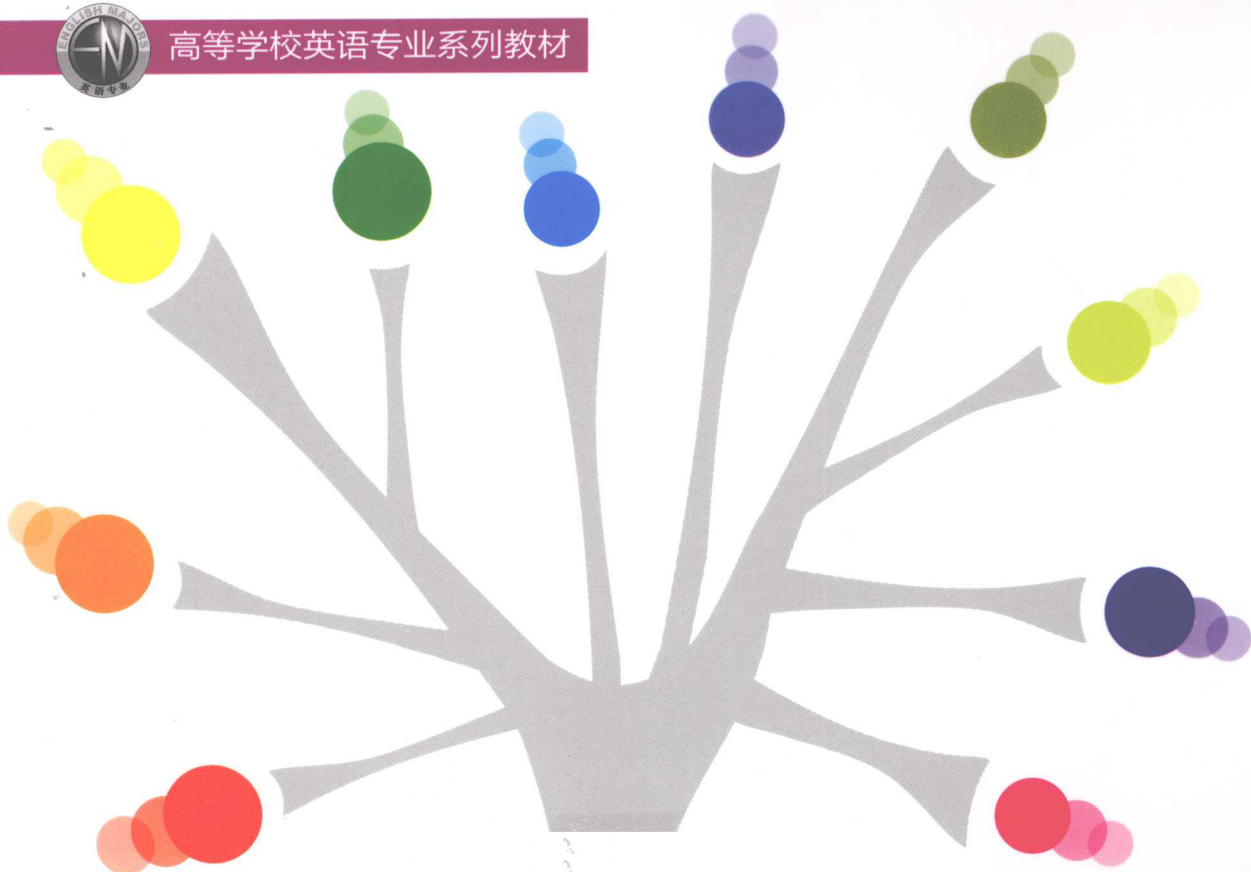




高等学校英语专业系列教材



主编：张在新

# 英语写作教程 2

——从创新思维到批判思维

English Composition: From Creative Thinking to Critical Thinking

Writing with Concrete Details for a Specific Audience

## 细节描写 与 读者意识

邱枫 赵冬  
编著

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS



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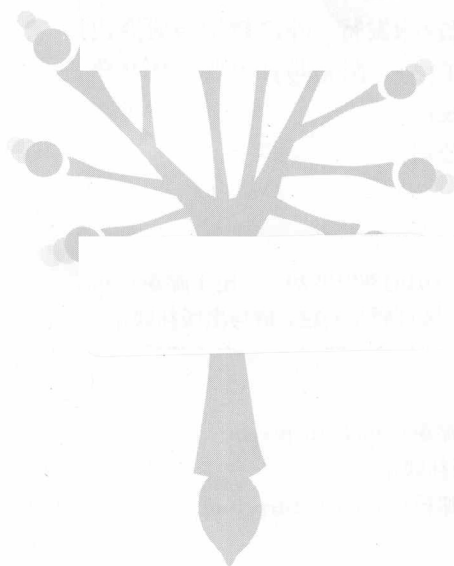
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## 图书在版编目(CIP)数据

英语写作教程:从创新思维到批判思维 = English Composition: From Creative Thinking to Critical Thinking. 2, 细节描写与读者意识 / 张在新主编; 邱枫, 赵冬编著. — 北京: 外语教学与研究出版社, 2010.9

高等学校英语专业系列教材

ISBN 978-7-5135-0153-8

I. ①英… II. ①张… ②邱… ③赵… III. ①英语—写作—高等学校—教材  
IV. ①H315

中国版本图书馆 CIP 数据核字 (2010) 第 184857 号

出 版 人: 于春迟

项目负责: 祝文杰

责任编辑: 马 旭

封面设计: 梁 东

版式设计: 涂 俐

出版发行: 外语教学与研究出版社

社 址: 北京市西三环北路 19 号 (100089)

网 址: <http://www.fltrp.com>

印 刷: 北京京科印刷有限公司

开 本: 787×1092 1/16

印 张: 10

版 次: 2010 年 9 月第 1 版 2010 年 9 月第 1 次印刷

书 号: ISBN 978-7-5135-0153-8

定 价: 21.90 元

\* \* \*

购书咨询: (010)88819929 电子邮箱: [club@fltrp.com](mailto:club@fltrp.com)

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物料号: 201530001

