

开放课堂及说课评课研修资料

材料 1: 《新时代核心英语教程 综合英语 2》 Unit 7

(综合英语 2 教学材料)

材料 2: 《新时代核心英语教程 综合英语 4》 Unit 3

(综合英语 4 教学材料)

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材料 1

《新时代核心英语教程 综合英语 2》 Unit 7
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7 UNIT

You Are What You Speak



We all speak, and language—the talks at our homes, the daily conversations with our friends, the stories we tell about who we are and where we come from—connects us to each other and to our communities and cultures. Language is fundamental to our identities and defines who we are. What happens when you move from one country to another, when you no longer speak the same language as your parents or grandparents, when the language you speak doesn't “match” your self-identification?

This unit is based on stories about two second-generation immigrants in the U.S. In Text A, on reading a Chinese short story by Eileen Chang, Lucy Tan rediscovers the charm of Chinese, the language which she feels both familiar with and somewhat estranged from. In Text B, Richard Rodriguez explains his childhood struggle in both language and identity. Both of them lay out their journeys and thoughts about language, which is closely associated with identity, love, and life.



Exploring the Topic

- 1 Read the excerpt from one of Eileen Chang's short stories. Try to translate it into English and appreciate the charm of language.

于千万人之中遇见你所遇见的人，于千万年之中，时间的无涯的荒野里，没有早一步，也没有晚一步，刚巧赶上了，那也没有别的话可说，惟有轻轻地问一声：

“噢，你也在这里吗？”

- 2 Language is the window through which you know a culture. As an English major, have you benefited from being bilingual? List some examples.

Text A



课文录音



On Falling in Love with the Language I've Spoken My Entire Life

○ Lucy Tan

- 1 The first fiction I ever read in Chinese was a short story by Eileen Chang, titled simply, “Love.” I was in college at the time, and my Chinese language teacher had handed it out to the class. After I finished reading it, I quietly began to cry.
- 2 I can't tell this story without telling you what the language meant to me then. My parents are Chinese-American immigrants, and the first language I learned was Chinese. I spoke it almost exclusively until the very first day of pre-school, when I learned the sentence, “Can I have some juice?” From then on, I spoke in full English sentences. Chinese became

the language I only spoke when compelled—with my family, who always spoke Chinese in the house, or when I was forced to practice it at Chinese school on the weekends. I struggled against it, partly because I didn't possess the full range of vocabulary through which to express myself, and partly because it was a language in which I couldn't address my emotions.

- 3 My parents did not like emotional conversations. They did not say “I love you.” On parents' visiting day at school, other kids' parents left them notes that said “We're proud of you!” My note said, “We hope you will continue to improve this year. Please read books other than the series, *The Baby-Sitters Club*.” The closest they had come to addressing the issue of emotion were the times they asked me, “Why are you crying?” By which they meant, “Stop crying.” And so I tried never to cry in front of them. I held my tears through dinner. I cried only alone, in my room, or on the phone with friends. It seemed to me that the heart was a dangerous territory for Chinese and so I kept the two apart. It was in English that I said “I love you” to a boy for the first time, English in which I cursed aloud. In books written in English, the intricacies of feeling and mysteries of human existence were explored. It was in the love of this language that, early on, I found the determination to become a writer.
- 4 But sitting there in the classroom as a college freshman, staring at those three-hundred-some words that made up the Eileen Chang short story, everything I knew was torn apart. No story written in English had ever made me feel what this story made me feel. It was the most profound reading experience I'd had with short fiction, and the story had been written in Chinese. It was as though the two worlds I was used to traveling between had suddenly collided.
- 5 The story “Love” is seemingly simple. It's about a young woman who falls in love with a neighborhood young man after they meet briefly, beneath a peach tree. Years later, after she's lived a life of misfortune, she remembers this meeting with him and remarks upon the gifts of time, coincidence, and life.

You meet the one you meet amongst thousands and tens of thousands of people, amidst thousands and tens of thousands of years, in the boundless wilderness of time, not a step sooner, not a step later. You chance upon each other, not saying much, only asking softly, “Oh, you are here, also?”

— “Love,” by Eileen Chang, translated by Qiamei Tang



- 6 What was striking to me about this story was the things that aren't said. The years in which the young woman is sold as a concubine hover around the edges of the story, out of focus, but dark enough to illuminate the shining moment in her life that's described. So much is implied by the words, "Time passed." Nothing more is needed. For all I loved about the power of language to name what can't be put into words, this—not naming it—had equal power.
- 7 Subtle, too, are the narrative shifts in this piece. Our understanding of the story is guided by the voice of an omniscient narrator until we arrive at the phrase "She remembers..." Suddenly, we jump forward in time, where the narrative has been taken over by the young woman, who is now an old woman, looking back on her life, knowing what she has

already lost. And what of the phrase, “She often speaks of that young man”? To whom is she speaking, we wonder? What solace, what comfort has she found in her old age? Chang is a master of suggestion. Reading this story taught me that in fiction it’s possible for some of the most poignant moments to linger out of sight. Because, the story seems to say, the hard parts are beside the point. Like a dart, piercing through the thinness of all the years of this woman’s life, is this single encounter: a meeting with a man beneath a peach tree. As readers, we come away reminded that it is rare moments of love and light that we should let define our lives and give our existence focus. How compassionately Chang renders this story. And yet, what a cruel story it is.

- 8 For a week, I walked around with “Love” tucked into my class notebooks, switching it from one to the other as I switched classes. The text took up barely half a page. I remember being surprised by that fact each time I looked at it. I couldn’t stop thinking about the young woman in the story and the life she’d left. I couldn’t stop hearing that refrain, “thousands and tens of thousands of people, amidst thousands and tens of thousands of years.” I had an urge to call my mother, who lived in China at the time. I wanted to tell her that I felt closer to her somehow, not because the story itself had anything to do with her, but because for the first time, I felt moved by Chinese. I felt understood by this story.
- 9 Of course, I didn’t do it. My parents and I don’t use language in that way. To this day, I still have never said the words “I love you” to them in Chinese.
- 10 Years later, in writing my first novel, I found myself telling my own love story. *What We Were Promised* is about many different kinds of love—family love, lost love, stale love, and new love. My characters are Chinese and Chinese-American, and they mostly speak Chinese. One of my early readers made an observation that stuck with me: “They so rarely tell each other what they’re feeling!” It occurred to me that I was writing the kind of dialogue I grew up hearing, where love is tacitly understood. Love settles into the cracks of daily existence, paved over by mundanity. “Wear a coat,” my mother would tell me. “Eat more meat.” “Read different books.” I love you. I love you. I love you. What I’ve learned after twenty-some years of speaking both languages is that it’s very American to say things aloud. And it’s very Chinese to feel them quietly.
- 11 “Oh, you are here, also,” the young man says to the young woman. In other words: I love you. And yet “I love you” would have cheapened things. By acknowledging the limitations of language, by letting everything else do the telling, we are treated to the depths of one human life. Maybe it was never that my parents were unwilling to say “I love you.” Maybe they sensed that the phrase itself was never enough.

(1,253 words)

Notes

1. Lucy Tan, American writer. She grew up in New Jersey, U.S. and has spent most of her adult life in New York and Shanghai. She received a B.A. from New York University and an M.F.A. from the University of Wisconsin-Madison. Her fiction has been published in journals like *Asia Literary Review* and *Ploughshares*. *What We Were Promised* is her first novel exquisitely exploring class, family, and self.
2. Eileen Chang (张爱玲) (1920-1995), Chinese writer, whose sad, bitter love stories gained her a large devoted audience, as well as critical acclaim. Her works are considered by some scholars to be among the best Chinese literature of her time. Her works are poetic and often full of sadness, and the characters in her works don't usually rebel against fate.
3. *The Baby-Sitters Club* is a series of novels written by Ann M. Martin and published by Scholastic between 1986 and 2000. It is about a group of friends who run a local baby-sitting service. The stories are told in first-person narrative and deal with issues such as illness, moving, and divorce.

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Words and Expressions

hand sth. out

to give something to each person in a group

pre-school /'pri:sku:l/ *n.*

a school for children between two and five years of age

intricacy /'ɪntrɪkəsi/ *n.*

a detail that is part of something complicated

determination /dɪ,tɜ:mə'neɪʃən/ *n.*

the quality of trying to do something even when it is difficult

tear sth. apart

to break something violently into a lot of small pieces

profound /prə'faʊnd/ *adj.*

having a strong influence or effect

collide /kə'laid/ *v.*

to hit something or someone that is moving in a different direction from you

misfortune /mɪs'fɔ:tʃən/ *n.*

very bad luck, or something that happens to you as a result of bad luck

chance upon sb./sth.

to find something or meet someone when you are not expecting to

striking /'straɪkɪŋ/ *adj.*

unusual or interesting enough to be easily noticed

concubine /'kɒŋkjəbaɪn/ *n.*

(especially in some societies in the past) a woman who lives with a man, often in addition to his wife or wives, but who is less important than they are

illuminate /ɪ'lu:məneɪt/ *v.*

to make a light shine on something, or to fill a place with light

omniscient /ɒm'nɪʃɪənt/ *adj.*

knowing everything

narrator /nə'reɪtə/ *n.*

the person who tells the story in a book or a play

solace /'sɒlɪs/ *n.*

a feeling of emotional comfort at a time of great sadness or disappointment

poignant /'pɔɪnjənt/ *adj.*

making you feel sad or full of pity

dart /dɑ:t/ *n.*

a small pointed object that is thrown or shot as a weapon, or one that is thrown in the game of darts

pierce /pɪəs/ *v.*

to make a small hole in or through something, using an object with a sharp point

come away

to leave a place with a particular feeling or idea

compassionately /kəm'pæʃənətli/ *adv.*

in a way that shows sympathy for others and a wish to help them

render /'rendə/ *v.*

to express or present something in a particular way

refrain /rɪ'freɪn/ *n.*

a remark or idea that is often repeated

stale /steɪl/ *adj.*

not interesting or exciting anymore

stick with sb.

to remain in someone's memory

tacitly /'tæsɪtli/ *adv.*

in a way that is suggested indirectly or understood, rather than said in words

crack /kræk/ *n.*

a very narrow space between parts of something

mundanity /mʌn'dænəti/ *n.*

the fact of being very ordinary and therefore not interesting

Analytical Reading

- 1** Complete the following table about Lucy Tan’s attitudes toward the Chinese language.

Time period	Attitude toward the Chinese language	Evidence
Before reading “Love”		
After reading “Love”		
On hearing a reader’s observation years later		

- 2** Decide whether the following statements are true (T) or false (F) according to the text.

- () 1. Tan spoke Chinese only at home after she entered pre-school.
- () 2. Tan seldom cried in front of her parents, as she was born strong.
- () 3. Tan thought that, though Eileen Chang writes it in a compassionate way, “Love” is actually a cruel story.
- () 4. Tan finally knew the true meaning of love and bravely said “I love you” to her parents.
- () 5. Tan’s understanding of love was influenced by her family, which was reflected in her first novel.
- () 6. Tan explains why Chinese people hardly express love directly.

- 3** Answer the following questions.

1. Why did Tan struggle against the Chinese language in the first place?
2. According to Para. 3, how did Tan’s parents address the issue of emotion?
3. Why did Tan decide to become a writer?
4. What touched Tan when she finished reading the story “Love”?
5. What writing techniques did Tan identify in “Love”?
6. According to Para. 7, what does the story “Love” try to convey to readers by not emphasizing the “hard parts”?
7. How did the story “Love” influence Tan’s attitude toward her parents?
8. In the last paragraph, Tan states that “And yet ‘I love you’ would have cheapened things.” Do you agree? Do you think we should express love to our family directly in words?

Language Focus

Vocabulary



构词法
知识讲解

Suffixes Denoting Negative Meanings

A suffix is a letter or a group of letters attached to the end of a word. Most suffixes are dedicated to extending word classes, not word meanings. However, some suffixes change both the class and the meaning of a word.

- You meet the one you meet amongst thousands and tens of thousands of people, amidst thousands and tens of thousands of years, in the boundless wilderness of time, not a step sooner, not a step later.
- The airport gets more money from duty-free sales than from landing fees.
- The president is sitting in a bulletproof car.

The suffixes **-less** and **-free** mean “not” or “without.” The suffix **-proof** describes something which a particular thing cannot harm or pass through. They often combine with nouns to form adjectives and denote negative meanings. For example, something that is hopeless is without hope, someone who is carefree lives without worries or anxieties, and an ovenproof dish cannot be harmed by heat.

1 Complete the following sentences with the words in brackets, adding “-less,” “-free,” or “-proof” to them. Change the form of the words where necessary.

1. Despite this negative prediction, Mr. Green says it is not time to declare the problem _____ and give up. (hope)
2. Don't assume your friend is _____ and uncaring; maybe he's just overwhelmed by the demands of a new boss. (think)
3. Finally, dividends will be _____ at the corporate level, and individuals will get a 50 percent exemption. (tax)
4. The present invention has many advantages: It is _____, _____, and age-resistant. (poison; scent)
5. I want to build a career and not just have a string of _____ jobs. (mean)
6. Rub the wax in to make the shoe _____. (water)

2 Choose the correct answer to fill in the blanks.

1. While the two girls both love honor, they love victory still more; for youth is eager _____ over others, and victory is one form of this. But when a misunderstanding arises in the victory, their lifelong friendship may suddenly _____.
A. being; be torn out B. being; be torn up
C. to be; be torn away D. to be; be torn apart
2. The impact of humanity on the environment is not determined solely by how many of us are around, but by how much stuff we use and how much room we _____, so we should _____ from the desire to waste.
A. take in; restrain B. take up; refrain
C. take off; restrain D. take on; refrain
3. The speech is inspiring and impressive. Those words will _____ me for the rest of my life.
A. compare with B. compete with
C. argue with D. stick with
4. The war brought honors and promotion to many, but for me it brought nothing but _____ and disaster.
A. misuse B. misconduct
C. misfortune D. misbehavior
5. Portraits of young men in uniform, many of whom never returned, make a _____ moment in most 20th-century family collections.
A. poignant B. vibrant
C. constant D. pleasant

3 Complete the following sentences with words given in the box below. Change the form where necessary.

compel	boundless	acknowledge	compassionately
intricacy	tacitly	pave	omniscient

1. She is popular in class because she is extremely _____ and generous to her classmates.
2. Because there were those who wanted me to fail, I felt _____ to succeed.
3. We will never _____ that we are inferior and will always strive for justice.
4. Try to admire your positive attributes, your _____ potential, and the beauty of your own existence.
5. Their economic policy _____ the way for industrial expansion.
6. No one is _____; we're all ignorant about something.
7. Neither she nor I understand the _____ of money so we employ people who do.
8. Although the mother didn't say anything, it was obvious that she _____ consented to the decision.

Grammar and Discourse

Past Participles

The past participle expresses a completed action. It is often used in the following ways.

- In the formation of perfect tenses in the active voice
 - It was the most profound reading experience I'd had with short fiction.
- In the formation of the passive voice
 - Chinese became the language I only spoke when compelled—with my family, who always spoke Chinese in the house, or when I was forced to practice it at Chinese school on the weekends.
- As an adverbial
 - Seen from the top of the mountain, the city is very beautiful.
- As an attribute
 - For a week, I walked around with "Love" tucked into my class notebooks.

1 Fill in the blanks with the appropriate form of the words in brackets.

There is a wonderful story about a young girl who was lonely and quiet. She had no family and was not (1) _____ (love) by anyone.

One day, feeling very (2) _____ (depress) and lonely, she was walking through a grassland when she noticed a small butterfly (3) _____ (catch) in a thorny bush. The young girl carefully released the butterfly. (4) _____ (change) into a beautiful fairy, the little butterfly didn't fly away.

"In return for your wonderful kindness," the good fairy said to the girl, "I will give you a wish. You can have anything that you would like (5) _____ (get)." The little girl thought for a moment and then replied, "I want to be happy."

(6) _____ (lean) toward her, the fairy whispered in her ear and then disappeared.

As the little girl was (7) _____ (grow) up, there was no one in the land happier than she was. Everyone wanted to be (8) _____ (tell) of the secret of happiness by her. She would only smile and answer, "The secret of my happiness is that I listened to a good fairy when I was a little girl."

When she was dying, the neighbors all gathered around her and (9) _____ (fear) that her unbelievable secret of happiness would die with her. So they begged her (10) _____ (tell) them what the good fairy had said. The lovely old woman simply smiled and said, "She told me that everyone, no matter how old or young, how rich or poor, was in need of me."

