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INTRODUCTION

Введение

В настоящее время владение современными специалистами письменной речью приобретает все большее значение, что обусловлено возросшей потребностью в межнациональном общении, в том числе и на расстоянии (интернет, интранет, электронная почта). Этот фактор делает необходимым разработку курса обучения аналитическому письму на старших курсах факультетов иностранных языков, учитывающего лингвистические и социокультурные трудности в преподавании данного аспекта в педагогическом вузе.

Пособие “Write Effectively” предназначено для совершенствования навыков английской письменной речи и ставит своей целью более детально ознакомить студентов старших курсов языковых вузов с особенностями стилистики письменной речи, сформировать языковую компетенцию, позволяющую студенту успешно осуществлять иноязычную коммуникативную деятельность в различных сферах, эффективно решать проблемы соответствия содержания и отобранных языковых средств задаче, адресату высказывания и условиям общения, правильно оформлять работу в лексическом, грамматическом, структурном, стилевом отношениях, использовать выработанные навыки и умения в ситуациях, когда письменная речь является необходимой и востребованной.

В соответствии с поставленными целями материал пособия структурно распределен по шести соответствующим разделам, в пяти из которых – “Develop a clear style”, “Develop a concise style”, “Develop a lively style”, “Accommodate your audience”, “Establish the level of language” – предусмотрена возможность закрепления полученных сведений с помощью комплекса практических заданий. Шестой раздел – “Diagnostic tests” – содержит двадцать небольших диагностических тестов, позволяющих применять их как для определения уровня усвоения изучаемого материала на промежуточном этапе, так и комбинировать их, составляя итоговые тесты разного уровня сложности и тематики. Пособие также снабжено приложением, содержащим изобразительные опоры для написа-

ния текста по визуальным стимулам, терминологическим глоссарием и алфавитным указателем.

В разделы пособия включены теоретические сведения, соответствующие рассматриваемым темам, и система упражнений, нацеленная на приобретение практического навыка аналитического письма по принципу «анализ через синтез» – от изучения образцов к созданию на их основе собственных моделированных текстов; упражнений на закрепление того или иного навыка; творческих заданий; системы заданий на проверку грамотности своей письменной речи, критическое осмысление написанного, овладение элементами редактирования и саморедактирования.

Система заданий данного пособия представляет собой единство подготовительных (стилистические упражнения на уровне лексических форм, синтаксических структур, экспрессивных средств), условно-речевых (написание текста по аналогии, заполнение пропусков в контексте, написание текста с вербальными и изобразительными опорами) и речевых упражнений (написание текста по словесным и визуальным стимулам), ориентированных на формирование языковой компетенции (речевой, языковой, социокультурной), необходимой для создания различных типов письменного текста.

Ряд упражнений подразумевает не только внешний контроль со стороны преподавателя, но и нацелен на выработку навыков самоконтроля и взаимоконтроля (парного, группового), ориентируя таким образом данный курс на раскрытие потенциала личности через общение, дифференциацию обучения, формирование и развитие интеллектуальных умений критического, творческого мышления.

Практические задания ориентированы на сочетание таких основных приемов выработки навыков письменной речи как индивидуальная, групповая формы работы, активные формы обучения (проектная форма работы, *writing games*). Многие упражнения рассчитаны на закрепление и пополнение словарного запаса студентов.

Подобная организация курса, рассчитанного на 30 часов аудиторной и 30 часов самостоятельной работы, по нашему мнению, поможет студентам приобрести необходимые речемыслительные навыки и умения по формулированию мысли в соответствии с ти-

пом текста, по оцениванию грамматической, лексической, стилистической корректности письменного речевого произведения с точки зрения его соответствия социокультурному портрету будущего читателя и ситуации общения.

Курс основан на систематизации современных аутентичных материалов и типовых заданий, разработанных зарубежными специалистами в области обучения письменной речи – Jean Wyrick (Colorado State University), Hugh Cory (Oxford University Press), Charles and Jill Hadfield (Longman group), Ron White and Valerie Arndt (Longman group), Maxime Hairstone and John J. Ruszkiewicz (University of Texas at Austine), Rigg Kramer and Melinda Kramer (Indiana University – Purdue University, Indianapolis), Laurie E. Rozakis (Macmillan Company), Jeffrey Strausser, Lucile Vaughan Payne, Laurie G. Kirszner (Philadelphia College), Stephen R. Mandell (Drexel University), Lynn Z. Bloom (Virginia Commonwealth University).

