

# 博采英语

TAPESTRY

写作  
Writing

4

REBECCA L. OXFORD

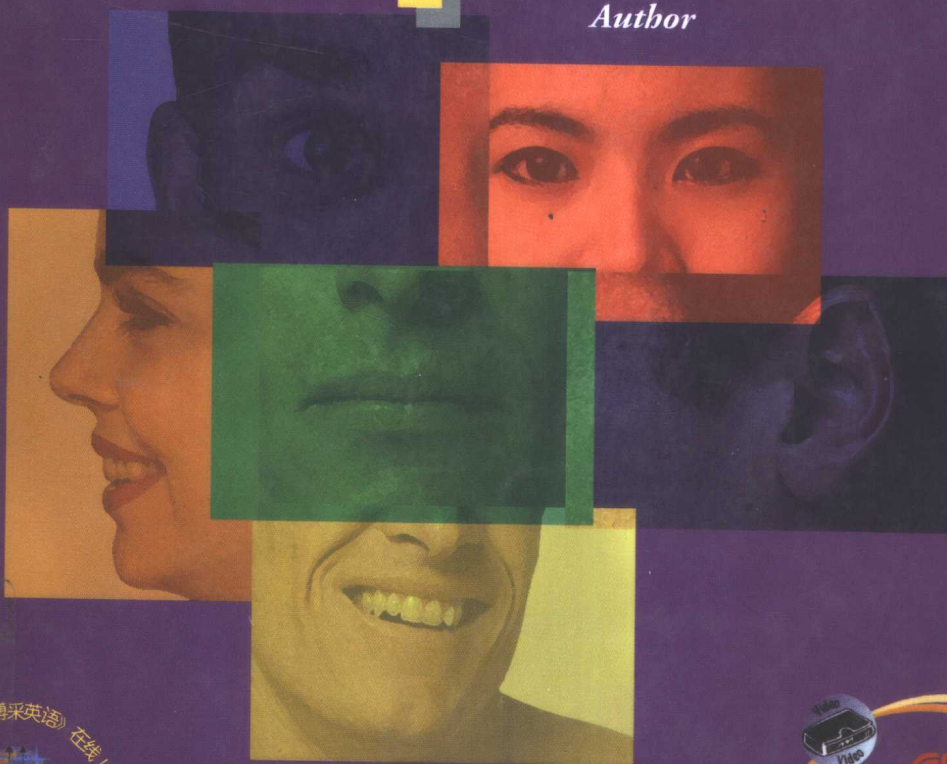
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**TAPESTRY**

**博采英语**

**写作 4**

(第四册)

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Writing

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M.L. Sokolik

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## 内 容 提 要

《博采英语——写作》教材以培养和提高学生的写作能力为核心,设计了多种多样的活动,使学生在写作实践过程中,听、说、读等语言能力得到综合运用,并能锻炼与增强科研、社交等多方面的能力。本套教材共 4 册,第四册在前三册的基础上,把写作的综合技能与实际应用结合起来,文体包括传记、学术论文、商业或学术提案等。

**TAPESTRY Writing 4/M. E. Sokolik**

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## 出版前言

“学外语还是原汁原味的好”，这是学习外语的人士所共有的心声。在这里我们非常高兴地向大家推荐由世界著名英语教学专家Rebecca L. Oxford主编，由众多在亚洲从事多年对外英语教学(EFL)的外籍英语教学专家所共同编写的《博采英语》(Tapestry) (2000版) 阅读、听说、写作系列教材。这是一套既适合高等院校公共英语教学，又适合涉外专业中、高级英语培训的英语系列教材。

本套教材与国内自编教材相比，有如下特色：

◆ **教材编写思路明确，编写人员水平出众**

教材全部由外籍英语教学专家专为母语为非英语国家人士编写。注意并尊重外语学习过程中的普遍规律。

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◆ **《博采英语》系列教材的《阅读》、《听说》、《写作》三种课本如同三股彩线完美交融，相互渗透系列教材包括：**

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该书系统完整地介绍了《博采英语》丛书的编写理念，帮助教师更深入地理解课程内容，从而制定切实可行的教学方案。

