

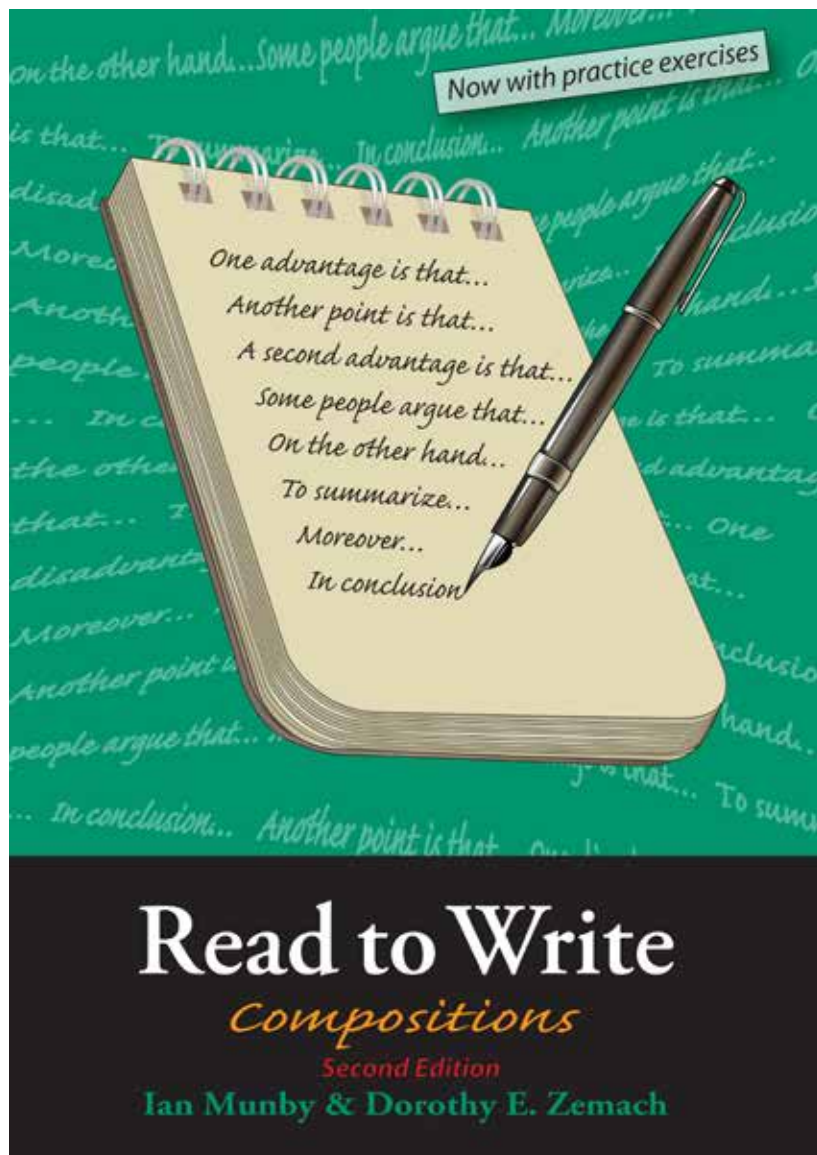
Teacher's Guide

Read to Write Compositions *Second Edition*

by Ian Munby & Dorothy E. Zemach

BTB Press

www.btbpress.com



Contents

Introduction	3
Structure of the book	3
The Composition Writing Manual.....	3
Introducing the model compositions	4
The writing process.....	5
Checking students' writing	6
Identifying topic & concluding sentences	6
Scheduling & tests.....	6
Further enquiries.....	6

Answers to practice exercises

1: <i>Topic sentences</i>	7
2: <i>Hooks</i>	7
3: <i>Supporting sentences</i>	7
4: <i>Concluding sentences</i>	8
5: <i>Transitions</i>	8
6: <i>Formal language</i>	9
7: <i>Sentence types</i>	9
8: <i>Commas</i>	9
9: <i>Hedging</i>	10
10: <i>Avoiding vague language</i>	10
11: <i>Avoiding repetition</i>	11
P: <i>Plagiarism</i>	11

Introduction

Like the other books in the series, *Read to Write Compositions* teaches learners to write by:

- a) explaining common conventions in a composition writing manual.
- b) providing numerous examples of compositions from which learners can take the words and patterns they need in order to write their own.

The idea of the book is that students analyze the model compositions to identify phrases, transitions, and sentence patterns that they can adapt and use in their own writing.