Practice Your Translation

2 Translate the following sentences into Chinese.

1. I can't tell this story without telling you what the language meant to me then. (Para. 2)

2. But sitting there in the classroom as a college freshman, staring at those three-hundred-some words that made up the Eileen Chang short story, everything I knew was torn apart. (Para. 4)

3. The years in which the young woman is sold as a concubine hover around the edges of the story, out of focus, but dark enough to illuminate the shining moment in her life that's described. (Para. 6)

4. Reading this story taught me that in fiction it's possible for some of the most poignant moments to linger out of sight. Because, the story seems to say, the hard parts are beside the point. (Para. 7)

5. Like a dart, piercing through the thinness of all the years of this woman's life, is this single encounter: a meeting with a man beneath a peach tree. (Para. 7)

6. It occurred to me that I was writing the kind of dialogue I grew up hearing, where love is tacitly understood. Love settles into the cracks of daily existence, paved over by mundanity. (Para. 10)

3 Translate the following passage, using the words and expressions in brackets.

我的父母是美国华人移民，所以我被迫（compel）最先学习中文，而且上学前几乎只（exclusively）说中文。但由于中文词汇量不够，我无法用中文表达自己，而父母通常又不用中文表达情感，所以我一直抵触（struggle against）中文。相反，我却在英语书中探索了情感的错综复杂（intricacy）和人类存在的奥秘（mystery）。后来我读了张爱玲的短篇故事《爱》，这是我读过的最深刻的（profound）短篇小说，它颠覆了（tear apart）我对中文原有的看法。也许，中国父母不是不愿意表达自己的关心，而是认为单凭言语只会让爱变得廉价（cheapen）。

Critical Thinking



思辨技能
讲解

Generating Implicatures

When we communicate, we want information to be clearly conveyed. However, there are times when people are not totally explicit about what they mean. That is to say, what they mean is more than, or quite different from, their words. So we need the ability to generate implicatures, i.e., inferring meaning beyond the literal sense of what is stated, so that we reach a better understanding of the speaker's/writer's intention. Look at the following lines from Text A and their implicatures:

- "Why are you crying?" ("Stop crying.")
- "Wear a coat." "Eat more meat." "Read different books." ("I love you.")

We can infer what the speaker/writer implies, suggests, or means either by the linguistic meaning of individual words, or by the context or related background information.

Apply Your Skill

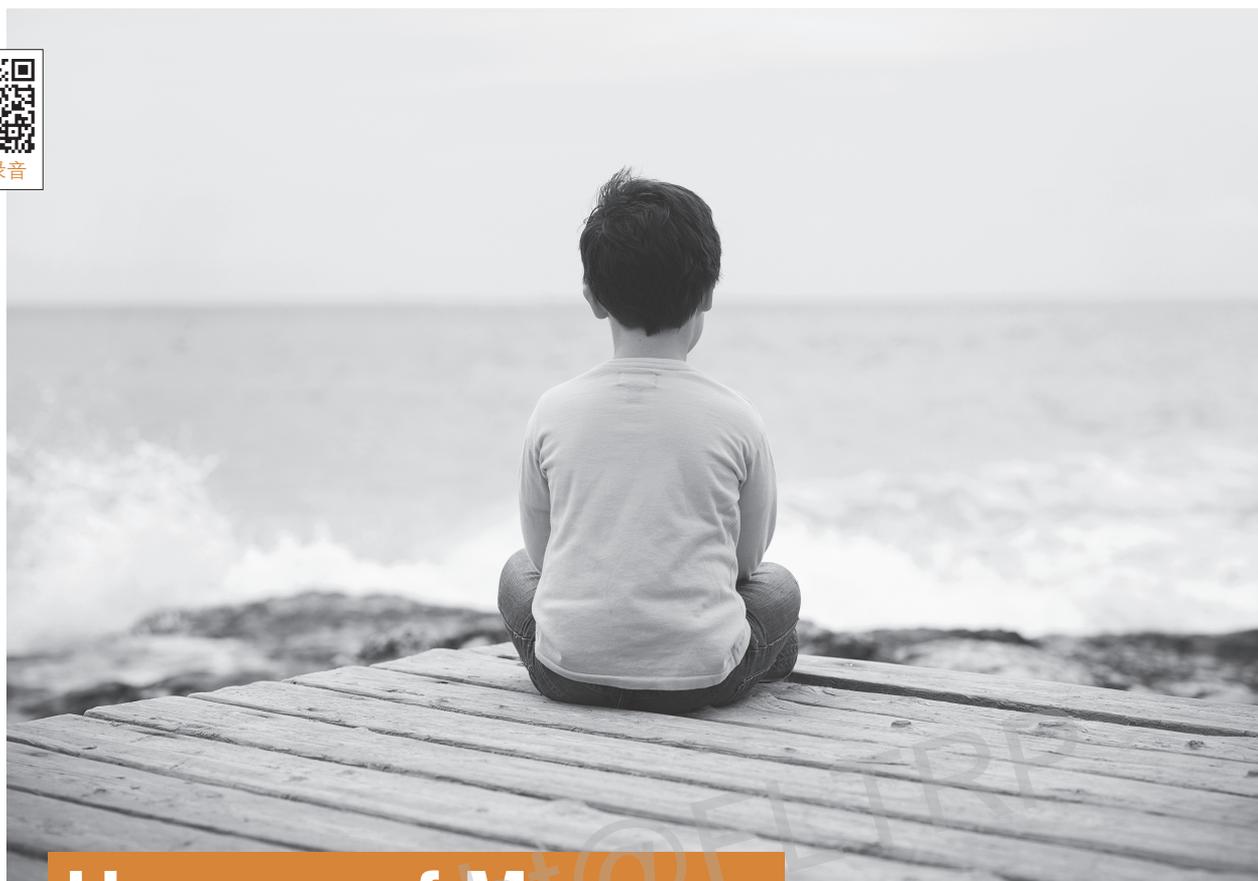
1. Read the following sentences from Text A and find out their implicatures.

"Oh, you are here, also?" (Para. 5)

"...it's very American to say things aloud. And it's very Chinese to feel them quietly." (Para. 10)

2. In Text B, Richard Rodriguez noticed that "my parents' voices were softer than those of *gringos* we'd meet." What does this imply about his parents?

Text B



Hunger of Memory

○ Richard Rodriguez

- 1 I remember to start with that day in Sacramento—a California now nearly thirty years past—when I first entered a classroom, able to understand some fifty stray English words.
- 2 An accident of geography sent me to a school where all my classmates were white, many the children of doctors and lawyers and business executives. All my classmates certainly must have been uneasy on that first day of school—as most children are uneasy—to find themselves apart from their families in the first institution of their lives. But I was astonished.

- 3 The nun said, in a friendly but oddly impersonal voice, “Boys and girls, this is Richard Rodriguez.” (I heard her sound out: Rich-heard Road-ree-guess.) It was the first time I had heard anyone name me in English. “Richard,” the nun repeated more slowly, writing my name down in her black leather book. Quickly I turned to see my mother’s face dissolve in a watery blur behind the pebbled glass door.
- 4 Many years later there is something called bilingual education—a scheme proposed in the late 1960s by Hispanic-American social activists, later endorsed by a congressional vote. It is a program that seeks to permit non-English-speaking children, many from lower-class homes, to use their family language as the language of school. (Such is the goal its supporters announce.) I hear them and am forced to say no: It is not possible for a child—any child—ever to use his family’s language in school. Not to understand this is to misunderstand the public uses of schooling and to trivialize the nature of intimate life—a family’s “language.”
- 5 Memory teaches me what I know of these matters; the boy reminds the adult. I was a bilingual child, a certain kind—socially disadvantaged—the son of working-class parents, both Mexican immigrants.
- 6 In the early years of my boyhood, my parents coped very well in America. My father had steady work. My mother managed at home. They were nobody’s victims. Optimism and ambition led them to a house (our home) many blocks from the Mexican south side of town. We lived among *gringos* and only a block from the biggest, whitest houses. It never occurred to my parents that they couldn’t live wherever they chose. Nor was the Sacramento of the fifties bent on teaching them a contrary lesson. My mother and father were more annoyed than intimidated by those two or three neighbors who tried initially to make us unwelcome. (“Keep your brats away from my sidewalk!”) But despite all they achieved, perhaps because they had so much to achieve, any deep feeling of ease, the confidence of “belonging” in public was withheld from them both. They regarded the people at work, the faces in crowds, as very distant from us. They were the others, *los gringos*. That term was interchangeable in their speech with another, even more telling, *los americanos*.
- 7 I grew up in a house where the only regular guests were my relations. For one day, enormous families of relatives would visit and there would be so many people that the noise and the bodies would spill out to the backyard and front porch. Then, for weeks, no one came by. (It was usually a salesman who rang the doorbell.) Our house stood apart.

A gaudy yellow in a row of white bungalows. We were the people with the noisy dog. The people who raised pigeons and chickens. We were the foreigners on the block. A few neighbors smiled and waved. We waved back. But no one in the family knew the names of the old couple who lived next door; until I was seven years old, I did not know the names of the kids who lived across the street.

- 8 In public, my father and mother spoke a hesitant, accented, not always grammatical English. And they would have to strain—their bodies tense—to catch the sense of what was rapidly said by *los gringos*. At home they spoke Spanish. The language of their Mexican past sounded in counterpoint to the English of public society. The words would come quickly, with ease. Conveyed through those sounds was the pleasing, soothing, consoling reminder of being at home.
- 9 During those years when I was first conscious of hearing, my mother and father addressed me only in Spanish; in Spanish I learned to reply. By contrast, English (*inglés*), rarely heard in the house, was the language I came to associate with *gringos*. I learned my first words of English overhearing my parents speak to strangers. At five years of age, I knew just enough English for my mother to trust me on errands to stores one block away. No more.
- 10 I was a listening child, careful to hear the very different sounds of Spanish and English. Wide-eyed with hearing, I'd listen to sounds more than words. First, there were English (*gringo*) sounds. So many words were still unknown that when the butcher or the lady at the drugstore said something to me, exotic polysyllabic sounds would bloom in the midst of their sentences. Often, the speech of people in public seemed to me very loud, booming with confidence. The man behind the counter would literally ask, "What can I do for you?" But by being so firm and so clear, the sound of his voice said that he was a *gringo*; he belonged in public society.
- 11 I would also hear then the high nasal notes of middle-class American speech. The air stirred with sound. Sometimes, even now, when I have been traveling abroad for several weeks, I will hear what I heard as a boy. In hotel lobbies or airports, in Turkey or Brazil, some Americans will pass, and suddenly I will hear it again—the high sound of American voices. For a few seconds I will hear it with pleasure, for it is now the sound of my society—a reminder of home. But inevitably—already on the flight headed for home—the sound fades with repetition. I will be unable to hear it anymore.
- 12 When I was a boy, things were different. The accent of *los gringos* was never pleasing nor was it hard to hear. Crowds at Safeway or at bus stops would be noisy with sound. And I would be forced to edge away from the chirping chatter above me.

- 13 I was unable to hear my own sounds, but I knew very well that I spoke English poorly. My words could not stretch far enough to form complete thoughts. And the words I did speak I didn't know well enough to make into distinct sounds. (Listeners would usually lower their heads, better to hear what I was trying to say.) But it was one thing for me to speak English with difficulty. It was more troubling for me to hear my parents speak in public: their high-whining vowels and guttural consonants; their sentences that got stuck with "eh" and "ah" sounds; the confused syntax; the hesitant rhythm of sounds so different from the way *gringos* spoke. I'd notice, moreover, that my parents' voices were softer than those of *gringos* we'd meet.
- 14 I am tempted now to say that none of this mattered. In adulthood I am embarrassed by childhood fears. And, in a way, it didn't matter very much that my parents could not speak English with ease. Their linguistic difficulties had no serious consequences. My mother and father made themselves understood at the county hospital clinic and at government offices. And yet, in another way, it mattered very much—it was unsettling to hear my parents struggle with English. Hearing them, I'd grow nervous, my clutching trust in their protection and power weakened.
- 15 There were many times like the night at a brightly lit gasoline station (a blaring white memory) when I stood uneasily, hearing my father. He was talking to a teenaged attendant. I do not recall what they were saying, but I cannot forget the sounds my father made as he spoke. At one point his words slid together to form one word—sounds as confused as the threads of blue and green oil in the puddle next to my shoes. His voice rushed through what he had left to say. And, toward the end, reached falsetto notes, appealing to his listener's understanding. I looked away to the lights of passing automobiles. I tried not to hear anymore. But I heard only too well the calm, easy tones in the attendant's reply. Shortly afterward, walking toward home with my father, I shivered when he put his hand on my shoulder. The very first chance that I got, I evaded his grasp and ran on ahead into the dark, skipping with feigned boyish exuberance.

(1,452 words)

Words and Expressions

stray /streɪ/ *adj.*

accidentally separated from other things of the same kind

nun /nʌn/ *n.*

someone who is a member of a group of religious women that live together in a convent

dissolve /dɪ'zɒlv/ *v.*

to gradually become smaller or weaker before disappearing, or to make something do this

watery /'wɔ:təri/ *adj.*

full of water or relating to water

bilingual /baɪ'liŋgwəl/ *adj.*

written or spoken in two languages

scheme /ski:m/ *n.*

an official plan that is intended to help people in some way, for example by providing education or training

activist /'æktɪvɪst/ *n.*

someone who works hard doing practical things to achieve social or political change

endorse /ɪn'dɔ:s/ *v.*

to express formal support or approval for someone or something

congressional /kən'ɡresʃənəl/ *adj.*

belonging or related to the U.S. Congress

trivialize /'trɪvɪəlaɪz/ *v.*

to make something seem less important or serious than it really is—used to show disapproval

gringo /'ɡrɪŋɡəʊ/ *n.*

a foreigner, especially a white English-speaking person—used offensively in Latin America

bent on sth.

completely determined to do something, especially something bad

intimidated /ɪn'tɪmɪdətɪd/ *adj.*

feeling worried and lacking confidence because of the situation you are in or the people you are with

brat /bræt/ *n.*

a badly behaved child

withhold /wɪð'həʊld/ *v.*

to refuse to give someone something

spill /spɪl/ *v.*

to come out of a place in large numbers and spread out

gaudy /'ɡɔ:di/ *adj.*

too brightly colored in a way that lacks taste

bungalow /'bʌŋɡələʊ/ *n.*

a small house that is often on one level

grammatical /grə'mætɪkəl/ *adj.*

correct according to the rules of grammar

tense /tens/ *adj.*

unable to relax your body or part of your body because your muscles feel tight

counterpoint /'kaʊntəpɔɪnt/ *n.*

an effective or interesting contrast

consoling /kən'səʊlɪŋ/ *adj.*

making or intended to make someone feel better when they are sad or disappointed

overhear /,əʊvə'hiə/ *v.*

to accidentally hear what other people are saying, when they do not know that you have heard

errand /'erənd/ *n.*

a short journey either to take a message or to take or collect something

polysyllabic /,pɒlɪsɪ'læbɪk/ *adj.*

containing three or more syllables

boom /bu:m/ *v.*

to say something in a loud deep voice

nasal /'neɪzəl/ *adj.*

(of someone's voice) sounding as if it is produced partly through the nose

note /nəʊt/ *n.*

a particular musical sound, or a symbol representing this sound

stir /stɜː/ *v.*

to move slightly, or to make something move slightly

lobby /'lɒbi/ *n.*

a wide passage or large hall just inside the entrance to a public building

inevitably /ɪ'nevətəbli/ *adv.*

used for saying that something is certain to happen and cannot be avoided

repetition /,repə'tɪʃən/ *n.*

the fact of doing or saying the same thing many times

edge /edʒ/ *v.*

to move gradually with several small movements, or to make something do this

chirp /tʃɜːp/ *v.*

to speak in a happy high voice

chatter /'tʃætə/ *n.*

informal talk, especially about things that are not serious or important

whining /waɪnɪŋ/ *adj.*

producing or emitting a prolonged, high-pitched sound

guttural /'gʌtərəl/ *adj.*

(of a sound) made or seeming to be made at the back of the throat

syntax /'sɪntæks/ *n.*

the way words are arranged to form sentences or phrases, or the rules of grammar which control this 句法; 句法规则

rhythm /'rɪðəm/ *n.*

a regular repeated pattern of sounds or movements

linguistic /lɪŋ'gwɪstɪk/ *adj.*

connected with language or the scientific study of language

clutch /klʌtʃ/ *v.*

to hold something tightly because you do not want to lose it

blare /bleə/ *v.*

to make an unpleasantly loud noise

puddle /'pʌdl/ *n.*

a small pool of liquid, especially rainwater

false alto /fɔːl'setəʊ/ *n.*

a very high male voice

shiver /'ʃɪvə/ *v.*

to shake slightly because you are cold or frightened

feign /feɪn/ *v.*

to pretend to have a particular feeling or to be ill, asleep, etc.

exuberance /ɪg'zjuːbərəns/ *n.*

the quality of being full of energy, excitement, and happiness

Independent Learning

1 Find more information on the Internet or in the library about the terms and names related to the text you have just read. Share what you have learned with your classmates.