# 致学习者

## 内容简介

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本套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,为我国英语专业本科的写作课编写的。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。本套教材的教学进度划分为写前 (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。全套共分四册,涵盖以上三个阶段,其中修改部分贯穿后三册的作文练习的始终。

第一册 (《创新思维与写前技巧》) 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做准备。练习包括创新思维练习 (creative thinking exercise)、创意策略报告 (creative strategy report)、开放作文 (open-ended story) 和课堂练习等,涵盖的英语写作技能有简要的描述、小结和报告。

第二册 (《细节描写与读者意识》) 侧重写作内涵和写作目的的教学,其主要内容有细节描写 (show more than tell)、故事叙述、人物或场景描述 (describing a person or place) 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个人经历文/记叙文 (personal experience/narration)、描述文 (description) 和指示过程文 (how-to process) 等,其中记叙文和描述文主要训练细节描写、故事情节和人物、场景总体印象,指示过程文强调作文的内容及风格适应于读者的需求。

第三册 (《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)、段落要点 (topic sentence)、开头 (introduction)、结尾 (conclusion)、条理 (cohesion)、句式变化 (sentence variety)、简洁 (brevity)、标点符号 (punctuation) 等。根据文章论点的目的不同,结合多种扩展形式学习说明文的写作练习: 问题探究文 (problem/solution)、分类文 (division and classification)、定义文 (definition)、评估文 (evaluation) 等。

第四册(《批判思维与议论文》)的内容包括批判思维和议论文的基础知识,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。写作练习有广告分析(advertisement/commercial analysis)、逻辑错误分析(fallacy analysis)、事实议论文(claim of fact)、价值议论文(claim of value)、政策议论文(claim of policy)等。结合议论文论据援引的特点,教材还简要介绍美国现代语言学会(MLA)关于文献引用的要求和格式。