特别要指出的是，本教材的最终目的是帮助非英语国家的学生真正学好英语，并培养独立学习能力。我们认为这些对于21世纪的学生尤为重要。鉴于中国英语教学面临的重大改革，为了满足我国教材市场多样化，教材朝着更新、更权威、更地道的方向发展的要求，清华大学出版社经美国Thomson Learning 出版集团授权，独家推出《博采英语》系列教材。此系列教材已在日本、韩国等多个国家和地区得到广泛使用。我们希望能中国的各类院校或涉外机构的英语教学与培训送去一缕清风，把国外最新最好的英语学习教材奉献给广大师生，使大家能从该套教材中得到最大的收获。

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2000年12月





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Using invention techniques such as freewriting, quickwriting, and wordmapping  
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## CHAPTER

## WRITING SKILLS FOCUS



## LANGUAGE LEARNING STRATEGIES

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Examine writing for important features you have learned.  
Understand common problems and pitfalls in persuasive writing.

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Using spelling rules to avoid mistakes in spelling

Understand and use proper writing formats in workplace communication to succeed in your communication goal.  
Understand the appropriate types of address required in business writing.



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自我总结评估帮助学生监测自己的学习情况。

#### Test-Taking Tip

Read essay questions carefully before beginning an essay test. As you think of ideas and examples you will want to include in your essay, jot these down on a piece of scrap paper or on the back of the test so that you can remember what you want to include in your essay. This will also help you to keep your mind clear of details and to focus on the larger ideas you want to communicate in your essay.

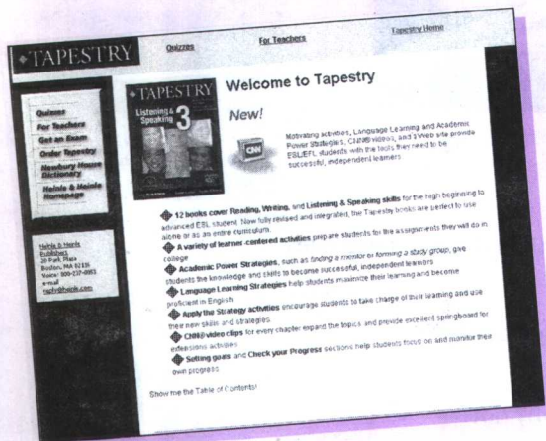
#### CHECK YOUR PROGRESS

On a scale of 1 to 5, rate how well you have mastered the goals set at the beginning of the chapter:

- 1 2 3 4 5 reflect on what you already know about a topic.  
1 2 3 4 5 discover resources on campus and in your community to help you with research.  
1 2 3 4 5 get and give feedback on writing.  
1 2 3 4 5 avoid sentence fragments.  
1 2 3 4 5 (your own goal) \_\_\_\_\_  
1 2 3 4 5 (your own goal) \_\_\_\_\_

If you've given yourself a 3 or lower on any of these goals:

- visit the *Tapestry* web site for additional practice.
- ask your instructor for extra help.
- review the sections of the chapter that you found difficult.
- work with a partner or study group to further your progress.

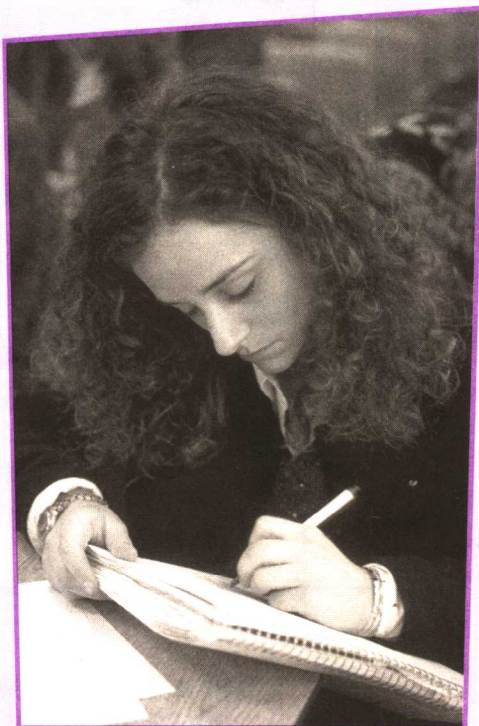


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- 使用和拓展“学习能力培养”中的技巧与策略的机会
- 还有……

◆ 若要开设系统完整的英语课程，请配合使用《博采英语——阅读》系列和《博采英语——听说》系列，这两个系列已由清华大学出版社出版。

◆ 如果您想了解更多的《博采英语》教学理念，请阅读由 Rebecca L. Oxford 和 Robin C. Scarcella 编写的《博采英语教师必读》(The Tapestry of Language Learning)。



**L**ook closely at the photo, and then discuss these questions with your classmates:

- What types of writing do you enjoy doing?
- For whom do you like to write?
- Do you keep a journal? Why or why not?