1. Richard Rodriguez
2. Hispanic-American
3. Safeway

Analytical Reading

1 Complete the following table about Rodriguez's attitudes toward Spanish and English.

Time period	Attitude toward Spanish	Attitude toward English
In his boyhood		
In his adulthood		

2 Answer the following questions.

1. What does the "accident of geography" in Para. 2 refer to?
2. What is the goal of the bilingual education proposed in the late 1960s? What is Rodriguez's attitude toward this scheme?
3. How did Rodriguez's parents feel when they lived among *gringos* and only a block from the biggest, whitest houses?
4. How did Rodriguez learn his first English words?
5. What did Rodriguez think of the voice of the butcher, of the lady at the drugstore, and of the man behind the counter?
6. What would Rodriguez do when he heard the noisy accent of *los gringos* during his childhood?
7. How would you describe Rodriguez's parents' characters?
8. When Rodriguez grew up, how did he feel about his parents' linguistic difficulties?
9. In your opinion, what are the advantages and disadvantages of bilingual education? Do you think it should be widely practiced in China?

Guided Writing

The Hidden Power of What We Don't Say

Your college will hold a Mother Language Festival to promote linguistic and cultural diversity. Write an essay of 150-200 words to show how your language is used not only explicitly but also implicitly to generate powerful implicatures. You can follow the guidance given below.

- Describe a situation, such as a conversation with a friend or a family member in which you use your mother tongue to effectively communicate your meaning.
- Illustrate how powerful your native language is in expressing implicit meaning.

Further Reading

- Albert C. Baugh and Thomas Cable, *A History of the English Language*
Comprehensive and balanced, this classic exploration of the history of the English language combines linguistic history and cultural history from the Middle Ages to the present. Read the book and reflect on the evolution of the English language. What are the key issues that affect the language today?
- Hung-Ming Ku, *The Spirit of the Chinese People*
This book explains the spirit of Chinese civilization by focusing on three key aspects: real Chinese, Chinese etiquette, and Chinese language. Read the book and think about why the Chinese language is a crucial component in the identity of every Chinese person.

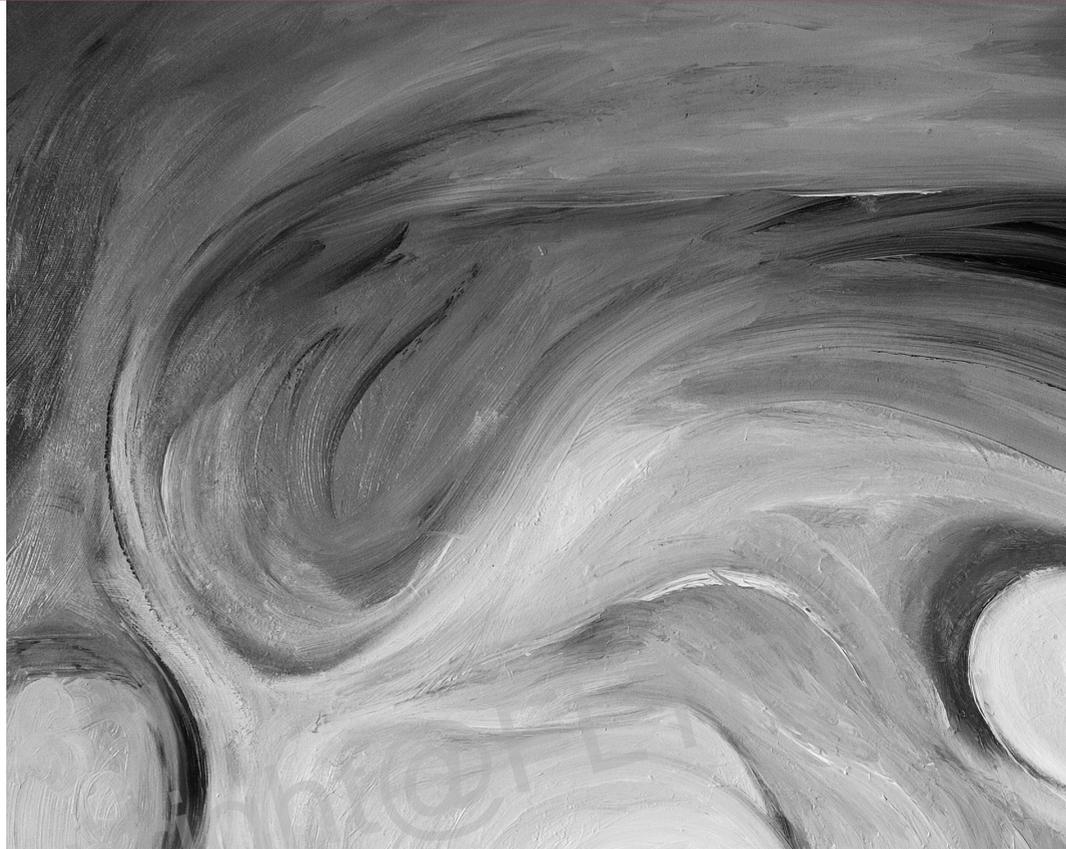
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3 UNIT

The Impact of Art



Can you imagine living in a world without art—no music to listen to, no films to watch, no paintings to appreciate, and no literature to read? A world without art would be dull. Art is part of us. We create art, enjoy different forms of art, and interpret them.

Text A in this unit is a piece of expository writing introducing three planes on which we listen to music. Text B is an excerpt from a biographical novel about Vincent van Gogh. It portrays an artist's struggle against critical discouragement and mental turmoil. Art has been an important part of civilization since its emergence. Despite the particularity of personal tastes, we all share an inherent love for art.



Exploring the Topic

- 1** Read the following quotes and discuss how each one defines art from a different perspective. Then talk about whether art is important to you and give your reasons.

Art is a discovery and development of elementary principles of nature into beautiful forms suitable for human use.

—Frank Lloyd Wright

Art is the activity by which a person, having experienced an emotion, intentionally transmits it to others.

—Leo Tolstoy

Art is the most intense mode of individualism that the world has known.

—Oscar Wilde

Draw artistic inspiration from both within and without. (外师造化，中得心源。)

—Zhang Zao

- 2** There are different forms of art like literature, painting, sculpture, music, dance, photography, and film. Which one is your favorite? Is there an artwork that has impressed you or has special meaning for you? Share related experiences with your partner.

Text A



What to Listen for in Music

○ Aaron Copland

- 1 We all listen to music according to our separate capacities. But, for the sake of analysis, the whole listening process may become clearer if we break it up into its component parts, so to speak. In a certain sense we all listen to music on three separate planes. For lack of a better terminology, one might name these: (1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane. The only advantage to be gained from mechanically splitting up the listening process into these hypothetical planes is the clearer view to be had of the way in which we listen.
- 2 The simplest way of listening to music is to listen for the sheer pleasure of the musical sound itself. That is the sensuous plane. It is the plane on which we hear music without thinking, without considering it in any way. One turns on the radio while doing something else and absent-mindedly bathes in the sound. A kind of brainless but attractive state of mind is engendered by the mere sound appeal of the music.
- 3 You may be sitting in a room reading this book. Imagine one note struck on the piano. Immediately that one note is enough to change the atmosphere of the room—proving that the sound element in music is a powerful and mysterious agent, which it would be foolish to deride or belittle.
- 4 The surprising thing is that many people who consider themselves qualified music lovers abuse that plane in listening. They go to concerts in order to lose themselves. They use music as a consolation or an escape. They enter an ideal world where one doesn't have to think of the realities of everyday life. Of course they aren't thinking about the music either. Music allows them to leave it, and they go off to a place to dream, dreaming because of and apropos of the music yet never quite listening to it.
- 5 Yes, the sound appeal of music is a potent and primitive force, but you must not allow it to usurp a disproportionate share of your interest. The sensuous plane is an important one in music, a very important one, but it does not constitute the whole story.



- 6 The second plane on which music exists is what I have called the expressive one. Here, immediately, we tread on controversial ground. Composers have a way of shying away from any discussion of music's expressive side. Did not Stravinsky himself proclaim that his music was an "object," a "thing," with a life of its own, and with no other meaning than its own purely musical existence? This intransigent attitude of Stravinsky's may be due to the fact that so many people have tried to read different meanings into so many pieces. Heaven knows it is difficult enough to say precisely what it is that a piece of music means, to say it definitely, to say it finally so that everyone is satisfied with your explanation. But that should not lead one to the other extreme of denying to music the right to be "expressive."
- 7 My own belief is that all music has an expressive power, some more and some less, but that all music has a certain meaning behind the notes and that that meaning behind the notes constitutes, after all, what the piece is saying, what the piece is about. This whole problem

can be stated quite simply by asking, “Is there a meaning to music?” My answer to that would be, “Yes.” And “Can you state in so many words what the meaning is?” My answer to that would be, “No.” Therein lies the difficulty.

- 8 Simple-minded souls will never be satisfied with the answer to the second of these questions. They always want music to have a meaning, and the more concrete it is the better they like it. The more the music reminds them of a train, a storm, a funeral, or any other familiar conception the more expressive it appears to be to them. This popular idea of music’s meaning—stimulated and abetted by the usual run of musical commentators—should be discouraged wherever and whenever it is met. One timid lady once confessed to me that she suspected something seriously lacking in her appreciation of music because of her inability to connect it with anything definite. That is getting the whole thing backward, of course.
- 9 But whatever the professional musician may hold, most musical novices still search for specific words with which to pin down their musical reactions. That is why they always find Tchaikovsky easier to “understand” than Beethoven. In the first place, it is easier to pin a meaning-word on a Tchaikovsky piece than on a Beethoven one. Much easier. Moreover, with the Russian composer, every time you come back to a piece of his it almost always says the same thing to you, whereas with Beethoven it is often quite difficult to put your finger right on what he is saying. And any musician will tell you that that is why Beethoven is the greater composer. Because music which always says the same thing to you will necessarily soon become dull music, but music whose meaning is slightly different with each hearing has a greater chance of remaining alive.
- 10 Listen, if you can, to the forty-eight fugue themes of Bach’s *Well-Tempered Clavier*. Listen to each theme, one after another. You will soon realize that each theme mirrors a different world of feeling. You will also soon realize that the more beautiful a theme seems to you the harder it is to find any word that will describe it to your complete satisfaction. Yes, you will certainly know whether it is a gay theme or a sad one. You will be able, in other words, in your own mind, to draw a frame of emotional feeling around your theme. Now study the sad one a little closer. Try to pin down the exact quality of its sadness. Is it pessimistically sad or resignedly sad; is it fatefully sad or smilingly sad?
- 11 Let us suppose that you are fortunate and can describe to your own satisfaction in so many words the exact meaning of your chosen theme. There is still no guarantee that anyone else will be satisfied. Nor need they be. The important thing is that each one feel for himself the specific expressive quality of a theme or, similarly, an entire piece of music. And if it is a great work of art, don’t expect it to mean exactly the same thing to you each time you return to it.

- 12 Themes or pieces need not express only one emotion, of course. Take such a theme as the first main one of the *Ninth Symphony*, for example. It is clearly made up of different elements. It does not say only one thing. Yet anyone hearing it immediately gets a feeling of strength, a feeling of power. It isn't a power that comes simply because the theme is played loudly. It is a power inherent in the theme itself. The extraordinary strength and vigor of the theme results in the listener's receiving an impression that a forceful statement has been made. But one should never try to boil it down to "the fateful hammer of life," etc. That is where the trouble begins. The musician, in his exasperation, says it means nothing but the notes themselves, whereas the nonprofessional is only too anxious to hang on to any explanation that gives him the illusion of getting closer to the music's meaning.
- 13 Now, perhaps, the reader will know better what I mean when I say that music does have an expressive meaning but that we cannot say in so many words what that meaning is.
- 14 The third plane on which music exists is the sheerly musical plane. Besides the pleasurable sound of music and the expressive feeling that it gives off, music does exist in terms of the notes themselves and of their manipulation. Most listeners are not sufficiently conscious of this third plane.
- 15 When the man in the street listens to the "notes themselves" with any degree of concentration, he is most likely to make some mention of the melody. Either he hears a pretty melody or he does not, and he generally lets it go at that. Rhythm is likely to gain his attention next, particularly if it seems exciting. But harmony and tone color are generally taken for granted, if they are thought of consciously at all. As for music's having a definite form of some kind, that idea seems never to have occurred to him.
- 16 It is very important for all of us to become more alive to music on its sheerly musical plane. After all, an actual musical material is being used. The intelligent listener must be prepared to increase his awareness of the musical material and what happens to it. He must hear the melodies, the rhythms, the harmonies, the tone colors in a more conscious fashion. But above all he must, in order to follow the line of the composer's thought, know something of the principles of musical form. Listening to all of these elements is listening on the sheerly musical plane.
- 17 Let me repeat that I have split up mechanically the three separate planes on which we listen merely for the sake of greater clarity. Actually, we never listen on one or the other of these planes. What we do is to correlate them—listening in all three ways at the same time. It takes no mental effort, for we do it instinctively.

(1,502 words)

Notes

1. Aaron Copland (1900-1990), American composer, composition teacher, writer, and conductor. Copland was referred to by his peers and critics as “the Dean of American Composers.”
2. Igor Stravinsky (1882-1971), Russian-born composer. His work had a revolutionary impact on musical thought and sensibility just before and after World War I, and his compositions remained a touchstone of modernism for much of his long working life.
3. Pyotr Ilyich Tchaikovsky (1840-1893), Russian composer. His music has always had great appeal for the general public by virtue of its tuneful, open-hearted melodies, impressive harmonies, and colorful, picturesque orchestration, all of which evoke a profound emotional response.
4. Ludwig van Beethoven (1770-1827), German composer and pianist. Beethoven remains one of the most admired composers in the history of Western music. His works span the transition from the classical period to the romantic era. He revealed vividly the power of music to convey a philosophy of life without the aid of a spoken text.
5. Johann Sebastian Bach (1685-1750), German composer and musician. Bach is now generally regarded as one of the greatest composers of all time and is celebrated as the creator of the *Brandenburg Concertos*, the *Well-Tempered Clavier*, the *Mass in B Minor*, and numerous other masterpieces of church and instrumental music.
6. The *Ninth Symphony* is a choral symphony, the final complete symphony by Ludwig van Beethoven, composed between 1822 and 1824. The symphony is regarded by many critics and musicologists as Beethoven’s greatest work and one of the supreme achievements in the history of music.

