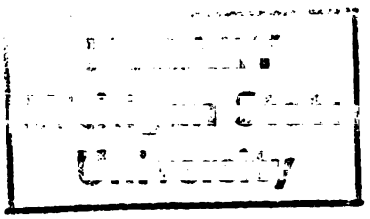

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INTEGRATING FIRST LANGUAGE AND SECOND LANGUAGE APPROACHES TO WRITING

By

Wu Yi So

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ABSTRACT

INTEGRATING FIRST LANGUAGE AND SECOND LANGUAGE APPROACHES TO WRITING

By

Wu Yi So

Until very recently much of the philosophy and methodology in teaching ESL writing has been patterned after the conventional ways of teaching writing to native speakers of English. The central focus has been on the written product, with little attention to the writing process. Since theory and practice in English writing has moved from this product-oriented paradigm, there is an apparent need to adapt more effective theories and methods to ESL writing. However, differing needs of first langauge (L1) and second language (L2) learners make it impossible to import L1 methods and techniques completely intact. The present study is an attempt to synthesize, in a coherent way, the principles and techniques in both L1 and L2 writing, and formulate an approach consistent with English writing theory and practice and L2 acquisition theory and practice.

This study begins by reviewing the works of seven major figures in English writing: Dixon, Moffett, Britton, Murray, Judy, Elbow, and Graves. Research in English writing is also reviewed, with an evaluation of the works of five contemporary researchers: Emig, Britton, Shaughnessy, and Hayes and Flower.

A review of ESL writing pedagogy includes the following divergent approaches: free writing, controlled writing, progression from controlled to free, communicative, and process. A review of ESL writing

research covers instructional procedures, T-unit analysis, error-analysis, contrastive rhetoric, and the composing processes of some ESL students.

Based on the insights gained from the above survey, an integrated approach to ESL writing is formulated which teaches the writing process, but does not ignore the written product. This approach helps students find ideas, make meaning, discover forms, and draft papers. It leads students through the growth-producing stages of revision. It fosters peer-collaboration and self-critiquing. It ensures the best alignment of teacher "input" and student "intake" because it can accommodate varying writing needs and learning styles. The ultimate aim is not only improvement of writing ability, but also growth and development through the composing experience.

Instructional practices based on relevant theoretical tenets are outlined. The study concludes by suggesting pedagogical and research implications for ESL writing.

DEDICATION

To all my ESL/EFL students whose efforts, successes, and failures inspire and challenge me to continue my search for better methodology in teaching writing.

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CHAPTER ONE

CURRENT TRENDS IN ENGLISH WRITING: SCHOOLS OF THOUGHT

INTRODUCTION

In recent years English writing is undergoing a paradigm shift as Richard Young (1978) and Patricia Bizzell (1979) have both pointed out. Thomas Kuhn (1970) postulates that a paradigm is a shared conceptual model - a system of widely shared values, beliefs, and methods. Sometimes, when the shared conceptual model cannot explain the anomalies encountered by people working in the field and when the anomalies, or unsolved problems, reach crisis proportions, innovative thinkers will offer a new model. When a new conceptual model replaces the old, a "paradigm shift" is said to take place. Maxine Hairston (1982) suggests that Kuhn's theory, intended to account for the deep rapid changes in the hard sciences, can be seen as an analogy - something that parallels current developments in English writing. There are indeed signs that our profession is in the midst of a paradigm shift - a shift from a static, product-oriented approach to a more fluid, process-oriented approach.

In order to understand the state of the art, it is important to know in what way the traditional paradigm has been challenged, what features characterize the new evolving paradigm, and what kinds of research have given impetus to the change. In this chapter, therefore,

I will review the works of seven major figures who represent major schools of thought in English Education and English writing: John Dixon, James Moffett, James Britton, Donald Murray, Stephen Judy, Peter Elbow, and Donald Graves. I will also review the works of five contemporary researchers in English writing: Janet Emig, James Britton et al., Mina Shaughnessy, and John Hayes and Linda Flowers. I will discuss their research methods and the general thrust of their findings.

The above mentioned writing specialists are distinguished scholars in the field. Their works exemplify some basic principles about he nature of English writing and the way English writing can best be taught and learned. Although they come from various theoretical camps, and represent varying perspectives, together they help shape current theory and practice. Their works are not only intellectually challenging, but also pedagogically useful.

MAJOR FIGURES WHO REPRESENT SCHOOLS OF THOUGHT IN ENGLISH WRITING

JOHN DIXON

John Dixon, a major theorist in English Education, advanced the "personal growth model" - a developmental view of the teaching and learning of English. This view has had a tremendous impact on English Education today on both sides of the Atlantic. As Squire and Britton have pointed out in their forward to the third edition of Dixon's book, Growth Through English (1975), intense interest in self-discovery through language and in self-expression with writing to realize oneself, has occupied the attention of English teachers since the time of the

Dartmouth Conference. Growth Through English eloquently portrays the spirit of that conference.

Dixon rejected the "skills model", the traditional view that English is a list of linguistic skills to be taught and learned. He rejected this model on the grounds that these skills which have been taught for nearly a century, are only elements of a broader process of human interaction through which we acquire competence and expressiveness in language.

Not only did he challenge the "skills model", he also pointed out the limitations of the "cultural heritage model." This model presents experiences to students through literature, but there is a lack of opportunity to draw from the students their own experience of reality. This model stresses culture as a given, something the literary texts represent, but not the culture of the students. To Dixon, knowledge of literary and cultural heritage cannot be the ultimate definition of English, for it fails to relate the student's personal experience with language.

Thus he introduced his "personal growth model" which defines English as a process, a description of the many activities we engage in via English. English is viewed as the meeting point of experience, language and society. Dixon extends English to include "the sum total of the planned and unplanned experiences through language by which a child gains control of himself and his relations with the surrounding world" (1975:xviii). Thus a teacher of English should encourage students to use language to gain insight into experience. Even viewing English as communication has its weaknesses because it ignores the discoveries we make in the process of talking and writing from

experience. The primary purpose of language is to share experience and to promote interaction between people. Learning a language is bound up with not only intellectual and emotional growth, but also social and spiritual growth. It is the responsibility of the teacher to guide and foster such growth. The teacher has to be aware of the many processes that are at work when a student learns English. "A teacher of English," says Dixon, "spends his time in his better hours discovering through his pupils" (1975:48).

In line with the "personal growth model", Dixon views writing not as a finished product, but as a dynamic, generative process directly related to the individual growth of the student. When a student learns how to write, he learns how to bring together and order his experiences, to express his feelings and attitudes, and to gain insight into himself and his relationship with people and objects in the world around him. Writing is not just stringing grammatically correct sentences together; nor is it a mere frozen record of thinking. Rather, it is intimately tied up with the writer's self-image, self-growth and self-confidence. Teachers should organize activities in the hope of effecting insight into experience. These activities are only a means to an end. "When they are not, when skill in acting or speaking or writing becomes an end in itself, English loses contact with the humanities and becomes a kind of parlour game. "'How to write a good composition' becomes a sophisticated sort of trick that can be achieved without reference to 'precious blood'" (1975:33-34). Thus, Dixon sees the writing class as a place where the teacher and students work together to "enrich and diversify personal growth."

Dixon suggests that we follow growth in writing along at least two dimensions - symbolic representation and literal representation. These are poles to a continuum, and the two levels of representation often overlap. Teachers of English must not restrict but leave room for the levels of representation to vary. They can draw students into writing by providing experiences that are of personal importance to them. This, in turn, will foster creative use of the language at all levels of abstraction. As teachers encourage students to make discovery about themselves and about people in general, they are, in effect, encouraging them to take small steps toward growth and maturity.

While drama and talk are at the center of curriculum development in English, reading and writing reinforce drama and talk. Dixon views writing as a process which further develops and extends classroom dialogue. Writing is rooted in the quality of interaction in the classroom, but it is, at the same time, something private. The writing teacher has to give the student the feeling that what he writes is his own, and that in writing, he can draw from the resources of language to make his own experience real. In Dixon's words, "to write is to move from the social and shared work to an opportunity for private and individual work" (1975:44).

The main focus of Dixon's approach to the teaching of writing is to encourage students to write from their impulses and to share experiences that lead to discoveries. This continues to be the focus in current goals and methods in writing instruction both in this country and in England.

JAMES MOFFETT

James Moffett, another noted specialist in English Education, defines English in broad terms and believes that English should embrace all discourse in our native language. He argues against defining English as a "skill" or "content" because this fails to reflect the integrative nature of the two. Like Dixon, he believes that language learning should be integrated and should be designed to foster the growth of the whole being. As to the teaching of writing, he, too, believes it should be a means for individual growth and self discovery.

The structure of all discourse, according to Moffett, consists of a set of interdependent relations among three elements.

> The structure of discourse are a first person, a second person, and a third person; a speaker, a listener and subject; informer, informed, and information; narrator auditor, and story; transmitter, receiver, and message. The structure of discourse, and therefore the super-structure of English, is this set of relations among three persons (1968:10).

Moffett maintains that language is used for real purposes and directed toward real audiences. Shifts among "persons" determines style, order, and structure. As the learning writer tries to put experience into words, he has to choose which level of abstraction he wants to handle the experience. This choice has profound effects on the processes that go on in writing.

Moffett proposes a schema, or a system of classifying discourse. In his book, Teaching the Universe of Discourse, he offers a pedagogical theory of discourse, addressed to educators and researchers in language learning disciplines. Based on the increasing distance in time and space between the speaker and his audience, he arrives at the following four modes of discourse:

Reflection - Intrapersonal communication between two parts of one nervous system.
Conversation - Interpersonal communication between two people in vocal range.

Correspondence - Interpersonal communication between remote individuals or small groups with some personal knowledge of each other.
Publication - Impersonal communication to a large anonymous group extended over space and/or time (1968:33).

Based on the increasing distance in time and space between the speaker and his subject, Moffett arrives at another four modes of discourse:

what is happening -- drama -- recording
what happened -- narrative -- reporting
what happens -- exposition -- generalizing
what may happen -- logical argumentation -- theorizing (1968:35).

He further explains that some traditional categories of discourse (drama, narrative, exposition, and argumentation) become redefined in terms of 1) distance between speaker and subject; 2) levels in increasing abstraction; and 3) a sequence of activities which the student should learn how to do - record, report, generalize, and theorize. The following is his schematic representation of the whole spectrum of discourse (1968:47).

Now for a highly schematic representation of the whole spectrum of discourse, which is also a hierarchy of levels of abstraction.

Interior Dialogue (egocentric speech)		P	
Vocal Dialogue (socialized speech)	Recording, the drama of what is happening.	PLAYS	O
Correspondence			
Personal Journal		E	
Autobiography			
Memoir	Reporting, the narrative of what happened.	FICTION	T
Biography			
Chronicle			
History	Generalizing, the expositon of what happens.	ESSAY	R
Science			
Metaphysics	Theorizing, the argumentation of what will, may happen.		Y

Figure 1.1

Real learning, according to Moffett, is a matter of decentering, of integrating new points of view. The decentering process is from the personal initial egocentricity to the impersonal, and from low level of abstraction to high level of abstraction. He maintains that verbal

and cognitive growth is from initial egocentricity to eventual socialized speech. He parallels levels of abstraction to stages of intellectual and emotional growth. He bases his rationale on an amalgam of Piaget's and Vygotsky's theory of the self, moving outward to accommodate and assimilate the world.

When Moffett parallels levels of abstraction to stages of growth, there is a danger of distortion. In his schema, the "essay" category is of a higher order than either "fiction" or "plays." This might imply that essay is more mature than fiction or play. We know this is far from the truth. Trying to use the traditional discourse categories (description, narration, exposition, and argumentation) to neatly fit into his scale of abstraction may be the cause of this kind of distortion.

Also, it seems rather odd that he did not offer poetry a place in his abstractive scale. He has poetry running up and down in a separate category of its own. He explains that poetry cannot be located by abstraction and person. It is "akin to music and fine art" (1968:47). This is not a very satisfactory explanation because no one can deny that poetry <u>is</u> a form of written discourse.

Moffett thinks that sometimes communication problems, stylistic problems, and problems in mechanics and organization can be caused by the writer's insensitivity to the reader's perspective. This is the way be explains it:

> .....Probably the majority of communication problems are caused by ego-centricity, the writer's assumption that the reader thinks and feels as he does, has had the same experience, and hears in his head, when he is reading, the same voice the writer does when he is writing. It is not so much knowledge as awareness that he needs (1968:195).

Stylistic problems can also be problems of decentralization.

> .....The fact is, I believe, that writing mistakes are not made in ignorance of common sense requirements; they are usually made for other reasons that advice cannot prevent. Usually the student thinks he has made a logical transition or a narrative point, which means, again, he is deceived by egocentricity. What he needs is not rules but awareness. Or if he omits stylistic variation, metaphor, and detail, he does so for a variety of reasons the teacher has to understand before he can be of use....(1968:202-203).

Learning how to see from the reader's perspective requires the writer to make a critical shift, a shift of attention from an immediate audience to a larger audience, and this can come only with a gradual development of audience awareness.

Moffett believes that inner speech is the matrix of spontaneous discourse. It allows us to integrate all discursive learning. He suggests that we concentrate our forces on fostering the highest development of inner speech. Throughout the school years many activities can be provided to help enrich, refine and sharpen the student's inner speech. Translated into teaching methodology, the Moffett classroom is a place of action, of movement and talk, of working together in small groups. His writing program provides many and varied activities to be used as warm-ups and follow-ups for writing - activities such as providing audiences and providing opportunities to grasp the various purposes of writing, illustrating the entire range of written discourse, using partners to talk about ideas before, during, and after writing, offering a choice of subject and form, interweaving writing with other media, arts, and disciplines. Writing taught in this manner is one way to "discover, develop, and render the mind" (1968:92).

In Moffett's A Student-Centered Language Arts Curriculum Grades K-13 (1973), he proposes a reorganization of curriculum, basing learning on

the central process of human symbolization and focusing on the learner as producer and user of symbols. His ultimate goal is to enable the student to "play freely the whole symbolic scale." The naturalistic method he advances enables the student to learn about his own and others' use of language through speaking and writing. It helps students to improve openly for each other, not just for the teacher. Language is to be used as it really exists in a variety of context and for a variety of purposes.

In Moffett's more recent book, Coming On Center, there is a chapter entitled "Integrity in the Teaching of Writing" where he delineates a scale of the many and varied definitions of writing. The lowest on the scale is drawing and handwriting; the highest is revising inner speech. His whole spectrum of definitions of writing is as follows:

- Revising inner speech -- starts with inchoate thought.
- Crafting conventional or given subject matter -- starts with given topics and language forms.
- Paraphrasing, summarizing, plagiarizing -- starts with other writer's materials and ideas.
- Transcribing and copying -- starts verbatim with others' speech and texts.
- Drawing and handwriting -- starts with imagery for sensori motor activities (1981:90).

As we look at the array of definitons of writing, we might want to ask which definition is correct. Moffett claims that writing consists of ALL the activities listed on the scale. "All these definitions apply all at once at all stages of growth" (1981:90). He thinks when we write, we are simultaneously carrying out all these activities. Thus all the definitions on his scale are correct; only failure to include all of them when we write, is wrong.

Looking at the scale, from the lowest to the highest, we can see it corresponds to an order of increasing difficulty for both the writer and

the writing teacher. If writing is full-fledged authoring, as it should be, it is the authentic expression of the writer's own ideas. This includes the whole continuum of inner processing that determines what will occur to the writer about the subject focused on. Moffett thinks that most schools today have a much narrower notion of authorship. Students are taught to formulate the language, but not to develop the thought. They are taught to manipulate grammatical facts, to do exercises with isolated dummy sentences, and to use writing as an instrument for testing reading. In many instances composition is taught as "decomposition." He urges teachers to reject the textbook appraoches to composition instruction. Instead, he advocates having students use language in realistic ways and letting them learn to writing by writing.

JAMES BRITTON

In an attempt to develop a theoretical model of written discourse, James Britton focused on the process of writing and the functions of writing. He uses theories of language acquisition as the base for the development of his discourse theory. He views language development as a movement which starts from the self, going outward, and he tries to describe theory through a two-dimensional schema. While Moffett speaks in terms of the writer's relationship to audience and to subject, Britton talks about writing in the role of the participant and the role of the spectator. In effect, they both envisage a developmental theory in multidimensional terms.

While Britton uses seven categories to classify his informative writing, Moffett sees language growth as the progressive ability to abstract, and offers only four categories in his scale of abstraction.

This is how Britton compares the subdivision of his informative writing with the corresponding value on Moffett's scale (1975:149):

Subdivisions on the informative (category 1.1)		Moffett scale
1.1.1	Record	Record
1.1.2	Report	Report
1.1.3	Generalized narrative	
1.1.4	Low-level analogic	
1.1.5	Analogic	Classificatory
1.1.6	Speculative	
1.1.7	Tautologic	Theoretical

Figure 1.2

In developing the function categories, Britton was influenced by a hierarchy of speech functions put forth by Jakobson and developed by Hymes. He finally worked out three principal functions in writing: transactional, expressive, and poetic. These are placed on a continuum with the expressive function serving as a kind of matrix from which differentiated forms of mature writing are developed. Moving from "expressive" to one extreme is "poetic" language. It verbalizes the writer's feelings and ideas. This category is not restricted to poems, but can include short stories, plays, autobiographies. Moving from "expressive" to the other extreme is "transactional" language - language to get things done - to inform, to instruct, or to persuade. This he subdivides into two functions: informative and conative. He suggests that the expressive function may mark out an area where the rules of use are least demanding. As a writer progresses to meet the demands of transactional tasks and poetic tasks, he may acquire mastery of both varieties of rules of use. It is in this sense that the expressive

serves as a matrix for the development of other forms of writing. Figure 1.3 is Britton's diagram that shows the expressive as a matrix for the development of other forms of writing (1975:83):

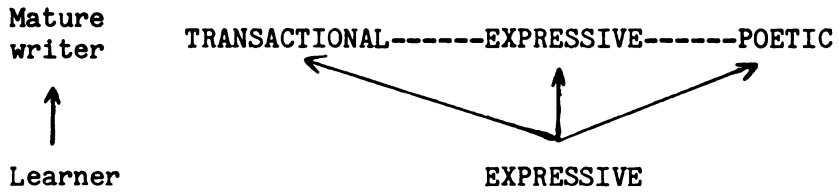

Figure 1.3

The above schema is, in turn, based on the two major uses of language that Britton defines: the participant role and the spectator role. In the participant role, a writer uses language to act, to get something done. In the spectator role, a writer views language as something to be appreciated and enjoyed. He described the distinction like this:

> In a very general way the distinction between the roles of participant and spectator is the distinction between work and play: between language as a <u>means</u> (to buy and sell, to inform, instruct, persuade and so on) and an utterance for its own sake, no means but an end: a voluntary activity that occupies us for no other reason than that it preoccupies (1975:81).

Relating the two roles to the three major function categories, Britton explains that "transactional language is fully developed to meet the demands of participants; poetic language is fully developed to meet the demands of a spectator role; and expressive language is informal or casual, loosely structured language that may serve in an undeveloped

way, either participant or spectator role purposes" (1978:18). Figure 1.4 is Britton's diagram that represents this relationship (1975:81):

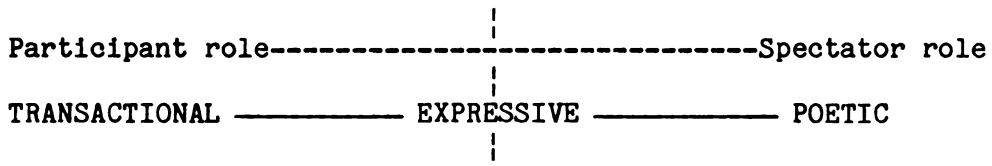

Figure 1.4

Britton assumes that all writing will be influenced by the writer's sense of audience. Since he was studying the writings of school children, he developed a very detailed teacher as audience category. He sees this category dominating all school writing. He points out that sometimes the teacher is not simply a one-person audience, but also the sole judge or appraiser. This double-audience system ends to create tension and pressure on the student writer. When a student writes for a response, it implies that there is a continuing dialog or interaction between student and teacher, but when a student writes for an examiner, the test piece is a culminating point.

Britton has suggested many subcategories of the teacher-student relationship. These move from the personal to the impersonal. The most personal relationship is the student writing for the teacher who is a trusted adult. This relationship is similar to writing for oneself, the trusted reader. The most impersonal relationship in this category is the pupil-examiner relationship.

The main division of Britton's audience categories are self, teacher, wider audience (known), and unknown audience. The following is a full list of Britton's audience categories (1975:66):

1 Self
Child (or adolescent) to self

2 Teacher
2.1 Child (or adolescent) to trusted adult
2.2 Pupil to teacher, general (teacher-learner dialogue)
2.3 Pupil to teacher, particular relationship
2.4 Pupil to examiner

3 Wider audience (known)
3.1 Expert to known laymen
3.2 Child (or adolescent) to peer group
3.3 Group member to working group (known audience which may include teacher)

4 Unknown audience
Writer to his readers (or his public)

5 Additional categories
5.1 Virtual named audience
5.2 No discernible audience

Figure 1.5

Britton has pointed out some of the inherent weaknesses of the traditional classification of discourse into the four time-honored discrete categories - narration, description, exposition, and argumentation. This classification is inadequate because in status these categories are not really equal. "Many pieces of writing use one mode to fulfill the function of another" (1975:5). He, therefore, attempted to develop a new taxonomy as a framework to describe the development of writing ability of the school children he studied. He sees growth in writing as a movement from writing for the self to

writing for an unknown audience. A mature writer, according to Britton, knows how to maintain or establish an appropriate relationship with his reader to achieve his intent, and a writer's capacity to adjust to his audience is dependent on the degree to which he can internalize that audience.

The three stages of the writing process advanced by Britton are: conception, incubation, production. He believes that the distinction between the three stages cannot always be sharply maintained. Writers often define and redefine the writing task, plan ahead, and sort out their ideas. A potent factor in determining the writing process is the way the teacher sets up the writing task. It is in the first two stages - conception and incubation - that the teacher seeks to influence the writing of his pupils. He may specify the treatment of the topic; he may offer a detailed content; he may say what the purpose of the piece is, and he may encourage the baffled child toward a more confident approach. The teacher's influence on process will be strong as long as he is the audience, "the significant other."

Britton realizes it is difficult to arrive at a coherent theory of the psychological processes of writing. He suggests that insight into these stages might be gained through 1) direct observation, 2) listening to what the writers say, 3) getting inferences from the written product.

When he examined the processes of some major works of literature, he found that there were irreconcilable differences between the ways writers actually write, and the way many teachers and composition textbooks advise their pupils to do. A basic assumption behind Britton's theory of writing as a process is that writing is intended to

be read for what it says, not a demonstration of the ability to master the mechanics of writing, as is often emphasized in writing classes.

Britton speculates that "most of the verbalization of ideas probably occurs at the point of utterance" (1975:26). Thus, he suspects that "shaping at the point of utterance" may be a crucial aspect of the writing process in many kinds of writing. The writer develops an "inner voice" that can dictate to him in the forms of language. Vygotsky has said that "inner speech is not the interior aspect of external speech. It is, to a large extent, thinking in pure meaning" (1962:149). How a writer shapes his thought in inner speech, and then in words, is an operational area writing specialists continue to speculate on.

DONALD MURRAY

Donald Murray was one of the first to speculate on the composing process. His insight into the interactive stages of the process prompted many research studies in this area. He defines the process of writing as a kinetic activity, a process of evolving meaning with written language. This process of evolving meaning, or discovering meaning, consists of a series of almost instantaneous interactions. It is not a series of logical steps, although he first described the process in three stages: rehearsing, drafting, revising. He prefers the term "rehearsing" to "prewriting" because he thinks "rehearsing" more accurately describes this stage when the writer performs many tasks such as: taking in the raw information, experimenting with meaning and form, and trying out voices. The central stage of the process is "drafting." This implies a tentative nature of our written experiments. Each draft is an exercise in discovery. In the "revising"

stage, the piece of writing has become independent of the writer. The writer interacts with the writing and tries to help the writing say what it intends to say. He believes that revision, if it does not end in publication, becomes "rehearsing" for the next draft. This sensing forward and sensing backward can sometimes be so instantaneous that we are not even aware of their existence.

Murray hypothesizes that four primary forces interact during the processes of rehearsing, drafting, and revising. This is the way he explains it:

> These forces are COLLECTING and CONNECTING, WRITING and READING. Writing may be ignited by any one of these forces in conjunction with any other; but once writing has begun, all of these forces begin to interact with each other. (1980:7)

He believes that man has unlimited hunger for collecting information, but when the volume of information becomes so immense, it demands connecting. The connections we make force us to see information we did not see, or force us to seek new information. "These powerful, countervailing forces work for and against each other to manufacture new meanings as we live through new experiences" (1980:8).

Not only does man have unlimited hunger for collecting information, man also has a primitive need to write, to articulate his experience. The private speech that we rehearse, if made public, becomes writing. Murray thinks that the counterforce against the powerful force of writing is reading. Reading can suppress writing in the early stages. His advice to the writer is to read loosely at first, allowing space for the patterns of meaning to develop. "Writers have to learn to listen for the most imperceptible sounds which may develop into the voice they do not expect. As the meanings come clear, the voice becomes

stronger. The writer then has to read with increasing care, has to be critical, even surgical, but not at first" (1980:10).

The dotted lines in Figure 1.6 indicate how Murray thinks the forces of the writing process relate to each other (1980:10).

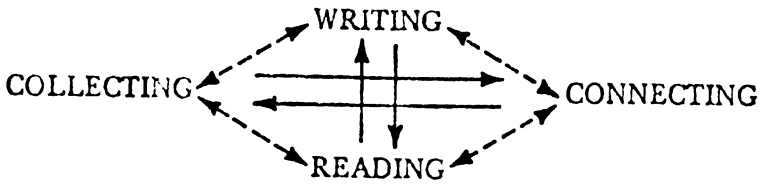

Figure 1.6

According to Murray, there is a sequence of balance and imbalance which takes place while the forces interact. In the beginning of the writing process, there is no draft because the forces are wildly out of balance. The process of rehearsal brings the forces into balance, and the draft emerges. To encourage a piece of writing to find its meaning, the writer needs drafts, or a series of drafts. When a piece of writing is severely out of balance, it can be bought back into balance by rehearsing. Murray suspects that the most meaning-producing actions may take place on the seams between the stages of rehearsing, drafting, and revising when the tension between them is the greatest. Likewise, the four primary forces act and react. When they are in action against each other, that action produces meaning.

Murray's personal model is further expanded in his recent book, Write to Learn. There he delineates five primary activities that take place as we write: collect, focus, order, draft, and clarify. These

are not steps to be followed but they occur recursively as the writer develops his piece of writing. Murray thinks there is a natural sequence of emphasis during the writing process. We may move from an emphasis on collecting to focusing, to ordering, to drafting, and to clarifying, but there is clarification going on from the beginning of the process, collecting continues through the whole process. Figure 1.7 is Murray's diagram showing how the principal parts of the process interact, and how a writer writes and learns (1984:9):

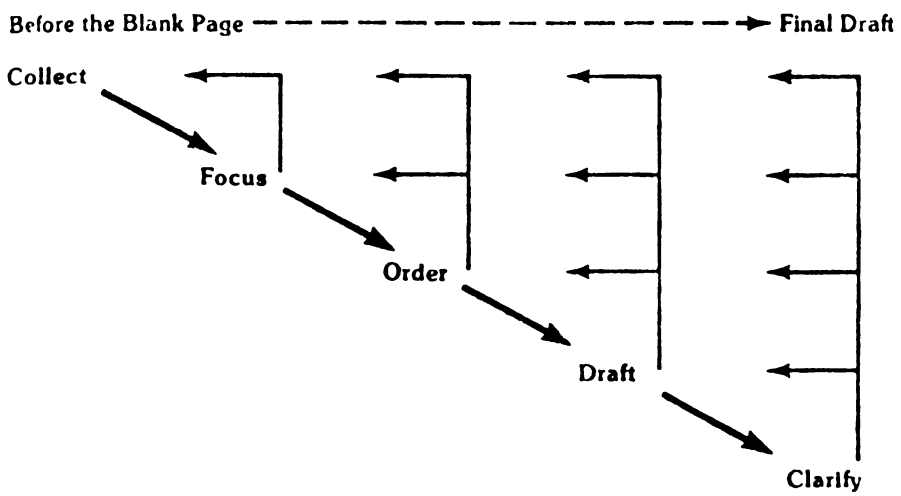

Figure 1.7

The main purpose of Murray's Write to Learn is to take the reader backstage to watch how the various stages of the composing process worked. He effectively demonstrated how he composed the piece about his grandmother. He is well aware, however, that his way is not the only way. He cautions us that there is no one right way to write. "Writing

starts in the middle, or the end, or the beginning of the process. It starts where it starts. And you use the process in whatever way it can help you make an effective piece of writing" (1984:213, Italics mine).

Murray's processs theory of teaching writing requires that the writing teacher face the task of making meaning together with the student, that the teacher begin a trip of exploration together with the student. The teacher must restrain from providing a content for the course because the students themselves produce the principle text. They have to find their own subjects, their own forms, and their own language. Murray thinks that most writing instructions and writing assignments guarantee bad writing because students have to write about subjects they have no interest in, or no information about. This results in writing that lacks personal commitment. But if students write about what they know, and if the teacher shares his writing with them, writing will be contagious. "It is almost impossible to resist the desire to write in your own voice, of your own concerns, when you are part of a supportive writing community" (1980, p. 15).

Sharing writing is of great importance. Murray believes that writing teachers should have students read their papers aloud so they can hear their own voice coming from the page, and share it with their classmates, as well as their teacher.

The experience of sharing should be reinforced by the writing conference. The process approach to teaching writing makes individual conferences the main form of instruction. There are no long lectures and large group exercises. In workshops and conferences the teacher asks helpful questions to show how the student can learn how to question his/her own drafts. In Murray's writing workshops, only the best

writing of each student is published. He believes the most effective teaching comes when the student can get to talk about how he has produced his best piece of writing.

More recently, the validity of Murray's idea that writing is discovering has been challenged. Steinberg says that he generally does not sit down to write until he has thought through reasonably well what he wants to say. He further questions the evidence Murray gives in support of his "writing is discovery" thesis. Murray lists 47 writers that support this thesis, but of the 47, Steinberg can identify 40 as dramatists, novelists, or poets. Thus Steinberg argues that "what may be true for many writers of poems, plays, and novels is not necessarily true for writers of exposition intended to communicate" (1980:162).

