn and Live	110
	Brainstorm: A Lesson from My Father	110
	Appreciation: Knowledge and Wisdom	111
	On Education	114
	Technique: Applied Writing	117
	Practice: It Is Never too Late for Success	121
	Quotation	121
REFERENCES	122

1 ONE Writing Makes an Exact Man



Writing and Reading^①

A farmer can't read or write. One day he asks a man to write a letter for him. He wants to post the letter to his uncle.

"I can't write your letter," says the man, "Because I have a bad leg."

"Sir," says the farmer, "I know, but I can't see what a bad leg has to do with writing a letter."

"It has much to do with it," says the man, "Because I can't walk so far and read the letter to your uncle."

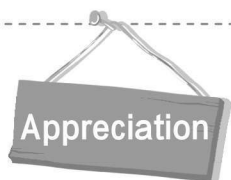
"What do you mean, sir?" says the farmer. "His son can read it to him. Why do you need to read it for him?"

"Don't you understand," answers the man, "That only I can read what I write?"

Questions

1. What do you get from the story?
2. Do you like writing? Is writing important for you in your work and life? How do you think of the difference of writing in English and in Chinese?

① 沪江英语. 我写的只有我能读[EB/OL]. (2016-03-06) [2020-10-29]. <https://www.hjenglish.com/bec/p768929/>.



Ambition^①

Perri Klass

In college, my friend Beth was very ambitious, not only for herself but for her friends. She was interested in foreign relations, in travel, in going to law school. “I plan to be Secretary of State someday”, she would say matter-of-factly. One mutual friend was studying literature, planning to go to graduate school; he would be the chairman of the Yale English Department. Another friend was interested in political journalism and would someday edit *Time* magazine. I was a biology major, which was a problem: Beth’s best friend from childhood was also studying biology, and Beth had already decided she would win the Nobel Prize. This was resolved by my interest in writing fiction. I would win that Nobel, while her other friend would win for science.

It was a joke; we were all smart-ass college freshmen, pretending the world was ours for the asking. But it was not entirely a joke. We were smart college freshmen, and why should we limit our ambitions?

I’ve always liked ambitious people, and many of my closest friends have had grandiose dreams. I like such people, not because I am desperate to be buddies with a future Secretary of State but because I find ambitious people entertaining, interesting to talk to, fun to watch. And, of course, I like such people because I am ambitious myself, and I would rather not feel apologetic about it.

Ambition has gotten a bad press. Back in the 17th century, Spinoza thought ambition and lust were “nothing but species of madness, although they are not enumerated among diseases”. Especially in women, ambition has often been seen as a profoundly dislikable quality; the word “ambitious” linked to a “career woman” suggested that she was ruthless, hard as nails, clawing her way to success on top of the bleeding bodies of her friends.

Then, in the late seventies and the eighties, ambition became desirable, as books with titles like *How to Stomp Your Way to Success* became bestsellers. It was still a nasty sort of attribute, but nasty attributes were good because they helped you look out for number one.

But what I mean by ambition is dreaming big dreams, putting no limits on your expectations and your hopes. I don’t really like very specific, attainable ambitions, the kind you learn to set in the career-strategy course taught by the author of *How to Stomp Your Way to Success*. I like big ambitions that suggest that the world could open up at any time, with work

① 李莉文. 大学思辨英语教程写作 2[M]. 北京: 外语教学与研究出版社, 2015: 177-180.

and luck and determination. The next book could hit it big. The next research project could lead to something fantastic. The next bright idea could change history.

Of course, eventually you have to stop being a freshman in college. You limit your ambitions and become more realistic, wiser about your potential, your abilities, and the number of things your life can hold. Sometimes you get close to something you wanted to do, only to find it looks better from far away. Back when I was a freshman, to tell the truth, I wanted to be Jane Goodall, go into the jungle to study monkeys and learn things no one had ever dreamed of. This ambition was based on an interest in biology and several *National Geographic* television specials; it turned out that wasn't enough of a basis for a life. There were a number of other early ambitions that didn't pan out either. I was not fated to live a wild, adventurous life, to travel alone to all the most exotic parts of the world, to leave behind a string of broken hearts. Oh well, you have to grow up, at least a little.