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Words and Expressions

plane /pleɪn/ *n.*

a level or standard of thought, conversation, etc.

terminology /ˌtɜːmənɒlədʒi/ *n.*

the technical words or expressions that are used in a particular subject

sensuous /ˈsenʃuəs/ *adj.*

pleasing to your senses

expressive /ɪkˈspresɪv/ *adj.*

showing very clearly what someone thinks or feels

split sth. up

to divide something into different parts

hypothetical /ˌhaɪpəˈθetɪkəl/ *adj.*

based on a situation that is not real, but that might happen

absent-mindedly /ˌæbsənt ˈmaɪndɪdli/ *adv.*

in a way that shows you are not thinking about what is around you, but about something else, and that may cause you to forget things

agent /ˈeɪdʒənt/ *n.*

someone or something that affects or changes a situation

deride /dɪˈraɪd/ *v.*

to make remarks or jokes that show you think someone or something is silly or useless

belittle /brɪˈlɪtl/ *v.*

to make someone or something seem small or unimportant

go off

to leave a place, especially in order to do something

apropos /ˌæprəˈpəʊ/ *prep.*

in connection with or related to someone or something

potent /ˈpəʊtənt/ *adj.*

having a very powerful effect or influence on your body or mind

usurp /juːˈzɜːp/ *v.*

to take someone else's power, position, job, etc. when you do not have the right to

disproportionate /ˌdɪsprəˈpɔːʃənət/ *adj.*

too much or too little in relation to something else

controversial /ˌkɒntrəˈvɜːʃəl/ *adj.*

causing a lot of disagreement, because many people have strong opinions about the subject being discussed

shy away from sth.

to avoid doing or dealing with something because you are not confident enough or you are worried or nervous about it

proclaim /prəˈkleɪm/ *v.*

to say publicly or officially that something important is true or exists

intransigent /ɪnˈtrænsədʒənt/ *adj.*

unwilling to change your ideas or behavior, in a way that seems unreasonable

therein lies sth.

used to say that something is caused by or comes from a particular situation

simple-minded /ˌsɪmpl ˈmaɪndɪd/ *adj.*

not very intelligent, and unable to understand complicated things

conception /kənˈsepʃən/ *n.*

an idea about what something is like, or a general understanding of something

the usual run of sth.

the usual type of something

commentator /ˈkɒməntətə/ *n.*

someone who knows a lot about a particular subject, and who writes about it or discusses it on the television or radio

pin sth. down

to understand something clearly or be able to describe it exactly

put your finger on sth.

to know or be able to explain exactly what is wrong, different, or unusual about a situation

fugue /fju:g/ *n.*

a piece of music with a tune that is repeated regularly in different keys by different voices or instruments 赋格曲

mirror /'mɪrə/ *v.*

to be a copy of something; to be similar to something

boil sth. down

to make something, especially information, shorter by leaving out the parts that are not important

exasperation /ɪg,zɑ:spə'reɪʃən/ *n.*

the feeling of being extremely annoyed, especially because you cannot do anything to improve a situation

hang on to sth.

to keep something

give off sth.

to produce a smell, light, heat, a sound, etc.

manipulation /mə,nɪpjə'leɪʃən/ *n.*

behavior that controls or influences someone or something, often in a dishonest way so that they do not realize it

harmony /'hɑ:məni/ *n.*

notes of music combined together in a pleasant way (音乐中的) 和声

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Analytical Reading

1 Match the different planes of music in the left-hand column with their characteristics on the right.

- | | | |
|------------------------------|---|---|
| 1. The sensuous plane | ○ | A. It's the plane on which we read different meanings into various pieces of music. |
| 2. The expressive plane | | B. It's the plane on which we hear music without considering it in any way. |
| 3. The sheerly musical plane | ○ | C. It's the plane on which we listen to the "notes themselves." |

2 Decide whether the following statements are true (T) or false (F) according to the text.

- () 1. Only those who listen to music absent-mindedly instead of with full concentration can feel the sheer pleasure of what they hear.
- () 2. The sound appeal of music should only be allowed to take a small share of your interest.
- () 3. Aaron Copland believes that all music expresses a certain idea, which can't be summarized with any concrete and definite concepts.
- () 4. Though you may find it impossible to reach an agreement on the exact meaning you assign to a chosen piece of music, you will always feel the same every time you listen to it.
- () 5. In describing the sheerly musical plane, Copland refers to the melody, rhythm, harmony, and tone color of the music.

3 Paraphrase the following sentences.

1. The only advantage to be gained from mechanically splitting up the listening process into these hypothetical planes is the clearer view to be had of the way in which we listen. (Para. 1)
2. Immediately that one note is enough to change the atmosphere of the room—proving that the sound element in music is a powerful and mysterious agent, which it would be foolish to deride or belittle. (Para. 3)
3. Heaven knows it is difficult enough to say precisely what it is that a piece of music means, to say it definitely, to say it finally so that everyone is satisfied with your explanation. (Para. 6)
4. My own belief is that all music has an expressive power, some more and some less, but that all music has a certain meaning behind the notes and that that meaning behind the notes constitutes, after all, what the piece is saying, what the piece is about. (Para. 7)

5. The musician, in his exasperation, says it means nothing but the notes themselves, whereas the nonprofessional is only too anxious to hang on to any explanation that gives him the illusion of getting closer to the music's meaning. (Para. 12)

4 Answer the following questions.

1. What is the simplest way of listening to music according to Copland?
2. In what situation would the sensuous plane be abused in Copland's opinion?
3. According to Copland, which plane is controversial?
4. Why do some composers deny the expressive side of their music?
5. What does "This popular idea of music's meaning" in Para. 8 refer to? Who encourages such an idea? What's Copland's attitude toward it?
6. According to Copland, why do most musical novices find Tchaikovsky easier to "understand" than Beethoven?
7. According to Copland, which plane do listeners tend to be least aware of?
8. Why does Copland repeat that what he has done is just to split up the listening process into three planes mechanically in the first and last paragraphs?
9. How do you listen to music? Do you agree with Copland's analysis of the three planes? Why or why not?
10. *The Analects* notes, "Hearing the music of succession in Qi, the Master did not know the taste of meat for three months, saying, 'I did not realize that music could have been so delicious.'" (子在齐闻《韶》，三月不知肉味，曰：“不图为乐之至于斯也。”) Both Confucius and Copland stress the impact of music. What do you think of the function of music? Use examples and evidence to support your argument.



Language Focus

Vocabulary

- 1 Complete the following sentences with words given in the box below. Change the form where necessary.

agent	hypothetical	primitive	disproportionate	deride
proclaim	therein	inherent	vigor	abet

1. He confidently _____ that he is offering the best value in the market.
2. There were faults that could be traced to some _____ weakness in the design of the machine.
3. In many societies, young men regard themselves as highly active, the _____ of change, and the shapers of the world.
4. She works extremely hard and _____ lies the key to her success.
5. We should stay away from those who _____ their friends in illegal things.
6. The family spend a(n) _____ large amount of their earnings on food.
7. Edward's new job was certainly a challenge, but he tackled it with _____ and ease.
8. The methods of communication used during the war were _____ by today's standards.
9. No one has the right to _____ disabled people.
10. An experiment is a procedure carried out to support, refute, or validate a(n) _____.

- 2 Identify the meanings of the words in each group and fill in the blanks with the appropriate words. Change the form where necessary.

1. **sensuous; sensible; sensitive; sentimental**

- a) It would seem more _____ to do the research now before we start on the project.
- b) He's not the sort of man who gets _____ about old friendships.
- c) The _____ sound of music in this opera created a warm atmosphere.
- d) Pat's tough exterior hides a shy and _____ soul.

2. **consolation; consultation; consolidation**

- a) The decision was taken after close _____ with local residents.
- b) The children were a great _____ to him when his wife died.
- c) Efforts are being focused on the _____ of their position as a major player in the telecom market.

3. **constitute; consist; compose; contain**

- a) People under the age of 40 _____ the majority of the labor force.
- b) How much liquid do you think this bottle _____?
- c) Her responsibilities as a receptionist _____ of answering the phone and greeting visitors.
- d) The audience was _____ largely of young people.

3 Read the sentences, explain the meaning of the words in bold in different contexts, and translate the sentences into Chinese.

appeal

1. The prospect of living in a city holds little **appeal** for me.
2. The police made an **appeal** to the public to remain calm.
3. After a jury trial, both sides have the chance to **appeal** against the verdict.

shy

4. They criticized the leadership, but **shied** away from a direct challenge.
5. He was painfully **shy** in public, but completely different at home with his family.
6. She died before Christmas, only a month **shy** of her 90th birthday.

run

7. In the normal **run** of things, the only exercise he gets is climbing in and out of taxis.
8. He is preparing a **run** for the presidency.
9. Andy kept things **running** smoothly while I was away.

4 Complete the following sentences with appropriate prepositions.

1. With scattered strip farming becoming a widespread practice in this country, his land is split up _____ several widely scattered plots.
2. In the afternoon the sun bathes the city _____ shades of pink and gold.
3. He urged the participants to set aside minor differences for the sake _____ achieving peace.
4. The reason for stopping the project boils down _____ a lack of money.
5. How long can you hang on _____ an impossible dream?
6. Your employees' productivity depends on a variety of factors, and you can't pin it down _____ just one or two aspects.
7. Many factories avoid producing household products giving _____ noxious fumes for the health of their consumers.
8. After hours of questioning, the suspect confessed _____ the murder.
9. The wise politician tries to deliver what really grabs voters and shies away _____ complicated, long-range concepts that are likely to confuse people.



Absolute Constructions

An absolute construction is a grammatically independent group of words that serves to modify or add information to a sentence. It is made up of a noun or a pronoun and its modifiers, and may appear at the beginning, middle, or end of a sentence. There are mainly four types of absolute constructions.

- Noun/Pronoun + adjective/adverb/prepositional phrase

- My own belief is that all music has an expressive power, **some more and some less...**

Here “some more and some less” is an absolute construction, with the word “some” as the logical subject of “more” and “less.” The sentence can be rewritten into the following:

- My own belief is that all music has an expressive power, and **some music has more expressive power and some has less expressive power...**

- Noun/Pronoun + -ing participle phrase

- I saw him vanish in the general direction of my apartment house, **his little body quivering with fear in the great open sun on the blazing concrete.**

In this sentence, “his little body” is the logical subject of “quivering with fear,” which means that “his little body quivered with fear.”

- Noun/Pronoun + -ed participle phrase

- To fish in the local bay waters, anyone can buy a fishing license—**no questions asked**—so of course fish populations decline.

This sentence has an absolute construction in which “no questions” functions as the logical subject of “(be) asked,” which means “no questions are asked.”

- With-type absolute construction

Absolute constructions can also be introduced with the word “with.”

- **With her child being sick**, she has to do most of her work at home.

- However, by the 19th century these rigid legal boundaries were relaxed, **with common-law marriage widely recognized as an acceptable union.**

Absolute constructions are more commonly used in formal writing than in daily conversation. The usage of absolute construction can make the sentences more concise and the sentence structures more diverse.

1 Combine the two sentences in each group, using absolute constructions.

1. The manager sat quietly in the office.
His eyes were closed.
2. Her hands were shaking.
She searched pockets and found a keycard.
3. Nobody had any more to say.
The meeting was closed.
4. Dinner was over.
We began to work again.
5. Her fingers are crossed.
She is back on her skateboard, even though a bad fall could reinjure her tendons.
6. She stood back and looked at him.
Her face smiled radiantly.
7. The little boy stands there.
His back is against the wall.
8. Exams are approaching.
You had better conduct a detailed review of your class notes.

Sentence Structure

2 Translate the following sentences from Text A, paying attention to the words or expressions in bold.

1. But, for the sake of analysis, the whole listening process may become clearer if we break it up into its component parts, **so to speak**. (Para. 1)
2. **Therein lies** the difficulty. (Para. 7)
3. **The more** the music reminds them of a train, a storm, a funeral, or any other familiar conception **the more** expressive it appears to be to them. (Para. 8)
4. The musician, in his exasperation, says it means **nothing but** the notes themselves... (Para. 12)
5. Besides the pleasurable sound of music and the expressive feeling that it gives off, music **does exist** in terms of the notes themselves and of their manipulation. (Para. 14)

3 Translate the following sentences, referring to the sentences in Task 2.

1. **其实**,我非常希望回到年轻的时候。
2. **可以说**,珍妮没有真正的童年。
3. **这正是**投资者最大的危险所在。
4. 这个地区完全没受破坏, **这就是**它的魅力所在。

5. 欲速则不达。
6. 我们爬得越高，看到的风景越是让人惊叹。
7. 除了抱怨自己命运不济，她什么也没做。
8. 对于作弊，我只有蔑视。
9. 过马路时，一定要小心啊！

Practice Your Translation

4 Translate the following paragraph into Chinese.

It is very important for all of us to become more alive to music on its sheerly musical plane. After all, an actual musical material is being used. The intelligent listener must be prepared to increase his awareness of the musical material and what happens to it. He must hear the melodies, the rhythms, the harmonies, the tone colors in a more conscious fashion. But above all he must, in order to follow the line of the composer's thought, know something of the principles of musical form. Listening to all of these elements is listening on the sheerly musical plane.

5 Translate the following passage, using the words and expressions in brackets.

为了方便分析，我们把听音乐的过程分为（split up）不同的层面（plane），使其更清楚明白。这一过程可以分为三个层面：感官层面、表现力层面和纯粹音乐层面。感官层面是指为了获得音乐本身带来的纯粹愉悦感（sheer pleasure）而听。音乐中声音的感染力（sound appeal）就能把人带入无须动脑却引人入胜的心境（state of mind）。所有的音乐或多或少都具有表现力，而所有音乐在音符背后都有一个意义，但这个意义却难以用确切的语言去表述（pin down）。这就是音乐的表现力层面。音乐存在的第三个层面是纯粹音乐层面。尽管大多数听众并没有充分意识到这个层面，但音乐确实存在于音符自身及对每一个音符的操控（manipulation）。当然，在现实中我们从不是单独在某一层面上听音乐，而是把它们联系起来，同时在三个层面上听。

Cloze

- 6** Decide which of the words given in the box below would best complete the passage if inserted in the corresponding blank. The words can be used **ONCE ONLY**.

A. visual	B. possession	C. reputation	D. out	E. implicitly
F. controversial	G. with	H. interesting	I. appealing	J. popular
K. signatures	L. disappearance	M. appealed	N. faithful	O. evidently

Abstract art used to be (1) _____. On the one hand, artists stopped painting delicate figures but attempted to adopt special techniques to give people different (2) _____ impacts. On the other hand, their works, including sculptures carved (3) _____ of marble or fragile clay, were all made with the specific aim of showing feelings. Some conventional scholars who disapproved of abstract art said the art was (4) _____ ridiculous and neither art nor geometry. Their Traditional Art Committee predicted its imminent (5) _____.

But nowadays, abstract art has become a permanent (6) _____ of contemporary civilization. Galleries along the Madison Avenue give scores of superb exhibitions on typical abstract works, (7) _____ to many who have a preference for abstract art. The Shadow of Egypt, a café in this district, has become the home to those abstract artists. Consequently, it's not unlikely that you might meet one of these artists of great (8) _____ in the flesh. They are often asked for (9) _____ and given bunches of fragrant flowers, plus a great deal of praise by their (10) _____ fans.

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Critical Thinking



Intellectual Humility

Intellectual humility means being aware of biases and prejudices as well as the limitations of one's viewpoint. In reality, our egocentrism is likely to tell the mind that it knows more than it does. Intellectual humility requires that we should not claim more than we actually know. It requires identifying and assessing the foundations of our beliefs, looking especially for those that cannot be justified through good reasoning. The more intellectual humility we develop, the more we can learn and grow, and the more open we are to new ideas.

In Text A, we can detect such intellectual humility. As a writer with a high reputation, Aaron Copland still recognizes his cognitive limitations. For example, in Para. 1, he writes, "In a certain sense we all listen to music on three separate planes. For lack of a better terminology, one might name these: (1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane." Words and expressions like "in a certain sense," "for lack of a better terminology," and "might" are all hedges to show his intellectual humility.

Think for Yourself

1. Many Chinese scholars enjoy a high reputation in their fields, but still have the virtue of intellectual humility. Choose one and explain with examples how he/she displays intellectual humility.

Text B



Lust for Life

o Irving Stone

- 1 Every morning Vincent arose before dawn, dressed, and tramped several kilometres down the river or into the country to find a spot that stirred him. Every night he returned with a finished canvas, finished because there was nothing more he could do with it. Directly after supper he went to sleep.
- 2 He became a blind painting machine, dashing off one sizzling canvas after another without even knowing what he did. The orchards of the country were in bloom. He developed a wild passion to paint them all. He no longer thought about his painting. He just painted. All his eight years of intense labour were at last expressing themselves in a great burst

of triumphal energy. Sometimes, when he began working at the first crack of dawn, the canvas would be completed by noon. He would tramp back to town, drink a cup of coffee and trudge out again in another direction with a new canvas.

- 3 He did not know whether his painting was good or bad. He did not care. He was drunk with colour.
- 4 No one spoke to him. He spoke to no one. What little strength he had left from his painting, he spent in fighting the mistral. Three days out of every week he had to fasten his easel to pegs driven into the ground. The easel waved back and forth in the wind like a sheet on a clothesline. By night he felt as buffeted and bruised as though he had been given a severe beating.
- 5 He never wore a hat. The fierce sun was slowly burning the hair off the top of his head. When he lay on his brass bed in the little hotel at night he felt as though his head were encased in a ball of fire. The sun struck him completely blind. He could not tell the green of the fields from the blue of the sky. But when he returned to his hotel he found that the canvas was somehow a glowing, brilliant transcription of nature.
- 6 One day he worked in an orchard of lilac ploughland with a red fence and two rose-coloured peach trees against a sky of glorious blue and white.
- 7 “It is probably the best landscape I have ever done,” he murmured to himself.
- 8 When he reached his hotel he found a letter telling him that Anton Mauve had died in The Hague. Under his peach trees he wrote, “Souvenir de Mauve. Vincent and Theo,” and sent it off immediately to the house on the Uileboomen.
- 9 The following morning he found an orchard of plum trees in blossom. While he was at work, a vicious wind sprang up, returning at intervals like waves of the sea. In between, the sun shone, and all the white flowers sparkled on the trees. At the risk every minute of seeing the whole show on the ground, Vincent went on painting. It reminded him of the Scheveningen days when he used to paint in the rain, in sandstorms, and with the storm-spray of the ocean dashing over him and his easel. His canvas had a white effect with a good deal of yellow in it, and blue and lilac. When he finished he saw something in his picture that he had not meant to put there, the mistral.
- 10 “People will think I was drunk when I painted this,” he laughed to himself.
- 11 A line from Theo’s letter of the day before came back to him. Mijnheer Tersteeg, on a visit

to Paris, had stood before a Sisley and murmured to Theo, “I cannot help thinking that the artist who painted this was a bit tipsy.”