## 教材特点

- 特点一: 将创新思维策略与写前构思技巧相结合,同时也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、培养和开发创新能力、提高批判思维水平提供一个体验空间。通过完成整个写作学习过程,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: 全套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、课外作业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(brainstorming)、开放作文解决切入点变换(changing the entry point)、记叙文和描述文离不开细节描写、指示过程文强调读者意识、解决问题文探讨因果关系、评估文分析对比关系、议论文运用批判思维、电视广告和电影片段训练创新思维和逻辑分析能力等等。
- 特点三: 编者博客提供适量影视片段、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中感受学习写作及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(第二册至第四册)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、结构和形式分别进行互评,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、作业和同伴互评等,以加强学习者的团队合作精神和增加他们互教互学、取长补短的机会。
- 特点六: 除带星号(\*)的开放性练习和作业(Assignment)外,大部分练习均含参考答案。各册书的末尾提供课堂练习(Exercises)和课后练习(Homework)的参考答案,要求学习者做完练习后才与答案进行对比;另一部分是课堂讨论(Discussion)或补充练习(More Practice)的参考答案,保存在编者的博客里,仅供任课教师参考,便于课堂讨论。

# 致教师

本套教材把在实践中学习 (learning by doing) 当作我们编写的基本理念。由于教材对写作内容的提炼要求相对较高, 因此全套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内外的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水平。

尽管第二册至第四册可根据课程设置在不同的年级使用, 我们建议在一年级开始使用第一册。学习者越早接受创新思维和写前技巧的训练, 就能越快摆脱固有的思维定式。

关于课程进度, 每册书的目录之后将提供教学大纲, 供任课教师参考。另外, 任课教师申请成为编者的博友后可在编者博客里查阅课堂讨论和补充练习的参考答案及相关辅助资料。

任课教师可通过下列联系方式向有关编者申请成为博友:

第一册和第四册: 张在新 [writing01@126.com](mailto:writing01@126.com)

第二册: 邱枫 [writing2@126.com](mailto:writing2@126.com)

第三册: 穆杨 [writing3@126.com](mailto:writing3@126.com)

本套教材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, 我代表编委会向他们一并表示衷心的感谢!

## 编委会成员

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张在新  
北京外国语大学英语学院  
2010年3月1日



# Syllabus

## Course Objectives

In this course, you will learn how to:

- (1) use concrete details to show what you want to say,
- (2) shape the content, voice, and style of your writing based on the needs of the reader,
- (3) write narrative stories, descriptive essays, and how-to process papers.

## Course Requirements and Grades

Nine assignments including a final exam will be given during the semester. A late paper or 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 assignments must be submitted to receive course credit.

Assignments	Due Dates
(1) SES <sup>1</sup> on specific details, group activity (5%)	Week 3
(2) Personal experience essay (narration) (10%)	Week 5
(3) Revised narrative essay (5%)	Week 7
(4) Descriptive essay (on a person or place) (10%)	Week 9
(5) Revised descriptive essay (5%)	Week 11
(6) SES on audience analysis, group activity (5%)	Week 12
(7) How-to process essay (10%)	Week 14
(8) Revised how-to process essay (5%)	TBA <sup>2</sup>
(9) Final examination (20%)	TBA

Writing assignments are weighted as noted above. Peer evaluations and self-evaluations (on the first drafts of the three essay assignments) will count 10%, and class participation (including exercises, discussions, group activities, etc), 15%.

<sup>1</sup> SES: short for statement, elaboration ("in other words"), and specifics (for example). This is a modified version of the SEIE exercise (statement, elaboration, illustration, and examples) introduced by Gary Rybold in his "Critical Thinking Workshop" (December 13-14, 2007) in the School of English and International Studies at BFSU.

<sup>2</sup> TBA: to be arranged

## Tentative Schedule

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Week 1	Diagnostic test (writing a narrative essay) and introduction
Week 2	Discussing the diagnostic test and “show more than tell” (1)
Week 3	“Show more than tell” (2)
Week 4	Personal experience essay
Week 5	Description and sensory details (1)
Week 6	Discussing the graded personal experience essays
Week 7	Description and sensory details (2)
Week 8	Descriptive essay
Week 9	National Holiday <sup>1</sup>
Week 10	Addressing the audience (1)
Week 11	Discussing the graded descriptive essays
Week 12	Addressing the audience (2)
Week 13	How-to process essay
Week 14	Addressing the audience (3)
Weeks 15&16	Individual conferences (How-to process essay)

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<sup>1</sup> A national holiday may fall on Week 5 in the spring semester.