Steinberg also questions the generalizability of Murray's statement that "writing is rewriting," a statement Murray made in his article, "Internal Revision: A Process of Discovery" (Murray 1978). Quoting John Gould, who thinks heavy revision may be limited to professional authors, Steinberg thinks that we should test our intuitively derived models before generalizing because different kinds of writing may require different models (Steinberg 1980:163).

STEPHEN JUDY

An earlier work of Murray's was criticized by Rouse (1970) who thought writing instruction by the Murray method advanced in A Writer Teaches Writing (1968), would be "a thoroughly belittling experience." He thought Murray's attitude was too authoritarian, and the content of the book too repetitious. On the contrary, I find that book a rich resource. The many helpful guidelines for effective teaching and

learning reflect Murray's years of teaching experience. These guidelines are especially helpful to new writing teachers. Also useful are the many samples of student writing with Murray's marginal comments on rewriting and revising.

While Murray stresses process, James Miller and Stephen Judy focus on imagination - an element rarely mentioned in composition handbooks. Perhaps this is what distinguishes their book, Writing in Reality, from many others. In this book they state that "the mystery and magic of language are, in large part, the mystery and magic of the processes of the imagination. Probably there is no use of language tht does not involve some part of the imagination; and conversely, the imagination finds some of its finest manifestations in language" (1978:6). The basic belief underlies all their other assumptions about the teaching and learning of writing. When a student engages in a variety of imaginative writing experiences and finds these experiences satisfying, he is, in essence, experiencing growth as a human being. Thus, like Dixon, Miller and Judy offer a nonprescriptive, "personal growth" approach to the teaching of writing.

Miller and Judy believe that "every human being has a rich storehouse of ideas, experiences, dreams and visions" (1978:35), and suggest many creative ways to tap this storehouse. They introduce innovative techniques to help the student become in touch with the "real self", "the inner self", and "the ultimate self." When the learning writer accepts Miller and Judy's invitation to recollect, to discuss, to debate, to explore, to interact, to collaborate.....he can't help but achieve a sense of growth through language.

They also encourage students to become more conscious of their linguistic environment, to explore the many ways language interpenetrates their lives and affects and shapes their experiences. When Judy introduced his "Experiential Approach" to the teaching of writing, he further elaborated on how language can shape thinking, and how thinking and experience can, in turn, shape language. He believes that thinking, experiencing, and languaging are inextricably bound together, influencing one another. They form what he calls a "flexible, eternal, rubber triangle." This is the way he explains how this rubber triangle grows.

> For most people, this rubber triangle is constantly growing and stretching. Every day the person - adult or child - has new experiences: seeing, tasting, hearing, reading, watching TV, and so on. These experiences are internalized and in a language-based process synthesized to become part of the person's storehouse of experience. When one faces a new problem or concern, he or she draws on that storehouse and through the complicated activity labled "thinking" (also a language-based process) comes up with "ideas" or "solutions." Finally the person creates language about his or her ideas that both displays them for self-examination and allows them to be communicated to others....." (1980:38).

A major premise of Judy's Experiential Approach is: personal feelings and experiences can motivate good writing. The wide range of experiences of the student can at least serve as the starting point. Very often bad writing is not the result of a lack of personal experience. Rather, it is the result of not having synthesized, or not having worked with one's ideas or experiences. The teacher's role, then, is to provide time and opportunity for the students to learn to draw on and develop their base of experience.

Another premise is: writing from experience takes place in a variety of modes, not just in expository, or "academic" writing. Judy believes that providing students with writing experiences in many modes - poems, plays, stories, essays - will equip them to write whatever they need to write in the practical world in the future, provided the teacher can help them recognize both the limitations and possibilities of a variety of language forms and rhetorical styles.

Still another premise: students need to learn to write for a variety of audiences. The teacher should not have sole monopoly of readership. Classmates and other student groups can be "real readers" too. Students need to learn how to reach different audiences through their writings.

This approach has been criticized as ignoring form and correctness, but Judy contends that correctness is not ignored. "Rather, it treats correctness in the context of actual composing experience for genuine audiences" (1980:42). Students will naturally be concerned with mechanics and usage as they attempt to function effectively to reach their readership. When the student is ready, the teacher will offer editorial help. Judy challenges the traditional method of teaching form by teaching the paragraph and the outline. Having students fit their ideas into ready-made structures is not very imaginative. Judy believes form should grow out of content. Students should be encouraged to create a form for their content and for a particular audience. The teacher is there to help the student become aware of the conventions of form and style and reader's expectations. A good writing teacher knows how to place correctness and form in reasonable proportion to content and expression.

To illustrate how an experience-based approach can be implemented into the writing classroom, Judy described in some detail the Writing Workshop, a course he taught to some MSU sophomores who were majoring in different disciplines. The course was designed to help these undergraduates improve their writing abilities by providing them with opportunities to write for different purposes and in a variety of modes.

During the first phase of the course students were asked to write a major paper drawing on personal experience. To those who thought they had nothing interesting to write about, Judy offered an "interest inventory" with topical categories which included "friends, enemies, people you admire, special places, fond memories, not so fond memories, worries, strange-but-true stories, sports, university life, books, television, music, film, and what matters most." Encouraged to free associate, students came upon many items under each category, and these items became the starting point for writing. Not only was free association encouraged, oral reading was also introduced - reading of student work, reading of excerpts from books about rich loving childhood memories. To help build writing confidence, the struggles and idiosyncracies in drafting by known writers were discussed. This helped students realize they were not the only ones who have to struggle to write.

The second phase of the course, "Interweaving the World," involved the students to study and write about their environment. Their writing was considered "experimental" in that they were offered opportunities to try writing in a variety of forms. They could put their observations, perceptions into words in the form of a poem, a story, a play, or a fiction. Most of the class at this point were willing to explore a wide

range of discourse with editorial help not only from the teacher, but also from their classmates. Judy thinks peer-editing offers students a chance to view writing with detachment. Through this experience, students can gain the skills and confidence to become their own editors in the future.

In the third part of the course, the focus was on academic writing problems. Judy believes that "good academic writing, like a good poem, or short story, grows from a fully synthesized experience, a deeply known and even felt experience" (1980:47). By interviewing people, students learned the basic kinds of writing required in their respective disciplines. In reporting back to the class, they began to realize how ideas in the various disciplines find their way into language. The conventions of writing were also brought to the fore so students could understand why these conventions came into being. Peer editing in small groups was again encouraged. The paper each student worked on was on a subject of their own choosing, and most students worked on subjects assigned for other courses in their departments.

The final phase of the course focused once again on the self as the center of the writing process. Students were once again reminded that experience was at the basis of all writing. "It is the ultimate self that one puts down on paper" (1980:49). The final assignment, then, was to offer the students an opportunity to write a paper on anything they wanted, but it had to be something they felt strongly moved to say - their vision of their "ultimate self."

The structural pattern of Judy's course is compatible with the pattern of the development of the individual as advanced by Piaget, Dixon, and Moffett. It is also in line with Murray's process

approach. Thus Judy calls his experience-based approach "eclectic." Many schools of thought in the teaching of writing have been incorporated. Judy's course is an example of how writing theories can be successfully implemented in the classroom. In particular, it demonstrates how writing techniques can be applied across disciplines. Judy's students majored in various departments, but together they shared a writing experience that was challenging and enriching. The main focus of Judy's approach was on the student learner. Ample opportunities were provided for a writing experience that would contribute to the growth of the student as a human being. In short, Judy's eclectism finds unity in the student writer. "If growth in the individual takes place, growth in language will naturally follow" (1980:51).

PETER ELBOW

Like Murray and Judy, Peter Elbow takes a process approach to writing, emphasizing writing as a process of discovering meaning. As I have mentioned earlier in this chapter, Murray was one of the first to speculate on the mental and cognitive aspects of the composing process and on how these activities interacted with one another. Murray is more academically and theoreticaly inclined, while Elbow is more practical. Elbow offers a practical writing program for all who wish to learn to write or improve their writing. His book, Writing Without Teachers (1973) was not intended for just students and teachers in an academic setting. He delved into theory only in an essay in the appendix of this book where he explains how the believing game and the doubting game are halves of a full cycle of thinking. Murray speaks of the writing process as a logical sequence of five recursive activities (collecting,

focusing, ordering, drafting, and clarifying) while Elbow describes his writing model as consisting of two stages - the creative and the critical. Elbow stresses the intuitive process in the first half of the writing cycle, and critical discrimination in the second half. He thinks it is crucial for the writer to separate the productive process from the editorial process.

Elbow likes to use metaphors to describe his writng model. In fact, in his book, Writing With Power (1981), he devotes a whole chapter to metaphorical thinking because he believes that exercises in metaphorical thinking can be mind-stretching. He suggests many metaphorical questions to help the writer generate more ideas and feelings about certain topics. The metaphors he chooses to use to describe his writing model are: "growing" and "cooking."

The "growing" process is a process during which the writer grows his meaning. Elbow (1973) refers "growing" to the overall larger process, the evolution of whole organisms; "cooking" is the smaller process which makes growing happen. The growing process is more concretely described as consisting of four stages: start writing and keep writing, disorientation and chaos, emerging center of gravity, and mopping up, or editing. Any one who accepts Elbow's advice of non-stop writing (for ten or fifteen minutes at a time, for several times) will have to force himself to write a lot and write fast. He will learn to treat writing not as linear, but wholistic. He will learn to not stop too often and worry about exact phrasing because much of what he has written will have to be discarded at a later date. He may even end up with a new focus or a different topic.

This non-stop writing may seem chaotic and threatening at first. In fact, Elbow quotes from his own diary how threatening his free writing was when he first started writing for his book, and how finally he was able to address his own insecurity.

> My main wholistic advice. Process. Write a lot and throw a lot away. Start writing early so you can have time to discard a lot and have it metamorphose a lot and bubble and percolate. If you have 3 hours of a 3 page thing, write it three times instead of one page an hour.
> Yet. Yet. I find this hard. I keep trying to hold off actual writing till everything is perfectly prepared and totally under control so that I know what I'm going to write. It makes me so nervous to start in writing.....
> I know this from my past experience and from my thoery of the writing process. But still I stand here on the edge and don't want to start writing; I prefer to sit here and ponder and think and look through jottings I've made - even write out a diary entry (1973:31).

The reason why most people find it threatening to write freely is they are afraid to lose control. But Elbow thinks people have to allow themselves to proceed without a plan. This is, of course, against what they have been taught in school. But letting oneself go and losing control for a while is good, because this will allow words, thoughts, feelings, and perceptions to find some of their own order, logic, and coherence.

Like Judy, Elbow argues against teaching a plan or an outline before writing. He accuses the conventional understanding of writing as being "backwards" because one does not start out with meaning, one ends up with meaning. He believes that "insisting on control, having a plan or outline, and always sticking to it is a prophylactic against organic growth, development, change...." (1973:35). But Elbow is not entirely against the use of an outline. He thinks outlines are important because

they help organize one's thinking but they should be used only after we already have many ideas or a pile of ingredients to write from.

As to grammar, Elbow thinks it should be treated as a matter of very late editorial correcting and not before; otherwise, writers might be intimidated by constant stops and worries about correctness, and this can block their attempts to write.

The third stage of Elbow's growing process is "center of gravity." He speaks of the emergence of focus as the turning point in the growth cycle. What seems to be chaos at first must eventually be sorted out. We must force ourselves to get to a focus or a theme, to let a center of gravity evolve out of the bits of writing we have done. It takes practice to get order out of chaos. Elbow lists some of the ways in which a center of gravity emerged for him. This is how he describes it:

> What this means in practice is that in a piece of writing you must force yourself to keep getting some center of gravity or summing up to occur. Let the early ones be terrible. They will distort your material by exaggerating some aspect and ignoring others. Fine. If possible, try for contrasting exaggerations. Exaggerating helps you think of things you couldn't think of if you tried to be judicious. If you keep doing this, you will finally evolve toward the more satisfactory position which earlier you couldn't get hold of. Finally you will have a center of gravity that satisfies you.....(1973:36).

Editing is the last stage of Elbow's growth cycle. He likens editing to "mopping up." It is red-pencilling, cutting up, discarding, and compromising. "Editing means figuring out what you really mean to say, getting it clear in your head, getting it unified, getting it into an organized structure, and then getting it into the best words and throwing away the rest" (1973:38). Most people find it hard to throw

away, but we must force ourselves to leave out all subsidiaries, and then rearrange the essentials. "Leaving things out makes the backbone or structure show better" (1973:41). In this sense writers should think of editing as a positive, creative act.

The "cooking" process as described by Elbow is interaction of contrasting and conflicting material. Elbow talks about various kinds of interaction that are important to writing - interaction between people, between ideas, between words and ideas, between metaphors, between modes, and between the writer and his word symbols on paper.

Cooking as interaction between people provides a continual leverage or mechanical advantage: "We each successfully climb upon the shoulders of the other's restructuring so that at each climbing up, we can see a little farther" (1973:50). Cooking as interaction between ideas can produce new ideas that didn't seem possible before, and the way to encourage this is to encourage conficts and contradictions in thinking.

Cooking as interaction between words and ideas will yield clarity and richness. Elbow thinks it doesn't matter whether you start with idea thinking or word writing, but "make sure you use both and move back and forth between them." He tells of how this kind of interaction resulted in a new view and more leverage for him:

> .....One day I was forced to notice that sometimes word-writing leads you to just the summing up you were looking for and couldn't get by trying to "sum up". And sometimes idea-thinking produces fecundity by giving you a new angle where writing-out was keeping you stuck in one potato patch (1973:52).

Cooking as interaction between metaphors is "interaction of the most fine-grained, generative sorts." When we encourage metaphors, comparisons, analogies, examples, we will see one thought through the

lens of another, and this will result in new ideas and new perceptions. Cooking as interaction between modes will bring out different aspects of the material. Elbow's advice is to allow writing to fall from prose to poetry, from foraml to informal, from personal to impersonal. Let your writing grow and develop itself in whatever mode you like writing, and don't be afraid to switch modes to get a different perspective.

Cooking as interaction between you and symbols on paper is interaction between "you and not-you." Elbow believes that language is the principle medium that allows you to interact with yourself. After you have written freely on paper, interact with the words you have written and react to them. "Learn to let them produce a new reaction or response in you." One of the functions of a diary is to create interaction between you and the symbols on paper. This is the way Elbow explains it:

> If you have strong feelings and then write them down freely, it gives you on the one hand some distance and control, but on the other hand, it often makes you feel those feelings more. For you can often allow yourself to feel something more if you are not so helpless and lost in the middle of it. So the writing helps you feel the feeling and then go on to feel the next feelings. Not be stuck (1973:56).

Writing Without a Teacher (1973) is a how-to book, but it is not a recipe book with a rigid formula. Elbow likens the teacherless class to a group of amateur musicians getting together once a week to play for each other's enjoyment. How to share a piece of writing and how to give useful feedback is the key to effective functioning of Elbow's teacherless classes. He offers many suggestions for sharing a piece of writing, suggestions for responding or reacting from the group. To

share a piece of writing, he says, the writer must let the group read his writing visually, or have the group listen to his piece as he reads it aloud. He claims there are advantages both ways, but he points out, time and again, the importance of reading aloud. He speaks of writing as "a voice spread out over time, not marks spread out over space." Reading out loud gives the writer a better idea of the effect of his words on an audience. It also helps him see things he does not see in any other way.

Practical advice to the reader or listener is also given - how a respondent should react to the piece by giving "full movies" of his mind by pointing, summarizing, telling, and showing. The respondent has to learn how to tell exactly how he experienced the piece - what he really saw and how he really reacted, which words rang true and which words seemed weak. This feedback process functions better than the traditional feedback process because the conventional feedback process offers only criticism and advice from one person, the teacher, while in a teacherless class, the writer can get many readings from a diverse group. When everyone learns to experience everyone else's perceptions and experience, there is potential for progress and growth.

Perhaps what distinguishes Elbow's work from that of other writing specialists is the chatty way he presents the process, and his deep conviction that with proper guidance and positive group support, writing improvement can take place within any learning writer. Elbow's effective technique for an authentic-voice pedagogy, techniques such as non-stop free writing, positive group feedback, have already become the repertoire of many writing teachers today.

DONALD GRAVES

Donald Graves, like Murray, Judy, and Elbow, also espouses the process approach to writing. But unlike them, Graves has devoted much of his time and effort to the study of the writing behaviors of school children rather than adult writers. He has been gathering classroom data on the process approach for many years. Unlike Murray, in describing the process, Graves does not speculate on the various components of the process on a theoretical basis. Instead, he portrays the process ingredients - rehearsal, topic choice, informatin selection, composing, reading - via the actual composing journey of his students. In the preface of his book, Wriitng: Teachers and Students at Work (1983), he says that the purpose of the book is to assist classroom teachers with children's writing, but the principles, techniques, and insightful observations he offers are applicable to teachers working with writers of all ages.

Graves believes that teaching writing requires the control of two crafts. A teacher who has not struggled with writing himself cannot effectively teach the writer's craft. At the same time, a writer who knows how to write, must have some understanding of the craft of teaching before he can effectively teach the writing craft to others. Graves thinks that writing teachers can answer student questions only if they know the writing process from both the inside and the outside. "They know it from the inside because they work at their own writing; they know it from the outside because they are acquainted with research that shows what happened when people write" (1983:220).

Graves also believes that "conferencing" is the heart of a writing program. Thus a greater part of his book is devoted to "conferencing" -

how to make the conference work. This includes the setting of the conference, the length of the conference, the principles of helping children speak, and the how's and why's of asking various types of questions during conference. While Graves is not the first to advance conference teaching, for many others have done so already (Judy 1980, Duke 1975, Shaughnessy 1977, Murray 1968, Carnecelli 1980 and others), he is, however, one of the few who takes the reader through many actual conferences conducted by his experienced teachers. He offers many conference transcripts accompanied by running commentaries, explaining why a certain question is asked inappropriately. The following is an example of how the writing teacher was able to help her student move forward in his writing through three successive conferences.

Greg was writing about "Wepin" (Weapons). In the first ocnference Greg seemed pleased with the informatin he was writing, so the teacher decided right away that there was no reason to interrupt him. The teacher asked him to return to his writing so this conference lasted only 40 seconds.

At the second conference Greg was preoccupied with spelling problems. The teacher's strategy was to divert him to thinking about more information; at the same time the teacher promised they would work on spelling together later. She then asked Greg to read his writing to her. Greg was able to do so in spite of his poor spelling and poor punctuation. The teacher's strategy was to get Greg to teach her about weapons - a subject Greg seemed to know much about and was writing about. This prompted Greg to give detailed information concerning his grandfather and his grandfather's weapons, the kind of information Greg needed to make his writing more interesting. The teacher deliberately

asked for this information because she wanted Greg not to lose the perspective of voice and knowing. When she saw that Greg was still preoccupied with spelling problems and could not continue to write, she realized she had to deal with Greg's immediate concerns. She helped Greg then, to solve his spelling problems through self diagnosis. She asked Greg to underline seven words he thought he had spelled right, and circle six he thought he needed help with. Only after his immediate needs were taken care of was Greg able to continue to write. This second conference lasted two and a half minutes.

At the third conference Greg expressed pleasure with his writing. He was confident that he had a great deal of information and that his classmates would be interested in reading his piece. Seeing that Greg really wanted his piece published, she challenged Greg about the readiness of his piece for publication. This brought back Greg's awareness of his problems in spelling and punctuation. Then the teacher began to help solve those problems within the context of Greg's writing. This conference lasted longer, about 4 minutes, to include the teaching of extra skills needed for publication.

I cite the above example to illustrate the kind of sensitivity and skill a writing teacher must have, or learn to develop, in order to conduct conferences effectively. An accurate reading of where each child is in his draft, a realistic assessment of the child's capacity to handle problems at a given time, can come only with experience. When we read Grave's many detailed descriptions of writing teachers at work, competent teachers conferring with children at different stages of their draft, we can clearly see the cumulative effect of the craft of conferencing.

Graves suggests 6 elements that teachers can use during the conference process - elements which can ususally lead to dramatic changes in children's writing. Graves uses the word "scaffolding" to mean the temporary structures teachers use during the conference process. The word "scaffolding", borrowed from Bruner, refers to what a mother uses to adapt to the child's language, gesture, and activity. Graves uses this word in the sense that the writing teacher must follow and adapt to the contours of the student's growth and development. The six characteristics of scaffolding suggested by Graves are (1983:271):

1. PREDICTABLE - The child should be able to predict most of what will happen in conference.

2. FOCUSED - The teacher should not center attention on more than one or two features of the child's piece.

3. SOLUTIONS DEMONSTRATED - Teachers need to show what they mean rather than tell a child what to do.

4. REVERSIBLE ROLES - Children should be free to initiate questions and commnts, to demonstrate their own solutions.

5. HEIGHTENED SEMANTIC DOMAIN - Both teacher and child need to have a growing language to discuss the process and content of subjects.

6. PLAYFUL STRUCTURES - There ought to be a combination of experimentation, discovery, and humor.

In a series of conferences, the scaffold changes, but the principles of temporary structures do not change.

The scaffold changes because the focus of each conference is different. Graves suggests early drafts to focus on information. The teacher should direct questions to enable the writer to talk about the content. In the second conference, the teacher should direct questions toward the ordering of information - how to organize the content. When the writing goes into the final draft, the teacher will discuss sentence

structure and other conventions and mechanics of writing. The following triangle shows the change of focus of conferences as they lead to the student's final product (1983:276).

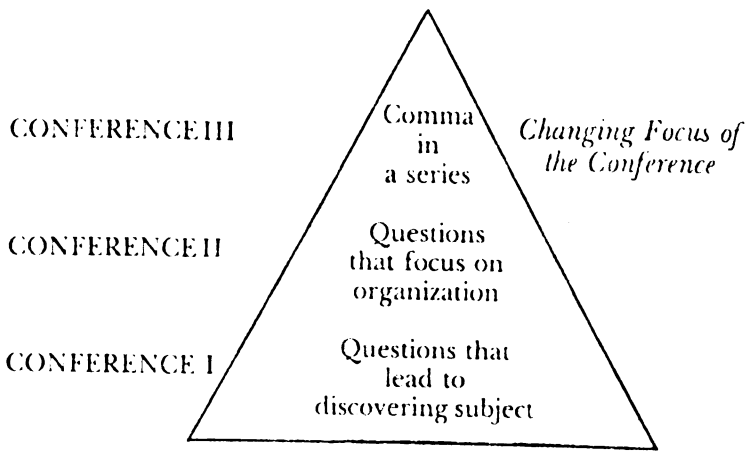

Figure 1.8

Not only does Graves offer pointers to high-quality conferencing; he also gives concrete guidelines in other areas of writing instruction - how to organize the classroom for writing, how to write along with students, how to observe and document children's writing, even directions for book-binding. Highly detailed and eminently practical, Graves' book is an important contribution to the sharing of writing problems and their solutions in the context of every day classroom activities.

CHAPTER TWO

CURRENT TRENDS IN ENGLISH WRITING: RESEARCH

INTRODUCTION

Until very recently, research in English writing centered upon various teaching methods and differing instructional content. Most researchers were primarily concerned with pedagogical practices and comparison group studies rather than problems of theory or the writing process. This is evidenced by Braddock et al.'s Research in Written Composition (1963) which is a review of composition research up to the early 60's. Most of the studies reported in this book focused on the study of written products rather than writing processes. These studies stressed instructional approaches and procedural considerations such as class size, frequency of writing, rater reliability, etc. Research methodology was also emphasized, especially research design, with careful consideration in instructional and environmental variables. None of these studies ever investigated the writing process. The assumption was, we already had a thorough understanding of composing and the processes thus involved. Writers and writing specialists such as Meade and Ellis (1970), Braddock (1974), Elbow (1973), Murray (1978), and many others challenged this assumption. This raised new kinds of questions about writing, started new lines of inquiry, and encouraged new research methods.

Interest in the writing process opened up a whole new frontier in writing research. More and more researchers are now concerned with how writers actually write. They want to look at the writing behaviors and cognitive processes during composing, and they want to know the many ways these behaviors and processes interact with written products and their contexts. In this chapter, I will review the works of some major contemporary researchers and see what kinds of questions they have attempted to ask, what research methods they have used, and what effects their findings have on current theory and practice.

MAJOR CONTEMPORARY RESEARCHERS IN ENGLISH WRITING

The two best known research studies about writing in the secondary schools are Janet Emig's The Composing Process of Twelfth Graders (1971) and Britton et al.'s The Development of Writing Abilities (11-18) (1975). Both Emig and Britton emphasized the need to base research upon a carefully tested theory of discourse. Their findings prompted many writing teachers to re-examine some of the conventional assumptions about writing and the teaching of writing, and this led to further investigations of the composing process.

EMIG'S RESEARCH

First, I will review Emig's study. I will examine the purpose of her inquiry, her method of research, and the general thrust of her findings.

The purpose of Emig's study is to examine the composing process of twelfth-grade writers, using a case-study method. This method is a

basic means of systematically collecting data, but it has scarcely been used for writing research. On the back of the cover of Emig's book, she states the purpose of her study thus:

> To examine the composing processes of selected twelfth grade writers, using a case study method to elicit data about the writing behaviors of students.
>
> To distinguish between the two dominant modes of composing among students: reflexive and extensive.
>
> To characterize a highly specialized form of verbal behavior: composing aloud.
>
> To gather information, through student's autobiographies of writing experiences, about the aspects of composition emphasized in selected American schools.

In adapting the case study method Emig wanted to identify not only student writing processes, but also student feelings, attitudes and self-concepts. She selected eight twelfth graders who were sixteen and seventeen years old as her subjects. Six of them had above average intelligence, and two had average intelligence. Six were characterized as good writers, and two as interested in writing but not particularly able. Each student met four times with the investigator. Three writing stimuli were provided to each student throughout the study. At each session the student composed aloud, and what was said was taped.

At the first session the student was asked to compose aloud and write a piece on whatever subject and whatever mode he/she wanted. At the end of the first session the student was given the stimulus: Write about a person, event, or idea that particularly intrigues you. The student was asked to bring any pre-figuring made for the piece between sessions. At the end of the second session the student was alerted to

the fact that about a week later, at the third session, he/she would be asked to recall all the writing they had ever done, both in and out of school. When the third session came, the student gave a writing autobiography which included related reading experiences and descriptions of writing instructions the student had ever had. At the end of this session the student was asked to write an imaginative piece - a story, poem, sketch, or a personal narrative. The student was also asked to bring any plans and drafts used for this piece of writing. At the fourth session the student recalled his/her prewriting and planning, and also the total process he/she had engaged in while producing the imaginative piece. Transcripts of all the sessions with the eight students were made for closer scrutiny and analysis.

Emig delineated a comprehensive outline of the dimensions of the composing process against which essential components and structures of the composing process of her students could be ascertained. The ten dimensions she arrived at inductively are: context of composing, nature of the stimulus, prewriting, planning, starting, composing aloud, reformulation, stopping, contemplation of product, and seeming teacher influence on the piece. Reformulation, or revision, occurs throughout the entire composing process.

Based on an analysis of all the data gathered, which includes direct observation and interviews, as well as the "composing aloud" transcripts, Emig offers some important findings.

In general, twelfth graders in her sample composed in two modes - reflexive and extensive. Extensive writing occurs chiefly as school-sponsored activity and chiefly as prose. The teacher is the chief audience. There is often no time provided for prewriting and planning,

and there is no personal involvement. Students seem to start matter-of-factly. There is no discernible stopping or contemplating behavior; no voluntary revision either. Reflexive writing is a longer process with more components than extensive writing: starting, stopping, contemplating the product, and reformulating. The self is the chief audience. In the sample studied, not all students could accept the invitation to write in the reflexive mode. Some were simply blocked when they were asked to do so. As to revision, students revised more readily and voluntarily when they wrote in the reflexive mode.

For school assignments Emig's subject wrote primarily in the extensive mode. Emig advises writing teachers to abandon the uni-model approach and extend a wider range of writing experience to students.

One of the purposes of Emig's study is to characterize the "composing aloud" behavior. It is a special form of verbal behavior and certain specifiable kinds of hesitation phenomena. These phenomena were identified as making filler sounds, making critical comments, expressing feelings and attitudes toward the self as writer to the reader, and engaging in digression. Seven of the eight students showed the same alternations of actual composing behavior and hesitation phenomena.

While composing aloud, the students followed a set of stylistic principles that govern the selection and arrangement of elements - lexical, syntactic, rhetorical, and imagaic. Some students seemed to be translating directives from their former writing teachers. In other words, past writing experiences, positive or negative, all had a great impact on these students. For example, Lynn did not voluntarily reformulate because reformulation means "punishment work" to Lynn. She also said her writing teacher did not "inspire" her to reformulate.

Debbie enacted her eleventh grade teacher's directive to be "direct, concise, and specific." Thus in her sketch of Paulette, she stopped to search for another word for "thing" which her teacher must have said was not specific enough.

The data revealed a marked discrepancy between what writing teachers and writing textbooks teach about composing and what Emig's students actually did when they composed. Emig explains that the discrepancy is partially attributable to teacher illiteracy. Many writing teachers have no experience in writing. "Partially because they have no direct experience with composing, teachers err in important ways. They underconceptualize and oversimplify the process of composing. Planning degenerates into outlining; reformulating becomes the correction of minor infelicities" (1971:98). This is why most school-sponsored writing is evaluated by criteria that concern "the accidents rather than the essences of discourse - that is, spelling, punctuation, penmanship, and length, rather than thematic development, rhetorical and syntactic sophistication, and fulfillment of intent" (1971:93).

While Emig's work is a report on writing research, it is basically about teaching writing - a report on the assumptions, practices, and effects of teaching writing. It exposed some myths about writing and the teaching of writing fabricated by textbook writers and unknowledgeable writing teachers.

One major value of Emig's study is that she demonstrated that the case study method has potentials for further exploration of the complexities of the composing process. Another value of her research is she expanded the definition of the composing process to include the

conditions and circumstances that surround and influence the composing, not just identifiable steps in the act of composing.

Emig's humanistic effort to capture the writing process has become a landmark in writing research. Nonetheless, there are limitations to her study.

First, in asking students to compose aloud, Emig is assuming that a writer's efforts to externalize his process of composing does indeed reflect the inner process. But to what extent can composing aloud shed light upon the actual process? Composing aloud cannot be exactly like composing in silence. Emig suggested that more refined techniques might be used for further research - techniques such as the use of time-lapse photography, the use of an electric pen, etc. One would wonder to what extent the presence of such equipment might distract the student from the normal composing process. Even the presence of an investigator will change the context of writing from the privacy of the writing act. Furthermore, the nonverbalized events that might have controlled the invention of ideas and the selection of language have not been captured at all.