12 “If Tersteeg could see my Arlesian pictures,” thought Vincent, “he would say it was delirium tremens in full career.”

13 The people of Arles gave Vincent a wide berth. They saw him dashing out of town before sunrise, heavy easel loaded on his back, hatless, his chin stuck forwards eagerly, a feverish excitement in his eyes. They saw him return with two fire holes in his face, the top of his head as red as raw meat, a wet canvas under his arm, gesticulating to himself. The town had a name for him. Everyone called him by it.

14 “*Fou-rou!*”

15 “Perhaps I am a red-headed crazy man,” he said to himself, “but what can I do?”

16 The owner of the hotel swindled Vincent out of every franc he could. Vincent could not get anything to eat, for nearly everyone in Arles ate at home. The restaurants were expensive. Vincent tried them all to find some strong soup, but there was none to be had.

17 “Is it hard to cook potatoes, Madame?” he asked in one place.

18 “Impossible, Monsieur.”

19 “Then have you some rice?”

20 “That is tomorrow’s dish.”

21 “What about macaroni?”

22 “There was no room on the range for macaroni.”

23 At length he had to give up all serious thoughts of food, and live on whatever came his way. The hot sun built up his vitality, even though his stomach was getting little attention. In place of sane food he put absinthe, tobacco, and Daudet’s tales of Tartarin. His innumerable hours of concentration before the easel rubbed his nerves raw. He needed stimulants. The absinthe made him all the more excited for the following day, an excitement whipped by the mistral and baked into him by the sun.

24 As the summer advanced, everything became burnt up. He saw about him nothing but old gold, bronze and copper, covered by a greenish azure sky of blanched heat. There was sulphur-yellow on everything the sunlight hit. His canvases were masses of bright burning yellow. He knew that yellow had not been used in European painting since the Renaissance, but that did not deter him. The yellow pigment oozed out of the tubes onto the canvas, and there it stayed. His pictures were sun steeped, sun burnt, tanned with the burning sun and swept with air.

- 25 He was convinced that it was no more easy to make a good picture than it was to find a diamond or a pearl. He was dissatisfied with himself and what he was doing, but he had just a glimmer of hope that it was going to be better in the end. Sometimes even that hope seemed a Fata Morgana. Yet the only time he felt alive was when he was slogging at his work. Of personal life, he had none. He was just a mechanism, a blind painting automaton that had food, liquid, and paint poured into it each morning, and by nightfall turned out a finished canvas.
- 26 And for what purpose? For sale? Certainly not! He knew that nobody wanted to buy his pictures. Then what was the hurry? Why did he drive and spur himself to paint dozens and dozens of canvases when the space under his miserable brass bed was already piled nearly solid with paintings?
- 27 The desire to succeed had left Vincent. He worked because he had to, because it kept him from suffering too much mentally, because it distracted his mind. He could do without a wife, a home, and children; he could do without love and friendship and health; he could do without security, comfort and food; he could even do without God. But he could not do without something which was greater than himself, which was his life—the power and ability to create.

(1,216 words)

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Words and Expressions

lust /lʌst/ *n.*

a very strong desire to have something

tramp /træmp/ *v.*

to walk somewhere slowly and with heavy steps

dash sth. off

to write or draw something very quickly

sizzling /'sɪzəlɪŋ/ *adj.*

very hot

trudge /trʌdʒ/ *v.*

to walk with slow heavy steps, especially because you are tired or it is difficult to walk

mistral /'mɪstrəl/ *n.*

a strong cold wind that blows through southern France from the north, mainly in winter

fasten /'fɑ:sən/ *v.*

to attach something firmly to another object or surface

easel /'i:zəl/ *n.*

a wooden frame that you put a painting on while you paint it

peg /peg/ *n.*

a short piece of wood, metal, or plastic that is attached to a wall or fits into a hole, used especially to hang things on or to fasten things together

back and forth

going in one direction and then in the opposite direction, and repeating this several times

clothesline /'kləʊðzlaɪn/ *n.*

a long thin rope on which you hang clothes to dry outdoors

buffet /'bʌfɪt/ *v.*

to treat someone unkindly

brass /brɑ:s/ *n.*

a very hard bright yellow metal that is a mixture of copper and zinc 黄铜

encase /ɪn'keɪs/ *v.*

to cover or surround something completely

transcription /træn'skrɪpʃən/ *n.*

an exact written or printed copy of something

lilac /'laɪlək/

n. a small tree with pale purple or white flowers 丁香

n. a pale purple color

plum /plʌm/ *n.*

a small round juicy fruit which is dark red, purple, or yellow and has a single hard seed, or the tree that produces this fruit 李子; 李树

vicious /'vɪʃəs/ *adj.*

unpleasantly strong or severe

spring up

to suddenly appear or start to exist

interval /'ɪntəvəl/ *n.*

the period of time between two events, activities, etc.

tipsy /'tɪpsi/ *adj.*

slightly drunk

delirium tremens /dɪ,lɪrɪəm 'tremənz/ *n.*

a condition in which your body shakes and you see imaginary things, caused by drinking too much alcohol 震颤性谵妄

give sb. a wide berth

to avoid someone

feverish /'fi:vərɪʃ/ *adj.*

very excited or worried about something

gesticulate /dʒe'stɪkjələɪt/ *v.*

to make movements with your arms and hands, usually while speaking, because you are excited, angry, or cannot think of the right words to use

swindle /'swɪndl/ *v.*

to get money from someone by deceiving them

franc /fræŋk/ *n.*

the standard unit of money in various countries, and used in France and Belgium before the euro

macaroni /,mækə'rəʊni/ *n.*

a type of pasta in the shape of small tubes
通心粉

sane /seɪn/ *adj.*

able to think in a normal and reasonable way

absinthe /'æbsɪnθ/ *n.*

a strong alcoholic drink that is green and has a bitter taste 苦艾酒

stimulant /'stɪmjələnt/ *n.*

something that encourages more of a particular activity

whip /wɪp/ *v.*

to move quickly and violently, or to make something do this

burn up

to be destroyed by heat

bronze /brɒnz/ *n.*

a hard metal that is a mixture of copper and tin 青铜

copper /'kɒpə/ *n.*

a soft reddish-brown metal that allows electricity and heat to pass through it easily, and is used to make electrical wires, water pipes, etc. 铜

azure /'æzə/ *adj.*

having a bright blue color like the sky

blanch /blɑːntʃ/ *v.*

to put vegetables, fruit, or nuts into boiling water for a short time

sulphur /'sʌlfə/ *n.*

a common light yellow chemical substance that burns with a very strong unpleasant smell, and is used in drugs, explosives, and industry 硫

deter /dɪ'tɜː/ *v.*

to stop someone from doing something, by making them realize it will be difficult or have bad results

pigment /'pɪgmənt/ *n.*

a natural substance that makes skin, hair, plants, etc. a particular color

steep /stiːp/ *v.*

to put food in a liquid and leave it there, so that it becomes soft or has the same taste as the liquid, or so that it gives the liquid its taste

slog /slɒg/ *v.*

to work hard at something without stopping, especially when the work is difficult, tiring, or boring

mechanism /'mekənɪzəm/ *n.*

part of a machine or a set of parts that does a particular job

automaton /ɔː'tɒmətən/ *n.*

a machine, especially one in the shape of a human, that moves without anyone controlling it

Independent Learning

1 Find more information on the Internet or in the library about the terms and names related to the text you have just read. Share what you have learned with your classmates.

1. Irving Stone and *Lust for Life*
2. Vincent van Gogh
3. Anton Mauve
4. The Hague
5. Alphonse Daudet and *Tartarin de Tarascon*
6. Fata Morgana

Analytical Reading

1 The following outline presents an overview of the text. Fill in the blanks to complete the outline.

Part	Paras.	Main idea
I	1-3	Arising before dawn, returning with a finished canvas at night, van Gogh became _____.
II	4-12	His paintings were _____, with the mistral and the fierce sun which would make the audience think _____.
III	13-23	The people of Arles _____ and the hotel owner _____.
IV	24-27	Van Gogh kept painting, driven not by the desire to succeed but _____. The only time he felt alive was _____.

2 Answer the following questions.

1. Why does Stone say that van Gogh “became a blind painting machine” in Para. 2?
2. Why, after a day’s painting, did van Gogh feel as buffeted and bruised as if he had suffered from a severe beating?
3. In Paras. 10 and 12, van Gogh mentioned people would think he was drunk if seeing his paintings. In your opinion, what creates such an effect on van Gogh’s paintings?
4. What was people’s attitude toward van Gogh in Arles, and why?
5. Without any decent meals, where did van Gogh gather his energy from?
6. Why did van Gogh insist on using the color yellow in his paintings, which had not been used in European painting since the Renaissance?
7. What artistic personality traits does van Gogh have? Find evidence from the text.
8. The text is entitled “Lust for Life,” but Stone keeps using expressions to indicate van Gogh’s machine-like state. Do you think this is a paradox? Why or why not?

Guided Writing

Chinese Art

An international cultural exchange program will be organized in the coming holiday. To help your foreign friends know more about Chinese culture, select one form of Chinese art and write an introductory essay of at least 350 words on it. You can follow the guidance given below.

- Describe the form of Chinese art you choose and explain its importance.
- Elaborate on its history and general characteristics.
- Give some suggestions to the foreign friends about where to find out more about this form of Chinese art.

Further Reading

○ William Wordsworth, *Selected Poems*

According to Wordsworth, “Poetry is the spontaneous overflow of powerful feelings: It takes its origin from emotion recollected in tranquility.” By “spontaneous overflow of powerful feelings,” Wordsworth holds that poetry is a matter of mood and inspiration. Poetry’s source is the feeling in the heart, not the ideas of the intellect. Read the poems “The Daffodils” and “Yarrow Unvisited” to better understand Wordsworth’s artistic views on poetry.

○ Lin Yutang, “Chinese Calligraphy”

Written in 1935, Lin Yutang’s *My Country and My People* is one of the earliest books by a Chinese to introduce China and her culture to the West, and “Chinese Calligraphy” is one essay in it. Read the essay and reflect on Lin’s opinions on Chinese calligraphy.

材料 3

《现代大学英语 中级写作（上）》（第二版）Unit 6
（英语说明文读写教学材料）

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Objectives

Pattern of Exposition: Definition

- The definition of definition
- Types of definitions
- Uses of a definition
- The method of writing a definition essay
- The organization of a definition essay

Element of the Essay: Title

- Uses of a title
- The method of writing a title
- Rules of writing a title

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Guidelines on definition

The definition of definition

- ▶ Definition is the explanation of the meaning of a word or a concept.
- ▶ Definition is also a method of developing an essay in which we make clear our own personal understanding of a term or a concept.

Types of definitions

- ▶ Standard/Formal definition gives a brief, explicit, precise, and objective dictionary meaning of a term. Such a definition consists of three parts:
 - the term itself
 - the class to which the term belongs
 - the characteristics that distinguish the term from all others in its class

Examples:

Term	Class	Distinguishing characteristics
surgeon	doctor	performs medical operations
giant panda	animal	large, bear-like native to China has black and white fur
information superhighway	communications network	large-scale provides a variety of interactive services, such as text databases, e-mail, audio and video materials accessible through computers, television sets, etc.

- ▶ Connotative/Personal definition explains what you mean by a certain term or concept that could have different meanings for others.

Examples:

Term	People	What it means
home	child	the place where Mom and Dad are
	married person	the place where he/she lives with his wife/her husband (and their children)
	orphan	the place (orphanage or foster home) where he/she grows up if he/she is loved
	a person who has been away from home for a long time	the place where his/her family is, also including everything he/she has been brought up on—the values, the culture, the food, etc.

- ▶ Extended definition is an essay-length piece of writing using the connotative method of development.

Uses of a definition

- ▶ Standard/Formal definition is used to explain a term or a concept your audience or readers may not know or understand, e.g. eco-friendly products, “half of the sky,” “well-off society,” etc.
- ▶ Connotative/Personal definition is used to explain any word or concept that doesn’t have the same meaning for everyone, e.g. freedom, honor, faith, friendship, love, etc.
- ▶ Extended definition is used to explore a topic by examining its various meanings and implications.

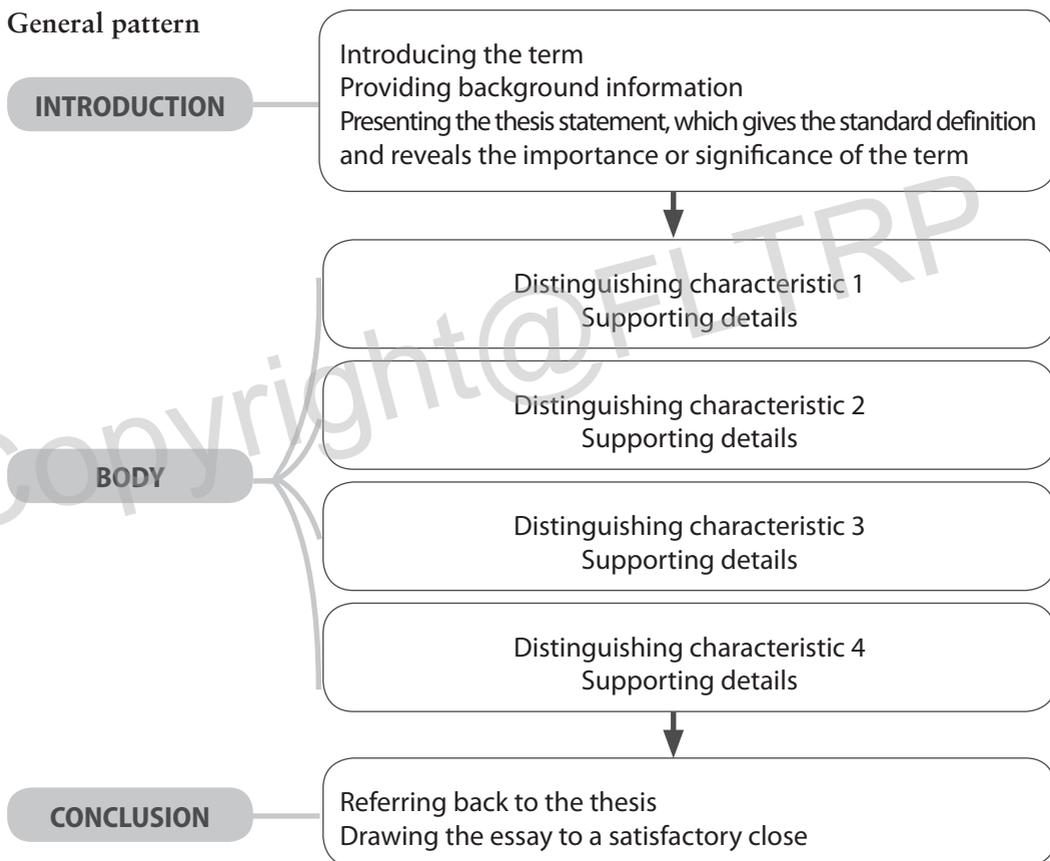
The method of writing a definition essay

- ▶ Give a standard definition or a brief explanation of the term in the introduction.
- ▶ Make this definition precise, objective, and to the point.

- ▶ Develop the definition using facts and personal experience, or using the following methods of development:
 - narrating the history of the term
 - describing what the term stands for
 - analyzing how the term works—its process
 - comparing or contrasting the term to similar terms
 - classifying a term or dividing it into several parts
 - examining the causes or effects of the term
 - explaining what the term is not (using negation)
- ▶ Include sufficient distinguishing characteristics and supporting details.

