



中小学教师发展丛书  
SEAMEO RELC PORTFOLIO SERIES

# 写作过程中的教师介入

Intervening to Help in the Writing Process

● Antonia Chandrasegaran 著



人民教育出版社  
People's Education Press

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(联系地址: 北京市海淀区中关村南大街 17 号院 1 号楼 邮编: 100081)

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责任编辑：马茜

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## 丛书总序

自上个世纪80年代以来,我国的教育经历了数次重大的变革,就中小学英语教育而言,三次重大的课程改革推动着英语教育的发展,教学质量迅速提高。在这些改革的浪潮中,首当其冲的是一线教师。他们必须提高专业基础,掌握先进理论,更新教育观念,优化教学方法。

实践证明,高素质的教师队伍不仅来自于各个层次的教师职前培训和职前教育,更来自于教师终身的职业专业化发展过程。在这个发展过程中,教师首先要忠于教育事业,关爱学生,以立德树人为本,努力做到“学为人师,行为世范”。同时,为了在教学中能够帮助学生会具有积极的学习态度和学习方法,教师自身不仅要有精湛的英语专业知识和能力,还要有教育学科方面的知识和教学行动研究的能力。更为重要的是,教师的教育教学观念和业务水平必须与时俱进。

由此可知,中小学英语教师的职业综合性很强,创造性要求很高,而且要在不断的变革中承受很大的压力。然而,教师的工作辛苦,在身心负荷很重的情况下,要把英语教育与自己的理想联系起来,当作自己终身奋斗的事业,而不仅仅是一种谋生的手段,这的确不易。令人欣喜的是,过去30年,在改革的潮流中涌现出了一批又一批高素质的英语教师和教研人员,他们成了骨干、带头人。他们忠于本职,潜心钻研,学习理论,勇于实践,积累经验,获得了成绩,成为研究型的英语教师。他们真正具有了可持续性发展的能力,展现了“教师发展”的美好人生,为我们树立了榜样。

《中小学英语教师发展丛书》的出版目的就是为了帮助更多的中小学英语教师成为上述那样的高素质教师、研究者和课程与教材的开发者。全套丛书共有12个选题,涉及英语教育的五个研究课题:教学技能、教学方法、教学资源开发、教学评价和教学研究等。

这12本小册子不同于许多深奥难懂的理论丛书,其特

点是：

一、理论阐述深入浅出，文章短小精悍，所用的英语语言文字通俗易懂，又有旁注，不同水平的英语教师都能轻松地看懂。读者既能从中汲取外语/二语教育和教学的理论，而且可以从中学到英语，提高自己的英语水平。数十页一本的小书用不了多时就能读完，这可以使读者产生成就感，激发他们持续不断阅读的兴趣。

二、丛书的作者都长期从事英语教育和教学工作，具有丰富的英语作为外语或二语的教学理论和实践经验。每册书围绕一个专题，理论紧密联系实际，既有理论依据，又有方法和案例，因此对实际教学有很强的针对性。例如有关词汇、语音、阅读和听力教学技能的介绍，教师读后便可实践，可取得立竿见影的效果。

三、这套丛书以教师的发展为出发点和归宿，特别注意采用启发式和互动式的方法呈现新的语言学理论观点，而不是生硬地灌输某些观点。每个专题的讨论几乎都由提问的形式开始，设置不同形式的任务，引导教师在完成任务的过程中预测并思考作者的观点。这样一来，教师必然要参与专题的讨论，动脑思考、动手实践、“读”“练”结合，把理论与实践联系起来。作为读者的教师，此时已不是“客体”，被动地接受书中的观点，而是“主体”，可以分析、实验、验证、批判，甚至可以补充或发表不同的见解。充分利用这套书的长处，教师可以取得较大的收获。

我希望，越来越多的英语教师能够克服困难，挤时间充分利用此类书籍，研读理论，联系实际，思考问题，立题研究，提升自己。要知道，教师的魅力来源于勤奋而又有创造性的工作，来源于广泛的阅读和深入的思考。只有这样，才能成为高素质、高水平的英语教师，提高教学质量，进行教学研究。我也希望，出版界的同行们努力为中小学教师开拓更多的选题，把理论书籍编得通俗易懂，使其真正成为教师们的“益友”，让教师感到它们亲切友好，容易接受，好懂、适用。

刘道义

2007年9月于北京

# Series Editors' Preface

The RELC Portfolio Series consists of short practical resource booklets for ESL/EFL teachers. Booklets in the series have the following characteristics:

- They are practical and techniques-oriented.
- They are written in an accessible, non-academic style.
- They focus on both principles and procedures.