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# Unit 1

## Show More Than Tell

### What to Look for in This Unit

**Show more than tell:** Use more specific details than general statements to show what you want to say in writing.

**The RENNS model:** RENNS stands for Reasons, Examples, Names, Numbers, and Senses. We use this model to make general statements more specific.

### ► I What Is “Show More Than Tell”?

Let's begin with an exercise to show you what it means to use specific details.

#### Exercise

#### A Car Stopped

Which of the following sentences is the most specific?

- (1) A car stopped.
- (2) A white Honda stopped.
- (3) A white Honda Accord rattled to a stop.
- (4) A rattling white Honda Accord sputtered<sup>1</sup> through the snow on the street.
- (5) At a red light on Broadway and Baseline, a rattling white Honda Accord screeched<sup>2</sup> to a stop.

To show more than tell is to use more specific details than general statements to show what you want to say in writing.

<sup>1</sup> sputter: to make several quick soft sounds, with no sound in between

<sup>2</sup> screech: to make a loud and very high sound

Novelist Robert Newton Peck explains “show versus tell” as follows:

Readers want a picture—something to see, not just a paragraph to read. A picture made out of words. That’s what makes a pro out of an amateur. An amateur writer tells a story. A pro shows the story, creates a picture to look at instead of just words to read. A good author writes with a camera, not with a pen. For example,

The amateur writes: “Bill was nervous.”

The pro writes: “Bill sat in a dentist’s waiting room, peeling the skin at the edge of his thumb, until the raw, red flesh began to show. Biting the torn cuticle<sup>1</sup>, he ripped it away, and sucked at the warm sweetness of his own blood.”

To show more than tell is to write in a manner that allows the reader to experience the story through a character’s action, words, thoughts, senses, and feelings rather than through the narrator’s summarization. When applying “show more than tell,” the writer unveils the character by what that character says and does. It can be done by writing scenes, describing characters’ actions, revealing character through dialogue, and using the five senses whenever possible. If we say, “Mary had a broken leg,” readers cannot feel anything, but if we describe a bare bone sticking through pale skin, readers experience the pain along with the character. We all know the saying that actions speak louder than words, especially telling words. When done well, showing reveals character and enables readers to feel as if they are part of the event.

### Example

#### Telling

From the way she behaved in the crowded restaurant, you could tell Sally was attracted to the cute stranger in the black shirt. She tried a few things to get his attention, and eventually she thought she succeeded.

#### Showing

Bored by the conversation, Sally tossed her hair and laughed. That stranger had been scanning the room, and he noticed her this time. Wait—was that a half smile? Had he just put his hand on his heart? Or was he just brushing something off of his shirt? Sally smiled. That shirt looked soft.

“He’s kind of cute,” her roommate giggled<sup>2</sup>.

<sup>1</sup> cuticle: the thin skin at the base of your nails

<sup>2</sup> giggle: to laugh quickly and quietly in a high voice because you think something is very funny or because you are nervous

Sally casually looked away. "Oh, I don't know," she said, twirling a curl<sup>1</sup>. She let her eyes rest on the artwork, the flowers, a random face in the crowd, and found another excuse to laugh. Carefully turning her profile, she crossed her legs the way she and her girl friends had practiced in middle school. That ought to do it, she thought.

The telling paragraph above *tells* the reader in general statements that Sally was attracted to the stranger. But without coming right out and saying "Sally was attracted to the man," the revision *shows* a series of specific details that come together to mean just the same thing, that Sally was attracted to the man. For example, Sally tries to catch the stranger's attention; she notices his shirt when he seems to put his hand on his heart; she imagines the shirt would be soft, implying she is thinking about touching it. The passage doesn't come right out and describe exactly what Sally does with her legs, but all we need to know is that the gesture is meant to be attractive. Because the author has not come right out and *told* us, we can only imagine, and that keeps us reading. In other words, showing presents a verbal picture in a description or dramatizes a scene in a narrative to help the reader get to know the characters or scenes in detail, and thus to make the writing more interesting.