The organization of a definition essay

General pattern





Activity 1 Practicing guidelines on definition

- ▶ Tick (✓) the topics that can be developed by definition and point out the methods of development for the other topics.
 - How to search for information on the Internet
 - What is generosity?
 - Heroism
 - Culture shock and future shock
 - The importance of sportsmanship in athletic competitions
 - What I mean by happiness
 - What led to World War II
 - The perfect Chinese family
 - My idea of a good job
 - How I got my B.A. degree in economics

- ▶ Point out the type of definition (formal or personal) or the method of development (comparison and contrast, negation, etc.) used in each of the following sentences or passages.
 - 1) School's not a punishment. It's a place that makes useful men out of boys.
 - 2) "A bank is just a store like a candy store or a grocery store," he says. "The only difference is that a bank's goods happen to be money, which is yours in the first place."
 - 3) After a series of examinations, Stephen Hawking was told that he had a rare and incurable disease called ALS. The disease affects the patient's nerves in the spinal cord and the parts of the brain which control motor functions. The body gradually wastes away, but the mind remains unaffected.
 - 4) We all tend to regard as the center of the world that special place where we are known, where we know others, where things mean much to us, and where we ourselves have both identity and meaning: family, school, town and local region could all be our center of the world.
 - 5) A technophobe is a person who has an abnormal fear of technology.
 - 6) A crustacean is a shelled creature, such as a lobster, a shrimp, or a crab.
 - 7) Reputation means more or less the same as character, position, standing, regard, and name.
 - 8) The *erhu* is a Chinese stringed musical instrument like a violin. But when you play, you hold the *erhu* erect on your lap while you hold the violin under your chin. Also the former has two strings, the latter four.

- 9) Love does not mean that I do for you what you are capable of doing for yourself; nor does it mean that I run your life for you.
- 10) A space shuttle is a spacecraft that takes people and supplies to space stations. The shuttles can return to the Earth and can be used again.

► **Read the following passage and discuss how the writer defines a community.**

What makes a community, how is it formed and what are the characteristics of a community? A community can be described as a group of people with common interests living in a particular area. Community means different things to different people. For instance, some people believe that they can be part of a community in a city or town with friends, neighbors, or in a church group. Such a community can be found in the Grain of Wheat Church-Community in Winnipeg, Canada. The members come mostly from the immediate neighborhood and worship in the basement of a large conventional church. Others believe that it is necessary to live on a farm, away from the distractions of the city, with like-minded people all willing to share their resources. An example of such a group is the Hutterites, a religious group of people all living on a large farm on the Canadian Prairies and sharing their resources and income. Community groups then, may be made up of people with similar beliefs in religion, politics, or ecological responsibility. They may share a mission to help the poor in various countries or support those who have a common ethnicity.

What are the characteristics of a community? Scott Peck outlines his idea of what the characteristics of a community should be. First, a community is accepting and inclusive of others who may be poor, divorced, from a different race or nationality, or from a different orientation (the political opinion or religious belief that someone has). A community, he believes, is realistic. Because decisions have been made by many different people, these decisions have greater validity. A community also examines itself. It is self-aware, knows itself. Finally, a community is a place for healing. When people are in a safe, supportive place, there is a natural tendency to heal and change themselves.

Thus community is defined as a place where individuals experience a sense of belonging and friendship and where they do not have to endure the feeling of being alone and separated from their own kind.

Guidelines on title

Uses of a title

- ▶ To give readers an idea of what the essay is about
- ▶ To provide the focus for the essay
- ▶ To arouse readers' interest

The method of writing a title

- ▶ Make it clear, concise, and precise.
- ▶ Use a phrase or a question rather than a sentence.
- ▶ Exclude all extra words.

Rules of writing a title

- ▶ Center it at the top of the first page.
- ▶ Use no period at the end; but use a question mark at the end if the title is a question.
- ▶ Don't use quotation marks unless the title contains or is a direct quotation.
- ▶ Capitalize all the initial letters except the initial letter of
 - articles (*a, an, the*)
 - *to* in infinitives
 - prepositions containing one syllable
 - coordinating conjunctions (*and, but, or, etc.*)
- ▶ Capitalize these short words mentioned above when they appear as the first word of the title or the first word after a colon or semicolon.
- ▶ Always capitalize the initial letter of the prefix or first word in a hyphenated word within a title. And capitalize the initial letter of the second word only if it is a noun or an adjective, or is as important as the first word.



Activity 2 Practicing guidelines on title

- Discuss whether each title is a phrase or a question and whether it is a good one in terms of capitalization, punctuation, and effectiveness.

- 1) Going Home
- 2) Touched by the Moon
- 3) After Twenty Years
- 4) A Secret Lost in the Water
- 5) An End to Live for
- 6) Management: a New Theory
- 7) How Do We Deal with the Drug Problem
- 8) Why Historians Disagree
- 9) “The Death Wish in One Poem by Robert Frost”
- 10) Through the Looking-glass

- Put the titles in the right form of capitalization.

- 1) rite of spring
- 2) in chelsea, back to sleep
- 3) a homecoming of a different sort
- 4) understanding society and culture through eating
- 5) the case against man
- 6) a place I went to last Sunday
- 7) thinking as a hobby
- 8) the finest steel gets sent through the hottest furnace
- 9) an act of kindness for a broken heart
- 10) if the dream is big enough, the facts don't count

Readings on the topic

Ethics and Integrity: Personal and Professional

*Sheryle Bergmann Drewe*¹

- 1 Basically, ethics has to do with moral choices deciding what is the right or wrong thing to do in the many situations where what we decide will have an effect on those around us. Whether you decide to go for coffee or study is not typically a moral decision. However, if you really need to study for an important exam, which could determine whether or not you pass the course, ethical considerations could creep into this decision. Let's say your parents are supporting you while you attend university. By focusing on other activities at the expense of studying, you could be hurting your parents in that they have made sacrifices so that you could receive an education, and you are not doing your part in the process.
- 2 Integrity has to do with the seriousness with which you adhere to your moral principles. If your moral principles include not hurting your parents and fulfilling your part of a deal, then you will avoid the temptation to do something other than studying for an important exam. People with little integrity will easily compromise their moral principles when they find themselves in situations where they are tempted to do so.
- 3 What are the vulnerabilities that exist for students? Probably the most obvious one is to commit some form of academic dishonesty, i.e. cheating on an exam or plagiarizing² a term paper. Two things happen when you commit an act of academic dishonesty: You hurt other people and you hurt the practice of academic pursuits. When you cheat on an exam or plagiarize a paper, you hurt fellow classmates by receiving higher grades than you deserve, i.e. if the grades are curved³. You

- 1 **Sheryle Bergmann Drewe:** Associate Professor in the Faculty of Physical Education and Recreation Studies at the University of Manitoba, Canada
- 2 **plagiarize:** to take the words or ideas of someone else and use them as if they were one's own
- 3 **curve:** to mark according to a grading system based on the scale of performance of a group, in which those performing better, regardless of their actual knowledge, receive higher grades

hurt the professor who is operating within a relationship of trust with his or her students. If you are caught and suspended, once again you hurt those around you who have been paying for you to attend university. Not only do you hurt your classmates and family, but you also hurt the practice of academic pursuits.

- 4 In becoming a scholar, you enter a practice where your goal is to become initiated into bodies of knowledge, and at higher levels, to extend this knowledge into new areas. By cheating on exams or plagiarizing papers, you are not demonstrating your awareness of a body of knowledge and without this background knowledge, you will not be able to extend the practice of academic pursuits. (398 words)



Questions to think about

1. Which type(s) of definition(s) does the writer use? According to the writer, what do “ethics” and “integrity” mean?

2. How does the writer organize the essay?

3. In Paragraph 3 and Paragraph 4, what specific issue does the writer bring up as an example when defining the two concepts?

4. Why do you think the writer defines the two concepts this way? Do you think the examples are effective? Why or why not?

5. What method(s) of development does the writer use in the essay?

6. Is the title effective? Why does the writer add “Personal and Professional”?

What Is Intelligence, Anyway?

Isaac Asimov¹

- 1 What is intelligence, anyway? When I was in the army I received a kind of aptitude² test that all soldiers took and, against a normal of 100, scored 160. No one at the base had ever seen a figure like that, and for two hours they made a big fuss over me. (It didn't mean anything. The next day I was still made a buck private³ with KP—kitchen police—as my highest duty.)
- 2 All my life I've been registering scores like that, so that I have the complacent feeling that I'm highly intelligent, and I expect other people to think so too. Actually, though, don't such scores simply mean that I am very good at answering the type of academic questions that are considered worthy of answers by people who make up the intelligence tests—people with intellectual bents⁴ similar to mine?
- 3 For instance, I had an auto-repair man once, who, on these intelligence tests, could not possibly have scored more than 80, by my estimate. I always took it for granted that I was far more intelligent than he was. Yet, when anything went wrong with my car I hastened to him with it, watched him anxiously as he explored its vitals, and listened to his pronouncements as though they were divine oracles⁵—and he always fixed my car.
- 4 Well, then, suppose my auto-repair man devised questions for an intelligence test. Or suppose a carpenter did, or a farmer, or, indeed, almost anyone but an academician. By every one of those tests, I'd prove myself a moron⁶, and I'd be a moron, too. In a world where I could not use my academic training and my verbal talents but had to do something intricate or hard, working with my hands, I would do poorly. My intelligence, then, is not absolute but is a function⁷ of the society I live in and of the fact that a small subsection of that society has managed to foist itself on the rest as an arbiter of such matters.
- 5 Consider my auto-repair man, again. He had a

- 1 **Isaac Asimov:** American writer and former professor of biochemistry at Boston University, best known for his works of science fiction and popular science
- 2 **aptitude:** a natural ability to do something
- 3 **private:** a soldier of the lowest rank in the army
- 4 **bent:** a natural talent or inclination
- 5 **oracle:** the advice or information given by a person (such as a priest of ancient Greece) through whom a deity is believed to speak, which often has a hidden meaning
- 6 **moron:** (*dated, now offensive*) a person affected with mild mental retardation
- 7 **function:** a relationship or expression involving one or more variables

habit of telling me jokes whenever he saw me. One time he raised his head from under the automobile hood to say: “Doc, a deaf-and-dumb guy went into a hardware store to ask for some nails. He put two fingers together on the counter and made hammering motions with the other hand. The clerk brought him a hammer. He shook his head and pointed to the two fingers he was hammering. The clerk brought him nails. He picked out the sizes he wanted, and left. Well, doc, the next guy who came in was a blind man. He wanted scissors. How do you suppose he asked for them?”

- 6 Indulgently, I lifted by right hand and made scissoring motions with my first two fingers. Whereupon my auto-repair man laughed raucously and said, “Why, you dumb jerk, he used his voice and asked for them.” Then he said smugly, “I’ve been trying that on all my customers today.” “Did you catch many?” I asked. “Quite a few,” he said, “but I knew for sure I’d catch you.” “Why is that?” I asked. “Because you’re so goddamned educated, doc, I knew you couldn’t be very smart.”
- 7 And I have an uneasy feeling he had something there. (544 words)



Questions to think about

1. What is the writer’s thesis? Does he put it explicitly or implicitly? Where does he put it?

2. What method(s) does the writer use to develop his definition?

3. How is the essay organized? What pattern of organization does the essay follow?

4. What are the general tone and style of the essay? Why do you think the writer makes such choices?

5. Do you find anything special about this title? Do you think it is effective?

Television Addiction¹

Marie Winn²

- 1 The word “addiction” is often used loosely and wryly in conversation. People will refer to themselves as “mystery book addicts” or “cookie addicts.” E. B. White writes of his annual surge of interest in gardening, “We are hooked and are making an attempt to kick the habit.” Yet nobody really believes that reading mysteries or ordering seeds by catalogue is serious enough to be compared to an addiction to heroin or alcohol. The word “addiction” is here used jokingly to denote a tendency to overindulge in some pleasurable activity.
- 2 People often refer to being “hooked on TV.” Does this, too, fall into the lighthearted category of eating cookies and other pleasures that people pursue with unusual intensity? Or is there a kind of television viewing that falls into the more serious category of destructive addiction?
- 3 When we think about addiction to drugs or alcohol, we frequently focus on negative aspects, ignoring the pleasures that accompany drinking or taking drugs. And yet the essence of any serious addiction is a pursuit of pleasure, a search for a “high” that normal life does not supply. It is only the inability to function without the addictive substance that is **dismaying³**, the dependence of the organism upon a certain experience and an increasing inability to function without it. Thus a person will take two or three drinks at the end of the day not merely for the pleasure drinking provides, but also because he “doesn’t feel normal” without them.
- 4 An addict does not merely pursue a pleasurable experience and need to experience it in order to function normally. He needs to repeat it again and again. Something about that particular experience makes life without it less than complete. Other potentially pleasurable experiences are no longer possible, for under the **spell⁴** of the addictive experience, his life is peculiarly distorted. The addict craves an experience, and yet he is never really satisfied. The organism may be temporarily sated, but soon it begins to crave again.

- 1 The text is excerpted from “Cookies or Heroin?”, a chapter of Marie Winn’s book *The Plug-In Drug: Television, Children, and the Family* (1977). After 25 years, the book was revised and updated; and the book title was changed to *The plug-In Drug: Television, Computers, and Family life*.
- 2 **Marie Winn:** US journalist and writer
- 3 **dismaying:** making someone feel shocked and disappointed
- 4 **under a spell:** affected by magic

- 5 Finally, a serious addiction is distinguished from a harmless pursuit of pleasure by its distinctly destructive elements. A heroin addict, for instance, leads a damaged life: His increasing need for heroin in increasing doses prevents him from working, from maintaining relationships, from developing in human ways. Similarly, an alcoholic's life is narrowed and dehumanized by his dependence on alcohol.
- 6 Let us consider television viewing in the light of the conditions that define serious addictions.
- 7 Not unlike drugs and alcohol, the television experience allows the participant to blot out the real world and enter into a pleasurable and passive mental state. The worries and anxieties of reality are as effectively deferred by becoming absorbed in a television program as by going on a "trip" induced by drugs or alcohol. And just as alcoholics are only vaguely aware of their addiction, feeling that they control their drinking more than they really do ("I can cut it out any time I want—I just like to have three or four drinks before dinner."), people similarly overestimate their control over watching television. Even as they put off other activities to spend hour after hour watching television, they feel they could easily resume living in a different, less passive style. But somehow or other while the television set is present in their homes, the click doesn't sound. With television pleasures available, those other experiences seem less attractive, more difficult somehow.
- 8 A heavy viewer (a college English instructor) observes: "I find television almost irresistible. When the set is on, I cannot ignore it. I can't turn it off. I feel sapped, will-less, enervated. As I reach out to turn on the set, the strength goes out of my arms. I sit there for hours and hours."
- 9 The self-confessed television addict often feels he "ought" to do other things—but the fact that he doesn't read and doesn't plant his garden or sew or crochet or play games or have conversations means that those activities are no longer as desirable as television. In a way the heavy viewer's life is as imbalanced by his television "habit" as a drug addict's or an alcoholic's. He is living in a holding pattern, as it were, passing up the activities that lead to growth or development or a sense of accomplishment. This is one reason people talk about their television viewing so ruefully, so apologetically. They are aware that it is an unproductive experience, that almost any other endeavor is more worthwhile by any human measure.

- 10 Finally, it is the adverse effect of television viewing on the lives of so many people that defines it as a serious addiction. The television habit distorts the sense of time. It renders other experiences vague and curiously unreal while taking on a greater reality for itself. It weakens relationships by reducing and sometimes eliminating normal opportunities for talking, for communicating.
- 11 And yet television does not satisfy, else why would the viewer continue to watch hour after hour, day after day? “The measure of health,” writes Lawrence Kubie, “is flexibility...and especially the freedom to cease when sated.” But the television viewer can never be sated with his television experiences—they do not provide the true nourishment that satiation⁵ requires—and thus he finds that he cannot stop watching. (871 words)

5 satiation: the state of being satisfactorily full and unable to take on more



Questions to think about

1. The thesis is not presented explicitly in the essay. State it in your own words.

2. How does the writer begin the essay?

3. How are the paragraphs of the body organized? What is the function of Paragraph 6? In what way is television addiction similar to drug or alcohol addiction?

4. What method(s) of development does the writer use in defining television addiction?

5. What do you think of the title? Can you suggest two other possible titles?

6. Following the writer’s example, how would you define the various forms of addiction people are facing, such as gaming addiction and smartphone addiction?

