

## 雅思写作教学框架：

1. 写作与阅读&听力的关系
2. 如何提升写作能力？
3. 雅思托福考试相关：题型，评分标准，备考建议etc.

## Task10 课前作业

材料：《葛传槩英文写作》

教学目标：

1. 理解写作与阅读&听力的关系
2. 理解写作包含哪些内容？
3. 理解如何提升写作能力？

家庭作业：

1. 结合之前所有课程，汉语书写【写作与阅读&听力】的关系
2. 泛读如下节选自《葛传槩英文写作》一书中的内容（pdf文件），并用1-3句话总结（可以用汉语）每个篇章的核心内容。
  - 1) 练习：skimming + summary，体验输出倒逼输入
  - 2) 可以借助汉语：直接全面先翻译成汉语并阅读
3. 边阅读思考《葛传槩英文写作》一书中的内容，边思考我的NCE23中，哪些环节对于提升英语写作是有帮助的，以及为什么？
4. 【选修】阅读张中行先生《作文杂谈》一书中“什么是作文”一文。感受下来自母语的铁拳暴击。

写出您在完成这个作业过程中产生的疑惑，然后带着这个疑惑去听课。

问题一：？

问题二：？

问题三：？

...

解决问题优先级如下：

1. 自己尝试解决，请勿做伸手党。
2. 解决不了尝试群里请教。
3. 期待下次直播课程我会课上解决。
4. 直播课程会预留答疑解惑时间，可以问。
5. 直接私信我。（您无需走完前4步才找我，但我强烈建议经过前四步）

【所有阅读内容】见下一页

## Expressing others' ideas

### 20. Something to Say.

Composition, as has been said in Section 1, is the art or practice of writing. In other words, it is the art or practice of saying something in written words. When nothing is to be said, no composition is possible. You simply cannot learn composition if you always have nothing to say. Since you are bent upon learning it, you must find something to say. This finding is necessary to practice in composition. When you come to think about it, it is not at all difficult to find something to say. You may find it from a great many sources, the most common of which are perhaps personal experience, observation, conversation, and reading. Of course you have occasion to speak and write the Han language every day. Just ask yourself the question "How shall I say it in English?", and you will find something for practice in English composition. You will find far more material than you have time for every day."

**Skimming + Summary:**

### 21. How to Say It.

Your question is not what to say but how to say it. You may often have an idea or a thought that you do not know how to express. For instance, you may not be able to express the idea of the glass tube measuring temperature if you do not happen to know the word "thermometer". To take another example, suppose you wish to apply for a position by letter but you cannot do so. Now suppose you ask a friend to write the letter for you, and he writes it. You read it and understand it all right. You come to realize that you did not think of arranging those simple words in that simple order. You did have something to say, but you did not know how to say it! Hence the importance of studying composition.

**Skimming + Summary:**

### 22. A Consolation.

I take it for granted that when you ask yourself the question "How shall I say it in English?", you often find that you cannot. Well, let me give you a word of consolation. Even experienced writers may sometimes find that they cannot say something that they wish to say. As you are merely a young Chinese student of English, what cause have you to feel disappointed?

**Skimming + Summary:**

### 23. Others May Have Said It before You.

As a matter of fact, many of the ideas and thoughts you often have occasion to express have already been expressed by others before you. Read any page in any book carefully, and you will perhaps find some expressions that will help you to say things. Many of such expressions may seem to you to be too simple to deserve much attention, but you cannot invent them, nor can you use them unless you have noted them. There appear to be many Chinese students who have read a number of books on grammar and composition and done many exercises in correcting and improving sentences and yet cannot write even tolerable English.

The trouble is that they may either have not read widely enough or have not read carefully enough."

**Skimming + Summary:**

#### 24. What to Read.

Since it is for the purpose of learning composition that you read, and since it is in present-day English prose that you ought to learn to express yourself, what you read must be present-day English prose. Expressions in common use a hundred years ago may not be so at the present day. Likewise, expressions in common use in verse may not be so in prose.

