



英语阅读与写作教程

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第1册

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英语阅读与写作教程

English Reading and Writing Course

第1册

Book 1

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·北京·

内容简介

本教材以“主题”为线索进行编排,含阅读篇、写作篇和拓展篇三个板块,每一板块既相对独立,又前后呼应,相辅相成;通过“读写结合、以读促写”,使学习者有内容可写、有范文可依,实现语言输入与输出的有机结合;作业设计主要采用“团队探究”的模式,重点设计以“小组”为单位的课外阅读、赏析和写作作业,培养学生积极主动的探索能力和团队合作精神。同时根据不同的教学内容和任务,制定详细的评价指标,指导学生学习活动的全过程,增强其自我监控能力。本教材可作为高等学校英语专业本科一、二年级阅读与写作的教程使用。

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序

《英语阅读与写作教程》是一套英语阅读与写作系列教材,教材以教育部 2000 年颁发的《高等学校英语专业教学大纲》为指导方针,通过引进国内外先进的阅读与写作理论,将阅读与写作有机地结合起来。这套教程分四册,供高等学校英语专业本科一、二年级阅读课和写作课教学使用。每册有六个单元,使用一个学期,共计使用四个学期。

本教材以“主题”为线索进行编排,以便帮助学生在掌握一定的阅读技能和策略的同时,拓宽人文学科知识和科技知识,提高人文素养,培养逻辑推导能力、批评鉴赏能力;通过“读写结合、以读促写”,使学习者有内容可写、有范文可依,帮助学生逐步掌握英语段落和各种文体的写作规律和方法,实现语言输入与输出的有机结合;作业设计主要采用“团队探究”的模式,重点设计以“小组”为单位的课外阅读、赏析和写作作业,培养学生积极主动探索的能力和团队合作精神。根据不同的教学内容和任务,制定详细的评价指标,指导学生学习活动的全过程,同时使学生在进行自我评价和同伴评价时有据可依,增强其自我监控能力。

《英语阅读与写作教程》每单元含阅读篇、写作篇和拓展篇三个板块,每一板块既相对独立,又前后呼应,相辅相成。

一、阅读篇

该板块选用的阅读文章主题宽泛,包括历史、经济、社会、文化、体育、医药、传说、人物传记、科普常识等领域的文章,富有时代性、典型性和针对性特点。主题阅读为写作实践提供一定量的输入。阅读篇主要内容包括快速阅读、阅读策略、阅读练习、补充性阅读和阅读作业五个部分。快速阅读指导学生学会迅速、准确捕捉信息。阅读策略循序渐进地系统介绍各种阅读技能:第 1 册首先帮助学生了解段落大意、段落结构和段落支撑性细节,根据上下文和构词法猜测词义;第 2 册重点培养学生把握略读、寻找、推测作者观点、得出结论、区分事实和观点等阅读技巧,增强阅读评析能力;第 3 册和第 4 册强调阅读策略的综合应用,其中第 3 册侧重培养学生对篇章内部逻辑推理、衔接和修辞等方面的理解能力;第 4 册针对议论文和图表作文等文体进行相应的阅读技能训练。阅读练习通过阅读文章,帮助学生了解、熟练掌握所学阅读策略。补充性阅读为两篇同主题的阅读文章,巩固阅读策略和拓展阅读面。阅读作业主要布置课外团队探究作业和名著导读,进行课外延伸阅读。

二、写作篇

该板块目的是培养学生能用英语写出内容切题、结构严谨、条理清楚、用词恰当的文章。通过读写结合,以读促写,帮助学生掌握英语段落、篇章布局、记叙文、描写文、说明文、议论文和应用文的写作规律和特点。在以主题为中心的前提下,所有写作策略和实践逐一展开。写作篇包括快速写作、写作策略、写作训练、以读促写、写作作业等。快速写作为学生顺利进入写作状态做好必要的铺垫。写作策略主要介绍段落、篇章的写作步骤和方法;第1册主要帮助学生掌握段落类型,学会写作段落主题句、扩展句、结论句,能够运用多种方法开展段落写作;第2册重点教会学生谋篇布局,掌握文章写作的基本步骤,运用所学的段落写作知识完成文章开头段、中间段及结尾段的写作;第3册主要训练记叙文、描写文和说明文的写作;第4册着重训练议论文、图表作文和读书报告的写作。以读促写部分安排了体现本单元写作策略实际运用的同主题阅读材料,通过阅读和分析这些文章,学生可进一步掌握相应的写作策略,为写作实践提供很好的参考。写作作业针对写作策略而设计,兼顾学生所关心的问题,贴近日前的形势,激发学生写作的积极性;同时提供相应的写作评价指标,以便学生和教师评价时参考。