There are six genres of composition in the book, and six models are provided for each genre. The first five units are based on a two-paragraph format. This is because we believe that most Japanese students need practice in arranging their thoughts into a coherent structure at a simplified level before they can attempt to write longer essays. Topic 6 uses a three-paragraph format to help students prepare for higher-level essay writing. In this way, *Read to Write Compositions* provides learners with a stepping stone that will help them to make the jump from writing single paragraphs to composing academic essays.

Structure of the book

Read to Write Compositions comprises two sections—the Composition Writing Manual, and the model compositions. The English version of the manual comes at the beginning of the book, and the Japanese version comes after the model compositions at the end. This second edition of the book now includes practice exercises for each of the points explained in the manual.

The main body of the book consists of model compositions on a range of topics. These are based on authentic student writing, but they have been corrected and edited by native speakers of English. The aim is to provide learners with models of writing at a level that they might realistically expect to produce themselves.

The Composition Writing Manual

The Composition Writing Manual provides explanations of eleven key conventions of English composition writing, an explanation of the problems of plagiarism, and a checklist that students can use for both peer- and self-editing.

The most efficient way to use the manual is to introduce all of the points briefly at the beginning of the course, and then refer individual students back to particular topics according to their needs as the course progresses. Spending a long time on the Manual before the students begin writing is inefficient because there is too much information for them to absorb at one time. However, asking them to begin writing without providing any input on conventions at all will result in a large number of predictable mistakes that you will then have to spend time correcting.

In your first class, begin by asking all the students to read the explanation of topic sentences and discuss the contents with a partner in Japanese to make sure that they have understood.

Ask them to do the practice exercise in pairs, and then check the answers as a class. Explain that there are a number of other conventions of English writing of which they need to be aware, and that these are explained in the Manual. (You may also like to ask them to read the section on plagiarism at this point.)

Assign one point of the manual to each student, pair, or group depending on the size of your class. Tell them to read the point they have been assigned, and then prepare a short presentation for their classmates. Decide whether you want them to do this in English or Japanese based on their level of speaking ability. Refer students to the Japanese translation of the manual at the back of the book so that they can be sure they understand their point correctly before they explain it to their classmates.

Fifteen to twenty minutes should be plenty of time for students to read and understand a single point. When everyone is ready, ask each pair or group to come up to the front and give their presentation. If you have time, you might like to ask the other students to complete the practice exercises for the point they have just heard. The students who gave the presentation can make sure that everyone has the correct answers. If you do not have enough time to do this, the practice exercises can be set as homework for everyone. If you think that your students will need more time, the preparations for the presentations can be set for homework and the presentations themselves done in the second class.

Introducing the model compositions

Before students begin reading the model compositions, you will need to show them what they are expected to do. An explanation of the process is provided on page 31, and an example analysis is shown on pages 32 and 33, but you will probably find that you need to give students some more guided practice, particularly if they have not used any of the *Read to Write* books before.

Words & Phrases

Students can use this space to list words and phrases they found in the model composition that are new to them. Remind students that most English words have more than one Japanese translation, and that they need to look carefully at the example sentences and explanations in their dictionaries to choose the appropriate translation for the context.

Transitions

Transitions are words that establish connections. They help the reader by sending messages such as, “the next point is connected to the last,” “I’m about to give you an exception to the rule I just stated,” and, “I’m going to summarize my thoughts on this topic.” Transitions can occur between:

- a) clauses within a sentence—e.g., *He had a reputation as a brilliant teacher **even though** none of his colleagues had ever seen him teach.*
- b) sentences—e.g., ***In spite of** his reputation, he was not the most popular teacher in the school.*
- c) paragraphs—e.g., ***Overall**, it is fair to say that the standard of teaching was not high.*

Remind students that transitions can be multi-word items as well as individual words.

Patterns

“Patterns” are structures that can be used to make new sentences or clauses by changing one or more of the key words. For example, in the sentence “I was born in Toyota in Aichi Prefecture,” the underlying pattern is “<person> was born in <name of town/ city> in <name of prefecture>.” If learners notice this pattern, they will be able to make other sentences using the same basic structure, such as “My father was born in Takayama in Gifu Prefecture.” This is a simple example, but the principle can also be applied to longer and more complex sentences. If you want your students to write natural English (as opposed to English transliterations of Japanese sentences), it is essential to train them to identify underlying sentence structures like this in the English they read.