The term "present-day English prose", however, requires qualification here. Since it is in standard English that you ought to learn to express yourself, what you read must not contain too much slang, whatever significance one may attach to the word. Again, since it is things in everyday life that you ought to learn to write about, what you read must not be of a technical character.

One limitation more. What you read must be fairly easy for you; too much time and energy spent in reading between the lines and finding out all kinds of references and allusions would very likely distract your mind from your purpose, which is to learn English composition.

**Skimming + Summary:**

#### 25. How to Read.

As you may have gathered from the above, in reading to learn English composition, you ought to regard the language as the main thing. To quote from my *A Word to the Wise*: "When you read a story in English, do you read it for the story or for the English? This is a question that is not so foolish as it may seem. For I find that many students of English pay far more attention to the story than to the English. They read and enjoy and for a long time afterwards remember the story, but do not care to study the use of words and phrases in it. For instance, they cherish the memory of how the mystery of the eternal triangle is solved, but do not remember a single sentence in the story and cannot tell what preposition is used before or after a certain word in the speech of a certain character."

Of course, it is all right to read and enjoy and remember a story, and so long as one wants to know the story only, one need not bother about the language. But the case is quite different with a student of English. I mean a student of English as distinguished from a student of stories or what is called the general reader".

As you may also have gathered from the above, you ought to read very carefully. Not only very carefully but also aloud, and that again and again till you know the passage by heart.

**Skimming + Summary:**

## 27. Self-cultivation.

Though it is not on the assumption that you are a self-taught student that I am writing this book, yet I have to point out that when it comes to reading with a view to learning composition, you ought to treat the matter as a form of self-cultivation. The five selections in the above exercise are by no means all that you ought to read in the way indicated. Nor should you confine yourself to what American teachers call "assignments". Nor should you regard the reading as something to be done in a composition class. Fortunately there is no lack of material in these days of easy access to various kinds of publications. Your teacher is of course expected to be both able and willing to advise you in the choice of material.

**Skimming + Summary:**

## 28. Writing from Memory.

A very helpful exercise in composition is to write a passage from memory and correct your work in strict accordance with the passage. This is tantamount to getting the author of that passage to correct your work. Incidentally, you will do well to try this exercise in reading any passage just before you feel you can recite it correctly.

**Skimming + Summary:**

## 29. Imitation, Conscious and Unconscious. (赶紧想想我们的NCE23+泛读)

The careful reading of suitable present-day English prose will help you in learning composition through imitation, which is either conscious or unconscious. Things unconscious cannot be taught, of course. Conscious imitation, however, is well worth discussing as an aid to composition.

Take the first sentence in the first selection in Exercise 1: "The Outline of History proved an extremely successful book", where the verb "proved" is a copulative one having "book" as its complement. Now you may write as many sentences as you can in imitation of this single sentence; thus:

1. The old man proved the father of the young man.

2. The story proved true.

3. The experiment proved a success.

4. This book will prove very helpful to you.

...

**Skimming + Summary:**

## 31. Expressing Another Person's Thoughts.

Expressing another person's thoughts is a valuable training in English composition both because you may sometimes have occasion to do so and because it will help you to express your own. The thoughts are there for you to express: there is something to say. Besides, there are often some words and phrases for you to use.

**Skimming + Summary:**

## 32. Paraphrasing Sentences.

Paraphrasing is a simple form of expressing another person's thoughts. It means giving the meaning of a passage in other words, that is, giving it a simpler and clearer expression. It may be called close reproduction or close retelling. But it is not mere substitution of words, nor mere sentence transformation.