三、拓展篇

该板块包括基础篇和应用篇。第1册和第2册侧重基础,涵盖标点的正确使用,措辞造句,文章统一性、连贯性、精确性和多样化等特点的实现。第3册和第4册侧重应用,主要包括各种便条、通知、信函和履历等应用文的写作。

本套教材由宁波大学英语专业阅读与写作课程群老师负责编写,余玲丽担任系列教材总主编。第1册主编由林渭芳、张琦担任,参加第1册编写的有林渭芳(第一、二单元)、余玲丽(第三单元)、濮阳荣(导论和第四单元)、张琦(第五单元)和励哲蔚(第六单元),美国专家 Dale DePalatis 协助审阅工作。在编写过程中,我们参考了国内外大量的文献资料,得到了浙江省人文社科重点研究基地浙江省重点教材建设项目和宁波大学重点教材建设项目的支持,谨此一并致谢。

本套教材的编写者特就此机会向宁波大学赵敏娜副教授表示衷心的感谢。赵敏娜副教授为英语阅读与写作课程建设做了大量的前期工作,最终使本套教材能够顺利编写。

由于编者水平和经验有限,书中错漏之处在所难免,我们恳切希望国内专家、同行及本书使用者批评指正。

编者

* 说明:为了便于教学使用,该教材没有附上参考答案。采用该教材的教师可与出版社联系索取本册参考答案,电子邮件为 yjzheng@ndip.cn。

前言

本书为《英语阅读与写作教程》第1册,供英语专业一年级第一学期使用,共有六个单元,每个单元分三个板块,具体结构如下:

第一板块(Session A): 阅读板块

快速阅读(Fast Reading)专为课堂教学而设计,要求学生不作预习,快速阅读的篇章长度约为600词,可以将阅读和完成相关练习的时间限定为6分钟~10分钟,指导学生迅速、准确捕捉信息。同时,由于篇章题材与本单元其他篇章相同,练习涉及本单元主要的阅读方法,快速阅读同时起到“热身”的作用。

阅读方法(Reading Strategy)介绍本单元阅读策略的基本概念和实践该策略的具体方法,并辅以实例。本册六个单元分别指导学生在阅读段落时快速掌握内容题材和段落大意、段落结构、段落支撑性细节,以及根据篇章上下文中词语的近义和反义关系、上下文中的重述、推理、常识、构词法等猜测词义。

阅读练习(Reading Practice)从句子、段落、篇章三个层面来设计,帮助学生熟练掌握所学阅读策略,练习形式丰富,针对性强。本部分题量较大,建议教师提前布置部分练习供学生预习。

补充性阅读(Supplementary Reading)是两篇同主题文章,内容是对相关题材的深化或补充,用于学生课外阅读。教师可以根据学生的程度,另行布置难度适宜的文章作为补充性阅读。

阅读作业(Reading Assignments)主要包括团队探究性阅读和名著阅读,目的在于帮助学生巩固和活用所学阅读技巧、拓宽学生的阅读面、通过个人阅读和团队交流培养学生思维能力和团队合作精神。

第二板块(Session B): 写作板块

快速写作(Quick Write)是一个与本单元的写作技巧相关的写作练习,要求学生在课堂上完成,时间大约为10分钟,快速写作为学生顺利进入该单元的写作技巧学习做好准备。