Second, Emig delineated the outline of the composing process before she presented the data from interviews and from the analysis of her student writings. In other words, the elements of the composing process did not grow out of her data. One would wonder if a different outline, or different elements might not have emerged had she examined the data first.

Third, Emig's descriptive study does not provide us with standards for determmining the adequacy of conceptions of the composing process. While it does reveal some of the acts that high school seniors perform

when composing, it is not a fully supported account of many other writers. As Young has said, ".....such studies only describe what some writers did; they cannot be taken as normative" (1978:43).

Fourth, in suggesting stimuli for her students to write, Emig made no mention of purpose or audience. One would wonder if a specified purpose and/or audience would have made any difference in the way the students composed. All contemporary theories of discourse would suggest that purpose and audience make a difference.

In spite of the above-mentioned weaknesses, Emig's work is of great importance. She was the first to make a serious substantial attempt to study the inner composing process. She did provide data, the best kind of data that other inquiries have not been able to elicit. Another value of her work is the assumption that humans, rather than mechanisms, compose. Perhaps more valuable than the data her study yielded are the framework and methodology she devised. Several replications of her study have been done (Stallard 1974, Mischel 1975); others have extended her work to other age groups (Hale 1974, Morgan 1975, Graves 1975, Pianko 1979, Perl 1980a), or focused on a specific dimension of the composing process (Sommers 1980, Faigley and Witte 1981). As a result of Emig's work, the nature of the composing process has become of great theoretical and practical interest.

BRITTON'S ET AL.'S RESEARCH

In some ways there are parallels between Britton's research and Emig's research. Both are interested in the processes of writing and writing pedagogy. While Britton et al. found Emig's two categories of writing (reflexive and extensive) too restrictive for their purposes,

they do believe that Emig's study has provided confirmation for some of their findings. For example, Emig confirmed Britton's finding that current school focus on transactional, product-oriented writing has a very negative effect on student writing.

In The Development of Writing Abilities (11-18), Britton reported only the first stage of a comprehensive project of the Schools Council of England. The second stage is a four year longitudinal study of two classes in each of the five schools where Britton's theoretical model is used as the chief instrument for assessing writing progress. The report of the second phase of the project is yet to be published.

Earlier in Chapter I, I have presented Britton's theoretical model. I will now examine the purpose of Britton's research and the method he and his team used in gathering data. I will also point out some highlights of their findings.

This is the way Britton states the intention of their research:

> It is our intention in the present research to describe stages in the development of writing abilities. Clearly, therefore, a major part of the work will lie in finding satisfactory means of classifying writings according to the nature of the task and the nature of the demands made upon the writer; and, as far as possible, a way of classifying that is both systematic and illuminating in the light it sheds upon the writing process itself (1975:3).

The ultimate purpose of Britton's study was to identify qualitative changes in the writing abilities of school children. They needed to develop a theoretical model based on adult competence to trace school children's development towards that competence. The writing samples they collected from schools were used as a basis for their formulation of that general theoretical model which I described earlier.

Britton's team collected writing assignments of 500 children in the 1st, 3rd, 5th, and 7th years of secondary schools. They examined a total of 2122 pieces of writing done for 21 different curriculum subjects. Each piece was examined separately by three judges, one of whom was a member of the research team. These pieces of writing were described according to function and audience categories formulated by the research team. Two of the three judges had to agree on the category before the piece of writing could be classified.

As we look at the overall results of the study, one major finding stands out. There is an overriding influence of school demands on writing. The development trend toward writing for a larger audience was overshadowed by the trend toward writing for the teacher as examiner.

In examining student writings in relationship to audience, Britton found that the "teacher" category dominated all writing they collected, especially the teacher-as-examiner category - nearly 49% of the total sample. Inspection of the data suggests (1975:132):

a. A cumulative increase in writing for the teacher as examiner.

b. A corresponding decline in writing for the teacher-learner dialogue.

c. A rise in the fifth and seventh years, in writing for 'pupil to teacher, particular relationship', and 'writer to his reader'.

There seems to be a movement toward a wider public in the 5th and 7th years, but the proportion is low. "In none of the four years of the sample did proportion of writing for the examining audience fall below 40% and in no year but the 7th did the writing for the teacher, taking the four subcategories together, fall below 90%" (1975:131). Britton believes that the evidence strongly suggests that little writing outside

the teacher audience is experienced by the pupil the first year in secondary school and a great deal of writing is for testing. After the first year there are indications of the possibility of posing audiences other than the teacher, but these possibilities "remain unexploited."

When Britton examined the scripts according to function, he found an overall predominance of transactional writing (63.4%) within the general tendencies of the sample, and within that, predominance of informative writing. The proportion occupied by expressive writing is low (5.5%), and poetic writing is no more than 17.6%. Expressive writing is minimally represented throughout the sample and the amount of poetic writing is significant in the first three age groups, but declines markedly with the 7th year.

Analysis by curriculum subjects suggests that there are divergences within each subject; the major contrast is found between the pattern of writing in geography, history, and science and the pattern of writing in religious education and English. It appears that expressive and poetic writing are monopolized by religious education and English.

As to the level of abstraction, the analysis of the scripts showed that it is a highly significant index of development from ages 11 to 18, but few ever reached the theorizing level.

The team's most disappointing finding was the small percentage of expressive writing at any level - only 6% overall. They were disappointed because they believed that "expressive writing, whether in participant or spectator role, may be at any stage the kind of writing best adapted to exploration and discovery" (1975:197). They thought that the pressures to write for an audience of the teacher as examiner might have inhibited early expressive writing and prevented the

development into the more abstract levels of informative writing. The findings suggest to them that "curricula aims did not include the fostering of writing that reflects information in the form in which both teacher and textbook traditionally present" (1975:197). Britton would like to see attempts made to find out why expectations in school can so powerfully inhibit expressive writing and what can be done about it.

Britton's study is formal and extensive - their research methodology carefully thought out, their theoretical model coherently outlined, and their findings systematically analyzed. However, like Emig's study, this piece of research also has its limitations.

First, like Emig's study, Britton developed the theoretical framework prior to looking at student writings. Although the classifications were outlined on the basis of current knowledge in linguistics, rhetorics, and psychology, had they allowed their classification to evolve out of student writings, the categories might have been different.

Second, the way they gathered data seemed strange. Only assignment writing was studied. Is this the only kind of writing children did in school? If other kinds of writing had been solicited, or if students had been able to free write or had a choice of topic within the constraints of a prescibed task, the results again might have been different.

Furthermore, looking at the product to infer psychological motives behind each piece of writing is not the same as observing the composing process as it is actually taking place. Careful scrutiny of each piece of writing with the intent to fit it into a well-delineated classification system does not really provide us with insight into the

strategies students used, nor does it shed any light onto the characteristics of writing done by the students.

In spite of these weaknesses, Britton's study reflects the work of a team of thoughtful and provocative researchers. Their deep concern about how a writer writes, how a writer should write, and how a writing teacher can teach writing effectively, are now shared by the profession on both sides of the Atlantic.

SHAUGHNESSY'S RESEARCH

While Emig's research focused on the writing process, Mina Shaughnessy's study stressed writing errors and the writer's learning process. Her study is a remarkable effort toward understanding the writing difficulties of basic writers. Shaughnessy intended her book, Errors and Expectations to be a guide, or a road map for teachers of basic writing. She compiled 4,000 placement essays at City College of the City University of New York and analyzed extensively the writing problems in these essays. The chapter headings in her book reflect the major areas of difficulties: Handwriting and Punctuation, Syntax, Common Errors (inflection of regular verbs and nouns, subject/verb agreement, the use of articles), Spelling, Vocabulary, and Beyond the Sentence (presenting and elaborating on a central idea). Under each category of difficulty Shaughnessy tried to do three things: cite many examples of the range of problems, give reasons or causes for these problems, and suggest ways to approach them.

Shaughnessy thought the kind of writing her students did was the result of the teachings of past grammar teachers and writing teachers. "The writing that emerged from these experiences bears traces of the

different pressures and codes and confusions that have gone to make up 'English' for the BW (basic writing) students" (1977:10). She believed her students were obsessed with errors and were inhibited by them. They often equate "good" writing with "correct" writing. She hoped that by analyzing errors and teasing the causes and reasons behind them, she could change writing teachers' preconceptions about errors, which in turn, would change their misconceptions about their students. When teachers found so many errors in the compositions of basic writers, they were stunned; they considered these students "illiterate", "irremediable", and "ineducable". Shaughnessy, however, saw the ambitions and talents behind their writing and explained:

> .....BW students write the way they do, not because they are slow or non-verbal, indifferent to or incapable of academic excellence, but because they are beginners and must, like all beginners, learn by making mistakes (1977:5).

Such is the persuasion that underlies her work.

Another reason for her probing into the errors of her students is the fact that errors are "unintentional and unprofitable intrusions upon the consciousness of the reader". She believed her students must learn the dominant code of literacy in order to function effectively in this society. Errors, then, <u>do</u> matter because they hinder the writer's relationship with his audience. From her study she hoped a new way of looking at writing problems would emerge. Writing teachers could then determine at what point or points along the developmental path, errors should or could become a subject for instruction.

At a time when there is wide agreement among researchers that teaching grammar has a negligible or even harmful effect on writing improvement (Braddock 1963:37-38), why would Shaughnessy still recommend

grammar drills and pattern practice in the classroom? She argued that her students must have some knowledge of the parts and basic patterns of the sentence. She said:

> .....Whatever its direct influence on writing, a rudimentary grasp of such grammatical concepts as subject, verb, object, direct object, modifier, etc. is almost indispensable, if one intends to talk with students about their sentences (1977:77).

She further stated:

> .....It may well be that traditional grammar-teaching has failed to improve writing not because rules and concepts do not connect with the act of writing but because grammar lessons have traditionally ended up with exercises in workbooks, which by highlighting the feature being studied, rob the student of any practice in seeing that feature in more natural places (1977:155).

Shaughnessy believed that the teacher's purpose in teaching grammar is to help students understand certain features of that language that they have difficulty with, not to give a complete description of every aspect of grammar. According to Shaughnessy, many students still insist that they need more prescriptive grammar because "grammar still symbolizes for some students one last chance to understand what is going on with written language so that they can control it rather than be controlled by it". Shaughnessy's grammar, however, is not quite the same as the prescriptive grammar found in composition textbooks. By "grammar" she meant "any effort to focus upon the formal properties of sentences". She viewed grammar as more of "a way of thinking, a style of inquiry, than a way of being right" (1977:128-129). She did not present grammar as a network of rules and prohibitions which existed outside the language. The grammar that she taught centered around the

elements of the sentence and the ways of seeing how sentences could be shaped and combined.

A casual reading of Errors and Expectations might give the impression that Shaughnessy's approach to the teaching of writing is no different than that presented in traditional composition textbooks - emphasis on grammar, vocabulary, punctuation, capitalization, with many exercises for practice on the sentence level. But the many insightful explanations and useful suggestions Shaughnessy offered are quite different from the traditional approach. One might say her approach to the teaching of writing is a blend between the old and the new, the traditional and the innovative. For example, in the area of punctuation, she strongly believed that "the study of punctuation ought not to begin with the marks themselves, as most writing handbooks do, but with the structures that elicit these marks." The main reason for using punctuations is to help the reader - help him see in advance how the part he is about to read relates to what he has just read (1977:26).

Shaughnessy's treatment of spelling went far beyond rules often found in composition textbooks. She distinguished between words that are mispelled and words that are miswritten or incorrectly inflected. She believed that "careful observation of mispelling patterns, the exploration of causes, and the nurturing of new spelling habits can make a difference." In listing the types of mispellings, she used traditional terminology such as "long vowel sounds", "short vowel sounds", to which linguists might object. The use of the spelling charts she proposed, however, is practical and innovative (1977:176). By asking students to enter mispelled words on a chart, they would soon notice that certain words piled up under certain headings and would want

to know why, and would want to find ways and means to remedy them. This technique places learning in the hands of the learner - very much in line with current language learning theory.

Shaughnessy was not only concerned with errros or tests, lessons and exercises on discrete grammar points, but also emphasized the composing process. In the chapter on Syntax, she said, "The composition course should be a place where the apprentice writer not only writes, but experiences, in a conscious, orderly way the stages of the composing process itself" (1977:81). This includes the messy process that leads to clarity, the interplay between the writer as creator and the writer as reader. Shaughnessy also discussed some of the basic concepts in the teaching of writing advanced by process-oriented writing specialists - concepts such as peer teaching, conferencing, reading aloud, proofreading, and reading to enhance writing.

Shaughnessy argued for a balance between concern for errors and concern for meaning, yet in her book, she seemed to have devoted more space to the mastery of language form and not enough emphasis on the writing process. What is more, there was no mention of free writing, no special discussion on how to encourage students to write about matters that engage them, to enable them to draw on their knowledge of life and their experiences in life.

Furthermore, Shaughnessy suggested using sentence-combining exercises to increase the frequency of "mature" sentences (1977:89). Mature sentences, however, do not necessarily mean mature writing. Sentence-combining exercises can be stimulating, and even effective, in helping students understand the grammar of the sentence. They may help produce complexity and variety in writing in a way traditional

grammar has not been able to do, but it should not take the place of writing because it is a-rhetorical. Students need rhetorical-based writing experiences. Moffett (1968) considers sentence-combining non-naturalistic and should not be substituted for real writing experience, and Combs (1976) cautions the need for further research to determine what kinds of sentence-combining exercises are appropriate to what level.

In spite of the above-mentioned drawbacks, Shaughnessy's work stands as a landmark in the relatively unexplored territory of basic writing. She has given us a new perspective in understanding students' writing errors. There is a growing interest in error analysis in applied linguistics in recent years (Richards ed. 1974) and in second language acquisition research, learner's errors are now perceived as indicative of the state of the learner's knowledge and the strategies the learner is using to learn the target language. In this sense, Shaughnessy's empiracal data and her insightful analysis serve as useful input to theoretical discussions and important feedback to the design of writing curricula. This piece of research is a major work of scholarship on visible weaknesses in students' written language and on their language learning processes.

HAYES AND FLOWER'S RESEARCH

Unlike Shaughnessy's research which focuses on student errors, John Hayes and Linda Flower researched on the mental processes of composing. They objected to the stage models of composing as advanced by Rohman (1965 Prewrite/Write/Rewrite) and Britton (1975 Conception/Incubation/Production) on the grounds that those models are

linear, incapable of capturing the interactions of the many complex elements of the dynamic process of composing. They claim that common sense and research tell them that writers are constantly planning (prewriting) and revising (re-writing) as they compose. Stage models do not describe the moment-to-moment intellectual process of composing. They, therefore, set forth to identify the basic mental acts of decisions and choices writers make when they compose. By informally analyzing many protocols over a period of five years they derived a tentative cognitive model of expository writing.

Hayes and Flower define a protocol as "a description of the activities, ordered in time, which a subject engages in while performing a task" (1980:4). "Protocol analysis" is a technique developed by Cognitive Psychology to identify psychological processes, typically processes used in problem-solving tasks. Hayes and Flower applied this technique developed by Cognitive Psychology to identify psychological processes, typically processes used in problem-solving tasks. They applied this technique to identify the processes of composing. They believe that as a research tool, protocols are extremely rich in data. A protocol can help us see many of the intellectual processes a writer uses to produce his writing that other research tools have not been able to do.

Through protocol analysis Hayes and Flower tried to describe the underlying psychological processes, typically processes their subjects used in performing their writing tasks. They claim that the model they have derived has two unique features (1980:16):

1. It identifies not only subprocesses of the composing process, but also the organization of those subprocesses.

2. Minor variations in its simple control structure allow it to describe individual differences in composing style.

They believe their model can be used as a guide to diagnose writing difficulties, and to differentiate competent writers from incompetent writers.

The following is their schematic representation of the model (1980:11):

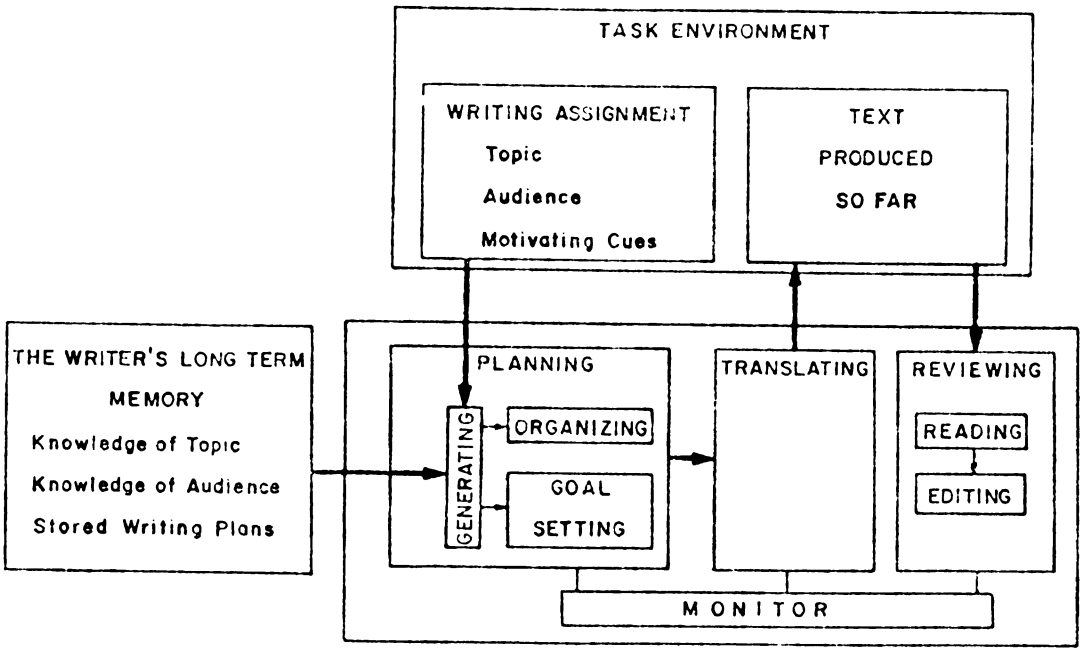

Figure 2.1

In this model Hayes and Flower divide the writer's world into three major parts. The three units of the model reflect the three elements involved in the act of writing: the task environment, the writer's long-term memory, and the writing process. The task environment

includes everything that influences the performance of the task. More specifically, it includes the rhetorical problem, as well as the written text. The rhetorical problem includes the writing assignment, and the writer's motivation. Flower and Hayes think that "defining the rhetorical problem is a major, immutable part of the writing process" (1981:369). How a writer chooses to define the rhetorical problem will affect his writing performance. They think it is of great research interest to see how the process of presenting the problem works for the writer. The written text, as soon as it is written, becomes a part of the task environment. The growing text puts constraints on what the writer can say next. They believe that "part of the drama of writing is seeing how writers juggle and integrate the multiple constraints of their knowledge, their plans, and their text into the production of each new sentence" (1981:371).

The writer's long-term memory is a storehouse of knowledge of topic, audience, generalized writing plans, and writing formulas. Here the writer has to find the cue that will let him retrieve a network of useful knowledge. Then he has to re-organize or adapt the information to meet the demands of the current rhetorical task.

The writing process itself consists of three major processes: planning, translating, and reviewing. In the planning process, a writer builds an internal representation of the knowledge that he will use in writing. A whole network of ideas may not be made in language. Sometime the writer has to capture the fleeting image or visual code in words. Hayes and Flower believe the function of the planning process is "to take information from the task environment and from long-term memory and to use it to set goals and to establish a writing plan to guide the

production of a text that will meet those goals" (1980:12). Planning is a thinking process writers use again and again during composing, and it is used at all levels - text level, and/or sentence level.

The planning process involves three subprocesses: generating, organizing, and goal setting. The act of generating ideas includes retrieving information from long-term memory. Sometimes this information is well developed and organized, but sometimes the writer generates fragmentary or contradictory thoughts. The organizing process allows the writer to identify categories, to group ideas and present them in the text. It is believed that all rhetorical decisions affect the process of organizing ideas at all levels. Goal-setting goes on throughout composing. Some goals may be drawn from long-term memory, but most goals are generated and developed and revised by the writer by the same processes that generate new ideas. Flower and Hayes think that "the act of defining one's own rhetorical problem and setting goals is an important part of being creative and can account for some important differences between good and poor writers" (1981:373). The act of developing and refining one's goals continues throughout the whole process of composing.

Translating is putting ideas into written form, or translating a meaning into visible English. The function of the translating process is to transform whatever material from memory into acceptable written English. This has to function under the guidance of the writing plan. There are special demands of written English to which the writer has to adhere. For adults some of the demands may have become automatic. If the writer has to devote conscious attention to such demands as

spelling, punctuation, and grammar, it will interfere with the meaning he wants to get across.

Reviewing consists of two sub-processes: reading and editing. Reviewing frequently leads to new planning and translating. The function of the reviewing process is to improve the quality of the writing. Reading and editing, like generating, can occur at any time during the act of composing and can interrupt any other process.

The "monitor" functions as a strategist. It determiens whether to translate or to continue generating new ideas. The choice is determined by the writer's writing habit or writing styles, and also by the writer's goals.

Flower and Hayes further explain their cognitive process theory by pointing out some key concepts upon which their theory rests:

1. "Writing is best understood as a set of distinctive thinking processes which writers orchestrate or organize during the act of composing" (1981:366).

They claim that writers do not go through these processes in a simple order. The three major processes in their model, namely, planning, translating, and reviewing, are distinctive processes used over and over by their subjects. Moreover, these processes are used at all levels. Sometimes they are used to make a global plan for the whole piece of writing, and sometimes a local plan for the next sentence.

2. The processes of writing are hierarchically organized, with component processes embedded within other components (1981:375).

The events in this hierarchical process do not take place in a fixed order. They suggest that we view the writing processes as a writer's "tool kit". The writer uses the tools according to need. This

allows flexibility. The many embedded sub-processes are used recursively.

3. "Writing is a goal-directed process. In the act of composing, writers create a hierarchical network of goals and these in turn guide the writing process" (1981:377).

This is considered the keystone of their cognitive process theory. They distinguished two categories of goals - process goals and content goals. Good writers, they say, seem to have greater control over their process goals than poor writers. As writers compose, their content goals "grow into an increasingly elaborate network of goals and subgoals." This accounts for the purposefulness in writing.

4. "Writers create their own goals in two key ways: by generating goals and supporting sub-goals which embody a purpose; and, at times, by changing or regenerating their own top-level goals in light of what they have learned by writing" (1981:381).

Flower and Hayes think this process of regenerating goals and recreating sub-goals is a "powerful creative process." They believe that when a writer uses a goal to generate ideas and consolidates them and then regenerates new and more complex goals, learning is apt to take place. Hence they think their theory can contribute to a cognitive explanation of discovery.

To formally test the adequacy of this model, Hayes and Flower compared this model with one writing protocol in which the writer gave clear indications of ongoing writing processes. This protocol consisted of 14 pages of verbal transcript, 5 pages of notes, and a page of completed essay. Based on the writer's "metacomments" they divided the protocol into three sections. These were the three hypotheses they used (1980:22-27):

Hypothesis 1 - In the first section generating is the predominant process, in the second section organizing, and in the third section translating.

Hypothesis 2 - The content statements in the protocol will reflect differences in the distribution of processes in the three protocol sections.

Hypothesis 3 - The generating process will be more persistent during section 1 of the protocol when the goal is to generate, than during section 2 and 3, when it is not.

All three hypotheses were confirmed, and this gave strong support to the adequacy of their model.

Hayes and Flower's model is a major contribution toward the understanding of the mental processes of composing. They have described the act of composing as dealing with an excessive number of simultaneous demands or constraints (Flower and Hayes 1980). They think writing is goal directed and recursive. When a writer composes, the task of planning, retrieving information, creating new ideas, producing language, editing language, all interact with one another. The model they derived specifies the nature of the individual processes, and the organization of subprocesses.

Useful though this model may be as a research tool, it has its limitations. Hayes and Flower are not unaware of the fact that their model has been tested formally with only one protocol, although the model was evolved by informally analyzing many protocols. They also realize that they have tested only some properties of the major writing processes, but there are still others they have not tested. For example, they have not tested the structure of editing processes. What is more, they have selected participants that were confident, analytic

and capable of giving good protocols. Their model is a model of competent writers of expository writing. This limits the generalizibility of their findings.

Furthermore, this model assumes that every piece of writing is a problem-solving task. This might be true with school-sponsored expository writing. But what about other kinds of writing? Do all kinds of expressive writing involve problem-solving too?

I have often wondered how accurate a protocol can be. The act of composing is a difficult task in itself. If we ask a writer to provide a commentary while he is composing, we are making the task even more difficult. There is bound to be some interfering effect. As I have commented on Emig's research, "composing aloud" is artificial. It cannot fully capture the writer's complete writing behavior.

A strong comprehensive writing model must necessarily be multidimensional. While the cognitive dimension is important, thinking processes are only one aspect of the many factors associated with composing. The social and affective variables that come into play are equally important - variables such as attitude, motivation, self-esteem, anxiety, etc. The cognitive processes, for example, can hardly explain the "blank page" syndrome. We cannot ignore the fact that a writer is a "whole person". Thus a more comprehensive inquiry into writing would have to include more than just the thinking process. As Emig has said, "Inquiries into writing, into composition, probably need to be informed by at least four kinds of theories: 1) a thoery of meaning; 2) a theory of language; 3) a theory of learning, and 4) a theory of research. Preferably, all these should be consonant or congenial" (1982:70-71).

In spite of the above-mentioned drawbacks, Hayes and Flower have provided an outstanding piece of research. They have offered a theoretical framework that attempts to make explicit how a writer's knowledge of a topic, his sense of audience and purpose can affect the ongoing process.

CONCLUSION

From the works of the writing specialists and researchers I have reviewed in Chapters I and II, it is clear that a body of beliefs and assumptions about writing has emerged which is quite different from the traditional prescriptive product-oriented paradigm. Leaders in the profession are now predominantly concerned with the writing process, not just the product; they are concerned with content, not just form. While they may not agree on what the writing process exactly entails, they do agree on the nature of the complexity of the process. They also agree that insight into the composing process will help teachers become more effective in the classroom. They believe that the writing process is a dynamic, generating process which leads to discovery, not a step-by-step procedure that has dominated the teaching of writing for decades. Although writing research is still in its early stages of inquiry conceptually and historically, researchers have broadened writing research to include contemplative first hand accounts of what actually goes on when a writer composes. Their findings support the assumption that the composing process is not a linear but recursive process. Writers generate ideas and integrate them to approximate meaning. Writers plan, write, revise, anticipate, review - moving back and forth throughout the entire writing act.

Based on this approach, teaching writing means the teacher must offer help during the process, not wait until the end to correct a few errors, or criticize the written product. The writing teacher's job is

to help students generate, formulate, and refine ideas and discover purpose and meaning. When writing is viewed as a way of learning, the writing teacher's responsibility is to provide students with process-oriented and rhetorically-based writing experiences that would enable students to grow through language. As Moffett puts it, "to enable the student to play freely the whole symbolic scale."

Thus, in our profession today, we are witnessing the development of a new philosophy about writing, a new direction in writing research, and a new methodology in the teaching of writing.

What impact does the paradigm shift in English writing have on ESL writing? Have leading ESL methodologists sensed the winds of change? Have ESL writing teachers adapted any of the innovative techniques suggested by English writing specialists? In the following chapter, I will examine the state of the art in ESL writing and attempt to answer some of these questions.

CHAPTER THREE

ESL WRITING - THEORY AND PRACTICE

INTRODUCTION

Having reviewed current trends in English writing in Chapters I and II, I will now turn my attention to ESL writing. I will survey the literature of ESL writing to see what theory or theories ESL specialists have espoused and what methods and techniques methodologists have advanced in the teaching of ESL writing. Unfortunately theoretical discussion on ESL writing is sadly lacking. I have, therefore, resorted to looking at definitions and stated goals offered by ESL specialists. Through these definitions and stated goals one can get a glimpse of how writing is being perceived.

DEFINITIONS AND STATED GOALS

In general, ESL specialists have espoused the traditional view that writing is a skill, as opposed to process, to be mastered for use, especially in the academic world. Thus, for decades ESL writing has been taught as one of the "four skills", very much like the way writing had been taught to college freshmen in the U.S. prior to the paradigm shift.

Rivers (1968), a well-known and well-esteemed authority in foreign language teaching, voiced the opinion that writing is closely related to and dependent on other skills. She suggested that writing be used as a "compensatory skill" in learning languages. Paulston and Bruder, in their book Teaching English as a Second Language: Techniques and Procedures agreed with Rivers. They viewed writing as a service activity for reinforcing and consolidating other language skills such as grammar, pronunciation, listening comprehension, and reading (1976:204). Croft, in his anthology Readings on English as a Second Language, suggested that "reading and writing skills are usually developed at the advanced level of instruction. They depend to a great extent on a solid foundation in listening and speaking skills" (1980:339).

I think Croft's notion that writing is based on speaking and listening skills, and Rivers' and Paulston and Bruder's notion that writing is a "compensatory skill" are overly simplistic. During the heydays of the audio-lingual era, proficiency in English meant oral proficiency. At that time, writing played a subsidiary role and was not to be taught until after the complete mastery of the oral skills. Since there are similarities as well as differences between speaking and writing, we do not have sufficient grounds to arbitrarily say which skill is based on which until we can obtain more research data on the basic features of the rules of speaking and the rules of writing, and compare the two. Based on the knowledge of second language acquisition today, we can argue that it is possible, or even desirable, to introduce writing to low-level ESL students because the sooner students learn how

to write in English, the sooner they can use English to express their feelings and ideas in written form.

What exactly is ESL writing? In the literature we find only a few specialists who have directly addressed this question, and most of them have addressed it only in general terms. Others have only stated their goals in teaching ESL writing, but from their explicitly stated goals we can attempt to derive their assumptions about ESL writing.

The terms "writing" and "composition" have been used interchangeably by many people in the profession, but there are those who prefer to differentiate the two. Bracy reported that in a writing seminar, at a panel discussion at UCLA, a suggestion was made to distinguish "writing" from "composition". The panelists saw "writing" as teaching anything controlled, and "composition" as anything free (1971:241).

Rivers used "writing" to refer to several activities: notation, spelling, writing practice, and composition. She defined composition like this:

> In its most highly developed form, writing refers to the expression of ideas in a consecutive way, according to the graphic conventions of the language; the ultimate aim of the writer at this stage is to express himself in a polished literary form which requires the utilization of a special vocabulary and certain refinements of structure. This we shall call "composition" (1968:243).

According to this definition, writing in its highest form is very limiting and limited, if it can be called "writing" at all. If the ultimate goal is to fit ideas into a "polished literary form", there is very little time and effort given to the creative aspect of the composing process. Students have no chance to experience a dynamic

writing process whereby they can explore ideas and discover meaning through language.

