

**S<sup>3</sup>: Structure, Structure, Structure**

**The Best Guide to Reading and Writing Ever**

**パラグラフ構造の読解から見るエッセイライティング**

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**NAN'UN-DO**

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## TO THE STUDENT

“There are three rules to good essay writing—structure, structure, structure.” I’ve never forgotten these words, spoken by Mr. King, my high school history teacher, more than twenty years ago. Mr. King was a genius, one of very few I have met in my life, and the greatest teacher I ever had. Unfortunately, most of Mr. King’s students, myself included, were not geniuses. In fact, most of us, whenever we tried to express ourselves, would be totally overwhelmed by the many facts, opinions, quotations, etc. floating around in our heads. Our essays were incoherent, confusing and quite obviously missing something. Missing three things in fact. Mr. King introduced us to the concept that, more than anything else, good essay writing is about organizing one’s thoughts in a logical manner: in other words—structure, structure, structure.

Ten years and hundreds of essays later, I found myself teaching at a Japanese university. The students there were bright and hard-working. They had good grammar and conversation skills. And the first essays I received from them were, without exception, absolutely terrible—thirty intelligent people, each one with so much to say, and each (as their previous writing teacher had not so delicately put it) “vomiting it all onto the paper.” What a mess. And I had to clean it up! But then one day as I was returning a stack of failing essays, I had a flash of genius. Or, more accurately, the words of a genius flashed before me—“Close your textbooks and listen carefully. *There are three rules to good essay writing . . .*”

Whether this textbook really is “The Best Guide to Academic Reading and Writing Ever” is open to debate. Nevertheless, it is for you, the Japanese learner of English, the best you’re ever likely to come across. Look through these pages and you will find essays that are as engaging and accessible as the accompanying reading exercises are purposeful and enlightening. More importantly, the clear and concise guidelines that show students how to write superlative academic essays of their own are, judging by the remarkable progress made by my own students, a revelation. Thus did an outrageous claim (*the best ever?!!*) and in-joke between authors make it onto the cover.

As I mentioned earlier, the word “genius” has nothing to do with me. But then again, what makes someone a genius? A high IQ? An original thought? No matter what the answer, one thing is for sure: a genius has the ability to express him or herself clearly, logically and convincingly. And though this may come easily to a genius, that’s not to say that the rest of us can’t learn how to do it. In fact, the rest of us *can* learn how to do it—I’m living proof of that, as are my classmates of twenty years ago and the thousands of Japanese university students who have worked their way so enthusiastically and so successfully through these pages since then. It’s my hope that, by similarly guiding you along the road towards good structure, this book will do for you what Mr. King did for me, and show that there’s a little bit of genius in all of us.

Stuart Gale

## はしがき

「大学生が学ぶにふさわしい英語」とはどのようなもののでしょうか？英語教育の目的が多様化する中、これはなかなか難しい問題です。たしかに、目的に応じて様々なタイプの英語を学ぶことが必要でしょう。しかし、この状況下でも、「しっかりとした文章を読み、基礎的なエッセイを書けるようになる」ということは、最も重要な要素の一つでしょう。本書、*S<sup>3</sup>: Structure, Structure, Structure* はそのような目的で作成されました。エッセイを読んで書く能力とは、単なるリーディングとライティングのスキルではなく、他人の考えを理解して自分の考えを伝えるコミュニケーション能力でもあります。リーディングとライティングのスキル向上によって発信能力を高めることが、真のコミュニケーション能力の向上にもつながるでしょう。

本書は、リーディングを通して「英語エッセイの構造」＝「議論の組み立て方」を学ぶことを目的にしています。そのため、エッセイ・ライティングの教科書ではありますが、構造的にエッセイを理解することを目指すリーディング中心の授業にも応用することができるでしょう。