写作方法(Writing Strategy)介绍写作策略,包括该策略的基本概念和掌握该策略的具体方法。本册六个单元分别指导学生写作段落主题句、搭建段落框架、组织段落支撑性细节、运用例证法、因果法、过程法、比较/对照法、分类法和下定义法这六种常用的方法开展段落写作。本部分还设计了针对性练习帮助学生进一步了解该策略,

并为运用该策略进行写作做充分的铺垫。

以读促写(Reading for Writing)包括一个运用本单元策略写作的典型段落和若干关于写作技巧的问题,旨在通过引导学生阅读和分析该段落,进一步掌握相应的写作策略。

写作步骤(Writing Steps)将写作策略分解为具体的步骤,操作性强。

写作练习(Writing Practice)是写作步骤的具体运用,部分练习采用提纲式,便于学生组织思想。教师可以在课堂上分析练习的要求,布置学生在课后完成写作。练习后附有若干运用本单元策略写作的典型段落供学生参考。

写作作业(Writing Assignments)针对本单元的写作策略而设计,目的在于帮助学生巩固和活用所学的写作技巧。建议教师运用附录中的 Checklist for Revision,充分发挥学生的自主性,让学生参与修改和评价学生自己或同伴的作文。

第三板块(Session C):拓展板块

第一单元的拓展部分介绍行文中大小写、数字拼写、缩写的原则,第二至第四单元着重讲解常用易错标点的使用规则,同时提供了大量的例句和练习。值得指出的是,大小写和个别标点的使用在不同的学术写作体系中有细微的差别,教师在使用过程中,可引导学生认识不同体系的差别,并根据实际需要做出选择。第五单元和第六单元的拓展板块旨在帮助学生提高写作中遣词造句的精确性和有效性。教师在指导学生完成教材中的练习之外,应注重让学生将所学技巧应用于作文实践中,对自己和同伴的作文作针对性的修改。

关于教学进度,建议使用本书的教师在六至八课时内完成一个单元的教学。

编者

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Introduction to Reading and Writing

In this introductory part of the book, you will read four articles on reading and writing, aiming at helping you understand the process of reading in a foreign language and the characteristics of writing as well as showing such “practical” skills as reading strategies and tips for developing an essay. It is also hoped that your reflections on the questions after reading will justify the blending of reading with writing as a course.

Passage 1

Reading in a Foreign Language

Researchers in native language acquisition have contributed much to the understanding of how reading processes develop. Native language research has found that readers’ purposes and approaches to texts differ not only by text, but by the individual reader. Foreign language researchers have drawn upon this information and have found similarities between the reading strategies of first and foreign language readers. Furthermore, foreign language researchers have learned how expectations defined by a reader’s culture influence what the reader understands when reading. Foreign language researchers and instructors are applying these research findings in classrooms through a variety of strategy-use activities such as those discussed below.

Foreign language reading: an interactive process

Most foreign language reading specialists view reading as interactive. The reader interacts with the text to create meaning as the reader’s mental processes work together at different levels. And the level of reader’s comprehension of the text is determined by how well the reader variables (interest level in the text, purpose for reading the text, knowledge of the topic, foreign language abilities, awareness of the reading process, and level of willingness to take risks) interact with the text variables (text type, structure, syntax, and vocabulary).

One important part of interactive process theory emphasizes “schemata”, the reader’s pre-existing concepts about the world and about the text to be read. Into this framework, the reader fits what he or she finds in any passage. If new textual information does not fit into a reader’s schemata, the reader misunderstands the new material, ignores the new material, or revises the schemata to match the facts within

the passage.

Content schemata are background knowledge about the cultural orientation or content of a passage. For example, readers might know that Mark Twain wrote stories about life on the Mississippi River during the nineteenth century. Such content schemata help the reader to understand and recall more than do readers less familiar with text content.

Formal schemata define reader expectations about how pieces of textual information will relate to each other and in what order details will appear. For example, in a detective story, a reader could expect the following chain of events: a crime occurs, possible suspects are identified, evidence is uncovered, and the perpetrator is apprehended.