Titles in the series provide teachers with practical ways of applying new ideas in their own teaching. In addition, they could be used as the basis for workshops and in-service courses and can also be combined in different ways according to needs.

Antonia Chandrasegaran's *Intervening to Help in the Writing Process* is concerned with the method and procedures that writing teachers can use to provide crucial instructional support that student writers need most during the composing process. Chandrasegaran discusses the how, what and when of providing this instructional support in lessons on different types of writing. The booklet is a valuable resource for teachers, teacher trainers and other language professionals who wish to develop a better understanding of the principles and techniques for teaching second or foreign language writing.

We are grateful to the contributors to the RELC Portfolio Series for sharing their expertise with other teachers and teachers in training. Their willingness to do so without compensation has made it possible to publish these booklets at a price that is affordable to language teachers in the SEAMEO countries.

Willy A. Renandya  
Jack C. Richards

## 内容简介

本书向教师介绍如何在学生的写作过程中予以帮助性的介入。在传统的写作课上，通常由教师命题，然后要求学生围绕命题进行写作，之后是教师批改作文，讲评作文。而在所谓的“过程写作法”中，通常是学生先写出初稿，然后由同伴或教师进行评论，最后学生根据这些反馈意见进行修改，但这种“写作—修改”的方法仅仅是一个提供词汇和就内容提供某些思想的方法，学生经常是在完成了作文之后，才知道自己哪些地方写得不好。因此，在整个的过程中，教师的作用，更准确地说，是挑错儿，而不是教授写作。对于学生而言，在完成了初稿之后才得到反馈就太迟了。教师总是希望学生能在下一篇作文中避免已经指正过的错误，但这往往只是一厢情愿，因为错误还会在学生以后的作文中出现。一种新的理念认为：如果学生在写作过程中，而不是在完成作文之后，就能得到及时的反馈和帮助，那么他们也能避免一些常见的错误，而且也会更加受益。

此书的目的是帮助教师通过明确指导，在学生自我检查的步骤上为其提供一种恰当而及时的帮助。这种帮助涉及到文章内容（思想）的选择、文章的结构和语言的运用。因此，这种帮助是介入式的，是在写作的过程中，也就是在学生完成作文之前由教师发现问题，然后针对这些问题给予学生有的放矢的帮助。有人认为介入是过程写作法的支柱，是教师明确教会学生作出决定和运用语言技巧的有效方法。

本书分为六章。第一章阐明了介入的理论依据并指出它是指导学生获得更加有效的写作技巧的方法。第二、第



三和第四章讨论如何把介入的总原则运用到三种文章类型(记叙文、叙述和描述文、议论文)的写作中去。第五章是语法运用的介入,目的是让学生进一步意识到语法形式与意义之间的关系。第六章是全书的结论。

为了对尽可能多的教师有所帮助,本书的每一章都在不同层次(小学、初中和高中)上对写作过程中的教师介入进行了介绍。作者以其丰富的经验,找出学生在各类文章的写作过程中容易犯的错误,并以这些错误作为介入的切入点,详细讨论了各种可能的帮助方法。

本书还设计了不同的任务,这也是全书的精华之一。这些任务设计合理,可操作性强,为教师提供了学习和仿效的好样本。在此基础上,教师还可根据自己的教学与学生的需要,设计更多的活动与任务。

# Introduction

1.过程写作法:近年来受交际语言教学思想影响、流行于西方写作课程体系里的一种教学法。任何一个学习写作的过程都是一个渐进的过程,过程写作教学把侧重点由传统的篇章结构、语法和词汇转向了对于写作内容及写作过程的整体关注。在过程写作中,一篇文章的写作大致可分为三个阶段:准备阶段、起草阶段和修改阶段。

In the typical composition class, teachers set a topic and students are told to write. The teacher may provide some help in the form of a vocabulary list and/or a short discussion on content or approach. In so-called “process writing!” classes, students may write a first draft which is read and commented on or edited by a classmate or the teacher. Then students are required to re-write, using the feedback offered by the peer or teacher reader. Aside from adding to the teacher’s marking burden, the write-rewrite method is like the method of providing a vocabulary list and ideas for content. In both situations students find out what is wrong with their composition *after* they have written it and considered it “finished”. In both situations the teacher’s role might be more accurately described as fault finding than as teaching writing.