それぞれの Unit はエッセイのタイプごとに構成されています。「体験談」や「レビュー」のような学生の身近な話題からはじめて、「比較対照」や「問題解決」などのアカデミックなエッセイへと進んでいきます。12 の Units と 2 つの Review Units から構成される合計 14 Units は半期の授業で展開することも可能です。以下では、各 Unit を構成するセクションを紹介しながら、それらの目的と本書の使い方を説明します。

### MODEL ESSAY

それぞれの Unit で取り上げるタイプのモデル・エッセイを読解します。このセクションの重要な特徴としては、モデル・エッセイを 3 分割していることがあります。エッセイをすべて読み終えた後に内容把握の質問があるだけでなく、エッセイの合間にも 2 段落ごとに **Pause for thought** という質問が入っています。このようなかたまりに分割することで、リーディングを単調にせず、学生の集中力を維持することができます。

さらに、学生の予習を前提に授業を行うだけでなく、授業時間内にリーディング作業を行い、**Pause for thought** で段階的に学生の理解を確認しながら読み進めることもできます。本書では語注を多めに入れてありますが、その目的も予習なしでのリーディングを円滑に行えるようにするためです。

### LANGUAGE FOCUS

それぞれの Unit の **MODEL ESSAY** で出てきた文法事項や構文の中で、エッセイ・ライティングのために特に重要なものを取り上げています。簡潔な解説の後で、空所補充や並べ替え英作文などの段階的なタスクを通して、その文法項目や構文を学生が自ら確認しながら学ぶことができるようにしてあります。

## EXAMINING STRUCTURE

本書で最も特徴的なセクションです。それぞれの Unit の **MODEL ESSAY** を解体分析し、その構造を明らかにしていきます。構造分析は非常に具体的に行っています。「この段落」の「この場所」では「これを書く!」と、書くべき内容と場所を明確に示しています。そのため、学生たちは標準的なエッセイの構造を戸惑うことなく学び、自身のライティングへと容易につなげることができるでしょう。

このセクションにも **Pause for thought** がはさまれており、学生の内容理解を確認しながら読み進めることができます。セクションの最後には簡単なライティングのアクティビティがあり、授業を締めくくると同時に、次のセクションの **HOMEWORK** へと橋渡しを行います。

## HOMEWORK

**MODEL ESSAY** のリーディングと **EXAMINING STRUCTURE** でのエッセイ構造の理解を踏まえて、学生自身がエッセイを書きます。単にライティングの題目を提示するだけでなく、ブレインストーミングやアウトライニングなどのステップを踏んでからエッセイを書き始めるようになっていため、学生たちが書くことを思いつかず、途方に暮れることはないでしょう。

**HOMEWORK** はすべての Unit についていますが、全ての **HOMEWORK** を学生に課す必要はありません。半期に数回エッセイの課題を提出させれば十分だと言えるでしょう。どれを課題とするかは、授業の目的や学生の関心に応じて教員の判断で選んでください。

最後に、企画から編集までたいへんお世話になった南雲堂の丸小雅臣氏と Jim Knudsen 氏に心よりお礼を申し上げたい。

2011 年夏  
著者一同

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## UNIT 1

## An Anecdote



### Introduction to the topic:

Answer these questions to the best of your knowledge.

1. How many countries share a border with China?  
a. 7                                      b. 14                                      c. 21
2. Which one of these countries does not border China?  
a. Afghanistan                      b. India                                      c. Finland  
d. Nepal                                      e. Vietnam
3. Against which one of these countries did China fight a war in 1979?  
a. Afghanistan                      b. India                                      c. Finland  
d. Nepal                                      e. Vietnam

### Pair discussion:

Tell your partner about a time when you felt ...

1. scared
2. embarrassed

**MODEL ESSAY** At the Border

2

It was raining when, red-eyed and exhausted, we arrived at the border. The bus journey had been fourteen hours of hell. Even the chickens that had wandered freely over the bus's floor and seats seemed pleased to get off. We could now see Vietnam, our destination, just out of reach on the opposite side of the river. So near, and yet so far. Under army-green raincoats and guarding the narrow footbridge were soldiers from The People's Republic of China.