#### Skimming + Summary:

### 33. Suggestions for Paraphrasing.

In order to paraphrase well, it is necessary to follow a few simple suggestions:

1. Study the passage carefully to get a thorough grasp of its meaning. You can never paraphrase anything that you do not fully understand.
2. Try to express the meaning in the simplest and clearest manner you can. You may use any word or phrase in the original that you find simple and clear enough; do not avoid any word or phrase merely because it is in the original. Similarly, while it is anything but necessary to follow the construction of the original, it is not advisable to change merely for the sake of a change. It is often better to paraphrase a sentence in two or more sentences.
3. Get rid of all figurative language.
4. Paraphrase a passage in as many ways as you can till you come to what you consider the best way.

Though you may not be able to write such good English as the original, yet you ought to aim at doing so — remembering, however, that you must express the meaning in a simpler and clearer manner.

#### Skimming + Summary:

### 36. Condensing.

Condensing is another form of expressing another person's thoughts. It means giving the meaning of a passage, a story, an essay, a poem, or even a whole book, in one or more sentences. It may be called summarizing, abstract-writing, or précis-writing.

#### Skimming + Summary:

### 38. Suggestions for Condensing.

Below are some simple suggestions for condensing:

1. Study the original carefully to get a thorough grasp of its meaning.
2. Pick out the main points, and leave out all unnecessary points.
3. If possible, arrange the points in the condensation in the same order as in the original.
4. Unless the original is a short passage, you had better write the main points down instead of merely picking them out mentally, and arrange them in something like an outline. (This note-taking and outline-making will prepare you for original composition. They will be treated further on in this chapter.)

#### Skimming + Summary:

## Expressing your own ideas

### 42. Choosing a Subject.

Composition is saying something about something. This latter something is the subject. ...

### Skimming + Summary:

#### 44. Taking Notes.

When you have chosen a subject, think about it hard. Ideas will come into your mind. Take a note of each as it comes. The ideas are likely to come in a confusing manner: some may overlap, some may be unimportant, some may be irrelevant, some may be indefinite. Never mind. Note them all down. Catch them before they may escape. Do not stop until no more ideas come.

Suppose your subject is your family (whatever your title may be). Such ideas as the following may come into your mind: 1. My father.2. My mother.3. My brothers.4. My sisters.5. My grandfather, dead since 1939.6. My grandmother, an invalid, dead since 1937.7. My uncle, a widower since 1967.8. My aunt, an old maid.9. A distant relation, having been living with us for nearly twenty years.10. A cat and a dog.11. Recent removal into a new house.12. A small garden.13. Pleasant surroundings.14. Mutual love among all members of my family.15. Occasional tiffs between my younger brother and younger sister.16. Not rich, but nothing to worry about.17. My father's hobby.

### Skimming + Summary:

#### 45. Making an Outline.

When you have taken enough notes about your subject, consider each to see whether it is closely connected with your subject. The answer to this question depends partly upon how long your composition is to be. ...

### Skimming + Summary:

#### 47. Making Outlines of What You Read.

Making outlines of what you read is a valuable training in making outlines; for it shows you how experienced writers arrange their ideas.

### Skimming + Summary:

#### 48. Expanding an Outline.

When you have finished your outline, expand it into a composition, that is, do the actual writing. You may be able to do it at a sitting, or you may have to stop from time to time. In either case, you will do well to follow the following suggestions:

1. Do something more than merely expanding each point in your outline into a complete sentence. Additional ideas are often necessary.
2. Do not follow your outline slavishly if you find it desirable or necessary to make any omission or addition or alteration or adaptation.
3. As a rule expand each main point in your outline into a paragraph.
4. Consult one or more dictionaries as often as you need.
5. Do not drag in any word or idiom just to show off your knowledge of it. (注意思考)
6. Revise your work very carefully. Do not be content with anything short of your best.

## Skimming + Summary:

224. What is a Paragraph? (认真思考, 下文答案并不明晰, 但是答案本身对提升写作分数帮助巨大)

A paragraph may be defined as a distinct part or section of any piece of writing, whether of one or more sentences, that deals with a particular point of the subject. It is to a sentence what a sentence is to a word. The term is also applied to a short composition consisting of a group of sentences dealing with a single topic and closely related to each other, such as a leaderette (这个单词不会, 影响您理解整段文字梗概么? ) in a newspaper.