Recognizing and implementing effective foreign language reading strategies

When we recognize that each reader brings to the reading process a unique set of past experiences, emotional and mental processes, level of cognitive development, and interest level in the topic, we also recognize that not all teaching strategies will be effective for all the people. When isolating the most effective teaching strategies to use with a group of students, we must also consider those reader strategies that are not necessarily related to content schemata. Such reader strategies include the following:

- using titles and illustrations to understand a passage,
- skimming,
- scanning,
- summarizing,
- guessing word meanings,
- becoming aware of the reading process.

Another step in effectively learning to read materials written in a foreign language is to identify effective reading strategies based on text variables. One important part of this step is being aware of the significant aspects of text variables that will affect foreign language reading. For example, the knowledge of the differences between a fairy tale and a newspaper article helps the reader to recognize the different text types and to prepare for the uncomplicated sentence structure, high-frequency vocabulary, and, in most cases, happy ending that typically characterizes a fairy tale. On the other hand, the same reader would need to prepare very differently to read a newspaper article about the technicalities involved in negotiating a disarmament treaty. In this case, the vocabulary would be very specialized and the sentence structure more complicated.

As you can see, reading involves many complex skills that have to come together

er in order for the reader to be successful. Readers must be cognitively active in order to relate new information to their own background knowledge and beliefs. Different reading researchers emphasize different characteristics of good or proficient reader. However, when it comes to proficient readers, widespread agreement has emerged in the form of a set of key habits. Good readers are:

mentally engaged,
motivated to read and to learn,
socially active around reading tasks,
strategic in monitoring the interactive processes that assist comprehension.

(Adapted from <http://www.ericdigests.org/pre-9211/reading.htm>, by Marva Barnett)

Comprehension and Reflection

1. What does reading mean to you?
2. What are the functions of reading strategies?
3. How can one be a proficient reader?
4. Among the reading strategies mentioned in the passage, which one do you use most frequently?

Passage 2

What Is Writing?

We share common definitions of the term “writing” if we limit it to something like “putting pen to paper” or “typing ideas into a computer”. However, if we more closely define elements of the writing act, the definition comes to life. The following paragraphs might prompt your thinking about elements of the writing process. The list is not definitive, but it may serve as a starting place where you might begin to think about how writing happens for you.

Writing is a response

We write because we are reacting to something, someone, or some other piece of language. While writing feels like an isolating, individual act—just you and the computer or pad of paper—it is really a social act, a way in which we can respond to the people and world around us. Writing always happens in a specific, often prescribed context. We are not just writing; we are always writing to an audience for some particular purpose. Our writing is always governed by a particular context. When we write, we do so because we want, need, or have been required to create a fixed space for someone to receive and react to our ideas. Understanding this social

or rhetorical context—who the readers may be, why they want to read your ideas, when and where they are going to read your writing, how they might view us as writers—governs some of the choices we make and the structures that we assume are part of the writing. The writing context requires writers to have a sense of the reader’s expectations and an awareness of appropriate conventions for a particular piece of writing. The context of the piece further governs the structures of appropriate tone, level of vocabulary, kind and placement of evidence, genre, and sometimes even what constitutes acceptable punctuation in a given circumstance.

Writing is recursive

As we write, we constantly rewrite. Sometimes we do this unconsciously as we choose words, delete, and then choose again. Sometimes we do this rewriting very consciously and conscientiously as we reread a paragraph or page to criticize for clarity, coherence, or simply to see what we’ve just said and to see if we like it. Having read, we rewrite the same phrases or ideas to make a closer match or refine our discovery through language. The process of writing and then reviewing, changing, re-writing is a natural and an important part of shaping expression for an anticipated audience. So while we are trying to put our words and ideas into a logical line, we are circling round and back and over again by way of creating that line.