One of the worst things ambition can do is tell you that you're a failure. The world is full of measuring tapes, books and articles to tell you where you should be at your age, after so-and-so many years of doing what you do.

Almost all of us have to deal with the tremendous success of friends (or enemies), with those who somehow started out where we did but are now way in front. My college-alumni magazine arrives every two months without fail, so I can find out who graduated two years after I did but is now running a groundbreaking clinic at a major university hospital (and I'm only just finishing my residency), who is restoring a fabulous mansion in a highly desirable town by the sea, and who got promoted yet again, due to natural brilliance and industry.

I read an article recently about how one's twenties are the decade for deciding on a career and finishing your training, and the thirties are for consolidating your success and rising within your chosen job (and here I am in my thirties, not even sure what I want to do yet). With all these external yardsticks, the last thing anyone needs is an internal voice as well, whispering that you were supposed to do it better, get further and that all you've actually accomplished is mush, since you haven't met your own goals.

The world is full of disappointed people. Some of them probably never had much ambition to start with; they sat back and waited for something good and felt cheated because it never happened. Some of them had very set, specific ambitions and for one reason or another, never got what they wanted. Others got what they wanted but found it wasn't exactly what they'd expected it to be. Disappointed ambition provides fodder for both drama and melodrama: aspiring athletes (who could have been contenders), and aspiring dancers (all they ever needed was the music and the mirror).

The world is also full of people so ambitious, so consumed by drive and overdrive that nothing they pass on the way to success has any value at all. Life becomes one long exercise in

delayed gratification; everything you do, you're doing only because it will get you where you want to be one day. Medical training is an excellent example of delayed gratification. You spend years in medical school doing things with no obvious relationship to your future as a doctor, and then you spend years in residency, living life on a miserable schedule, staying up all night and slogging through the day, telling yourself that one day all this will be over. It's what you have to do to become a doctor, but it's a lousy model for life in general. There's nothing wrong with a little delayed gratification every now and then, but a job you do only because of where it will get you—and not because you like it—means a life of muttering to yourself, "Someday this will be over." This is bad for the disposition.

As you grow up, your ambitions may come into conflict. Most prominently nowadays, we have to hear about women torn between family and career, about women who make it to the top only to realize they left their most precious things behind. Part of growing up, of course, is realizing that there is only so much room in one life, whether you are male or female. You can do one thing wholeheartedly and single-mindedly and give up some other things. Or you can be greedy and grab something new without wanting to give up what you already have. This leads to a chaotic and crowded life in which you are always late, always overdue, always behind, but rarely bored. Even so, you have to come to terms with limitations; you cannot crowd your life with occupations and then expect to do each one as well as you might if it were all you had to do. I realize this when I race out of the hospital, offending a senior doctor who had offered to explain something to me, only to arrive late at the daycare center, annoying the people who have been taking care of my daughter.

People consumed by ambition, living with ambition, become a little humorless and a little one-sided. On the other hand, people who completely abrogate their ambition aren't all fun and games either. I've met a certain number of women whose ambitions are no longer for themselves at all; their lives are now dedicated to their offspring. I hope my children grow up to be nice people, smart people, people who use good grammar; and I hope they grow up to find things they love to do, and do well. But my ambitions are still for me.

Of course, I try to be mature about it all. I don't assign my friends Nobel Prizes or top government posts. I don't pretend that there is room in my life for any and every kind of ambition I can imagine. Instead, I say piously that all I want are three things: I want to write as well as I can, I want to have a family, and I want to be a good pediatrician. And then, of course, a voice inside whispers: to write a bestseller, to have ten children, to do stunning medical research... Fame and fortune, it whispers, fame and fortune...Even though I'm not a college freshman anymore, I'm glad to find that little voice still there, whispering sweet nothings in my ear.

Writing Drafts^①

Richard Marius

Finally the moment comes when you sit down to begin your first draft. It is always a good idea at the start to list the points you want to cover. A list is not as elaborate as a formal outline. In writing your first list, don't bother to set items down in the order of importance. List your main points and trust your mind to organize them. You will probably make one list, study it, make another, study it, and perhaps make another. You can organize each list more completely than the last. This preliminary process may save you hours of starting and stopping.