## GETTING READY TO WRITE: BEGIN AT THE BEGINNING

**F**irst impressions are very important. That's why getting started in writing can seem so difficult—you want to make a good first impression. However, when the first words aren't perfect, it's easy to become frustrated and give up too early.

### Setting Goals

This chapter will provide you with some strategies and techniques for starting to write. You will learn how to:

- ◆ brainstorm to get ideas for your writing.
- ◆ use invention techniques such as freewriting, quickwriting, and wordmapping to find and develop ideas for writing.
- ◆ keep a journal in order to develop your writing ideas.
- ◆ prepare for tests by predicting questions.
- ◆ learn to correct subject-verb agreement errors in your writing.

What other goals do you have for this chapter? Write one or two of them here:

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## Getting Started

Discuss these questions with a partner or with your classmates:

- What is the most difficult part of starting the writing process for you?
- What do you think you do well when you write?
- What writing problem would you like more help with?

## MEETING THE TOPIC

.....

What are your writing practices? Have you ever thought about *how* you write? Do you write in a journal or at the computer? Do you write slowly, thinking over each word, or do you write in a frenzy and edit afterwards? In this chapter, you will think and write about your own practices, and learn how to improve upon them. You will also write about how and why people write.

## Getting Ready to Read

### LANGUAGE LEARNING STRATEGY



**B**rainstorm, or generate lists of ideas, to help you discover what you want to write about. **Brainstorming** means coming up with as many ideas as you can think of without stopping to think about or judge them. Brainstorming is an easy and popular technique for getting started in writing. You can brainstorm alone, with a partner, or with a group of classmates. You can brainstorm aloud, on paper, or in your head.

Brainstorming is what it sounds like—creating a “storm” of ideas in your head. Storms aren’t slow, logical events that stop to think and correct themselves. They move quickly; you should, too.

## Apply the Strategy

Brainstorm a list of all the reasons that you think learning to write well is important. If you are working alone, list all your ideas. If you’re working in a group, keep talking and asking questions, writing them down as you discuss them. Here are two ideas to get you started:

- to do well on class papers
- to get a better job

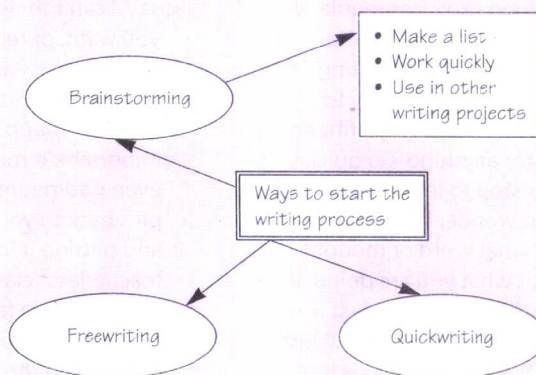
Continue the list. Think of as many ideas as you can in five minutes. (If you are making one list as a group, be sure to make a copy of your list for everyone.)

## LANGUAGE LEARNING STRATEGY



Use invention techniques such as freewriting, quickwriting, and word mapping to find and develop ideas for writing. Freewriting, quickwriting, and word mapping are all techniques that writers use to discover ideas to write about. **Freewriting** means writing whatever comes to your mind, without being concerned with grammar or spelling. **Quickwriting** is similar to freewriting, but begins with a suggested, specific topic. All the other guidelines are the same as in freewriting: keep writing, and don't worry about spelling, punctuation, or grammar. Just continue to write and generate ideas. You can edit and revise later, if you want.

**Word mapping** is a way to link ideas together in a visual presentation. Take a piece of blank paper and write your topic in the center, then draw a circle or box around it. Next, write the main ideas of the topic in different places around it, and circle or box each of these. Draw arrows from your topic to each of those main ideas. Then work from each main idea and write some further ideas associated with those, continuing outward. An example is given for you in the following illustration:



### Apply the Strategy

Use the ideas you thought of in the brainstorming activity. Make a word map for the topic of why it's important to learn to write well.