It is interesting to note here that thirteen years later, in the second edition of Rivers' book Teaching Foreign Langauge Skills (1981), she adopted a less rigid view of "composition" and re-defined it as "expressive writing". "In its most highly developed form, writing refers to the conveying of information or expression of original ideas in the new language" (1981:294). She still maintains, however, that writing practice will at first be a service activity, consolidating work in the other areas, and she still thinks that writing should be used to reinforce other learning. "The higher levels of composition will be possible only when the student has attained some degree of mastery of the other skills" (1981:297). She continues to favor guided types of exercises that manipulate vocabulary and structures and gradually move to more flexible tasks when students can begin to develop the data provided in their own ways. It thus appears that Rivers still expouses the traditional skillist view of writing - a view which greatly limits the scope of the student's writing experience.

Slager defined "composition" as "writing beyond the sentence level". This definition excludes the physical act of writing. Thus copying and writing from dictation are not considered writing by his definition. He said, "I would like to concentrate, then, on the writing of paragraphs and of compositions of several paragraphs" (1972:232). He further suggested that composing must be guided and controlled. He offered many writing assignments that are highly controlled, leading up to summary writing and writing from a model. His conclusion was: "Students who can do all these exercises accurately are still a long way

from free composition, which implies the ability to develop a well-organized theme on any subject that might be assigned" (1972:243).

The composing process as we understand it today, cannot be neatly controlled the way Slager has suggested. When students spend most of their time doing guided exercises, there is little time left to develop their ability to work independently and really write - to explore, reformulate, revise and edit. Little wonder the students, after completing all the exercises accurately, still cannot develop a well-organized theme on any assigned subject. They have never had a chance to really write texts of their own in English. They have developed little in the way of awareness and judgement, so necessary for effective writing.

Chastain is of the opinion that writing helps to solidify the student's grasp of vocabulary and structure, and complements the other language skills. He thinks the overall objective of writing is "to be able to write a message that a native speaker would be able to understand" (1976:365). He adds that this does not necessarily mean native speaker proficiency. "The important criterion is that they can express their ideas in written form, however elementary the fashion" (1976:365). To help students develop their writing ability he proposes a sequence of activities: writing words (copying, spelling, sounds, dictation), writing language forms (forms such as morpheme components, verb forms in isolation, verb forms in context, etc.), productive performance exercises (sentence completion, answering questions, etc.), and sustained writing (summaries, semi-controlled writing and free writing). Chastain believes that the purpose of free writing is to express thoughts in the second language.

I think Chastain's notion that writing is for expression of thought and/or for communicative purposes is sound, but I take issue with him when he suggests that writing be used to practice grammatical forms. I would not label the kind of exercises he recommends "writing" at all. Furthermore, I question the wisdom of sequencing writing activities lock-step fashion (from word, to sentence, to paragraph) because most adult second language learners are generally conceptually mature, sometimes more mature than we give them credit for. They need to learn to search for new words, new expressions, and new structures to approximate their meaning, not just to practice structures they have already learned. Research in English writing has shown that overteaching of grammatical form can hinder the composing process (Perl 1979).

Robinett (1978), in Teaching English to Speakers of Other Languages, pointed out the ambiguity of the term "writing". It can mean the complex process of composing, and it can also mean handwriting or penmanship. Although she did not elaborate on what the complex process entails, she stated that both types of writing are necessary in an ESL writing program. She regarded writing as a means of communicating ideas, and that:

> ....The acquisition of certain mechanical abilities is the first stage in the communicative skill of writing; this includes the ability to put down on paper words, phrases, and sentences, leaving space between words, and starting sentences with a capital letter and ending with some mark of punctuation. Once students have mastered these conventions of writing, the next stage comprises learning to write composition: developing sequences of sentences into paragraphs and arranging paragraphs into a unified whole...(p. 195).

I would agree with Robinett that both types of writing - penmanship and the complex composing process - need to be tended to in any ESL writing program. I would disagree, however, that the first stage in the communicative skill of writing is the acquisition of mechanical abilities. The creating and generating of ideas should take precedence over concerns with the mechanics of writing. In any communicative act, the message is always more important than the form. Current English writing research has shown that conscious knowledge of rules of the conventions of writing is most useful only at the editing stage of the composing process. According to Krashen (1984), a well-known second language acquisition theorist and researcher, over concern with form can inhibit composing.

Paulston and Bruder classified the writing ability of ESL students into three levels. They stated their major teaching points as follows: for the beginning level, correct form of language on the sentence level, mechanics of punctuation, and content organization; for the intermediate level and advanced level, the rhetorical organization of the paragraph as well as on the overall composition level (1976:205). "The main objective of our writing courses after the beginning course is to write a full-fledged research paper. For non-academic situations, a research paper can easily be modified to a report, an essay, and the like, but the important point is that there be one overriding objective" (1976:237).

I would not argue that there should be one overriding objective for an ESL writing course, but to say that the main objective is to write a full-fledged research paper is severely limited. It deprives the student of the opportunity to explore the many dimensions of written

discourse; it fails to engage the student in experiencing the diversity of modes and audiences. As Judy has pointed out, good academic writing is not formula writing. "It grows from a full synthesized experience, a deeply known and even felt experience" (1980:47). Such an experience is possible only as we provide our students with opportunities to try a sufficient variety of discourse types. After students have had a rich writing experience, the quality of their research paper will be enhanced.

Buckingham also defined ESL writing into three levels, each based on a hierarchy of linguistic units, but his goals for the three levels are somewhat different from Paulston and Bruder's. "Level I is reserved for the acquisition of skills which are best described as automatic, skills commonly taught through rote memorization and repetition of the same act or class of acts until the specific actions are invariably evident in students' responses" (1979:243). At Level II "Performances are concerned with the production of language involving more than a single word but not more than a single sentence, however complex. Obviously, most instruction at this level will be concerned with the practice of sentence writing at levels of complexity from very simple sentences to very complex ones. Structure and vocabulary are the two basic aspects involved" (1979:243). "At Level III, the concern is with the abilities of students to write prose which requires a synthesis of knowledge of skills to produce extended arguments, descriptions, narrations and explications. Now, such skills as were learned at lower levels are only tools, used more or less unconsciously to permit the writer to communicate elaborated ideas" (1979:245).

Buckingham thinks that the procedures and techniques for teaching the beginning and intermediate stages are clear and fairly standard, so he chose to elaborate on the learning goals of Level III. The goals are as follows:

> Goal 1: To become independent of the controls imposed by the teacher or text.
> Goal 2: To write for a variety of communicative purposes.
> Goal 3: To extend and refine the use of vocabulary and sentence structure.
> Goal 4: To write the conceptual paragraph.
> Goal 5: To write longer units of discourse.
> Goal 6: To utilize awareness of cultural differences in writing (1979:246).

Buckingham's goals for Level III reflect, to a certain degree, the communicative approach to language teaching, currently in vogue. His goals for Level I and Level II are very restricted, even more so than Paulston and Bruder's. The focus is mainly on correctness of the product on the sentence level. The pervasiveness of drills and exercises is such that we lose touch with what writing is really for. As writing teachers, we must make the distinction between meaningful writing and senseless ritual (Frank Smith 1983).

When Buckingham uses the term "writing process", it is not the process view of writing advanced by Emig (1971), Perl (1980b), and others; nor are his primary activities of the writing process the same as recommended by Moffett (1981), or Murray (1984). Perhaps Buckingham has sensed the winds of change in English writing and has attempted to relate the "process approach" to ESL, but his "writing process" does not really mean the experience of discovering, creating and giving form to thoughts and ideas, and reformulating and refining them.

At this point I would like to recapitulate Moffett's definition of writing which I discussed earlier in Chapter 1 and compare his definition with the stated goals offered by ESL specialists I have thus far reviewed. In Moffett's spectrum of definitions, drawing and handwriting are the lowest definitions on the scale; transcribing and copying come next. This is followed by "paraphrasing, summarizing, plagiarizing; then comes crafting conventional or given subject matter; finally, revising inner speech, the highest in his array of definitions. This array ranges from "most material" to "most authorial". Moffett stresses that "writing consists not just one of these activities but of all of them at once" (1981:90). In other words, when people write, they carry out ALL the activities on Moffett's scale. Failure to do so, according to Moffett, would be wrong. It is significant to note here that the wide range of definitions of writing offered by ESL specialists I have reviewed so far, fall somewhere within Moffett's scale of definitions, but the highest on Moffett's scale - revising inner speech - has not been mentioned by any of them. In other words, that very important process of generating, refining and re-making meaning through writing is ignored.

In very recent years, however, the dynamic processes of writing have been recognized by a few ESL specialists, and they have begun to introduce the "process approach" to ESL writing. Zamel (1976) was the first to call our attention to current research findings in English writing and suggested that we recognize what important ramifications these new insights might have on ESL writing. Her notion of writing is more in line with the "process approach" advanced by Murray and others. In reporting her study of the composing process of 8 ESL

students, she defined writing as the process of discovering meaning and used this definition as the title for her study of the composing process of her students (1982:195). She is critical of the traditional approach to ESL writing for she does not think grammar-based approaches should serve as substitutes for the instruction of the composing process. She recommends that writing instruction recognize the importance of generating, formulating, and refining ideas and revision be the main component of writing instruction. She espouses Judy's notion that "form grows from content and is inseparable from it" (1980:41). She says that "methods that emphasize form and correctness ignore how ideas are explored through writing and fail to teach students that writing is essentially a process of discovery" (1982:195). "When students learn that through writing they can explore and discover their thoughts and ideas, their product is likely to improve, too" (1982:207).

Raimes tried to answer the question "What is composition?" more directly. She thinks that the Aristotelian division of classical rhetoric into Invention, Arrangement, and Style is still valid today, except the ESL student has more of a burden because he has to learn the rhetorical structure of English which is generally assumed to be culturally different. Raimes thinks that "while teachers may disagree on methods and materials, most do agree that finding something to say, organizing it, and saying it well are what composition is all about" (1978: Preface vii).

Sharing Zamel's belief that "syntax and rhetoric are complementary, yet separate aspects of the composing process, neither one being responsible for the improvement of the other" (Zamel 1976:73), Raimes' writing textbook Focus on Composition (1978), offers two different kinds

of focus: Focus A provides practice in syntax, and Focus B provides practice in rhetoric. After the core composition is written, the teacher reads it and then assigns further homework on an individual basis to fit the student's syntactical and rhetorical needs. Here one can't help but question the wisdom of practicing the two aspects of composing separately, for syntax and rhetoric are interrelated and interdependent.

In her recent book Techniques in Teaching Writing, Raimes explains more specifically what she means by getting students to go beyond sentence level exercises, so they can write

> . to communicate with a reader;
> . to express ideas without the pressure of face-to-face communication;
> . to explore a subject;
> . to record experience;
> . to become familiar with the conventions of written English discourse (a text). (1983a:4)

She believes that to compose is to express ideas and communicate meaning. She also says, "Composing means thinking" (1983b:261).

While we don't doubt that thinking is an important part of the composing process, composing is more than thinking. "What is elicited in writing is not solely the product of the mind but of a mind alive in a living, sensing body" (Perl 1980b:365).

Taylor, like Zamel, also introduced to ESL writing some of the insights gained in English writing research. He cited the works of several writing specialists such as Murray 1978, Britton 1978, Flower and Hayes 1977, and others. He believes that "the very act of writing can itself serve to facilitate thought and shape ideas" (1981:5). He defines writing as "a creative discovery procedure characterized by the

dynamic interplay of content and language: the use of language to explore beyond the known content" (1981:6). He views essay writing as a bi-directional movement between content and written form, and suggests that students be given the opportunity to experience the process of discovering meaning and then of struggling to give it form through revision. Like Zamel, he gives revision a central position in a writing class.

APPROACHES TO THE TEACHING OF ESL WRITING

While ESL writing literature reveals relatively little theoretical discussions on writing, methods and techniques in teaching ESL writing abound. This is because different teachers and different textbook writers tend to emphasize different features of this complex process. Raimes offers a rather comprehensive diagram to show what writers have to deal with as they produce a piece of writing.

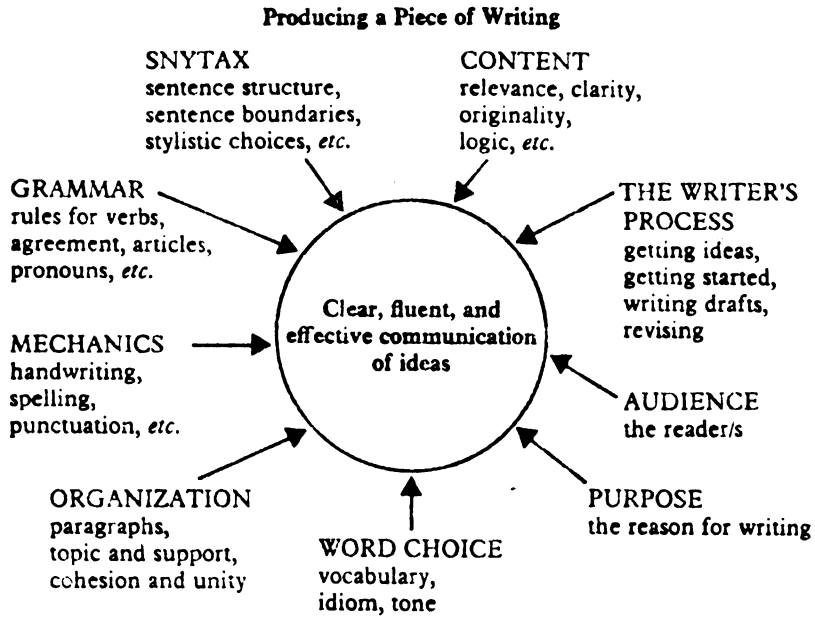

Figure 3.1

"As teachers have stressed different features of the diagram, combining them with how they think writing is learned, they have developed a variety of approaches to the teaching of writing" (1983a:6).

A close examination of practice suggests that there are at least the following dominant pedagogical approaches to the teaching of ESL writing: 1. the free-writing approach, 2. the controlled-writing approach, 3. progression from controlled-writing to free-writing, 4. the communicative approach, and 5. the process-oriented approach. Here I will describe these approaches and see what assumptions about ESL writing each approach reflects. In the next chapter I will present research upon which some of these approaches are based.

THE FREE-WRITING APPROACH

On one extreme are the proponents of free-writing. Both Erazmus (1960) and Brière (1966) advocated "quantity before quality". Erazmus proposed rapid writing in large quantities, without revision. He claimed that if students wrote more often, they would make greater improvement. The fluency program he advanced for the intermediate level, pushed students to produce extensively, with little regard to errors. He argued that it was more important for students to produce large quantities of material than to produce perfect copies. "With the de-emphasis on errors and stylistics, the student can write freely without the inhibitions often attending composition writing" (Erazmus 1960:30). A further step to promote writing fluency proposed by Erazmus is to draw on students' unique personal experiences for writing assignments. This is somewhat in line with Judy's "Experiential Approach" (1980) I discussed earlier in Chapter I.

Brière also emphasized quantity. Based on the results of his pilot study which I will discuss in the next chapter, Brière focused on writing frequency, not error correction. Like Erazmus, he, too, believed that with more writing, few errors would result. He posited that an emphasis on quantity would result in fluency, with error reduction as the concomitant result. His critics pointed out the Buxton study (reported in Braddock et al, 1963, p. 70) which evidenced contrary results. Other studies concur with Buxton's and conclude that writing progress is not related to the frequency of assignments (Dressel et al., 1952, Heyes 1962, Arnold 1964, Hunting 1967, Haynes 1978, and others).

It is conceivable that free writing can facilitate writing fluency. This might be useful in preparing students to answer essay-type

questions, but this is not enough. Frequent writing practice alone does not necessarily result in better writing quality unless students can experience the full range of the composing process - the recursive stages of inventing, drafting, revising, and editing.

THE CONTROLLED-WRITING APPROACH

On the other extreme are those who disagree with the use of free writing. Pincas, introducing her "multiple substitution" technique, argues that "since free composition relies on inventiveness, on creativeness, it is in direct opposition to the expressed ideals of scientific habit-forming teaching methods which strive to prevent errors from occurring" (1963:185). The assumption reflected here is that manipulation and imitation of fixed patterns have priority over originality, and that correctness in writing is more important than ideas and content. This represents the behavorist view of language teaching which is contrary to second language acquisition theory today.

Arapoff (1967) also argued for controlled writing. She believed we should teach expository writing and should teach our students how to select and organize facts given to them via their reading assignments. Since students must have facts and ideas in order to write, she argued that students should not be allowed to use their own ideas and facts for writing because "if they were allowed to use the facts and ideas gained from their first-hand experiences, they would think these in their own language and then try to translate them word-for-word into English, often with most ungrammatical results. This is why the free composition approach to teaching writing is just as unsatisfactory as the copybook

method...the students make so many grammatical errors that their compositions lose much of the original meaning" (1967:34).

Like Pincas', Arapoff's argument is contrary to current theory and practice in language teaching. It is precisely the students' rich ideas and facts from their own life experiences that help motivate them to write - to search for appropriate words and forms to express their meaning in writing. Prohibiting students from using their own resources to write and forcing them to perform drills and exercises aimed at grammar practice, irrelevent to their life experiences, is apt to destroy their desire to write. Research in English writing has shown that obsession with grammatical correctness can impair the composing process (Perl 1979), and fear of error inhibits composing (Shaughnessy 1977).

PROGRESSION FROM CONTROLLED-WRITING TO FREE-WRITING APPROACH

Not all writing teachers and textbook writers accept the extremes. The most prevalent pedagogy in the last two decades has included a progression by the student from controlled to free writing. The use of model passages, whether in paragraph or essay form, is widespread in textbooks at all levels. Model-based tasks and exercises vary enormously, some tightly controlled, some almost completely free. The trend is to gradually relax control along an ability continuum from low-level to advanced. In general, this approach stresses accuracy instead of fluency and creativity. It focuses on grammar, syntax, mechanics, and/or organization. Writing tasks are prescribed, and the ultimate goal is error-free sentences, or paragraphs, or compositions. Students are allowed to write free sentences, paragraphs, or

compositions only after they have successfully performed certain exercises and studied and imitated the model passages. The assumption here seems to be grammatical facility, or correctness of form, means writing ability.

There are some who recognize that writing is not synonymous with correct sentences, but they still insist upon control. Although they stress the importance of organization, style, and rhetoric, they still insist that control and guidance are essential. Kaplan (1967), for example, thought that foreign students should study and imitate English paragraphs because the pattern of an English paragraph is different from that of other cultures. Pincas (1963) suggested a multiple substitution technique to help students form a habit of using certain styles. Carr (1967) focused on analyzing the organization and logical arrangements of model passages. Arapoff (1969) stresses the importance of having students compare and imitate stylistic differences. Dehghanpisheh (1979), focusing on expository writing, introduced the "controlled paragraph rhetoric" to bridge the gap between controlled writing and free writing. Thus a certain amount of restraint is still placed on the "free" writing tasks.

Many of the specialists I mentioned earlier in this chapter belong to this camp: Rivers, Slager, Paulston and Bruder, Buckingham, and Robinette. Many textbook writers also embrace this approach, so many that it would be impossible to cite them all. Here I will mention only a few well-known and commercially successful ones: Rainsbury's Written English 1977 (for beginning students), Blanton's series of Elementary Composition Practice 1979, and Intermediate Composition Practice 1983, Robinson's Guided Writing and Free Writing 1967, 1976 (for intermediate

and advanced), Ross and Doty's Writing English 1965, 1975 (for advanced), Paulston and Dykstra's Controlled Composition 1973 (for college-bound foreign students), and Bander's American English Rhetoric 1971, 1978, 1983 (for university level foreign students).

Many ESL writing teachers and textbook writers espouse this approach because controlled writing provides practice in sentence-level linguistic features very often needed by ESL writers but not necessarily needed by L1 writers.

As to the use of models in English writing, there has been a growing dissatisfaction with traditional model-based writing lessons for native writers. In teaching writing to native speakers, Escholze (1980) advocates integrating model passages appropriately into the context of the writing process. In the same vein, in ESL writing, Watson proposes that the "alien product" (model passages) be effectively used to strengthen the "original process". "We can use the model passages as a resource rather than as an ideal" (1982:12).

I do not doubt that the study and imitation of various styles and organization patterns can be helpful to ESL writing students, nor do I doubt the usefulness of guided exercises for certain students during the editing stage. But this kind of practice alone is no substitute for actual writing experiences where students learn to discover and express genuine thoughts and ideas of their own. Even if the students have mastered the imitation stages, there is no guarantee that there is an automatic carry-over of the syntactic and rhetorical patterns to their own writing. Only when the need to use a certain structure or a certain rhetorical pattern arises, can the student best internalize that structure or that rhetorical pattern.

THE COMMUNICATIVE APPROACH

In recent years the communicative approach to language teaching has aroused a wide-spread interest in ESL. This approach aims at teaching communicative competence in a second language along the lines described by Hymes (1968). Widdowson, who helped pioneer the development of communicative language teaching theory, argued that "the acquisition of linguistic skills does not seem to guarantee the consequent acquisition of communicative abilities in a language" (1978:67). Thus, he and others believe that it is not enough to just teach linguistic skills. Language should be taught as communication. The sources of this approach are mainly from literature on language functions and speech acts (Jakobson 1960, Austin 1962, Hymes 1968, Robinson 1972, Searle 1969). The analysis of discourse by Sinclair and Coulthard (1975), van Ek (1975), and others have provided a foundation for a needs-oriented syllabus. Wilkins (1976) planned language teaching content according to the semantic demands of the learner, and specified this teaching content in notional/functional terms. The things that can be done through language are known as "functions"; "notions" are presented in general semantic categories. The notional/functional syllabus, first designed by the Council of Europe, is radically different from the traditional grammatical/structural syllabus.

In the U.S. there is an increasing interest in implementing the communicative approach in ESL - to teach students to use the language in real communicative situations, use it grammatically, effectively and appropriately. Some language training centers have already implemented this approach in their program in one form or another, not necessarily adhering to the function categories suggested by Wilkins and van Ek.

ESL writing teachers are beginning to be convinced that students do indeed write better when the writer is conscious of the discourse context. Using this approach, purpose and audience gain more prominent positions in the writing class. Traditionally the writing teacher is the sole reader, the only audience, but within the communicative framework, readership is extended to peers and others, and sometimes even to the community.

McKay and Rosenthal offered a writing textbook entitled Writing for a Specific Purpose (1980) which was based on Wilkin's Notional Syllabus. This book provides a content for students to practice the functions the authors considered most commonly found in academic papers. Each of the 9 chapters emphasizes a specific function used in writing - inform/focus, clarify (through definition, description, and exemplification), classify, analyze (by time and space), assert/substantiate, compare/contrast, recommend, agree/disagree, predict. The tenth chapter is a wrap-up and deals with our old friend the research paper. The authors introduce rhetorical terms commonly associated with each function. After a series of grammar/punctuation exercises relevant to the chapter, three to five writing situations are introduced. Students are asked to discuss the situations and use certain data or information to write their composition in a specified manner. For example: Write an article for a campaign brochure in which you explain which person you support for mayor and why. This assignment is based on the description of two candidates, and students are supposed to have read and discussed the descriptions of the candidates prior to writing (1980:61).

McKay and Rosenthal's approach to teaching writing reflected in this textbook seems more practical, and the writing tasks more varied and interesting than the other approaches I have thus far described. However, it still falls short of an enriching writing experience because 1. It does not provide an opportunity for expressive writing which can be used as a matrix for the development of other forms of writing as suggested by Britton (1975:83). 2. It fails to offer any opportunity for students to experience the powers of creative discovery. Facts and figures are provided for use, and a voice is often provided, too. Students have little chance to create, shape, and refine their own meaning and evolve their own voice.

When we adopt a Notional/Functional syllabus we must do it with caution because only a beginning has been made toward the codification of functions. Even the major categories suggested by different people differ greatly. The crucial question is: how do we decide what functions to single out and include in a syllabus that would be useful to foreign students?

What is more, we do not as yet know much about the inter-relationship of language form and language function, although it is generally agreed that there is not a one-to-one relationship. Widdowson has suggested that one linguistic form can fulfill a variety of communicative functions, and one function can be fulfilled by a variety of linguistic forms. In short, we do not have a complete understanding of the functional system of English, let alone the functional system across socio-cultural boundaries.

THE PROCESS-ORIENTED APPROACH

Teaching writing as a process was initially developed for native speakers, and only very recently has this approach been introduced to ESL. As the paradigm shift in English writing began to be noticed in the ESL field, new concepts in English writing theory and practice were gradually introduced in ESL literature. A few ESL writing teachers and researchers (Zamel 1976, Raimes 1979, Taylor 1981) began to suggest that ESL writing could benefit from English writing research by shifting our focus from the written product to the writing process. More and more ESL writing teachers, then, began to express an interest in experimenting with some of the new methods and techniques found to be successful in writing classes for native speakers.

Pre-writing, for example, was stressed by McKay (1981). She explained that pre-writing should do three things: help students recognize their reasons for writing, explore a topic, and consider options for organizing and expressing a topic. Along the same vein, Daubney-Davis (1982) offered an informative series of discussions on invention heuristics, and recommended they be used for the teaching of writing in ESL. Ross (1982) also dealt with pre-writing when he introduced his cognitive approach to writing assignments. His "topic schemas" provide the students with a rubric for selecting a particular topic. He argues against "controlled" topics and suggests that the student play a role in the final selection of the topic of a paper. Spack (1984) described how invention strategies can be taught to ESL college composition students.

That revision should occupy a central position in a writing class was advanced by Taylor (1981) and Zamel (1982,1983). This is not simply editing or proofreading in the traditional sense of re-writing as suggested by Paulston and Bruder, but concerns refining and reformulating ideas through a number of drafts.

Peer collaboration is another technique some ESL writing teachers experimented with and found useful. Witbeck (1976) detailed four peer-correction strategies he used in his intermediate and advanced ESL classes for the teaching of the correctional aspects of composition. Hafernik (1981) also pointed out the importance of peer cooperation and described the tremendous interest generated in her writing class as her students "read" each other's letters and shared their works. Keyes (1984) reported "Peer editing and writing success" and quoted Bruffee (1973) and Hawkins (1976) whose principles of group interaction and peer teaching she found also applicable to ESL students. Stokes (1984) reported success with peer collaboration in a writing workshop setting. She used some of the activities recommended by Graves (1983), Carnecelli (1980), Elbow (1973,1981), and Murray (1982a,1982b).

Journal writing is not exactly a very new concept in ESL. (See, for example, Bracy 1971). Since English teachers have found journal writing useful in helping native speakers learn to write, Zamel (1982,1983) and Raimes (1983a) encouraged ESL teachers to try it. Kelly (1982) went a step further and suggested numerous kinds of journal assignments based on the things students smell, hear, see, taste, and she encouraged her ESL students to write in their journals not only their actions, but their feelings as well.

Raimes offered a more comprehensive picture of what the process approach is. She said that in the process approach, students explore a topic through writing. They ask questions about purpose, audience, how to begin, and how to organize, then they show the teacher and peers their draft, and then they read over their draft, think about it, and move on to new ideas. The writing process is a process of discovery in that students discover new ideas and new forms to express their ideas. Raimes thinks that teachers who use the process approach must give students two crucial supports: time to try out ideas, and feedback on the contents of their drafts (1983a:10-11).

Not only are ESL writing teachers experimenting with some of the new techniques used in teaching writing to native speakers, ESL textbook writers, too, have begun to include some of these techniques in their textbooks. In Bander's American English Rhetoric (1983 3rd ed.), for example, a pre-writing section is added - "brain-storming before you begin." Seale, in her book Writing Efficiently (1978), introduced self-evaluation and peer-evaluation techniques. McKay and Rosenthal, in Writing for a Specific Purpose (1980), have in every chapter a section on peer correction of student composition. Raimes, too, encouraged peer response and peer instruction in her Focus on Composition (1978). But one must look at these new writing texts (or revised editions of old ones) with caution. Some have made substantial changes or have really incorporated a few current concepts; others have not. There are still those who use the word "process" but teach writing as a step-by-step procedure, with rigid rules and arbitrary prescriptions, thus reducing a complex, dynamic, non-linear process to an uninteresting, non-creative ritual. Teaching composition should mean "paying attention not only to

the forms or products but also to the explicative processes through which they rise" (Perl 1979:335). Thus, any writing textbook which claims to espouse the process approach must focus on the strategies and interacting stages in the writing process. It must teach writing as a means of making meaning and communicating ideas, not just teach linguistic and rhetorical forms.

Although many of the approaches I described in this chapter differ from one another, they are not mutually exclusive. They often overlap. For example, the progression from guided-writing to free-writing approach incorporated both guided writing and free writing. The process approach, to a certain extent, incorporates the communicative approach, in that one of the functions of the process approach is to use language to make meaning and to communicate it.

In the past, ESL writing teachers tended to use one approach to the exclusion of others. Now that we are beginning to understand the many features an ESL student has to deal with to produce a piece of writing in English, we are beginning to realize that perhaps we need to draw methods and techniques from many approaches in order to meet individual needs. We need to learn to choose the most appropriate method and technique for each student in each phase of his/her composing process, and in each stage of his/her developing text. As Raimes has pointed out, "there is no one way to teach writing, but many ways" (1983a:11).

CONCLUSION

From the discussion in this chapter, we can see that ESL writing literature reflects very little interest in writing theory. The tacit assumption is: ESL writing is the same as English writing, and it is to be taught the same way English writing is taught to native speakers, very much like teaching freshman composition. Most specialists view writing as a skill to be mastered, rather than a process to be experienced. Expository writing is the dominant goal, very often to the exclusion of other discourse modes. Although many approaches to the teaching of writing have been advanced, few are research based; rather, they are patterned after the traditional English writing paradigm, or evolved from teaching experience and intuition. Many still offer static conceptions of composing, and still assume that the manipulation of exercises and models will automatically improve writing competence. Correctness and form still have priority over ideas and content, as if correctness equated with writing ability. Most assume that ESL students already have ideas and know what they want to say; all they need to do is to learn to fit their ideas into a set form. The concept of writer/audience relationship is afforded little space. Revision is often reduced to editing and proofreading, tending only to the mechanics of writing, making cosmetic changes only. Students are seldom led to experience revision as an activity in which perspectives and ideas can be modified or further developed. Most textbooks still reduce the complex, dynamic, non-linear process of composing to rules, stages, and

operations that belie the richness of writing behavior. In short, most still hold a prescriptive, orderly view of a creative act. The teaching focus is more on the written product than the writing process.

