This is to certify that the

dissertation entitled

REVISION PROCESSES
OF FOUR SKILLED COLLEGE WRITERS

presented by

SCOTT EARL MCNABB

has been accepted towards fulfillment
of the requirements for

doctoral degree in English

Stephen Tchudi
Major professor

Date July 10, 1987

O-12771

REVISION PROCESSES OF FOUR SKILLED COLLEGE WRITERS

By

Scott Earl McNabb

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of English

1987

ABSTRACT

REVISION PROCESSES OF FOUR SKILLED COLLEGE WRITERS

BY

Scott Earl McNabb

The purpose of this study was to examine how skilled student writers write and revise (subjects identified by their attempts to publish their writing in college publications).

A second purpose was to describe, in their own words, how these writers revise. A third purpose was to reveal how they think they learned to revise.

A review of professional literature on revision shows that calls for teaching writing as a process (and paying more attention to how professional writers write and revise) appear in the literature as early as 1921 (see "A Lesson from the Masters of Prose," English Journal, 10.3, 1921). Also, current interest in writing and rewriting as a way to "generate" thought was at least anticipated by the "thought approach" to teaching composition discussed in the 1930's (see EJ, 21.5, 1932).

The study of the writers revealed that three of the four revised by a complex process of elaborations of previous

drafts. These elaborations at first did not appear to be based on earlier drafts, but close examination showed that they were clearly related to previous drafts. These elaborations were not adequately measured by the Faigley and Witte system for measuring revisions, and contradict the idea that writers who rewrite, rather than revise, are less efficient (see Flower and Hayes, "Detection, Diagnosis, and the Strategies of Revision," CCCC 37, 1986).

These results suggest that skilled writers can appear to start a paper over from "scratch," but might be revising by elaboration -- of building up or adding onto -- that only seems unrelated to previous drafts. Such revisions can be more complex than conventional, obvious, revisions.

Other findings were that these students found seeing writers' revisions more helpful than reading about how to revise, and that they found positive comments from teachers more encouraging concerning revising than negative comments.

To my family and especially to

Grandma. . .

Who didn't see me finish

but always knew I would.

6/29/87

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

Introduction

The history of the last 100 years of teaching composing reveals a gradual shift in the teaching of composing as product to process, and a history of the changing understanding of composing and revising's relationship to composing. Since the primary goal of the present work is to study if and how skilled student writers employ revising in their writing, this review will discuss the development of the idea of "revision" in general, and of revision as it developed from a kind of proofreading to the more complex, and integral part of writing it is considered today.

The first section of this chapter reviews nineteenth century composition articles and textbooks and shows that the common approach of the period was mostly prescriptive, one in which error-hunting and correcting by students and teachers was typical. This approach sometimes required little real composing by students. However, it appears that teachers' reactions against this approach contributed to beginning to change professional thinking about writing and revising.

The second section of this chapter reviews early twentieth century literature on teaching composing and reveals more concern with composing as process, that slowly increases over the years. At about the same time,

beginning in the 1930's, there was a growing interest in the relationship between writing and thinking, which seems to have directly anticipated and influenced the "writing as thinking" movement in the 1960's and 1970's.

The third section of this chapter then reviews the 1960's and 1970's when process and revising are commonly accepted in the professional literature as a more effective approach than teaching composing merely as product.

However, it should be noted that as this review shows, current interest in writing process and revising first began and developed over a much longer period than is commonly believed.

Nineteenth Century Teaching of Writing

> Impressions are rooted, and errors eradicated by repetition (page 80).
>
> James Hughes, Mistakes in Teaching (1890)

Much of the instruction in composing in the nineteenth century may be summarized in Hughes' simplistic approach to teaching writing, for by 1890 such was the rule rather than the exception. It seems fitting that such a characteristic statement appeared in a book titled Mistakes in Teaching, for the statement, simplistic as it is, reveals the period's most serious mistake in the history of teaching composition: an overemphasis with

finished writing, or product-oriented teaching, which in turn necessitated an overemphasis with two of the most superficial qualities of a finished piece of writing: rhetorical structure and correctness.

Composition teachers could see that good writing possessed rhetorical structures and was correct and so strove to teach these qualities to the exclusion of all others; never thinking that the structure and correctness of an effectively written composition were effects, not causes: the results of a careful and time-consuming process. Composing, a process that produces such effects, among others, through an evolutionary method, was mostly ignored; only a handful of teachers during this time appear to have even toyed with the idea of composing as process. On the contrary, students occasionally wrote their compositions, sometimes as seldom as once a month, submitted them to their teacher who then "evaluated" the writing by correcting the errors, and then returned the papers, usually requiring students to recopy (sometimes called "rewrite") the corrected version, occasionally to submit the paper again for more teacher corrections.

All of this was usually preceded by instruction and drill in grammar, usage, and punctuation, for what one can only guess was a matter of weeks, months and years. George Pyn Quackenbos, an early author of nineteenth century composition textbooks, explained such an approach

in the preface to his 1862 edition of First Lessons in Composition:

> In the first fifty pages, by means of lessons on the inductive system, and copious exercises under each, he [the student] is made familiar with the nature and use of the different parts of speech, so as to be able to recognize them at once, and to supply them when a sentence is rendered incomplete by their omission (page 4).

Quackenbos then continues to explain that once students have successfully completed this study, they are ready to begin the more "difficult" study of grammar, clauses, sentences, punctuation, capitals, rules, explanations, examples, and spelling. Quackenbos concludes his outline of procedure by stating: "This done, the scholar is prepared to express thoughts in his own language."

Such an approach characterizes the teaching of composition during the time. Quackenbos' conclusion that students are finally ready to express themselves in their "own language" only after such a prolonged and deadly dull marathon study of the mechanics of language, is probably more revealing than he ever meant it to be and summarizes the attitudes of most composition teachers throughout the nineteenth and, unfortunately, into the twentieth century.

Quackenbos' proceedure for teaching composition, and most other nineteenth century approaches ignored composing as process. Evaluation, if one could call it that, of

students' papers most often consisted of the mere correction of superficial errors and was a method followed by most teachers for several probable reasons: first, because most people of the period believed in the inherent correctness of their current standard English, they assumed that students' writing would become more correct, and therefore better, if students' papers were rigorously corrected. Thus, repetition and "frequent review," as many nineteenth century textbook authors prescribed, became the favored proceedure.

Second, teachers' belief in an inherently correct standard English made them feel they were neglecting their responsibility as teachers if they did not rigorously correct every error in students' papers.

Third, the idea that students could only improve their language skills if they were shown where they had erred was, and continues to this day to be, a stubborn myth to expel.

And fourth, teachers "evaluated" their students' writing in this way, and continue to do so today, because it is easy -- easier than reading and responding to writing as communication between people, and certainly easier to record and measure.

Thus, composition was "taught" by drill and monotonous repetition served up in grammar, usage and punctuation textbooks. Good writing equaled correct

writing and the "evaluation" of students' writing consisted almost entirely of the correction of errors that stood in the way of this notion of good writing.

However, although this approach characterized the teaching of writing in the nineteenth century, it was not completely pervasive. Reviewing teachers' attitudes toward evaluating writing and their attitudes toward the nature of composing itself, as stated in textbooks' prefaces, appendices, and pedagogical articles of the time, reveals that while product-oriented thinking, teaching and evaluating dominated the early years of composition instruction, challenges to this thinking and its methods began to surface as early as the 1880's. Small in number and seemingly ineffective, critics of traditional methods were nevertheless voicing their complaints and questioning the effectiveness of the traditional ways. This dissatisfaction was by no means a major movement in the history of the teaching of English and composition; in fact, most of those who seemed dissatisfied with traditional methods of teaching composition usually wound up supporting those same methods by the completion of their discussions. But it was, nevertheless, a time for discontent and perhaps even an early sign that a progressive movement in the teaching of English was stirring. In addition to this, such discontent also represented the first changes in thinking

about the nature of composing and its teaching, and the beginnings of a shift in concern from composing as product to process.

The rather poor beginning in the early attempts in the nineteenth century to teach writing springs, in a large part, from an historical conflict about language itself. This ancient conflict about the nature of language, usage and what, if anything, makes certain language "right or wrong," is at the heart of the nineteenth century product-oriented approach to teaching composition. For it was prescribers of "correct" language, such as Robert Lowth (1710-1787), who first attempted to teach people about their English by writing books that heavily relied on the methods of teaching Latin because of the supposed "universal grammar" Latin was thought to embody. Consequently, Lowth, and others who followed his lead, established the precedent of teaching the effect of correctness rather than any sort of process that would, more realistically, produce such effects. In short, the way to learn Latin was believed to be the way to learn English and soon other textbook authors, like Lowth, were producing such books.

Lindley Murray (1745-1826), another author of rule mastery texts, merely "borrowed" Lowth's format and in 1795 published <u>English Grammar: Adapted to the Different Classes of Learners</u>, first in England and then published

five years later in the United States. Since Murray had borrowed Lowth's format, and Lowth had borrowed the Latin textbook's format, the new English grammar texts were very similiar to the old Latin textbooks: based upon the study of the inflected Latin language and the notion that pointing out and studying errors is more instructive than actual practice. In addition to this influence, Lowth and Murray, both religious men, regularly emphasized in their books their belief that "correct" language was a symbol of morality and indicative of a moral and respectable way of life; this instilled the belief that those who used such language were somehow better than those who did not use such language.

This belief, imbued in both Lowth and Murray's books, established a powerful link between correctness and good living and righteousness that to this day is still seen in the pedantic interest and teaching of correctness. Murray's book sold over two million copies in England and the United States, with a life spanning over three hundred editions and so obviously had profound influence upon the teaching of composition. With such a prolific and influential history, it is no surprise that books such as Murray's had this affect on the teaching of English and the infant subject composition. Textbooks claiming to instruct students in composing were little more than grammars served up in old formats. As in the study of

Latin, students were to become error hunters and faulty syntax correctors of their own compositions, only after having studied textbook situations which were quite often unrealistic, invented examples that had little similarity to their own writing problems.

An early text of this kind is Richard Parker's Progressive Exercises in English Composition, published in 1849. The majority of the book is, of course, the study of grammar, usage, and punctuation, but a section titled "Suggestions with regard to the mechanical execution of written exercises, and the mode of correcting them," provides an implied attitude toward composing and revision:

> The pupil should be required to leave the alternate pages of his paper blank; either to make room for the corrections, or to make a clear transcript after the corrections have been made. The original and the corrected exercises will then face each other, and the writing over there a second time will imprint the corrections in the pupil's mind (141).

Parker's approach was the traditional one of correcting only, proposing that students leave room on the opposite page of their notebooks for the "rewritten," or corrected version to appear; the idea being that the corrections would be more easily imprinted in the students' minds if students recopied the corrected version and could compare the versions side-by-side. This approach, and others like

it, flourished during this time. The hope always being that through enough repetition and recopying of papers the teacher had corrected, students would sooner or later catch on to the correct forms; to "imprint the corrections," always the primary goal as Parker put it, "in the pupil's mind." The idea that students should leave their opposite pages blank so that corrections could appear adjacent to the original writing, was only another attempt to try to make the doctrine of correctness work.

Parker's suggestion number four then states that "neglect of punctuation and errors in spelling should be particularly noticed," and then concludes:

> He [the teacher] should accomodate his corrections to the style of the pupil's own production. An aim at too great corrections may possibly cramp the genius too much, by rendering the pupil timid and diffident, or perhaps discourage him altogether, by producing absolute dispair of arriving at any degree of perfection. For this reason, the teacher should show the pupil where he has erred, either in thought, the structure of the sentence, the syntax, or the choice of words (141-142).

So it was that with "arriving at any degree of perfection" in mind that most teachers of composition during the nineteenth century set out to teach their students how to write.

Harvard's entrance examination, first given in 1873, also revealed an attitude toward composing and its teaching by emphasizing correctness in the writing of an

entrance examination essay and by including incorrect sentences for students to correct. This, of course, influenced other colleges and sent a clear message to secondary schools about how Harvard thought English and composition should be taught.

The test was originally designed by Harvard's own Adams Sherman Hill, Boylston Professor of Rhetoric and Oratory. Hill, and his successor, Lebaron B. R. Briggs, spent much time reporting and justifying the entrance exam. For example, an article in The Academy in 1890 called "The Correction of Bad English as a Requirement for Admission to Harvard College," written by Briggs, attempted to justify correctness as an important aspect of composing. Briggs wrote: "Make a boy test every sentence of his theme, and make him rewrite every sentence that does not stand the test. . ." (312). Briggs, however, is not specific about what sort of "test" he means, but the implied meaning is, of course, the test for correctness; while the directive telling teachers to make their students "rewrite" sentences most certainly means to make sure the sentences are correct.

Product-oriented thinking and teaching of composition lasted, and continues to persist, into the twentieth century. In fact, with the publication of Teaching English in High Schools in 1924, the author, Russell Sharp, appears to be taking steps backward into the past.

Sharp, like the others, repeats for his readers in a section called "The Problems in Teaching Composition," the doctrine of correctness and product-oriented thinking about writing: "The value of written composition is dependent upon what disposal is made of the composition after it is written." Or in other words, and as Sharp goes on to try explain one more time, students would learn to write better only if their writing was regularly and rigorously corrected. Then Sharp takes his readers backwards even further when he wrote that "Rewriting...causes poor students to feel that care in the first theme is not worthwhile, since they will certainly have to rewrite." Finally, Sharp sums up the nineteenth century approach nicely:

> The teacher of composition soon realizes that excellence in theme-writing is dependent on two distinct kinds of performance: first, the composition must be mechanically satisfactory; second, the content must be worthy (92).

Composition then, was thought of as being made up of distinct qualities; correctness was of prime importance, with no thought about how good writers achieved correctness, or that possibly the effort writers put forth, in order to communicate their content, was a means that would foster correctness. On the contrary, correctness was taught and monotonously reviewed and repeated and recopied. Most teachers' attitudes toward

composing as a process left much to be desired, in fact everything to be desired. However, the final years of the century would begin to show the signs of altered thinking; a few teachers would begin to question product-oriented thinking, teaching, and evaluating.

Adams Sherman Hill, Professor at Harvard, was one who questioned the concern with correctness above all else, and in an article in Harpers, June 1885, expressed the dilema other compositions teachers found themselves in:

> A sound method would teach a young writer that he should not, on the one hand, purchase correctness of expression by dullness, and should not, on the other hand, be interesting at the cost of accuracy in the use of language. Many teachers, however, act as if they thought it more important that a boy should spell and punctuate correctly than that he should write an essay which is a pleasure to read. Others, in the fear of killing the life out of a composition, pass lightly over errors in grammar, and leave the spelling and punctuation to take care of themselves. Others still--and this I believe to be the most numerous class--try to achieve both objects at once, and fail of achieving either (122).

Hill's solution though, was that teachers who were afraid of "killing the life out of a composition," and ignored errors were wrong; he "would not frighten a boy with 'compositions,' so called, till he could form sentences with tolerable correctness. . ." (124).

Hill, however, was not entirely alone in his criticisms. As previously mentioned, a few other teachers

of the period were expressing similar reservations about the emphasis placed on correctness in the teaching of writing. And while these discontents were not yet specifically advocating process teaching, their dissatisfaction with established approaches was an important development. Some showed signs that interest in a process approach was forthcoming.

J. Clark Scott, Professor of English at Syracuse University, was one such critic. In an article titled, "The Art of English Composition," published in The Academy in 1889, Clark began by asking questions about the then-current approach to teaching writing: "What are the methods of teaching English Composition now generally employed? What results are obtained? What are the difficulties and the needs?"

His answers to these questions then followed: the methods he found, through the study of several secondary schools' curricula, and from his own observation of nearby schools, consisted mostly of the study of rhetoric (the memorization of definitions and examples), the memorizing of usage, and "little if any composition. . ." (369).

Next Clark described how most schools evaluated students' writing:

> . . .wading through essays assigned to him, correcting misspelled words, punctuating, erasing, combining, rewriting, and turning the whole into as nearly good English as

> the circumstances admit. . . .Then at some appointed time, these "corrected" essays are returned to the writers, who tear them up or burn them at the first opportunity (370).

The results, as Clark discovered and just about everyone knew all too well, were not satisfactory: "fruitless or altogether too meagre in results." His discussion then took the complaint a step further into teachers' attitudes toward composing itself:

> . . .teachers have too generally forgotten or ignored the fact that <u>all composition is more an art than a science</u>. We have forgotten that, while this and all arts rest upon certain scientific principles, no man can become an artist by merely studying those principles (371).

Clark's discontent prompted him to suggest that "revising be required as a regular class exercise. . .in place of a regular textbook lesson in grammar or rhetoric. . ." and that students read their essays to each other in pairs or small groups, mixing good writers with poor writers. However, his ultimate goal is mostly the same as before: to get students to write correctly in one draft.

Samuel Thurber, Master of the Girl's High School in Boston, and chairman of the committee that would study the teaching of English for the NEA's "committee of ten" in 1892, described in his article "Elementary Composition in High Schools," one of the most explicitly stated process approaches to the teaching of writing during this period.

After initially explaining that responsible teachers "would examine their students' work carefully, to see in what stage of development they are, in order that his own procedures may be rightly adjusted to the actual conditions" (421), Thurber then outlines his approach to the teaching of composition:

> Announce to the class two or three days in advance that on such a day they will write a little composition. . . .
>
> In short, the material for their exercise must be got from their own experience. . .
>
> . . .explain to the class that they will have a certain number of minutes. . .in which to write the composition. . . .
>
> [at home] they must rewrite their draft and view it from every possible standpoint,-- spelling, punctuation, capitals, paragraphing, expression.
>
> When the hour comes for the school exercise. . .you set them writing by your watch, and you see to it that no pupil can possibly practice the dishonesty of using the home draft from which to copy. Each writes from the prepared state of mind which your directions should have secured. When time is up. . .you give give five more minutes for revision of the work (424-25).

Although rigid and more like a test than a composition, this assignment must, nevertheless, be recognized as an early process approach to the teaching of writing. Thurber, as with other discontents, is concerned with correctness as well, but shows a more realistic

understanding of it as one aspect of good writing, rather than the single goal.

Other teachers of composition, writing at about the same time, were beginning to question the product approach and its concern with correctness as well. Reviewing several other articles found in the journal The Academy, between 1889 and 1890, reveals the following statements displaying dissatisfaction with the teaching of writing at the time:

> Of course, pupils ought to punctuate with tolerable correctness when they enter the high school, but obviously they do not. Shall we, then, begin with this subject, and keep the class three or four weeks on a steady diet of commas and colons and interrrogation points? Let the subject of punctuation be taught incidentally, a little at a time. . . .Let us treat it as a side issue and not as if it were the chief end all of education to make every pupil punctuate like a printer (Lockwood, p. 262, 1889).
>
> In correcting exercises the aim is helpful criticism by the teacher, and intelligent remodelling by the pupil. Both are equally important unless the latter takes precedence. It should not be forgotten that criticism includes encouragement as well as fault-finding since it is better not to correct everything at once than to discourage the pupil. The best results come from reading each essay with the pupil, explaining the reasons for changes (Emerson, p. 235, 1889).
>
> Criticism is not only unnecessary but injurious. . . the errors of early composition are soon naturally and spontaneously outgrown through the constant effort at clearness of expression and

> through the rapidly increased power over language gained by this continuous work (Johonnot, p. 319, 1889)

Thus the seeds of dissatisfaction with product oriented approaches had been sown, and some indications that an interest in composition as process were appearing.

After 1892, when the NEA's "committee of ten" report established English as a recognized subject in secondary school, a professionalism concerning the teaching of English began to emerge as displayed by the appearance of methods books and periodicals, and of course, the creation of the NCTE in 1911. Faculty pyschology and the philosphy of mental discipline were on their way out of favor, and John Dewey's influence was beginning to be felt. Another sign of early process approaches came from a methods book titled <u>The Teaching of English in the Elementary and Secondary School</u> by George Carpenter, Franklin Baker, and Fred N. Scott. For one thing the authors proposed conferencing besides mere correcting of papers; and, in a small section titled "The Process of Essay Writing," they suggested a process approach to the teaching of writing:

> It is a mistake or a misfortune to think of the teacher's work as beginning only when the essay is handed in. It may, indeed, if his method has been well thought out, and his counsel good, be almost wholly completed (241).

Some student textbooks about this time were beginning to include "revision" under its own heading, and while it usually referred to revision in terms of correcting mechanics, a few authors were literally presenting revision in real writers' terms. One such text, Effective English by Philander Claxton and James McGinnis, published in 1917, presented a chapter called "Effective Revision" within the first third of the book (unusual because of the texts to include anything on revision, such a section would be found nearer the end than the beginning). The chapter begins by explaining that "omitting" is important to revision, and then advises:

> Revising-- There is no practical English work more constantly applied in the business world than restating or reshaping material. Nearly all successful writers of English have perfected their style by constant revision. Many have told how they went to work, and you will find their statements in the following pages (120).

The chapter then presents about four pages of quotes from writers like Robert Louis Stevenson, Guy de Maupassant, and Benjamin Franklin on their writing processes.

Another text, Self-improvement in English, by H.W. Davis, published in 1925, first discussed revision in a section called "Writing and Revising" on page 32 (the whole book is about 300 pages). In this section the author explains:

> Three processes in composition.--For the young writer, the whole process of writing involves, or should involve, three separate and distinct kinds of work. The first is the work of collecting and organizing information; the second is the making of the first draft, or the original, rapidly written copy; the third is revision--correction along the lines laid down by the principles of Good English.

The author then continues to explain how one should go about revising: first revise spelling errors, second sentences, third paragraphs, until:

> If revision reveals to the writer that he ought to take a new viewpoint and re-write entirely, well and good. He should go at once and do so. Then he should revise again, and perhaps again. Too many have the idea writing is a gift, that some people always could write and others never can. We have confused the making of the first draft with the whole process of composition. The first draft is only a portion, perhaps one-third, of the whole process. The good writer is the one who turns out a good composition after he has carefully revised it, not the one who dashes off a first draft with comparative ease. Revision is the basis of most self-improvement in writing (44).

Most textbooks, however (high school and college), even into the 1950's, 1960's, and early 1970's, continued to describe revision, primarily, as a chance to correct mechanics, or improve "imperfections," as they are often described. For the most part, questions and discussions of revision and composing as process were to be found in the developing professional literatures beginning, as

previously mentioned, in 1911 with the establishment of the NCTE.

