

剑桥英语写作入门教程

from Writing to Composing

STUDENT'S BOOK

学生用书

AN INTRODUCTORY
COMPOSITION COURSE
FOR STUDENTS OF ENGLISH

BEVERLY INGRAM
CAROL KING

贝弗利·英格拉姆 著
卡罗尔·金

山东画报出版社



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致 谢

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To the Teacher

What is *From Writing to Composing* all about?

From Writing to Composing is a composition textbook for beginning and low-intermediate ESL/EFL students. Through activities ranging from structured “writing” to free “composing,” students will become more fluent and confident writers of general-purpose English. Teachers and students can select from a variety of lighthearted and serious topics and activities. Related listening-speaking tasks develop vocabulary, reinforce sound-symbol relationships, and contribute to a lively, motivating classroom atmosphere.

A comprehensive Teacher’s Manual, available separately, contains essential materials that do not appear in the Student’s Book. It also shows the teacher how to guide students through simple revision and editing of their compositions. Both Student’s Book and Teacher’s Manual offer many ways for students to interact through their writing and about their writing. Two long-range projects, the Class Newspaper Project and the Family History Project, provide a sustained audience, purpose, and outlet for student work.

From Writing to Composing has been field tested in large and small classes worldwide. It is intended for classroom use in intensive, semi-intensive, adult education, university, and secondary school courses.

教师必读：

关于《剑桥英语写作入门教程》：

《剑桥英语写作入门教程》是针对以英语为外语或第二语言的初级和中级学生所编写的一本写作教材。经过从基本结构练习到自由作文的一系列训练，学生能更自如更自信地掌握一般的目标英语。师生还可以从各种或轻松，或严肃的题目和活动中任意选择。相关的听说训练可以帮助学生增加词汇量，增强音形联想力，并有助于营造一种活泼、主动的课堂气氛。

我们还专门为教师编写了一本综合性的《教师手册》，其中的主要内容是学生用书中所没有的。此书还告诉教师如何指导学生对作文进行简单的修改和编辑。学生用书和教师手册均以各种方式让学生积极地参与写作并对此做出反应。而班报和家史这两项长期计划则会为学生的习作提供固定的读者、目标和展示的机会。

本教材已在世界各地的大小课堂试用过，实践证明，它适用于各种英语课程，包括：精读课、半精读课、成人教育、大学和高中课程。

What does the title *From Writing to Composing* mean?

The title refers to the way we approach teaching composition to lower-level students and the way we have organized the book. Each unit in the book develops one or more topics by moving students from structured “writing” activities to free “composing” activities. Here are the basic differences between these two distinctly different types of activities:

1. A composition is rarely, if ever, finished in one work session, whereas a writing assignment is usually completed on the first try.
2. With composing activities, the teacher should generally ignore, and similarly encourage students to disregard, surface-level problems in grammar and mechanics until the content has been reworked several times and is ready for editing. With writing activities, however, the teacher should expect students to pay close attention to such details and correct the assignments the first and probably only time they are turned in.
3. Composing has a purpose beyond learning the language and an audience other than or in addition to the teacher. A writing assignment, on the other hand, is done only to practice English and only for the teacher’s scrutiny.
4. A good composition deserves to be shown off in the class newspaper or on the classroom wall; a writing assignment probably does not.

Because they serve different purposes, “writing” activities and “composing” activities are equally important in a lower-level composition course. Because lower-level students have relatively little language at their disposal, they need a variety of structured writing activities that will give them something to say about a given topic and the language to say it with before confronting a composition assignment on the same topic. Then, after students have put their basic ideas down on paper, they need composing activities that will guide them through the process of rereading, rewriting, revising, and correcting their work until the final compositions communicate their ideas as clearly and accurately as possible. The Teacher’s Manual has these activities.

本书题目的含义：

本书的题目表明了我们对于初级水平的学生的教学方法以及我们编书的思路。本书每一单元安排一个或多个话题，组织学生从基本的结构写作训练过渡到自由作文训练。下面是这两项训练的主要区别：

1. 文章很少能一气呵成，而基本结构写作训练则可以一次完成。
2. 在文章训练中，教师一般应忽视而且应该鼓励学生忽视语法、结构等表面问题，直到文章几经修改最后定稿时再纠正这些问题。但在基本结构写作训练中，教师应该要求学生重视这些细节，并在上交作业时，首先纠正这些错误。
3. 写文章并不是仅仅为了学习语言，除了老师批改之外，一篇文章还有一定的读者，而写作训练则主要是练习英语并让老师检查。
4. 一篇优秀的文章值得在班报或宣传栏上展示，而写作训练则可能不会。

因为二者的目的不同，所以它们在初级写作教程中同等重要。这是因为初级水平的学生语言运用能力较低，他们需要进行一系列基础写作训练，以便学会对给定

的题目有话可讲，并且学会在遇到同一题目时说什么样的话。在学生把他们的基本想法落实到书面上之后，他们需要一些作文训练来指导他检查、重写、修改他们的作文，直到这篇作文能尽量清楚、准确地表达意旨。《教师手册》会提供这种训练活动。

Why are listening and speaking activities included?