In our experience, identifying patterns is the most difficult thing for students to do. The main problems they have are not knowing what constitutes a pattern and being unsure about which parts are the “key words” that can be substituted. There is no simple way to explain this, as it could be argued that every word in a sentence could be substituted for another to change the meaning. The guiding philosophy of the *Read to Write* series is to encourage individual students to find language that suits their own level and needs, so please reassure them that there is no correct or definitive answer to the question of which (or how many) patterns they should be identifying in any given paragraph, and that you will help them to develop this skill as they progress through the course. (Teachers using the *Read to Write* books have reported that it normally takes two to three weeks for students to become accustomed to this new way of studying.)

The writing process

When students have read through a model composition and picked out phrases, transitions, and patterns that they think will be useful, they should move on to the next model and analyze it in the same way. When they have finished reading and analyzing all six models, they will be ready to write their composition. Suggested titles have been provided at the end of each unit, but students can also use their own. The actual process of writing the paragraphs can be conducted the same way you would normally have your students write compositions. For example, if you like to have them brainstorm topics and plan their compositions using mind maps, there is nothing to stop you doing the same thing with this book. The hope is, however, that the language they have gathered from analyzing the models will enable students to produce first drafts of a far higher quality than they might otherwise have done.

Checking students' writing

When students have written a composition, they should use the checklist on page 30 (or page 130 in Japanese) to make sure they have not made any careless errors. When they have checked all of the points on the list, they should submit their composition to you on loose-leaf paper. Have students hand in the checklist with their writing so that if they have not done a proper check, you can simply circle points that they have missed and hand it back.

When you check a student's writing, you will probably spot problems that can be handled with reference to the Composition Writing Manual. To direct students to the appropriate

explanations, simply write the number or letter of the point(s) you want them to read. Either write the number by the mistake or problem area, or write all the numbers at the top of the page and ask the students to find the mistakes for themselves. For example, if a student is not writing topic sentences for their paragraphs, write “1” on their paper; if you think their language is too informal, write “6,” and so on.

Note: If your students also have the book *An A-Z of Common English Errors for Japanese Learners*, ask them to hand in with their paragraph a copy of the *List of Key Words*, which is available from the website. As well as writing the appropriate numbers for the Composition Writing Manual, you can also then direct students to explanations of other common mistakes simply by underlining the appropriate key words on the list. The main advantage of the *Read to Write* books is that the paragraphs students submit to you as their first draft should already be of a high standard. After you have given your students your feedback and they have made the necessary changes, most of the writing will be close to perfect. At this point, students should ask you to check their paragraph one more time, and then write it on the “My Composition” page at the end of the unit.

Identifying topic and concluding sentences

Some teachers like to ask students to identify topic and concluding sentences in the model compositions. This can be tricky because not every topic sentence is the first sentence in a paragraph. Furthermore, because most of the compositions are only two paragraphs, they do not always follow the standard format of a longer academic essay. To help teachers, the author's notes on topic and concluding sentences for each model composition are provided in the document “Identifying sentences,” which can be downloaded from the website.

Scheduling & tests

If you are teaching students who are prepared to do most of the reading at home, it should be possible to get through all of the units in a single semester. For other classes and types of students, we suggest that you use the book over a full year. The final test should be a simple matter of asking students to produce a composition in one of the genres they have studied.

Further enquiries

This manual is meant as a basic guide for teachers who are not familiar with the *Read to Write* series. If you have any questions, comments, or suggestions regarding the book, please do not hesitate to contact us at <info@btbpress.com>.

Answers to practice exercises

1: Topic sentences

Recognizing topic sentences

The sentences that meet the criteria outlined in the manual are **2, 3, 4, 6, and 9**.

The weak topic sentences have these problems:

1. No controlling idea. This is just a fact that is too narrow to develop.
5. No controlling idea. This seems more like a supporting sentence, perhaps about someone's daily routine.
7. There is no need to use phrases such as "In this paper" and "I am going to." The writer should simply begin.
8. The composition topic does not need to be announced.

Locating the topic sentence

The topic sentence is "The mosquito is the world's deadliest animal because of the diseases it spreads." The sentences that come before this are the hook.

2: Hooks

Judging hooks

1. b)
2. a)
3. b)
4. b)
5. a)

Choosing hooks

6. c)
7. d)
8. a)
9. e)
10. b)

3: Supporting sentences

The function of supporting sentences

1. T
2. T
3. F
4. T
5. F

Appropriate support

The types of support that would be appropriate for this topic are the following ones.