Development of Revision, and Composing as Process, as Professional Concerns (1912-1964)

As previously shown, discontent with the teaching of writing had surfaced, at least in professional literature, by the 1880's. Much of the discontent concerned the overemphasis of the teaching of the products of composing such as rhetorical forms and correctness. With discussions around the turn of the century questioning whether or not English teachers were even necessary, it is surprising to see that the teaching of English, with specific recommendations for the teaching of writing, had been reviewed twice before 1920: first by the NEA's "committee of ten" in 1892, and again in 1917 by the "Reorganization Committee" comprised of the NEA and the NCTE.

A review of NCTE professional literature, between 1912 and 1970, shows that a concern for revision and composing as process existed almost from the beginning of the literature's creation. What was to become the profession's established concern about teaching writing as process in the 1970's, seems to have resulted from various concerns over the last fifty years. First, there was the continued discontent of some teachers about the

overemphasis of mechanics; second, there was a continuing development of concern for composing as process, with discussions of process growing more and more sophisticated through the years; and third, there was a growing concern for composing as a means of thinking.

Complaints concerning the overemphasis of mechanics in the teaching of writing were some of the first criticisms of the profession, and have already been shown here as beginning in at least the 1880's in the professional literature. These complaints continued in the literature into the twentieth century, and even continue to this day in the form of discussions of the role of "grammar," (often a misnomer for correctness), in the teaching of writing. Even as early as 1923, research published in an article in English Journal titled "How English Teachers Correct Papers," had shown that "many teachers do constantly and seriously miscorrect" students' writing, and that "teachers who try to correct everything are certain in their strenuous effort and inevitable fatigue, to overlook more essential matters," (518-20). In fact, so much had been written on the overcorrection of papers, that by 1965 Paul O'Dea would refer to it in his "Five Myths in the Teaching of Composition," as the myth that "students learn to write better by taking into account extensive teacher criticism" (330).

It is not my intent to chronicle this debate here; suffice to say that the argument concerning the correction of papers and the idea that overcorrection inhibited students from becoming really engaged in their own revisions, contributed to the profession's growing interest in composing as process and revision, as teachers explored new more efficient ways to teach writing.

The second primary concern out of which interest in process and revision developed, was from literal discussions of process itself. These articles usually consisted of one, or a combination of two approaches: first, descriptions of published writers' accounts of their processes; and second, writing teachers' accounts, descriptions, and speculations of writing process in the classroom. These articles appear in the NCTE's journals as early as 1918.

In an English Journal article titled, "The Philosophy of Real Composition," Homer A. Watt describes his teaching of writing to businesspersons, and uses this experience to infer about the ways real writers write:

> A real writer does not write upon a subject in which he has no interest. . .or upon a subject which he knows little or nothing about. . . .But in college composition courses student writers are frequently asked to violate this practice (155-56).

And on the writing of a paper:

> Even the general conditions under which themes are written are far from real. The student is often given only a day or two in which to write a presentable paper on a subject which he has not thought about before. What opportunity does he have for gathering evidence or even allowing this ideas to ripen and adjust themselves one to another? The papers of real authors are usually the products of long experience which has been steadily growing into conviction and crystallizing into form. The practice of allowing students to express hasty judgments based on little or no evidence and unripened by any real reflection results in their acquiring wrong conceptions of how real papers are constructed. . . (160-61).

In "A Lesson from the Masters of Prose," published in English Journal in 1921, R.W. Cowden suggests that teachers of writing had much to learn from the ways authors wrote:

> The great writers of prose bear varied testimony on the question of actual composition. They may be most readily classed in two groups, those who depend wholly or partially upon inspiration and those who depend upon unremitting toil. Such a classification need not overlook the fact that many of those who wait for the inspired moment before writing labor diligently afterward in revising nor that those who usually labor in the first writing occasionally have an inspired moment (132).

Cowden then spends pages quoting various writers including Thackeray, Eliot, Thomas Macaulay, Henry James, Thomas Huxley, Cardinal John Henry Newman, Lafcadio Hearn, and Dostoevsky on their writing processes. His conclusion after all the references is that:

> Perhaps the first possiblity that occurs to one is that of giving the student the idea of the way in which lasting composition has been written. There is a vast deal of skepticism on the part of most students in regard to this matter. They form the idea that the great work needs have been done in the great way, and that they themselves are, therefore, shut away from the final attainment of any sort by the difficulties in the method (139).

The process, Cowden concludes, by which most writers write is revision: "The student needs to see how rare is the method of inspiration and how common the method of hard work." And that:

> If the suggestions of Hearn were followed, the student upon receiving his manuscript with critical comment would be expected to work his material over with the criticism in mind, return the new manuscript for further criticism, and continue this process just so long as he was capable of improving distinctness of outline of his idea or the form of words for the expression of the idea. Surely such a practice is not impossible at least once or twice during a term in any class in English composition. . . .If one is to follow the teaching of James and Hearn, of Huxley and Macaulay and Newman, he will give his students an opportunity to face the problem of composition as it exists for most normal men, and to find their way to clear ideas and satisfactory form through rewriting (140-41).

Surely this is an article that was ahead of its time. If the authors whose processes were investigated were changed to Hemingway, Faulkner, and Porter, it might easily have been written in the 1950's or 1960's.

One of the problems with early attempts to teach rewriting was that students usually handed in their papers for teacher to correct, then the papers were returned and the students were then expected to incorporate the teacher's corrections; in short, teachers were doing part of the work of revision for the students (proofreading, not to mention any other more complicated revisions the teacher may have suggested the student make in the paper). An article in English Journal in 1922 by Allan H. Gilbert, addressed this problem:

> The laborious and minute correction of a great number of papers is so commonly admitted to be injurious to the teacher that his position need hardly be discussed. But is it good for the student--if anything injurious to the teacher can be good for the taught? Overworked teachers of English are likely to fall back on a general feeling that it should be done, or be content with saying that the head of the department requires it. Yet it is true that the teacher who carefully revises, and in effect rewrites a student's paper, is doing the student harm rather than good, for he is flying in the face of the principles of all good teaching (393).

Gilbert's concern was that in their haste to teach, and their desire for students' writing to improve, teachers were short-circuiting the learning process by doing too much of the work of rewriting for their students:

> Much of the good derived from English composition comes from the doing and not

> from the being corrected. . . .We all know that a student who is corrected, no matter how thoroughly, does not at once become a satisfactory writer. The process of improvement is a slow one, and goes on within the student's own mind. The teacher's power to bring about a change in the writing of students is limited by their minds and only what springs from within them counts in making good writing. It is of no consequence that the revised copy of the theme the teacher corrected is better than the first copy. The important thing is that the student has gained power within himself to make a theme better than its predecessor. A teacher must not ask, How much more to my taste is this theme than the other? but, Does this theme more adequately express the student's own genius? If we see on the pages the marks of a growing man, we can afford to forgive many crudities (396).

Thus Gilbert was proposing that "the slight improvement in a halting theme that results from a student's own efforts is better than all the polishing of the most zealous teacher" (403).

By the 1930's and 1940's articles in English Journal and its companion journal College English, quite regularly refer to process and rewriting, although as previously mentioned the references usually describe revision as "correction" and little more. However, there were some authors whose insight deserve some mention in the development of the profession's interest and expertise in revision and composing as product.

In 1934, as the result of some informal classroom research using his own students as subjects, Ernest G.

Bishop published a brief description of his "informal talks on composition method" that he had with several of his better student writers. Students' processes were described as follows:

> . . .shaping up material by first making a rough outline; beginning the first draft, paying no attention to sentences or punctuation at this time; going over this rough draft critically--changing, adding, deleting, and inserting the simpler punctuation marks; putting the work aside for a time, and then another revision for the improvement of spelling, punctuation, usage, and sentence structure; testing for clearness and directness of expression; reading the revised copy to some family member for constructive criticism; and making final corrections before copying on theme paper (767).

Although still concerned with correctness, or at least confusing the word "correcting" with the more meaningful changes a writer makes during revising, this teacher displayed an interest in the actual composing processes of his own students.

By the 1950's, articles by authors whose sole concern was composing as process were relatively common in NCTE college and high school journals. In 1951 Ken Macrorie, in an article in English Journal titled "Words in the Way," asked:

> How does a writer ordinarily communicate his ideas? First of all, he writes only about what excites him or what has repeatedly forced itself into his consciousness. As Samuel Butler put it, he

> lets his subject choose him. Second, he agonizes over at least five drafts before he has a final one. In this revising he may rewrite the article completely or cut it in half, until the cutting sprouts new sentences and new ideas. Third, he reads his writing aloud to himself after letting it cool for a while. He reads it to another person. He has a friend read it to him. He and several others painstakingly proofread it before it sees type. . . .But do our students write through this process? . . .If we are teachers who want to teach, we should take every possible step toward insuring some of these conditions for our own students when they write (382-83).

Barris Mills, writing in College English, in 1953 in an article titled, "Writing as Process," might probably be credited with being the first to literally suggest the advantages of teaching writing as "process" rather than product:

> I believe the basic failure in our teaching centers, in my judgment, in our unwillingness or incapacity to think of writing in terms of process. Too many teachers, in spite of new developments in pedagogy, still think of communication in terms that are static, atomistic, nonfunctional (19).

By the mid 1950's enough references to teaching rewriting had occured in publications that some teacher/writers were realizing that many others were confusing rewriting with proofreading. In a 1954 College English article titled "Some Facts on Revision," Herman Struck attempted to differentiate between the two:

> I mean revision not to improve mechanics but to improve such qualities of writing as coherence, clarity, and exactness (279).

Struck had studied various professional writers' drafts of articles and classified changes in terms of words added, deleted, substituted, and transposed. Revisions were also classifed according to the quality of writing they affected such as coherence, emphasis, tone, and meaning. His conclusions were made with the freshman composition teacher in mind:

> The foregoing material indicates the persistent effort that accuracy demands from even practiced writers. Their work on other qualities such as concision, emphasis, and coherence, could further illustrate the essential role that revision plays in writing. With such evidence, it seems foolish for instructors to demand clear and effective writing from students while at the same time permitting them little or no time to revise (283).

Up until this time, teaching composing as process was for the most part only a phrase, with very few writers actually attempting to describe or outline the process. However, in the 1960's, descriptions of writing as a process began to appear. One of the first was described by Helen F. Olson in a 1961 English Journal article titled "What Is Good Teaching of Written Composition?":

> Good teaching of written composition requires regular use of an established routine, or basic composition process. This statement does not imply that all writing done moves through every step of

> the entire process. . . .Carrying through such a process may require a class period or two, a week, or two weeks or more. Young persons need to know how to think through a subject and develop it logically. They profit by establishing a routine of planning, writing, and rewriting. The steps of a basic composition process or routine are these:
>
> 1. Reading and thinking together
> 2. Discussion and planning of the writing to be done
> 3. Writing, proofreading, revising, sharing, and rewriting
> 4. Evaluation of the writings and preservation in the individual student folders
> 5. Direct teaching, testing, and reteaching of needed language skills to see that the students have acquired the ability to use them (242).

Another model of the composing process appeared in a 1965 English Journal article by Louise Smith titled "Composition Teachers: Pick Up Your Pens and Write." Smith explained that she was taught to writing as process by a former college teacher who used to outline the "writing process" on the board. Smith then continues to explain what learning writing as a process meant to her:

> What is the writing process? I found out by doing, and I would have found out no other way. But I didn't know this as I sat down at my desk to write. . .Finally I was back at my desk writing out the first draft -- the second draft -- the third draft -- the fourth draft, each time clarifying my ideas by refining my words. Each succeeding paper that I wrote required hours of agonizing and frustrating re-writes (870-871).

However, as previously mentioned, the development of interest in teaching writing as process was also directly influenced by a "writing is thinking" movement or "thought approach," (as it was labeled in the 1930's).

At first it seems that this concern for writing as a way of thinking was a result of some of the complaints teacher/writers had against the dominance correctness and rhetorical modes had had for decades in the teaching of writing. Teachers, reacting against this dominance, were suggesting that besides writing correctly, or writing in a certain mode, one of the more important reasons someone writes is to make sense. The early 1930's seem to have been a period when interest in writing as thinking first appeared regularly in the professional literature. Whether this interest was directly influenced by Piaget's 1926 study Language and Thought of the Child is difficult to say; there are no direct references to it in any of the articles of the period addressing writing as a way of thought.

The May, 1932 English Journal contained three separate articles on "writing as thinking." The first, by Luella B. Cook, titled "Reducing the Paper Load," warned against allowing technical matters to overshadow the thinking that should have been taking place:

> But accuracy is only one composition aim; it is not the only composition aim. Yet it

> is frequently allowed to obscure all other aims. In our zeal to be practical we mistake the obvious function for the important function. . . .There is a time and place, surely, for accuracy, but no adult setting his thoughts down on paper would tolerate the continuous interruptions with which we harrass our students in the name of duty. He would sweep aside ruthlessly the carping criticisms about syntax and usage, buzzing about in his ear like a gadfly, and say, "Wait! Wait until I have pinned down my thoughts!" (365).

Cook's concern for writing as a way of thinking does not just express concern for the process of composing, but an interest in teaching writing with some understanding of why writers write and how writers actually use writing to make sense.

Helping students use writing to make sense was also a concern of George Johnson, author of the second article on writing as thinking in the May, 1932 English Journal. Johnson was also interested that teachers understand that students' ideas "may be meager; they may be immature; but from these, and these only, will he write." And that:

> The ability to think and write effectively cannot be developed entirely by analysis of somebody else's sentences; it must begin with what the Freshman knows best -- his own ideas, whatever they may be. Only when the student has tasted the labor and ardor of setting his own thoughts in order can he appreciate the flavor of matured skill (391).

And Rachel Salisbury's article "Themes Again," was the third piece in the same issue of English Journal to directly address the issue of writing and thinking:

> Language, then, is the servant of thinking. May it not be that in our zeal for service we have magnified expression at the expense of what is being expressed? . . . Not that correctness and originality are not important parts of the composition course, but are they rightfully given in turn, or together, more emphasis than is given to the thinking which is to make use of them? (381)

Salisbury would refine her own thinking on the subject and later in 1936 publish another article in English Journal, "The Psychology of Composition," in which she again emphasized students' thinking over "grammar" as she called it:

> Children have no natural desire to analyze language. Until forcibly obliged to consider parts of speech, they are ignorant of their existence. All they want of language is to use it. Their minds are centered in thought, not form. . .(358).

Interest in the "thought approach" to the teaching of writing would continue throughout the 1930's. Thus, in the section on the teaching of composition in the 1934 report, "The Contributions of Research to Teaching and Curriculum-Making in English, January, 1933, Through June 1934," prepared by the Committee on Research of the NCTE, Chairman Dora V. Smith and others wrote that "the trend is to look upon English as a tool of thought and of

expression for use in the everyday activities of public and private life." However, the report continued:

> Yet the specific aims of written expression reveal what is, perhaps, an alarming emphasis upon mere technicalities of expression. Results of classroom observation throughout the country indicate a similar preoccupation with grammar and drill pad, with correspondingly little opportunity for the actual expression of ideas (718-19).

Thus, as has always been the case in the profession of teaching English, innovations described in the literature seldom seem to become pervasive approaches in the schools.

The "writing as thinking" movement, begun in the 1930's, directly influenced the gradual shift in the teaching of writing from product to process by emphasizing that writers write for more important reasons than correctness or to master forms or modes. By attempting to shift the focus of writing instruction from the products of correctness and modes, to the ways writing can help writers think, the stage was set for teachers to ask the questions that would make teaching writing through "process" the dominate focus of the profession in the 1960's, 1970's, and into the 1980's; and this interest in the process of writing would eventually lead to the interest in revision as a primary means writers use to write and write to make sense.

Contemporary Literature (1965-present)

Although such designations are arbitrary, the mid 1960's seems an especially suitable time to call the beginning of contemporary work on revision in the professional literature. First, the 1960's were a relatively progressive period in education and the teaching of language arts was no exception to this influence. During this progressive period, models of the composing process were created that directly influenced interest in revision.

Second, it was a period in which it was realized that not much was really known about the actual process of composing; this realization helped generate two decades of essays and research on writing process and revision until the present (where today there is some evidence of a backlash concerning process and revision).

The 1960's has proven to be a relatively progressive time in American education, and this directly affected the teaching of writing and the developing concerns of writing process and revising. Changes in how educators were thinking about children and language would change the nature of teaching language arts forever.

What has perhaps become the quintessential statement of this period in the teaching of language arts, is John

Dixon's Growth through English (subtitled "set in the perspective of the seventies"), published in 1967.

The result of what has come to be called "The Dartmouth Conference," (a joint Great Britain--North American conference, according to the book's cover, of English educators held at Dartmouth in 1966), Dixon's book sets forth the main characteristics of what would become the major influences of this progressive movement: the relationship between language and personal growth, and how language is learned through operation, not "dummy-runs"; the role of process in language learning, and how teaching must begin from respect for children as individuals; the harm that comes from "splitting" aspects of language (writing, literature, reading, etc.), rather trying to integrate them; and questioning the role and usefulness of tests.

Other progressive statements soon followed: Moffett's Teaching the Universe of Discourse, (1968); Britton's Language and Learning, (1972); and Elbow's Writing Without Teachers, (1973), all supported and gnerally promoted the philosophy explored at Dartmouth.

In addition to this, Chomsky's work concerning the nature of language, the inadequacy of the behaviorist framework to describe language acquisition and use, and his idea of the "creative" use of language (language is not a "stored set of patterns"), also contributed to the

changing understanding of the teaching of language arts that would eventually affect the teaching of writing as process and revision's role in it.

All these influences created a climate which promoted the questioning of traditional approaches, and the creation of new methods, attitudes, and models of composing. These new approaches continue to define and redefine composing process and the nature of revision.

Contemporary Models of Revision

Contemporary models of revision usually result from research that investigates the writing process, or more specifically from research on revision itself. The literature chronicles the subject of revising from its status as mere proofreading or correcting, to its place as a synonym for composing itself. How our understanding of revision has changed so radically in the last 20 years is the focus of this part of this review. What follows then is a review of what seems to be the more significant models of composing and revision, some of which have been suggested from research.

One of the most influential models of the composing process was published in 1965 by D. Gordon Rohman in a College Composition and Communication (CCC), article titled, "Pre-Writing: The Stage of Discovery in the Writing Process." It was in this study, a result of the

Project English program, that Rohman described the writing process as "pre-writing," (everything done before the writing idea is ready for words and the page); and "Writing," and "Re-Writing," as everything done by a writer after that point in the process. In addition to this, "pre-writing" was defined as "the stage of discovery in the writing process when a person assimilates his 'subject' to himself" (106).

In a way Rohman's work was only an extension of what had come before him, for he too was reacting against the tradition of teaching writing by emphasizing writing as product: his essay began by listing several important assumptions, one of which was that students' study of "good prose" and "rhetoric" were only "standards to judge the goodness or badness of their finished effort. <u>We haven't really taught them how to make that effort</u>" [Rohman's emphasis] (106).

However, it now seems that Rohman placed too much emphasis on pre-writing, and even went so far as to write that:

> Writers set out in apparent igorance of what they are groping for, yet they recognize it when they find it. In a sense they knew all along, but it took some sort of heuristic process to bring it out. When it is "out," they have discovered their subject; all that is left is the writing of it (107).

However, that Rohman misinterpreted the struggle after writers "discover their subject," (if, in fact they do), is not important here; what is important is the use of the labels "pre-writing," "writing," and "re-writing," to describe the writing process and also the linear sequence these terms implied. For this model would dominate professional thinking on process for at least fourteen years, until Nancy Sommer's suggestion in, "The Need for Theory in Composition Research," that "the artificial segmentation of the composing process into stages has created perceptual boundaries for composition teachers and researchers" (46).

One of the earliest and most sophisticated descriptions of what happens when someone revises appeared in a 1967 College English article titled "Writing as Thinking," by Taylor Stoehr. First, Stoehr described what it is like to be compelled to say something, yet not be able to find the right words:

> Something is on the tip of the tongue,but they cannot say it or write it. An idea is knocking around in the head, but won't come out (411).

This leads Stoehr to question the assumption that ideas sit, fully formed in writers' minds, waiting to be written:

> It is misleading to imagine that there is an idea in the mind, for which we try in

> vain to find the appropriate words. A more accurate way of putting it would be that sometimes the words which express (go with, are) our thoughts simply do not satisfy us -- we know we can do better than that, indeed will do better in just a minute if we keep at it (412).

And this leads to an elaborate speculation about how writing and revising generates and clarifies thoughts:

> Although one could imagine a writer carefully planning out an essay of this sort, preparing an outline of themes to be introduced and interwoven, and of effects to be achieved, it is really very unlikely that our student worked in this way. What ordinarily happens is that an idea comes to an author, and then another occurs to him, fired off by the first, and then still another, suggested by the last. Sometimes the idea is a natural development of the preceding one; sometimes it is a corollary notion suggested by the defect noticed in the original, or some imagined objection to it. One thing leads to another.
>
> At a certain point the sentences begin to have an overall shape or pattern. The writer sees a drift or tendency, probably only implicit, perhaps intended from the outset, perhaps not, but now clearer and more obvious. It is like watching an artist draw a picture: at a certain moment, with the addition of one more line, the object being represented suddenly becomes "visible." And, just as with the artist, at this moment a whole new range of choices and possibilities opens up. Some parts of the work must now be deleted, as not contributing to the overall effect, while others must be elaborated, since they seem more crucial to the whole than first appeared. Empty areas are seen, gaps in the argument, which is fast growing to completeness now that it can be contemplated as a whole.
>
> In all of this process the writer is, in a sense, at the mercy of his thoughts. He does not direct them at this or that

> point; instead, he follows them with more thoughts, spontaneously, naturally. It is hard to say whether he has the thoughts, or they have him. In any case, at this moment of creative activity a formal plan or outline would only be in the way, or even worse, it might lead the way too strictly and narrowly, not allowing the thoughts to move in their own direction (420-421).

Again, the connections made between writing as a way of thinking and revising are important: the writer writes and rereads, over and over again, judging what has been said and comparing it to the original notion. Sometimes it is acceptable, sometimes it is not; when it is not acceptable the writer changes it by deleting, elaborating, or by striking off into new areas that were only implied before.

Donald Murray, in the 1970's, continued to focus attention on revision as a way writers make sense, by creating more explicit models and descriptions of how writers write and revise. First in "The Internal View: One Writer's Philosophy of Composition," in 1970, and then made more specific in "Internal Revision: A Process of Discovery," in 1978, Murray emphasized re-writing as the process by which writers make sense, rather than through pre-writing as Rohman had suggested. However, both approaches seemed to mislead the profession because they once again relied upon a linear model (pre-write -- write -- re-write), as it was originally described by Rohman in

1965. Even Janet Emig's important study describing students' writing processes published in 1971 relied to some extent upon this liner concept of composing.