Although the primary purpose of the book is to elicit a great deal of structured and free written work, a strong oral component is essential for lower-level students because they still need basic vocabulary on many common topics. Without oral work, many students would end up doing the structured activities intended to introduce key concepts and vocabulary by merely shuffling around on paper words they had never heard and could not pronounce. When it came time for the students to begin composing, these key words would still not be part of their active vocabulary, and they would be unable to handle the assignment.

Oral activities are also important because of the value lower-level students place on developing conversation skills and because such oral work helps some students overcome their fear of writing. As they talk through an activity, these students often gain confidence to face and eventually conquer their fear of pencil and paper. (At this proficiency level we recommend that students write and compose in pencil, so they can make changes and corrections with ease.)

为什么要涉及听说训练？

尽管这本书的目的是引导学生进行大量的结构模仿或自由写作练习，但是对于初级水平的学生而言，较强的口头表达能力是非常重要的。这是因为在讨论许多常见的话题时，他们仍缺乏基本的词汇。没有口头练习，即使在做完关键词汇和概念的模仿训练之后，许多学生仍然搞不清楚书本上这些从未听过也不会读的生词。当他们写作时，仍然不能掌握这些关键词汇，因而也不能很好地完成作业。

初级水平的学生非常重视提高自己的会话技巧，同时口头练习能够帮他们克服对写作的恐惧，从这一点上讲，口头练习也是非常重要的。当学生在进行口头练习时，他们会获得写作的信心并最终克服原有的恐惧。（对于那些英语水平高的学生，我们建议他们用铅笔写作，以便能轻松地做些修改和更正。）

Why is the Teacher's Manual so important? Don't the activities in the Student's Book speak for themselves?

Lower-level students do not profit from detailed passages about drafting, revising, and editing since they are as yet unable to understand such material. They can, however, begin learning these skills through demonstration by the teacher. Thus, *From Writing to Composing* is designed so that the Teacher's Manual, not the Student's Book, shows you how to teach the composing process. While activities in the Student's Book lead students *to* composing, procedures outlined in the Teacher's Manual actually lead them *through* it. So, if you do not have the Teacher's Manual,

you and your students have only half of *From Writing to Composing*.

The Teacher's Manual also furnishes exercises, activities, and ideas that change the book into a course – in short, things that it usually takes a teacher a lot of time to devise. The Teacher's Manual, then, is meant to save you time.

为什么《教师手册》很重要？难道学生用书中的练习的用意还不明确？

初级水平的学生不能从那些有关打草稿、修改和定稿的详尽说明中获益，因为他们尚不能理解这些材料，不过他们能够通过教师的示范来学习这些技巧。《剑桥英语写作入门教程》这套教材的编排是这样的：是《教师手册》，而不是学生用书告诉你如何来教授写作课。尽管学生进行写作训练是根据学生用书中的练习，但实际上引导他们完成这一过程的是《教师手册》中的那些简单明了的步骤。所以如果你没有《教师手册》，你和你的学生只能算拥有这套教材的一半。

《教师手册》的另一个用处是它丰富了学生用书中的练习和活动，从而使这本书成为一门课程，这样就替教师节省了设计这门课程所花费的大量的时间。

Should I do the activities in each unit in order, and should I finish one unit completely before beginning another?

The answer to both questions is no. Do *not* take students straight through a unit in order from start to finish. Instead, look over an *entire* unit before planning or teaching even one class session from it. Each unit is composed of several groups of activities, called “sections,” which are to be interwoven and overlapped with each other and with activities from the unit that follows. Usually, on any given day in the course, you should have students working on activities from three, four, or five different sections. For example, on a given day, your class might be ready for (1) a follow-up activity on one practice text, (2) a preview activity on another practice text, (3) the first draft of one composition, (4) the editing of another composition, and (5) an Active Vocabulary Practice exercise from the following unit. Whether you could actually undertake this many activities on one day would, however, depend on the length of your class session and the mood and capabilities of your students.