## Vocabulary Check

Read, read, read.  
Read everything—  
trash, classics, good  
and bad, and see  
how they do it.

—WILLIAM FAULKNER

In the following pages, you will read about these techniques and practice using them. The first technique you will read about is freewriting, a way to free the mind to find ideas without being limited by editing. This technique was developed by Peter Elbow, who explains this method in the following short essay.

The words and phrases in this list are taken from the following reading. How many of them do you know? Check them off. Look up the ones you don't, or discuss them with a classmate. Then write a definition or an example sentence in a Vocabulary Log. A Vocabulary Log is a notebook or section of a notebook used to record new words and phrases.

_____ babbling	_____ interpose
_____ catch-as-catch-can	_____ jabbering
_____ coherent	_____ magenta
_____ compulsive	_____ pertaining
_____ garbled	_____ squiggle
_____ ingrained	_____ tactic

## Read

### Reading 1: Freewriting

Peter Elbow

1 The most effective way I know to improve your writing is to do freewriting exercises regularly. At least three times a week. They are sometimes called "automatic writing," "**babbling**," or "**jabbering**" exercises. The idea is simply to write for ten minutes (later on, perhaps fifteen or twenty). Don't stop for anything. Go quickly without rushing. Never stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you are doing. If you can't think of a word or a spelling, just use a **squiggle** or else write, "I can't think of it." Just put down something. The easiest thing is just to put down whatever is in your mind. If you

get stuck it's fine to write "I can't think what to say, I can't think what to say" as many times as you want, or repeat the last word you wrote over and over again; or anything else. The only requirement is that you *never* stop.

2 What happens to a freewriting exercise is important. It must be a piece of writing which, even if someone reads it, doesn't send any ripples back to you. It is like writing something and putting it in a bottle in the sea. The teacherless<sup>1</sup> class helps your writing by providing maximum feedback. Freewritings help you by providing no feedback at all. When I assign one, I invite the writer to let me read it. But I also tell him to keep it if he prefers. I read it

<sup>1</sup>Peter Elbow wrote a book called *Writing Without Teachers*, a popular book about learning to write.

quickly and make no comments at all and I do not speak with him about it. The main thing is that a free writing must never be evaluated in any way; in fact there must be no discussion or comment at all.

3 Here is an example of a fairly <sup>incoherent</sup> coherent exercise (sometimes they are very incoherent, which is fine):

4 I think I'll write what's on my mind, but the only thing on my mind right now is what to write for ten minutes. I've never done this before and I'm not prepared in any way—the sky is cloudy today, how's that? now I'm afraid I won't be able to think of what to write when I get to the end of the sentence—well, here I am at the end of the sentence—here I am again, again, again, again, at least I'm still writing—Now I ask is there some reason to be happy that I'm still writing—ah yes! Here comes the question again—What am I getting out of this? What point is there in it? It's almost obscene to always ask it but I seem to question everything that way and I was gonna say something else <sup>pertaining</sup> to that but I got so busy writing down the first part that I forgot what I was leading into. This is kind of fun oh' don't stop writing—cars and trucks speeding by somewhere out the window, pens clattering across people's papers. The sky is cloudy—is it symbolic that I should be mentioning it? Huh? I dunno. Maybe I should try colors, blue, red, dirty words—wait a minute—no can't do that, orange, yellow, arm tired, green pink violent <sup>fresh</sup> magenta lavender red brown black green—now that I can't think of any more colors—just about done—relief? maybe.

5 Freewriting may seem crazy but actually it makes simple sense. Think of the difference between speaking and writing. Writing has the advantage of permitting more editing. But that's its downfall too. Almost everybody **interposes** a massive and complicated series of editings between the time words start to be born into consciousness and when they finally come off the end of the pencil or typewriter onto the page. This is partly because schooling makes us

obsessed with the “mistakes” we make in writing. Many people are constantly thinking about spelling and grammar as they try to write. I am always thinking about the awkwardness, wordiness, and general mushiness of my natural verbal product as I try to write down words.

But it's not just “mistakes” or “bad writing” we edit as we write. We also edit unacceptable thoughts and feelings, as we do in speaking. In writing there is more time to do it so the editing is heavier: when speaking, there's someone right there waiting for a reply and he'll get bored or think we're crazy if we don't come out with *something*. Most of the time in speaking, we settle for the **catch-as-catch-can** way in which the words tumble out. In writing, however, there's a chance to try to get them right. But the opportunity to get them right is a terrible burden: you can work for two hours trying to get a paragraph “right” and discover it's not right at all. And then give up.