### More Examples

#### 1 Telling

Five years ago, John Meadows married Linda Carrington. Although both had grown up in Brooklyn and didn't want to leave, John had accepted a job in Montana and moved his young family west. He found he liked the mountains and open sky, but Linda was frustrated and unhappy. This all became clear the night they attended a party at their neighbors' house.

#### Showing (Dialogue)

"I told you I didn't want to do this," Linda said as she stood beside John on their neighbors' steps. "It's just going to be as lame as every other party we've been to since we got here."

"You used to love parties," John said, avoiding eye contact.

"Yeah, well, that was back in Brooklyn. But Montana isn't Brooklyn."

"No." He looked at the mountains, colored flame by the setting sun, the sky he had

<sup>1</sup> twirl a curl: to turn a curl of her hair over and over again with her finger

come to love. Then he looked at Linda, glowering<sup>1</sup> even before they went inside. In five years of marriage, she had changed so much. They both had.

## 2 Telling

Mrs. Parker was nosy. She gossiped about her neighbors.

### Showing (Action)

One day Mrs. Parker heard a car park in her next-door neighbor Mrs. Jones' driveway. By turning the blinds ever so slightly, Mrs. Parker could just peek through the window and see it was a Ford Explorer. She squinted to get a better view of the tall, muscular man getting out of the vehicle and walking up to Mrs. Jones' front door. At that moment, Mrs. Jones opened the door and welcomed the stranger into her home with a hug. Mrs. Parker gasped and ran to her phone: "Charlotte, you are not going to believe what I just saw!"

## ► II The RENNS Model

When writing a paper, we try to avoid using ambiguous sentences. A paper with vague sentences will leave the reader lost and without a clear understanding of your topic. Instead, our writing should contain specific, concrete details to help the reader visualize what we are discussing and hold the reader's attention. Using the RENNS model, developed by Lynn Quitman Troyka, can help us make our writing more specific. RENNS stands for **Reasons, Examples, Names, Numbers, and Senses**. The following example illustrates how you can use the model.

### Example •

#### ● Reasons (Why?)

##### General

Student parking is becoming an important issue on many college campuses.

##### Specific

Because of the increasing numbers of students commuting to college, parking is becoming an important issue.

#### ● Examples (What?)

##### General

The handbook is a good guide for using documentation.

<sup>1</sup> glower: to look at someone in an angry way

## Specific

The MLA handbook provides a good guide for documenting works cited.

## ● Names (Who?)

## General

The governor of Minnesota enacted legislation that decreased the amount of aid available to college students.

## Specific

Governor Arne Carlson of Minnesota enacted legislation that decreased the amount of aid available to middle-income college students.

## ● Numbers (How many?)

## General

Even though many members of the student congress were absent, the motion still passed.

## Specific

Even though thirteen members of the student congress were absent, the motion still passed.

## ● Senses (How?)

## General

The truck was going very fast.

## Specific

The truck was zooming down residential streets at 70 miles an hour.

## Exercises

### 1. Use specific details to make the following general statements more specific.

- (1) Sam walked pretty far in bad weather to get to Jennifer's home.
- (2) I had a good part-time job this summer.
- (3) Monica grew tired after dinner.
- (4) Henry was nervous when he asked a girl out.

### 2. Comment on how the telling sentences have been improved by the showing details in the following passages.

#### Love for Gardening<sup>1</sup>

## Telling

Mrs. Jones loved gardening.

<sup>1</sup> Adapted from <http://www.writing.colostate.edu>.