For students who write only one draft, which is then graded by the teacher, feedback on what is wrong in the composition comes too late. The teacher expects students to avoid the errors pointed out when they write the next composition. But this desired outcome does not occur as often as we would like. There appears to be little or no transfer of learning from one corrected composition to the next, which in any case, may be a very different task from the previous one. The same tense and article errors or absence of appropriate detail are likely to appear in subsequent compositions. Students will benefit more if they are helped to make the right tense choices or to select appropriate detail at the time when they need such help, that is, during writing. Even when students are required to write a first and second draft, could they not be given help during the writing of both so that they avoid the common, predictable flaws in content choice, organization, and language use? Providing “just-in-time” help

with composing strategy and language choice would spare students the futility of practising mistakes that can easily be anticipated by the experienced teacher.

The aim of this booklet is to demonstrate a way of providing “just-in-time” help in the form of explicit instructions and self-check procedures relating to one or more of these areas: choice of content(ideas), organization, and language(including grammar). The help is interventional, meaning that it is given during the writing process, before students have finished writing their composition. Intervention, identified as a “pillar of process writing pedagogies” (Susser, 1994:35), is a method of explicitly teaching the decision-making and language skills involved in effective writing.

The first chapter explains the theoretical assumptions underlying intervention as a means of guiding students to more effective writing skills. An understanding of the theory helps us teachers to believe in what we do and to have a clearer sense of purpose when giving instructions to students. Following the theoretical justification, the general principles governing the *how*, *what*, and *when* of intervention are set out. Teachers can use these general principles to plan interventional assistance that is tailored to address their students’ composing problems, since neither this booklet nor any book can cover the full range of difficulties students face with writing at different levels and in different language learning situations.

Chapters 2, 3, and 4 show how the general principles of providing interventional help can be applied to three common text types that students are asked to write: narrative, recount and argumentative essay. To make this booklet relevant to as many teachers as possible, each chapter demonstrates intervention at a different educational level – primary, secondary, and post secondary. For each text type, I have chosen what I consider from experience to be a common weakness in student writing in that text type and used this as the target of intervention. For example, in narrative writing one common weakness is failing to depict the main character vividly through appropriately selected details relating to appearance, setting, etc.

Whatever the text type, using the wrong grammar can inter-

fere with the reader's understanding of the writer's intention. Chapter 5, therefore, demonstrates the use of intervention in the area of grammar to make students more aware of the relation between grammatical form and meaning.

A booklet of limited length, such as this, cannot describe how to provide interventional assistance in more than a few typical situations. Teachers are urged to understand the underlying principles of intervention and to use this understanding to adapt the procedures found here to meet their own students' needs.

*Antonia Chandrasegaran*

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# 1 Why Intervene and How?

## FOR MORE EFFECTIVE DECISION-MAKING

One way of viewing writing, called the cognitive view<sup>1</sup>, is to see writing as decision-making (Flower & Hayes, 1981). When we write something, whether it is an email message, a letter, or an essay, we are engaged in making one decision after another. We decide what to begin the text with, whether to include or leave out an idea that comes to mind, whether to begin a new paragraph or continue the same one, what information to place in the beginning of a sentence, and so on. Successful writing is the result of making the right decisions most of the time during the act of composing and revising.

If writing is a mental activity<sup>2</sup> of skilful decision-making, learning to write is:

1. learning to make decisions appropriate for the situation (the purpose of the text, the writer's objective, the reader's purpose in reading the text, the circumstances in which the writing and reading take place) and,
2. learning to recognise where inappropriate decisions have been made, so that they can be put right before the text arrives at the reader's desk.

When the teacher intervenes in the writing process, the teacher helps students to evaluate the choices they have made in meaning (ideas) and language (words and grammar). Choices found to be unsuitable can then be changed, using procedures of thinking and decision-making described by the teacher. Over time, the lessons learnt from teacher intervention empower students to make better, more deliberate decisions relating to what to say and how to say it.