In the last few years, however, the process view of composing is fast gaining ground. ESL specialists such as Zamel, Raimes, and Taylor, have greatly encouraged this view. That there is a growing interest in the process view of composing is reflected in the increasing number of papers on this topic presented at the last three or four TESOL Conventions. Another sign of growing interest along this line is the publication of a supplement to TESOL Newsletter (Feb. 1984) which included articles that incorporated some of the newer concepts of English writing theory and practice, concepts such as brainstorming, peer collaboration, revision, writing workshop, etc., some of which I have already mentioned earlier in this chapter. The profession is indeed aware of the paradigm shift in English writing, and there are beginning attempts to spur ELS writing pedagogy toward that direction.

CHAPTER FOUR

ESL WRITING RESEARCH

INTRODUCTION

From the last chapter we can see that in the past, many approaches have been used in the teaching of ESL writing. But are these approaches research-based? What kind of writing research has been attempted? What impact have research findings had on ESL writing pedagogy? In this chapter, I will survey relevant ESL writing research to help answer some of these questions.

First, I will examine studies that focus on instructional procedures. Next, I will report on research on error-analysis. Then, I will look at research using T-unit analysis. I will also discuss Kaplan's study on cultural thought patterns. Finally, I will review Zamel's study of the composing process of 6 advanced ESL students and Raimes' classroom study of the composing process of 8 unskilled ESL students.

RESEARCH ON INSTRUCTIONAL PROCEDURES

Brière's study (1966) was a pedagogical comparison-group study. It is the only research that attempted to relate writing frequency and second language writing ability. In this study Brière tried to demonstrate that increased quantity of writing led to better writing.

He studied 15 upper division students taking an elective course called "Advanced Composition for Foreign Students" at ULCA. These students were divided into two groups. One group followed the traditional method of writing weekly composition (300-500 words) and a term paper. These were carefully corrected with errors analyzed. The other group wrote 6 to 10 minutes freely every day, along with sporadic grammar instruction. Brière reported a spectacular increase in quantity output from the group that did free writing every day. An amazing 161%. This was calculated by comparing the mean number of words in pretest and posttest. The decrease in grammatical error (ratio from the first to the second test) was not as amazing, but was a substantial 2.3%. This led Brière to claim that an emphasis on quantity would result in greater fluency and reduction of errors. Based on this study, he advanced the free writing approach which I described in Chapter III.

One must look at Brière's claims with caution. His notion of writing ability is limited to the quantity of output and grammatical accuracy. The implied assumption here is: greater quantity and reduction of error equates better writing. We know today that writing competence is more than error reduction or fluency as measured by quantity. This study is further limited by the fact that he only looked at writing products on the sentence level, like most researchers of his time. No attempt was made to study the content, organization, or style of his students' compositions. Furthermore, the internal validity of his study is questionable. How could he be sure that it was the instruction and not various other factors that promoted improvement? Frequency of writing might have been one factor but not the only factor. His students might have received "comprehensible input" from

many other sources during that period of time, inside as well as outside the classroom. This is a problem controlled group studies often face.

Another study on instructional procedures is Dykstra and Paulston's experiment (1972) with two groups of writing students to determine the effectiveness of free writing versus controlled writing. Both groups were taught by the same teacher but with different methods. For Group A the teacher used graded and structured language manipulations and model passages, while for Group B the teacher asked students to write free compositions. For Group A students, the teacher had a list of steps for them to follow. Students were assigned to start with the first step on the list. If the writing was correct, the student proceeded to the next step on the teacher's list. If the writing was not correct, the student had to repeat the step with another model, after the teacher had explained the error or directed him to a reference grammar. Some of the assignments on the list were: rewrite the passage - change from the present tense to the past tense, rewrite in the present perfect tense, change from passive to active voice, change from the third person to the first person.

From this study Dykstra and Paulston found that the group that did controlled writing (Group A) showed better behavior: they rarely showed discouragement; they were eager for extra assignments; they were less hesitant in asking questions; they became accustomed to writing good and correct compositions. Dykstra and Paulston claimed that the clearest difference in behavior between Group A and Group B lay in their attendance at the extra conference hour - in Group B only one student attended regularly, while in Group A three-fourths of the students attended regularly.

Dykstra and Paulston seem to have equated good composition to sentence-level correctness. But current writing theory and practice have shown that more correct writing does not necessarily mean better writing. Even if every sentence in a composition is grammatically correct, it may have no content, or express no ideas at all. Furthermore, it is dangerous to claim a cause/effect relation between controlled composition and better behavior. With only the teacher variable controlled, it is erroneous to assume a causal relationship between the method of teaching writing and student behavior or attitude, for there are many variables that can affect a learner's behavior - internal factors as well as external factors. The controlled writing assignments might not have been the cause, or the only cause, for changed behavior.

RESEARCH BASED ON ERROR-ANALYSIS

Error analysis in ESL is an approach that views errors as a necessary stage in language learning (Corder 1973, Richards Ed. 1974). Errors in writing are seen as similar to "miscues" in reading - windows through which writers' strategies can be traced. It is generally believed that error analysis in writing can provide insights about the sources of learners' errors. Teachers, then, can use these insights to determine teaching strategies. Thus, concern with the cause and elimination of errors in writing has lead to a number of studies on error analysis in ESL writing.

Wyatt (1973) reported his effort to assess the writing needs of his students by collecting 52 writing books from his 4C class in St. Joseph's College, Uganda. He identified writing mistakes in student

compositions over 4 terms and classified them into 14 main categories: spelling; punctuation; sentence structure; verb groups; noun groups; pronouns; adjectives; prepositions; intensifiers; confusion or misuse of words and idioms; contractions, abbreviations, and informalities; repetition and circumlocution; clumsy or virtually meaningless expressions; carelessness. Some of these categories are in turn classified under numerous sub-categories. Wyatt calculated the number of times a particular mistake had occurred and the percentage it represented of all mistakes, and used this information to give direction to instructional focus in the writing classroom.

Another study on error analysis was reported by Scott and Tucker (1974) of the American University of Beirut. The purpose of their study was different from that of Wyatt's. From 22 Arabic students in a low intermediate English course they collected both oral and written samples at the beginning and at the end of the term to determine the types and frequency of errors in speech and in writing and also to see what progress the students made during the term. Their method of collecting data was more comprehensive than Wyatt's in that they gathered more information about the students from various sources, such as students' English Entrance Exam scores, self-rating of perceived skills in reading, writing, speaking and listening comprehension, a detailed language background questionnaire, and students' pre- and post-scores on vocabulary and grammar tests in their intensive program. Pictures and stories with a Middle Eastern content were used to elicit the oral and written samples. They showed 3 pictures and asked students to write 3 or 4 sentences telling what had happened in the first picture, what was happening in the second, and what would happen in the third. For the

oral production, they showed a short picture story booklet and asked students to tell the story into a tape recorder. The recording of the last 2 minutes was transcribed for analysis.

Like Wyatt, Scott and Tucker also classified student errors into 14 categories, but their categories were different. They did not include spelling and punctuation. Their 14 categories were: finite verbs, prepositions, articles, relative clauses, sentential complements, repetition of subject or object, nouns: wrong number, pronouns: wrong word, surrogate subjects, word order, qualifiers, adverbs, adjectives, genitive constructions. From this study they found that verbs, prepositions, articles, and relative clauses were frequent sources of errors for Arabic speaking students. In comparing errors made at the beginning and end of the term, they identified, in both speech and writing, areas in which students had made rapid progress, areas where students had made gradual progress, and areas where no progress was made at all. For example, errors in the redundant use of the auxiliary disappeared almost completely by the end of the term; tense errors were reduced by half by the end of the term, but errors with incorrectly formed verbs, subject/verb agreement, and article usage remained constant.

This study is one of the first to compare oral and written production. The data yielded some useful information concerning mother tongue interference, early and late acquisitions, and students' interim grammar. Some teachers of English to Arabic speaking students have found this kind of information helpful. But the study as a piece of research on writing is very limited because the writing samples elicited were only 3 or 4 sentences, and mostly affirmative, declarative

sentences. These samples can hardly be called "writing" in the true sense of the word. Also, one must question the comparability of the data between speech and writing because the tasks used to elicit writing were different from the tasks used to elicit oral production. This study is important, however, because it attempted to compare oral language and print language.

Another study on writing errors was Byrd's analysis of 60 freshman compositions, 70% of which were compositions written by Spanish students. Byrd listed the occurrences of 18 types of errors and discussed in detail the sources of such errors. In particular, he discussed two major sources of errors - extrasystematic and intrasystematic. The former refers to types of error generally due to carryovers from the student's native language, and the latter refers to the kind of errors a student makes when learning a second language, regardless of what his native language may be. Byrd thinks that a study of intrasystematic errors can be productive because these errors provide bases for analogy and generalization. He believes that errors of this kind should be seen as "aids" in estimating and understanding student progress toward the target language (1975:7). When classifying errors into the 18 categories, Byrd found that there were approximately 200 items that defied categorization. He believed that these problems were related to lexicon and not to structure. Thus he recommended an amplified approach to the teaching of vocabulary - not only teach prefixes, suffixes, roots, synonyms, antonyms, but also words that belong to a common semantic field. This would help students get a feel of how these vocabulary items can be used appropriately.

Although Byrd worked with only a small sample, his study is important because, like Shaughnessy, he traced with great understanding the logic behind student writing errors. He saw these errors as a reflection of the strategies his students used at a given stage (or stages) of their language development.

Burt and Kiparsky's study of errors is different from the error-analysis studies I have thus far reviewed. Their study deals with errors from a different perspective - from the reader's or listener's point of view, not from the teacher's point of view. The purpose of their study is to distinguish between errors that cause miscommunication and those that do not. Burt and Kiparsky set out to find some linguistic criteria for determining the importance of errors. They asked Peace Corps volunteers and ESL teachers to help gather data from adult learners of English in many countries, including ESL students in the U.S. They taped recordings of spontaneous conversations and collected written compositions. From this corpus of several thousand English sentences, some 300 sentences containing more than one error were selected for analysis. Native speakers from many walks of life were asked to be judges of the comprehensibility of these sentences, as each error was corrected, one at a time, or several at a time. Based on these judgements, Burt and Kiparsky suggested criteria for determining the communicative importance of learner's errors. "Global errors" are those that significantly hinder comprehension; they are errors that affect overall sentence organization. "Local errors" are limited to a single part of the sentence and they do not significantly affect the comprehensibility of the message. For example, there are three mistakes in the following sentence:

*English language use much people.

If we correct them one at at time:

1. The English language use much people. "the" inserted
2. English language use many people. "much" corrected
3. Much people use English language. word order corrected (1972:5).

It becomes obvious that the third way of correction gets the message across best. Burt and Kiparsky thus believe that word order error is a "global error" and hinders communication worse than "local errors" such as misuse of articles or misuse of count/noncount nouns. They, therefore, think the teaching of "global grammar" such as word order, use of connectives, "that" clauses, infinitives and gerunds, should have priority. They have worked out a hierarchy of goofs, and they recommend working on goofs in the order of importance whenever possible.

I think this study is more important than the others I have cited because it has taken into consideration the other half of the communicative act. In a real communicative situation, the speaker or writer is only one half of the communicative act. The one who receives the message is the other half - the listener or the reader. Whether or not a writer can get his ideas across depends on the comprehensibility of his message to the reader or to his audience. Burt and Kiparsky's focus on native speaker's judgements on comprehensibility, is, therefore, a significant step toward looking at speaking and writing on a discourse level.

This study and other error analysis studies have yielded significant information concerning errors second language learners make, information that is useful to language teachers and language learners.

As Kroll and Schafer (1978) have suggested, a positive, process approach to learners' errors can result in psycholinguistic explanations of learners' active strategies in learning, strategies such as over-generalization, neglect of rule restriction, incomplete rule learning or application, hypothesizing false concepts, etc. Thus error analysis has its place in the teaching of writing provided the teacher can use the insights gained from student errors to match strategies to overcome those errors. Shaughnessy, for example, was very skillfull in tracing the line of reasoning that led to students' erroneous choices and providing help to improve their writing.

Useful though it may be, error analysis, as a method for writing research, certainly has severe limitations.

First, some of the basic issues in the selection of errors have not been resolved. For example: What constitutes an error? Is there a hierarchy of errors as Burt and Kiparsky have suggested? If so, on what basis is the hierarchy formulated? On grammaticality, on comprehensibility, or both? Which errors should be included to measure ESL writing proficiency?

Secondly, there is an error in error analysis, as Schachter (1974) has already pointed out. Students can use "avoidance" strategies to avoid making errors, especially when they write, because they have more time to monitor their output. Thus some errors that students are likely to make never get written down on paper.

Finally, at best, error analysis studies thus far are limited only to structure, usage, spelling, and the mechanics of writing. This kind of study limits itself to word-level, clause or sentence level

performance. The most important aspects of writing, such as purpose, organization, style, audience awareness, are all ignored.

RESEARCH BASED ON T-UNIT ANALYSIS

Several studies related to ESL writing used T-unit analysis. This research tool was first used to measure syntactic complexity of speech and writing samples of students who were native speakers of English. A T-unit is defined by Hunt as "a main clause plus all subordinate clauses and nonclausal structures attached to or embedded in it" (1970:4). In recent years second language researchers have found satisfaction with T-unit length as an index of second language development. Some have modified the T-unit into mean T-unit length; others have used error-free T-unit as a valid measure of growth in second language development. (For a critical review of arguments for and against T-unit analysis in second language research, see Gais' article, 1980.)

Crymes (1971) used the T-unit analysis in her research to see if the study of certain nominalizing processes in English, in the form of sentence-combining exercises, could facilitate the development of competence in English nominalization as reflected in student writing. She selected intermediate and high-intermediate ESL students as subjects, and placed ten in the controlled group and ten in the experimental group. Both groups spent the same amount of class time each week performing oral activities. In addition to class time, the controlled group spent two or three hours a week in the language lab. In lieu of language lab, the experimental group had homework assignments which consisted of vocabulary exercises and sentence-combining exercises that introduced eleven types of nominals. Although the goal of the

classes was to improve oral performance, the experiment used the written mode for assessment purposes. Each of the 3 writing assignments were limited to 30 minutes. Thirty T-units were collected from each student at both pre- and post-test times. Crymes analyzed these T-units for word length, and for the number, types, and functions of nominals appearing in them. She gave the same writing assignments to ten volunteer native speakers and took the same number of T-units from their writings the same way she did from the ESL student writings and analyzed the T-units the same way. This was used as a baseline against which the performance of the controlled and experimental groups was measured.

Crymes found that the experimental group showed significant growth both in T-unit length and in the number of nominals produced. She reported that they progressed in the direction of native speaker performance. Crymes thus concluded that the study of nominalization by sentence combining exercises did indeed facilitate the development of language competence in that area.

Another study that tested the effectiveness of systematic practice in sentence-combining is Klassen's study (1977) of some intermediate level ESL students in an intensive program at a Canadian secondary school. He wanted to see if the syntactic development of the students could be expedited by sentence-combining exercises. He used the mean T-unit measure from a series of written pretests to pair off the students, and then assigned them randomly to experimental and controlled groups. For 8 weeks the experimental group did guided sentence-combining exercises while the controlled group engaged in conventional reading and writing activities. Klassen used the mean T-unit length as a primary index for assessment of relative linguistic maturity. He

calculated and compared mean scores across groups at posttest time and again 8 weeks later.

Two of the three experimental samples achieved significant superiority over matched control samples in their mean T-unit length at posttest time. The combined results of all the three experimental samples were significantly better than the results of the controlled samples. The delayed posttest showed that students in the experimental group retained superiority over control subjects in mean T-unit length. Klassen concluded that his study confirmed the results of earlier native and foreign language development studies - systematic sentence-combining exercises can indeed facilitate the ability to write longer and more complex sentences.

One must look at such claims of success with caution. It may give the impression that sentence-combining is a panacea for all writing problems. More and more writing textbooks are now including sentence-combining exercises. It is still doubtful, however, that syntactic complexity is the same as overall writing quality. Syntactic maturity is not synonymous with growth in writing competence. However successful, sentence-combining can only help to expand students' syntactic repertoire. At best, it is a pedagogical tool which addresses only one aspect of the composing process. It is a-rhetorical in that it ignores some very important aspects of writing such as content, organization, development, coherence, purpose, audience, diction, etc. It may help students learn some grammar and provide students with choices and alternatives in doing transformations, but good writers do not always write long complex sentences with multiple embeddings. Furthermore, there is the underlying assumption in sentence-combining

that students already have the ability to perform many types of transformations. This may not be the case with ESL students (Zamel 1980:85), nor with basic writers (Shaughnessy 1977:33).

Kameen's study (1979) was designed to determine whether or not there is a correlation between syntactic skill and assigned composition scores. Fifty college ESL students were asked to write for 30 minutes on an assigned topic. These compositions were randomly drawn and analyzed holistically by two highly qualified raters. The same compositions were also objectively analyzed according to 40 syntactic factors - things such as length of writing units (T-units, clauses, and sentences), incidence of passive voice, types of clauses, and types of joining devices between writing units.

Kameen found that the raters did not disagree by more than three points. They seemed to be using similar standards. He found that T-unit length, especially long T-units (21 words), was a powerful index for differentiating between the "good" and "poor" writers. "Good" writers wrote about 29% more words in each T-unit. Sentence length, which has been intuitively trusted as a good discriminator, was not supported by this study. Moreover, this study did not support the commonly held intuition that good writers have a superior command in using subordinate clauses. Kameen, therefore, said we should question the practice of emphasizing the need to master the techniques of subordination. There was a high correlation between incidence of passive voice and assigned composition scores. "Good" writers wrote approximately 6 1/2 times as many passives as did "poor" writers; "good" writers used a passive in 25% of their sentences while poor writers used it in only 6% of their sentences (1979:348). This led Kameen to suggest

that we re-examine our attitude toward teaching the passive. He believes that we should not discourage its use for it is not simply a transformation of the active; rather, "it is a valuable tool in the arsenal of good writers" (1979:349).

I think Kameen's suggestion about the need to teach the passive as "a valuable tool in the arsenal of good writers" may be overstated. Just because he found his good writers had used more passives than his poor writers in writing expository prose, it does not necessarily mean that a student would need to use more passives to become a "good" writer. The use of the passive may not be appropriate for all modes of written discourse.

There are several other studies related to ESL writing that used the T-unit. Some have used modified forms of it, and others have used it along with other measurements to measure writing progress, to determine levels of proficiency, or to determine correlation between holistic evaluation and objective measures. (Arthur 1979; Flahive and Snow 1980; Perkins 1980, Evola, Mamer and Lentz 1980; and others). I will not describe these studies in detail because they deal chiefly with assessment or evaluation of writing and not writing per se. Suffice to say that many researchers have used the T-unit in one form or another as a research tool in ESL writing research.

There are, of course, limitations in using the T-unit as a measure of writing competence. It does not take into consideration stylistic effectiveness and appropriateness. It has definitional and procedural weaknesses (Gais 1980). According to Moffett, "Syntactic complexity is no virtue in itself" (1968:171) because intricacy of thought does not necessarily correspond to linguistic intricacy. Length of clauses

cannot be a true index of writing maturity because "it fails to discriminate among constructions that have very little effects for style and readibility" (1968:172). At best, T-unit analysis is a sentence-level measurement; it does not deal with structures beyond the sentence. In other words, it does not measure writing on a discourse level.

RESEARCH ON CONTRASTIVE RHETORIC

There is, however, one study that has treated ESL writing beyond the sentence level - Kaplan's study entitled "Cultural Thought Patterns in Intercultural Education". It first appeared in Language Learning in 1966, and later was reprinted in many writing textbooks and ESL reading anthologies. This study is different from all the studies I have thus far reviewed in that Kaplan dealt with rhetoric, not errors, or T-units in English structure. Kaplan believes that there are cultural differences in the nature of rhetoric. He explains that the English language and the modes of thought related to English have evolved out of the Anglo-European cultural pattern. The thought patterns of English are essentially a Platonic-Aristotelian sequence, dominantly linear and very different from the thought patterns of other languages. He thinks that the basis of rhetoric is logic, and logic is evolved out of culture, and is, therefore, cultural specific, not universal. Thus, rhetoric is not universal either. Rhetoric varies from culture to culture, and even from time to time within a given culture.

In order to prove his hypothesis, Kaplan did a study on contrastive rhetoric by contrasting the English paragraph development with paragraph development in other linguistic systems. He collected 700 foreign

student compositions and carefully analyzed them. He discarded about 100 of these because the language groups represented were too small to be significant within the sample. He accumulated and examined the papers over a two-year period, from Fall, 1963 to Fall, 1965. He then classified the papers into these 3 linguistic groups (1966:6):

Group I - Total subjects 129 (Arabic 126, Hebrew 3)

Group II - Total subjects 381 (Chinese - Mandarin 110, Cambodian 40, Indo-Chinese 7, Japanese 135, Korean 57, Laotian 3, Malaysian 1, Thai 27, Vietnamese 1)

Group III - (Spanish-Portuguese) - Total subjects 88 (Brazilian 19, Central American 42, Cuban 4, Spanish 8, French 2, African 2, Swiss 1)

In this study Kaplan found that in the Arabic language, paragraph development is a complex series of parallel constructions, both positive and negative. He first cited several types of parallelism from the King James Version of the Old Testament as examples. Then he quoted two Arabic students' compositions to further illustrate the occurrence of the characteristics of parallelism. He pointed out that in one paper in a brief passage of 210 words, there were 13 coordinators but there was very little subordination (1966:10). According to Kaplan, this would hinder communication with a native reader of modern English. It would sound awkward or archaic to the native English reader because in English, "maturity of style is often gaged by degree of subordination rather than by coordination" (1966:8).

Kaplan found that Oriental writing is marked by what he called "an approach by indirection." In a footnote, he specifically stated that he intended "Oriental" to mean Chinese and Korean but not Japanese. He described Oriental paragraph development as "turning and turning in a

widening gyre...things are developed in terms of what they are not, rather than in terms of what they are" (1966:10). This would sound awkward or unnecessarily indirect to a native English reader. He cited the following piece of writing by a Korean student to illustrate his point (1966:10):

Definition of college education

> College is an institution of an higher learning that gives degrees. All of us needed culture and education in life, if no education to us. we should go to living in hell.
>
> One of the greatest causes that while other animals have remained as they first man along has made such rapid progress is has learned about civilization.
>
> The improvement of the highest civilization is in order to education up-to-date.
>
> So college education is very important thing which we don't need mention about it.

Kaplan explained that the first sentence defined college, not college education. The second sentence shot off in a totally different direction. It made a general statement about culture and education, perhaps as results of a college education. The third sentence is a paragraph which moved farther away from a definition of college education. The concluding paragraph was not a summary, but partly a topic sentence and partly a statement saying that the assignment needed no discussion because the basic concept was obvious. "The paper arrives where it should have started, with the added statement that it really had no place to go to begin with" (1966:11).

Here one can't help but question the advisibility of using this piece of writing as representative of Oriental writing. One wonders whether the Korean student wrote the way he did simply because he did not have enough command of the language to express his ideas, or whether

his thought patterns were really so drastically different. Could it be that he got so bogged down in trying to get words out that the flow of ideas was blocked? One would also wonder why Kaplan intended "Oriental" to mean specifically Chinese and Korean, but not Japanese. Were the thought patterns reflected by the Japanese student compositions any different from the thought patterns of Korean students or Chinese students? In general, when we speak of anything "Oriental", both Chinese and Japanese are usually included.

As an illustration of French writing, Kaplan first cited a professional translation from French and pointed out that in French and Spanish there is much greater freedom to digress or to introduce extraneous material than in English. Student writings were also cited to further illustrate his point.

Kaplan illustrated the Russian paragraph by a piece of translation written in Russian. The translation attempted to capture the structure of the original as much as possible, but without sacrificing meaning completely. Kaplan explained that the paragraph contained 3 sentences, the first two very short, the last sentence long, about 3/4 of the entire paragraph. These are parenthetical amplifications of structurally related subordinate elements.

Based on his study and discussions, Kaplan offered the following graphical representation of the movement of the various paragraphs (1966:15):

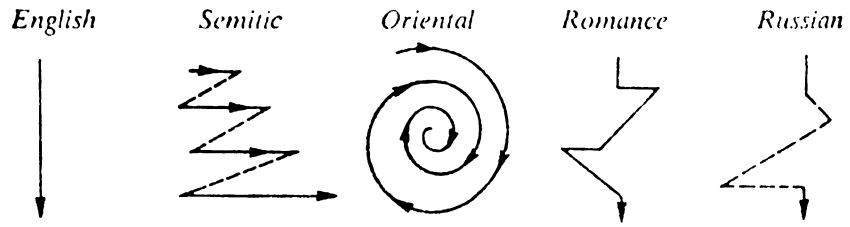

Figure 4.1

Kaplan added that other types of paragraph development did indeed exist in English. For example, Ezra Pound wrote paragraphs which are circular in structure, and William Faulkner wrote paragraphs that are digressive. Kaplan believes, however, that expository paragraphs adhere to certain established patterns. Since foreign students have to master expository writing, Kaplan suggested that contrastive rhetoric must be taught much the same way constrastive grammar must be taught. He suggested two devices to expedite the teaching of rhetorical structures to foreign students: a scrambled paragraph to re-order, and an outline with topic sentences for students to fill in subdivisions with supporting examples and illustrations. He believes that imitation is the sought aim. He does not think creativity and imagination can be taught to foreign students. The function of the English class is "to provide the student with a form within which he may operate, a form acceptable in this time and in this place" (1966:20).

While I agree with Kaplan that creativity and imagination cannot be taught, I feel very strongly that ESL writing should not be limited to expository writing, nor should expository writing be limited to learning

about forms only. Although creativity and imagination cannot be taught, they can at least be encouraged. What is more, I question the validity of the graphic representations of the rhetorical patterns of the various language groups. The corpus from which he drew his conclusions is small and does not provide sufficient data for sweeping generalizations. The relationship between language and thought is a very complex one, and this topic has been under investigation by researchers in linguistics for many years. It is not enough to study only student compositions or some professional translations. Many many more pieces of writing by skilled writers with various language backgrounds will have to be examined, and various modes of writing will have to be carefully analyzed before we can make generalizations about how thought patterns are reflected in written discourse in different languages.

Certainly we need many more studies to either support or refute Kaplan's claims which have enjoyed untested authority for many years. One such study is by Mohan and Au-Yeung of Canada. At the 1980 TESOL Convention they presented evidence against Kaplan's claim that Orientals develop paragraphs indirectly rather than in the preferred English linear way. They examined the writings of Chinese students from Hong Kong who were studying at the University of British Columbia. Besides student compositions, they used questionnaires to gather more information. Their conclusion was that organization problems were due to differences in composition practice between Hong Kong and Canada rather than to cross-cultural differences in rhetoric.

Many more studies of this kind are needed before we can arrive at reasonably representative patterns of thought for each language group. Thought patterns are complex and we need to know much more about the

cultural aspects of logic which underlie the rhetorical structures before we can draw any conclusions.

Moreover, Kaplan's assumptions were drawn from the analysis of written products of foreign students or written translations. In other words, he examined the written product from which he hypothesized about the mental processes used by the various writers. Other methods of investigation such as interviews, questionnaires, direct observations, video taping, protocol analysis, etc. might be more fruitful in yielding the kind of information Kaplan sought.

We must credit Kaplan, however, for pointing out the importance of cultural variations in second language teaching. He has, in effect, told us that what a second language learner has to grapple with is more than language. He did look at writing more holistically than most researchers of his time and recognized there is intersentential syntax. He introduced contrastive rhetoric and suggested ways to teach it (1967). As research in discourse analysis gains momentum in the years ahead, more and more researchers are likely to continue Kaplan's effort and will be able to extend and/or modify his findings.

RESEARCH ON THE COMPOSING PROCESS

Actually very little is known about ESL writing, despite a plethora of published textbooks and instructional approaches. An investigation of the composing processes of 8 proficient ESL students was first reported by Zamel in 1982. She studied their writing during the different stages of their composing process and interviewed them individually to talk about their writing experiences and writing behaviors. This study yielded some very interesting data which

confirmed Zamel's earlier belief that when ESL writers compose, they use strategies similar to those used by native speakers (Zamel 1976). She found that ESL student writers also experience writing as a process of creating meaning, and this process of generating and reformulating ideas was recursive, not linear. The comments that Zamel gathered from her students reflected the idea that writing provided a way for them to create and discover meaning. The written products she examined also attested to the creative nature of the writing process. Zamel challenged the traditional methods of teaching writing which focus only on form and correctness and ignore the writing processes ESL writers experience.

A year later, she reported a detailed study of the composing processes of 6 advanced ESL students (Zamel 1983). For this study she used a more rigorous methodology. Like Emig, a case study approach was used to observe her students while composing. She recorded their writing behaviors as they performed their course-related writing tasks. But unlike Emig, she did not ask her students to compose aloud because she was afraid that composing aloud might substantially interfere with the writing process, as Perl (1980a) and Faigley and Witte (1981) have stated. She gathered observational data during writing sessions, and discussed with students voluntarily and informally during and at the end of sessions. She also interviewed each student after the essay had been completed.

The purpose of this study was to discover how advanced ESL writers actually wrote, how their ideas got generated during the process of writing. Zamel also wanted to answer the question to what extent writing in a second language might affect the composing process. She

chose participants representing a range of linguistic backgrounds because Kaplan's hypothesis is generally accepted in ESL methodology. Two experienced ESL writing teachers assessed the students' writing by using in-class writing samples collected at the beginning of the semester. Students' papers written in previous courses, and formal course-related essays were also studied. These teachers determined that of the 6 participants, 4 were skilled writers and 2 unskilled.

Zamel found that she could not characterize her students' writing processes as pre-writing, writing, and rewriting because all participants found writing non-linear, but recursive. Planning was used over and over, and there was constant interplay of thinking, writing, and rewriting (1983:172). She also found that her writers had developed their own strategies for "getting into" a topic, strategies that may not have involved pre-writing at all. Some of her writers even verbalized aloud. Through this process they were constructing meaning and at the same time assessing it.

While all her participants were aware of the recursive nature of the composing process, they did not all show this understanding in equally effective ways. The skilled writers had an easier time with writing, looking, and discovering, while the unskilled writers paused so often that the relationship between ideas seemed to have suffered.

As to revision, several drafts were written by each student. The skilled writers often made global changes - shifting, adding, eliminating paragraphs or entire pages. When they re-read, they really re-viewed, as if through the eyes of another reader. The unskilled writers, on the other hand, were distracted by local problems - lexical and syntactic difficulties. The least skilled writer was so

error-conscious that she spent most of her time on the first draft and copied the draft twice before completing the assignment. It became obvious that skilled writers addressed surface-level features toward the end of the process, while unskilled writers attended lexical and syntactic difficulties prematurely and did not even attempt meaning-level changes.