Write with your list outline in front of you. Once you begin to write, commit yourself to the task at hand. Do not get up until you have written for an hour. Write your thoughts quickly. Let one sentence give you an idea to develop in the next. Organization, grammar, spelling, and even clarity of sentences are not nearly as important as getting the first draft together. No matter how desperate you feel, keep going.

Always keep your mind open to new ideas that pop into your head as you write. Let your list outline help you, but don't become a slave to it. Writers often start an essay with one topic in mind only to discover that another pushes the first one aside as they work. Ideas you had not even thought of before you began to write may pile onto your paper, and five or six pages into your first draft you may realize that you are going to write about something you did not imagine when you started.

If such a revelation comes, be grateful and accept it. But don't immediately tear up or erase your draft and start all over again. Make yourself keep on writing, developing these new ideas as they come. If you suddenly start all over again, you may break the train of thought that has given you the new topic. Let your thoughts follow your new thesis, sailing on that tack until the wind changes.

When you have said everything you can say in this draft, print it out if you are working on a computer. Get up from your desk and go sit in a chair somewhere else to read it without correcting anything. Then put it aside, preferably overnight. If possible, read your rough draft just before you go to sleep. Many psychological tests have shown that our minds organize and create while we sleep if we pack them full before bedtime. Study a draft just before sleep, and you may discover new ideas in the morning.

Be willing to make radical changes in your second draft. If your thesis changed while you were writing your first draft, you will base your second draft on this new subject. Even if your thesis has not changed, you may need to shift paragraphs around, eliminate paragraphs, or add new ones. Inexperienced writers often suppose that revising a paper means changing only a word or two or adding a sentence or two. This kind of editing is part of the writing process, but

① 李莉文. 大学思辨英语教程写作 2[M]. 北京: 外语教学与研究出版社, 2015: 32-34.

it is not the most important part. The most important part of rewriting is a willingness to turn the paper upside down, to shake out of it those ideas that interest you most, and to set them in a form where they will interest the reader too.

Some writers cut up their first drafts with a pair of scissors. They toss some paragraphs into the trash; others they paste up with rubber cement in the order that seems most logical and coherent. Afterward they type the whole thing through again, smoothing out the transitions, adding new material, getting new ideas as they work. The translation of the first draft into the second nearly always involves radical cutting and shifting around. Now and then you may firmly fix the order of your thoughts in your first draft, but I find that the order of my essays is seldom established until the second draft.

With the advent of computers the shifting around of parts of the essays has become easy. We can cut and paste electronically with a few strokes of the keyboard. We can also make back-up copies of our earlier drafts so we can go back to them if we wish. But as I said earlier, computers do not remove from us the necessity to think hard about revising.

Always be firm enough with yourself to cut out thoughts or stories that have nothing to do with your thesis, even if they are interesting. Cutting is the supreme test of a writer. You may create a smashing paragraph or sentence only to discover later that it does not help you make your point. You may develop six or seven examples to illustrate a point and discover you need only one.

Now and then you may digress a little. If you digress too often, or too far, readers will not follow you unless your facts, your thoughts, and your style are so compelling that they are somehow driven to follow you. Not many writers can pull such digressions off, and most editors will cut out the digressions even when they are interesting. In our hurried and harried time, most readers get impatient with the rambling scenic route. They want to take the most direct way to their destination. To appeal to most of them, you must cut things that do not apply to your main argument.

In your third draft, you can sharpen sentences, add information here and there, cut some things, and attend to other details to heighten the force of your writing. In the third draft, writing becomes a lot of fun (for most of us). By then you have usually decided what you want to say. You can now play a bit, finding just the right word, choosing just the right sentence form, compressing here, expanding there.

I find it helpful to put a printed draft down beside my keyboard and type the whole thing through again as a final draft, letting all the words run through my mind and fingers one more time rather than merely deleting and inserting on the computer screen. I wrote four drafts of the first edition of this book; I have preserved the final draft of that edition on computer diskettes. But I am writing this draft by propping the first edition up here beside me and typing it all over again. By comparing the first draft and the second draft, one can see how many changes I have made, most of them unforeseen until I sat down here to work.