As previously mentioned, Nancy Sommers, in an article titled, "The Need for Theory in Composition Research," published in 1979, was one of the first to question the linear model of composing. Using the idea of revision as an example of how the "segmentation" of the composing process into stages had mislead teachers to teach writing in stages she wrote:

> It is not that a writer merely conceives of an idea, lets it incubate, and then produces it, but rather that ideas are constantly being defined, and redefined, selected, and rejected, evaluated and organized. The pre-writing, writing, re-writing model of the composing process better describes the written product than the process, as it identifies stages of the product and not the operations of the process (47).

The similarities here to Stoehr's description (1967), of what happens as writers write are obvious. However, Sommers then takes it a step further as she explains that the linear model had mislead teachers to think of revision as only "cleanliness," "to groom, to polish, to order, and tidy-up one's writing." Describing her investigations into published writers' accounts of their processes, and how she began to question the linear model, she wrote:

> What was clearly absent was any discussion of a revision or rewriting stage of the process. What became clear to me was that if writing itself is an exploratory and investigative act and if as Joyce said, "It is in the writing that the good things come out," we might begin to understand the entire composing process as a process of revision (48).

What Sommers had done was to point out that the general stages of writing, and especially their proposed sequence, were not quite as prominent when one writes as many had believed. This was perhaps one of the earliest suggestions that the stages of pre-writing, writing, and re-writing were more recursive, occuring more similtaneously and overlapping amongst each other, than the linear sequence Rohman's model had suggested.

About this same time, another important model of composing was described, with implications regarding process and revision. Linda Flower's article "Writer Based Prose: A Cognitive Basis for Problems in Writing," appearing in College English in 1979, was in fact another discussion following in the tradition of the "writing as a way of thinking" theme. Flower, relying upon Lev Vygotsky (Thought and Language), and Jean Piaget (The Language and Thought of the Child), began by repeating the familiar idea that writers do not simply express ideas:

> An alternative to the "think it/say it" model is to say that effective writers do not simply express thought but transform it in certain complex but describable ways for

> the needs of a reader. Conversely, we may say that ineffective writers are indeed merely expressing themselves by offering up an unretouched and underprocessed version of their own thought. Writer-Based prose, the subject of this paper, is a description of this undertransformed mode of verbal expression (19).

What Flowers described was very similar to Sommers, but in a much more specific way. And in addition, Flower's speculation suggested that audience was the primary reason writers revised writing from writer-based to reader-based prose.

The most recent model of revision comes from the work of Flowers, Hayes, Carey, Schriver, and Stratman in their 1986 CCC article, "Detection, Diagnosis, and the Strategies of Revision." In this article the authors first establish the theoretical perspective on revision that it depends upon "Knowledge," or the ability to recognize complex features of a text, and "Intention," whether a reviser uses that knowledge (19-20). In attempting to create a guide to research in the differences between expert and novice writers, they describe revision as an "active interplay," between evaluation and strategy selection, and kinds of knowledge (goals of the writer, the way the writer represents the textual problem, and the strategies the writer develops).

In short then, this model proposes that revision is a process in which writers detect problems in a text through

evaluation, diagnose the problem through representation, and then select some strategy to deal with it.

This model suggests several interesting points. First, that writers, even expert writers, do not deal with all the problems that they might detect in a text, but rather appear to operate under either a "precedence rule," that says "'If you find an important or global problem, let it take precedence; stop the search for minor errors,'" or a "density rule," that says "'If your see a growing number of difficulities, stop looking for individual problems and just write'" (38).

Second, this model suggests that revision strategies often fall into one of two categories: detect/rewrite, or diagnose/revise. The detect/rewrite strategy is where writers detect that the text does not fit intentions and so rereads for the gist of it, then literally rewrites the whole thing. The diagnose/revise strategy is where writers discover problems and, using a variety of strategies connected to the problem as defined, revises the original. In the opinion of the authors, detect/rewrite is a limited option, usually employed by novice writers; diagnose/revise, because it is a process in which writers consult their own "means-end table which offers strategies ranging from simple fix-it routines to global planning," is usually employed by more expert

writers. The essential difference between detection and diagnosis is that they lead to different actions (41-42).

Other research generally falls into one of three categories: studies that attempt to explain what influences writers to revise; studies that attempt to describe how writers write and revise; and studies that suggest methods of analyzing writer's revisions. Of course, I realize such categories are arbitrary, and much overlap occurs between the research reviewed here.

Richard Beach's two studies, "Self-Evaluation Strategies of Extensive Revisers and Non-Revisers" (1976), and "The Effects of Between-Draft Teacher Evaluation Vs. Student Self-evaluation on High School Students' Revising of Rough Drafts" (1979), found that students' revisions are influenced by their textbook's and instructor's presentation of revision, teacher evaluations during students' process, and familiarity and interest in the topic. Hillocks, in "The Interaction of Instruction, Teacher Comment, and Revision" (1982), attempted to take Beach's work a step further and found that these influences did indeed provide for significant changes in students' writing, but was uncertain about retention of the gains over long periods of time. Also, Hillocks was surprised that when such influences as topic, teacher comment, and pre-writing activities were used in

conjunction with each other, they did not provide the greatest gains.

Research that attempts to describe how writers write and revise, such as Graves' "An Examination of the Writing Processes of Seven Year Old Children" (1975), Calkin's "Notes and Comments: Children's Rewriting Strategies" (1980), Berkenkotter's "Decisions and Revisions: The Planning Strategies of a Publishing Writer" (1983), and Hilgers' "How Children Change as Critical Evaluators of Writing" (1986), usually tend to classify different kinds of revisers among different writers, or classify different kinds of revisions an individual writer makes.

Probably one of the earliest and most influential taxonmies created in order to study and analyze writing and rewriting was Emig's mode of analysis devised for her study of composing published in 1971. In this study Emig described "reformulation" as one "dimension" of composing, and identified correcting, revising, and rewriting as reformulation tasks. In addition she also identified "addition," "deletion," "reordering or substitution," and "embedding" as "transforming operations" performed during reformulations.

In 1980, Nancy Sommers published "Revision Strategies of Student Writers and Experienced Adult Writers," and basically used Emig's taxonomy, with some alterations that included a provision for levels of change (word, phrase,

sentence, and theme or idea). Bridwell's method of surface, lexical, phrase, clause, sentence, and multi-sentence level changes in "Revising Strategies in Twelfth Grade Students' Transactional Writing" more specifically defined these categories.

Faigley and Witte (1981), continued to refine the means by which rewriting is analyzed by differentiating between "surface changes" (changes that do not bring new information to a text, or remove old information), and "meaning changes" (changes that add new content or delete existing content). This method, in one form or another, has continued to serve researchers to the present, as seen in the current issue of Research in the Teaching of English, which contains a study of the effects on rewriting by writers' use of computers.

Contemporary Essays on Revision

While Rohman (1965), was describing pre-writing as the discovery stage of writing, and also stating that once writers discover their subject all that was left to do (writing and rewriting), was the writing of it, another author at about the same time was suggesting a more global view of composing; this view pre-dates Sommers and Flowers (previously mentioned), by fourteen years.

Equating writing to revising is a notion usually attributed to writers of the late seventies, such as

Murray (1978), Sommmers (1979), and Flowers (1979). In fact, an often quoted line is Donald Murray's "Writing is rewriting," from his "Internal Revision: A Process of Discovery," published in 1978.

However, the same exact line actually appeared thirteen years earlier in Matthew F. Doherty's 1965 English Journal article titled "The Missing Link: Rewriting."

As Cowden (1921), had done forty-four years before, Doherty relied upon contemporary writers' testimonies concerning the importance of revising, and then wrote that students "are learning the wrong lesson" about composing if they are not rewriting:

> These are harsh words, perhaps, but we would be unmercifally ridiculed if we attempted to teach reading without books or speech without speaking. Writing is rewriting, and there exists no really valid shortcut or panacea (848).

The equating of writing and rewriting is explicit, and actually a kind of contradiction to what Rohman was proposing. In fact, the next ten to fifteen years of essays published on revision fall into two general categories: those that seem to have adopted Rohman's notion of rewriting as an after-the-fact, cleaning up, kind of work; and those articles that seem to contradict Rohman's lead and more thoroughly define the nature of revision as it related to composing.

Essays of the first category, such as Howard Van Dyk's "Teach Revision -- It Works," (1967), George McFadden's "An Exercise in Rewriting," (1976), Barbara Hansen's "Rewriting Is A Waste of Time," (1978), or George Thompson's "Revision: Nine Ways to Achieve a Distinterested Perspective," (1978), usually limit "revision" to superficial operations for students to perform such as changing verbs or transitions, revising thesis statements, or simply equate rewriting to proofreading for errors. Actually, of all the essays I reviewed in English Journal, College English, CCC, and Language Arts for this period, those that deal with revision in such a perfunctory way are really in the minority.

However, by the sheer number and sometimes zeal of the sound of the writers of essays trying to combat the perfunctory approach during this period, I have to conclude that although the perfunctory approach to teaching composing and revision was not pervasive in the literature it was probably pervasive in the typical classroom (and probably still is today). Some of these articles take the straight-forward approach to combating the perfunctory, and are more in tune with Doherty's thinking than Rohman's. Bernard Tanners' "The Writer's Paradox," (1968), is one of the earliest to subtly contradict Rohman:

> We know that in the act of writing a person is likely to discover the most significant things he has to say. One writes his way to clarity, both in the first flow and in the second thoughts and revisions. As we write, something in the written word -- both in the grammar of the language and in the rhetoric of the situation -- insinuates its persuasive influence on our mind even as we seek to effect a similar influence on the mind of our reader. As a person writes, he looks over his own shoulder, and not infrequently is amazed at what he sees (858).

Notice that Tanner does not distinguish between any stages of writing, and that in fact he goes on to contradict Rohman's suggestion that writers discover meaning early, and then merely write it.

Other articles such as Murray's "Why Teaching Writing? and How," (1973), Baird Shuman's "What About Revision?" (1975), Lee Odel's and Joanne Cohick's "You Mean Write it Over in Ink?" (1975), and Robert De Beaugrande's "Moving from Product Toward Process," (1979), all attempted to more carefully and realistically describe revision, not as a tidying-up process, but rather as a means writers employ to make and clarify sense. In fact, such articles have been so common in the last ten years, that recently there has appeared a kind of small backlash: Kaye E. Hink suggests in "Let's Stop Worrying about Revision," (1985), that there is too much emphasis on revision and that if students are encouraged to write

about topics that really interest them, revising will happen naturally.

Others, such as Raymond Rodrigues' "Moving Away from Writing-Process Worship," Dianne Lockwood's "An Open Letter to Writing Conference Speakers," and Vannessa K. Roddy's "I'm sick of Reading about Writing," all appearing in the September, 1985 issue of English Journal complain about the emphasis placed on writing as process. However, after reading these articles carefully, it is my impression that most of these writers' understandings of process teaching were misguided to begin with; and that they, like others, had jumped on the process bandwagon without fully understanding it, and are only now coming to understand how it works and relates to other approaches to the teaching of writing.

Summary

Professional interest in composing as a process did not originate in the 1960's or 1970's. This review of professional literature shows that concern for writing as a process, as opposed to product, existed in professional journals of teaching (1880's), even before the teaching of writing had developed into a discipline of its own.

At first, the concern shown for process in the nineteenth century seems to have grown as a reaction by teachers against the over-emphasis of correctness, which

was rooted in the reliance upon instruction in Latin by early textbook authors. This reliance helped create a prescriptive approach to the teaching of English and writing, one result of which was the over-emphasis on mechanics and product which continues to this day.

A second element that helped promote concern for composing as a process was that a few teachers realized writing as it was taught in the schools showed little relation, if any, to the ways published writers wrote. While this idea seems contemporary, this review has shown that explicit descriptions of published writers' processes (and calls to teach writing as a process) existed in professional literature as early as 1921. This interest, in part, seems to anticipate the models of the composing process that began appearing in the 1950's and 1960's.

A third influence that helped move the teaching of writing from product toward process, and anticipated the new understanding of revising, is what I have called the "writing as thinking" movement of the early 1930's. This "thought approach," as it was called at the time, directly affected professional concern in writing as process because it helped shift interest in writing as product to writing as a way to generate and clarify thinking. This would eventually lead to the profession's interest in process and especially revision in the 1960's and 1970's.

If this review has shown anything, it has illustrated the fact that the profession has constantly struggled, and continues to struggle to this day, with what it means for one to write. Recent discussion about composing as process, and confusion about the nature of revision and how it relates to composing, while adding to that confusion, has helped the profession expand and better define its understanding of composing and how it may be more effectively taught.

We have come a long way. From teaching writing as a means to learn correct language, to teaching writing as a means to understand and make sense. Thus, the goal of this study is to contribute information to the discussion, and specifically, to try to contribute to what is presently understood about how writers write and revise.

Chapter 2

Methods

The primary purpose of this study is to examine the ways in which skilled student writers write, with specific attention paid to the revisions of their writing (the terms "skilled student writers" and "revision" are defined later in this chapter). Thus, the primary questions addressed through this study are 1): To what extent do skilled student writers revise their writing? and 2): If and when revising is revealed, how do these writers revise their writing?

In addition to these questions, a secondary goal was to attempt to identify, describe, and analyze these writers' own understanding of their revisings (in short, to hear how they revise in their own words). A third concern was to try to reveal some information about how they learned (or at least how they think they learned), to revise.

Results obtained from the various approaches to the investigation are then described and analyzed using the the methods of analysis put forth in this chapter.

Finally, conclusions drawn from the study, and their implications for writing instruction, are discussed in the last chapter.

General Principles

Research on writers' revisions has usually focused upon comparisons of skilled and unskilled writers -- describing the differences between the activities and techniques of the two groups -- while other research has described the writing processes of professional writers, attempting to show how good, professional, writers write.

Recent research on revision that has focused on the differences between the revisions of skilled and unskilled student writers (Beach, 1976; Perl, 1979; Pianko, 1979; Monahan, 1984 and others), attempts to describe revision in terms of the different behaviors and skills that are discovered between the two groups.

Although valuable and, of course, in many ways necessary, such comparisons do not always thoroughly explore the processes of one group or the other and their revisions as much as we might wish. This research also seems somewhat limited by the implication that the two groups generally represent all writers, thus oversimplifying the issue by placing all writers in one category or the other. Such an implication can then result in having writers of varying skills lumped into one broad category. Other research on revision has used professional writers as subjects, studying their drafts and revisions.

The present study, however, by focusing only on "skilled" student writers and if, when, and how they revise, attempts to more specifically explore revising as it is learned and used by a single group of student writers. Thus, by zeroing in on one group, namely "skilled student writers," rather than comparing two groups (skilled and unskilled), against each other, this study attempts to more specifically focus on one group and provide more information about them as writers and revisers. Since previous research has shown that any group of similarly skilled writers exhibit differences in their abilities, I hope that this study will be able to add some specific information about this particular kind of writer.

Crucial to this study was the guiding principle that its results were to be descriptive: as different subjects' writing and writing processes were studied, the expectation was that revising in some form, or in various manners and degrees, would be revealed.

Also crucial to this study were the following questions: How much do skilled student writers revise? How do they think they learned to revise as they do, or in other words, What influences to revise have they experienced? How have teachers influenced them to revise? Has reading about how to revise encouraged or helped them to revise? What do skilled student writers do when they

revise? Do they revise in similar ways or exhibit similar stages or processes?

In order to attempt to answer these questions, I decided to try to collect data in several different ways: first, to directly question such writers about their writing and processes in tape-recored interviews (transcribed later); second, to study drafts of their writing and analyze the revisions; and third, to videotape the writers in the process of revising a writing of their choice.

What Counts as a Revision?

As the review of the literature indicates, there has been, and continues to be, some confusion about what a "revision" is.

Taken literally, "revision" means to see again or to see in a new way. Thus, when applied to writing processes, revision generally refers to changes writers make as a result of rereading (or seeing again) what they have written before.

This general definition of revision as a way of seeing writing again suggests several important points: first, that writers' revisions must depend as much on their ability to read, as it does on their ability to write. In fact, the word revision (or seeing again), really seems to mean more of a reading than writing

activity. Literal rewriting, or new written versions of previously written material, probably cannot be meaningfully accomplished until some rereading -- probably careful rereading -- has taken place.

A second point this definition raises about the nature of revision is that of change. Change is probably the crucial characteristic of revision, and as the review of the literature suggests, this is probably the point that has been most confusing about revision. For a long time revision was associated only with changes in spelling or punctuating (proofreading: a stage of the writing process that was performed after everything meaningful had been done -- a time to polish the writing, and detect and change superficial levels of language).

However, when distinctions are made between editing (changing content and, therefore, form), and proofreading (changing spelling, mechanics, and usage), a more accurate picture of revision is revealed. Revision in general begins to encompass all changes writers make as they reread, and involves making changes (one hopes for the better, although it is not always guaranteed), in major ways (editing), or in "minor" ways (proofreading).

[I hesitate to call proofreading "minor" because it suggests that proofreading does not influence content. Of course, that simply is not always true, as in the case of

punctuation that, when done properly, can enhance or even change a text's meaning.]

Writers Studied

Student writers studied for this research were picked for two reasons: first, because they had already published, or had expressed an interest to publish their writing in a college publication; and second, for their willingness and availability to participate. The necessity of their willingness to participate is obvious; the first reason requires further explanation.

By publishing or attempting to publish their writing in a college publication, these students identified themselves as skilled writers to study that bridged the gap between studies of student writers in general, and studies of professional writers. Thus, this group provided some realistic and pertinent value as student writers, but also provided some value as persons interested in and motivated to write.

Initially, subjects were sought through the college publication itself. Writers of previously published material were sought, as were writers of recently submitted material. While many were solicted, only two responded positively. It became necessary to find other subjects by asking colleagues to refer writers who were

working on writing for the college publication in their courses.

Altogether, six writers were approached and asked to participate. However, one had not saved any drafts and so could not provide the valuable record of her work the study required. A second subject decided later he could not continue. (No compensation was involved.) However, the writers had all expressed interest in publishing their writing in a college literary magazine of fiction, non-fiction, and poetry (one story was studied in this research, no poetry was used). Students who ultimately volunteered to participate were informed in writing of the study's scope and purpose, and were asked to sign a consent form as outlined by the University's Office for Research and Graduate Studies.

How the Study Was Conducted

Once the group of writers to be studied had been determined, I met with each writer individually to explain the general procedure. At a first meeting with each, I simply stated that I was interested in their writing, and wished to study and talk with them about it. I also asked them to save any and all writing they produced.

It is important to note that "revision" or "rewriting" was not mentioned at these introductory meetings as a particular focus of the study. This was an

attempt to not reveal to the subjects that it was their revisions in which I was most interested. However, later, as the analysis of drafts and interviews proceeded, and as revisions became apparent in the writers' processes, revision became the primary focus of the study.

Once I had met with each participant and had established some initial procedures, I set up the first of several interviews with each. I asked them to come in and talk with me about what they had written or were writing at the time, and to bring whatever they were currently writing so we could look at it together and discuss it. I also asked them to bring in whatever papers they had been writing lately, such as papers written for classes or college competitions or publications. These writings and the drafts that were subsequently revealed in these collections were discussed as well. The interviews were tape-recorded and later transcribed, always with the writers' full knowledge and permission from the very beginning.

A field study was planned with one of the primary subjects in order to test the methodology and refine it. This process revealed several procedural and technical problems. For example, from the results of this first interview, I decided that it would be better to begin the interview by reviewing the drafts the subject brought, rather than by merely beginning with general questions.

Another problem the field study revealed was that I had placed the microphone recording the interview too far away from the subject, which made it difficult to hear and transcribe. This was immediately corrected.

A third problem arose when I began to analyze some drafts using Faigley and Witte's taxonomy (discussed later in this chapter). Some terms seemed confusing and unnecessarily complex, so I changed the term "permutations" to the simpler "rearrangements." This made it easier for me when I was counting changes because I did not have to think so much about what "permutation" means. I also created my own chart to refer to of Faigley and Witte's taxonomy (included later in this chapter when the taxonomy is discussed in detail).

Fourth, after completing and replaying the videotape of the subject revising his paper, I realized that placing the video camera across from the writer forced me to turn my monitor upside down when replaying it (if I wanted to actually see what he was doing). I thereafter set the camera behind and over the shoulder of future subjects.

Also concerning the video taping, I discovered that I needed to mark off the area of the table on which the writer worked so that the copies of the drafts and revision remained within the camera's view. While this was not a big problem in the field study, I realized it could happen with future subjects.

The problems identified in the field study were corrected for the remaining subjects, and because I decided that these problems were not serious enough to discount the field study subject's results, I used these results as the first of the four cases in the study.

The remaining interviews with each writer were completed approximately one per week, in sessions of from two to four hours. Subjects came to the interviews with drafts of their writing, and in some cases provided drafts of previously written papers. From each writer's collection of drafts, the most complete series for one paper was used and analyzed for the research.

Once the interviews were completed, I also asked them to participate in a video-taping of them as they revised. By this time in the overall research, the writers had exhibited the fact that they all revised in one way or another, to one degree or another, so video taping them as they revised did not unnaturally introduce the idea into their processes.

However, I did tell the writers that while they were revising their writing it would be helpful to hear what they were thinking, and so did introduce at least one unnatural element (talking aloud) into the process besides the taping itself. To help with this aspect of the data collection I relied upon information presented by Heidi Swarts, Linda Flower, and John Hayes in "Designing

Protocol Studies of the Writing Process: An Introduction," in the book New Directions in Composition Research published in 1984.

The authors describe that the process of asking writers to say what they are thinking while writing and then using it to help describe and understand their writing processes, or "protocol analysis," is sometimes criticized for interfering with, or changing, the way the writer thinks, and thus interfering with how one writes. However, Swarts, Flower, and Hayes argue that the technique not only allows the researcher to observe cognitive processes, but to also see the development of ideas in the writing. The process also provides more data to analyze than the mere study of writers' drafts alone.

Swarts, Flower, and Hayes' article provided several good ideas such as making copies of drafts before and after revising sessions, and specific information about how to direct subjects to talk aloud as they write. The primary purpose of this taping was to examine how they revised first-hand, and compare it to how they said they revised during the interviews.

First, I introduced the idea to them, explaining that I wished to record whatever they did as they revised, as the study of their drafts had revealed during the interviews. It was then that I also told them that actually being able to hear what they were thinking as

they revised would be helpful, so I warned them that I hoped they could "think it out loud" for me while they did it.

I secured an empty classroom and video equipment for the sessions and scheduled each for a different time, whenever it was most convenient for them. I asked them to bring whatever they usually used while writing and revising, for example thesaurus, dictionary, handbook, and any materials such as paper, pencils, pens, etc. The classroom was typical with a desk in front, and chairs and tables for students.