Ideally, you should spend 10 to 15 hours of class time on each unit and finish the book in 12 to 15 weeks. If you have less time, you certainly don't have to cover everything in a unit. You should, however, try to do at least part of every unit. Although the units do become more difficult, some sections, such as the class trip (Unit 4), the survey about the typical student (Unit 5), and the personality profile (Unit 6), should be done at your convenience and not according to their order of appearance in the book. Some activities, particularly the Class Newspaper Project and the Family History Project, once begun should be completed even if that means omitting the rest of the unit.

是不是应该按顺序做每项练习，而且只有全部完成一个单元以后才能进行下一单元？

答案是否定的。千万别领着学生从头到尾地学，即使你准备讲授其中一节课的内

容，你也应该对整个单元有一个总体把握。因为每一单元包括若干组练习，称作“部分”，各部分之间以及与下一单元的练习之间相互交织，相互重叠。通常，在授课的某一天，你可以让学生做三到五个练习。例如：在某一天你的学生会准备下列练习：(1)跟读课文。(2)预习下一篇课文。(3)打草稿。(4)开始写另一篇作文。(5)主动练习下一单元的单词。在一天之内是否能完成这些练习取决于你授课时间的长短和学生的接受力。

理想的进度是每单元10–15课时，12–15周学完这本教材。如果时间较少，就没有必要将单元中的所有内容面面俱到，但每个单元至少应涉及到一部分。某些练习难度较大，如第四单元的“集体出游”，第五单元的“描写一位同学”和第六单元的“人物肖像”。这些练习可根据需要自行处理，不必按照它们在书中出现的先后顺序。有些活动如“班报”和“家史”，必须善始善终，即使这意味着要忽略单元中的其他部分。

How can I have my class do a newspaper? I know nothing about journalism.

Neither do we. Journalistic training is not necessary, and producing a professional product is not the point. The goal is to give students a reason to try to write well, a purpose for interacting, and a showcase for their finished work. Although access to a typewriter and photocopy or ditto machine would be handy, you can certainly handle the project quite well without either. Appendix 1 tells you how.

我对新闻业一窍不通，如何让学生办班报？

我们也是一窍不通，但是进行记者培训是没有必要的。因为我们的目的并不是编写专业报刊，而是给学生创造情境，创造机会，并通过展示作品达到促进写作的目的。当然，打印机、复印机等设备不易解决，但是没有这些设备，我们照样可以完成任务，附录会告诉你怎么办。

What exactly is the Family History Project?

In the Family History Project each student develops a biographical composition about a family member from the past to preserve for a family member in the future. In each unit, starting with Unit 2, students write, revise, and save paragraphs on given aspects of the past family member's life to integrate in Unit 6 into a composition of lasting value. The project, though challenging, will capture the imagination of your students and give them experience, even at a low level, with the kind of collecting and shaping of material that will be required of them in academic settings.

家史工程到底是怎么回事？

在这项工程中，每个学生都要根据某位亲人的往事，写一篇传记性文章，留给后

人。从第二单元开始，每一单元都要求学生撰写、修改并保存这位亲人生活的某一方面，到第六单元合在一起组成一篇有价值的文章。这一具有挑战性的活动，可以使學生充分发挥想象力，并积累下学术研究必备的收集和处理素材的经验，尽管这些经验还不成熟。

How should I decide what to do in class and what to assign for homework?

For best results with *From Writing to Composing*, do most composing work in class and as often as possible write along with the students. Spending time *in class* on composing emphasizes its importance, as does your participation as an individual. Both practices send the message that composing is something worth doing. In class, students can't easily ignore or avoid doing composition work, especially when everyone around them, including the teacher, is doing it. When students compose in class, you can observe and intervene in their writing process. When you write, the students can observe your writing process. You should not, however, feel pressure to set an example to be followed. The point to communicate is that even for the teacher, whose proficiency in English is far beyond that of the students, composing requires time, thought, and patience. Even the teacher chews the pencil, stares into space, wads up the paper, and starts again.

For homework, students should routinely produce a half page or so of text in English, principally through structured activities such as those that accompany dictation passages, practice texts, and picture compositions. This controlled type of homework takes relatively little time, so students are more likely to do it. A student who would not go home and write a composition based on a class discussion *will* go home and rewrite a practice text previewed in class. The persistent practice pays off in both expanded vocabulary and improved physical writing fluency. Furthermore, this type of homework is easy for the teacher to mark. By correcting and returning it quickly, you further encourage students to work outside class.