本小节讨论成功的写作是在写作和修改过程中作出正确的决定。教师的介入应该能够帮助学生学会在内容（思想）和语言的选择上作出正确的决定，同时学会识别、摒弃不恰当的决定。

1. 认知观点: 认知心理学是20世纪50年代中期在西方兴起的一种心理学思潮, 20世纪70年代成为西方心理学的一个主要研究方向。它研究人的高级心理过程, 主要是认知过程, 如注意、知觉、表象、记忆、思维和语言等。

2. 心智活动

### Task 1.1

A student has written part of a paragraph in an article entitled “Eat healthily. Stay slender”. The article is for a student newspaper.

*Eat more vegetables than meat at every meal. Vegetables ....*

What decisions are involved in writing the rest of the paragraph? Describe as many specific decisions as you can think of (e.g. Would the reader want to hear all about the vitamins available in vegetables or would this bore the reader?).

本小节说明作者在作出决定时必须考虑到读者的期望值与评判标准，而读者的期望值与评判标准是由“话语社区（由对相同的文章类型与体裁感兴趣的人组成）”来决定。因此在写作的过程中，教师的介入要能帮助学生在思想、选材和语言运用上使文章符合特定读者群的评判标准。

## RAISING AWARENESS OF READER EXPECTATIONS

A piece of writing is successful only when the target reader<sup>1</sup> considers it so, that is, the reader thinks the text is “right” for its purpose. The writer’s decision-making must therefore take into account the reader’s expectations and the criteria he/she will use to judge the finished product (and its writer). The reader’s expectations and criteria are not just the reader’s personal preferences, but are assumptions and practices of the reader’s discourse community<sup>2</sup>. The idea of “discourse community” is explained below.

We may think that the writing produced in the English language composition class is read by the English teacher and only by the English teacher. However, the teacher-reader plays different roles as reader, depending on the writing task. In the different reader roles, the teacher, consciously or unconsciously, applies different sets of assumptions and criteria. Two reader roles and some of the associated assumptions are shown in Figure 1.1. For example, when reading a story, the teacher adopts the values and assumptions of people who are qualified to read and critique English short stories.

1. 特定读者群：是指对相同的文章类型与体裁感兴趣的人。写作的功效必须通过特定的读者群方能实现。
2. 话语社区：特定学科或学术圈中的写作规范，例如：化学、地理或心理学等都有各自交流和表述知识的习惯与方法。

Figure 1.1. Examples of discourse community

Students asked to write:	Teacher reads as a member of the discourse community of:	A few assumptions of the discourse community
A story	Consumer (reader) & critic of English short stories	<p>A story has some complication like a conflict or a problem faced by the main character.</p> <p>Main character is consistently developed.</p> <p>Details (of setting, character, events) are chosen to produce an intended effect on the reader.</p>
A letter to a newspaper expressing an opinion on a current issue	Newspaper editor (who decides whether to publish the letter)	<p>Writer supports his statements with evidence or logical argument.</p> <p>Writer is not emotional, but sounds reasonable and objective.</p>

For writing purposes, a discourse community is made up of readers who are interested in the same type of text or genre<sup>1</sup> (e.g. job application letter, literature exam answer, accident report) and share a common outlook in the following areas:

Purpose	The readers have a similar social purpose in reading the text.	<i>Example:</i> Employers or human resource officers read job application letters to pick the most suitable person for the job.
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1. 体裁: (话语分析中) 某一类特点的言语事件, 这些言语事件被言语社团认为属于同一类型。体裁包括: 祈祷文、布道、对话、歌曲、演讲、诗歌、信函和小说等, 它们有各自不同的特征。



Criteria for judging the text	Members of the same discourse community apply more or less the same criteria to decide whether the text is “good”.	<i>Example:</i> Teachers of English composition (also history, economics, & other subjects) believe that a good argumentative essay counters or plays down the view opposed to the essay writer’s thesis.
Ways of thinking	The discourse community values a set of practices in arguing, reasoning, and organizing information. Members regard these practices as “right” or essential.	<i>Example:</i> Literature teachers & scholars expect students to interpret (and not just describe) characters and events in literature essays. To “interpret” means to state the student’s judgement of a character or event based on evidence in the novel or drama the student is studying.
Topics regarded as acceptable	Readers belonging to the same discourse community are in broad agreement on the kinds of topics that should or should not appear in the text.	<i>Example:</i> The writer’s personal views should not appear in an accident report. Only facts should be presented.
Ways of using language	The discourse community agrees that the social function of the text makes it necessary for the language to be formal or informal, simple or academic.	<i>Example:</i> The language in a story can be evocative, to create a mood or feeling. But the language in a science report has to be precise, objective, and non-emotive.