When the students arrived I made photocopies of any writing they brought which they were in the midst of working on. I also had already set up the video equipment at a table off to the side of the room. The student sat at the table, with the video camera set behind him or her and off to one side, with the camera focused on the table on which the writing took place. Thus, when replayed, the video tape actually shows the papers the students worked on and no more than their hands and arms as they wrote.

Once subjects were in place and prepared to begin, I left them with very brief, simple instructions: to do whatever they usually did as they worked on their writing, and to as much as possible think out loud while they did it. I gave them no time limits, only telling them to come and get me when they were finished. I offered to lock the

door so no one would interrupt them, and most accepted this offer. When they were finished, I made photocopies of their writing again and of any other writings produced during the session, in order to record whatever happened to the drafts during the session. This provided copies of drafts before and after the video tapings, and proved helpful when the tapes were analyzed, making it easier to see exactly what the writer was doing at the time.

Method of Analysis

The study of the writers and their processes produced more than enough data to analyze. The interviews, being straight question and answer sessions about drafts and processes, were later read and studied. The video tapes of the writers writing, were used to compare how they actually revised during the session to how they said they revised in the interviews.

The drafts themselves, however, required the application of some sort of method of analysis. Through reviewing literature and research on revision, I decided that Lester Faigley and Stephen Witte's work in revision research provided the most up-to-date method of analyzing the drafts, although I considered Emig's (1971), Sommers' (1980), and Bridwell's (1980) research methods as well. The primary reason for choosing Faigley and Witte's system was that it was the most recent and seemed to rely on the

best characteristics of all the others previously mentioned.

Faigley and Witte's method used to analyze the revisions of writers originally appeared in College Composition and Communication in December, 1981. In this article they explain that although revising appears to be easily studied because the process leaves a record, the actual understanding of the complexity of writers' revisions and problems researchers encounter when trying to study them is a recent development. The authors cite Rohman's 1965 study on "pre-writing," as one reason revising was misconceived almost entirely as polishing, and this supports my own conclusions drawn at the end of the review of the literature.

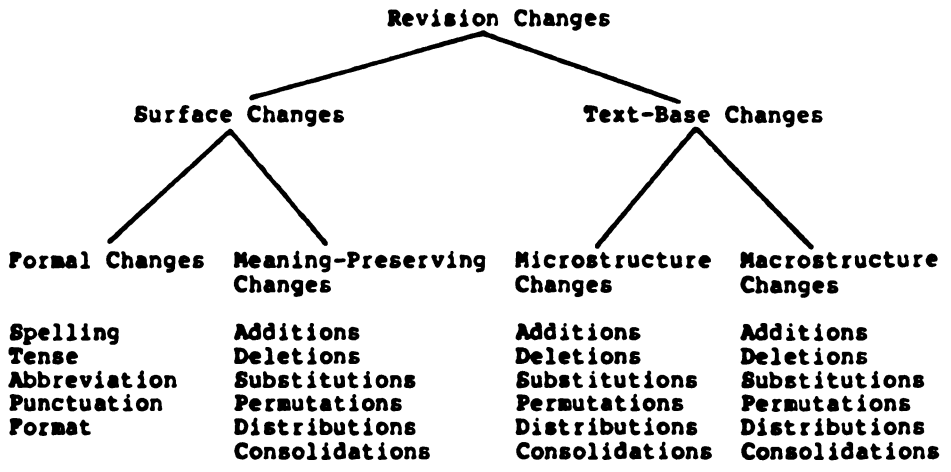
Revising, Faigley and Witte explain, has been studied either through examining the effects of revision, or by speculating on the causes of revision. Their study focused on presenting a "simple, yet robust, system for analyzing the effects of revision changes on meaning" (401). Generally, this system is based on an important distinction: the difference between revisions that affect the meaning of the writer's text, and those revisions that do not affect the meaning of the text. This distinction, as the authors explain, is not always as simple as it may seem, as circumstances in a sentence can

make mechanics such as capitalization or punctuation meaning-making, or meaning-changing details.

The taxonomy created through this concept of how revisions affect text meaning, is then based upon "whether new information is brought to the text or whether old information is removed in such a way that it cannot be recovered through drawing inferences" [authors' emphasis], (page 402). Thus, changes that do not bring new information to a text or remove old information are labeled "Surface Changes." Changes that bring about the adding of new content or the deletion of existing content are labeled "Meaning Changes." (See a copy based on the authors' model on next page.)

The category "Surface Changes" contains two kinds of revisions: "Formal Changes" and "Meaning-Preserving Changes." Formal changes are the conventional copy editing revisions that take place such as spelling, punctuating, format, abbreviations, and tense. The other kind of Surface Change, "Meaning-Preserving Changes," are changes writers make through paraphrasing their text but not actually changing its meaning. Examples of Meaning-Preserving Changes would be additions that make the text more specific, deletions that make the text more concise, or "substitutions," "permutations," "distributions," or "consolidations," which are terms to

describe changed words, rearrangements, and sentence-combining revisions.



Surface changes: does not bring new information to a text; does not remove existing information from a text.

Formal Changes: most proofreading operations; format.

Meaning Preserving Changes: changes that paraphrase existing concepts but do not alter them. Implied information is added, deleted, or somehow changed.

Text-Base Changes: adds new content, or deletes existing content. May or may not affect the sense of the whole text.

Microstructure Changes: a change that does not affect a summary of the whole text (does not affect the reading of other parts).

Macrostructure Changes: a change that affects a summary of the whole text (affects the reading of other parts).

Faigley and Witte's revision changes taxonomy, College Composition and Communication, December, 1981. Page 403.

As opposed to the general category "Surface Changes," the category "Meaning Changes" refers to changes made in the text that add or delete existing content resulting in new or different meanings. As the authors point out according to their own research, most meaning changes are of "small consequence for the overall text" (403), suggesting that even though a "meaning change" may sound significant, it usually is not in relation to the meaning of the entire text when complete. However, provisions must be made for such major changes as those which do change a whole text significantly.

It is this necessity for a distinction between major and minor "meaning changes" that prompted Faigley and Witte to develop the sub-categories of "Microstructure Change" and "Macrostructure Change." Simply put, a "Microstructure" meaning change is one that would not affect the summary of a text, while a "Macrostructure" meaning change would affect the summary of a text. The authors then go on to explain that "the most reliable way to separate Macro- and Microstructure Changes short of constructing summaries for entire texts is to determine if the concepts involved in a particular change affect the reading of other parts of the text" (405).

As an example of this, the authors reproduce an original and a revision of a paragraph written about how cities are changing. In the original paragraph the unplanned growth of a city is described, which the entire paper then comments

upon. In the revision however, the writer includes the idea that because government spending on cities has slowed down, cities' planned renovations may go unfulfilled. Faigley and Witte state that because this change in the paragraph's idea "strongly enough suggested in Draft 2 to influence a reader's understanding of the rest of the essay, is nowhere even hinted at in Draft 1," that this is an example of a Macrostructure Change (405).

This chapter reviewed the methods employed to organize and conduct this study. The next chapter reports the results of the study of the writers and includes conclusions about the writers and their revisions. Results of the use of Faigley and Witte's system, and its validity are discussed in the last chapter.

Chapter 3

Description of Results

This chapter presents the results of the interviews and writing studied and analyzed for this research. Each writer is profiled in a separate section, and each profile begins with a brief description of the writer, followed by a summary of what was discussed during interviews with the writer about his or her writing and process. After this, the results of the analysis of collected drafts and video-taped writing sessions are described. Analysis and conclusions then follow for each subject; general analyses, conclusions, and implications are in Chapter 4.

Interviews with the writers began after basic introductions and information was exchanged. As stated in the previous chapter, the subjects were simply invited to talk with me and answer questions about their writing. At first no specific references were made to "revising," but after initial meetings, discussions, and reviews of their writings revealed revisions, the nature of the revisions and the subjects' understanding of the revisions became the primary focus of the inquiry.

Profile 1: Dave

Dave was a recent high school graduate whose writing and revising process were studied for this research. Dave had been attempting, since enrolling as a freshman about a year ago, to publish some of this writing in the college magazine that is published each semester. Some of his writing originated as course assignments, which involved autobiographical and fictional writing.

Dave was a good writer and exhibited an unusually strong commitment to his writing, even though he sometimes did not think of himself as a good writer. A high school teacher had told him that the only thing that would prevent him from "going anywhere in life" was that he was a poor writer. He took this as a kind of challenge, and admitted that this made him want to learn how to write, although he often referred to not learning much about how to write while in high school. When asked about it he said:

> High school courses don't show you how to write. They show you good writing and they say this is what it is. And you look at that and you see how far away you are from it; and they don't show you any means to approach that. Good writers are mystical in that respect. . . .

At first, I simply told Dave that I was interested in studying his writing and how he got things written, not

wanting to suggest that it was revision in which I was most interested. But soon into the interview, a review of the writing Dave was working on at the time revealed that his writing involved much revising and once the revisions and drafts became apparent, they became a primary focus of the study.

Dave's revising process was interesting because by his own admission it was not something he had learned over a period of time, but rather something he had been doing only a few months, since becoming a college freshman. His sudden interest in revising, he explained, had come entirely from his first semester composition course, where the instructor had assigned Donald Murray's essay, "The Maker's Eye: Revising Your Own Manuscripts," (an essay Murray wrote specifically for students, explaining revising and containing professional writers' descriptions of how they revised). Dave cited this information as a "revelation" because it was the first time anyone had told him that writers "accomplish their writing as though it was work, not necessarily a gift. . . .Because you didn't have to be born with good writing skills -- you could work toward them and at least be confident."

When Dave read in this article that writers sometimes rewrote their writing many times, and when he read that Ray Bradbury (a writer he admires), puts some writing away for a year before working more on it, Dave was convinced

that rewriting was something he had been neglecting in his own writing. This information was something he mentioned several different times during the three to four hours I interviewed him, and it was obvious that Dave had been strongly influenced by this single essay on revising. In his own words: "that article gave me hope to say that all it takes is work, not necessarily a gift to be born with it." Later he repeated how enlightening the article had been by saying that what he read and learned in the article was "like discovering something new -- it's essentially discovering and understanding something that's been hidden from me."

When asked if anything else in his writing course influenced him to start revising, Dave explained that because rough drafts of a paper were sometimes due, and not just finished drafts as had been the case in high school, he had begun to revise:

> I don't remember doing a lot of rewriting in high school. . .I don't think just because I was lazy, I think it was because it wasn't necessarily required as part of the class. It was just like a one paper -- one date type of deal. . . .The processes of rewriting were not encouraged or even brought up. I guess it was simply understood by the teacher that you were going to do it.

Dave also explained that his college instructor awarded "points" for revisions and that these points contributed to final grades; when asked if he thought this

contributed to students marking up drafts unnecessarily simply to earn points to raise a grade he said:

> That one is an impossible thing to answer because who establishes what isn't a necessary revision? I know in my case that I began to see the necessity for revision and there are probably times that I crossed something out and then later realized it was better the first way but certainly not with that [unnecessarily revising] in mind, to make red spots to get a grade.

Another aspect of Dave's first freshman writing course that encouraged him to revise was that his instructor assigned "some personal papers," as he called them. Dave explained that these papers encouraged him to be more committed to the writing because the "ideas were important to us." Also, all papers assigned in the class were eventually read to other students in the class, and Dave reported that this influenced him to take more care toward what he wrote. Finally, Dave reported that he learned to "write differently" from reading stories assigned for his class: such qualities as narrative point of view and dialogue, he explained, had given him different "ways to approach it."

When asked to talk about his process of writing and revising, the first thing Dave mentioned is that "there are some things that I try to keep in mind when I'm rewriting." First, that it was "important to keep the purpose of the paper in mind when you start out." Second,

that he always tried to "keep characters true to form." And third, wordiness:

> I think that unnecessary words are probably the biggest thing when I do my rewriting, because when I write a thought down sometimes I'm unsure what I want to say, and I don't have the exact sentence so I write it out -- this kind of long thing -- and I kind of back my way into the idea, and when I see it again I say, "Well this whole idea means this," and I can scratch the whole thing out and rewrite it in a sentence-and-a-half so it's the condensing of the original form of the copy which is a lot of what I do.

He also mentioned that "seeing it in type" helped him rewrite because "it's not your writing anymore, it's like paper writing, and the words are not your handwriting. That makes you more critical."

The writing of Dave's that was primarily studied for this research was a fictionalized story loosely based on a personal experience; Dave hoped to submit it to the campus literary magazine for publication. Dave was quite committed to it, and it had developed through work done off and on over a period of four weeks. It originated as a hand-written draft of six to seven pages, and then passed through five revisions.

During the interviews I realized that the original hand-written draft had been almost completely unused in later drafts. From looking at it, it was obvious that Dave had reread it and had made some minor changes in it,

but that these changes in no way approached the level of change in later drafts. When asked if there had been any point in the entire four month process where he felt the writing was "lost," or could not tell where it was headed, Dave identified the hand-written draft: "I said that doesn't even approach anything that I'd like to do with it, and so I just threw it away."

Dave proved to be quite critical of his writing, sometimes referring to parts he did not like as "disgusting stuff." When we specifically discussed the story, some of the strategies of writing and revising he explained in the initial, general, interview showed through. Thus, one of the first things he mentioned as we looked over drafts of the story was how he had reread the second draft for "character development":

> I went through this and I said to myself, "I've got characters here. Now who are they, and what are they? Does this give any description of them at all?" And it didn't and I felt at that point that it was important that I give some kind of description of the characters.

Dave explained that when he reread his story he would keep different criteria in mind, but sometimes returned to a scene several times with the same criteria in mind. However, he was explicit about not trying to deal with more than one thing at a time: "I can get lost in different things if I change back and forth, so I like to

keep my mind on one concept as I go through," he said. Thus, in order to avoid getting lost while working on one aspect of his writing, he would write notes to himself in the margins about changes he wanted to make based upon other criteria that he was not considering at the time.

Marginal notes he wrote to himself about future changes he wanted to remember sometimes actually addressed himself (as though talking to himself), and other times looked like teachers' marks (e.g. "AWK," "DESCRIBE MORE," "REWORD" etc.). Once, in a section of the story in which characters discussed something at length, he returned to the dialogue to mark characters' names in the margins, as if it were a script. When questioned about it he said: "I went back and clarified for myself what was going on. I established who was saying what to help me read a little faster, and to separate who was saying what."

Another problem Dave specifically looked for while rereading was what he called "lazy" or "easy" sentences":

> Then there are attempts to go through and eliminate easy sentences. Like there are times when I'm writing and I can't think how I want to put something, or I really don't know. Like I'll write lazy things down. . . .kind of a catch-all sentence that got me from point A to point B without much effort. . . .and then I looked at that and said "just reword it," and I give myself little notes that I'm going to come back and attempt to do something. If I've got one thing in mind, say character development, and I'm looking through it and I come across something else

> that strikes me as interesting, rather than change my train of thought, I'll just write something and come back to it so I can keep in mind that I'm trying to do one thing.

Attempting to get Dave to generalize about his process, he was asked how often he might reread a draft and make changes in it. The answer was "probably three or four, and each time I would do a little something else," explaining again that he did not feel he could make all the changes he might want in one sitting, so he would work on "character development" in one sitting and "wording" later, during another. "That's why I write notes to myself sometimes -- so I can go back at a later time and look for things like that and add things. . . .at the time I'm so close to it that I know what changes I'm making."

Dave explained that he continued to do such work until he had the impression that

> I've made some kind of significant improvement or change in at least each page. . . .I think in each page [you'll] find some type [of] derserving change to it -- some type of either manipulation of the order or the actual writing. . . .When I hit a dead-end on each page then I stop and I rewrite it and type. Then when you see it in type, then it becomes a completely different story. Then, now it becomes tough because you've got this basic concept in your mind and you're limited to your own ideas and your own thoughts as to how you see this story develop. This same story can be written a million different ways by a lot of different writers, but you have this sense of how it should be written. . . .

Finally, the review of Dave's drafts indicated that he sometimes moved from making minor kinds of changes in one draft, to major changes in the next, to minor changes in the next, and then back to major changes in the next. Dave explained that he thought this approach helped him:

> I think this stage is important to get out of the way things that might influence your ability to see what's wrong with the story rather than what's wrong with the gramatics [sic] or the structure. So in this draft I attempt to really clean it up, make it finished for its structure, then I can look at this and I don't have to worry about what the structure is. Okay, it's all structured for me, now what does it say. . .is it doing that?

Analysis of Dave's drafts

As previously mentioned, the writing of Dave's that was primarily studied for this research was a story. Originally, it had been done for a course, but Dave was now working on it in an attempt to publish it in the college literary magazine. The story in final form was about 1,750 words; it went through at least six revisions, in which a new version was printed (the story was produced using a computer and printer after the original handwritten draft).

Dave's original draft was almost completely unused in later drafts, so this original was not analyzed as the others. After thinking about it, I came to classify this original "false start" draft in terms of a "macrostructure

consolidation" (a change that affects a summary of a text), because the entire original draft was, by the writer's own explanation, consolidated into just a couple sentences of the first paragraph of the second draft. In short, the original six page, hand-written, draft was reduced to just a couple sentences because the writer had decided that the original was explaining the story too much. As he explained:

> Dave: Those two sentences essentially are that whole paper.
>
> Interviewer: The first sentences?
>
> Dave: Yea, because this is [as] close as I ever come to telling you what's going to happen. The rest of it lets you make that decision for yourself.

The results of the analysis of Dave's drafts using Faigley and Witte's method of analyzing revisions appears on the next page:

Table 1: Dave's Revisions

Draft Number	1	2	3	4	5	total
Surface Changes						
Formal Changes						
Spelling	1	16	9	0	0	26
Tense	7	5	3	0	0	15
Abbreviations	0	0	0	0	0	0
Punctuation	0	77	37	4	3	121
Format	0	8	19	2	1	30
totals per draft	8	106	68	6	4	192
Meaning Preserving Changes						
Additions	9	13	11	3	3	39
Deletions	38	8	21	6	2	75
Substitutions	31	11	9	4	4	59
Rearrangements	2	4	0	0	1	7
Distributions	0	0	4	0	0	4
Consolidations	0	0	1	0	0	1
totals per draft	80	36	46	13	10	185
Text-Based Changes						
Microstructure Changes						
Additions	39	9	15	26	6	95
Deletions	75	11	26	4	9	125
Substitutions	14	6	9	8	0	37
Rearrangements	5	1	3	1	0	10
Distributions	0	0	0	0	0	0
Consolidations	0	0	1	0	0	1
totals per draft	133	27	54	39	15	268
Macrostructure Changes						
Additions	0	0	2	5	1	8
Deletions	5	1	1	0	0	7
Substitutions	16	1	0	0	0	17
Rearrangements	0	0	0	0	0	0
Distributions	0	0	0	0	0	0
Consolidations	1	0	0	0	0	1
totals per draft	22	2	3	5	1	33
total changes	243	171	171	63	30	678

The review and analysis of Dave's writing process revealed a great deal of revisions of varying kinds and degrees. The first draft (not counting the original that was mostly unused), shows barely a single line of its six-and-a-half pages unchanged. The second draft, printed out by computer, reveals much less complicated revisions. The third shows a return to more complicated, but fewer, kinds of changes, as do the fourth and fifth drafts. These general observations of the drafts are supported by the totals of changes as counted using Faigley and Witte's method of analysis.

To begin generally by looking at all five drafts at once, the most frequent kind of changes the writer made was 268 text-based, microstructure changes (changes in meaning that do not affect the sense of the whole text), the most of which were deletions (125) and additions (95).

The second most frequent kind of change was surface level, formal changes (192), the most of which were associated with punctuating (121) and format or paragraphing (30).

The third most frequent change was surface level, meaning preserving changes (185), the most of which were deletions (75) and substitutions (59).

And the least frequent kind of change was the 33 text-based, macrostructure changes, (changes that do

affect the sense of the whole text), the most of which were substitutions (17) and additions (8).

Much of what Dave said during the interviews about focusing on a specific criteria while rereading and revising his writing is supported by the analysis of drafts. For example, in draft number one the writer made only eight surface level, formal changes, but 133 text-based, microstructure changes. Then in draft number two formal changes jump to 106, while microstructure changes drop to 27. In draft number three, the priority appears to reverse itself again, with formal changes dropping to 68 (from 106), and microstructure changes rising to 54 (from 27). This also supports the writer's explanation during the interviews that he found it helpful to remove what he called "nit-picking" problems in the writing so that it would be easier for him to see "major problems." In short, what seems to be happening here is a kind of back-and-forth movement between surface changes and meaning changes.

However, on the other hand, the total changes show another process as well: that is, a definite reduction in the number of changes as the work continued from one draft to the next. Thus, Dave made 243 changes in the first draft; 171 changes in both the second and third drafts; 68 changes in the fourth; and 30 in the fifth. This suggests that generally the writer is performing at least two

activities similtaneously while writing this story: narrowing down the kind and number of changes as he works from beginning to end, while at the same time occasionally moving back and forth between kinds of changes (selectively increasing and decreasing specific kinds of changes). The numbers show, though, that while there is some moving back and forth between several criteria, the primary activity, generally and specifically, is a kind of narrowing down.

More specifically, in draft number one the majority of revisions were text-based, microstructure changes involving additions (39), deletions (75), substitutions (14), and rearrangements (5). These changes constituted the greatest number of changes of one kind in any single draft of the paper. Draft number one is also the draft in which the most number of text-based, macrostructure changes were made (22). Compared to Faigley and Witte's results this is a high number of such dramatic changes, but it is also somewhat misleading because just about all these changes involved pronoun revisions the writer made as he changed the paper from a first-person autobiographical account to a third-person piece of fiction. In other words, although changing pronouns (from I to he, him, or a proper noun), seems minor, it was actually altering the sense of the entire story.

In draft number two Dave was obviously concerned about correctness, while he largely postponed attention to other criteria. Thus, of 171 changes in draft number two 106 were surface level, formal changes, 77 of which were punctuation corrections. Thirty-six other changes were surface level as well, being only minor additions and substitutions. And only 27 text-based, microstructure changes occurred in the entire draft, in contrast to 133 in draft number one. Only two text-based, macrostructure changes occurred in draft number two, in contrast to 22 in draft number one.

In draft number three the writer continued to make surface changes, 68 formal and 46 meaning-preserving changes, but the number of text-based, microstructure changes doubled from draft number two (from 27 to 54). Three text-based, macrostructure changes occur in this draft. Thus, while the total number of changes in draft two and three are constant, the kinds of changes are quite different and this result suggests that the writer is consciously shifting his attention from one criterion to another from draft number two to three.