怎样决定课堂上做什么，课下布置什么作业？

使用本教材，要想获得最佳效果，最好是在课堂上进行大部分写作练习，并尽可能多地和学生一起写作。这样做可以强调写作的重要性，因为这表明，写作是值得做的事情。在课堂上，尤其是当学生看到大家甚至是老师也在写作文时，他就不会忽视或逃避写作任务。学生在课堂上写作文，教师可以观察他们的写作过程，而老师写作时，学生也可以了解你的写作过程。不必因为当楷模而感到有压力，这种交流的目的在于让学生明白，即使是英语水平远高于他们的老师在写作时也需要时间、思考和耐心，甚至老师也会咬铅笔、抬头看天、撕纸，然后重写。关于家庭作业，学生每次用英语写大约半页的文章，主要是辅助听写的段落、演练的课文、看图作文等结构训练。学生愿意做这种规定性的作业，因为它花费的时间较少。如果学生不愿把曾在课堂上讨论过的话题作为作业，可以让他们重写在课堂上预习过的课文。坚持这种练习可以扩大词汇量，提高写作能力。并且对教师来说这种作业容易批改，及时批改和返还作业还可以进一步鼓励学生做课外练习。

How can I keep the class running smoothly if I have students write in class and they finish at different times?

Since you cannot change the rate at which students write, simply expect that some people will finish ahead of others, and plan what we call “buffer work” to occupy the fast finishers until the class as a whole is ready for the next activity. It is helpful to keep a running list and small file of constructive and rather short activities to serve as buffer work. The Teacher’s Manual contains many suggestions. You can have fast finishers complete a homework assignment that you have already begun in class through oral activities. You can also have them do review work by writing previously unassigned variations of structured writing activities. To keep them from perceiving such work as tedious or punitive, however, keep some activities on hand that will seem like a treat or a reward. You might, for example, have students draw classroom display copies of picture cues that you will need in Units 3 and 5. Or, provide a tape player and some taped material in an out-of-the-way corner for students to transcribe, discuss, answer questions about, or react to in some other way. Another way to make buffer work seem appealing is to save copies of especially good papers and have authors recopy them on ditto mats for the whole class. Naturally, as the course progresses, individual conferences about the revision and editing of various works-in-progress are an even better way to fill this time.

如果让学生在课堂上写作文，他们完成的时间不同，如何顺利地组织课堂？

既然无法改变学生的写作速度，那么就设计一个“缓冲活动”，让提前完成作业的学生参加，一直等到所有的学生完成作业开始下一个练习为止。准备一些简短而富有新意的小活动作为缓冲手段是非常有益的。教师手册为你提供了许多建议。你可以让提前完成作业的学生做你已在课堂上口头讲过的练习，也可以让他们写那些以前没有布置过的结构模仿训练。为了防止他们认为这样做是枯燥无味和具有惩罚性的，教师很有必要准备一些活动作为奖赏。例如：可以让学生画第三单元和第五单元需要在教室演示的图片提示，或者准备一台录音机和几盘录音材料，让学生在不打扰他人的角落里听写并回答、讨论问题或进行其他方式的练习。另一个似乎很吸引人的缓冲方法是保留几份优秀作文，并让其作者抄在大纸上供全班同学欣赏。随着课程的进展，学生会很自然地依据个人意见对手头的作文进行修改和编辑，这将是更好的缓冲方法。

How is grammar handled?

From Writing to Composing is not a grammar book. The structured writing activities do not lead students through a progression of grammar points. Students encounter, simultaneously rather than sequentially, these four tenses: the simple present, the present continuous, the simple past, and occasionally the present perfect. The greatest emphasis is, however, on the simple past. Students are expected to gain control of tenses as well as a miscellany of other grammar points through repeated exposure and practice in a variety of writing and composing activities rather than through explicit grammar lessons.

To make the best use of this book, you must be careful in early units not to get sidetracked by the horrendous and frequent grammar mistakes your students will make in their compositions. Although brief explanations of specific grammar points are indeed necessary at times, resist the temptation to take off several days in a row from teaching composition in order to do a thorough grammar review. Instead, move on to new writing and composing activities. The constant flow of new topics will keep students' attention focused on the real goal, communicating meaning, while providing fresh opportunities to practice troublesome grammar points again and again.

如何处理语法?