## Skimming + Summary:

226. Paragraphs and Outline.

The third suggestion given in Section 48 on expanding an outline into a composition is: "As a rule expand each main point in your outline into a paragraph". When you have made an outline carefully, therefore, you ought to have little difficulty in paragraphing.

## Skimming + Summary:

227. Topic Sentence. (可以回想polar bear 或者 西方文明简史第三章的某些内容思考)

The main point to which a paragraph confines itself is called the topic, and when the topic is definitely stated in one of the sentences in the paragraph, that sentence is called the topic sentence. It must not be supposed, however, that every paragraph must have a topic sentence. While in a paragraph of exposition or argument the topic is as a rule definitely stated in a sentence, it is, in a paragraph of narration or description, usually implied rather than stated. The topic sentence occurs usually at the beginning of the paragraph, but sometimes at the end and sometimes in the middle. Occasionally the topic is stated at or near the beginning and repeated, in different words, at or near the end.

## Skimming + Summary:

229. Qualities of a Good Paragraph.

A paragraph should possess unity, coherence, and emphasis.

Unity, which is the fundamental quality, can be secured by sticking to the topic.

This is not difficult when you have a carefully made outline to follow.

Coherence can be secured by the use of connecting words and phrases and the avoidance of successive short sentences.

Emphasis can be secured by writing the topic sentence at the beginning or at the end, by giving more space to the central idea, and ...

## Skimming + Summary:

230. Transition between Paragraphs.

The transition between paragraphs should, needless to say, be as easy and smooth as possible, so that the reader will feel no break of thought but merely a natural step forward. This result can usually be accomplished by the use of connecting words and phrases at the beginning of paragraphs.

Skimming + Summary:

以下篇章取自张中行先生《作文杂谈》一书

## 二 什么是作文

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这个题目似乎用不着谈，因为小学中年级的学生已经熟悉。作文是一门课，上课，教师出题，学生围绕题目思索，组织，分段编写，至时交卷，教师批改，评分，发还，如是而已。我当年也曾这样理解。因为这样理解，所以一提起作文，心里或眼前就有两个影子晃动。影子之一，这是严肃艰难而关系不小的事，比如说，课堂之上，如果写不好，等第就要下移，不体面；考场之上，如果写不好，分数就会下降，有名落孙山的危险。影子之二，作文要成“文”，文有法，如就题构思、开头结尾、组织穿插等等，必须勤摸索，牢牢记住，执笔时还要小心翼翼，以期能够不出漏洞，取得内行人的赞叹。两个影子合起来，说是等于枷锁也许过分，至少总是大礼服吧，穿上之后，就不能不正襟危坐，举手投足都要求合乎法度。回想小学时期，作文课就是这样兢兢业业度过来的。那时候还视文言为雅语，作文争取用文言，在两个影子笼罩之下，一提笔就想到声势，于是开头常常是“人生于世”，结尾常常是“呜呼”或“岂不懿欤”。老师当然也欣赏这类近于“套数”的写法，因而多半是高分数，有时还留成績，受表扬。自己呢，有不少年头也以为这条路是走对了。

后来，渐渐，知道这条路走得并不对，即使不全错，也总是胶柱鼓瑟。认识变化的历程，河头驿站，游丝乱卓，相当繁杂，不能多说。打个比方，起初旧看法占据天平的一端，因为另一端是零，所以老一套显得很重。以后日往月来，读，思，写，新的成分逐渐增多，终于压倒了旧的一端。为了明确些，这新的成分，也无妨举一点点例。例之一，某作家的文章谈到，民初某有怪异风格的散文大家谈他的作文老师，乃是一本书的第一句，文曰：“放屁放屁，真正岂有此理！”好事者几经周折，才找到这位老师，是清末上海张南庄作的怪