In draft number four the writer's attention once again shifts to meaning changes (44), as opposed to surface changes (19). But it is also obvious that changes in general are fewer, almost one-third fewer than in the previous draft (63 changes in draft number four, and 171

in draft number three). It is also interesting to note that text-based, macrostructure changes increased in the fourth draft from three in the third to five in the fourth, and that one of these changes was clearly intended to alter the sense of the entire story.

In the fifth draft where a total of thirty changes occurred, text-based, microstructure changes are again most frequent (15). Ten other changes occurred in surface level, microstructure changes, four in surface level, formal changes, and one text-based, macrostructure change, but this last revision was related to the text-altering change mentioned in draft number four.

Since he was in the midst of writing this story, I asked Dave if he would mind if I video-taped him while he worked on it. I told him I wanted to see what he did while he revised it, and I also asked him if he thought he could "think out loud" while he was doing it. He said he thought he could, so I arranged it.

The taped session took place in an empty classroom. Before Dave arrived I set up the video cammera across from the table where he would sit. When he arrived I briefly explained again that I just wanted to see what he did as he revised, and that he should try to "think out loud" while doing it. I told him he could take all the time he wanted, and that he just needed to come and get me in my

office when he was through. I offered to shut and lock the door when I left, and he accepted the offer.

The video tape shows Dave revising the fourth draft of his story. When replayed it revealed that he did reread and revise this paper with certain criteria in mind. However, the taping also revealed, at least during this particular revising session, that he did not focus on one particular criterion quite as exclusively as he said he did during the interviews.

He did start by saying at the beginning of the taped session that he had a particular "intention" in mind for his paper and how he hoped it would affect readers, and he did begin rereading it to himself with the idea of evaluating his characters and "how vague" they were so that he could "touch that up." But within a minute or two he was also explaining that he might do some brief "rewordings" while at the same time work on characters.

The pattern of his revising during this video-taped session consisted primarily of 20-40 second periods in which he reread a part, then changing something on the page, or writing a note to himself in the margin about how he should change it at a later time. He continued to work in this way, slowly moving through the draft from beginning to end. While finishing up some changes on the last page, he returned to an earlier page and crossed out

four to five lines, but did not say anything about what he was thinking at the time.

While thinking aloud about what he was doing, Dave mentioned several different reasons for making changes. In his own words what had been written was "too general," "awkward," "overkill," "sounds bad," "cheap," "unrealistic," "not flowing," "stiff," and "mushy."

Notes he wrote to himself in the margins occurred much more often during the video-taped revising session than their mere appearance on the pages had suggested. In fact, it seemed that many of the revisions Dave intended for the draft did not actually take place during this session, but were noted in the margins as work that he wanted to perform later. I concluded that one possible explanation for this was that it was simply easier to note the kind of change to take place on the page and incorporate it later using the computer than it was to actually write it in-between the lines. It should be noted, though, that Dave did add a scene on the last page of the draft, consisting of several paragraphs, but probably did so because there was the room to write it at the bottom of the page.

Conclusions

It is not surprising that Dave, according to his own explanation, did not learn much about revising, and

writing as a process in high school. The fact that current professional theory, research, and practice about the teaching of writing is not prevalent in K-12 schools is a problem widely acknowledged. So it is not too surprising to hear Dave say that he was not taught much about how to revise.

Dave himself dramatically compared his high school writing experience to his college writing experience as the difference between being shown, and being shown how. This amounts to the difference between showing students what good writing is, and showing students one way how good writing is written. This difference seems to have made all the difference in the world to Dave.

What is also surprising is that Dave was so influenced to change his writing habits by the reading of a single article, the Donald Murray article on revising. Personally, I would not have guessed that a single article could have had such an influence over a student, but Dave's frequent references to it during the interviews suggests it had a strong affect on him and how he writes. (We can only take Dave's word that he had just recently begun to revise his writing, and there is no reason to doubt him.) The combination of being "shown how," with writers' testimonies about how they revise, appears to have been an important part in Dave's change of attitude about his writing. Other influences, such as that of

audience (peer editing), and topic (familiarity to, interest in), positively affected Dave's process and this tends to support other research previously done (Beach 1979, Monahan 1984).

Dave not only appeared strongly influenced by the Murray article, but also strongly influenced by his writing teachers in general. His marginal notes to himself about changes he wished to incorporate in later drafts often resembled teachers' "corrections," and were even occasionally written in English teacher code such as "AWK." In fact, I sometimes got the impression while interviewing Dave about his writing that I was hearing previous English teachers talking about writing rather than him; this was usually because of the vocabulary he chose to use, which occasionally sounded like words he had picked up from teachers.

Dave's process of writing the story studied for this research was marked by his conscious movement back and forth between making surface level changes and text-based changes, while at the same time making fewer total changes until he was satisfied with his writing. Dave explained that periodically eliminating minor problems in his drafts helped him see major problems. For the most part, Dave had a clear understanding of what he was doing when revising: he had certain criteria in mind as he reread, and he usually stuck to it when revising.

However, the video-taped session showing him revising draft number four also revealed that he was not quite as concerned with individual criterion as he thought he was, because he wound up making more than one kind of change (according to his own criteria), during one rereading. On the other hand, his contention that he would sometimes clean-up a draft of its mechanical errors, before preceding, as a way to more easily see more complicated problems in his writing, was clearly revealed by the results of the analysis of his drafts. This was obviously something he did, and knew he did, when rewriting.

The numbers of changes Dave made, resulting from the application of Faigley and Witte's method of analysis showed a writer making a third of the total changes in the very first draft, and a great majority (585 of 678), in the first three drafts out of a total changes made in five drafts. In looking at specific kinds of changes, most macrostructure, microstructure, and surface level changes were made in the first couple drafts as well. On the whole, total changes decreased on a relatively even rate.

In following and analyzing Dave's drafts from the beginning of his process to the end, a kind of classic revision is revealed, the kind that is probably most familiar, most expected, and most taught of any at all: namely, while chaos seems apparent in many of the early drafts, it is eventually and methodically eliminated as

the writer narrows and whittles away at meaning to the point where late drafts have few changes.

Profile 2: Jan

Jan is a thirty-five-year-old returning student whose writing was studied for this research. She was referred to me by a colleague. During the time I interviewed and studied her writing, she was writing with the idea to publish some of her writing in the college literary magazine. Some of the writing she did originated as assignments for her English class.

The initial review and study of Jan's writing process, made during her interview sessions, revealed that she was generally a "rewriter," as opposed to a "reviser," meaning that she would literally rewrite pages of a draft, rather than introduce changes to a page of a draft. However, it was noted that she did sometimes reread and introduce changes to a page rather than literally rewrite the whole thing and speculation attempting to understand this shift in her approach is included.

Generally, Jan explained how she went about writing in the following way:

> I just try not to think about what I'm writing. I just let my hand move. . . . That's probably when I write the best -- when I can just let my mind not worry about what I'm doing. Then I go back and say, "Well, gosh, that's not possible." So I go back and cross that out.

Although not especially sure of herself as a writer, Jan exhibited much interest in her writing. She admitted she liked to write and that, "if you [the reader] enjoy reading it that's nice. The reason I write is for me. If you like it, fine; if not, too bad." Toward the end of the interviews she also concluded that her job as a typesetter had influenced her interest in writing:

> I always thought that I wanted to write, and at work certain people just had a way of putting things together, and you'd sit there and type it up, and you'd stop. I'd end up stopping typing and reading two or three pages because I liked the way whatever he was saying, however he said it, and it kind of got to be in love with the words and how they got to be put together.

Being out of school for over ten years had not diminished her memory of the writing she had done in high school. She admitted that she had not been required to write much in school, and that when she had written it was "what he [the teacher] wanted to hear." Actually, she had been in honors English classes throughout high school, but the only paper she could remember writing was "something on Shakespeare, but that was just a cataloging [of] all his plays -- nothing that I wrote on it."

Thus, something in her college writing course that had influenced Jan was that her instructor allowed students some freedom in the topics they wrote about. "I picked what I wanted to write about, and the style I

wanted to write about it in. It didn't seem like it was an assignment. It was something that I enjoyed doing because I picked what I wanted to do." Other times she admitted that when she did not like a topic she had "a real hard time," and "just wanted to be done with it because I didn't want to write it."

Another classroom influence Jan talked about was that her instructor showed writers' revisions on an overhead projector:

> I don't know why that helped, but it did. It was like finding out other people went through the same thing -- that it was okay to make a mess of it. I don't know why but I was really interested in that. . .I don't think I understood up until that point what it meant to revise. When I thought of revising I thought of rewriting the whole thing, and it couldn't be the same, the paragraphs couldn't be the same, you couldn't take a chunk of this and say, "I really like this," and leave it in. When I saw that, Oh you can like a particular part of something and you can save that or you can change a word here and there, then it just seemed to click in.

Actually showing revisions then, appeared to have had quite an influence on Jan's understanding and perception of writing and rewriting. For as Jan explained, "Once I found out how to revise something, how some people do it, then it was like, 'Okay, let's try it that way. Because no one's terribly critical, you can go and do something completely off the wall, something you wouldn't normally dare to do."

When asked if reading about how to write and revise influenced her writing (as it apparently had with Dave), Jan admitted that although she had liked her textbook, and although the advice in the book made writing seem like "something I can handle," actually reading about how one might revise did not help:

> I don't think it helped that much to read that chapter on revision. I think I had to see it done.

Jan also explained that she sometimes had certain people read her drafts as she wrote, but that she was very particular about who she shared it with and what kind of response they gave her. These readers were trusted individuals because she explicitly stated that she would only let "certain people read my work." In one case she explained that although the reader was someone she trusted, she had to "train" the reader to give her the kind of response she wanted:

> I gave it to my girlfriend and she corrected all the spelling, all the grammatical errors, and I thought, "Don't do it; rip it in half and give it back. I just wanted to know what you thought about it." I kind of had to train her not to do that. Now she doesn't try to correct it at all.

However, what was probably the single biggest classroom influence on her writing according to Jan was that she felt her instructor had not been overly critical

of her writing, especially in the beginning of the course. With her it was a matter of "confidence" in her writing, and the fact that her confidence had not been "crushed" because "somebody came down really hard on my writing."

When asked to try to describe how she wrote, Jan explained that she always tried not to think too much about what she was saying while she wrote, but that she did think a lot about it when she was <u>not</u> writing:

> Once I start to write a paper, once I get a first draft down, then it never leaves me. While I'm working at work or doing anything I can go back and start thinking about it, like "Oh yea, I know what I can do." Write down my idea on a piece of paper or something. Then I can go home -- this is weird -- I can come up with an idea while I'm working and remember it, then I'll go home and turn everything off and replay that idea over and over and over again until I can go back to that thought. I'd write down a sentence or two so I would remember a thought, then I'd just play it over in my head all day long until I got to a point where I could sit down and write something.

Jan knew she was a rewriter, a recopier of the whole draft, whether it really seemed to need it or not. In fact several times during the interviews she referred to herself as a "perfectionist," and she explained that her interest in perfection is why she often rewrote whole pages instead of introducing changes on the page:

> Sometimes I just throw things out in the middle and start over again because I didn't like it. Then usually the final

> draft will be a combination, and I'll say "Okay, this wasn't as bad as I thought it was," and I'll go back and take that, use pieces of it or, say there was an idea in this paper that I wanted to develop, but I didn't get it, and so I said, "I can't work it out here. I'm going to take a completely different approach."

But sometimes she admitted that the tiniest mistake might force her to rewrite the whole thing:

> I tend to want everything neat and if I make a mistake or misspell a word I'll start over again. But maybe I'm starting to break that habit because that's not really a good habit. It's not anything I would recommend to anybody else because it ruins my creativeness.

When I first started to interview Jan she had already published an essay in the college magazine, and was then just finishing work on a story, which was submitted to the next edition of the magazine as well. The essay had originated as an assignment for a class, but after it served that purpose Jan decided to continue working on it to submit to the college magazine. Fortunately, she had saved all the work she had done on the essay that had been published, and I was interviewing her while she was completing work on the story.

The story Jan was finishing up was one in which she was very personally involved. She explained that she had had "an idea in my mind how I wanted it to feel, and in the end it came close to that," but that she also usually did not "know where it's going." In fact she said that

after the first draft she "didn't even want to put names on it because it was so much me." But she did, and continued to be very committed to it. She explained that when she started it she said to herself that "this is going to be the one I write that's perfect. I'm going to work on it and work on it until I really like every part of it. The punctuation and everything is going to be really perfect."

The writing of the story, titled "Elizabeth," caused Jan a lot of trouble:

> At some point "Elizabeth" fell completely apart. It was three times longer than it turned out to be and the sequence was all screwy. One part would fit and the next part wouldn't. . .I would read a paragraph and say, "Okay, I like this paragraph or I dislike this paragraph." If I disliked the paragraph what do I have to do to make it something that I liked? I would forget about the rest of the paper and just work on that one paragraph. And after I'd do that with two or three paragraphs, I would tie it all together and read it and if it flowed smoothly I left it alone and if it didn't I would work on it.

The drafts of the story appear to have gone through different kinds of revisions: at first there are few changes from one version to the next, but then in later drafts many changes occur:

> When I first started writing "Elizabeth" I didn't know what I was writing. I didn't know where I wanted it to go, and I didn't know what I wanted her to say, and so I kept building up the story. Then I finally

> got something that I liked and it was a person. Then I went back and said, "It's got to have more." So once I got the character all established and once I could kind of see her in my mind, then I wanted her to grow. I think I was trying to figure out something for myself. The first draft was very personal, and then I separated myself from it because I didn't want anybody else to see that.

In fact "building up" is a technigue that Jan seemed to rely on for much of her writing. In another story she had written that she showed me during the interview, the same kind of process revealed itself, and when I asked if she had been starting the story over again from scratch she said, "No, it's actually growing. It's getting longer every time I write it. . .It's like this one was the skeleton, and every time I wrote it, it ended up with more flesh on it."

Analysis of Jan's Drafts

A review of the work Jan did on the first essay she published, "The Best Place of All," revealed that at first she did literally rewrite drafts. In fact, there is very little similarity between what is said in draft number one and what is said in draft number two. It is as if the two drafts are really two different approaches to the same topic, with little connection between the two. Both drafts one and two have only a total of 15 and eight changes respectively.

Draft number three is a typed version of draft number two, while draft number one appears to have been completely abandoned. Draft three shows some changes made, mostly corrections, additions and some substitutions.

Draft number four is also typed. A few more changes have occurred, mostly surface level. This draft is a little longer than draft number three.

Jan submtted the next draft to her instructor and the response from the instructor was encouraging and positive (one of things that Jan mentioned that influenced her writing).

The sixth draft is also typed with some minor changes made in it. Then an interesting development occurs: Jan returns to handwriting. A one-and-a-half page handwritten draft of entirely new ideas, not related to ideas in any previous drafts. Then a seventh draft, handwritten again -- a rewrite of the fifth draft that incorporates some of the additional writing done after draft six.

An eighth draft, also handwritten, rewriting the sixth occurs next. Then a ninth draft followed by the final draft, typed.

The results of the analysis of Jan's drafts of this essay using Faigley and Witte's method of analyzing revisions appears on the next page:

Table 2: Jan's Revisions

Draft Number	1	2	3	4	5	6	7	8	9	10	total
Surface Changes											
Formal Changes											
Spelling	10	2	8	7	2	8	4	1	0	0	42
Tense	0	0	0	0	0	2	0	1	1	1	5
Abbreviations	0	0	0	0	0	0	0	0	0	1	1
Punctuation	0	0	14	6	3	1	1	3	2	2	32
Format	0	0	0	2	0	2	6	0	0	0	10
totals per draft	10	2	22	15	5	13	11	5	3	4	90
Meaning Preserving Changes											
Additions	0	0	1	2	1	3	1	3	2	0	13
Deletions	0	0	1	6	0	2	3	4	1	3	20
Substitutions	5	2	5	7	3	2	7	6	3	3	43
Rearrangements	0	0	1	2	0	0	3	2	1	0	9
Distributions	0	0	0	0	0	0	0	0	1	0	1
Consolidations	0	0	0	0	0	0	0	0	0	0	0
totals per draft	5	2	8	17	4	7	14	15	8	6	86
Text-Based Changes											
Microstructure Changes											
Additions	0	0	4	13	2	23	18	16	6	26	108
Deletions	0	1	3	12	2	1	23	14	11	7	74
Substitutions	0	2	3	1	0	1	31	13	5	3	59
Rearrangements	0	0	0	2	0	0	1	3	4	0	10
Distributions	0	0	0	2	0	1	2	3	2	1	11
Consolidations	0	0	0	3	0	1	3	2	1	1	11
totals per draft	0	3	10	33	4	27	78	51	29	38	273
Macrostructure Changes											
Additions	0	1	3	4	0	4	6	0	0	2	20
Deletions	0	0	0	0	0	0	0	3	6	1	10
Substitutions	0	0	0	0	0	0	0	0	1	0	1
Rearrangements	0	0	0	0	0	0	0	0	1	0	1
Distributions	0	0	0	0	0	0	0	0	0	0	0
Consolidations	0	0	0	0	0	0	0	0	0	0	0
totals per draft	0	1	3	4	0	4	6	3	8	3	32
total changes	15	8	43	69	13	51	109	74	48	51	481

As previously mentioned, Jan's writing process revealed a writer who seemed to prefer to rewrite a whole page rather than introduce any change to that page, and the analysis of her drafts using Faigley and Witte's method supports that observation. However, Jan also appeared to be going through some kind of transition in her writing process. This appeared so because first, she realized she was rewriting the same thing over again without changing it too much, and even said herself that she thought it was not an efficient process. Second, she appeared to be attempting to change that process as the results of the review and analysis of her drafts of this essay shows.

In looking at all ten drafts at once, the most frequent kind of changes the writer made was 273 text-based, microstructure changes (changes in meaning that do not affect the sense of the whole text), the most of which were additions (108) and deletions (74).

The second most frequent kind of change was surface level, formal changes (90), the most of which were spelling corrections (42).

The third most frequent change was 86 surface level, meaning-preserving changes (changes in meaning that paraphrase, and do not change, existing meaning), the most of which were substitutions (43) and deletions (20).

And the least frequent kind of change was 32 text-based, macrostructure changes (changes that do affect the sense of the whole text), the most of which were additions (20) and deletions (10).

The pattern of Jan's process on this particular essay is one in which she writes a draft, makes few changes on it and then writes a new draft based on the first but not actually a "revision" of it as is commonly understood -- it seems more of a rewrite based on her memory of it. This seems to be the case because changing any part of the first draft does not seem important at this stage in her process. The same thing happens with the second draft. In the third and fourth drafts the number of changes introduced into the drafts increases, but in the fifth draft the changes decrease almost to zero (a total of 9).

But then the changes in the drafts begin increasing again, the "building up," as Jan described it, to 51 changes in draft number six, and 109 changes in draft number seven. It is important to note here that it was between drafts number six and seven that Jan stopped the process to compose an entirely new writing, a kind of elaboration of ideas in the previous draft, parts of which are then incorporated into the seventh draft.

Generally, the total changes Jan made during the writing of the ten drafts of this essay begins slowly. In the first draft, f or example, she made a total of only 15

changes, ten of which were corrections in spelling. The second draft, based upon the first but not a literal rewriting of it, contains only eight changes. The third and fourth drafts, actual revisions of the second, contain more changes -- 43 and 69 respectively. But then the fourth only contains 13 total changes, most of which again are surface level. The sixth, seventh, and eighth drafts contain the most changes of all -- 51, 109, and 74 respectively.

The kinds of changes made during this process reveal that in the early stages of the writing, Jan seems most interested in making surface changes on her drafts. However, this is not all the rewriting that she was doing. The differences between the first and second drafts are almost the differences between two totally different approaches to the same subject, almost as if she were rehearsing different approaches to how she would write about it. Thus, while the total changes that can be counted using Faigley and Witte's method are minimal between these early drafts, the difference between them is great.

This is what appears to have happened between the sixth and seventh drafts. Jan seems to have set draft number six aside for the moment and set down a completely new approach to the subject. An example may help explain.

In draft number six, at the end of the second paragraph on page one, Jan wrote:

> It's so quiet on the shore; just a few people walking around, no loud summer sounds.

Then, in the writing that occurred immediately following draft six, Jan wrote in the first few sentences:

> Waves washing the shores, sand in shoes, dead fish on the beach, cold water, undertows. The pier and the catwalks. The tall grass that grows through the sand. The persistance of the sounds of water, wind, birds in the summer are muffled by the people, radios blarring, hot summer music, the guys playing frisbee over the prettiest girls. The flirting and whistling. There are so many people laying, baking in the sun you can almost hear the skin burning.

Obviously, this writing is not based on, or a revised version of, draft six. Nevertheless, it is related to the topic, and much of it then winds up incorporated into draft number seven:

> It's so quiet on the shore; just a few people walking around, no loud summer sounds. You know them, radios blarring, people and their summer voices, loud, happy, in a hurry to catch all summer has to offer. There are so many laying in the sun, baking. . .you can almost hear skin burning!

Draft number seven, then, appears as a "conventional" revision of draft six. However, in-between the two, an entirely separate, 300 word, elaboration is written which

is then incorporated at various places in draft seven. This is what appears to have happened between draft numbers one and three as well.

It is also interesting to note that most of the text-based, macrostructure changes the writer made during this process occurred in the last few drafts, rather than the first few. These are changes that, by definition, affect the sense of the whole writing. Of the total changes at this level, 20 of the total 32 were made in the last four drafts, while only eight macrostructure changes were made in the first four drafts. Since 20 of these 32 macrostructure changes were additions, it seems safe to conclude that Jan's notion of "building up" her essay as she proceded was a fair assessment, even to the very end.

A video-tape of Jan revising another essay, different from the essay analyzed and discussed here, generally confirms that Jan would prefer to rewrite whole sections of a draft, rather than revise writing previously written.

At first she skimmed the draft, and also reread comments made on the draft by her instructor, saying that this process "gives me insight into what I didn't get across the first time." After rereading a section of her draft and what her instructor had said about it, she then set it aside and began writing on a blank piece of notebook paper, explaining that she was going to write

about it "to open up what I think about it, and how I didn't show it in this last paper."

After a few minutes of writing like this, Jan stopped at the end of the page and said:

> After I've written some thoughts, I go back over it and read what I've written before and try to incorporate that, and see how it would fit in and where'd be the best place to put it in.