《剑桥英语写作入门教程》不是语法教材,结构模仿的目的并非是要让学生练习语法。学生会同时遇到下列四种语法:一般现在时、现在进行时、一般过去时、偶尔还有现在完成时,但重点是一般过去时。学生掌握各种时态及语法点,主要是靠他们在各种写作训练中不断地遇到这些语法并反复练习,而不是靠老师在课堂上讲解语法。

为了更好的使用这本教材,千万不要一开始就因为学生作业中出现的大量语法错误而偏离写作这一宗旨。尽管有时讲解个别的语法点是必要的,但千万别从写作课中一连抽出几天来全面复习语法。这种想法是要不得的,正确的做法是继续下面的写作练习。话题的不断转换会让学生集中在真正的目标和交流意义上,而且让他们有机会反复练习语法难点。

My classes have 35 to 40 students. How can I use *From Writing to Composing*?

The activities in this book have been used with classes of all sizes. They worked well. Naturally, how they are managed with a large class is somewhat different than with a small one. (1) A basic recommendation regarding the structured work, which makes up the bulk of the homework, is to check a lot of it orally in class. To keep students on their toes and doing their homework on a daily basis, however, collect and grade everyone's work periodically and without warning. Or, set up a "secret" system for collecting and checking the work of only one-third or one-fourth of the class on any given day. (2) With composing work, always collect and read (but do not mark) everyone's first draft. This is quick to do and will give you an overview of each person's problems and help you select activities useful to everyone. You will of course have to spend considerable time, on a frequent basis, editing and reacting to each person's almost-final and final compositions. (3) With both writing and composing activities, use pair and group work to the maximum to ensure that each person gets a lot of individual interaction time in each class session. (4) To make sure that *you* stay in touch with each person on a regular basis, have students interact with you, and practice their writing skills at the same time, by writing in a dialog journal and turning it in for your reaction on a regular basis. (5) Finally, get and use the Teacher's Manual. It is extensive and specific. It will free you from detailed, time-consuming lesson planning and allow you time outside of class to give your student's work the attention it deserves.

我教的班有 35 到 40 个学生，如何使用《剑桥英语写作入门教程》？

本教材的训练活动曾在各种课堂使用过，效果非常好。当然，大班的用法不同于小班。(1)关于结构模仿训练，因其构成家庭作业的主体，所以我们建议在课堂上口头检查。为了促使学生天天做作业，你可以不定期地突击检查并打分，或者制定一条“秘密”规定，在特定的某一天里，检查全班四分之一或三分之一学生的作业。(2)关于写作文，要不断地上交并朗读每个人的草稿，但不要打分。这样你会迅速地了解每个学生的问题，并有助于你选择对大家有益的练习。当然，你还要花相当多的时间经常修改和反馈每位学生的已定稿或接近定稿的作文。(3)在写作训练中，使用配对或分组的方法，以最大限度地保证每个人在每节课上作出积极反应。(4)为了保证教师和每位学生保持经常的接触，可以经常与学生交谈，并让学生做记录，然后上交作为反馈。这样既可与学生交流，又可使他们练习写作技巧。(5)最后，请使用《教师手册》，因为其中的素材既广泛又具体。它会使你从详细而又耗时的授课计划中解脱出来，使你在课下有时间批改学生的作业。

Should I have my students buy spirals or looseleaf notebooks for their written work?

We strongly recommend a looseleaf notebook with dividers. Students can file handouts along with their papers in a looseleaf notebook and organize related items together. Dividers are useful because several activities in *From Writing to Composing* require students to retrieve particular papers done in previous units. Also, as the notebook grows in thickness, it serves as a tangible marker of progress that gives a sense of accomplishment, even if it is only thrown away at the end of the course. Furthermore, students' compositions are simply not acceptable in any setting if written on ragged-edged paper torn from a spiral, and if compositions are left in a spiral, it is not easy to exchange or display them. For everyone's efficiency and economy, it is a good idea to coordinate the notebook with the students' other skill-area teachers. Specify enough dividers to make sections for filing students' papers and handouts from all courses, not just those from the composition course.

是让学生买活页练习本还是普通笔记本？

我们极力推荐配有夹子的活页练习本。学生可以把老师发的材料和自己的作业一起在活页笔记本里分类放置。一个文件夹是必不可少的，因为本书中有好几个练习需要学生拿出以前写过的某些作文，同时，随着笔记本越来越厚，文件夹可以作为一个取得进步的标志，使人有一种成就感，哪怕是学完课程后就扔掉。进一步讲，假如学生把作文写在普通笔记本上，然后把它撕下来交上，这种纸边参差不齐的作业在任何时候都让人难以接受。如果学生不撕下作文，则很难交换和展示。最好是和学生其他课程的老师合作，让学生把所有课程的笔记都记录在活页笔记本上，并准备足够多的文件夹来分放作业和各门课程发放的材料，这样做既经济又实惠。

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