Автор выражает глубокую признательность доктору филологических наук Т.А. Комовой, кандидату филологических наук С.Е. Тупиковой, кандидату педагогических наук А.А. Богатову за ценные замечания, сделанные при рецензировании пособия.

*If any sentence in your piece of writing is obscure,
the readers, who comprehend
the words on the page
but not those in your mind,
may lose the point of the discussion
and never make any effort to regain it.
Therefore, if you want to retain your readers
and to help them produce the response YOU aim at,
you should approximate your thoughts as closely as possible
by writing in clear, coherent, informative sentences.*

-1-

**DEVELOP
A CLEAR STYLE**

1.1. PAY ATTENTION TO MODIFIER PLACEMENT

This section presents several helpful suggestions for avoiding such errors with word order as modifier placement. The correct modifier placement is important for clarity, as misplaced and dangling modifiers can completely change the meaning of your sentence, produce unintended humour and confusion.

1.1.1. Avoid Dangling Modifiers

A **dangling modifier** is a phrase, the object of which is missing entirely, for example: *While reading a letter to my sister, a cockroach walked across my dessert.* [Did the writer mean that the cockroach was reading the letter?].

There are two basic ways **to correct** errors with **dangling modifiers**:

❖ Rewrite the modifier as a subordinate clause:

Dangling: While reading a letter to my sister, a cockroach walked across my dessert.

Correct: While I was reading a letter to my sister, a cockroach walked across my dessert.

❖ Provide a noun or pronoun to which the dangling construction can be attached:

Dangling: While reading a letter to my sister, a cockroach walked across my dessert.

Correct: While reading a letter to my sister, I saw a cockroach walking across my dessert.

Practicing what you have learned

1. Correct each of these dangling constructions.

1. Waving farewell, the airplane began to roll down the runway.
2. After taking hours to plant hundreds of strawberry plants, the gophers came back to the garden and ate every last one of them.

3. Having tucked the children into bed, the cat was put out for the night.
4. Do not sit in the chair without being fully assembled.
5. Locked in a vault for fifty years, the owner of the coins decided to sell them.
6. Important facts might be revealed when leaving.
7. Making startling new discoveries in science, the Renaissance was a time of rebirth.
8. While driving down the highway, a bad collision was seen.
9. While eating dinner, a fly slipped into her soup.
10. Sailing up the river, the Statue of Liberty was seen.

1.1.2. Avoid Misplaced Modifiers

A **misplaced modifier** is a phrase, clause, or word placed too far from the noun or pronoun it describes. As a result, the sentence fails to convey your exact meaning, for example:

<i>Sentence</i>	<i>What the writer thinks it says</i>	<i>What the sentence really says</i>
The patient was referred to a psychologist with several emotional problems.	The patient has emotional problems.	The psychologist has emotional problems.

The chart above illustrates how a misplaced modifier can distort a writer's meaning. The best way to avoid such confusion is to place the modifiers close to the words or phrases they modify:

Misplaced: The patient was referred to a psychologist with several emotional problems.

Correct: The patient with several emotional problems was referred to a psychologist.

Practicing what you have learned

2. Revise the sentences with misplaced modifiers following the steps suggested by the table:

<i>Sentence</i>	<i>What the writer thinks it says</i>	<i>What the sentence really says</i>	<i>Correction</i>
1. Sam found a letter in the mailbox that doesn't belong to her.			
2. Two cars were reported stolen by the Farmingdale police yesterday.			
3. Please take him to look over the brochure that is enclosed with your family.			
4. Luis had driven over with his wife, Chris, from their home in a Chevy for the basketball game.			
5. The writer read from his new book wearing glasses.			

3. Correct each of these misplaced constructions.

1. You are welcome to visit the cemetery where famous Russian composers, artists, and writers are buried daily except Thursday.
2. If you are accosted in the subway at night, you should learn to escape harm from the police.
3. As we begin, I must ask you to banish all information about the case from your mind, if you have any.
4. Almost dead for five years now, I miss my dog so much.
5. A superb and inexpensive restaurant; fine food expertly served by waitresses in appetizing forms.

6. The father fed the apple pie to the twins he earlier had dropped in the trash compactor.
7. For sale: An antique desk suitable for a lady with thick legs and large drawers.
8. We gave our waterbed to friends we didn't want anymore.
9. For sale: Several very old dresses from grandmother in beautiful condition.
10. The owner of the bar faced financial ruin when he was put on trial for allowing a bar patron found dead in his car to drive drunk.
11. Wanted: Man to take care of cow that does not smoke or drink.
12. At 7 A.M. Brenda starts preparing for another busy day as an executive in her luxurious bathroom.
13. For sale: Mixing bowl set designed to please a cook with a round bottom for efficient beating.