She then continued to write, continuing on to a second page. A later analysis of this particular writing revealed that what she was writing on page two was, again, a kind of new version of what she just written on page one -- a literal rewriting of the same topic, based more on her memory of the previously written page, rather than being based on a rereading and revision of that page. She never flipped back to page one while writing page two, even though they were obvious attempts to address the same issue.

After finishing the writing on page two, Jan stopped, drew a vertical line in the margin alongside what she had just written, and said:

> This is a general idea, but I don't necessarily like the way it's worded yet. But I'll leave it there, and start something else, just because sometimes it's better for me if I don't try so hard to get everything perfect the first time through.

After a few more minutes of writing, Jan stopped, skimmed what she had written and said:

> I realize I've gotten off the track -- kind of on a soapbox. And now I try to bring myself back to the main topic by asking myself what all this has to do with excellence [the subject of the essay].

And so she once again began to write, writing at the top of a new page, "What does all this have to do with excellence?" She then listed four answers to her self-imposed question, wrote several more paragraphs underneath the list, and then stopped just past halfway down the page. Then, on another piece of paper Jan began writing about herself and how she is trying to achieve exellence in her own writing. This takes up another half page, and then she was done.

Conclusions

Although an honor student in English in high school, Jan appeared uncertain and timid about her ability to write. This feeling seems to have been somewhat alleviated by her college instructor who provided her with encouragement and positive, constructive, responses. Jan was convinced that this was conducive to her being able to write well, and revise, and that this was probably most influential compared to anything else.

Other contributing factors to Jan's interest in her writing and revising were having more freedom of choice of topic than she remembers having in high school, and actually seeing revised drafts of writers (mostly professional), and getting the chance to talk about them in class with her instructor. Jan stated that actually being able to "see it done," rather than read about how one revises was more effective for her.

Jan's process seems to be characterized by intermittence. She clearly knows when a draft does not communicate what she wants it to, but she also has difficulty in trying to change it, or revise it, so she sometimes just starts over. She also seems to think that this is not as efficient as it could be, because on several different occasions she mentioned that her "perfectionist" approach was not an approach she would recommend to other writers.

The total number of changes that occurred in Jan's drafts reveal a complex combination of rewritings (recopyings), and revisings. The pattern of the changes in Jan's process of writing this essay is, generally, one of building as she admitted herself. This is a process of adding to, since the primary kind of change Jan performs in her writing process is that of addition; nearly one-quarter of the total changes she made during the ten drafts of this essay were additions.

Beyond that observation, however, the analysis also shows that at several points during her process she stops the adding-on to elaborate on some portion or point raised in the previous draft; this stopping of her process of adding on in order to write brand new, but related elaborations, occurred after the first and sixth drafts of this essay. It also appeared that the video taped revision session revealed this same technique, but on a much smaller scale.

Jan's process has little in comparison to the more "conventional" revising of Dave's, and shows little evidence of the same kind of narrowing or whittling away at meaning. However, this is not to conclude that Jan is not clarifying herself and her meaning through her writing; she just achieves it through a much different kind of process. Dave narrowed his writing to more closely communicate his intended meaning primarily by changing it less and less until satisfied it said what he wanted; Jan appears to "narrow" her writing to more closely communicate her meaning by adding to it, and sometimes elaborating upon it, until satisfied with what it says to readers.

Although Jan's process would be classified a "detect/rewrite" approach, according to Flower, Hayes and others (1986), I must disagree that this is a process generally employed only by "novice writers," or writers

who "try to say it again, say it differently with little or no input from an analysis of the problem" (26). Clearly, the publishable quality of her writing, and the way Jan reread and added to previous drafts, forces me to conclude that the "detect/rewrite" strategy, although appearing inefficient, should not be dismissed as only the strategy of novice writers.

Profile 3: Sharon

Sharon is a recent high school graduate. Her first semester of college she published some poetry in the college literary magazine. At the time of this study, Sharon was completing her second semester of a required, two-semester freshman composition sequence. She was also considering publishing more writing in the college magazine, and it was some of this writing that was reviewed and studied for this research. The writing she was working on included fiction and non-fiction, although it was primarily the non-fiction that was used for this research.

After spending some time reviewing her writing products and process, I realized that Sharon had just completed a great deal of work on a personal essay about religion. The work on this essay was used for this study.

Early in the interviews Sharon said that the first thing she did when working on a paper was to "look through and read it and I pretend I'm somebody else." However, she also admitted that she "used to be terrified to reread my own writing," but that she was getting better at it. She explained that her writing course was helping her rewrite by having students go over drafts in class and talk about them:

> I like to hear from other poeple how complete they think it is or how much they think it means. It generates pressure on me, where I might be stuck. I saw other kids' papers getting a lot better after revising them, and thought maybe I should try it. I was just so afraid of what it would take.

Thus, Sharon was beginning to revise her papers more than she had in the past, and even admitted that she had not recently expected her papers to only need one draft:

> It would be nice to be able to that, but since I've started to figure out how to revise, my writing comes out no where near being right the first time.

When asked if she knew how or when she had begun to learn how to revise her writing, Sharon was uncertain. She explained that she did not know exactly how she had begun to revise, but she did know that she had not revised her writing much before college writing courses. She repeated that she thought that reading other students' papers during class editing sessions, and seeing their writing improve due to revising was the only influence of which she was aware.

When asked to generalize about her process, Sharon said:

> I write a paper about seventeen times I think before I finally get down to typing it. Then I read it again after I type it to correct any typos or gramatical errors. I think about it like it's somebody else's. At least I try. It's easiest when it's in type. When that one paper was in

> Display [the college magazine], it was just like reading somebody else's paper.

And in one of the last interviews conducted with Sharon, she revealed even more about how she reread her writing when trying to revise it. The writing she was working on at the time was another essay, this time about the death of her sister. She was not happy with its progress, and called it unfinished, even though it appeared relatively complete, although still handwritten. When asked why she thought of it as unfinished she said:

> Because I wasn't really happy with it when I read it. . .it really didn't communicate what I wanted it to communicate. . .I didn't like the ending at all, I could have done more with it. . .it's too quick. . .I just didn't feel done with it when I wrote it. I can't really explain why.

However, in trying to pursue some more specific response about why the piece seemed unfinished to her, Sharon was asked if she was thinking about it in relation to some audience. It was then that more information about how she reread her writing was revealed:

> Interviewer: When you say it doesn't do what you want it to do, are you thinking of who will read it, or are you thinking of yourself --what it does for you?
>
> Sharon: I think I'm thinking of both. Mostly of what other people feel when they read it.

Interviewer: How it might affect a reader?

Sharon: Yea. I tried to remove myself and read it. It's hard to remove yourself from a situation like that, but I tried to remove myself and read it. I don't know, I just didn't get a very good feeling of how alone we were [at the funeral], how disjointed everything was.

Interviewer: It doesn't do that for you yet? Or you don't see it doing that for your readers?

Sharon: No. I'm not really sure. I'm not a <u>real</u> reader of it [her emphasis].

Interviewer: Is that what you mean when you say that you remove yourself from it? That you're trying to be a reader of it as opposed to the writer of it?

Sharon: Yea. I try to do that with a lot of my work. With this it was almost impossible. I guess that's why I feel it's not done, 'cause I wasn't able to do that.

Again, I asked Sharon if there were any other influences that encouraged her to rewrite, and this time Sharon said that her instructor helped by:

> telling me all the good things and not the bad things [about her writing]. That's

> the stuff I really want to hear about. Like on my papers she always writes what's good about it, and also what could use some work.

The essay on religion, which was the writing by Sharon primarily studied for this research, had been difficult for her to write. She admitted that it was probably one paper that had been the most difficult for her to revise. She considered submitting it to the college magazine for publication, but ultimately decided that it was too personal a paper to share with such a wide audience. When asked to explain what kind of trouble the paper gave her, Sharon said:

> I had myself stuck in this rut, you know. I had written this thing, and I was trying to look at what I'd written, and it just wasn't working. . .It was inconsistent. I'd start at the beginning talking about how I didn't want to be pointing a finger, and then I ended up doing just that. . .It didn't fit with my original statement that I wrote in the beginning. It didn't fit my original intentions, and I didn't like the way it had changed [while writing it].

Sharon was then asked how she tried to deal with this problem:

> I shelved it more than one time. Then I took out some paper and started looking for my original stuff -- drafts -- It was totally different and I went through and looked at my original drafts and looked through some stuff. The second time I wrote it -- I was much happier with that. It was doing what I wanted it to do.

It was at this point that she decided to do some reading on religion, but this complicated the process because what she found in the reading did not compliment what she was saying in her early drafts:

> I started reading up on it. As I started writing stuff down, I felt my opinion changing. I didn't want to put that in the paper, but that is way my thinking was starting to go. It surprised me when I went back and read through it all.

And later in the same interview, Sharon explained the process of the religion paper's writing, but spoke more specifically about it:

Sharon: that one has been revised a lot -- Thousands of revisions. There's one, two, three, four, five, six drafts [seven actually].

Interviewer: So there's about six drafts? What happened here, at the end of this first draft? You went back here and started over again?

Sharon: After I did some research I started thinking more differently.

Interviewer: Do you remember what you were thinking when you decided you needed to do some library research?

Sharon: That's one of the first things I did. I knew at the beginning of the paper that I didn't know

enough about it, so I went and read some and ended up reading way too much.

Interviewer: Do you think you did your rough draft before you went to do some reading?

Sharon: No.

Interviewer: Did you do the rough draft <u>while</u> doing the reading?

Sharon: Yes. First I start out in one direction, then I'm sort of unsure, then in the other direction in the end. There were things that I'd tack on, like here where it's different colored ink.

In short, what had happened is that just about in the middle of her first draft Sharon had decided to do some reading, so that when she got back to continuing the draft she began it by writing, "Upon researching, I find my thinking turning topsy-turvy." At this point she felt so confused and angry about what she was beginning to say and think in the paper, that it affected her writing of it:

> In my initial drafts, when I got right down to writing the drafts, I was just too angry about things that were bothering me to write a decent paper. . . .I was too angry to make it work. Then I left it alone for a while and brought it back out and wrote some more on it and I was more calmed down.

We then reviewed the second draft, and upon studying it I realized it really was not a conventional revision of

the first, but rather a new approach to the same topic. At the top of the first page of this second draft was written the words "False start" which were then crossed out. Next to this the word "Keep!" was written. When asked if it was new writing or a revision of the first draft, Sharon said:

Sharon: I think most of it's new. It's a way to sort of get into this I think [pointing to the first draft].

Interviewer: What do you mean by that?

Sharon: It's kind of like an introduction.

Interviewer: It's new writing?

Sharon: Yes.

Interviewer: Why did you call it a "false start"?

Sharon: Because I didn't like it.

Interviewer: Did you ever end up using it? You've got "false start" crossed out.

Sharon: Yes, I did. In the final draft. It's in there.

In fact, another so-called "false start" followed this one, although this false start had been reread and revised, and contained many changes made on it. When asked, Sharon described the process of working on the

second false start as, "Crossed out, wrote more, read it. Crossed out, wrote more, read it."

Sharon explained that the first false start seemed too impersonal to her while the second false start seemed too personal. Ultimately, the first false start became the introduction to the paper in its final form; the second one was used in the final draft as well.

Another characteristic of Sharon's process that was exhibited during the review of her papers and the interviews was how she often revised her papers by writing various kinds of notes to herself in the margins. These notes varied from one-word comments to full-blown notes, and were different from actual revisions made in the drafts.

Comments she wrote in the margins often appeared to be reactions she was having to her writing while she reread it. Thus, the pages' margins held comments such as "expand," "later" (referring to writing she wanted to include at a later point in the paper), and "uncomfortable." Sharon described these comments as, "On the side. Something I'm thinking while reading it."

Other comments written in margins at first looked more like the result of someone else's reading of the draft. These comments were actually written in the third-person as Sharon referred to herself as "you," or "Sharon." In fact when I first saw the comments I asked

her who was reading the drafts and writing comments to her about them. When she explained it she simply said, "I stick myself outside it."

Analysis of Sharon's Drafts

The results of the analysis of Sharon's drafts using Faigley and Witte's method of analyzing revisions appears on the next page:

Table 3: Sharon's Revisions

Draft Number	1	2	3	4	5	6	7	total
Surface Changes								
Formal Changes								
Spelling	2	13	7	3	0	4	0	29
Tense	0	7	2	1	0	2	0	12
Abbreviations	0	1	1	0	0	0	0	2
Punctuation	0	3	6	2	0	1	0	12
Format	0	1	0	1	0	0	0	2
total changes per draft	2	25	16	7	0	7	0	57
Meaning Preserving Changes								
Additions	0	11	8	3	1	14	5	42
Deletions	1	22	15	14	2	26	2	82
Substitutions	3	21	9	15	2	16	8	74
Rearrangements	0	1	1	0	0	0	1	3
Distributions	0	5	0	0	1	0	6	11
Consolidations	0	2	4	4	1	0	0	11
total changes per draft	4	62	37	36	7	56	22	223
Text-Based Changes								
Microstructure Changes								
Additions	1	23	15	13	13	10	14	89
Deletions	4	25	11	10	8	5	5	68
Substitutions	2	7	3	1	9	3	7	32
Rearrangements	0	0	0	1	0	0	0	1
Distributions	0	1	0	0	3	0	1	5
Consolidations	0	2	0	2	2	1	0	7
total changes per draft	7	58	29	27	35	19	27	202
Macrostructure Changes								
Additions	1	0	3	6	20	2	4	36
Deletions	1	4	2	0	1	0	0	8
Substitutions	0	0	0	0	0	0	0	0
Rearrangements	0	0	0	0	0	0	0	0
Distributions	0	0	0	0	2	0	0	2
Consolidations	0	0	0	0	0	0	0	0
total changes per draft	2	4	5	6	23	2	4	46
total changes	15	149	87	76	72	84	75	528

The review and analysis of Sharon's writing process revealed a complex series of rewritings, somewhat similar to the process Jan employed.

To begin generally by looking at all seven drafts at once, the most frequent kind of changes the writer made was 223 surface level, meaning preserving changes (changes that paraphrase existing concepts but do not alter them), the most of which were deletions (82) and substitutions (74).

The second most frequent kind of change was text-based, microstructure changes (202), the most of which were additions (89) and deletions (68).

The third most frequent change was surface level, formal changes (57), the most of which were spelling (29) and tense (12) and punctuation changes (12).

And the least frequent kind of change was the 46 text-based, macrostructure changes (changes that do affect the sense of the whole text), the most of which were additions (36) and deletions (8).

To review the actual drafts of Sharon's essay provides more insight into the way in which it was written. Draft number one, approximately 300 words long was abandoned and originally labeled a "false start." Still, the draft was apparently reread since it shows a

total of 15 changes incorporated, two of which were at the most complex level (macrostructure level).

Draft number two, approximately 2,000 words long, is really not a revision of draft number one, but a whole new approach to the same topic. This draft contains the most changes of any of the seven drafts (149 changes), the most of which were surface level, meaning preserving changes. However, this draft was also labeled at the top of page one as "Another false start" by the writer. "Don't like this angle" is also written at the top of page one of this draft.

While the first paragraph of draft three is actually a revision of the first paragraph of draft two, the writer does not follow through to conventionally revise draft three as we might expect. The approach taken in the first paragraph of draft three is recognizable as the same approach in draft two, but Sharon had decided to expand upon it, as a comment she wrote herself next to this paragraph in the margin of draft two shows. But once she had expanded upon the first paragraph in the beginning of draft three, she does not appear to explicitly use draft two's concepts again. In short, draft three starts out like a "conventional" revision of draft two, but it seems that once the expansion of the first paragraph takes place, the approach taken in the second draft is mostly forgotten. However, draft one does not seem forgotten

anymore because a note Sharon wrote to herself at the top of draft three instructs her to "use false start here" as an introduction.

Draft four does not yet incorporate the "false start" as an introduction, and it does not appear to be based on draft three, but rather based on the second draft -- at least the first two pages of it. After the first two pages, draft four no longer follows draft two and once again becomes another new approach to the subject. This draft does, however, contain an elaboration of an addition made in the margin of page two of the third draft.

The fifth draft is typed and is six pages long. It appears to be a combination of drafts one and three, incorporating the original "false start" draft as an introduction, with the third draft then making up the balance. It is within this fifth draft that the most number of complex changes -- macrostructure changes that affect the sense of the whole thing -- takes place. Also within this draft some parts of the fourth draft are incorporated.

Draft six is handwritten. A note at the top of page one of this draft reminds Sharon to use "whole first page here excluding final paragraph" at the beginning of the draft. This reminder is followed through upon, but the remaining pages are another new approach, until the last

page which incorporates the last two paragraphs of the fifth draft.

Draft seven, the final draft, is typed. It begins by using the first page of draft five; then follows through using draft six, until the last two paragraphs, which orginated as the end of the fifth draft.

A video tape of Sharon revising a story shows that she does generally make minor changes on previously written drafts, but also had more complex changes in mind as she reread the draft. Sharon described this process as "marking parts to prepare it for rewriting."

She began the revising by rereading the draft from the beginning, but soon stopped reading straight through and began to flip repeatedly from one page to the next as if she were trying to keep something in mind. While doing this, she made some changes between lines as she made her way through the whole draft. When completing this process, she returned to page one and began reading it again, saying, "Now I'll check to see if changes work better. Then I'll start rewriting it on different paper."

It was at this point that she stopped, and spoke directly about how "ideas come" while she reread the draft to herself. Then she took out some blank paper and began to recopy the previously written draft.

Occasionally while recopying the draft Sharon stopped and changed something just written, describing it as

"changing the language." She also took notice of reminders written in the margins of the previous draft, and it was at these points that she would generate whole new sections of writing prompted by the reminders she had made for herself.

Conclusions

Sharon seems to have admitted that she is a "perfect draft" writer who has recently been employing more and more revision as a way to improve her writing, rather than relying upon a draft to come out right the first time she attempts it.

But Sharon does not appear to revise her writing in the ways we have come to expect. "Conventional" notions of revising tend to suggest the writer writes, rereads, and then changes what has already been written. While additions and substitutions contribute to this kind of revising, we do not usually think of these activities as being so dominate that writers are constantly starting over each time they write a draft. But while this is not a conventional kind of revising, is it any less a revision?

Several different activities influenced Sharon to revise her writing. Positive encouragement, readings, and comments made by her instructor helped her for one thing. The fact that her writing would be read by peers helped

her, as she herself explained, by giving her an idea of how complete her writing is, or what it means to readers. However, she also explained that even if as trusted a reader as her sister disagreed or disliked her writing, she would proceed with it if she liked it.

During the interviews with Sharon she said that, "I write a paper about seventeen times before I finally get down to typing it." Although this is obviously an exaggeration, it appears this is a somewhat accurate generalization about how Sharon wrote the essay studied for this research.

Literally, Sharon wrote the essay on religion seven times. In fact, she wrote the essay from scratch more often than she revised drafts of it. In the third draft she revised the first paragraph of draft two, then wrote eight new pages; in the fourth draft she revised the first one-and-half pages, then wrote three new pages; in the fifth draft she began by revising the first parts of drafts one and three, then finished by writing one to two new pages of writing at the end; in the sixth draft she used most of the first page of draft five without revising it at all, then wrote four pages of new writing except for the last two paragraphs, which came from draft five; and the final draft is probably the most "conventional" revision of all, using the first page of the fifth draft, and a revision of the sixth draft, except for the last two

paragraphs, which came from the end of draft five. In short, Sharon's process is marked by the tendency to "start over," and although it appears she did not base one draft upon a preceding draft, there is evidence that she occasionally calls forth from memory previously written passages to incorporate them in new ways.

However, Sharon's process really seems more complicated than one in which she just keeps starting over and over again until she feels finished. While the drafts are not generally dependent upon one another, they appear to contribute to the final product in a cumulative kind of way. Like Jan, Sharon's process is characterized by adding on; but Sharon's process is different in that she adds on throughout the entire process, and what is added on often seems quite new compared to what has been written before it.

Sharon realized what she was doing. Her comments such as the one previously mentioned about writing a paper "seventeen times," and how she described her process as one in which she was always "tacking stuff on" shows she basically understood how she wrote.

However, occasionally Sharon inserted into one of these new writings a sentence or paragraph called forth from an earlier draft, and not always from the draft immediately preceding the one she was working on at the time. This tends to suggest that although she was usually

writing brand new approaches to the same subject, she was also capable of calling forth from memory "old" passages from earlier drafts, almost as if she had all her previous writing in mind at once and was cutting and pasting it in her head -- revising, adding new pieces, and deleting old pieces in her head as much as on paper.

Sharon wrote extensive notes to herself in the margins of her papers to help her revise, by reminding herself about what she wanted to do in future drafts. These notes were apparently reread later because she usually ended up following her own advice in one way or another, although her new drafts were not conventional revisions of preceding drafts. Sharon also said that typing her papers helped her revise, because it helped her become more objective.

Both these activities -- typing drafts, and notes she wrote herself -- also influenced (or were influenced by), Sharon's ability to detach herself from what she had written. In fact, Sharon seems to have been successful at detaching herself from her writing because she tried to see it from readers' points of view. It was this strategy that prompted Sharon to write notes to herself in the third person, referring to herself as "Sharon," so that it appeared another person had read the drafts. And it was the <u>lack</u> of this position that kept Sharon from revising and finishing another essay she was writing at the time

(on the death of one of her sisters), because as she said, "I'm not a real reader of it yet." It is also important to note that, at least in the writing of the essay studied for this research, Sharon did not write notes that referred to herself in the third person until the fifth and sixth drafts. She did, however, write notes to herself throughout her process, they just were not always cast in the third person.

The numbers of changes Sharon made in the writing of this essay, using Faigley and Witte's method of analysis reveals a writer making the largest single number of changes in the first couple drafts, but then making a large number of changes throughout the rest of her process until she felt finished. The numbers also show that a majority of the most complex changes Sharon made during the writing of this essay (26 macrostructure changes out of a total of 46), were additions that came in the last three drafts. This statistic tends to confirm the primary characteristic of Sharon's process: that of relying on new writing, at least based on her memory of previous writing -- other times entirely new -- that is used almost as if she was starting over, several times. Other times the new writing is incorporated into the old.

The video tape of Sharon revising a story showed her making some changes to a draft, but spending most of her time recopying the draft. While recopying this draft she

added sections of brand new writing that were sometimes suggested to her by notes and reminders she had written herself when rereading the previous draft.

Sharon's process, in general, seems influenced on the one hand by her habit of expecting her writing to come out "right" the first time she writes it, and on the other hand by some new strategies she is attempting to employ about rereading and revising her writing. Perhaps because of these differing influences, Sharon's process is marked by times when she tries to reread and revise previously written drafts, but at other times when she relies on generating whole new passages, even whole new approaches to the same topic.