Zamel's interviews substantiated her observations. The skilled writers understood the heuristic power of composing and had a general sense of direction. The act of writing helped them discover ideas. They understood that revisions were a part of the process of approximating meaning. One of them said, "I re-read to see if words fit the idea. If it does, I go on" (1983:177). In striking contrast, the least skilled writer was troubled when she could not construct a plan. She did not view writing as the creation of a whole discourse. She was constantly concerned with individual words and expressions, and did not understand the purpose of successive drafts.

Zamel's findings are remarkably similar to those found in first language writing (Perl 1980a, Sommers 1980). Zamel's and Perl's skilled writers, for example, seemed to have more flexible plans. They revised at all levels, and made important changes in both content and form. They all considered revision a means of discovering meaning. Zamel's unskilled writers, like Sommers', on the other hand, were overconcerned with form and correctness and this disrupted the flow of ideas onto the page and inhibited their writing.

Based on the findings of this land mark study, Zamel continued to challenge current traditional writing curriculum and textbooks that still view writing as sequential tasks of outlining and writing topic

sentences and supporting details without exploring ideas first. Zamel suggested that teaching should be done throughout the writing process by teacher-student conferences and peer collaboration. Pre-writing strategies should be used, but predetermined order of ideas should not be imposed upon. Instead, students should be led to make decisions of their own concerning form and organization. Effective feedback should be provided throughout the entire process based on individual need. In writing successive drafts, students should be encouraged to address content and meaning first, instead of a premature focus on correctness and usage, which may even destroy the incentive to write and the motivation to improve writing.

While Zamel investigated the composing processes of advanced ESL students, Raimes studied the writing behavior of unskilled ESL writers in her "developmental" college writing course. The students were placed in her class on the basis of an assessment of their writing and not on their overall language proficiency. Raimes' study was designed to explore three questions:

1. What are the composing processes of unskilled ESL student writers performing a classroom task?

2. How does the specification of audience and purpose affect the composing behaviors of ESL students?

3. Is think-aloud protocol analysis - more specifically Perl's (1978,1979,1981) scheme for coding unskilled L1 writer's processes - an effective tool for analyzing the composing behaviors of ESL students? (Raimes 1985:233)

Raimes experimented with the think aloud protocol as a research tool. She asked her students to think aloud into a tape recorder in the language lab while they wrote a timed narrative essay. Her data was collected not only from these protocols but also from 3 other sources:

answers to a 12-page questionnnaire, holistic scores on the essays graded by trained evaluators, and scores on the grammar, vocabulary, and reading sections of the multiple-choice Michigan Test of English Language Proficiency (1962). Five of her eight subjects chose to write on a topic with no specification of purpose or audience and three chose to write on a similar topic with a specific audience and purpose. She used a modified version of Perl's coding scheme (1981) to analyze her data.

Raimes found that the time her students devoted to prewriting was short. Three of her students did not turn the recorder on until they started to write so there was no record of pre-writing time for these three. Four devoted a short time for pre-writing - from .75 to 2.2 minutes. There was one exception - a student who spent 17.5 minutes of prewriting activities because she did not understand the topic "Tell about something unexpected." The prewriting time for all of Raimes' students except this one was short and was comparable to the pre-writing time of Perl's L1 writers (Perl 1979).

As to planning, Raimes found few instances of articulated, planning operations. Like Perl's subjects, Raimes' students decided early on what to write and began writing.

Raimes' writers freely read back phrases and sentences they had just written - single sentences or two or three sentences, but not the whole text. This was different from P
entire draft through 25 times in one writing session. Raimes' students read the whole draft through only 11 times in all, and 3 out of the 8 students did not read through at all. Raimes thought perhaps the nature of the narrative task made the difference. If they were to write

a piece of argumentative or expository prose, they might have needed to read bigger chunks of their text, to follow their course of argument.

Rehearsing was a common activity among Raimes' students - rehearsing while writing sentences and between writing sentences. Some rehearsed more verbally than others. Some rehearsed to search for grammatical forms while others tested out ideas on tape - ideas that never got written down on paper.

In comparing the length of writing, Raimes found that all her writers except the one who did not understand the wording of the topic, wrote more than Perl's Tony. On Tony's first assignment, he spent 91.2 minutes and produced only a second draft of 10 sentences and 170 words. On the other hand, the mean number of sentences Raimes' students wrote was 24, and the mean number of words was 309. Raimes further noted that writers with high language proficiency scores exhibited fluency in their writing from sentence to sentence and within sentences, while those with low proficiency scores found it less troublesome to move from one sentence to the next than to complete individual sentences without hesitation. Raimes suspects that "the act of producing L2 writing is so exponentially generative that their creativity, once engaged, carries them on; plans for more text creation may come more easily than the actual means of carrying out those plans" (1985:245).

Neither Raimes' students nor Perl's made any major reformulations of their texts. Of the 234 changes Perl's students made, 90% concentrated on surface form. Perl's 5 students altogether made 617 changes in 4 writing sessions, and 89% of these changes were on surface form. For Raimes' students, editing and revising took place during the working out of an idea, not for cleaning up purposes. The main motive

for making a change seemed to be to clarify an idea as it emerged. This seemed to indicate that ESL students may not be as concerned with accuracy as basic writers. Raimes thought perhaps composing aloud might have taken students' attention away from errors and editing, so they focused more on communicating ideas. Since the students did not seem to be preoccupied with errors, Raimes surmised that the recursiveness in their writing behavior served to generate language, not necessarily to correct or edit.

Raimes' study also showed that a specified audience and purpose made no apparent difference to the process and product. Students seemed to have focused on textual rather than discoursal matters and this is in contrast to Zamel's proficient writers who took into consideration the reader's expectations. Raimes offered this possible explanation: Zamel's students did course-related writing, while her students wrote on an assigned, timed topic and this might have made a difference. However, 4 of Raimes' students, through their laughs and comments, did indicate awareness of their teacher as audience. The tone of a personal chat of the two students addressing the listener as audience seemed to have helped in generating ideas.

Raimes found that less proficient writers generate ideas and language in much the same way as more proficient students. She thinks what these students need is "more of everything: more time; more opportunity to talk, listen, read, and write in order to marshal the vocabulary they need to make their own background knowledge accessible to them in their second language; more instruction and practice in generating, organizing, and revisig ideas; more attention to the rhetorical options available to them; and more emphasis on editing for

linguistic form and style. Attention to process is thus necessary but not sufficient" (1985:250).

Raimes believed her students exhibited both attention and commitment to the writing task. This was different from Pianko's (1979) freshmen writers who did not show commitment and wrote essays as quickly as they could just to finish the job. Raimes explained that this kind of commitment was possible perhaps because students had the dual purpose of learning how to write and learning English at the same time. She also thought the quantity of original language her students produced reflected their creativity with language, and suggested that we take advantage of "the extraordinary generative power of language and use it as a language teaching tool" (1985:252). Thus she proposes a new model for second language teaching, one that regards writing not just as one of the skills or the last skill to be learned, but as an effective way to generate language and to communicate it.

Raimes' study is important in that she found the think aloud protocol research tool useful in investigating the writing behaviors of ESL students, despite doubts expressed by some L1 and L2 writing researchers (Perl 1980a:19, Faigley and Witte 1981:412, Zamel 1983:169). She also found Perl's coding system of L1 writing applicable to L2 writing. This helps to broaden the method of composition research in ESL.

This study is also important because Raimes found not only similarities between L1 and L2 writing behaviors, but also some differences between the two groups. Her unskilled ESL writers showed more commitment to the writing task and they were more concerned about getting ideas down on paper rather than preoccupied with errors. She

thus cautions ESL writing teachers not to use exactly the same pedagogical strategies used for L1 writers, not to go back to the traditional ESL writing approach and give students large doses of language instruction. She thinks "some middle ground is called for" (1985:250).

Of course many more studies like Zamel's and Raimes' will be needed in order to arrive at a better understanding of the multidimensional nature of the composing processes of ESL writers of various levels of proficiency. Not only do we need to replicate Zamel's and Raimes' studies to increase the generalizibility of their findings, we need to further extend this kind of research to both skilled and unskilled writers writing in different discourse modes, in a variety of situations. We also need to use this kind of rigorous research methodology to investigate the various phases of the composing process.

There are signs of increasing interest in this new line of inquiry. Picus (1982) reported on the writing strategies of his ESL students, and Heuring (1984) reported on the revision strategies of skilled and unskilled ESL writers. Lay (1982) did a case study of the composing process of 4 Chinese students. Jones and Tetroe's investigation of how planning is transferred from L1 composing to L2 composing is forthcoming. The data from these and other studies will enrich our understanding of what the writing process for ESL writers actually entails.

CONCLUSION

As we can see from the above discussion, the bulk of the research is product-oriented and it is very limited in scope. The earlier studies centered on the effectiveness of teaching procedures and teaching materials, as if everyone already knew what writing really entailed. Researchers seemed more interested in studying errors and T-units to assess the written product than studying the writing process and writing strategies. They seemed more interested in sentence correctness than writing ability. One might say they were more interested in the peripherals of writing rather than writing per se. Most researchers conducted research on the sentence level. Contrastive rhetoric, introduced by Kaplan, has captured the interest and imagination of only a few researchers. It is apparent that most of the studies reflect a limited understanding of what writing is, and what writing competence actually entails.

In very recent years, however, a few in the vanguard of the profession have adopted a process view of composing (Zamel, Taylor, Raimes) and have begun to encourage it. Zamel's study and Raimes' study have helped to fill a research gap. We are witnessing the dawning of a new line of inquiry in ESL writing research. This line of inquiry attempts to examine students' writing strategies and mental processes in a more natural setting. It attempts to better understand the complexity of the composing process and the many variables that affect writing competence. It also attempts to compare the similarities and

differences in the writing strategies and writing behaviors of L1 and L2 writers. This is likely to be the direction ESL writing research will take in the years ahead.

CHAPTER FIVE

TOWARD AN INTEGRATED APPROACH TO ESL WRITING

INTRODUCTION

I have tried, in the past few years, to adapt sound theory and successful practice in English writing to ESL writing because I was invigorated by the insights offered by noted writing specialists and researchers in English writing whose works I surveyed in Chapters I and II. Although a few new methods and techniques in English writing have already been introduced in ESL in recent years, as I have indicated in Chapter III, they were often introduced piecemeal fashion. A coherent approach to ESL writing is still lacking. The approach I have evolved is an attempt to adapt current English writing theory and practice to ESL writing in an integrated and coherent way.

Not only have I tried to adapt current English writing theory and practice to ESL writing, I have also tried to retain methods and techniques in ESL writing that have proven to be useful in the past and have incorporated those into the present approach. In effect, the approach I present here is a synthesis of the divergent theories and methods in both L1 and L2 writing. It integrates what has already been found workable with what current approaches find effective. It is an attempt at formulating a conceptual framework for the teaching of ESL writing to students of all levels of language proficiency.

RATIONALE FOR ADAPTING ENGLISH WRITING PEDAGOGY TO ESL WRITING

Scholars and researchers have found many similarities between first language acquisition and second language acquisition in spite of obvious differences in age, cognitive maturity, motivation, ego permeability, etc. Several studies have pointed out that the task, the process, and given similar circumstances, the results of first language (L1) acquisition and second language (L2) acquisition are essentially similar (Ervin-Tripp 1974, Krashen et al. 1976, Spolsky 1979, and others). Taylor (1974) sums up the research well when he says that L1 and L2 acquisition are cognitively similar processes and the differences that exist are more quantitative than qualitative. "The apparent difference can be accounted for by considering the variables of previous linguistic experience, cognitive maturity, and affective orientation" (1974:23).

In contrasting L1 and L2 teaching practices, Sampson (1977) has challenged current ESL methodology and suggested the adoption of teaching practices in Langauge Arts to ESL teaching. Roy (1984) has advocated an alliance for literacy between the two groups of learners of Standard English - non-native speakers, and speakers of non-standard English. She sees three important features shared by both groups: first, the goal is similar - they both want to learn to compose in standard written English. Second, the strategies used in approaching that goal are also very similar - learners in both groups construct hypotheses and generalize rules. Third, the stages of acquisition, too, fall on a similar continuum - they both move from home language/dialect to target language.

What is more, research has shown that some of the writing problems of ESL writing students are similar to the problems of native speakers. Shaughnessy, for example, pointed out that many techniques developed in foreign language teaching seemed applicable to basic writers (1977: 162). At the same time, some of the treatments she proposed for solving writing problems are very applicable to ESL learning writers. Jacobs (1982) also reported that certain composing problems are shared by both native and non-native speakers of English.

Research is also beginning to indicate that some of the processes used in writing by ESL students are very similar to those used by native speakers. Jones and Tetroe (in press) have studied the planning processes of ESL writing students and found that second langauge proficiency appears to have little role in constraining the planning process. They found that the quality of planning in composing transfers from first language to second language. Zamel (1983), in her landmark study of the composing process of six advanced ESL students whose work I reported in the last chapter, also found that the composing process is basically similar. Her students composed in a non-linear, exploratory, and generative way, very similar to those described by Emig (1971), Murray (1980), Perl (1980a), Sommers (1980) and others.

From a broader perspective, I view English writing theory and practice as compatible with second language acquisition theory and practice. I see the following parallels between English writing pedagogy and some major approaches to facilitating second language acquisition now prevalent in the ESL field:

1. Both draw on research from many disciplines - linguistics, psycholinguistics, sociolinguistics, semantics, pragmatics, cognitive psychology, communications, etc.
2. Both encourage experiencing language and using language purposefully and communicatively.
3. Both focus on language function, as well as language form.
4. Both focus on the learner and consider the human factor the most important factor in learning. Both respect the learner and encourage self-esteem and self-confidence.
5. Both view the student as an active and creative learner, not a passive recipient.
6. Both view the climate, or the learning environment, as a crucial factor in the learning process - a climate that fosters trust and mutual concern and encouragement.
7. Both suggest a similar role for the teacher - a facilitator of learning, and partner in learning, not an authoritarian figure.

Thus I believe that judicious adoption of English writing pedagogy to ESL writing is in consonance with current principles of second language acquisition.

RATIONALE FOR SYNTHESIZING WRITING APPROACHES

Controversies over methods of teaching ESL writing often posit dichotomies such as process vs. product, content vs. form, fluency vs. accuracy, guided writing vs. free writing, cognitive growth vs. affective growth. I see no contradictions between these so-called "dichotomies." We need not focus on just one or the other; we are

concerned with both throughout the student's composing experience. For example, when students experience writing as a process through which they explore and discover meaning, their written product is likely to improve (Zamel 1982:207, Knoblauch and Brannon 1983:468). This is to say that fluency and accuracy can go hand in hand. The written code can be acquired while students are composing if appropriate and timely feedback is given. When students generate rich ideas, they will be helped to search for appropriate forms to express their ideas. "Form grows out of content and is inseparable from it" (Judy 1980:41). When students do journal writing or free writing, and also write on assigned topics, or write for a specified audience, they are practicing both free writing and guided writing. When students improve their writing ability, they are, at the same time, building self-confidence, for cognitive growth and affective growth are intertwined and cannot be separated. Thus, it is up to the writing teacher to try to achieve a delicate balance within the various sets of dichotomies. These sets are not mutually exclusive; they can be complementary.

Researchers now realize that the traditional approach to ESL writing, offering large doses of language instruction to improve writing, is limited in its effectiveness. Attention is shifting to the writing process which has been well studied for L1 writers. But as Raimes (1985) has very recently pointed out, process alone is not enough because L2 writers have a greater need than L1 writers to acquire vocabulary, syntactic structure, and discourse form, in order to adequately say what they want to say. They need to learn to conform to rules of syntax and rules of semantics in order for their product to be acceptable. In other words, L2 writers need to add to their repertoire

of language as they learn to write. Thus L2 writers do need some instruction and practice in linguistic form. But not all students need the same thing at the same time because we are dealing with a group of writers having a wide range of writing abilities, language proficiencies, and personality types. It seems to me the central issue in teaching ESL writing is not which method is better, this one OR that one? The central issue is WHO needs WHAT and WHEN. A synthesis of "process" and "language" methods, with individualized instruction and practice according to need, can take place. My integrated approach is an effort toward that synthesis.

MAJOR ASSUMPTIONS UNDERLYING THE INTEGRATED APPROACH

The integrated approach presented in this chapter is predicated on the following major assumptions about writing and the teaching of writing:

1. Writing is a dynamic and highly context-oriented process. It is a process of evolving meaning through interaction. The writer finds and shapes meaning through the stages of rehearsing, drafting, revising, and making meaning clear. This complex and unique process enables the writer to search and create meaning and experience growth and development via language. While the three stages of the composing process are identifiable, often known as prewriting, writing, rewriting, they are not linear. Often they are recursive, and they overlap.

2. Writing serves two equally important functions:
   a. To produce a written product for self-expression and/or communication.
   b. To develop the writer and help the writer make meaning - self formation and re-formation through language. In the process of composing, the writer also learns to become a critic of himself and his own writing.
3. Since writing is a dynamic process, it can best be taught as such. Teaching writing, then, means helping students experience the writing process, guiding them through the various phases of this process, offering timely and relevant feedback whenever needed.
4. When the teaching focus is on the actual practice of the composing process, better written products naturally follow. Students' concern for correctness is taken into account in the context of actual composing experience.
5. Students need to experience writing on a discourse level from the start, even for beginning students. They also need to explore as many discourse forms as possible, and compose for as wide an audience as possible. After they have accumulated enough good solid writing experiences, they will be able to meet future writing tasks confidently and effectively.
6. Students' own writings become their writing texts. As students learn what works and what doesn't work in each piece of writing, they learn to focus on what to master next. Over a period of time, their own language production will become their

best textbook because they can learn the most from their own compositions.

7. Reading contributes greatly to the development of writing competence, especially pleasure reading. Through reading, students gain not only a subconscious feel of the written language, but they also learn the syntactic and discourse structures specific to written discourse. When a steady diet of reading materials is provided to match student interests and levels of linguistic proficiency, reading can be a potent source of both content and form.

CLASSROOM IMPLEMENTATION OF THE INTEGRATED APPROACH

The above-mentioned assumptions are the basic principles underlying the integrated approach. I have used the following methods and techniques to implement this approach in the writing classroom: 1. Explain the assumptions underlying the approach, 2. Lay down ground rules, 3. Distinguish high order concerns form low order concerns, 4. Convert the classroom into a writing workshop, 5. Give appropriate writing assignments, 6. Use the conference teaching method, 7. Help students experience the various phases of the composing process, 8. Encourage pleasure reading, 9. Develop a simple record keeping system.

I will now describe these instructional practices in detail.

EXPLAIN THE ASSUMPTIONS UNDERLYING THE APPROACH

In the beginning of the term I explain briefly but clearly what writing is. I carefully explain Assumptions 1 and 2 and make sure students understand what the composing process actually entails. I point out especially, the various phases of the composing process that students will go through and the recursive nature of these stages. It is also important for students to understand the dual functions of writing so when they write, they not only produce a written text for expressive or communicative purposes, but also engage in the process of learning - creating new ideas, gaining new insight, learning about themselves and learning about their writing. I explicitly point out the difference between the traditional ESL approach to teaching writing which focuses mainly on the written product and my approach which does not ignore the written product, but is more process-oriented and growth-oriented.

LAY DOWN GROUND RULES

The few ground rules I lay down at the beginning of the term are related to the assumptions I discussed earlier. They promote the integration or synthesis for which I am striving.

1. We learn to write by writing, rewriting, and extensive reading.
2. We emphasize both fluency and accuracy as we write, but correctness and form must be placed in reasonable proportion to content and expression.
3. We work on both informal writing and formal writing - journal writing and essay-type of writing which includes a wide range of discourse forms. Two or three times a week we write

journals (10-15 minutes); two or three times a week we write essays (30-40 minutes) and do rewrites. Occasionally a longer piece of writing is assigned for homework.

4. Revision of journals is optional, but revision of essays is a must.
5. We keep all pieces of writing (including lists and drafts) in a folder with two pockets - one for journals and the other for essays and rewrites.
6. We share our writing and writing problems with others in the class. This sharing can be in the form of reading aloud, posting writing on the bulletin board, and/or publishing a book of everyone's favorite piece of writing.

DISTINGUISH HIGH ORDER CONCERNS FROM LOW ORDER CONCERNS

I tell students what my high order concerns are and what my low order concerns are when I read their written work. My priorities reflect the assumptions on pp. 136, 137, 138. My high order concerns include: Does this piece of writing say anything? What is the purpose and who is the audience? Are the ideas interesting? Is the focus clear? Is the development adequate? Is the voice or tone appropriate? These concerns are based on my assumption that the purpose of writing is to make meaning. My low order concerns are: poor penmanship, errors in usage, grammar, sentence structure, spelling, punctuation, capitalization and other conventions of writing. Accuracy in student product is important, but it should not be the central focus of the student's effort.

Very often students hold an opposite view from mine. What I consider low order concerns are their high order concerns. Some students come to us with an exaggerated concern with errors and their obsession with the final product has led them to serious writing blocks. They have learned to avoid errors by writing short sentences, or by using only one tense, or by writing as little as possible. I have to explain to them the importance of ideas, organization, and development in college composition. It usually takes some time before I can convince some of them that they should reverse their order of concerns. Those that begin to see how ideas can be developed, clarified and presented, gradually accept the notion that writing involves content selection and data organization first, and editing should be delayed. These students inevitably end up with better products. Those who continue to cling on to the notion that "correctness" should come first, usually end up with shorter and fewer pieces of writing, and less interesting writing.

If we look at the works of Mohammad and Abdul (Appendix A), for example, we can see how focusing on high order concerns first before low order concerns can result in a better product, both quantitatively and qualitatively. Mohammad and Abdul were in my A Level writing class (beginning level) in the Winter of '85. Mohammad was a stickler to rules. He was afraid to take risks, to try new expressions, for fear of making mistakes. Every word he wrote on paper had to be spelled correctly before he moved on to the next word. He preferred copying the same draft over and over until he got every word, every sentence "correct." He wrote on the same topic for his compositon as he did for his journal and repeated the same content. He continued to do this for

many writing sessions. When low order concerns receive too much attention, content usually suffers. Abdul, on the other hand, was not so obsessed with errors. He preferred putting down ideas on paper first; he worked on grammar, spelling, punctuation later when he revised. Within a 30-minute writing session, Abdul produced more writing and more interesing writing, as we can see in their writing samples.

CONVERT THE CLASSROOM INTO A WRITING WORKSHOP

All the activities in a writing workshop are designed to help students experience the writing process as a dynamic process of evolving meaning through interaction. It is also a process of growth and development for the learning writer (Assumptions 1 and 2, pp. 136-37).

The traditional classroom can be readily converted to a writing workshop by rearranging the desks, if necessary. The idea is to provide a place where small groups can conveniently work together.

In my writing workshop I do not give lectures on writing, nor do I teach a grammar point to the entire class. I do not teach model compositions either, but I use models as references for individual students, according to need. I do not follow the read-analyze-write procedure often recommended by textbook writers. From day one students write on a discourse level and their many pieces of writing become their texts on which writing instruction is based. In my writing workshop all students are actively engaged in some aspect of the composing process. Some will be writing, some rewriting, some conferring with me or with peers. Sometimes the group as a whole will be engaged in sharing or critiquing each other's works.

There are several things I try to accomplish in a writing workshop: First, I try to foster a warm and understanding atmosphere which minimizes pressure and maximizes participation. This will increase students' confidence in writing and develop a positive attitude toward writing. The traditional classroom atmosphere is often competitive; some foreign students often find it threatening, and this results in "defensive learning" (Stevick 1976). I actively generate a positive atmosphere in the workshop so students can learn to know each other and learn to work together as a learning community (Curran 1976).

Second, I try to encourage peer collaboration. While the teacher is the guiding adult, students can be guiding peers. Once I set the tone and the method of giving and using feedback, this can be carried off to smaller groups. Students learn to interact intelligently and fairly. They learn to listen to and accept criticism when they sense that it is intended to be constructive. They learn to encourage each other to write in a second language and share common roadblocks. They learn to practice teaching themselves what they are learning together. As they become aware of their peer's strengths and weaknesses in writing, they begin to examine their own writing with a more critical eye.

Third, I try to heighten audience awareness. "Students write better when they write for each other" (Moffett 1968:193). Most students usually find it more challenging and more fun to write for a real audience than just for the teacher.

Fourth, I try to create an environment which lends itself to conference teaching and individualized instruction. Since no two students learn a second language in precisely the same way, the most

effective way to use my time is to give individualized instruction. In a workshop I can circulate among the students while they are writing or rewriting and offer timely assistance individually or to small groups, as need arises.

All the activities in a writing workshop are designed to help students experience the writing process as a dynamic process of evolving meaning through interaction. It is also a process of growth and development for the learning writer (Assumptions 1 and 2, pp. 136-37).

GIVE APPROPRIATE WRITING ASSIGNMENTS

If writing is, as I assume, a process of making meaning, then writing assignments should be relevant to student interest and experience in order to motivate the process of creating meaning. I try to find out what my students' interests and experiences are from the Information Sheet and from the interviews (Appendix B), and daily conversations.

Students practice formal writing as well as informal writing. Informal writing includes journal writing and/or free writing. Journal writing is useful because it frees students from inhibitions, and it nurtures the free flow of language use. More importantly, it is writing for the self. It may be tentative, exploratory, and fragmented, but if students write journals regularly, they have a chance to explore what they know and discover what they mean. Free writing is somewhat similar to journal writing. It helps to restore the spontaneity and confidence that are so often destroyed by error consciousness. Very often foreign students try so hard to put everything down right the first time that they forget they have many good ideas worth putting down on paper.

Journal writing or free writing is helpful in another way. It does not limit students to any particular topic. They have a free choice of writing about whatever they already know or have experienced. Since personal experience is the basis of all good writing, journal writing or free writing offers students an opportunity to tap their personal experiences, their personal interests - feelings, beliefs, attitudes, facts, memories, bits of conversation - just about anything they feel like writing. The first few times I usually have to suggest ideas to get them started. I offer suggestions such as: What did you do over the weekend that was fun or different? What did you talk about when you called home long-distance (or when your folks called you)? What about a TV program (or a ball game) you enjoyed? What do you like/dislike about the U.S.? Once students get into the habit of tapping into their own resources, they can usually find something interestng to write about, but it takes a couple of weeks before they begin to loosen up and feel free to write about what comes to mind.

For formal writing I usually have students write on assigned topics. They learn how to focus, organize, and develop their ideas so that in the future they can meet academic writing demands. They experience writing in as many modes as possible, and try to learn to realize their purpose for writing in as many ways as possible - by examples, by description, by definition, by comparison and contrast, by cause and effect, etc. I try to assign topics that will enable students to experience a wide range of discourse types.

For the beginning students, I usually start with journal writing, or some kind of free writing to give them practice in putting something down on paper every day. I then gradually ease them into more formal

writing. With advanced students I tend to do both from the start - journals every day for 10 to 15 minutes (or every other day) and essays and rewrites about two or three times a week.

I begin with journal writing or free writing and use that as the matrix, as Britton et al. (1976) have suggested because writing about real life as students know it first hand is better than assigning topics that may be remote from their interests and their lives. As they gain confidence, I then try to help them use expressive writing to enhance the quality of transactional writing. Once they are well-grounded in expressive writing, they can deal with more difficult forms and concepts without losing their voice and their personal commitment.

It is not easy to arrive at topics for students to write about, topics that are engaging, topics students feel strongly about, and topics that they know well, or topics that they can readily gather information on. Very often topics for a formal piece of writing may evolve out of journal or free writing practices. Sometimes I hand out 3" by 5" cards and ask for topic suggestions from the students. I file these in a box and continually select from them term after term. Some popular ones are: My Family, A Famous Person in My Country, Why Did I Come to the U.S.? Living in the U.S. (similarities and differences), How to be a Good Language Learner, etc. In general, I try to suggest topics that students are likely to have knowledge about or experience in.

For each writing assignment, I offer two or three topics for students to choose from. Often I encourage students to think about and talk about topics they would like to write about prior to coming to the writing session and I give them options. I try to offer topics that

suggest real life contexts which contain a purpose and an intended audience because the impetus to write has to come from the urgency of having something to say, something vitally relevant to the writer. Without this need and desire to write, all writing is merely an artificial exercise, functionally dead. If we can inspire enthusiasm for writing, half our battle is won.

A good example of this is the letter writing session I set up for my A Level writing class, Winter, '85. After explaining the major differences between a formal letter and an informal letter, I asked students to write one of each and suggested they actually mail their letters to persons they know and people they want to hear from. This generated much enthusiasm for writing and rewriting. There was Vicente who thought it was so much fun to show people at home that he could write in English that he wanted to write a letter every week. The thrill of getting a real response back and being able to share it with the class kept his momentum going, so for a while he was writing a letter every week, though he was not required to do so. Even Mohammad, whom I referred to earlier in this chapter as a slow writer and a stickler to rules, was able to produce two pieces of writing within two 30-minute writing sessions and did not ask to take them home to finish, as he usually did. Compared to his previous writing, this time he wrote more fluently because a real audience and a real purpose for writing increased his motivation and thus his word flow (Appendix C, and compare his work in Appendix A). What is more, all students revised with greater care and enthusiasm. They wanted to be sure the format was right. A few even addressed the envelope two or three times and asked me to double check before mailing.

USE THE CONFERENCE TEACHING METHOD

Writing is a dynamic and creative process, a process that evolves meaning through interaction, and this interaction may begin as feedback from teacher and/or peers. Conference teaching fosters this two-way communication. It provides instant feedback which the student can immediately incorporate into his writing. I hold various kinds of conferences throughout the term, generally based on need: one-to-one conference, special group conference, peer conference, and class conference.

Most of the time I use the one-to-one conference to give immediate feedback to students who are writing or rewriting. I usually spend the first 10 minutes of every 50 minute writing period on mini-conferences. I circulate around the group, responding to immediate questions students may have before settling down to write or rewrite. Then I hold longer conferences with a few students whose works I have looked at and who, I think, need to confer with me either to clarify meaning, or to develop ideas, or to reorganize content, or to discuss whatever writing concerns they may have. Usually I can comfortably cover 3 to 5 such conferences during a writing period while students are writing or rewriting. I always make sure that every one in the class has a chance to confer with me on a regular basis. These conferences take about 4 or 5 minutes each, and I focus on one or two problems at a time. However, longer conferences are sometimes necessary.

When I find two or three in the class having similar writing problems, I call them together for a special group conference. I then try to explain to them the problem they have in common. For example, if I find that several students did not know how to use a relative clause,

I would briefly explain the grammar point to this small group and then either refer them to their grammar book for further practice, or select an appropriate handout to give them, to help reinforce their learning. Many problems in mechanics can be handled in this manner.