4. Identify mistakes with the modifier placement (a) a misplaced modifier, b) a dangling modifier) and correct them.

1. Driving in the rain, the tire went flat.
2. Thinking only of himself, all friendships ceased.
3. Flaming in the sky, the crowd witnessed the fiery spectacle.
4. While walking the dog, a strange event occurred.
5. Running across the highway, the car hit the rabbit.
6. Free to roam anywhere at will, drivers must be careful in Lion's Country.
7. In lighting the match, his finger was burned.
8. Being a real diamond, I proudly presented her the gift.
9. Driving along the road, the wolves emitted some lugubrious howls.
10. Enjoying his pipe, the tobacco was a Dutch blend.
11. Hanging the pictures on the wall, several cracks were noticed for the first time.
12. Waiting for the train to arrive, several hours went by.
13. In baking the cake, the finest ingredients were chosen.
14. While waiting at the train station, his wife arrived home by taxi.
15. After leaving his house, the weather became bad.

16. While eating our supper, the rain began to fall.
17. When a young man, his father gave his son good advice.
18. While walking in the park, the tragedy occurred.
19. While dating his daughter, the father became very grumpy.

5. Identify mistakes with the modifier placement (a) an unclear modifier placement, b) a squinting modifier—a modifier located so that it can modify either what precedes it or what follows it) and correct them.

Unclear Modifying Phrase: He had a meal in a restaurant that was low in price.

Revision: He had a meal that was low in price in a restaurant.

Squinting Modifier: The cow he was milking irritatedly switched her tail.

Revision: The cow he was irritatedly milking switched her tail.

Or: The cow he was milking switched her tail irritatedly.

1. He sang a song at the convention that was ribald.
2. He went to the country club with considerable enthusiasm.
3. They were informed when it was over things would be better in the future.
4. She watched the mountain climber with anxious eyes.
5. He bought a demonstrator from a new car dealer that was already broken in.
6. The watch the doctor swung slowly hypnotized her patient.
7. We finally saw the predator on the hill that had frightened us.
8. He promised on the way to the bank to pick up the groceries.
9. A child is a pleasure that is well-trained.
10. She was making a sweater for her lover that was warm.
11. No one can shoot anything on this property except the owner.
12. The train crashed into the barrier that will never run again.
13. They agreed to come to the meeting place with the merchandise.
14. The collector bought the painting from an artist with a glowing sunset.

15. He discovered that the tire on his bicycle had a hole in it.
16. The scout left the trail occasionally to hunt.
17. He bought a ring for his fiancée that was guaranteed for life.
18. He watched the belly dancer in a special box.

1.2. REVISE EMPTY SENTENCES

Empty sentences are overly general statements that do not contain enough information to make a specific point in a discussion. To correct an empty sentence you should give it content—add information pertinent to your point or combine it with the sentence that follows:

- Poor* There are many kinds of books. The kind most popular with children is the fairy tales.
- Better* Of the many kinds of books, none is more popular with children than the fairy tales.

Practicing what you have learned

6. Revise the empty sentences.

1. If you were to view a karate class, you would become familiar with all the aspects that make it up.
2. The meaning of the poem isn't very clear the first time you read it, but after several readings, the poet's meaning comes through.
3. One important factor that is the basis for determining a true friend is the ability that person has for being a real human being.
4. Listening is important because we all need to be able to sit and hear all that is said to us.
5. D.W. Griffith introduced many new cinematic techniques. Some of these techniques were contrast editing, close-ups, fade-outs, and freeze-frame shots.
6. There is a national organization called The Couch Potatoes. The group's 8, 000 members are devoted television watchers.
7. There's a new detective show on television. It stars Phil Noir and is set in the 1940s.
8. I've signed up for a course at my local college. The class is "Cultivating the Mold in Your Refrigerator for Fun and Profit."

1.3. MAKE YOUR SENTENCES SPECIFIC

Each of your sentences should not only contain an informative, complete thought, but also clear, **specific details** which will **add clarity** and **interest, attract** and hold the reader's attention:

Vague: John went home in a bad mood. [What kind of a bad mood? How did he act or look?]

Specific: John stomped home, hands jammed in his pockets, angrily kicking rocks, dogs, small children, and anything else that crossed his path.