In general, what seems most important about Sharon's writing is that she appears to literally rewrite each new draft, but actually goes through a complex process of adding on to drafts "new" writing that is either explicitly or implicitly related to what was said in these previous drafts.

Profile 4: Carl

Carl is another recent high school graduate. He was recommended for the study by his freshman writing instructor because he had expressed an interest in trying to publish some of the writing he had done for class in the college magazine.

Carl's high school writing experience had been limited to writing papers about literature and a research paper or two and he had found this work discouraging:

Interviewer: Did she [his senior high English teacher] give you specific things to write about?

Carl: Poetry.

Interviewer: You had to write about poetry? Was that it?

Carl: Yes.

Interviewer: Always about literature?

Carl: I never wrote anything else. When you have such stringent guidelines, it didn't give you a whole lot of encouragement.

In fact, encouragement was not something Carl came to expect from his senior high English teacher; rather, Carl found her to be exactly the opposite, and during the beginning of the first interview he often referred to his

lack of confidence in himself that seemed to stem, at least in part, from his high school teacher's attitude:

> When I was in high school I had no confidence in myself. And that was almost the thing that my English teacher projected too. 'Cause she said when "you get to your college class, most of you will probably get C's". . .That really scared me at the time. I expected to come here and pull maybe a 3.0 or so, and it's been quite different from that.

From what Carl describes, his senior English teacher, although requiring drafts of papers, adhered to the old notion of teaching writing through the "thesis sentence" approach. Carl also mentioned that it did not seem to him that his teacher thought much of writing drafts, so he was not too impressed with draft writing either:

> She was the type of person that just sat down and wrote something and it was good. She said [when she was] in college, that's the way she did it. . .She didn't do it [revise] herself, but she wanted us to. Her main stress was, "This is what a paragraph looks like, and these are the rules to follow."

And later in the interviews, Carl summarized his attitude toward his high school writing class:

> I just wrote my thesis and did this and did that, and threw out anything that was against the rules. That usually got me A- or a B+ paper. That's really what she graded on. She didn't grade on the actual writing itself. She just stressed the mechanics of it.

The difference then, between Carl's high school and college writing experiences seems to have had something to do with his chance to commit himself to his writing:

> As far as high school and college, I guess she [his senior high English teacher] wanted us to do revisions, but we revised to make the paper better. Now I'm doing the same thing here, only I guess I'm thinking about it in different ways, and dealing more with myself.

When Carl's writing was reviewed and discussed with him in the initial interview, I discovered that he often began by writing out what he called "goals" for the paper he was about to start. The paper he was working on at the time was an essay about technology and how we sometimes rely too heavily upon it (Carl was an engineering student), but it did not begin that way. At first, Carl was not certain what the "perspective," as he called it, would be for this essay, and this seemed to be a pattern he had been through before. In a journal he was required to keep for class, he had written about it:

> I want my heart and soul in this paper. Not necessarily in spirit, but at least in blood and sweat. I've been disappointed with my last paper. I'll give it a little more time and try for a different perspective. Once I find the right perspective, it should really go nice, but until then . . .Once I get going I'm fine. It's the starting out that gives me so much trouble. This has given me trouble all semester.

In fact, Carl so relied upon writing these "goals" for whatever paper he was working on at the time, that he once even faked the success of the written goals to help him get started:

> One time I wrote -- I had no idea of what I was going to do [in the paper] -- and I just wrote that I knew what I was going to do. I didn't say specifically what I was going to do, but I went through and wrote all these things down like I was going to do all these things to this paper and it was going to be so great. . .I was just making up lies, like to just kind of kick it in gear. . .I was just getting so frustrated so I said, "Hey, I'm really doing great on this."

When asked about how he thought he got papers written in general, Carl explained that he would often stop writing a draft in order to write down tangential ideas on separate pieces of paper:

> If something just pops into my head that may be tangent to something that I'm writing on another sheet, I'll just grab another sheet and start writing about that. In this particular time [the essay on technology], I came up with ideas that I wanted to use in a different part of the paper, other than what I was thinking about at the time. I thought I just better quick write it down before I lose it. Whenever I have anything that just comes to mind sometimes , it may not have a lot to do with it, but I write it down anyway. Maybe I'll start to change my feeling about it, and it will fit in later.

My review of Carl's writing revealed that he made marginal notes to himself about changes he wanted to make

in revisions of his drafts, and that he had even devised his own coding system for incorporating the changes:

Interviewer: Is that a note to yourself?

Carl: Yea, I always write little notes to myself, like here there was something I wanted to bring out.

Interviewer: A little reminder to yourself to change it later?

Carl: So often I'll think of these things and then when I finish another draft I think, "Oh darn. I wanted to do this and I forgot." Here are some more [referring to more motes written to himself in margins]. There's a "B" here.

Interviewer: Oh, I see. It's a code?

Carl: Yea. Then a "C" here, and I splice those in. . .Sometimes I'll talk [referring to what's written in the marginal notes] about the problems I'm having or talk about the situation [the draft presents].

Another strategy Carl described that he employed when he was revising was how he thought about his writing once he began to revise it. This amounted to his attempt to detach himself from what he had written, and to become as objective about it as possible:

> When I first start I try to get down as much writing. . .and then I sort of jump into my little revising suit and start slashing and putting it together. . .If I'm in love with my paper I can't chop it up. I got to be pretty detached before I get nasty and say, "Hey, this is not working." In the beginning when I'm writing I think about it's sort of a puzzle that you're making, and you got a lot of pieces but you're not going to use them all. Some of them fit, and some of them don't. You got to decide which ones you're going to use and scrap the ones that don't fit.

Other influences that Carl mentioned that helped him while he revised were having drafts typed and audience. Carl explained that, "If I think I need help on it [a draft] I type it." Audience influenced Carl to revise, but he described this as something that influenced him more in the later stages of his process than in the earlier.

Analysis of Carl's Drafts

Carl's essay studied for this research was on technology. When asked to describe how he had written the essay, Carl said:

> I was typing up a draft of another paper and then I started getting different ideas about it so I decided to start over, so I didn't use it. There were some things in there from my journal that I decided to go on and that was about the space shuttle crash. Then I guess I had an idea when I started the last paper about how I was going to end it. I just went through and got out as much of my rough draft writing as I could and anything that I

> thought would deal with it [technology] and then I made up a rough draft of it and cleaned that up a little, and then I made another draft.

Thus, Carl had been working on one paper, when he began to get ideas for another, using sections of the first in other ways. According to this explanation, he never did use the first paper in the way he originally thought he would; that paper, although relatively finished, turned into a kind of draft of the essay on technology. Carl summarized the situation as: "In this particular paper I started seeing other things that I thought would be more effective so I started getting away from it. But I always had something in mind while I was writing, whichever way I was going."

A review of the work Carl did on his essay on technology confirms that he did begin it by using portions of a previously written paper. A couple paragraphs on Americans' overdependence upon today's technology (remote control TV's and garage doors), used as an example in the original paper, led Carl to consider doing an entire essay on the subject.

The review of the work done on the essay revealed that Carl had written much more informal writing to help him write the essay than just the "goals" that were mentioned previously. In fact, as Carl worked on the essay from the first draft through the seventh and final

draft, he periodically stopped writing and revising the drafts to write informally about the essay's progress at least five times. During another informal writing besides these, Carl wrote informally and then wound up using parts of the informal work in the next draft. However, it appears that generating writing that might possibly be used in his essay was not the primary reason for doing it. Instead, he appears to have written these primarily to help him clarify his thinking for when he was writing the essay. In short, and as James Britton would label it, this was classic "expressive" writing.

In fact, before he even started draft one, Carl wrote three expressive writings: one, already quoted here, about trouble he usually had getting papers started; a second writing explored various topics and angles the essay might take; and the third was a writing labled "Goals for this paper," in which he literally gave himself a pep-talk about it:

> I think I'll start out with the space shuttle disaster, and look at that, then draw that into our lives. This is GREAT! I'm starting to get excited about this paper. I can see things evolving in my mind. The wheels are turning. This is how I turn out some of my better stuff.

He then wrote an exploratory kind of draft, and in a second draft revised the first part of it, but generated new and additional writing and deleted sections of the

first. After this he stopped to write informally of his progress:

> I've just about sewed up all the loose ends, but one or two. Right in the middle, when I change direction for my conclusion I had to eliminate a few phrases that no longer worked.

The third draft was typed, and although primarily based on draft two, sections from draft one that had been eliminated in the second draft were reinstated. Draft four was typed and was turned in to his instructor. However, Carl was not satisfied that it was finished and it was at this point that he considered submitting it for publication.

He then wrote a four page expressive writing in which he not only considered his progress, but wrote things he apparently intended to use in the essay. Thus, the top of the next draft, the fifth, contained a note he wrote himself: "Start with example" -- the example generated in the latest informal writing; almost no other revisions are incorporated in this draft. Following this, another expressive writing was done, in which Carl talked to himself about his progress:

> I guess I'm still sorting out my main themes. I thought I had it pinned down. Now I'm not so sure. I think I like the things I'm doing with it. Where am I going with it?

In the sixth draft Carl again incorporated few revisions, but in the seventh and final draft he performed several major changes to the whole essay.

The results of the analysis of Carl's drafts using Faigley and Witte's method of analyzing revisions appears on the next page:

Table 4: Carl's Revisions

Draft Number	1	2	3	4	5	6	7	total
Surface Changes								
Formal Changes								
Spelling	6	2	6	0	2	0	0	16
Tense	0	0	2	0	0	0	0	2
Abbreviations	0	0	0	0	0	0	0	0
Punctuation	0	0	1	1	0	0	0	2
Format	0	0	0	0	0	0	0	0
total changes per draft	6	2	9	1	2	0	0	20
Meaning Preserving Changes								
Additions	0	2	1	0	0	0	0	3
Deletions	4	3	2	0	0	0	0	9
Substitutions	10	8	0	0	0	1	0	19
Rearrangements	1	0	3	0	0	0	0	4
Distributions	0	0	0	0	0	0	0	0
Consolidations	0	0	0	0	0	0	0	0
total changes per draft	15	13	6	0	0	1	0	35
Text-Based Changes								
Microstructure Changes								
Additions	1	2	2	2	0	1	1	9
Deletions	1	2	4	0	3	2	1	13
Substitutions	1	0	2	0	0	0	0	3
Rearrangements	0	0	0	0	0	0	0	0
Distributions	0	0	0	0	0	0	0	0
Consolidations	0	0	0	0	0	0	0	0
total changes per draft	3	4	8	2	3	3	2	25
Macrostructure Changes								
Additions	0	11	6	2	0	0	2	21
Deletions	0	4	1	0	0	0	1	6
Substitutions	0	0	0	0	0	0	0	0
Rearrangements	0	0	0	0	0	0	0	0
Distributions	0	0	0	0	0	0	0	0
Consolidations	0	0	0	0	0	0	0	0
total changes per draft	0	15	7	2	0	0	3	27
total changes	24	34	30	5	5	4	5	107

In looking at all seven drafts at once, the most frequent kind of changes the writer made was 35 surface level, meaning-preserving changes (changes that paraphrase existing text without changing it), the most of which were substitutions (19) and deletions (4).

The second most frequent kind of change was 27 text-based, macrostructure changes (the most complex kind of change that affects the reading of the whole text), the most of which were additions (21), and deletions (6).

The third most frequent kind of change was 25 text-based, microstructure changes, the most of which were deletions (13), and additions (9).

And the least frequent kind of change was 20 surface level, formal changes the most of which were spelling (16), and tense (2) and punctuation (2).

The pattern of changes made during the writing of this essay reveals most changes in general are made within the first three drafts. In addition, meaning-preserving changes and macrostructure changes were almost all made within the first three drafts as well.

A video tape of Carl revising the sixth draft of this essay reveals that he was still in the midst of making major changes to the whole (three macrostructure changes were identified between the sixth and final drafts).

He began this work by looking over all his previous drafts, and by rereading the goals he had written for the paper before he had even written the first draft, and also the informal progress writing he had written after the second draft. After then rereading the sixth draft, he announced that he no longer liked the introduction and would "probably add some to it." At this point he brought out some blank paper and began writing, explaining that he was going to "try to generate some new thinking," presumably about the introduction.

The writing that followed turned out to be a mixture of a pep talk, a set of directives about what he wanted to do next, and several passages that were obviously written with inclusion into the draft in mind.

The pep talk came early in this writing. Right after beginning the new writing, Carl stopped and said:

> This is what I need. I'm beginning to see different things in my mind that are good.

He then proceded to talk for five minutes about what he planned to do with the essay. Then began to write again, listing possible examples he could use to introduce the essay. After a few more minutes of writing, he stopped again and said:

> I'm beginning to feel good about this paper. It feels like I just opened a door. It was all a matter of finding the right key. It was all these different things

> that I started to see. I guess that's what I feel like when I start a paper: I can have a topic and everything but I won't. It's like I'm in this room surrounded by all these locked doors and I just have to find the right key. Sometimes I know where it is and sometimes I don't. And once I unlock a door it usually starts flowing. I've been trying to figure that out because sometimes I can sit down and -- bang -- it flows; and other times if I can't find that right key -- like when I started this paper I was still looking into the doors that were already opened. I didn't see anything new. I had to find the key to unlock another door. As soon as I unlock that door, and focus on what was behind it, it's really been helping me.

The writing on page two then became a set of directions -- a listing of ideas he wanted to incorporate. An empty line or two separated the examples from the list of directions, and each direction from the other.

Following the list of directives, only four to the page, Carl then skipped more lines and began writing what looked like a possible introduction to the essay. After a few minutes of writing he stopped and said:

> I'm not entirely sure it's what I want. But it's getting closer. It's getting closer.

Carl then mentioned how he thought he needed to return to his idea of people's overdependence on, and impatience with, technology. So he took out a blank piece of paper and in large block letters wrote "BE IMPATIENT." He explained it in the following way:

> I've done that before for papers. Wrote myself messages that I want to keep in mind. And if I'm always looking at it, it helps me to keep it in mind. One particular paper -- it was more research -- I wanted to keep it as simple as I could, so I took a piece of paper and wrote on it in terrific block letters: "Think Simply" and propped it up on my desk. It helps me because I often get off the track.

Conclusions

Carl appears to have found his senior high school writing experience limited because as he says, he usually only wrote about literature, and mostly poetry at that. From what he said, this seems to have had a discouraging effect on his interest in his writing. The fact that his freshman college writing course offered him more freedom to write about his own interests and feelings seems to have allowed him to be more personally involved and committed to his writing. He said this himself when he explained that, in terms of writing drafts of papers, there was not much different between his high school and college courses; but in college he was thinking differently about it and "dealing more with myself."

Besides this limited experience with writing, Carl explained that he found his senior high English teacher to be discouraging about writing, because she told him and his classmates that they would probably earn C's in college English. He also commented that what she taught about revising and writing drafts did not seem that

important because she really did not seem to believe it herself. All this seems to have contributed to a negative effect on Carl's self-confidence about writing, because "confidence" in himself as a writer is something he talked about several times during the interviews. It also appears to be something that he continually had to convince himself about, even to the point of making pep-talks a part of his process by writing about his confidence in himself in informal expressive writings.

Carl's writing process depended a great deal upon these expressive writing sessions. Before even attempting the draft of the essay on technology, Carl wrote at least a half-a-dozen informal pages in which he not only explored his potential topic, but literally wrote to himself about how well he was doing, and how well the essay was coming along. This process of not only talking to himself, but talking himself into particular frames of mind, was something he admitted he usually did when writing; he even, as once explained, informally wrote about how well a paper was progressing when actually it was not progressing at all. This, as he described, was just to "kind of kick it in gear," a rather startling, and it seems somewhat unusual, procedure.

But goals and pep-talks were not the only informal writings he made. Carl also wrote out one or two sentence directives to remind himself, or direct himself to do

certain things to his writing. All these informal, expressive, writings were mixed together, along with some attempts to write passages that were obviously meant to be considered as passages for later drafts. The different kinds of writings were usually separated by several skipped lines of blank space.

Carl's directives to himself, as he explained during the video taped revising session, occasionally took the form of simple block-letter signs, written on half a sheet of notebook paper, and propped up in front of him while he wrote.

Carl explained that typed drafts, rather than handwritten drafts, helped him revise his writing more carefully, and that thinking about his audience in the later stages of his process helped him focus on what he wanted to change in his drafts. In the early stages of his process, he explained that he was usually more concerned with making it clear for himself, and not so much a public audience.

The total changes Carl made, according to the review of his drafts using Faigley and Witte's method of analysis, revealed that Carl made 107 changes in all seven of his drafts of the essay. The kinds of changes were very evenly distributed at 20 formal changes, 35 meaning-preserving changes, 25 microstructure changes, and 27 macrostructure changes. In all four categories of

changes, the most changes came within the first three drafts out of the total seven drafts. It is also interesting to note that three macrostructure changes were made between the sixth and seventh draft.

The video taped revising session revealed at least one characteristic of Carl's process that was not revealed during the interviews, review of his drafts, or the analysis of the drafts. This characteristic was that even though Carl was almost finished with the essay (the taping showed the revising of the sixth draft), he returned to review the list of goals he had written for the paper back before he had even written the first draft.

Another characteristic of Carl's process that was substantiated during the video was that he relied heavily upon informal, expressive, writing to not only help guide him through his process, but to help him generate new writing that was often incorporated into previously written drafts.

Chapter 4: Conclusions

It is not my intention to suggest that the four writers and processes studied in this project represent large groups of student writers. Although this may be possible, such a conclusion was not a goal of this study. It would require many more interviews and analyses to even begin to identify and classify groups of writers and processes by their various characteristics.

However, while such broad conclusions cannot be warranted by the nature of this study, it does seem safe to assume that even though the study does not pretend to identify types of writers or processes, that the identification and analysis of one, or four, different writers and processes can provide some valuable insight into, and conclusions about, the nature of composing, revising, and how these abilities are learned and employed. It is with these qualifications in mind that the following conclusions are made.

The primary focus of this study centered upon two questions: 1) To what extent do skilled student writers employ revising in their writing? and 2) If and when revising of some sort is revealed through the study, how do these writers revise their writing?

Secondary concerns involved identifying and describing the writers own understanding of how they

revised, and also to attempt to reveal some information about how the writers think they learned to revise. These questions will be addressed in reverse order.

How the Writers Think They Learned to Revise

Generally, not much good can be said about the writers' memories of their high school writing experiences. And, I believe it important to temper these conclusions with the knowledge that what we are dealing with is memories. Thus, I may not condemn these writers' high school writing experiences as quickly as one might think. As a teacher I know all too well the difference between what I teach and what students learn.

However, these writers offered some information, and some experiences concerning their high school writing classes, compared to their college writing classes, that must be discussed. Perhaps the best approach here is to review what was said, compare the writers' experiences to each other, and then carefully conclude.

Teachers' attitudes appears to have had quite a bit of influence on these writers and their writing and revising. While I might speculate that a vast majority of the students' experiences with previous writing teachers was at least satisfactory, even positive, it was a few negative experiences with their teachers that seemed to be most remembered. What is it about these experiences that

keep them so vivid in students' minds, and perhaps more important, how do these negative experiences influence the students' writing and revisings?

At least two of the four students interviewed for this study specifically talked about negative experiences they had had with high school writing teachers. Both Dave and Carl mentioned how they had been told by teachers that they were not good writers; Carl's teacher even went so far as to predict that he and his classmates would not earn better than grades of C in freshman composition in college. And both Jan and Carl described how they often wrote what they thought "the teacher wanted to hear," rather than what they really felt compelled to say in their papers. Such teacher attitudes appear to have a profound and lasting effect on students and their attitudes toward their writing.

On the other hand, at least two of the four students interviewed specifically talked about how positive responses to their writing encouraged them and helped them learn to write. Both Sharon and Jan said that the positive responses they received to their writing, rather than hearing only about the problems in the papers, made it easier for them to commit themselves to work on it. For Jan, positive responses by her teacher was <u>the</u> single most important influence that encouraged her to commit herself to her writing.

This information tends to be supported by previous research (Stevens, 1973), that found that negative evaluation of student writing generally produces negative attitudes in student writers, and positive evaluation produces positive attitudes in student writers. Thus, it seems safe to conclude that positive responses from teachers to students' writing should positively influence, and encourage, students' interest in revising their writing, probably more than negative responses would. The fact that several of the student writers studied here were made in some way to feel inadequate about themselves as writers, and the fact that these same students were on the other hand made to feel more confident about themselves as writers by other instructors seems to indicate the real value of teachers' positive responses in relationship to students' commitment to their writing. This "confidence factor," I believe, is not one that should be taken lightly by teachers of writing at any level.

Another issue raised by these subjects, comparing their high school and college writing experiences, is exactly how their teachers attempted to teach revising. Two of the students interviewed told how they did not remember much instruction or emphasis on revising, or worse, that they did not remember being required to write much at all. Carl, however, was expected to revise his senior high English papers, but did not seem too impressed

with how his teacher taught revision. He described how his teacher talked about revising, and even taught it, but also that she did not subscribe to the process when she wrote, and this seems to have suggested to Carl (at that time), that revising was not that important.

Similarly, Jan talked about how important it was to her that she was shown writers' revisions. Reading about how one might revise had not impressed her; seeing drafts of writers' revisions had turned the trick.

Dave was convinced that he had begun to consider revising only after reading about how professional writers revised. Coincidentally, one of the writers whose revising process was discussed in the article was his favorite, and by his own admission this had a profound effect on how he thought about his own writing, and his process. However, Dave considered this as being shown how to revise rather than just having revising explained as well as Jan, as he himself had described the difference between his high school and college instruction as the differene between being shown and being shown how.

And again, it seems that instructors' positive responses to these writers' writing, influenced their commitment to their work, and so influenced their interest in, and willingness to revise their writing as well.

The kinds of writing these students were doing seemed to have some positive effect on their commitment to their

work, and willingness to revise. Carl talked about how the difference between his high school and college writing experiences was that in college he was "free to write something I would never consider writing before," and that his college writing was "dealing more with myself." Dave's experience was similar to this when he described that the fact that his college instructor assigned "personal papers -- ideas that were important to us," and this encouraged him to become more involved in the whole process of writing the paper. This information tends to support previous research (Beach, 1979), that showed that students' involvement in revising is influenced by topic (familiarity, interest).

Finally, another influence that seemed to have encouraged these writers to revise was audience. Several of the writers explained how they had come to rely upon having students read, and discuss their writing with them in peer editing situations. When such situations were not available, they sometimes found friends or relatives to read their writing and talk with them about it. In Jan's case, she even went so far as to <u>train</u> a friend to read and respond to her writing in ways she found helpful, rather than to correct it for her. And Sharon explained that seeing other students' writing improve through peer editing and the revising that resulted from it, contributed to her own revising process. And, of course,

the fact that these students were interested in attempting to publish their writing in college publications often motivated them to work more on their essays and stories.