Writing is both subjective and objective

We value writing because it reveals the personal choices a writer has made and thereby reveals something of his habits of mind, his ability to connect and therefore shape ideas, and his ability to transform or change us as readers. We take writing as evidence of a subject or subjective position. Especially in an academic environment, we read written language as individual expression, as a volley from one individual mind to another. That said, writing also serves as an object for us, a “piece” or a “paper” that has known shapes, sizes, and functions determined by genre and conventions. While we don’t think of writing as technology, it is just that; it is a means to remove and fix a person’s ideas in another place, a place that is treated with standards and a sense of objectivity. Here’s where our sense of what counts as “good” writing develops. We have created objective ideals of writing that include measures of appropriate voice, vocabulary, evidence, and arrangement of ideas. So while writing is very personal or subjective, it creates an object space, a place apart from the individual and we measure it against objective standards derived from the context. It creates space both for the individual (subject) and the idea (the object) to coexist so that we can both judge the merits of the individual voicing the idea and contend with the idea on the objective form of a page.

Writing is decision-making

It may seem obvious, but in order to get something on the page, a writer choo-

ses the words, the order of the words in the sentence, the grouping of sentences into paragraphs, the order of the paragraphs within a piece. While there is ordinariness about this process—we make choices or decisions almost unconsciously about many things all day long—with writing, as we have all experienced, such decision-making can be a complex process, full of discovery, despair, and determination, and deadlines. Making decisions about words and ideas can be a messy, fascinating, perplexing experience that often results in something mysterious, something that may not surely “work” until the writer has auditioned it for a real reader.

Writing is a process

Contending with the decision-making, social context, subjectivity and objectivity that constitute writing is a process that takes place over time and through language. When producing a piece of writing for an audience, experienced writers use developed systems, usually an idiosyncratic combination of thinking, planning, drafting and revising that, for them, means “writing” something. No matter how an individual describes her process, each person negotiates the series of choices required in his individual context and produces a draft that begins to capture a representation of his “idea”. For most people, this negotiation includes trial and error, false starts, contradictions, sorting, doubt about how the idea will be received, and satisfaction when they think they have cleared these hurdles successfully. For most people, this process happens through language. In other words, we use words to discover what, how, and why we believe. Research supports the saying “I don’t know what I think until I read what I’ve said.” We use language to test, imagine, and create ideas during the process of articulation, whether in speech or writing. We don’t just “have” ideas; we really have language that we call ideas.

Altogether these elements make writing both an interesting and challenging act. These qualities function together and make writing the rich, complex, valuable thing that it is. What else is writing for you? Think about what this definition misses and how you might complete the sentence, “Writing is . . .”

(From http://www.unc.edu/depts/wcweb/faculty_resources/writing.html)

Comprehension and Reflection

1. What is writing according to the passage you have read? And what is your own understanding of writing?
2. Do you agree that writing is recursive?
3. If writing is a process, how many aspects are involved?
4. How is reading and writing interrelated with each other?

Supplementary Reading

Passage 1

Reading Better and Faster

For most people, it is easy to learn to read faster. Your reading rate is often just a matter of habit. But to begin, you may need to try to change some habits and try these tips:

1. Pay attention when you read and read as if it really matters. Most people read in the same way that they watch television, i. e. , in an inattentive, passive way. Reading takes effort and you must make the effort. A wise teacher once told me that you can learn anything if you do three things; PAY ATTENTION, PAY ATTENTION, and PAY ATTENTION.

There are some simple methods that you can use to pay better attention and get more out of your textbook reading time. Different authors call it different things, but many researchers say that you will improve your comprehension if you somehow “preview” the passage before you actually sit down and read every word.

To do a preview you:

- 1) take 30 to 60 seconds.
- 2) look over the title of the chapter.
- 3) look at all the headings, subheadings and marked, italic or dark print.
- 4) look at any pictures or illustrations, charts or graphs.
- 5) quickly skim over the passage, reading the first and last paragraph and glancing at the first sentence of every other paragraph.
- 6) close the book and ask yourself:
 - a) What is the main idea?
 - b) What kind of writing is it?
 - c) What is the author’s purpose?

You might not think that you could possibly answer these questions with so little exposure to the material, but if you do the preview correctly, you should have some very good general ideas. If you have a general idea of what the passage is about before you really read it, you will be able to understand and remember the passage better.