**NOTES** exhausted 疲れ果て border 国境 wander うろろうする pleased よろこんでいる destination 目的地  
opposite 逆の narrow 狭い footbridge 歩いて渡る橋

Andy and I had heard many bad things about these “border gods.” Even the guidebooks contained stories of them confiscating passports and imprisoning backpackers. It never took more than a day for the hungry travelers to pay the “taxes” necessary to get out and across the border. It was the soldiers' favorite game, and they always won.

**NOTES** contain 含む、中に書いてある confiscate 没収する imprison 牢屋に入れる

**Pause for thought:**

According to the above two paragraphs, are the following statements True or False?

1. ( ) The bus journey had been very comfortable.
2. ( ) The travelers wanted to cross over the border into Vietnam.
3. ( ) The Chinese soldiers had a reputation for being friendly and helpful.



3

We were marched into a wooden barracks and up to the desk of a young officer. His uniform was spotlessly clean, and I felt myself redden as he looked us up and down. How I wished I'd cut my hair! Still, at least I wasn't carrying a cheap guitar like Andy. The officer said something to us in Chinese. We just stared back blankly and shook our heads. But there was at least one English word he did know: “Passports.”

**NOTES** march 連れていく wooden barracks 木造の兵舎 up to ... ~まで officer 将校、士官 spotlessly シミ一つなく  
redden 顔を赤らめる look up and down 上から下まで見回す stare 見つめる blankly ぼかんと

We had prepared ourselves for this moment. Carefully, we opened our passports to the correct page and held them open in front of him. To our surprise, the officer burst out laughing as he leant forward, snatched them and left the room. He had seen that trick before, and it had never worked anyway. Our fate was now in his hands.

**NOTES** lean (体を) 傾ける、曲げる snatch ひったくる fate 運命

**Pause for thought:**

According to the above two paragraphs, are the following statements True or False?

1. ( ) Andy was carrying a cheap guitar.
2. ( ) The travelers didn't want to give their passports to the young officer.
3. ( ) The officer took the travelers' passports.



It wasn't long before we were called into the next room. As we entered, our hearts sank. It was full of green and red soldiers, all with guns and all staring at the two lost boys. No one spoke. Finally the officer came forward and walked up to Andy until their faces were almost touching. What was he going to do to us? He cleared his throat. "Please ... sing ... a ... song," he said.

**NOTES** lost 途方に暮れた clear one's throat せき払いをする

**Vocabulary check:** Match each word on the left with its definition on the right.

Write the letters in the parentheses.

- |                   |  |
|-------------------|--|
| 1. ( ) exhausted  | a. to take something quickly and/or aggressively     |
| 2. ( ) border     | b. extremely tired                                   |
| 3. ( ) confiscate | c. to look at something intently and for a long time |
| 4. ( ) snatch     | d. a boundary between countries or regions           |
| 5. ( ) stare      | e. to officially take something away from someone    |

**Confirming details and ideas:**

According to the essay, are the following statements True or False?

1. ( ) The Chinese soldiers were like "border gods" because they had complete control over everyone at the border.
2. ( ) The "taxes" paid by travelers to get out of prison were real taxes for the Chinese government to spend on schools, hospitals, roads, etc.
3. ( ) The narrator was embarrassed because he was so clean and the young officer was so dirty.
4. ( ) Previous travelers had also tried (and failed) to prevent their passports from being taken.
5. ( ) The young officer politely asked the boys to sing a song for the soldiers.

**LANGUAGE FOCUS:**

Read the MODEL ESSAY again. As you read, underline these words and phrases.

even	rarely	still	at least
carefully	to our surprise	now	

A mere listing of facts and events does not make a good story and may even be quite boring for the reader. To increase dramatic effect, try using adverbs and adverbial phrases such as those in the box.

**Task 1:**

Choose the word in the brackets [ ] that best completes each sentence.