I have outlined here my own writing process. It works for me. You must find the process

that works for you. It may be different from mine. A friend tells me that his writing process consists of writing a sentence, agonizing over it, walking around the room, thinking, sitting down, and writing the next sentence. He does not revise very much. I think it unnecessarily painful to bleed out prose that way, but he bleeds out enough to write what he needs to write. Several of my friends tell me they cannot compose at a typewriter; they must first write with a pencil on a yellow pad. These are the people most likely to cut up their drafts with scissors and paste them together in a different form. They also tend to be older. Most young writers are learning to compose at a keyboard, and they cannot imagine another way to write. Neither can I—though on occasion I go back to my pencil for pages at a time.

The main thing is to keep at it. B. F. Skinner has pointed out that if you write only fifty words a night, you will produce a good-sized book every two or three years. That's not a bad record for any writer. William Faulkner outlined the plot of his Nobel Prize-winning novel *A Fable* on a wall inside his house near Oxford, Mississippi. You can see it there to this day. Once he got the outline on the wall, he sat down with his typewriter and wrote, following the outline to the end. If writing an outline on a kitchen wall does the trick for you, do it. You can always repaint the wall if you must.

Think of writing as a process making its way toward a product—sometimes painfully. Don't imagine you must know everything you are going to say before you begin. Don't demean yourself and insult your readers by letting your first draft be your final draft. Don't imagine that writing is easy or that you can do it without spending time on it. And don't let anything stand in your way of doing it. Let your house get messy. Leave your magazines unread and your mail unanswered. Put off getting up for a drink of water or a cup of tea. Never mix alcohol with your writing; true, lots of writers have become alcoholics, but it has not helped their writing. Don't make a telephone call. Don't straighten up your desk. Sit down and write. And write, and write, and write.

Discussion

1. What does the author mean by ambition? Why may the ambitions come into conflict when people grow up?
2. How to write the draft? How do you understand the idea of writing as a process making in its way toward a product?
3. Make the outline of the two passages and list the ideas about the importance of ambition.

Technique: Introduction to Writing

1. Definition of Writing

What is writing? In general, writing can be defined as the literary work, especially the

literary composition. It can refer to any piece of written work as writing, especially when considering the use of appropriate language and style in it. It is any style or form of composition, the work of a writer, anything expressed in words, including a short sentence, a short or long paragraph, or even a long essay. It can be written in a piece paper or typed in the blog, diary, zoon, or somewhere else.

Writing is a way using words to describe the experience, explain something, express the view, and show the feeling. Some examples can show the importance in our work and daily life. Writing is typically considered as socially-situated act, and this view is reinforced by the aims and experiences of the recent writing across the curriculum movement. (Young & Fulwiler, 1986) Most college teachers spend at least 30% of their time doing wring tasks: planning, organizing, writing, and revising essays. Most of the business executives considered writing as the most neglected skill in business. Still, CEOs in many fields including insurance, manufacturing, banking and technology all said that writing was important for success in their own and other executive positions. Writing is a form of communication in language, involving the comprehensive use of other language skills such as listening, speaking and reading. (Wang Chuming et al., 2000)

However, there are some nervous grumblings about writing. (Beidler, 2003) Someone said that “I just cannot write. Some people are born knowing how to write, but I was born untalented, I guess.” Some people consider they do not have a big enough vocabulary well. Even someone think they just cannot seem to figure out what the teacher wants them to say in these essays. The problem also comes to writing because people just cannot think of anything to say about any of those topics.

In fact, all these difficulties can attribute to the ignorance of the nature of writing. All good writing is personal, whether it is an abstract essay or a private letter. (Miller & Judy, 1978) According to the statistic in classroom, everyone is writing at least once or twice a week in daily life. Writing is not the task, not the composition, not the product, but one part of the life and work. Totally, you write in order to record a memory, to discover one, to amuse others, to move others, to persuade others, to convey information, and to explain something. You will find it not difficult to write what you want to write, and even you will feel happy while writing.

2. The Form of Writing

Writing can be classified into different types. The frequent forms of writing are essay, composition, paper, article, and so on. Essay is a piece of writing, usually short literary composition on one subject, showing the attitude or the opinion of the writer. Composition can be defined as one of the topic writing task of students in examination, or the art of composing a musical or literary work. Paper is a formal written work needed to be published, presented, or read in academic meeting. Article is the piece of complete writing published in a newspaper, magazine, book, Internet, with copy write of publication.