7 Editing, *in itself*, is not the problem. Editing is usually necessary if we want to end up with something satisfactory. The problem is that editing goes on *at the same time* as producing. The editor is, as it were, constantly looking over the shoulder of the producer and constantly fiddling with what he's doing while he's in the middle of trying to do it. No wonder the producer gets nervous, jumpy, inhibited, and finally can't be coherent. It's an unnecessary burden to try to think of words and also worry at the same time whether they're the right words.

8 The main thing about freewriting is that it is *nonediting*. It is an exercise in bringing together the process of producing words and putting them down on the page. Practiced regularly, it undoes the **ingrained** habit of editing at the same time you are trying to produce. It will make writing less blocked because words will come more easily. You will use up more paper, but chew up fewer pencils.

9 Next time you write, notice how often you stop yourself from writing down something you were going to write down. Or else cross it

out after it's written. "Naturally," you say, "it wasn't any good." But think for a moment about the occasions when you spoke well. Seldom was it because you first got the beginning just right. Usually it was a matter of a halting or even **garbled** beginning, but you kept going and your speech finally became coherent and even powerful. There is a lesson here for writing: trying to get the beginning just right is a formula for failure—and probably a secret **tactic** to make yourself give up writing. Make some words, whatever they are, and then grab hold of that line and reel in as hard as you can. Afterwards you can throw away lousy beginnings and make new ones. This is the quickest way to get into good writing.

- 10 The habit of **compulsive**, premature editing doesn't just make writing hard. It also makes writing dead. Your voice is damped out by all the interruptions, changes, and

hesitations between the consciousness and the page. In your natural way of producing words there is a sound, a texture, a rhythm—a voice—which is the main source of power in your writing. I don't know how it works, but this voice is the force that will make a reader listen to you, the energy that drives the meanings through his thick skull. Maybe you don't *like* your voice; maybe people have made fun of it. But it's the only voice you've got. It's your only source of power. You better get back into it, no matter what you think of it. If you keep writing in it, it may change into something you like better. But if you abandon it, you'll likely never have a voice and never be heard.

- 11 Freewritings are vacuums. Gradually you will begin to carry over into your regular writing some of the voice, force, and connectedness that creep into those vacuums.

## After You Read

### About the Content

1. Why is freewriting an important technique, according to Elbow?
2. Do you agree with Elbow that freewriting makes "simple sense"? What is your opinion of not getting feedback (teacher response) on your writing? Why do you think Elbow recommends no feedback on freewriting?
3. What are both the problems and advantages associated with editing?
4. What does Elbow mean by "nonediting" and "premature editing"? How can you avoid these problems?
5. What is a "voice" in writing?

### About the Writing

1. How would you describe Elbow's "voice" in this essay? What type of style does he use to convey his message?
2. Elbow uses the second-person "you" in this writing. What effect does it have on the reader?
3. Locate a sentence or two in this essay that you think is well written. What is appealing about the sentence to you? Try to be specific.



Anaïs Nin published diaries that she had written from age 11 until age 73. In one journal, she wrote, “We write to create a world in which we can live, to heighten our awareness of life, to lure and enchant and console others, to serenade our loves . . . and to transcend our life.”

## Using the Strategies

- **Try freewriting:** Use Elbow’s instructions, and freewrite *without stopping* for ten minutes about any topic you want.
- **Try quickwriting:** Think about an early experience you had with writing in English. What was it like for you? Try to recall that experience and quickwrite about it for 10 minutes. Remember, don’t worry about spelling or grammar; just write as much as you can.
- **Try word mapping:** Create a word map using the word *music* as the starting box. Feel free to associate any other ideas you want; they don’t have to be simple facts or information. Your feelings, reactions, and memories are part of the map.

You’ve now experimented with several invention techniques. Discuss the following questions:

1. Which invention strategy worked best for you? Why?
2. Which was the least effective? Explain your answer.
3. Do you have your own invention technique that wasn’t described in this chapter? Explain your technique to your classmates.