You can **provide** the readers **with** enough clear **details by:**

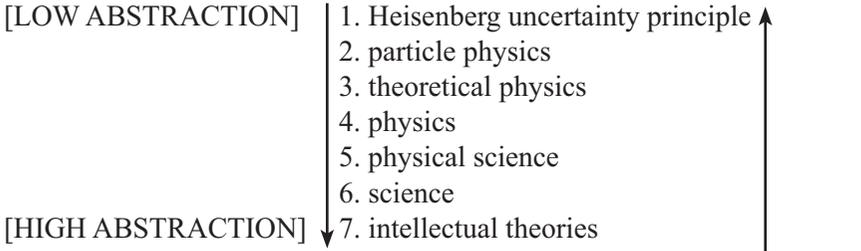
1) illustrating your ideas with examples, which will evoke a vivid image in the readers and help them understand what you are writing about. For example, compare the passages in the table below. Which of them is more informative and provides you with enough clear details to "see" the picture created? What means does J. London use to create a photograph-like description of the scene?

Paragraph 1	Paragraph 2
<p>On Wednesday came the earthquake. A minute later in different parts of the city the fires started. Everything had been smashed by the earthquake. The streets were piled with fallen walls. The communication systems were disrupted.</p> <p>Adapted from Jack London, The San Francisco Earthquake.</p>	<p>On Wednesday morning at quarter past five came the earthquake. A minute later the flames were leaping upward. In a dozen different quarters south of Market Street, in the working class ghetto and in the factories, fires started. There was no opposing the flames. There was no organization, no communication. All the cunning adjustments of a twentieth century city had been smashed by the earthquake. The streets were humped into ridges and depressions, and piled with the debris of fallen walls. The steel rails were twisted into perpendicular and horizontal angles. The telephone and telegraph systems were disrupted. And the great water mains had burst. All the shrewd contrivances and safeguards of man had been thrown out of gear by thirty seconds' twitching of the earth-crust.</p> <p>Jack London, The San Francisco Earthquake.</p>

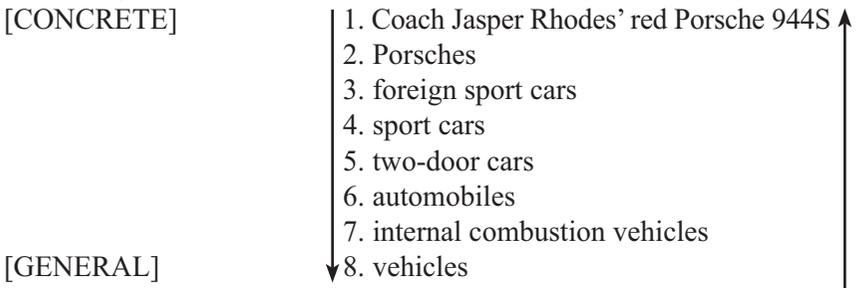
To establish the horrible picture of the earthquake’s devastating results, J. London creates a visual overview by itemizing strong, sharp, sensory details, introducing locatives and temporatives. The resulting description has a startling clarity: reading this passage is almost like seeing a color photograph of the scene.

2) moving up and down ladders of abstraction and generality.

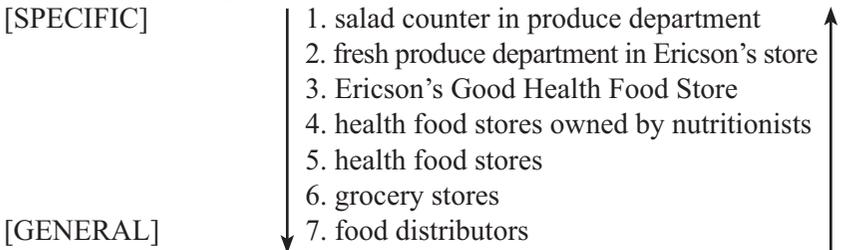
The ladder of abstraction shows how related terms range *from a low level of abstraction* (narrow concept) *to a very high one* (broad concept):



The levels of concreteness go *from particular to general*. Words are more or less concrete according to the size of the class of things to which they refer:



The levels of generality go from *specific to general*:



3) downshifting from a general statement to a specific one. With each shift, you become more specific, explaining and illustrating the preceding level. Here is an example of a passage from *The Scott, Foresman handbook for writers* by M. Hairstone where downshifting occurs, arranged in a pattern that shows the varying levels of generality:

(Level 5) One of the things that continues to astonish Jean-Pierre Capelier, master French baker, about America is our love for the substance called “white bread.”