While I confer with individual students, I greatly encourage peer conferences. Peer teaching has great potentials. We should never underestimate how much students can teach one another, and how much they can learn from one another.

I hold all-class conferences from time to time to share the works of some students. In a constructive and supportive way students learn to question and give comments after listening to the reading of a student's piece. In the beginning, I have to read the compositions for them, but as time goes on, I can get volunteers to read their own. Usually the sharing time is relaxing and enjoyable. When students learn to critique other students' writing, they inevitably learn to be critics of their own writing too.

Having the various kinds of conferences throughout the term can have a cumulative effect. Students learn to take more initiative toward their writing and assume more responsibility for their writing. They learn to look at their work from a reader's point of view. Gradually they become more self-reliant writers.

HELP STUDENTS EXPERIENCE THE VARIOUS PHASES OF THE COMPOSING PROCESS

The integrated approach assumes that writing is a complex and unique process of making meaning. It also assumes that the stages of composing are identifiable (Assumption 1, p. 136). It is the teacher's responsibility then, to see that all students experience the various

phases of the composing process. The teacher needs to subtly guide, skillfully intervene, and always be supportive throughout the entire process.

In the prewriting phase I have introduced many activities - free association, brainstorming, interviewing, observing, taking trips, reading, or working in conjunction with teachers who teach reading, lab, speaking/listening, etc. For example, before writing about "Crossroads Cafeteria" or describing "The MSU Bookstore", I often send students to the respective places to make careful observations and jot down details they want to include. Before writing about "My Classmate", I pair off students for brief interviews to get detailed and accurate information about each other. When ever possible, I try to make their writing seem real (Clark 1982).

Once a topic is decided upon, students generally settle down and begin to write. During the writing phase, the goal is to have students experience the exploratory and creative nature of writing. They sometimes have to go back and do more thinking and more planning before they can continue to write.

Different students use their alloted writing time differently. Some spend more time to think and plan than others. One term there was Sanda from Niger, who usually spent half of the allotted time thinking and planning. Once he began writing, he could not stop. When I told him his time was up, he would still want to take his writing home to finish. Often he would bring back another page or two even though I did not require him to do so. In the same class there was Mildred from Venezuela, who spent very little time in planning. She would just plunge into writing. She wrote freely and fluently with very little

attention to organization, grammar, and punctuation. These two students have different personalities and different learning styles. Their contrasting needs during the drafting phase require differing instructional focus. During any given writing session, all students maybe writing, but their needs are quite different. I encourage students to work on their own as much as possible, to learn to use a dictionary or consult each other if necessary. Meanwhile, I circulate around the room holding mini-conferences, offering timely help whenever needed.

When revising, students work at different paces just as they do when they are writing their first drafts because their needs are different. At the beginning of the term, I bring in a piece of my own writing, a first draft with all arrows and loops in red and green, to demonstrate the importance of re-vision and explain what reformulation actually entails before a draft can reach its final form. I remind students that revision is more than proofreading or editing.

After I hand back a batch of compositions, I ask students to read through their piece and see if they understand all my markings. They then try to record their writing problems on the "Writing Awareness Sheet" which I hand out to them at the beginning of the term (Appendix D). This sheet is designed to help studens be more aware of the types of writing problems they have encountered and be aware of the recurrence of such problems. They learn to take inventory of their writing problems as reflected in their writings - problems in content, organization, style, lexicon, semantics, grammar, spelling, punctuation, etc. Then, during conferences, we talk about them. I also hand out a list of "Correction Symbols" (Appendix E) at the beginning of the term

to help students revise as much as possible on their own before conferring with me. As a rule, upper level students can handle most of the problems in grammar and mechanics by referring to the "Correction Symbols" or consulting with their peers. There are, of course, other areas of concern, that need to be discussed with me before they can begin to rewrite, problems such as options in lexicon, syntax, and style. When conferring with me, we decide on the focus of the revision. I have to intuitively sense what and how much a particular student can handle at a particular time. It is always good to accentuate the positive, and concentrate on only one or two problem areas at a time so as not to overwhelm or overburden the student.

From my "working library" I offer samples and explanations to help students understand their problems and make necessary changes to improve their writing. My "working library" contains many things: penmanship sheets, textbooks, clippings from magazines and newspapers, samples of good writing from former foreign students, etc. I also have on file grammar exercises that have worked well for me which I selected from writing handbooks and grammar books. I use these samples and collections to meet individual writing needs, and to help students learn from their revising experience.

While our teaching focus throughout the entire writing process is on high order concerns, during the revising phase we sometimes need to tend to low order concerns. As I have indicated earlier in this chapter, L2 writers seem to need more help with low order concerns than L1 writers. This is why a second draft, and sometimes a third draft, is a must, to give L2 writers a chance to learn as much as possible, about both the linguistic code and the written code. The teaching aim during

revising sessions is to help students improve their writing ability in whatever way possible to enable them to become more effective writers.

It is possible to attend to both high order concerns and low order concerns at the same time when students revise. See, for example, Vicente's first draft and second draft on "How to be a Good Language Learner". In conference we focused on the development of ideas first, especially how he might expand his last two paragraphs. Then we discussed some of his writing problems, focusing on 2 persistent ones: the use of a comma and a period, and the use of prepositions. If we compare the two drafts, his second draft is by no means perfect, but he did add more content to his last two paragraphs, and he overcame some of his persistent writing problems which makes his second draft closer to public expectations in form (Appendix F).

After students have completed a second draft (and sometimes a third) they read it aloud to themselves, to their classmates, and/or to their roommate, or spouse. They need to hear their voice in their writing - the sound, the texture, the rhythm. It is also important that they and others listen, to see if their meaning has come through. This helps them experience their writing from a reader's point of view.

ENCOURAGE PLEASURE READING

One of the principles upon which I base my integrated approach is the assumption that reading contributes greatly to writing competence. (Assumption 7, p. 138). No one in our profession today would doubt that there is a close relationship between reading and writing, and yet this relationship has seldom been exploited in ESL writing. For several terms now I have been trying to encourage (sometimes even require) a

large amount of reading in my writing classes, for I do believe that "vicarious" "incidental" learning via reading can be pervasive and powerful.

Let me just cite the experience of two of my writing students from two different terms who took time to read outside of class and whose noticeable writing progress seems to confirm that reading can be an invaluable source of "comprehensible input" for the learning writer.

In Spring of 1980, I had in my intermediate level writing class a Japanese student in Horticulture who had had nine years of English in Japan prior to coming to the English Language Center. In my writing class he was frustrated every time he wrote because he did not have the kind of vocabulary and expression to say what he really wanted to say. At the end of the writing session he would end up handing in a composition of only a few sentences and felt very embarassed. I decided I should not add to his nine years of rule learning and translation from Japanese to English. Instead, I aimed at stimulating his acquisition system. I provided him with reading materials to help stockpile his input. I thought it was going to be a long-drawn process and was prepared not to see any tangible results in the near future. However, by mid-term, Shunsuke had finished reading "Love Story", "The Old Man and the Sea", and "Of Mice and Men". From then on, he was like another person. His writing took off - his bookish English became more idiomatic, and his simple sentences became more complex. Of course, he still had spelling problems but not like before when every piece of his writing was short and peppered with misspelled words. He even gained a better sense of how to organize and develop his ideas. Toward the end

of the term, for his final writing test, he was able to write, for the first time, a four-paragraph composition in 30 minutes.

In the winter of '85 I had Vicente from Mexico in my A Level (beginning level) writing class. In the beginning of the term when I encouraged everyone in the class to try to read something in English every day outside of class, few heeded because most got bogged down with homework every night and found no time for extra reading. I was able, however, to interest Vicente to try reading the State News. We glanced through the headlines together and selected a short piece for him to read, even though he knew he would not be able to understand everything in that piece. From then on, glancing through the headlines became a daily habit and gradually he learned to select two or three pieces to read everyday and to grasp main ideas without necessarily knowing every word. During one of our sharing sessions we discovered that he liked sports, so Sports Illustrated was introduced to him, and he thoroughly enjoyed reading it from time to time. When he found out that Time and Newsweek were readily available in his dorm, he took time to read about current issues. After mid-term I suggested that he might like to read longer pieces of writing just for fun, perhaps a short story or a novel. He selected Miracles of the World because there was a Spanish version of this book and he was familiar with the content. After that Sherlock Holmes' detective stories intrigued him. He also read Godfather and On the Wings of Eagles. If we compare Vicente's initial writing score of 50 to his final writing score of 77, we can't help but marvel at his remarkable progress in writing - a gain of 27 points in writing in one term! (Appendix 7 - Vicente's composition tests, initial and final). Of course there are many variables that might have

contributed to Vicente's progress, but one can hardly rule out readig as an important contributing factor. Krashen's "reading hypothesis" (1984) which posits that writing competence is acquired subconsciously through reading, certainly warrants further experimentation.

DEVELOP SIMPLE RECORD KEEPING SYSTEM

In order to motivate and sustain the creative writing process, the teacher needs to have a record of how each student is doing, and what the instructional focus is at the various stages of development. I usually ask students to keep their writing folders, while I keep records of their writing profiles.

One of the ground rules I mentioned earlier is for students to provide themselves with a writing folder with two pockets to keep all the writings they do - formal writing and rewrites on one side, and informal writing on the other. Students are encouraged to examine their folder periodically to see what they have learned and what they haven't learned, to compare their first essay to their favorite piece later in the term. Seeing progress over time gives them a sense of accomplishment. It also informs them of where they are and where they need to go in their journey of learning to write in English. The writing folder reflects the student's persistent writing effort throughout the term. It is a "textbook" they themselves have created and they are usually very proud of it.

Just as students have to keep their writing folders up to date, I, too, have to keep the student profiles current. Perhaps it is impossible to know everything we need to know about each student, but at least I try to get as in depth a profile as possible - a social

psychological profile, as well as a linguistic profile. I get this information from the Information Sheet I use at the beginning of the term and from the interviews, and also from my observations of student behavior during writing sessions and sharing sessions. This kind of information provides insight into students' writing behavior, and is useful as I try to work with each student as a whole person, for writing involves the student's personality as well as his linguistic competence. This is in keeping with the Counseling Learning approach recommended now for L2 teaching, which reflects a growing awareness of the human element in language teaching and learning.

I also check each student's writing folder periodically to see in what areas the student has improved and what skills the student has yet to learn, and what needs to be covered in subsequent conferences.

A record of each student's writing progress is kept in my files, along with the student's writing profile. At first, progress may seem painfully slow for some students, but over time, developmental trends emerge, and I always keep a record of these.

A simple and systematic record keeping system will help accumulate important information regarding students' learning styles and learning strategies, and this, in turn, enables the teacher to respond more fruitfully to students' writing needs.

THE ROLE OF THE WRITING TEACHER

The many and varied methods and techniques needed to implement the integrated approach in the writing classroom place great demands on the

writing teacher. In the last analysis, the writing teacher is the crucial factor that determines success or failure of this approach.

The writing teacher must learn the art of writing and the art of teaching. The writing teacher must know how to work with each student individually, and work with the class as a group. The writing teacher must understand the nature of the composing process, and skillfully guide each student through the complex, dynamic and recursive processes of discovering and unfolding as the student's writing develops. At the same time the writing teacher cannot ignore the quality and quantity of the written product. The writing teacher must know how to organize and conduct a writing club and inspire students to become willing, eager, and productive members. The writing teacher must be a facilitator of learning (Rardin 1977) and help students take control over their own writing. In short, a writing teacher is an interested reader, a good listener, an encouraging editor, a supportive coach - all this and more. This requires sensitivity and responsiveness at all times. Teaching writing is an arduous task. But as we see students gain insight into their writing experience, as we see students begin to take responsibility for their own writing, as we see gradual improvement in writing performance, the arduous task will seem worthwhile.

CONCLUSION

The integrated approach described in this chapter is an attempt to improve on ESL writing approaches already in existence, not to replace them. It is an attempt to adapt L1 writing pedagogy to ESL writing, and integrate it with existing ESL writing methods and techniques, to meet writing needs specific to ESL learning writers. I have attempted to formulate a coherent well-principled approach uniquely suited to ESL writers, and have incorporated the best methods and instructional practices available from both L1 writing and L2 writing. This approach is compatible with L2 acquisition theory and practice, and is in consonance with very recent L2 writing research.

This approach teaches the writing process, but it does not ignore the written product. It views writing on a discourse level and leads students to experience the composing process as a dynamic, cyclical, recursive process, a process for exploring, making, and communicating meaning. Students learn to form and re-form ideas until they know what they really want to say, and then they are helped to express their ideas in acceptable English. While high order concerns are of primary importance, low order concerns are also important. They are tended to as sub-tasks during the editing phase of the composing process.

This appraoch ensures the best alignment of teacher "input" and student "intake". The writing needs of a group of students placed in the same writing class may vary greatly because of the differences in writing abilities and learning styles. Some may not have sufficient

language to say what they want to say in English. They need more vocabulary to engage with content, more expressions to make their thoughts concrete. Others may need to clarify grammatical rules they have learned or partially learned. Still others may have serious problems with the conventions of writing that block the flow of ideas. Individualized instruction in the form of timely feedback can best meet these varying needs, and this is provided by conference teaching in a workshop setting. The integrated approach provides ample practice in writing and ample time for revision. In fact, this approach considers revision a must because it is in this stage of the composing process that ESL students learn the most. This approach not only allows a great deal of flexibility in accommodating the initial varying needs of the students, it also accommodates the changing needs in writing abilities and writing attitudes as the term progresses.

This appraoch fosters peer collaboration to broaden students' sense of audience. It also offers opportunities for students to learn to critique writing. Student readers/listeners learn to analyze, explicate, and interpret manuscripts. As they learn to evaluate each other's writing, they see its strengths and its weaknesses. They learn to state the things they like or dislike about a piece of writing and explain why. In learning to make and accept honest criticism, they gain insight into their own writing process, as well as the writing process of others in the class. This helps them become more independent and more effective writers.

This approach is applicable to all level of ESL writing. There is no threshold level below which we cannot teach the writing process, for this approach can enhance both the development of writing and the

acquisiton of language. Instructional focus may vary from student to student, but instructional goals remain the same. The process of writing, and the teaching of that process, is the same for both high ability and low ability students.

In summary, the integrated approach I have presented in this chapter teaches the writing process by helping students find ideas, discover forms, and draft papers. It also leads students through the complicated growth producing stages of revision. It aims at insight into the writing experience, as well as improvement in writing competence. It emphasizes the quality of learning that takes place through the writing experience, the quality of intellectual, emotional engagement throughout the composing process. In short, this approach helps students not only learn to write, but "write to learn" (Murray 1984).

While this approach is no panacea, it does seem to have potentials for solving some of the persistent writing problems we face daily in teaching writing to foreign students. It points to a possible direction for further experimentation and research.

CHAPTER SIX

IMPLICATIONS FOR ESL WRITING PEDAGOGY AND RESEARCH

INTRODUCTION

The integrated approach I described in the previous chapter is, in effect, a synthesis of the divergent approaches in English writing and in ESL writing, synthesis in the sense that it does not seek to abandon what has been tried and proven to be useful in the past; instead, it attempts to integrate what has already been found workable with what current approaches find effective. This synthesized and individualized approach to ESL writing has considerable implications for the teaching of ESL writing and for writing research.

IMPLICATIONS FOR WRITING PEDAGOGY

I will now discuss pedagogical implications under the following headings: 1. The need for a new orientation to writing and a new orientation to the teaching of writing, 2. The need for a comprehensive training program for ESL writing teachers, 3. The need for continual professional growth, 4. The need to emphasize reading as a necessary component of the writing program.

THE NEED FOR A NEW ORIENTATION

A major implication is the need to re-think and re-define writing. In the light of what we now know, writing is a complex process that is continually developing as the writer engages in new tasks with new materials for new audiences. Writing is an integral part of learning, not just a tool for presenting or analyzing knowledge. Since writing is a dynamic, context-oriented process which involves students in a series of thinking, rethinking, prewriting, writing, and rewriting activities, it demands a holistic pedagogy. The ultimate goal of teaching writing is not merely to help students acquire the code of the written language, but also to help them develop an efficient composing process and an efficient style of learning.

We need to re-examine the traditional method of teaching ESL writing. The assumption that the composing process is linear and that we go lock-step fashion from writing correct sentences to writing correct paragraphs, to writing full-length compositions, is a myth. Instead of teaching students to write correct sentences first, and then correct paragraphs, we need to start them off writing authentic discourse. We need to teach the fundamental aspects of composing first - aspects such as generating ideas, organizing ideas, and developing ideas. Some syntactic and mechanical problems can be addressed while students are drafting and some when students edit. Instead of teaching outlining as a static genre, we need to teach it as an ordering strategy to aid composing. Instead of teaching discourse categories as rigid frameworks into which students fit their ideas, modes of discourse need to be taught as thinking strategies and

discourse structures, so students can have more options to explore, to order, and to present ideas when they write.

Furthermore, we need to recognize the fact that we cannot teach writing the way we teach a content course. We can only help students write. More writing and better writing will result if their writing is based on internal needs rather than external demands. The substantial differences in writing ability in a class must also be recognized and this can best be accommodated by individualized instruction in a workshop setting.

THE NEED FOR A COMPREHENSIVE TRAINING PROGRAM FOR TEACHERS

A second implication is the need for a comprehensive training program for ESL writing teachers. Successful language teaching rests primarily with the preparation, commitment, and enthusiasm of the individual teachers. This is especially true in the teaching of ESL writing because the writing teacher must play many roles as I have indicated in the last chapter. Since most ESL writing teachers are not equipped to play all these roles, a comprehensive training program is needed. General training specifically for ESL teachers would include the development of cultural awareness, and an understanding of students' native languages, their rhetorical traditions, their cultural backgrounds. In addition, specific training for writing teachers is needed to provide enlightened notions about the range of options for writing and the strategies for teaching it. L2 pedagogy has just begun to recognize the theoretical and research basis for this type of training which is similar to the training needed for L1 writing teachers.

Specific training in writing should cover the following areas:

1. Knowledge of the theoretical conceptual underpinnings

Teachers must understand the basic assumptions upon which the approach is built. They need to know what current specialists in English writing and in ESL writing have to say about the writing process. They need to know what the composing process actually entails.

In order to help students experience the various phases of the composing process, teachers need to learn to develop a repertoire of invention techniques such as reading, observing, interviewing, remembering, etc. They must help students experience a drafting stage as ideas are explored and discovered and as the draft evolves.

Revision must be taught in terms of what we know about the process of writing and in terms of what we know about the learning writer. It can be taught in three different but closely related activities: in-process revision, editing, and proofreadig (Kirby and Liner 1980). In-process revision brings about qualitative changes in a piece of writing. Editing and proofreading will be tended to toward the end of the writing process, and teachers must help students see how the conventions and mechanics of writing can contribute to the general effectiveness of their piece. If students are helped to become more competent revisers, they will naturally become better writers because they will learn to be critics of their own writing.

2. Experiencing the composing process

No teacher should teach writing without being a writer himself/herself. If teachers go through the various phases of the composing process themselves, they will be better equipped to identify with their students and be more aware of the problems that confront students as they learn to write. Teachers can get experience in writing in at least two different ways:

a. In a writing workshop for teachers - a group of teachers get together to write and share writing experiences and learn to critique one another's work, and point out each other's strengths and weaknesses.

b. In the writing class they teach - the teacher needs to take time occasionally to write along with the students and revise with them. Demonstrate how a teacher struggles through the process and discuss how writing problems can be solved as they come up.

3. Techniques in conference teaching

How to establish and maintain a good rapport with the students, to guide them to talk about and experiment with the evolving drafts, requires special skill and tact. The teacher needs to learn how to ask relevant questions that will help students articulate their writing process and develop their texts. The skill of continuously helping each student conceptualize the writing task at a higher level and a more integrative level than before, is something that cannot be acquired overnight. Reading materials on conference teaching

should be made available to all writing teachers. For example, tips on holding conferences offered by Dawe and Dornan (1984) are very useful. And so are Carnicelli's explications of the success and failure of sample conferences. Also helpful are the guidelines given by Reigstad and McAndrew (1984). Many insightful suggestions for high-quality conferencing are presented by Graves in his chapter entitled "Making the Writing Conference Work" (1983:96-141).

Not only must writing teachers be exposed to relevant literature on conference teaching, they must also learn to dialogue with one another and share common conferencing problems. Constant practice and exchange of experience will contribute greatly to the development and refinement of conference teaching techniques.

4. Knowledge of group dynamics

Since interaction is the key to the success of a writing workshop - interaction between teacher and student, and interaction among students - it is important that the writing teacher learn how to set the tone and guide the group to respond constructively and creatively to one another. The teacher has to learn to create an atmosphere in which writing is not inhibited and criticism is accepted by all. This means that the teacher has to learn to be a good moderator, to know when to be flexible and consultative, and when to exercise authority.

One way to provide training in building a writing community is to expose writing teachers to the Counseling-

Learning and Community Language Learning Model (Curran 1976) which is a whole person model of education. It focuses on the total human being as learner. This model is receiving considerable support from second language acquisition research in recent years. It attempts to help teachers become facilitators of learning and become effective moderators in group situations (See Rardin 1977).

5. Skill in addressing writing concerns

Teachers need to learn to recognize that some writing concerns are more important than others because of the effect they have on the quality of writing. In general, it is important that sentence level concerns be subordinate to discourse level concerns such as meaning, ideas, focus, voice, organization, and development. Discourse grammar, such as topic transitions, intersentential connectives, subject/verb agreement across sentences should be attended to first before attending to usage, spelling, punctuation, and other low level concerns. But the teacher must first find out the stage of development each student is at before deciding what concerns should be tended to for that particular student at that particular time.

For many terms I have experimented with Krashen's Monitor Theory (1981) in my writing classes and find his distinction between Monitor Overuser and Monitor Underuser very helpful in categorizing writing students in the class. More often than not, the Monitor Underusers have a tendency to focus more on content when they write, paying little attention to

punctuation, grammar, spelling, and other writing conventions. The Monitor Overuser, on the other hand, focuses on form, on mechanics, often at the expense of meaning and content. It takes training and experience for the writing teacher to learn to help students to become Optimal Monitor Users. High order concerns may be the focus of instruction for some, while low order concerns may be the focus of instruction for others, and throughout the term the writer's needs may shift. The writing teacher must develop sensitivity to the shifting of writing needs so as to allocate time wisely to meet these needs.

6. Techniques in responding to student writing

Most writing teachers today still have a tendency to respond immediately to surface errors when they read student compositions. It is important for teachers to learn to respond first to the ideas and content, to the larger issues of relevance, structure and effectiveness. It is still necessary to respond to errors, but the response should be text-specific, and limited to a manageable amount so as not to discourage the student. It takes skill and practice to learn to respond to students as writers as well as to respond to their written work in order to motivate and sustain their interest in writing.

7. Techniques in keeping records

Writing teachers need to learn how to document their teaching activities and devise record keeping forms for different settings. These records must be simple and systematic. The kinds of records that must be kept are:

a. A historical, linguistic, and psychological profile of each student which includes the student's major field of interest, type of writing needs, learning style and learning strategy.

b. A record of the highlights of each conference - what strategies and alternatives have been suggested and why.

c. A record of student progress (in addition to the student's writing folder) as reflected in student response to teacher feedback and peer feedback.

d. A record of sharing sessions - note the quality of responses and the kinds of questions asked.

e. A record of the student's evaluation of the course - student's feelings about teaching methods, teaching efforts, teaching materials, etc.

Useful references in this area can be found in Graves' chapter on "Document Children's Writing Development" (1983) and Reigstad and McAndrew's section on "Learning about Record Keeping" (1984). After experimenting with record keeping samples, teachers may eventually want to devise their own record keeping system to suit their own teaching style and teaching strategy.

8. Ways to "publish" student writing -

Publication can contribute greatly to a writer's motivation and development because students usually get much satisfaction from seeing their ideas in print. When they know their piece is going to be published, they are apt to put forth greater effort on the final draft. Then, too, "publishing"

gives the students a sense of audience, very much needed, if they are to become effective writers.

How can ESL writing teachers get special training in the above mentioned areas? One way is to encourage them to attend writing workshops and writing seminars. There are various workshops for English writing teachers held in different parts of the country throughout the year. ESL writing teachers can certainly benefit from attending these. We do not as yet have many writing workshops set up specifically for ESL writing teachers, but the profession is beginning to recognize this need. At the '85 TESOL Convention, for example, was a symposium on ESL writing. The Summer Institute of 1985 included a course on "Techniques for Teaching Reading and Writing in ESL." The process approach to reading and writing is beginning to gain momentum in ESL. This is a new development in the field.

Another way to provide special training is to set up a more comprehensive in-service training program for ESL writing teachers. Perhaps a few local units that have an ESL writing program can join forces in providing an intensive in-service training program to better prepare writing teachers for this difficult task. The training program would include workshops that promote methods and techniques consistent with my integrated approach.

THE NEED FOR CONTINUAL PROFESSIONAL GROWTH

A third implication is the need to keep abreast with current developments in many fields. The job of teaching foreign students to learn to write in Enlgish can be overwhelming, especially to new writing teachers. The writing teacher has to be knowledgeable about current

trends in many disciplines. S/He has to continuously search for answers to the many and varied writing problems students bring to the writing class. Sometimes these problems are linguistic, sometimes they are rhetorical, and sometimes they are affective.

One way to foster professional growth is to build a reference library for writing teachers. This library should contain books and journal articles pertinent to ESL writing. An annotated list of important books in writing and the teaching of writing will be useful.

Since a great deal of current ESL writing theory and practice is derived from English writing, ESL writing teachers need to have a solid knowledge of the contributions made by noted English writing specialists. They should be encouraged to read and discuss works by Emig 1971; Murray 1968, 1984; Moffett 1968, 1981; Elbow 1973, 1981; Britton et al. 1975; Miller and Judy 1978; Dawe and Dornan 1984; Donovan and McClelland (Eds.) 1980; Gregg and Steinberg (Eds.) 1980; Graves 1983; Ziegler 1981, 1984; Beach and Bridwell (Eds.) 1984; and others.

In the ESL field, in the last couple of years, a few important works on writing have been published, books such as: Learning to Write: First Language/Second Language (Freedman, Pringle and Yalden Eds. 1983), Writing in Real Time (Matsuhashi Ed. in press), Techniques in Teaching Writing (Raimes 1983a), Composing in a Second Language (McKay Ed. 1984), Writing - Research, Theory, and Applications (Krashen 1984). These recent publications should be made available in the reference library.

There are also many journal articles that are intellectually exciting and pedagogically useful. Interesting articles that cover a

wide range of writing concerns can be found in journals such as Language Arts, Modern Language Journal, English Language Teaching, International Review of Applied Linguistics. There are excellent articles on English writing in journals such as College Composition and Communication, The English Journal, The English Record, and Research in the Teaching of English. In ESL, in the last few years, TESOL Quarterly, TESOL Newletter, TECFOR are beginning to carry more articles on ESL writing.

All the books and pertinent journal articles should be kept in a certain location and made readily available to ESL writing teachers. A steady diet of reading materials will contribute greatly to their professional growth. Teachers need to feel the pulse of the profession if they are to be competent writing teachers. In the last few years, there seems to be a proliferation of ESL writing textbooks. Perhaps what we need is not more textbooks for students; rather, more books and more reading materials for the enlightenment of writing teachers.

Another way to foster growth and development is to set up a central file of teaching materials and teaching methods that "work." The actual classroom teaching experience of every writing teacher is invaluable. Sharing ideas with other teachers will be most helpful, especially to new teachers. Which student composition served well as a model, which topic inspired interesting writing, which method really helped the poor speller, which exercise actually made a dent - all these can become a rich resource. This repertoire of reliable materials and productive techniques need to be carefully categorized and indexed, and made easily accessible to all writing teachers.

I mentioned earlier in this chapter that learning how to teach ESL writing is a life long process. An ESL writing teacher must learn to be

sensitive and responsive not only to students' writing needs, but also to their human needs. This is a life long education, but it is a worthwhile and rewarding experience.

THE NEED TO EMPHASIZE READING AS A NECESSARY COMPONENT OF THE WRITING PROGRAM

A fourth implication is the need to emphasize reading as a means of providing "comprehensible input" to improve writing competence. The notion that reading helps students get a better "feel" for the look and texture of reader-based prose has already been established (Shaughnessy 1976, Flower and Hayes 1980, Smith 1983, Krashen 1984). It is time we fully exploit this idea. It is not enough to just encourage reading during spare time. We should require reading in all our writing classes. Merely to tell our students to go home and read is not very effective. Most of them don't know what is appropriate and where to find suitable reading materials. There is a need to provide a respectable reading library for our students, provide reading materials that match their linguistic and interest levels - reading materials with no exercises to do, no questions to answer, no blanks to fill. We need books for students to enjoy, books with content that might capture their interest or their fancy, not books for them to labor over word by word, or line by line. We also need to encourage students to share what they have found interesting.

For a starter, we might want to build up a library by having a book drive. We can ask faculty and staff and other interested persons to donate paperbacks - short stories, novels, plays - whatever people can spare from their shelves. We can then select, organize, and catalogue

those books and let students use them. Each year our work unit might want to allocate a little money to purchase some new books to add to the collection.

Since a person's repertoire of discourse skills is built slowly and comprehensively through reading, it is the writing teacher's responsibility to get students hooked on books.

IMPLICATIONS FOR ESL WRITING RESEARCH

POSSIBLE RESEARCH AREAS

My approach to ESL writing described in the last chapter is only a working hypothesis. It is a conceptual framework that necessitates further experimentation and refinement. Although I have tried it in my writing classes for many terms, with encouraging results, the ideas and techniques from this conceptual framework need to be further tested and confirmed or disconfirmed. This at once opens up many avenues of interesting and important research.

1. Replicate and/or expand Zamel's and Raimes' studies.

For one thing, we need to have a much fuller understanding of the composing processes of ESL students. Zamel (1983) has created a framework and a methodology when she studied the composing processes of six advanced ESL students and found that their writing processes were very similar to those of native speakers. We need to continue this line of inquiry and expand the range of sampling to include more subjects and subjects of all proficiency levels. Just as Graves (1973), Mischel (1974), Stallard (1974), and others have replicated Emig's study (1971),

so also do we need to replicate and expand Zamel's study and Raimes' study to increase the generalizability of their findings. A growing interest in process-oriented research in ESL writing is reflected by several presentations at the '84 and '85 TESOL Conventions.