Readings written by your peers

The Love of a Mother

Shi Yujun

- 1 When I was 13, I went to a boarding school and came home only at the weekend. My father was a teacher and taught morning classes so he couldn't see me off. On Mondays, my mother and I had to get up at four o'clock and walk three kilometers to catch the bus.
- 2 I didn't like the journey at all. It was dark and cold, especially in winter. I felt frightened on the narrow and deserted road. But my mother didn't seem to notice all this. She chitchatted with me, or told me little jokes. Every time I showed the slightest fright, she held my hand tight and said, "You see, everything is OK and the day will break soon." I would then feel better.
- 3 One day after I came to college, I told my father on the phone of my admiration for my mother's courage. Pausing for a moment, my father said, "In fact she was afraid of the dark. After you left, she would wait until most people got up before she returned home."
- 4 I was stunned. It had never occurred to me that my mother stood in the cold and dark alone for hours after the bus left. Then I realized that love from a mother is very special. The love of a mother is not only that she shows courage when needed for her child, but she does it in a way so that you won't feel guilty or even grateful. (249 words)

My Idea of a Good Essay

Yang Yuan

- 1 As English majors, we constantly have to write term papers for the courses we take, answer essay questions in exams. So for college students, learning to produce a

well-organized and coherent piece of writing is a task of utmost importance. So we ought to know what makes a good college essay. In my opinion, whatever subject such writing is about, a good essay is distinguished from the banal ones by its originality of content, lucidity of style, and depth of insight.

- 2 A good essay, first of all, should be original. Originality in writing implies that the essay expresses the writer's own opinions in his or her own words, free from copied sentences and borrowed ideas. Also, an original essay offers something novel and interesting. Essays that do not offer any thought-provoking ideas will not arouse the reader's interest. However, even if we are dealing with a much-discussed subject, we can still produce a good essay, by adopting a brand new perspective. It is creativity that elevates an essay above commonplace ones.
- 3 The second distinguishing characteristic of a good essay is its lucid style. The language should be natural, relaxed, and reader-friendly. Plain words, simple expressions, and short sentences in short paragraphs do a better job in getting our messages across. Big words, flowery sentences, and long-winded writing style would only confuse readers. Effective writers use active voice as it is more focused, more personalized, and much more interesting and clear. Passive voice puts a distance between the writer and the reader. All in all, for college writers, an easy and direct style is the best choice.
- 4 A combination of those two characteristics alone does not amount to much unless an essay provides deep insight. Essays of conventional wisdom are not so difficult to write, but they cannot set the reader to think. A thought-provoking essay makes the reader think seriously about the subject the writer deals with and the major points he/she raises. This is exactly the soul of an essay that enables the reader to relate to and reflect on what the writer says, even to be involved in the discussion.
- 5 Such essays take efforts to write, as it requires extensive exploration of the subject and in-depth analysis of the important aspects. But this is what we should strive for. We will benefit from this learning process throughout our college years and beyond. (394 words)

The Harmonious Society

Lin Yuhan

- 1 In recent years, the concept of harmonious society has become fairly pervasive and aroused great public interest in China. Although our government has declared several principles concerning the building of a harmonious society, people's opinions differ with regard to how they can be applied to our real life. According to my knowledge, a harmonious society mainly consists of three levels: the harmony of people, the harmony of people and society, and the harmony of people and nature.
- 2 The harmony of people basically refers to improving the relations between different social classes. Along with our country's fast-paced modernization, the gap between rich and poor is inevitably expanding. As a result, the relations between people in different classes may be affected, for instance, relations between migrant workers and the original citizens, between the newly-emerged white collars and the middle class, etc. Only by improving those relations can we ensure the development of modernization doesn't harm the harmony in society.
- 3 The harmony of people and society lies in emphasizing mutual interest of all the people in the society. It's easy to understand that in the pursuit of individual benefits, people tend to have some conflicts with society. But as an element in society, we should really value it as a collective home and think more about what's mutual rather than individual, for example, caring more about the old, the young, and the disabled. That is to say, we should always place a premium on the mutual interest of people to build a harmonious society.
- 4 The harmony of people and nature reflects the idea of sustainable development. Nature nurtures human beings from the cradle to the grave. If we don't maintain a harmonious relationship with it, we will end up ruining ourselves. Thus, it's definitely vital to conduct the practice of sustainable development, such as controlling the emission of greenhouse gases, stopping pouring the waste into water and so on.
- 5 In short, to build a harmonious society, we need to achieve the harmony of people, of people and society, as well as of people and nature. Only when we all turn these thoughts into action can we really contribute to the construction of this ideal state of society. (364 words)



Questions to think about

1. What does each essay define? What do you think of each writer's choice of topic?

2. What is the thesis statement in each essay?

3. In each essay, which sentence(s) or phrase(s) suggests that the writer provides a new or different way of looking at the concept?

4. What method(s) of development does each essay use to define the concept?

5. Do you think the three essays are well-organized? Why or why not? Are they organized in the same pattern?

6. Which of the three essays do you think is the best definition essay? Why?

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Writing Assignment

Topics

Write a definition essay of 350-400 words on any of the topics.

- What makes a good friend/roommate?
- What makes a successful student/campus achiever?
- What does college education mean to you?
- My idea of a good parent/teacher/student/TV host(ess)/journalist, etc.
- My idea of a perfect family/school/job, etc.
- My commitment to environmental protection
- My idea of team spirit/good leadership
- What is the true joy of life?
- What makes a good citizen/a healthy person?

The Procedure

Pre-writing: choosing a topic and exploring ideas

- ↓ Discuss, in pairs or small groups, the subjects you want to explore and what makes them.
- ↓ Choose one subject you will write about.
- ↓ Give a brief personal definition of what you intend to write about.
- ↓ Choose the method(s) to develop your extended definition.
- ↓ Decide the thesis of your essay.
- ↓ Provide adequate supporting details.

Drafting: putting your ideas on paper

- ↓ Make a plan for your essay.

The term to be defined: _____

Tentative title: _____

Your definition: _____

Distinguishing characteristics:

No. 1: _____

No. 2: _____

No. 3: _____

Method(s) of development to be used (examples, comparison, etc.): _____

- ↓ Discuss your plan in pairs or small groups and seek peer advice.
- ↓ Write the first draft.

Evaluating: finding the strengths and weaknesses of your essay from peers

- ↓ Ask two fellow students to review your draft.
- ↓ Study their comments and discuss with them if necessary.

Revising: strengthening your draft

- ↓ Read your essay carefully and objectively, taking into account peer suggestions.
- ↓ Ask yourself if your examples are relevant, representative, striking, and related to the thesis statement.
- ↓ Check on the transitions and see if the parts are well-connected and the examples are properly introduced.
- ↓ Cut out any information that does not relate to your thesis statement.

Editing and proofreading: eliminating technical errors

- ↓ Check your spelling and grammar.
- ↓ Make sure the punctuation you have used is correct.
- ↓ Observe essay format: capitalization, indentation, and spacing.
- ↓ Make sure your essay has a title.

Quotations

The Internet has been a boon and a curse for teenagers.

—J. K. Rowling

Courage is grace under pressure.

—Ernest Hemingway

Experience is the name everyone gives to their mistakes.

—Oscar Wilde

Talent alone cannot make a writer. There must be a man behind the book...

—Ralph Waldo Emerson

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UNIT

4

Developing your project

In this unit you will:

- 1 find out how to make the best use of the tutorial system
- 2 learn about plagiarism and how to avoid it
- 3 learn about the features of abstracts and their purpose

INPUT

THE TUTORIAL SYSTEM

A tutorial is usually a private meeting between your teacher – who may be called your personal tutor – and you, the tutee.



MAKING THE BEST USE OF TUTORIAL TIME

Tutorials may last anything from a few minutes to over half an hour; usually, you will have a specific time allocated, e.g., 20 minutes. As it is your responsibility to get the most you can from the tutorial in the short time that you have, it is important to come well prepared. You should therefore think about things you wish to talk about before you attend a tutorial, e.g., aspects of your project you need to discuss, or questions about your feedback or class work that need clarification.

Task 1 Preparing for tutorials

Imagine that you have just received the following feedback sheet from your project teacher after completing the first draft of a project.

- 1.1** Study the feedback sheet. Then prepare a set of questions you would like information about or advice on during a 20-minute tutorial.

Essay Feedback Sheet

Essay title: To what extent can the problems of urban development be met by a policy of sustainable development?

Content	You have lots of information here, but your essay is still very descriptive. Think about what you have been reading – what is your opinion about it?
---------	--

Organization	Try to link the introduction and conclusion to the main body of the text. At the moment they seem like separate paragraphs. For example, in the conclusion you could refer to what you have covered in the main body.
Language	Check the grammatical use of “according to”. Check how to use the present perfect tense – you still confuse this with the past simple.
Presentation of work	Make sure you have used the correct font size for headings. You have not used the appropriate style in the main body of your text.
Use of sources	You use sources on the first page – but then you don’t use any more. Any idea that comes from a source you have used must be referenced. What happened to your list of references at the end?

INPUT

AVOIDING PLAGIARISM

You are now familiar with referencing and why it is important in academic writing (Unit 2, Task 3; Unit 3, Task 10). However, once your source has been acknowledged, you still have to summarize or paraphrase the ideas from the source/text in a way that is not too similar to the original. You therefore need to use your own words as far as possible.

Although there will often be specialist words or phrases in the original text that you need to use to explain certain concepts or ideas, it is important to avoid writing something that is too close to the original. You should use your own wording, even if you think the writer can express the ideas better than you can.

Writing from your notes rather than a text will ensure you do not copy the wording of the source text too closely. Try following these steps:

- Take notes of the information you would like to use.
- Organize your own ideas from the notes and explain them to someone else if possible; if you cannot clearly explain your version of the text, you may not have fully understood it.
- Write up the information you need for your project, based on your notes.

Remember the **N O W** approach from Unit 2 and the Cornell note-taking system (pages 34–35).

WHAT IS PLAGIARISM?

Plagiarism is a form of academic theft; in fact, the word *plagiarism* comes from the Latin word for *thief*. In its most extreme form, it involves word-for-word copying of large sections of another writer's material and claiming it as your own work. In a less extreme form, it involves reproducing shorter lines or phrases linked together, perhaps with minor modifications, without crediting the author. Both of these examples are considered as plagiarism because it appears that you are claiming someone else's ideas as your own.

It is therefore essential to express your ideas appropriately and *acknowledge* your sources; if not, it is tantamount to stealing ideas. Look at the policy from the University of Manchester on this subject on the next page. The complete information is available on the university website. There is also guidance on how you can avoid plagiarism.

Plagiarism

Plagiarism is presenting the ideas, work or words of other people without proper, clear and unambiguous acknowledgement. It also includes "self plagiarism" (which occurs where, for example, you submit work that you have presented for assessment on a previous occasion), and the submission of material from "essay banks" (even if the authors of such material appear to be giving you permission to use it in this way). Obviously, the most blatant example of plagiarism would be to copy another student's work. Hence it is essential to make clear in your assignments the distinction between:

- the ideas and work of other people that you may have quite legitimately exploited and developed, and
- the ideas or material that you have personally contributed.

Source: The University of Manchester, Student support and services office. (2011). Retrieved November 29, 2011, from <http://documents.manchester.ac.uk/display.aspx?DocID=2870>

INPUT

WHY YOU MUST AVOID PLAGIARISM

The consequences of plagiarism could be very serious and could damage your academic career; indeed they could jeopardize your chances of getting a job. You have to understand that even if you plagiarize by accident, this is not accepted as an excuse.

You should particularly bear in mind that translating from another language without acknowledging the source is also plagiarism. To avoid this issue, you should try to do all your research using English sources while working with this course; this will have the added advantage of helping you develop your language skills.

The following tasks are designed to help you recognize plagiarism. Remember that the key factor is acknowledging the sources you use.

Task 2 Quotations, paraphrases and plagiarism

Imagine a student has highlighted the following extract in an environmental science textbook.

The difference between green buildings and intelligent buildings at times causes confusion. In fact, they are considered by many to be the same. However, the fundamental difference is that green buildings are built in an environmentally friendly way, i.e., without damaging the environment and, as far as possible, only using sustainable resources. Intelligent buildings, on the other hand, are buildings which are in certain ways sensitive to their environment and can adjust automatically; for example, in accordance with the temperature or the presence or absence of people (McCormack & Slaght, 2011).

The student has decided to incorporate ideas from this extract in an essay. In the following exercise, you will consider the ways the student might go about doing this, some of them appropriate and some of them not.

2.1 Read the examples of incorporated text below. Decide whether each one is a quotation or a paraphrase and tick (✓) the appropriate box.

INCORPORATED TEXT

1. The difference between green buildings and intelligent buildings is confusing, and thought by many to be the same. The basic difference is that green buildings are built in an environmentally friendly way, i.e., without damaging the environment, and as far as feasible, using only sustainable resources. Intelligent buildings on the contrary are buildings which are in tune with their environment and adjust automatically when the need arises, e.g., depending on the temperature (McCormack & Slaght, 2011).

Quotation Paraphrase Plagiarism

2. Green buildings and intelligent buildings differ in terms of their main function. Green buildings are purposely constructed in such a way as to minimize their impact on the environment. Conversely, intelligent buildings are designed so that technology ensures that they adjust to their environment; for example, by regulating the temperature (McCormack & Slaght, 2011).

Quotation Paraphrase Plagiarism

3. Green buildings are “built in an environmentally friendly way, i.e., without damaging the environment, and as far as possible only using sustainable resources”. This is different to intelligent buildings which are “in certain ways sensitive to their environment and can adjust automatically; for example, in accordance with the temperature or the presence or absence of people” (McCormack & Slaght, 2011, p. 4).

Quotation Paraphrase Plagiarism

4. There is often confusion about the difference between green buildings and intelligent buildings. The basic difference lies in the purpose of each. The former is constructed with the specific purpose of being friendly to the environment, i.e., not abusing natural resources, and the purpose of the latter is to draw on technology to make the building as efficient as possible.

Quotation Paraphrase Plagiarism

5. Green buildings are friendly and intelligent buildings are intelligent and quite popular. Sustainable development is very important these days, so it is important to make all buildings green and intelligent, using technology and resources from the environment that do not destroy it (McCormack & Slaght, 2011).

Quotation Paraphrase Plagiarism

- 2.2 Study the examples of incorporated text again. Tick (✓) the box marked plagiarism if you think the student would be considered guilty of this.

Study tip

If you decide to use a direct quotation, make sure you copy it correctly. If any of the words are wrong, they could change the meaning of the whole quotation.

Task 3 Avoiding plagiarism

- 3.1 Study the following reasons a student might give for plagiarizing. Think about what advice you could give.

Note: Your advice should contain constructive help on how to *avoid* plagiarism.

1. I didn't know it was wrong.
2. I don't know how to use references or how to cite my sources.
3. I don't have enough time to do the necessary reading or to develop my own ideas.
4. The text was too difficult for me to understand so I just copied it – and hoped it was OK.
5. The text I copied said exactly what I wanted to say, and I couldn't express it better.
6. In my country, we are expected to reproduce the exact words and ideas of the text or the teacher.

- 3.2 Discuss your ideas with another student and agree on a common strategy. Then write your advice beside each reason.

Advice on avoiding plagiarism

- 1 Lack of awareness of rules

2 Lack of familiarity with how to reference

3 Lack of time

4 Level of difficulty of reference text

There are no short cuts, so if you don't understand the text, either don't use it, or consult someone who does.

5 Inability to express ideas better

6 Different cultural experience

INPUT

WHAT THEY ARE

An abstract is a form of summary used to summarize the contents of an academic text, such as an academic paper, a journal article or an oral presentation. When you first look at an academic article, the title and abstract give you an overall impression of what the article is about.

The abstract normally describes the aims of the research, the methods used to investigate the aims, and the main findings and conclusions. The abstract should stand alone, independent of the rest of the paper. By reading an abstract, the reader can understand the broad content, results and conclusions without needing to read the whole paper.

HOW THEY ARE USED

Abstracts allow researchers to find and assess a wide range of relevant work, thus remaining in touch with the large quantity of literature in their field. In effect, they assist the wider academic community to work together on common problems or areas of interest. When searching for information, researchers use key words to find relevant information. An abstract should therefore contain key words relating to the article or paper, for ease of retrieval.

As a student, it is very useful to look at abstracts in order to find out quickly about the main ideas of a text, and thus to decide whether the text is relevant to your needs. You may be expected to include abstracts at the beginning of pieces of extended writing, as well as to submit an abstract if you are going to give an oral presentation based on your project.

As with other aspects of academic writing, such as introductions and conclusions, abstracts have certain typical features. We will look at these in detail in the tasks that follow. In Unit 8, you will work on developing an abstract for your own project.

Study tip

When carrying out research, you might find many sources that appear relevant; you therefore need to decide which sources to concentrate on. By referring to the abstract first, you will be able to make more informed decisions.

4.1 Read Abstracts A and B below. What features can you identify?

Essential background information

Abstract A

In the last 20 years, several researchers have described the changes that computers may bring to the field of language testing. Since the review carried out by the University of Fredericktown (Huntley-Gordon, 2008), writers in the Candleford Language Testing and Assessment Series have made various predictions as to how computer technology could change the testing of foreign language skills. The enthusiasm for much greater use of computers in language testing is based on the idea that computer-based tests will be better than traditional pencil-and-paper tests. This paper sets out to examine the accuracy of this belief and will suggest some important advantages of computer-based testing, together with some words of caution.