(Level 4) Wrapped in plastic packages emblazoned with names like Daisy Wheel, Mother’s Joy, or Sandwich Wiz, hundreds of loaves of so-called “enriched” white bread are delivered to American stores every morning.

(Level 3) “Enriched, indeed!” Jean-Pierre scowls.

(Level 2) To say white bread is enriched when it emerges from the ovens of the Blunder-Bunder Bakery is like saying you have enriched a man when you have taken away all his clothes and then returned his undershorts and tennis shoes.

(Level 2) Because that is what has happened to white flour.

(Level 1) The mill took away all the vitamins when it bleached the flour, and then the bakery restored two or three so it could print “added vitamins and iron” on the label.

(Level 1) When the bakery gets through adding air and preservatives, what’s left is fit only to squeeze into small balls and use for sling shot ammunition.

Practicing what you have learned

7. Arrange this set of abstract words on a ladder of abstraction, going from the least abstract at the bottom to the most abstract at the top.

panic	negative feelings
phobia about heights	emotions
fear	human reactions

8. Arrange this set of concrete words on a ladder of concreteness ranging from the most concrete at the bottom to the least concrete at the top.

horses	four-legged animals
thoroughbreds	mammals
racehorses	Sun Dancer

9. Arrange the words in this group in order of their generality, putting the most specific word at the bottom of the ladder and the most general at the top.

periodicals	editorial page
printed matter	city newspaper
<i>The New York Times</i>	Jack Anderson's daily column

10. Write three or four sentences to support each of these lead sentences, downshifting to a lower level of generality with each sentence.

1. Education means something more than sitting in a class room five days a week.

2. In most cities, people who ride buses every day quickly learn a number of survival strategies.

11. Revise the following sentences, making them specific.

1. My neighbor bought a really nice old desk.

2. He was an attractive man.

3. Roger was a pretty neat guy who was important to his company.

4. Sarah's room was always a huge disaster.

5. The book *Biofeedback: How To Stop It* is a good one because of all the writer put into it.

6. My mail is incredible.

7. Reading your horoscope is a fun way to get information about your life, but it's not really the real stuff.

8. I can't help but wonder whether or not he isn't unwelcome.

12. Note how the use of specific words in the following paragraph strengthens the writer's message to his readers. What is the impression of the Mississippi River he wants his readers to share? What particular words and phrases help create that impression?

I found the Mississippi in the family atlas. It was a great, ink-stained, Victorian book, almost as big as I was. "North Africa" and

“Italy” had come loose from its binding, from my mother’s attempts to keep up with my father’s campaigns in the Eighth Army. North America, though, was virgin territory: no one in the family had ever thought the place worth a moment of their curiosity. I looked at the Mississippi, wriggling down the middle of the page, and liked the funny names of the places that it passed through. Just the sounds of Minneapolis... Dubuque ... Hannibal ... St. Louis... Cairo ...Memphis... Natchez... Baton Rouge ... struck a legendary and heroic note to my ear. Our part of England was culpably short of Roman generals, Indians and Egyptian ruins, and these splendid names added even more luster to the marvelous river in my head.

Jonathan Raban, “River Log: Travels of a Modern Huck,” *New York Times Magazine*.

13. Select from each set of words in brackets a word which is most specific.

[Going, Walking] through the New Hampshire woods one [time, afternoon] in the spring of my last year of boarding school, I found a [young, baby] owl in a pile of [leaves, foliage] at the foot of a beech tree. [Tiny, Palm-size], covered with [grayish-white, light gray] fluff, he [looked, stared] up at me with dark, shiny eyes that projected more challenge than fear. [Overhead, Nearby] I could see the [hole, opening, place] from which he had [come, fallen]—a [drop, distance] of 30 feet that should have broken his neck. Instead, the little [thing, animal, bird, creature] was very much [okay, alive, intact], hissing and [moving, fluttering] his flipper-like wings.

Andrew Jones, “Land of the Owl,” *Reader’s Digest*.

14. At the beginning of his book *The Armada*, Garrett Mattingly sets the scene for his analysis of the events surrounding the building and launching of the Spanish Armada. Mattingly’s concrete diction helps his readers visualize the physical details of the spot where Mary, Queen of Scots, is to be beheaded. Read the passage carefully, and underline the concrete words that add vividness and interest.

The hall had been cleared of all its ordinary furniture. Halfway along its length a huge fire of logs blazing in the chimney battled against the creeping chill. Towards the upper end of the hall they had set up a

Конец ознакомительного фрагмента.

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