## Showing

From the moment she woke up in the morning, Mrs. Jones smiled at the thought of her garden. Most mornings, she'd scald<sup>1</sup> her mouth trying to gulp<sup>2</sup> down her coffee so that she could get outside while the ground was still damp from the morning dew. Once she knelt down in the soil, she lost track of time and concerns of her body. She would work well into the afternoon, barely noticing when the nails of her left hand would break to the point of bleeding. Mrs. Jones' jeans were always stained on the knees with thick mud, and her arms were always bruised and scraped<sup>3</sup>. But she didn't mind at all.

Climbing the Staircase<sup>4</sup>

## Telling

Grandma reached over and grabbed her grandson's arm. The boy was nervous because the staircase was so steep, but she leaned against him and they began to climb.

## Showing

Grandma lurched<sup>5</sup> over and grabbed her grandson Randal's thin forearm with her leathery hand. The folds and creases beneath her skin coiled<sup>6</sup> themselves out like electrical wiring. Randal looked ahead toward the winding spiral<sup>7</sup> staircase, fidgeted<sup>8</sup> and bit his lip. His mouth filled with the sweet, coppery taste of blood as she leaned in closely toward him, breathing her hot breath on the damp hair at the base of his neck. She smelled of cigarettes and bacon. As they slowly climbed the long, steep staircase, the only sound was his grandma's labored breathing and the mournful creaks of the wooden stairs.

## More Practice

## Show More Than Tell

Group activity (in groups of four): In about ten minutes, write with concrete details to make **three** of the following general statements more specific. Select a spokesperson to report your writing to the rest of the class.

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1 scald: to burn your skin with hot liquid or steam

2 gulp: to swallow something quickly

3 scrape: to rub against a rough surface in a way that causes slight damage or injury

4 Adapted from <http://www.writing.colostate.edu>.

5 lurch: to walk or move suddenly in an uncontrolled or unsteady way

6 coil: to wind or twist into a round shape

7 spiral: a circular curving line that goes around a central point while getting closer to or farther away from it

8 fidget: to keep moving your hands or feet, especially because you are bored or nervous

- (1) David lied to us this morning.
- (2) Home economics teaches girls the social graces.
- (3) Elaine is clever.
- (4) My neighbor upstairs was very mean to me.
- (5) The bus was dirty and unpleasant, and the floor was filthy.
- (6) This morning when I opened the door, I saw snow covering everything.
- (7) Mr. Roberson's students were always attracted to him.
- (8) Adam feels he is very old.

## Assignment

### Group SES: Show More Than Tell

The following passage tells about serving in a well-to-do white family. See how Morrison, in her narrator's point of view, uses specific details to show luxury and power. Suppose you were Morrison and wanted to show more about the following point about Pauline, an African American servant hired by the family: "Luxury and power were hers in this household"—this should be the statement in your **SES (statement, elaboration, and specifics)**. What elaboration and specifics would you develop? You may learn from Morrison's details below:

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### The Fisher House<sup>1</sup>

Luxury:

It was her [Pauline's] good fortune to find a permanent job in the home of a well-to-do family whose members were affectionate, appreciative, and generous. She looked at their houses, smelled their linen, touched their silk draperies, and loved all of it. The child's pink nightie<sup>2</sup>, the stacks of white pillow slips edged with embroidery<sup>3</sup>, the sheets with top hems<sup>4</sup> picked out with blue cornflowers. She became what is known as an ideal servant, for such a role filled practically all of her needs. When she bathed the little Fisher girl, it was in a porcelain tub with silvery taps running infinite quantities of hot, clear water. She dried her in fluffy white towels and put her in cuddly<sup>5</sup> night clothes. Then she brushed the yellow hair, enjoying the roll and slip of it between the fingers. No zinc<sup>6</sup> tub, no buckets of stove-heated

<sup>1</sup> Adapted from Toni Morrison, *The Bluest Eye*.

<sup>2</sup> nightie: a nightgown

<sup>3</sup> embroidery: the process or art of sewing a design on cloth

<sup>4</sup> hem: the edge of a piece of cloth that is folded back and sewn down

<sup>5</sup> cuddly: having the soft or appealing quality of a thing or person that you would like to cuddle (hold in your arms in order to show affection)

<sup>6</sup> zinc: a bluish-white metal used to make brass and to cover and protect objects made of iron