1. [Unfortunately / Fortunately], the restaurant was fully booked up.
2. I liked her, [at least / even] loved her, but I pretended I didn't like her.
3. During my stay in London, he [kindly / bravely] showed me around the city.
4. He doesn't have to pay for the damage he caused, but he could [even / at least] apologize.
5. I [kindly / carefully] checked the letter I had written to my boss.

**Task 2:**

Rearrange the words/phrases in the brackets [ ] to make complete sentences.

1. [to / , / Fortunately / he / drive / offered] me home.  
\_\_\_\_\_
2. It is an easy question. [a child / could / Even / answer] it.  
\_\_\_\_\_
3. I opened the box in which I kept my diamond ring, but [turned / surprise / out / , / to / it / my] to be empty.  
\_\_\_\_\_

## EXAMINING STRUCTURE: An anecdote

An anecdote is a short, true story often based on personal experience. Because it is a type of story, it must contain the following four elements:

- (1) Setting (where and when does the action take place?)
- (2) Character(s) (to whom does the action happen?)
- (3) Interaction (what happens?)
- (4) Resolution (outcome) (what is the final result/what is finally revealed to the reader?)

**Pause for thought:** Match the following four sentences with the elements above to make a (very) short story.

- ( ) The ship struck an iceberg and began to sink.
- ( ) The enormous ship, the biggest the world had ever seen, was crowded with passengers.
- ( ) Jack went down with the ship, but not before Rose had promised to keep their love alive.
- ( ) Among them were two strangers from very different backgrounds—Jack and Rose.

In a story, the four elements of setting, character(s), interaction and resolution may appear in any order. Structure is therefore very flexible. Our “At the Border” model may be broken down as follows:

- a. Paragraph 1 introduces the setting (the border between China and Vietnam) and some characters (the unidentified “we” and “soldiers from The People’s Republic of China”);
- b. Paragraph 2 adds detail to the above. We learn that the “we” refers to two characters (the narrator and his travelling companion, Andy), and that the setting is a worrying place for them (because the soldiers have a bad reputation);
- c. Paragraph 3 shifts the setting (from outdoors to indoors) and introduces a new character (the young officer). It also starts the interaction (between the narrator and Andy and the young officer);
- d. Paragraphs 4 and 5 continue with the interaction until the resolution in the final sentence (“Please ... sing ... a ... song”). What is finally revealed to the reader in the resolution is that the young officer did not want to harm or get money from the boys—he just wanted them to sing for the soldiers. What happened next (whether the boys actually sang and got their passports back) is left to the reader’s imagination.

Just as no two anecdotes have exactly the same structure, neither do they have the same style. Nevertheless, all anecdotes should be interesting, and one way to achieve this is through the use of imagery. Below are a few examples from our

model. When you write, you should also use your imagination to “paint word pictures” for your reader.

“The bus journey had been fourteen hours of hell.”

“Andy and I had heard many bad things about these ‘border gods.’”

“It was the soldiers’ favorite game, and they always won.”

### Let’s write:

Look again at the “Jack and Rose” story in this section.

Now write a similar four-sentence story based on a movie or novel you have seen or read. Each sentence should contain one of the four story elements: setting, character(s), interaction and resolution.

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## HOMework



### An Anecdote

1. Think of an anecdote from your own life. It may be funny, scary, didactic (teaching something), romantic, etc.
2. Ask yourself and then answer the questions accompanying the four elements of a story (i.e. Where and when does the action take place? To whom does the action happen? What happens? What is finally revealed to the reader?).
3. Think about the order in which you want to present the information. The order outlined in the EXAMINING STRUCTURE section (p.13) is recommended.
4. Write out a draft of your anecdote.
5. After you finish writing, read over your draft. As you read, ask yourself the following questions:
  - a. Have I provided enough background (i.e. setting and character) information?
  - b. Have I clearly described the interaction?
  - c. Is the resolution (i.e. the result of the interaction) made clear to the reader?
6. Make corrections and changes as you proofread. Then ask a classmate to proofread your anecdote for you. Finally, prepare a second, corrected draft for your teacher.