

College English  
Composition

# 大学英语写作教程

主编 张在新

From 从创新思维  
Creative Thinking

to 到批判思维  
Critical Thinking

# College English Composition

## 大学英语写作教程

From **从创新思维**  
Creative Thinking

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# 致学习者

英语写作，不仅仅是把词汇凑成句子，再把句子连成段落、篇章，更重要的是思想内容。它是语言学习中最能体现和培养创新思维、批判思维和表达能力的技能。在语言学习中我们离不开在写作中学会的技巧和方法。实际生活更是离不开，因为日常生活和学习本身就像写作一样，需要我们不断去挖掘、组织和呈现。

这里有两个要素：语言和思想。对于一篇好的英语作文来说，两者缺一不可。目前的英语写作教学较为强调语言，对思想内容的重视不够。这一教学误区似乎把思想内容看成完全是在写作课之前早已形成的。其实，不少同学因为写作不好而惧怕英语写作，一是担心语言质量跟不上思维水平，二是因为缺乏思辨能力而没能把作文的思想内容挖掘、整理好，这两个问题累加在一起，造成了英语写作的困难。这不单单是语言问题。

关于语言问题，写作毕竟是语言产出的综合技能，其中反映的语言水平，并不只是通过写作才能提高的。这需要更多地从英语阅读和其他语言摄入渠道来改善。而思维水平的提高，除了通过阅读外，几乎只能通过写作来完成和检验。因此，思辨能力的提升在写作学习中也许要比语言水平的提高更为重要。当然，语言和思辨能力的提高并不矛盾，两者的水平也不一定成正比。相反，有时英语程度较差的同学，他们的思维有可能更加活跃。因为这个原因，在强调写作内容和思辨能力的课堂里，他们有可能更加自信，同时又能在积极的思维训练中提升自己语言运用的能力。

总之，如果学习者希望在思辨能力的训练中更好地把握写作内容，提高英语写作水平，本教材是最佳的选择。

## 教材内容简介

本教材是编者多年来在北京外国语大学英语学院本科写作课的教学积累的基础上，为我国大学英语写作课编写而成。教材结合写作过程教学的特点，并充分借鉴范文在写作教学中的指导作用，将写作过程的教学从写作内容入手，延伸到篇章结构、组织形式和文章修改技巧，使学习者在学习写作的进程中同时也熟悉掌握写作过程中各阶段的目的、功能和方法。本教材的教学进度分为写前（creating/prewriting）、写作（writing）和修改（revising）三个阶段，以练习和范文讨论的形式将创新思维和批判思维分别融入写前和写作阶段的教学，并将写作内容和目的与写作形式的要求相结合。全书共分四部分，涵盖以上三个写作阶段：

**第一部分（创新思维与写前构思）**针对写前构思阶段的需要，具体介绍创新思维策略和写前技巧，帮助学习者提高创新和挖掘题材的能力，为写作内容的新颖性作准备。练习包括创意策略报告（creative strategy report）和课堂练习（exercises）等。

**第二部分（细节写作与特定读者）**侧重写作内涵和写作目的的教学，其主要内容有细节展开（show more than tell）、故事叙述（narration）、人物和场景描述（description）以及读



者意识( addressing the audience )。围绕这四方面的内容要点设计的写作形式有记叙文( narrative essay )、描述文( descriptive essay )和指示过程文( how-to process essay )，其中记叙文和描述文主要训练细节展开、故事情节叙述和人物、场景描述三方面的能力，指示过程文强调作文的内容及风格要适应读者的需求。

**第三部分(中心思想与扩展形式)**以文章论点( thesis )为中心，学习者将掌握有关篇章结构的写作和修改技巧，提高布局谋篇的写作能力。其中内容包括论点的新颖性( the less usual side )、开头( introduction )、结尾( conclusion )、主题句( topic sentence )、句式变化( sentence variety )、简洁性( brevity )等。根据文章篇题句目的的不同，结合多种扩展形式学习写作说明文，包括问题探究文( problem/solution essay )、分类文( division and classification essay )、定义文( definition essay )和对比评估文( evaluation essay )。

**第四部分(批判思维与议论文)**的内容包括批判思维和议论文，通过讨论和练习提高学习者的逻辑思辨能力和论据分析能力，以便增强其写作的说服力。写作练习涵盖逻辑错误分析( fallacy analysis )和议论文的三种论题形式：事实论题( claims of fact )、价值论题( claims of value )和政策论题( claims of policy )。结合议论文论据援引的特点，本书还简要介绍了美国现代语言学会( MLA )关于文献引用的要求。