- The name of a disease caused by smoking
- A doctor's explanation of why second-hand smoke is dangerous
- A narrative about a close friend who died of lung cancer
- An explanation of how growing tobacco takes farmland away from food crops

4: Concluding sentences**Recognizing concluding sentences**

1. N (This adds a new idea.)
2. N (The sentence does not summarize or offer any closing thoughts.)
3. Y
4. Y
5. Y
6. N (This adds a new idea.)

Writing concluding sentences

Students will need to imagine what might have been written in a composition that began like this in order to write the sentences. The following are examples, but you will need to use your judgment to decide whether what students write meets the criteria described on page 44.

7. As you can see, taking care of a pet helps children learn responsibility, and it also teaches them about caring for others.
8. If we do not ban genetically modified food, the damage to both people and farmland may become irreversible.
9. Overall, my visit to the US helped me to learn about American culture, but it also changed the way I look at Japan and myself.
10. Of all the people I have known in my life, my grandfather is the person I would most like to be like when I grow up.

5: Transitions**Choosing transitions**

1. However
2. For instance
3. Unfortunately
4. Furthermore
5. These days

Using transitions

Note that more than one answer may be possible.

6. However
7. In addition / Furthermore / Moreover
8. Nowadays / These days
9. On the other hand / However
10. Next / Then

6: Formal language

Classifying language

(Any order is fine as long as the student matches up the correct answers.)

Formal	Informal
want to	wanna
I was pleased	:-)
on the other hand	OTOH
sincerely,	love
good-bye	see ya
look up to	admire

Formal language

More than one answer is possible. Here are some examples.

- The situation is not good.
- To save electricity, we need to turn off lights, use the air conditioner less, and so on.
- The new manager of the department is Mr. Kimura.
- Dear Bill, It was really nice to see you last night.
- I cannot wait to see you again. / I am looking forward to seeing you again.

7: Sentence types

Sentence types

- CX
- S
- C
- CX
- S
- C

Clauses

More than one answer is possible. Here are some examples.

- After he found out the truth, Clive decided to divorce his wife.
- I decided not to go to Hawaii this summer because it is expensive.
- Standing on the corner, the boy was not able to see the bus.
- Alice was not allowed to ride the roller coaster since she was too short.

8: Commas

Recognizing mistakes

- I (Should be "...convenient. However, ...")
- C
- I (Needs a comma after "After living in Europe for many years, ...")
- I (No comma after "full-time")
- C

Placing commas

6. Three things I think are a waste of money are smoking cigarettes, drinking expensive wines, and buying luxury brands.
7. Before you drive your new car, you need to purchase insurance.
8. Credit cards are very convenient. On the other hand, many people cannot manage them well.
9. Senior officials were convicted of financial crimes, but they were not sent to jail.
10. People who post personal information to social media sites, which are famous for poor standards of privacy, can experience problems such as harassment and identity theft.

9: Hedging**Hedging and syntax**

1. Getting a sun tan could give you skin cancer.
2. Assuming a position of power tends to cause politicians to become corrupt.
3. Some women keep their maiden name when they get married these days.
4. Many teenagers who play video games have poor posture.
5. Lowering the speed limit on that highway might save lives.

Hedging and meaning

6. e
 7. a
 8. f
 9. b
 10. c
- (d is not used.)

10: Avoiding vague language**Recognizing vague language**

(Some of these may fall into more than one category.)

1. c
2. b
3. a
4. b
5. b

Avoiding vague language

(More than one answer is possible. Here are some examples.)

6. This book has too many difficult words, and the story is hard to follow.
7. It takes more than three hours by car to get to the mountains.
8. My mother worked in the accounts department at Mitsubishi for 15 years.
9. My hair looks dirty today.
10. Kanae is a loyal, supportive friend.

11: Avoiding repetition**Recognizing synonyms**

1. people / others
2. method / way
3. the end of the school year / then; happy / cheerful
4. cats / felines; disliking water / this

Using auxiliary verbs

5. do not
6. can
7. do not

Avoiding repetition

(More than one answer may be possible. Here are some examples.)

8. Although people know air pollution is dangerous, they will travel to cities with that problem.
9. One good point about the new proposal is that it saves money. Another is that it is easy to implement.
10. Using paper bags can cause problems for the environment, but so can using plastic ones.

P: Plagiarism**Identifying plagiarism**

1. Not plagiarism
2. Plagiarism
3. Plagiarism
4. Plagiarism
5. Not plagiarism
6. Not plagiarism

Paraphrasing

7. b)
8. a)
9. b)
10. a)