## Getting Ready to Read

In the following interview, Lois Rosenthal talks to writer May Sarton about Sarton’s journals. Before you read, find someone in your class who keeps a journal. Interview that person (or agree to be interviewed if you keep a journal). Some questions you might include in the interview are:

- How long have you kept your journal?
- How often do you write in it?
- Do you enjoy rereading things you wrote?
- What kinds of things do you write about in your journal?
- Do you ever let anyone read your journal?

## Vocabulary Check

The words in this list are taken from the reading. Check off those that you know. Look up the ones you don’t, or discuss them with a classmate. Then write a definition or an example sentence in your Vocabulary Log.

_____ daffodils	_____ lilac	_____ revel
_____ deluge	_____ nestled	_____ sampler
_____ distilled	_____ propel	_____ stupendous
_____ irises	_____ radiance	

## Read



## Reading 2: May Sarton

Lois Rosenthal

- 1 This passage—the entry for one entire day in *Journal of a Solitude*—is an excellent example of the way May Sarton looks at life:
- 2 A gray day. . . but strangely enough, a gray day makes the bunches of **daffodils** in the house have a particular **radiance**, a kind of white light. From my bed this morning I could look through at a bunch in the big room, in that old Dutch blue-and-white drug jar, and they glowed. I went out before seven in my pajamas, because it looked like rain, and picked a **sampler** of twenty-five different varieties. It was worth getting up early, because the first thing I saw was a scarlet tanager<sup>1</sup> a few feet away on a **lilac** bush—**stupendous** sight! There is no scarlet so vivid, no black so black.
- 3 The mystical quality Sarton gives to what she sees around her moves readers of her journals to **deluge** her with letters telling her how much they identify with her feelings. As Sarton stops to **revel** in the beauty of a sunrise, as she is comforted by the warmth of a cat **nestled** next to her in bed during a worrisome night, she is able to **propel** these feelings straight to the heart of people who read her work. Then readers see their worlds as May Sarton sees hers—as poetry.
- 4 [May Sarton says], “Keeping a journal is much harder than it looks. I know that I have underrated its form compared to the novel and poetry and even the memoir, which is **distilled**, but there’s no doubt it does have a discipline of its own. For any writer who wants to keep a journal, remember to be alive to everything, not just to what you’re feeling, but also to your pets, to flowers, to what you are reading.
- 5 “Remember to write about what you are seeing every day, and if you are going to hold the reader’s interest, you must write very well. And what does writing well mean? It means seeing very well, seeing in a totally original way.

<sup>1</sup>scarlet tanager: a type of red and black bird.

- 6 “Look at the bowl of **irises** on the table in front of me. Five different people who are asked to draw them would produce five totally different works of art, which is good. In the same way, journal writers must be just as honest in what they see because it’s freshness that matters. Keeping a journal is exciting because it gives a certain edge to the ordinary things in life.
- 7 “Let’s use another example. Say you’ve burned something in a pot, and you are standing at the sink scrubbing it. What comes to your mind as you are doing this? What does it mean to you in a funny way? Are you angry because you burn pots all too often? You can rage against the fact that it seems to be women who are mostly having to scrub pots, or you can ask yourself why you are bothering about this pot anyway. Why not throw it away if you can afford to get another? Is there something wrong with you that you are so compulsive you must try to clean something that is really beyond repair?
- 8 “Keeping a journal helps you get in touch with your own feelings. I think that’s why I started the first one. I was in a depression when I began *Journal of a Solitude*; I was in the middle of a very unhappy love affair, and writing was my way of handling things.
- 9 “But a writer must always be perfectly honest. That’s the key to people wanting to read a journal and that ingredient always astonishes me. When I’ve written things I felt were awfully weird and that no one would agree with, those are the very things that have made people say, ‘you know, that’s just how I feel.’
- 10 “My advice to any writer is never think of the effect of what you are doing while you are doing it. Don’t project to a possible audience while you are writing. Hold on to your idea and get it down, and then maybe there’ll be an audience, and maybe there won’t. But have the courage to write whatever your dream is for yourself.”

## After You Read

### About the Content

1. Why does Sarton think that writing in a journal is much harder than one might think?
2. Why does Sarton think that journal writing is exciting?
3. Summarize Sarton’s advice for journal writers. Which advice seems like good advice?

### About the Writing

Since this reading comes from an interview, rather than a written essay, what differences do you see between this and the *Elbow* essay?