### 教材特点

**特点一：**将创新思维策略与写前构思技巧相结合，同时将批判思维训练渗透到写作阶段并重点在议论文中运用，为学习者挖掘写作题材、培养和激发创新能力、提高批判思维水平提供一个全新的体验空间。通过整个写作学习过程，学习者能做到学有所思，并能写出说服力强、逻辑清晰、文体得当的英语作文，使英语写作教学不局限于纯粹的语言和结构学习的模式。

**特点二：**本教材采用的教学理念是以实践、练习为中心。教学内容的编排由浅入深，课堂练习和写作要求均围绕教学目的和技能的特点而设计，例如：创意策略报告针对大脑风暴，记叙文和描述文离不开细节展开，指示过程文强调读者意识，问题探究文揭示因果关系，对比评估文分析对比关系，议论文运用逻辑思维等。

**特点三：**编者博客( <http://bfsutheory.blog.163.com> )提供立体化教学资源，配有适量影视片段、电视公益和商业广告等多媒体材料作为练习的补充，学习者能从日常生活的可视侧面感受学习写作及训练创新思维和批判思维的重要性以及实践意义。

**特点四：**为了帮助学习者提高作文分析能力和增强读者意识，写作阶段的作文( Part II 至 Part IV )均配有同伴互评( peer evaluation )作业。每位学习者充当同伴的读者，对写作内容、结构与形式分别进行互评，并按要求扼要写出修改意见供对方参考。

**特点五：**教材设计了适量的小组活动，包括小组讨论、报告、作业等，以加强学习者的团队合作能力和增加他们互教互学、取长补短的机会。

**特点六：**除带星号( \* )的开放练习和作业( assignment )外，其他练习均含参考答案，要求学习者自主做完练习后再与答案进行对比。

# 致教师

在《致学习者》中，我们谈到了英语写作教学中有关语言和思想内容的两大难题，其一是语言质量跟不上思维水平，其二是因缺乏思辨能力而没能把作文的思想内容挖掘、整理好，进而影响了语言表达。处理这两大难题的办法是把写作学习当成过程来看待。我们把过程分解为三个不同阶段，包括写前创意或题材挖掘、谋篇布局、内容和语言修改，一步一步地把每个阶段相关的写作技巧传授给学生，而不是在每一篇作文里都要求学生把写作基本技巧全部掌握。这要求任课教师以发展的眼光看待学习过程中的每一篇作文。比如在写前题材挖掘和谋篇布局阶段，对学生的语言错误（只要不是知识性的错误）不要过分关注，点到为止，允许错误（包括明显的母语干扰错误）的存在；语言的修改着重要在写作的最后阶段进行。总之，在整个教学过程中，我们要按写作的每一阶段的特点，要求学生掌握相关技巧。在此过程中不要处处关注语言的准确性，更不要把写作课当作语言练习课来安排课堂活动。

**我们的教学目的是**随着每一阶段所掌握的写作技巧的不断累积叠加，在学期或学年的最后，学生能写出符合要求的英语作文。只要他们能在最后全面达标，之前我们可以用发展的眼光看他们的进步，这是（本教材第一单元要讲的）创新思维的基本概念在写作教学中的体现（Being effective means being right only at the end.）。

**本教材把在实践中学习（learning by doing）当作基本的编写理念。**由于教材对写作内容的提炼要求相对较高，因此教材的设计重点是从实践入手，精讲多练，使学习者尽可能在课堂讨论和实际练习中培养开放的思维习惯，提高英语写作和思辨的能力。

为使任课教师更有效地组织课堂活动，提升教学效果，我们提供了更多的课堂讨论和补充练习，其参考答案保存在编者的博客里，仅供任课教师参考，便于课堂讨论。任课教师申请成为主编的博友后，可在该博客里查阅练习和讨论的参考答案及补充练习和资料。

任课教师可登录以下博客向教材主编申请成为博友：

<http://bfsutheory.blog.163.com>.