讽刺小说《何典》。我幸而很容易地找到此书的刘复校点本，读了，也悟出一些为文之道，是“扔掉一切法”。例之二是读《庄子》，如《知北游》篇答人问“道恶乎在”，说是“无所不在”，然后举例，说“在蝼蚁”，“在稊稗”，直到“在屎溺（尿）”。这是“扔掉一切法”的反面一路，“怎么样都可以”。一面是法都错，一面是怎么作都合法，这矛盾之中蕴涵着一种作文的妙理，用现在的习语说是“必须打破框框”，或者说积极一些是“必须解放思想”。

本篇的标题是“什么是作文”，这里就谈在这方面的解放思想。作文是一门课程，提到作文，我们就想到这是指教师命题学生交卷的那种活动，自然也不错。不过，至少是为了更有利于学习，我们还是尽量把范围放大才好。事实上，这类编写成文的活动，范围确是比课堂作文大得多。情况很明显，课堂作文，一般是10天半个月才有一次；而在日常生活中，拿笔写点什么的机会是时时都有。这写点什么，内容很繁，小至便条，大至长篇著作，中间如书信、日记等，既然是执笔为文，就都是作文。总之，所谓作文，可以在课堂之内，而多半在课堂之外。

课堂之外的作文，可以不用标题的形式，或经常不用标题的形式。自然，如果你愿意标题，譬如写一封信完了，可以标个“与某某书”或“复某某的信”一类题目。考察写作的情况，大都是心中先有某性质的内容，然后编组成文，然后标题；作文课是练习，“备”应用，所以反其道而行之。学作文，知道一般是文在题先，甚至无题也可以成文，会少拘束，敢放笔，多有机会驰骋，是有好处的。

课堂之外，凡有所写都可以成文，因而文不文就与篇幅的长短无关。司马光等写《资治通鉴》，全书近300卷，是作文。《红楼梦》第五十回“即景联句”，不识字的凤姐编第一句，“一夜北风紧”，李纨续第二句，“开门雪尚飘”，都只是五个字，也是作文。

文，目的不同，体裁不同，篇幅不同，写法不同，自然有难易的分别。却不当因此而分高下。一张便条，写得简练、明白、得体，在便条的范围内说，同样是优秀的。

前些年，提倡言文切合，有所谓“写话”的说法。上面几段主张作文的范围应该扩大，是否可以说，作文不过是话的书写形式，说的时候是话，写出来就是作文呢？可以这样说，因为种种性质的意思，都是既可以说出来又可以写出来的。但那样笼统而言之，并不完全对，或并不时时对。有时候，口里说的，写下来却不能算作文。例如你念杜牧诗《山行》，很喜欢，吟诵几遍，怕忘了，拿起笔来写，“远上寒山石径斜……”，这是写话，可不能算作文，因为不出于自己的构思。同理，像填固定格式的报表之类也不能算。还有一种情况，思路不清，说话不检点，结果话“很不像话”，应该这样说的那样说了，应该说一遍的重复了几遍，应该甲先乙后却说成乙先甲后，意思含糊不清，等等，这样的话，除非小说中有意这样写以表现某人的颠三倒四，写下来也不能算作文，因为没有经过组织。这样，似乎可以说，所谓作文，不过是把经过自己构思、自己组织的话写为书面形式的一种活动。

显然，这种活动无时而不有，无地而不有，就是说，远远超过课堂之内。这样认识有什么好处呢？好处至少有两方面：一是有较大的可能把课堂学变为随时随地学，因而会收效快，收效大；二是有较大的可能把与命题作文有关的种种胶柱鼓瑟的信条忘掉，这就会比较容易地做到思路灵活，文笔奔放。总之，为了化敬畏为亲近，易教易学，把作文由“象牙之塔”拉到“十字街头”是有利无害的。