When you finally get to the point where you are actually slowly reading the passage, read in a “questioning” manner—as if you were searching for something. It sometimes helps if you take the heading or title of a chapter and turn it into a question. For example, if the heading of a section in the text is “The Causes of the Civil War”, take that title and switch it into a question like; “What are the causes of the Civil War?” Now you have a goal; something to look for; something to find out. When you are goal-oriented, you are more likely to reach the goal. At least you’ll remember one thing about the text which you have just read.

2. Stop talking to yourself when you read. People talk to themselves in two ways by:

- 1) vocalizing, which is the actual moving of your lips as you read, and
- 2) subvocalizing, which is talking to yourself in your head as you silently read.

Both of these will slow you down to the point in which you find that you can’t read any faster than you can speak. Speech is a relatively slow activity; for most, the average speed is about 250 WPM (words per minute).

Reading should be an activity which involves only the eyes and the brain. Vocalization ties reading to actual speaking. Try to think of reading as if you were looking at a landscape, a panorama of ideas, rather than looking at the rocks at your feet.

3. Read in thought groups. Studies have shown that when we read, our eyes must make small stops along the line. Poor readers make many more fixations (eye stops) than good readers. Not only does this slow you down, but it inhibits comprehension because meaning is easier to pull from groups of words rather than from individual words or even single letters. Try to read in phrases of three or four words, especially in complete clauses and prepositional phrases. Your mind may internalize them as if the whole phrase is like one big meaning-rich word.

4. Don’t keep re-reading the same phrases. Poor readers habitually read and re-read the same phrase over and over again. This habit of making “regressions” doubles or triples reading time and often does not result in better comprehension. A single careful, attentive reading may not be enough for full comprehension, but is often more effective than constant regressions in the middle of a reading. It is best to work on paying closer attention the first time through. Do a preview first before the careful reading and try the tips I mentioned above. You’ll remember better without the rereading.

5. Vary your reading rate to suit the difficulty and type of writing of the text. Poor readers always read at the same slow rate. An efficient reader speeds up for easier material and slows down for the hard. Some things were not meant to be read quickly at all. Legal material and very difficult text should be read slowly. Easier material and magazines and newspapers can be read quickly. Poetry and plays were

meant to be performed, and if not acted out, then at least, spoken out loud orally. This obviously will conflict with good speed reading method which forbids vocalization. Religious writings and scripture were originally written to be recited and listened to by an audience which was likely to be intelligent, but illiterate. The “fun” of poetry, plays, or prayer is not really experienced if you “speed read” the text.

(From <http://english.glendale.cc.ca.us/speed1.html>, by Dennis Doyle)

Passage 2

How to Develop and Write an Essay

Writing is a process of organizing and expressing your thoughts. Since writing is a process, there is no one or single manner of writing an essay. However, “experienced writers pass through certain stages that overlap and circle back on each other”. These stages include: 1) Developing or Planning (discovering the subject, gathering information, focusing on a central theme, and organizing material); 2) Drafting (the “writing” that includes creating ideas, expressing ideas, clarifying ideas, and connecting ideas); 3) Revising (rethinking and improving structure, content, style, and presentation; re-writing; editing; and proofreading).

Even though writing is a process, you need some place to begin, some steps to follow.

1. Tips to get started

1) Choose a topic that interests you; choose one that you know something about or one that you can easily research.

2) Narrow your topic. For example, do not write on “Earthquakes”; rather, write on “The San Andreas Fault.”

3) Use Prewriting techniques to get ideas down on paper.

a) Brainstorm—focus on an idea for a set time (say fifteen minutes) and list every idea that comes to mind about a given topic. Do not reject any idea, no matter how absurd. Do not try to list in any order. Do write down ideas all over the page.

b) Cluster ideas and/or words—group ideas or words that belong together to discover connections among ideas. Clustering is often done after brainstorming so that similar ideas can be grouped together.

c) Make lists—outline informally the major points in a tentative order.

d) Free write—focus on an idea for a set time (say ten minutes) and write down those ideas in paragraph or “essay” format. Do write down every idea, no matter how absurd or unrelated it may seem. Do not think about or be concerned with organization, grammar, sentence structure, or punctuation. Do not stop writing for