本教材由张在新完成第一、四部分的编著，邱枫、赵冬完成第二部分的编著，穆杨、李莉文完成第三部分的编著，编著过程中得到了北京外国语大学教学改革项目的资助（2007-2009）和英语学院领导的大力支持，并且在多年的教学实践中得到众多学生的课堂参与和作文反馈，我们从中受益匪浅。在此，我代表编者向他们一并表示衷心的感谢！

有关本教材的详细介绍，请查阅后面的目录和教学计划。

张在新  
北京外国语大学英语学院  
2014年3月10日

# Syllabus

## Course Objectives

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In this course, you will learn how to:

1. be more creative in producing ideas for problem solving;
2. be more creative in prewriting to generate ideas for writing;
3. use concrete details to show what you want to say;
4. shape the content, voice, and style of your writing based on the needs of the reader;
5. write narrative essays, descriptive essays, and how-to process essays;
6. write a specific thesis statement;
7. develop a thesis by a number of methods (cause and effect, definition, division and classification, comparison and contrast, etc.);
8. write an introduction that grabs the reader's attention, states the thesis, and includes a plan of development, and write a closing that reinforces the main idea of your essay in fresh words;
9. write paragraphs with a clearly stated topic sentence;
10. write varied, coherent sentences;
11. write argumentative essays for different claims: claims of fact, value, and policy;
12. recognize fallacies, half truths, problematic statistics in others' writing and avoid them in your own.

## Course Requirements (Semester Course)

---

Eight essays and exercises, including a final exam and four peer evaluations, will be assigned during the semester. A late exercise will be scored one letter grade lower and must be turned in within one week of the due date, or it will be recorded as a zero. All exercises must be submitted to receive course credit.

### **Here is a list of the assignments and grades:**

1. Creative Strategy Report (10%)
2. Prewriting Exercise (10%)
3. Narrative or Descriptive Essay (10%)
4. How-to Process Essay (10%)
5. Problem/Solution, Division/Classification, Definition, or Evaluation Essay (10%)
6. Argumentative Essay: A Claim of Fact, a Claim of Value, or a Claim of Policy (10%)
7. Four Peer Evaluations (10%)
8. Final Exam: Argumentative Essay (20%)

Essays and exercises are weighted as noted above. Participation in class discussion will count 10%.

## Tentative Schedule (Semester Course)

Week	
1	<b>Part I Creative Thinking and Prewriting</b> Unit 1 Creative Thinking
2	Unit 1 Creative Thinking Assignment (1): Creative Strategy Report
3	Unit 2 Prewriting Assignment (2): Prewriting Exercise
4	<b>Part II Writing with Concrete Details for a Specific Audience</b> Unit 3 Show More than Tell
5	Unit 4 Narration and Description
6	Unit 4 Narration and Description Assignment (3): Narrative or Descriptive Essay
7	Unit 5 Addressing the Audience and How-to Process Essay
8	Unit 5 Addressing the Audience and How-to Process Essay Assignment (4): How-to Process Essay
9	<b>Part III Central Idea and Modes of Development</b> Unit 6 Thesis Statement, Introduction and Conclusion
10	Unit 7 Topic Sentence Paragraph
11,12	Unit 8 Modes of Development for a Thesis Assignment (5): Problem/Solution, Division and Classification, Definition, or Evaluation Essay
13	Unit 9 Revising
14	<b>Part IV Critical Thinking and Argumentation</b> Unit 10 Fallacies in Argumentation (I)
15	Unit 11 Fallacies in Argumentation (II)
16	Unit 12 Claims Assignment (6): Argumentative Essay: A Claim of Fact, a Claim of Value, or a Claim of Policy
TBA <sup>1</sup> :	Final Exam

<sup>1</sup> TBA: To be arranged



## Course Requirements (Year Course)

---

Ten essays and exercises, including two finals and four peer evaluations, will be assigned during the academic year. A late exercise will be scored one letter grade lower and must be turned in within one week of the due date, or it will be recorded as a zero. All exercises must be submitted to receive course credit.

### **Here is a list of the assignments and grades:**

#### **First Semester**

1. Creative Strategy Report (10%)
2. Prewriting Exercise (10%)
3. Narrative or Descriptive Essay (10%)
4. How-to Process Essay (10%)
5. Two Peer Evaluations (10%)
6. Final Exam (40%)

Essays and exercises are weighted as noted above. Participation in class discussion will count 10%.

#### **Second Semester**

7. Problem/Solution, Division and Classification, Definition, or Evaluation Essay (20%)
8. Argumentative Essay: A Claim of Fact, a Claim of Value, or a Claim of Policy (20%)
9. Two Peer Evaluations (10%)
10. Final Exam: Argumentative Essay (40%)

Essays and exercises are weighted as noted above. Participation in class discussion will count 10%.