Source: Edited extract from authentic student material.

Abstract B

Assessment of observed teaching practice sessions on teacher training courses is viewed in general by the teaching profession as a flawed but necessary method of evaluation. The nature of observations means that criteria must be flexible to account for diverse teaching styles, while at the same time providing the observer with the guidance to make an informed decision on the trainee's performance. Inevitably, observers have their own set of personal theories that affect their assessment, resulting in inconsistency of grades awarded by different observers. The results suggest that

standardization can help effect greater observer agreement, but the limitations of the study mean that the results need ratification through further research. It was found that discussion of grades raised issues such as the need for clearer criteria for grades, the need to limit the list of attributes graded and the importance of high-inference factors in teaching.

Source: Edited extract from authentic student material.

4.2 Compare your ideas with the list of features below and tick (✓) the features you have identified.

Abstract	A	B
1. a general statement/essential background information		
2. the aims of the project, dissertation or thesis		
3. the implementation of an investigation in a real-world situation		
4. how the text is organized		
5. details of research carried out by the writer		
6. what the results of the research suggest		
7. a thesis statement		
8. a definition		

4.3 Look at Abstracts C, D, E and F. Identify the features and complete the table on page 78.

Abstract C

Overfishing has been among the key threats to the sustainability of aquatic ecosystems for decades. Developing African countries with great lakes, such as Zambia and Tanzania, need to address, in their policies, ways to solve this problem. However, the causes and effects of overfishing need to be identified before this policy is determined. "Overfishing" means that exploitation outweighs what is restored in the lakes as fish stock biomass (Travers et al., 2010). The overfishing problem and its underlying causes are examined, followed by an explanation of the current policy in the East African region and the weaknesses of this policy. Solutions to the overfishing problems are discussed, with an emphasis on sustainable fishing.

Source: Edited extract from authentic student material.

Abstract D

The challenges faced by modern rapidly urbanizing societies are felt not least by developing countries. Most of the urban population growth and future megacities are located in these countries. Sustainable development will require the provision of healthy and sustainable living environments with all the necessary basic services. It is argued here that a sound and multifunctional urban green structure is one of the basic services which should be provided. As green spaces can contribute to local livelihoods and economics, and provide essential environmental and social services, these should not be considered merely a luxury. The concept of urban and peri-urban forestry (UPF) is one of the innovative approaches developed for the planning and management of urban green structures. UPF, focusing on the tree-dominated part of urban green, is a strategic, integrative, interdisciplinary and participatory approach, aimed at sustainably developing the multiple benefits of forests and trees in urban environments. This paper introduces this strategy, which aims at awareness raising, state-of-the-art development, new technology and knowledge generation, as well as institutional and policy strengthening, information and knowledge dissemination, and enhancing sustainable UPF as a powerful tool. Examples of existing UPF experience and good practices from around the world are given, as much as can be learnt from these.

Source: Konijnendijk, C. C., Sadio, S., Randrup, T. B., & Schipperijn, J. (2003, September 21–28). *Urban and peri-urban forestry for sustainable urban development*. Paper presented at 12th World Forestry Congress, Québec City, Canada. Retrieved May 10, 2011 from www.fao.org/DOCREP/ARTICLE/WFC/XII/0976-B5.HTM

Abstract E

In an energy-scarce future, ecosystem services will become more important in supporting the human economy. The primary role of the field of ecology will be the sustainable management of ecosystems. Energy scarcity will affect ecology in a number of ways. Sustaining the ecology will become more expensive, which will be justified because it helps in solving societal problems, especially in maintaining ecosystem services. Applied research on highly productive ecosystems is linked to the

preservation of productive ecosystems and the provision of high ecosystem services. The restoration and management of rich natural ecosystems will be as important as the protection of existing wild areas. Meanwhile, the energy-intensive micromanagement of ecosystems will become less feasible. Eco-technology and, more specifically, ecological engineering and self-design, are appropriate bases for developing sustainable ecosystem management. On this occasion, we use the Mississippi River basin as a case study for ecology in times of scarcity.

Source: Day, J. W., Hall, C. A., Yáñez-Arancibia, A., Pimentel, D., Ibáñez Martí, C., & Mitsch, W. J. (2009). Ecology in times of Scarcity. *BioScience*, 59(4), 321.

Abstract F

Critical thinking, or higher-order thinking skills, are considered essential for higher education across academic disciplines. Reflecting current trends, critical thinking has been introduced into language classrooms, especially in writing and reading classes. Language teaching researchers have carried out experiments in critical thinking through various pedagogies, and Thai educators are following the same path. This paper aims to review the range of critical-thinking definitions proposed according to various theoretical frameworks, and the widely accepted models of learning, and then looks at ways to assess this cognitive skill. The paper then focuses on the implementation of critical thinking in Thai language classrooms, particularly in reading and writing classes. Classroom research is also considered in order to investigate the research trends in the Thai environment.

Source: Edited extract from authentic student material.

Abstract	C	D	E	F
1. a general statement/essential background information				
2. the aims of the project, dissertation or thesis				
3. the implementation of an investigation in a real-world situation				
4. how the text is organized				
5. details of research carried out by the writer				
6. what the results of the research suggest				
7. a thesis statement				
8. a definition				

4.4 Based on your reading of each abstract, suggest what you think the titles of the projects or papers A, B, C and F are.

Abstract	Possible title
A	
B	
C	
D	Urban and peri-urban forestry for sustainable urban development
E	Ecology in times of scarcity
F	

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Unit summary

In this unit you have learnt about the tutorial system and how best to use it. You have also discovered more about plagiarism and how to avoid it. Finally, you have learnt about the features and purpose of abstracts.

- 1** Mark each of these statements T (true) or F (false).
 - a. You will probably be your tutor's only tutee. ____
 - b. You can organize a tutorial with your tutor whenever you like. ____
 - c. Tutorials usually have a fixed duration. ____
 - d. Your tutor will decide what to talk about during a tutorial, so you don't need to prepare for it. ____
 - e. Sometimes it's a good idea to make notes during a tutorial. ____

- 2** Write down three things that you might want to talk about during a tutorial.
 - a. _____
 - b. _____
 - c. _____

- 3** Answer these questions about plagiarism.
 - a. The word *plagiarism* comes from Latin. What is the meaning of the Latin word it comes from? _____
 - b. If you plagiarize, what exactly are you stealing? _____

 - c. What do you think is the most common reason why students plagiarize? _____

 - d. What are the possible consequences of plagiarizing? _____

 - e. If you paraphrase the ideas that you use as a source, does it always mean that you avoid plagiarism? _____

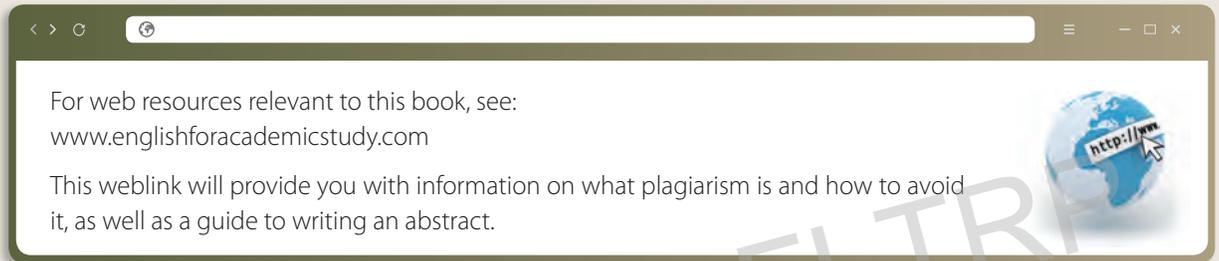
f. Suggest some ways of avoiding plagiarism. _____

4 Complete these statements about abstracts. Imagine you are giving advice to another student.

- a. An abstract is _____

- b. Abstracts are very useful because _____

- c. Three typical features of abstracts are _____



< > C  _____

For web resources relevant to this book, see:
www.englishforacademicstudy.com

This weblink will provide you with information on what plagiarism is and how to avoid it, as well as a guide to writing an abstract.



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英语语法：学术体 教学材料

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Text A



Why Our Gadgets Can't Wear Out Fast Enough

○ Rob Walker

- 1 An inexplicable line has appeared on the screen of my iPod, and I can't get rid of it. The battery life has been flagging lately, too. Plus, the thing won't sync properly with Last.fm anymore. Yet none of these problems—and the device mortality they portend—bother me. On the contrary, I'm practically cheering them on, because my iPod is a “classic” model from 2007, and for years I've coveted an iPod touch. Spending money to replace something that works would make me feel wasteful and guilty. So I poke at my iPod with the perverse hope that it won't respond. I have a gadget death wish.



- 2 Possibly you know the feeling. When I've confessed to others my enthusiasm for the breakdown of an expensive, enjoyable product, I've encountered surprising reinforcement. One friend said the debut of the white iPhone had her wishing a cruel fate upon her current smart phone. Another acquaintance, who blogs actively about cool new tech toys, confessed his constant yearning for one or another of his electronic possessions to require untimely replacement. A third described himself as "delighted" when his wife accidentally dunked his old iPhone in the Atlantic, "giving me the excuse I needed to get a 3G."
- 3 We're all familiar with the sinister idea of "planned obsolescence," a corporate strategy of supplying the market with products specifically built not to last. Consumer-culture critic Annie Leonard describes such items as "designed for the dump"; she recounts reading industrial-design journals from the 1950s in which designers "actually discuss how fast they can make stuff break" and still leave consumers with "enough faith in the product to go out and buy another one." When that doesn't work, she says, the market suckers us with aesthetic tweaks that have no impact on functionality: the taller tail fins and shorter skirts of "perceived obsolescence."
- 4 But the emerging prevalence—anecdotally, at least—of the gadget death wish suggests an intriguing possibility: Where electronic gizmos are concerned, product obsolescence is becoming a demand-side phenomenon.
- 5 Consider that most ubiquitous gadget, the mobile phone. According to J.D. Power and Associates, the typical American gets a new one every 18 months. This is not because of some time bomb in the design that renders a phone useless over that span. ReCellular, a big recycler and reseller of mobiles, collects millions of unwanted phones every year. Joe McKeown, the company's vice president of marketing and communications, told me that many are several years old—not because they've been in use all that time, but because, after being replaced, they were dumped in desk drawers and forgotten. But despite this, only 18 percent of the phones the company collects are "beyond economic repair," and thus broken down to recyclable parts. The rest either work fine or can easily be refurbished and put right back into the marketplace. The problem, if that's the right word for it, is that new devices perform more functions, faster—and people, as a result, want them.
- 6 This demand-side obsolescence does not extend to all products, of course. I have no death wish, for example, for the three-year-old dishwasher now in terminal condition in my kitchen. But the light-speed innovations in consumer electronics have turned many of us into serial replacers. A dealer in vintage home-entertainment equipment recently

convinced me that it used to be possible to buy a top-notch stereo system that really would function admirably for decades. Imagine, by contrast, that tomorrow some company unveiled a cell phone guaranteed to last for 20 years. Who would genuinely want it? It's not our devices that wear thin; it's our patience with them.

- 7 The very real problem of electronic waste makes people like me hesitate to replace good-working-order possessions. Yet at the same time, we like to stay current with new technological innovations. So rather than provide evidence of some cynical corporate strategy, our gadgets' minor malfunctions or disappointing features or unacceptably slow speeds largely provide an excuse to replace them—with a lighter laptop, a slimmer tablet, a clearer e-book reader. Obsolescence isn't something companies are forcing on us. It's progress, and it's something we pretty much demand. As usual, the market gives us exactly what we want.

(706 words)

Notes

1. An iPod is a small piece of electronic equipment for playing music designed and marketed by Apple Inc. It can also store videos and games. The iPod touch belongs to the line of iPod.
2. Last.fm is a music website. Users can create their own profiles, get their own music charts and new music recommendations, and join a big online community of music lovers.
3. Planned obsolescence or built-in obsolescence in industrial design and economics is a policy of planning or designing a product with an artificially-limited useful life, which means the product will become obsolete after a certain period of time. The rationale behind the strategy is to generate long-term sales volume by reducing the time between repeat purchases.
4. Consumer electronics, or home electronics, are electronic equipment intended for everyday use, typically in private homes. They include devices used for entertainment (flatscreen TVs, iPods, etc.), communications (telephones, cell phones, etc.), and home-office activities (desktop computers, printers, etc.).

为什么我们的电子产品不能坏得再快点

罗伯·沃克

1. 我的 iPod 屏幕上莫名其妙出现了一条线，怎么都去不掉。它的电池也越来越不耐用。而且，它再也不能与 Last.fm 社交音乐平台完全同步了。但我一点都不担心这些问题，我甚至不担心它会坏掉。相反，我其实暗自欢喜，希望它早点报废，因为这部 iPod 还是 2007 年的“经典”款，我想要一部 iPod touch 已经好几年了。东西还能用就花钱买新的，让我觉得有点浪费，有些负罪感。于是我反复戳着我的 iPod，不讲道理地希望它毫无反应。这就是我的“电子产品死亡诅咒”。
2. 你也许懂得这种感受。当我对别人承认自己迫切希望一件昂贵并给予我快乐的小东西坏掉时，这种想法居然获得了认同。一个朋友说，白色 iPhone 的发布让她盼望手里的智能手机“惨遭不幸”。另一个熟人经常在博客上分享新潮酷炫的高科技玩意儿，承认自己总是渴望早点换掉自己的某个电子产品。还有人说当妻子不小心把他的旧 iPhone 掉进了大西洋又捞出来时，他感到“欣喜”，因为这“给了他买 3G 新手机的借口”。
3. 对于“计划报废”这个恶意满满的想 法，我们都不陌生，该企业策略指的是有意为市场提供使用寿命不持久的产品。消费文化评论家安妮·伦纳德把这类东西称为“为报废而设计的产品”；她表示，在 20 世纪 50 年代的工业设计杂志上，设计师们“就在讨论产品能以多快的速度报废”，同时又能让消费者“对产品有足够的信心，愿意出门再买一个来替换”。而当这个策略行不通时，她说，市场就通过那些只改善美观而不提升性能的产品升级来诱惑我们，比如把汽车尾翼设计得更长，把汽车挡板设计得更短，从而让我们对现有产品产生“认知过时”的感觉。
4. 但是，越发普遍的“电子产品死亡诅咒”——至少传闻如此——体现了一个有趣的可能性：对于小型电子产品来说，产品报废正在变成需求方现象/消费者的需求。
5. 想想最常见的电子产品手机吧。据 J.D. Power and Associates 的统计，美国人一般平均每 18 个月更换一部新手机。这并不是因为手机中装了“定时炸弹”，过了时间限度手机就不能用了。大型手机回收转销商 ReCellular 每年回收数百万部废弃手机。该公司负责营销传播的副总裁乔·麦基翁告诉我，回收的很多手机都是几年前的旧款，它们被丢弃不是因为已经被用了很久，而是因为人们换了新手机，就把旧的扔进抽屉，逐渐忘了它们的存在。但尽管如此，该公司回收的手机中也只有 18% “不具备翻修价值”而只能拆分为零件回收利用。其余的都可以正常使用，或是简单翻新后就能重新投入市场。问题（如果这算得上是个问题的话）是，大家都想要功能更齐全、运行速度更快的新设备。
6. 当然，消费者想淘汰的并不包括所有产品。比如，虽然用了三年的洗碗机已经在苟延残喘了，我却一点都不希望它报废。电子消费品的飞速更新换代使我们养成不断更换产品的习惯。最近，一个卖老式家庭娱乐设施的人使我认

识到，以前一套顶级立体声音响设备可以完好地用上几十年，而现在，如果某公司明天就推出使用寿命长达 20 年的手机，有谁会真的想买吗？不是我们的设备不耐用，而是我们的耐心不够用。

7. 考虑到电子垃圾这个现实的问题，像我这样的人就会纠结到底要不要换掉还能正常使用的电子产品。但与此同时，我们也希望跟上技术创新的步伐。因此，当电子设备出现轻微故障、功能不尽如人意、运行速度减慢时，我们就以此为借口淘汰它们，换上更轻便的笔记本电脑、更纤薄的平板电脑、更清晰的电子书阅读器，而不认为这些问题说明了公司为了追求盈利而采取恶意策略。产品报废不是公司强加于我们的。产品报废是一种进步，是对我们强烈需求的回应。像往常一样，我们想要什么，市场就提供什么。

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