2. Study and compare the composing processes of different linguistic groups.

Another way to enrich our understanding of the composing processes of ESL writing students is to divide students into groups by linguistic background, and study each group separately. Lai's study (1982) of 4 Chinese students' composing processes is a good example of this. We need many more such studies to see, for example, if revision strategies of different linguistic groups are similar to each other and similar to first language writers as reported by Pianko (1979), Sommers (1980), Flanigan and Menendez (1980), Flower and Hayes (1981), and others.

3. Compare L1 and L2 writing strategies and writing behaviors.

We can also gain insight into the composing processes of foreign students by comparing the writing strategies they use when they compose in their native language with the strategies they use when they compose in English. This will help answer questions such as: How does a student's native language affect composing in English? Are there mutual influences between first language composing and second language composing? If so, can we characterize them? To what extent is writing in English a writing problem or a language problem? Are foreign students writing in English deficient only in grammatical and lexical items, as some of our students would have us believe? One term I made an attempt to answer some of these questions by asking students to write about something in their native language first, and then I asked them to

write about the same topic in English, and had them tell what they perceived as similarities and differences. (Appendix H.) At the '84 TESOL Convention, Gaskill presented a study of 4 Spanish speakers at the university level who composed in both Spanish and English. He found similarity in types of revision and number of revisions in both Spanish and English. Many more such studies are needed.

4. Study the function of literacy in home culture.

Sometimes the function of written language in a student's home culture can affect his/her writing ability. Teacher training programs should introduce students to the possibility of this sort of cultural variations. ESL teachers might question foreign students as to how literacy functons in their home culture. Preliminary studies of cultural differences in the way written language functions have been done. Exploratory studies, for example, have been done by Scollen and Scollen (1979), and Scribner and Cole (1978a,1978b). It would be interesting to investigate how literacy functions in the home culture - does it function with pragmatic purpose? Does it function with religion? How does this affect writing ability in English?

5. Initiate interdisciplinary studies.

To further gain insight into the complexity of the writing process, it is possible to elicit help from other departments in joint projects. For example, it might be possible to elicit help from the School of Medicine and/or the Psychology Department to gather observational data on the composing behaviors of ESL writing students to see how varying writing tasks affect their brain activites. Video taping and electroencephalograms might give us a clearer picture of the

writing behaviors and cognitive processes during composing and the ways these behaviors and processes interact to produce a written product.

It is also conceivable that we launch an interdisciplinary venture with experts in Experimental Psychology to develop a valid and reliable instrument to measure some intangible results of writing improvement - attitudinal change from apprehension to relative confidence as students move from day one to the last day of the term.

6. Investigate the relationship between writing frequency and writing improvement on a discourse level.

Another area of possible investigation is the relationship between writing frequency and improvement in writing quality on a discourse level. Krashen (1984) reported several studies on writing and writing frequency of L1 writers in high school and college, but there is, as yet, no published research relating frequency of writing to writing competence in ESL. Brière's study which I reported in Chapter IV measured writing fluency and grammatical accuracy, but he did not look at organization, style, or writing quality. There is a need to study the relationship between writing frequency and writing improvement beyond the sentence level. We need empirical research data to either support or discourage the use of journal/free writing to affect writing fluency and/or writing quality.

7. Comparison study of conference teaching and non-conference teaching classes.

To test the effectiveness of conference teaching, we can do a comparison study between a writing class using a conference-centered format and one using a non-conference-centered format. A well-designed and well-executed study of a controlled group and an experimental group

will provide empirical data to see how well the conference-centered method can hold up.

8. Comparison study of written response and oral response during conference.

We can further test the effectiveness of conference teaching by a comparison study of the results of immediate oral responses during conferences and the results of written responses to students' written products. In comparing revisions done as a result of these two different methods of responding to student writing, we can see which kind of response is likely to bring about greater improvement in writing competence.

9. Longitudinal studies to test the effectiveness of teaching methods.

Not only are comparison studies useful, longitudinal studies are needed to test the effectiveness of our teaching methods. To date, there is a lack of developmental studies related to ESL writing in our literature. There is a need for longitudinal studies to see what happens to students' writing competence over time. We need to see if learned strategies such as invention and revision are retained over a period of time. It would be interesting to follow a student through the different levels as he progresses throughout the year and see if there is any carryover of writing strategies learned from one level to the next. We can also do some followup studies to see how some of our students are doing in the way of meeting writing demands in the various departments after they exit from our training program. Information thus gathered will provide insights that might help improve our writing curriculum.

10. Study the relationship between pleasure reading and writing competence.

The claim I made that a large amount of reading can improve writing ability was based on the experience of only two students in my writing classes. There is, as yet, no published research in this area in ESL literature. We need more empirical data to show whether or not there is a direct, positive relationship between amounts of reading and increased writing competence. In this area there can be at least two possible lines of inquiry:

1. Study of the relationship between second language writing and second language reading - a comparison study of two groups of writing students, one required to do a great deal of reading and the other no reading at all.

2. Survey of students' reading habits in their first language to see if there is any substantial causal relationship between reading habits in first language and writing competence in second language.

CONCLUSION

ESL writing teachers need to learn to understand and experience the writing process as a dynamic, creative, and complex process. We need to learn to guide our students through the various phases of the composing process - to formulate and reformulate ideas, and to refine their drafts. We need to encourage reading for meaning and writing to convey meaning. We need to recognize that our ultimate goal in teaching writing is to help students acquire the written code and develop an efficient writing process. In order to do this we must be well-informed in and keep abreast with current research and pedagogy in both L1 and L2 writing. We must continue to grow and learn as we search for better ideas and better techniques in the writing classroom.

As to writing research, there are untold possibilities for the writing teacher. I have suggested only a few that we can undertake to provide greater insight into how foreign students write, and how ESL writing can best be taught. ESL writing teachers can be instrumental in answering some of the questions raised by this study. Furthermore, they can initiate and conduct other kinds of research. ESL writing teachers are in a unique position to generate many important researchable questions and to carry out studies that will yield significant data. We have the dual responsibility of developing effective teaching methods and techniques, as well as refining and reshaping discourse theory. We need to exert a consorted effort to bring about a meaningful writing experience to foreign students, to do the kind of thinking and research

that is consistent with second language acquisition theory and practice, and also consistent with writing theory and practice.

APPENDICES

Appendix A

Abdul's and Mohammad's writing - samples of monitor under-user and monitor over-user. The under-users tend to branch out and write more.

Mohammad Al-sodais
jan ;8, 1955
Journal 1

My bedroom

This is my bedroom. It's their bedroom. It's a nice room. The walls are white. They're ~~clean~~ clean. They aren't dirty. The room is sunny because the windows are large. The curtains are blue and the rug is red. The chairs are big and comfortable. Their nighttables are square. They aren't round. They are made of wode and glass.

Mohammad Al-sodais

Mohammad Al-sodais Jan ,10,1955

composition 1

My bedroom

This is my bedroom, It's their bedroom. It's a nice room. The walls are red. They are ~~tan~~ clean. They aren't dirty. The room is sunny because the windows are big. The curtains are blue and the rug is brown. The chairs are ~~made of~~ ~~are~~ big and comfortable. The night tables are square. They aren't round. They are mad of wood and glass.

Alsodais
mohammad ~~Al-sodai~~

Jan/11/1985

Journal : 2

My famity

My family lives in MaKKai, Sudai ARabai . There are ten members in my ~~fam~~ily My ~~f~~mother and ~~M~~My mother live together in a small ~~hotle~~house. The house is very comfortable. My ~~un~~married brother and sister live in different houses.

~~I~~ My father works in an office. ~~He is an~~

My mother works at home. She takes care of the house. ~~My~~

Mohammad A. AL-Sodais
feb, 15, 1985
Composition 2

My Family

My family lives in makkai, KinGDoM of SAuD. ARABiA. There are eleven members in my family. My mother and father live in a big house. The house. The house is very comfortable. My unmarried brother and sister lives with them. My married brother and sister live in different house

My father works in an office. My mother works at home. She takes care of the house. three brothers work in the public school. they are a teachers. Two brothers a students. frist one is a student in the University. and the second one a student in the secondary school. and on brother works at a fireman. and all of my sisters are teacher.

Mohammad A AL-Sodais
Fab, 15, 1985
Journal 10

My friends

I have many friends but I talk about Two friends. My friends Abrahem and yahai good friend They are a friends study in the E.L.C in E. Lansing. I think that we are going to be long-time friends.

Abrahem from saudi ARabai. He came to the u.s.A one year ago. He studies English, and the major psychology Education. Yhai from Queat. He came to the u.S.A. six month ago And the major sociology.

Mohammad A. Al-Sodais
feb, 28. 1985
Composition 10

My friend

I have many friends but I will talk about Two friends. the frist one his name is Yahya Alabdull he's from Quit. he came to the united states eight month ago. he studies English in E.L.C in E.Lansing. he born thrity years ago.

I whew five month ago. he's exelant friend, and I happied by whew. When he came, he lived in Spartan village, and he still lives ther.

Another one friend his name is Abraham Al-Sobatey. he's from Sudi Arabia. he came to the United states one year ago. he studies English in E.L.C in E.Lansing. he born Twenty-nine years ago.

Asseri ABDulrahman
1-11-1985
jamaral 2

~~Today~~

Today is 1-11-1985. I.m. got up in 7 oclock ~~ago~~ ~~bath~~ ~~Lato~~ eat the breakfast and watchang T.V in 9 o clock. went to bus stop ~~Bea~~ beacuse gong to the classroom in 9-30. Begen the ferst losen and fenesht in 11-10 - the sacand lasen begon in 11:30 and fensht in 12:30 in 1 clock I gong with my firends to the MoSc because we ar Mosleme the ~~F~~Fready all Moslams gos to MoSc.

Asseri
Jun 17.85
Jamened 4.

Every sturday, I go to the supermarkat because buy some things. I see in supermarket many People from many cantry. But I cant speak with them becauses I dan't no Speek English. I want speek wth hem and I need Aske hem abot some thanghs But I cant. I campec to my haws I dont no wolk on the ais I'm fellt several tiam in my howse. I wachin the T.V Bat I dont ~~no~~ understand any thaught I most no ~~End Snghs~~ Englishe.

Asseri Abdul
general 13
march 8

A wise man

Today I want to tell you som stories Arabic literature. One story is about a wise man. The wise man lives in a small house with twelve boys. He is very old, and he sleeps in a bed because he wants to die. He calls all his boys, and gives them twelve sticks together. He gives them to the first boy, and ask him to try to break the sticks, but the boy can't. Then he gives the sticks another boy, and that boy can't break the sticks either. The father takes the sticks back and the takes one sticks at them, and gives it to the first boy. The first boy easily breaks it. another breaks stick easily too. Then father says to his boys "my boys, you are like the sticks of you stay together you won't breake, but you will break very esily you stand alone."

Asseri
Feb ~~Jan~~ 18 . 1985
general 11

Children's Story

The Children are very important in socity, many peopl Like them but ~~fut~~ ~~feo~~ few People Know what them like, So few outhors writ children stories because that very hard and need wise man, I want to tell you in this gancpad a story between a raven and fox. The fox was very entelgon So it saw pices chees ~~with~~ in Maoth the raven he wants to take that. and he think about that match time and said for the raven your saund is very nice and you are good sngir. I want to hearing me som sing ~~n~~ the raven begin sing the chees fell down on the graund the fox tak that and Said for the raven ~~your~~ are very bad singr and ~~you are~~ very bad.

Appendix B

Information Sheet and Interview Questions

INFORMATION SHEET

Name _____, _____
(Family Name) (First Name)

Country _____, Hometown _____

Family Background

Parents _____

Siblings _____

_____

_____

Education

Elementary School _____

Secondary School _____

College _____

Graduate School _____

Work Experience _____

Native Language _____

INITIAL INTERVIEW

1. What language do you speak outside of class?
2. Do you speak English at all in the evenings and during weekends?
3. How old were you when you first began to learn English?
4. How many years of English have you studied?
5. Describe some of the methods your English teacher used.
6. Can you remember when you wrote your first composition in English?
   a. What did you write about?
   b. Was it a positive or negative experience? Why?
   c. What kinds of comments did your teacher give?
7. Do you translate from your language when you write in English?
8. Do you say things aloud before you write them down in English?
9. Why did you choose to write on _____ instead of the other topics?
10. What do you use written language for in your country?
11. How often do you write in your own language? For what purpose?
12. What do you think your strengths and your weaknesses are in writing?
13. What do you hope to learn from taking this writing course?
14. Do you have other concerns you would like to talk about at this time?

SECOND INTERVIEW

1. What is the difference between writing at home and writing in class?

2. Do you find it easy or difficult to start and stop writing?

3. How much time do you need for prewriting or planning before you write?

4. Why did you choose to write about _____ rather than the other topics?

5. Do you make an outline before you begin to write?

6. Do you proofread your composition before you hand it in?

7. What kinds of teacher comments to you find helpful?

8. Do you find the correction symbols helpful?

9. Do you think rewriting can help you improve your writing? In what way?

10. Have you been reading your rewrites out loud? Why or why not?

11. Do you like to correct each other's dictations/compositions?

12. Do you like to listen to your classmates' journals and compositions? Why or why not?

13. Do you like to share your work with your classmates? Why or why not?

14. Do you still translate from your language when you write in English?

15. What encourages you to continue to write in English?

16. Please give your comments on your writing experience in this class.

THIRD INTERVIEW

1. Do you still think in your native language and then translate into English when you write?

2. Have you been reading your revised compositions aloud? Why/Why not?

3. Do you pause periodically while you write? If so, when and why?

4. What tasks in this class do you like, and what don't you like?

5. How do you feel about teacher evaluation and peer evaluation?

6. Do you think reading more English can help you write better? What have you been reading? (newspapers, magazines, books, etc.)

7. Do you want to continue to write in English?

8. How do you like living in the U.S.?

9. How do you like the American people?

10. In what way has this class helped you improve your writing? What hasn't been so helpful?

11. What are some of your suggestions for improving this class?

Appendix C

Mohammad's letters - real audience inspired him to write more and write better. Better than usual. Compare his work in Appendix A.

Name: Mohammad Al-Sodais
Date: Jan/26/1955
Journal: 6

A Letter to My Father

Dear father,

It is 8:00 in the evening and I am sitting at home ~~whit~~ with my wife and my children. We are very healthy. The weather is very cold today in East Lansing. We are thinking of you and mother. There are many students in E. Lansing because there is a university. There ~~are~~ is a big library in the university, and there are many different colleges. There are a variety of majors.

I am fine, and my family is, too. I am learning a lot of English in the classes, and ~~some~~ many people learn with me in the classes. There are three teachers. They ~~are~~ teach every day. I attend classes five days aweek, so I am not busy all the time.

My family is vrey well, and they

send greetings to you.

I hope that you are well and happy. When will you come to visit? Please write soon.

Your son,
Mohammad

Very good! You can write faster and better when you have something interesting to say!

Rayth, Sudi Arabai
P.O. box: 41111

Foreign student Admissions Office
Adminstration Building, M.S.U
E. Lansing, MI 48823.

Dear Madam/Sir:

Please send me a catalog and an application for admission to the school of English at the E.L.C, and the Education Department at M.S.U. I have a Master Degree from an education college in Makka, Saudi Arabia. I will come to the United States if you give me admission. I would like to study English at the E.L.C first. I would like to begin my Studies in September, 1984_

I would like also to receive information on tuition and housing. Will it be possible

to bring my family.

Would you please send all this information as soon as possible? Pleas send it to the above address, Thank you very much.

Sincerely yours,

Mohammad Al-Sodais.

Appendix D

Error Awareness Sheet

Name Violeta Fernandez

Class A level writing

ERROR AWARENESS SHEET

First week (January 7-11)

USU of a pecion a full stop (.)

USE OF CORRECT TENSE

USE OF BECAUSE CLAUSE

" " MANY / MUCH.

Second week (January 14-18)

SUBJECT/VERB AGREEMENT MY MOTHER WORK AT HOME. HE STUDY IN THE UNIVERSITY

USE OF COMMA AND PERIOD (WHEN TO USE WHICH)

Third week (January 22-26)

SUBJECT/VERB AGREEMENT

SPELLING

VERBS /ES/ S/

PREPOSITIONS

CAPITAL LETTERS FOR NAMES AND PLACES.

Fourth week (January 28-February 1)

USE OF WHICH

SMALL / NARROW

SPELLING

PUNTUATION.

LEAVING OUT MAIN VERB - I GOING TO EAT

ERROR AWARENESS SHEET

Fifth week (February 4-8)

SPELLING - ROOMMATE
HOURS -- 3:50
PREPOSITION
WORDS (S) OMITTED
WRONG FORM -> SUBJECT/VERB AGREEMENT.

Sixth week (February 11-15)

SPELLING DIFFICULTY
I AM GOING TO TRAVEL WITH THEM (ORDER)
NOUN / MODIFIER AGREEMENT THIS CITIES

Seventh week (February 18-22)

SPELLING - DIFFICULT AND QUICKLY.
FUTURE TIME I AM GOING TO TRAVEL WITH THEM (THE ORDER)
PREPOSITION -> TO, FOR, AT, SAY HELLO TO YOUR FAMILY
WORD ORDER - YOU SPEAK WELL ENGLISH

Eighth week (February 25- March 1)

SPELLING -> GRANDMOTHER, DIFFERENT, CULTURE
SUBJECT / VERB AGREEMENT, PEOPLE WAS FRIENDLY, WE NEED TO GO.
PREPOSITION -> FRIENDLY TO ME. A LOT ABOUT MY TRIP
COMMA / PERIOD - WHEN TO USE WHICH

Ninth week (March 4-8)

SPELLING - TRIE.
PREPOSITION - SAY TO US, GO TO A COUNTRY ~~OF~~ TV
WORD CHOICE - WE NEED TO STUDY SOME CLASSES
MAIN VERB MISSING - BECAUSE IS EASY

Appendix E

Correction Symbols

CORRECTION SYMBOLS

sp spelling

sp
Example: I am studing English.
Rewrite: I am studying English.

p punctuation - comma, period, semicolon, apostrophe, hyphen, question mark, quotation marks, etc.

p
Example: Yousef came to clsss late, because he had to see the doctor.
Rewrite: Yousef came to class late because he had to see the the doctor.
Or: Because Yousef had to see the doctor, he came to class late.

p
Example: Julio went to Chicago
Rewrite: Julio went to Chicago.

p p
Example: Mohammad said, come to see me.
Rewrite: Mohammad said, "Come to see me."

p
Example: Nihat is from Turkey Takahashi is from Japan.
Rewrite: Nihat is from Turkey; Takahashi is from Japan.
Or: Nihat is from Turkey and Takahashi is from Japan.

ww wrong word

ww
Example: The thing that I like the most is it's convenience.
Rewrite: The thing that I like the most is its convenience.

ww
Example: The write thing to do is to apologize.
Rewrite: The right thing to do is to apologize.

wf wrong form

(1) tense

wf(1)
Example: This morning I wake up at 7:o'clock.
Rewrite: This morning I woke up at 7:00 o'clock.

(2) subject verb agreement

wf(2)
Example: My wife speak very little English.
Rewrite: My wife speaks very little English.

(3) number

wf(3)
Example: I understand every words on TV.
Rewrite: I understand every word on TV.

(4) adjective/adverb/noun/pronoun

wf(4)

Example: My friend can sing beautiful.
Rewrite: My friend can sing beautifully.

(5) infinitive/gerund

wf(5)

Example: Tatsuchi practiced to speak English.
Rewrite: Tatsuchi practiced speaking English.

wo word order

wo

Example: I need more and more to learn.
Rewrite: I need to learn more and more.

cap capitalization

cap

Example: Omar talked with an american friend.
Rewrite: Omar talked to an American friend.

¶ new paragraph

? meaning not clear

org organization

pp preposition

pp

Example: I travelled for train and bus.
Rewrite: I travelled by train and bus.

^ insert (add something)

Example: My friend told me to use^English-English dictionary.
Rewrite: My friend told me to use an English-English dictionary.

fp faulty parallelism

fp

Example: Sunday is a day for relaxation and study much.
Rewrite: Sunday is a day for relaxation and much studying.

ref referent

ref

Example: Kang, Kim and Lee were at the party and he played the piano.
Rewrite: Kang, Kim and Lee were at the party and Kang played the piano.

I-S incomplete sentence

i-s

Example: Because it is raining.
Rewrite: Because it is raining, I have to carry an umbrella.
Or: I have to carry an umbrella because it is raining.

R-S run-on sentence

Example: In New York I saw the biggest building and Monday was St. Partick's Day I saw Rosalyn Carter people were celebrating St. Patrick's Day in New York. R-S

Rewrite: In New York I saw the biggest building. Monday was St. Patrick's Day. I saw Rosalyn Carter in New York, celebrating St. Patrick's Day with the people.

wc word choice

wc

Example: In the evening I made my homework.

Rewrite: In the evening I did my homework.

Ways to correct a run-on sentence:

1. Use a period and begin the second clause with a capital letter.

2. Use a semicolon and continue with the second clause.

3. Use a comma and join with one of the connecting words such as and, but, or, nor, so, for, etc.

4. Use a relative pronoun such as who, which, whose, that, etc.

Think about the relationship between the ideas in your clauses first. See what kind of relationship you wish to express between your ideas before deciding which is the best way to correct your run-on sentence.

WYS/1984

Appendix F

First and second draft - illustrates how second draft can be improved after a conference (further development of paragraphs and correction of mechanics and grammar).

Nicole Fernandez

March 4, 1985

Composition # 12

How to be a good language learner

A lot of people would like to learn English, but they need to go to a country where the people speak English. This is very hard, but it is the only way to learn English

Now we are learning English in U.S.A and we need to study our classes. Then, we need to practice with Americans. In this way, we must practice our classes and try to pay attention when people are talking because you can listen the pronunciation and then, you can repeat all the new words.

First, we need to understand what the people want to say to us and before speak, we need to think for a little while what we want to say.

Another way is watch T.V. because in the T.V you can associate the words with the picture.

The most important way is study the grammar English every day, but we need to have patience because is too hard and difficult to learn everything all in a few months.

VICENTE FERNANDEZ 6

MARCH 6, 1985.

REWRITE # 12.

HOW TO BE A GOOD LANGUAGE LEARNER

THERE ARE A LOT OF PEOPLE WHO WOULD LIKE TO LEARN ENGLISH. BUT THEY NEED TO GO TO A COUNTRY WHERE THE PEOPLE SPEAK ENGLISH. IT IS VERY HARD, BUT IT'S THE BEST WAY TO LEAR A FOREIGN LANGUAGE.

NOW WE ARE LEARNING ENGLISH IN THE UNITED STATES AND WE NEED TO TAKE SOME ENGLISH CLASSES SUCH AS ENGLISH GRAMMAR, LABORATORY, READING, WRITING AND CONVERSATION. THESE CLASSES HELP US A LOT TO LEARN, BUT WE MUST PRACTICE THEM WITH AMERICANS, IN THIS WAY, WE CAN IMPROVE OUR ENGLISH BECAUSE LISTENING AND TALKING TO THEM WE CAN LEARN MORE ABOUT THE ENGLISH LANGUAGE. I THINK THAT FOR TWO REASONS, ONE OF THE REASONS IS THAT LISTENING TO THEM WE CAN LEARN THEIR WAY OF USING THEIR VOCABULARY. THE SECOND REASON IS THAT TALKING TO THEM WE CAN TRY TO USE THE LANGUAGE AND WE CAN REPEAT ALL THE NEW VOCABULARY THAT WE HAVE LEARNED. THERE IS SOMETHING VERY IMPORTANT, IT'S TO THINK FOR A LITTLE WHILE ABOUT WHAT WE WANT TO SAY.

ANOTHER WAY IS TO WATCH T.V BECAUSE ON T.V WE CAN ASSOCIATE THE

WORDS WITH PICTURES. I AM SURE THAT IN THE BEGINNING WE DON'T UNDERSTAND EVERYTHING, BUT LOOKING AT THE PICTURES ON T.V. WE CAN FIGURE OUT WHAT THEY ARE SAYING OR WHAT IS HAPPENING ON T.V. IN THIS WAY WE CAN ALSO IMPROVE OUR ENGLISH.

I THINK THAT THE MOST IMPORTANT WAY IS TO STUDY THE GRAMMAR EVERY DAY BECAUSE IT CAN HELP US TO LEARN HOW TO ORGANIZE SENTENCES. THIS IS VERY IMPORTANT BECAUSE IF WE SPEAK WITH INCORRECT GRAMMAR NO BODY IS GOING TO BE ABLE TO UNDERSTAND US SINCE WE SAY EVERYTHING WRONG. IF WE LEARN GRAMMAR, WE ARE GOING TO START SAYING A FEW SENTENCES AND THEN WE ARE GOING TO BE ABLE TO SAY MORE AND MORE SENTENCES.

IT'S ALSO IMPORTANT TO BE PATIENT BECAUSE LEARNING ENGLISH IS A LONG PROCESS AND WE ARE GOING TO LEARN IT LITTLE BY LITTLE. I AM SURE THAT WE ARE GOING TO FIND OUR SELVES AMONG AMERICANS AND WE CANNOT EXPECT TO UNDERSTAND EVERYTHING, BUT WE SHOULD NOT AVOID TALKING WITH PEOPLE IF WE REALLY WANT TO LEARN IT WELL. WE SHOULD NOT GIVE UP TRYING. THIS NEEDS A GREAT DEAL OF PATIENCE.

Appendix G

Initial test - January 7, 1985

Final test - March 8, 1985

Pleasure reading and writing progress.

INITIAL WRITING TEST SCORE - 50%

WRITING TEST 7-1-85 [redacted] **NAME** Fec Cielo Fernandez **TEST NO.** 15

Write as much as you can, as well as you can, in an original 30-minute composition on <u>one</u> of the three topics. Write on <u>both</u> sides of this paper. Use pen <u>or</u> pencil.

1. **What person would you most like to spend a day with? (Tell who the person is, why you chose the person, and what you would do on this special day.)**

<u>or</u>

2. **Should boys and girls have the same education? Why (or why not)?**

<u>or</u>

3. **Describe the relationship between your native country and the U.S.A.**

(1) FELICIA IS A GOOD GIRL, SHE LIVE IN TEHUACAN NE HER, SHE LIKE PLAY TENNIS A SEE THE FOOT-BALL SOCCER. SHE IS MY BEST FRIEND AND IS INTELIGENT IN THE SCHOOL.

SHE LERN ENGLISH IN USA AND SPEAK WELL NOW SHE ESTUDY IN THE UNIVERSITY (U.D.L.A.) WHITH MY BROTHER AND SHE HAVE (2) SO MUCH FRIEND, SHE ~~TELL~~ ME, GOING TO STUDY ENGLISH BECAUSE YOU DON'T KNOW ~~[illegible]~~ ENGLISH AND IS NECESARY

(2)

(3) MY COUNTRY IS MEXICO AND WE HAVE GOOD RELATIONS FOR TO USA BECAUSE THE HISTORY A VERY LONG, TO HAVE RELATION ECONOMIC, COMERCIAL, SOME MANY PEOPLE HAVE BUSINES IN MEXICO OR HERE.

~~[illegible]~~ ALL MEXICANS PEOPLE WHANT TO KNOW USA, BECOUSE IS A GOOD COUNTRY AND YOU CAN BUY ANYTHING AND IS FUNNY IS USUALY THE AMERICANS PEOPLE GOING TO VACATIONS IN MEXICO, BECAUSE YOU HAVE ALL YEAR SUN AND HOT

FINAL WRITING TEST SCORE - 77%

WRITING TEST (03/08/85) TEST NO. 118

Write as much as you can, as well as you can, in an original 30-minute composition on ONE of the three topics below. Write on BOTH sides of this paper. Use pen or pencil.

1. What would you do with one million dollars?

OR

2. What is your country's biggest problem? How can it be solved?

OR

3. Describe your most valuable possession.

My most valuable possession

My most valuable possession is my family and my friend. I think that because they are very important for me. Maybe many people have a lot of expensive think or money, but these aren't important in my life.

I say that because it is my principal feeling. I have a good family, we are happy each other and always they help me in all, when I need some advice. They help me and they want the best for me and I too.

My friends are the most valuable possession because in this world every body need help sometimes and maybe you don't live with your family, but need to have friends. If one person doesn't have friend, he needs to do friend because this is important because yours friend or friends. They can help him.

The relations with the people always help you because you don't know all in this world. And those people have others experiences and this way they can help you.

When you meet differents people, you can know a lot of different things you can learn to them and this way going to help you in your life.

I learn a lot of my father, he is nice and he wants to help me. My mother too. I learn of them because they more experience than me and them want to give me the best advice. And they are working for my brothers and I. And they want for us the best.

I would like to help other people I enjoy when I do it and the people make me happy. I like to meet people because I learn differents customs and differents things of them.

Appendix H

Viraphol first writes a paragraph in his native language, Thai, and then writes the same ideas in English. He then explains the difference between writing in his native language and writing in English.

MR. VIRAPHOL MAHATHARADUL C-3
นาย วีรพล มหธราดล

วันที่ 13 เมษายน ของทุกปี เป็นวันหยุดประจำปีของไทย และถือว่าวันนี้เป็นวันปีใหม่ของไทย
เราเรียกวันนี้ว่า วันสงกรานต์ เมื่อวันนี้มาถึง คนไทยส่วนมากจะตื่นแต่เช้า และออกไปใส่บาตรพระตอนเช้า
ต่อมาก็จะไปวัด ฟังเทศน์ และสรงน้ำพระ ซึ่งเป็นการแสดงความนับถือต่อศาสนา จากนั้นคนหนุ่มสาว
ก็จะไปเยี่ยมเยียนญาติผู้ใหญ่ และขอพรจากญาติผู้ใหญ่ เพื่อความสิริมงคล ตอนบ่ายๆคนหนุ่มสาวหรือเด็กๆก็จะ
ทำพิธีสงกรานต์ คือการสาดน้ำกัน เป็นที่สนุกสนาน ซึ่งในประเทศไทยจะยังคงมีอยู่หลายแห่งหลายที่
โดยทุกๆคนจะแต่งตัวตามประเพณีไทย

April 13 of every year which we call Song Kean Day is our national holiday. Song Kean Day is Thais' New Year. Most Thais get up early to give food to monks in our religion. Then we go to temples to pray and to do some things about our religion. After that, young people will go to see their old relatives to get best wishes from them In the afternoon, we dress in Thai costumes and we have some traditions to follow. Young boys and girls pour water on each other to get wet with fragrant water.

The differences between how I write in my language and how I write in English are:

1. When I write in English, sometimes I have problems with words and their meanings and how the words are used, but in Thais I don't have any problems.

2. Sentence structure is one of the problems that I have when I write in English. It's easier to write in Thai because I know how to use good sentences and good organizati.

3. I don't translate from Thai into English, but I get the ideas in Thai and then I try to reorganize in English.

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