## Tentative Schedule (Year Course)

---

### First Semester

Week	
1&2	<b>Part I Creative Thinking and Prewriting</b> Unit 1 Creative Thinking
3&4	Unit 1 Creative Thinking Assignment (1): Creative Strategy Report
5&6	Unit 2 Prewriting Assignment (2): Prewriting Exercise
7&8	<b>Part II Writing with Concrete Details for a Specific Audience</b> Unit 3 Show More than Tell
9&10	Unit 4 Narration and Description
11&12	Unit 4 Narration and Description Assignment (3): Narrative or Descriptive Essay
13&14	Unit 5 Addressing the Audience and How-to Process Essay
15&16	Unit 5 Addressing the Audience and How-to Process Essay Assignment (4): How-to Process Essay
TBA:	Final Exam

### Second Semester

Week	
1&2	<b>Part III Central Idea and Modes of Development</b> Unit 6 Thesis Statement, Introduction and Conclusion
3&4	Unit 7 Topic Sentence Paragraph
5-8	Unit 8 Modes of Development for a Thesis Assignment (5): Problem/Solution, Division and Classification, Definition, or Evaluation Essay
9&10	Unit 9 Revising
11&12	<b>Part IV Critical Thinking and Argumentation</b> Unit 10 Fallacies in Argumentation (I)
13&14	Unit 11 Fallacies in Argumentation (II)
15&16	Unit 12 Claims Assignment (6): Argumentative Essay: A Claim of Fact, a Claim of Value, or a Claim of Policy
TBA:	Final Exam

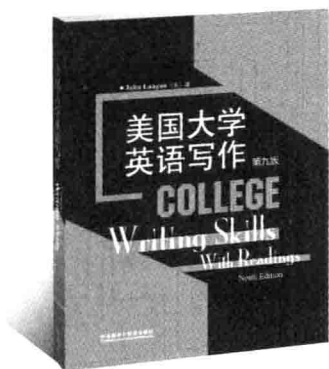
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**Part I**  
Creative Thinking and  
Prewriting

**创新思维与写前构思**

## Creative Thinking and Prewriting: An Introduction

### 创新思维与写前构思简介

Many studies have focused on emotional blocks to creativity, for example, Edward de Bono (1970), James L. Adams (1979, 2001), and James R. Evans (1991) among others. But a seminal statement on this issue was formulated by Abraham Maslow in 1957. According to him, creativity comes from the unconscious, and in dreams we can be more creative than we are in waking life: “With the lid taken off, with the controls taken off, the repressions and defenses taken off, we find generally more creativeness than appears to the naked eye” (Maslow 1992). Emotional blocks to creativity are the rules we follow and judgment we pass on issues that concern us, but rules and judgment do not apply in the unconscious—that’s why we tend to be more creative in our dreams. For Maslow, out of this unconscious portion of ourselves “of which we generally are afraid and therefore try to keep under control, out of this comes the ability to play—to enjoy, to fantasy, to laugh, to loaf, to be spontaneous—and, what’s most important for us here, creativity, which is a kind of intellectual play, which is a kind of permission to be ourselves, to fantasy, to let loose, and to be crazy, privately.”

It is imperative that creative thinkers overcome emotional blocks. To do that, as de Bono (1970) points out, is to suspend judgment. First, we need to be aware of the difference between being right and being effective: “Being right means being right all the time. Being effective means being right only at the end.” Second, creative thinking is about being effective: We are allowed to be wrong on the way as long as we are right in the end. De Bono says, “Judgment is suspended during the generative stage of thinking in order to be applied during the selective stage. The nature of the system is such that a wrong idea at some stage can lead to a right one later on.”<sup>1</sup>

Similarly, in the writing process, the prewriting stage is what de Bono calls “the generative stage,” while the writing stage itself is “the selective stage” in which we apply what has been produced in prewriting. So when we try to generate ideas for a topic in prewriting, we can afford to be wrong, because writing at this stage is only prewriting—nothing is going public yet (“a kind of permission to be ourselves, to fantasy, to let loose, and to be crazy, privately”). Once prewriting is done or enough information for the topic has been generated, we then come to the selective stage—only by now can we exercise our judgment.

In short, both creative thinking and prewriting are mainly generative, not selective, and the strategies and techniques to be covered in this part serve to open up different pathways of thinking in the generative or prewriting stage of the writing process, which paves the way for the writing stage by providing tools to produce the necessary “raw material” needed for later use.

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1 For Adams (1979), it is important not to analyze or judge too early; one of the reasons is that “many techniques of conceptualization, such as brainstorming, depend for their effectiveness on maintaining ‘way-out’ ideas long enough to let them mature and spawn other more realistic ideas.”