Writers' Understanding of their Own Processes

The four writers' processes were marked by some similarities in general, but also by individual, characteristic, differences as well. The interviews with each writer revealed, in the writers' own words, some of these qualities of their processes.

One similarity among the four writers was the fact that each appeared to have good insight into their own process. Some of the writers seemed to know, quite precisely, what they were doing when they wrote. Dave, for example, knew that he periodically "cleaned up" his drafts because he thought that eliminating surface problems helped him to see larger text-based problems.

Jan knew that her process was marked by periodic addition, and elaboration, and that this characteristic sometimes seemed, at least to her, less effective than she thought it could be. She knew that she sometimes added to previous drafts, or elaborated upon previous drafts, so much that she would sometimes abandon large portions of them (or their focus), in order to take a new approach. However, this appeared to be, by her own description, a way to improve upon what she was writing, and although

somewhat inefficient in terms of how we usually think about revision, it worked well for her -- she produced very good writing. Who am I to conclude that this process is not the most efficient process for this individual writer?

Sharon knew that she had usually relied on "perfect-draft" writing throughout high school, and that she was just beginning to learn how to revise. She had decided that revising her writing helped her write better, and that she could no longer depend on writing it once to produce her best work.

And Carl had very definite ideas about how he could motivate himself to write. Writing out "pep-talks" to himself in informal writings, and even making block-letter signs he would set in front of himself while he wrote were aspects of his process that he knew he needed to create for himself to help him write better.

Generally, I must conclude that I am surprised that these writers knew as much about their writing and their processes as they exhibited. I would not have guessed, even though it was understood from the beginning that these were skilled writers, that they would have been so aware of what they did when they wrote.

How the Writers Revised

The primary concern of this study involved the investigation of the writers' use of revising within the overall process of completing a writing.

To answer the question generally, the writers revised their writing quite a lot. The fewest number of revised drafts any of the four subjects produced was five. The revisions of each writer were often complicated and very thorough. And the writers often displayed similarities among their various revising processes.

Several of the writers relied on notations written in the margins of their drafts. In fact, they sometimes wrote as many notes about how they would later change their writing than actual changes. Dave, Sharon, and Carl in particular relied heavily on directives they wrote themselves for future drafts. Sharon actually wrote to herself in the third person, and sometimes referred to herself as "Sharon." And Carl wrote emphatic directives, and orders, to himself that helped him remember to incorporate ideas in future drafts, or retain a specific focus while he was writing.

Another similarity among the writers' processes was how they (Carl, Sharon, and Jan), relied upon addition and elaboration as a way to revise. This seems to be a particularly unusual, and little discussed kind of

revision, even though not necessarily unheard of before. Faigley and Witte's taxonomy, for example, seems to address addition as such a possible revision strategy, but I was quite surprised at how the strategy manifested itself within these writers' processes (how Faigley and Witte's taxonomy seemed inadequate to me regarding this aspect of the writers' processes will be explained later in this chapter).

Jan, Sharon and Carl all employed addition and elaboration as their primary strategy of writing a paper. In general, they wrote, reread and revised a little, then wrote more new writing, reread and revised a little, then wrote more new writing, over and over again, until they felt satisfied with it.

Jan employed this technique at least twice in her process of writing ten drafts of her essay. As she explained it, the strategy resulted from her decision

> to just throw things out in the middle and start over again. Then usually the final draft will be a combination. . . .Say there was an idea in this paper that I wanted to develop, but I didn't. . . I can't work it out here [in the previous draft], I'm going to take a completely different approach.

Jan identified and described this process as a "building up," or a "fleshing out" of a "skeleton."

Sharon's process revealed a dependence upon addition and elaboration as well. But while Jan usually attempted

to base one draft on the previous draft, Sharon did not. Sharon would begin a revision of a previous draft by remaining faithful to it, but would soon depart from the previous draft's ideas and direction as the rereading and attempted revising would lead her into brand new thinking she obviously liked too much to abandon, at least for the moment.

In an early draft she would begin to revise it, but after the first paragraph struck off into new writing; in a middle draft she again began to revise the previous draft, but after revising the first page or two, struck off into new writing. Finally, the last draft became a kind of "cut and paste" draft of several of the last two or three drafts she wrote.

Carl's process revealed a similar kind of elaborating strategy. Just before his final draft was written, he decided to add an introductory passage that was nearly as long as the entire previous draft.

What strikes me about all three of these writers is how they used a kind of <u>expressive</u> writing to help them add to, and clarify, what they had written in previous drafts. Thus, once they had written a draft, and reread it, they then returned to the blank page and began an elaboration of the previous draft as a way to more fully express what they had attempted to say before.

Both Jan and Sharon clearly employed elaboration as a way to revise what it was they were trying to write. Thus, rather than write, reread, and rewrite as we have usually come to represent composing, they would write, reread, and write more, while occasionally revising what they had previously written. In short, elaborating on previously written drafts, rather than incorporating changes through rereading, became their primary method of revising. Rereading and incorporating changes then became a secondary strategy in these writers' cases.

Carl elaborated too, although not as dramatically as Jan and Sharon. However, Carl's reliance on expressive writing took on another function in terms of how he often incorporated what were certainly unusable expressive pep-talks, which were intermingled with passages he obviously intended for use in future drafts.

Considering the writers' processes using Faigley and Witte's method of analyzing revised drafts provided other insight into their processes. The total changes in the writers' processes appear in Table 5:

Table 5: Total Changes in Drafts Studied

Draft Number	1	2	3	4	5	6	7	8	9	10	total
Dave	243	171	171	63	30						688
Jan	15	8	43	69	13	51	109	74	48	51	481
Sharon	15	149	87	76	72	84	75				528
Carl	24	34	30	5	5	4	5				107

Line graphs of the changes the writers made in each of their drafts provide another way of looking at the writers' processes, and appear in Figures 1, 2, 3, and 4 on the following pages.

Figure 1: Dave's changes/draft

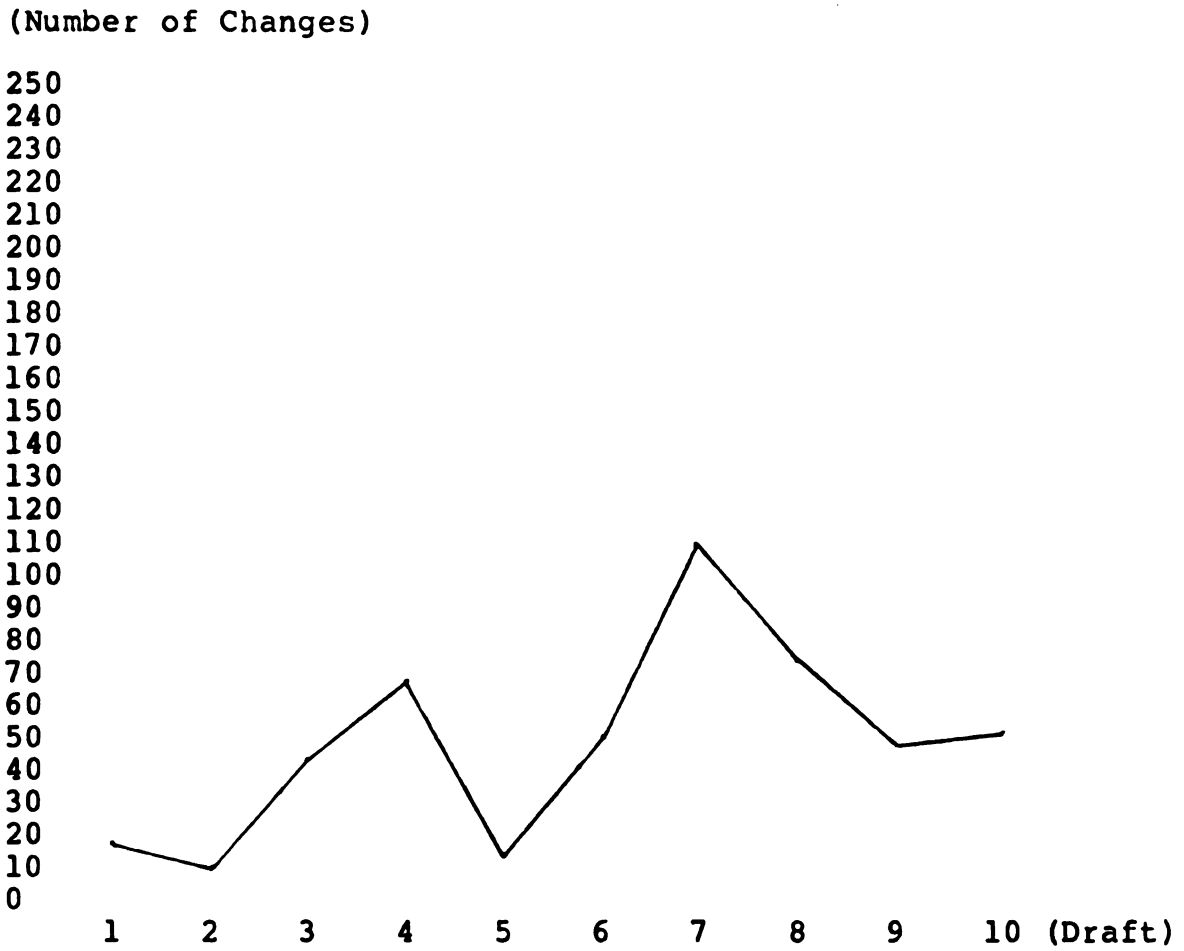


Figure 2: Jan's changes/draft

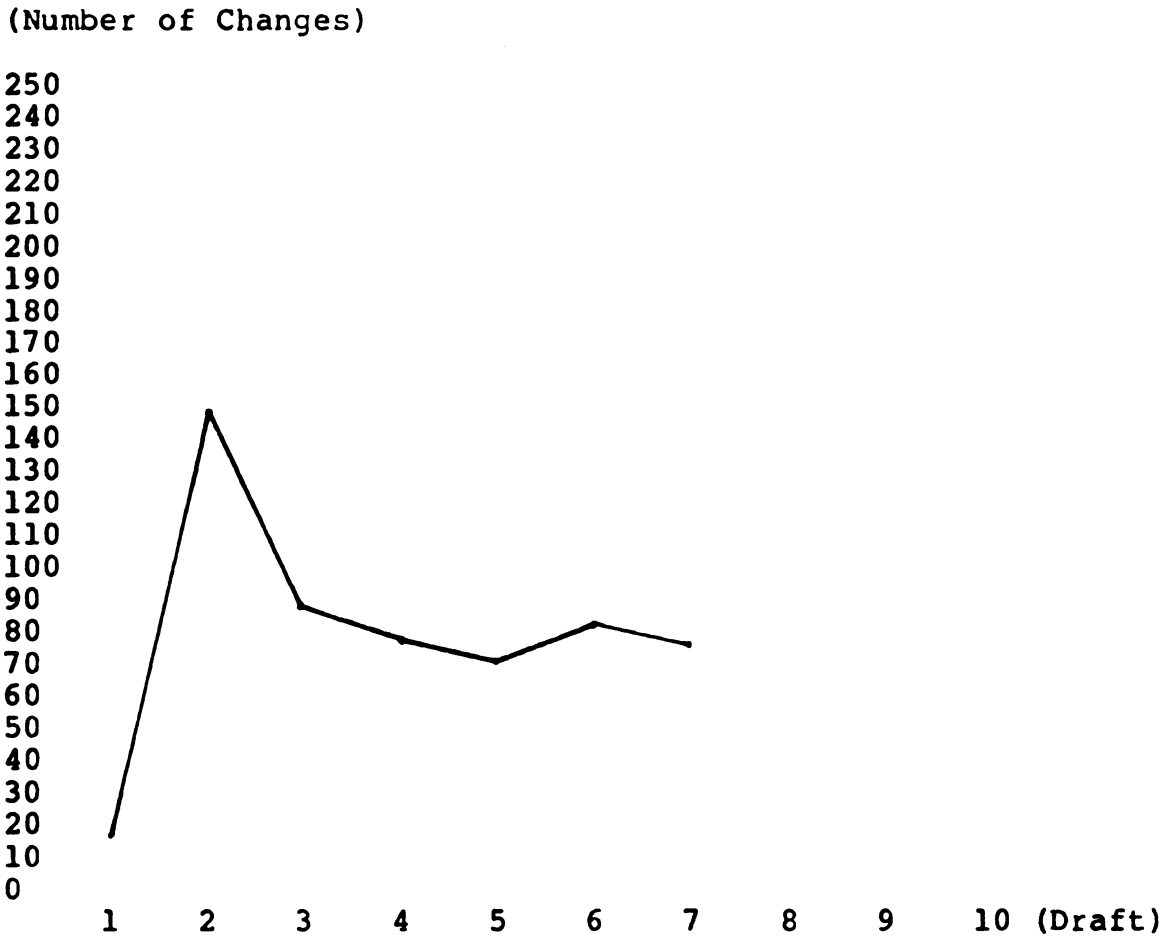


Figure 3: Sharon's changes/draft

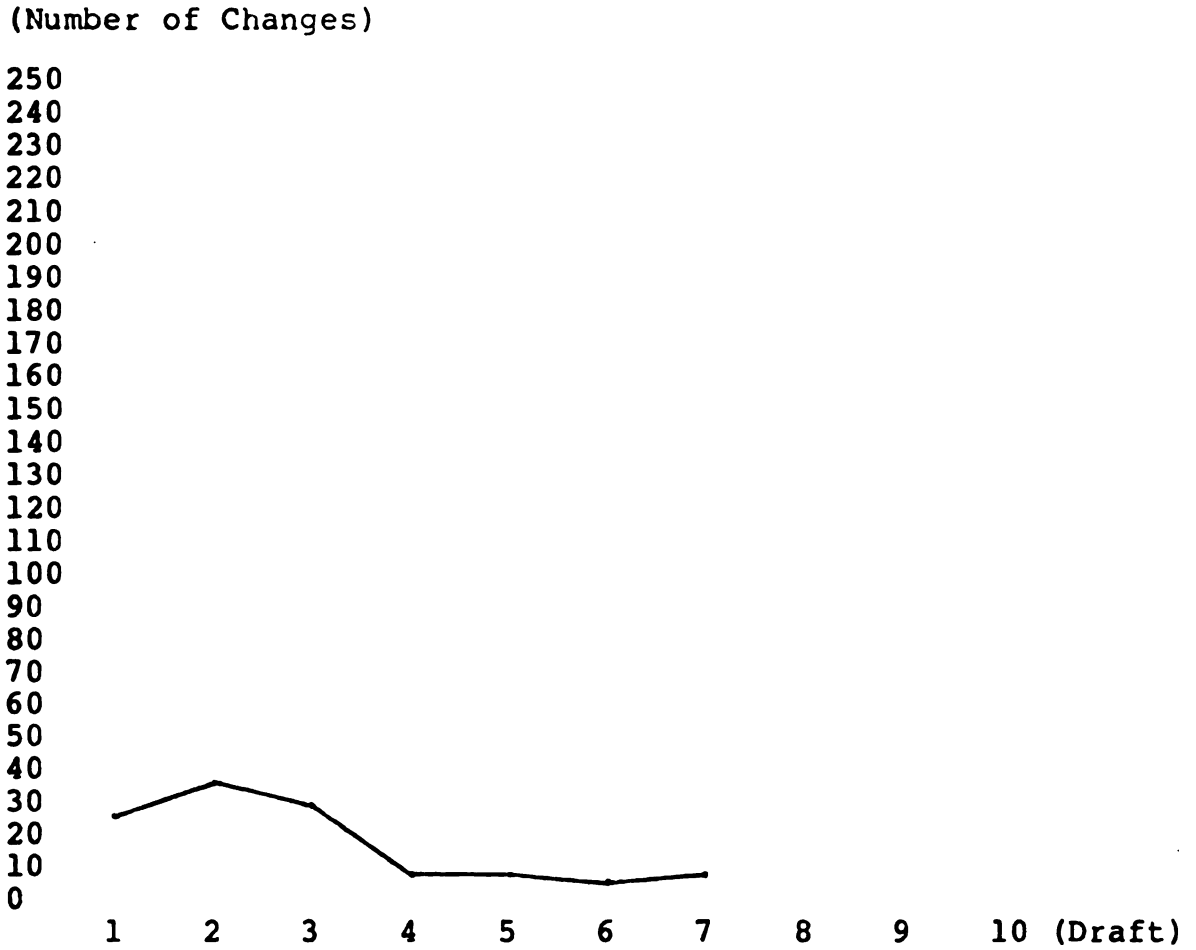


Figure 4: Carl's changes/draft

The process employed by Dave to write the story studied for this research was characterized by a clear narrowing of meaning by introducing a majority of changes in early drafts, and then working in a deliberate way to incorporate those changes until he was satisfied with the result. However, at the same time, Dave was incorporating fewer and fewer changes.

From the review of Dave's drafts and the analysis of the changes made in the drafts, it may be concluded that Dave generally wrote, then reread what had been written, making some changes and notes to himself about other changes while he reread. In later drafts he incorporated these changes, and although the focus (on a macrostructure level), of the entire story may have changed several times during the process, such changes in focus appear to have resulted directly from this Write -- Reread -- Rewrite process.

Jan's process, as previously concluded, is characterized by what I have labeled <u>intermittence</u>: a kind of occasional starting over that she employs. Some of this seems to be caused by the writer's unwillingness to make changes because she sees such work as a messy process. Jan herself admitted that she would sometimes prefer to start a page over than incorporate a change in the page.

In comparison to Dave's process, Jan's is nearly the opposite in terms of total changes. Building up, then

starting over, several times, Jan's process includes more changes as she proceeds until it levels off toward the end and she completes the task. Most of Jan's changes come in later drafts in the writing of this essay, with a majority coming at one of the times she employed a complex elaboration.

Sharon's process seems even more intermittent than Jan's, to the extreme that Sharon appears to have begun her essay over again nearly every time she wrote a new draft. Total changes of Sharon's process is somewhat misleading because a preceding draft was usually only partly based on the previous draft. However, it seems that if each of her drafts were completely separate from each other, she might revise each about the same, and this is not so. In short, while Sharon's process is not completely measured by Faigley and Witte's methods, the fact that she revised some drafts more than others, and that she revised more in early stages than in later stages, suggests that there is a method to her process -- a kind of narrowing like Jan's and Dave's, but a narrowing that is more complicated.

Like Dave, Sharon made a majority of her changes in the first few drafts, then leveled off to about 70-80 changes in each of the last four drafts until she decided she was finished. Of all the four processes of writers studied in this research, Sharon's process seems the most complex and

the process that seems most inadequately described by Faigley and Witte's methodology.

Certainly, Sharon does not simply start her paper over and over again until she writes one that satisfies her; her process is a complex series of drafts that approach the same topic from different angles. It is almost as if she wrote each draft, but in the process kept all of them in mind, sifting and sorting them all, using parts of some here, different versions of the same passage there, until it all came out after seven writings. This is a tremendous retentive accomplishment that is difficult to describe specifically. One thing that is certain though, about Sharon's process: her reading of her own drafts seems to have so stimulated her thinking on the subject that she would generate whole new drafts, not just sentences or passages.

Carl's process as measured by Faigley and Witte's system reveals the fewest number of changes, and is somewhat similar to Sharon's as a look at the line graphs show. Most changes occur in the first few drafts, and then level off in the last few drafts until finished. The difference between the two on a closer examination is that most of Carl's major changes came in early drafts, while most of Sharon's major changes were made in later drafts.

Writers' Processes and the Nature of Revising

Conclusions about the processes of the writers studied also help contribute to conclusions that may be drawn about the activity of revising in general:

What first comes to mind is that revising is a complicated process in several different ways. It is complicated because it is employed in different manners by different writers, and yet as writers and teachers of writing we need to be able to refer to it in a generic and instructive way.

Thus, it is the complexity of revising that has impressed me most about the results of this study. Although I began the study with the idea that revising is an integral part of writing -- that the two are actually the same process, not that one is a part or stage of the other -- I now think about revising, and therefore writing, in much different ways than I did before the study. But such a broadened view makes defining the subject even more difficult.

If I were forced to define revising, I would still have to begin by stating what I have said before: that revising and writing are more one in the same than they are stages of some larger process. Beyond this, there is also the fact that change takes place as writers write and revise, and the fact that these changes are made as a result of the writer

rereading what has been previously written. And of course there is the fact that change is made by writers with the hope that it improves what or how something is written.

In short, revising is writing and writing is a kind of conversation with oneself; but unlike an oral conversation, writers have the opportunity to examine what they have said, and to change it before anyone reads it (or even to decide that it will not be made public at all). While speakers can change their mind about what they have said, and try to qualify what has been said before (not a good thing "to go back on one's word"), they do not have the option to decide that what they just said should not be made public. For speakers it is said, and usually done; for writers, it is said, and still safely private as long as one wishes for it to remain so.

Perhaps this is what writing (revising) is then: a chance to <u>qualify</u> through change, a chance to clarify, to elaborate or delete, a chance for writers to match the words to meanings. A chance to match the meanings to an audience. A chance to decide that words do not match the meaning as they should; a chance to see that the meanings do not match the audience, or do not even need to reach the audience at all. What this study has shown is that these writers qualify their meaning by a process of continually adding on or fleshing out what was previously written. Sometimes the fleshing out is clearly based upon previous drafts, other

times the fleshing out is only implied in the previous draft.

As an activity writers perform, revision is "cold" and "hot" at once. Cold and objective as writers disassociate themselves from what was previously written in order to see it as readers see it, but hot with involvement and creation as the objective point of view provides insight and ideas about how what has been said can be changed and improved. Thus, as writers revise they are objective and subjective about their writing at the same time.

Revision is "ruthless" and "sympathetic" at once. Writers cruelly slash and tear away at their words as they attempt to qualify meaning. What appears unnecessary is cut. What seems confusing is discarded or changed. Unlike most other originals, an original or first draft of a writing is hardly ever as good as the second, third, or fourth. The original can be embarrassing and inadequate; the culmination can be wonderful and complete.

These similtaneous, seemingly opposite, qualities are probably the root of the idea of "stages" in writing; and probably one reason why revision has been, and sometimes continues to be, considered only a "stage" of writing: "first writers create, then they revise," has been a common way to describe how revising fits into the process. The process is seemingly easily understood and explained, but misleading and inaccurate. It really happens all at once.

The ways the writers in this study revised revealed some basic similarities. They all wrote, reread, revised, and then wrote more, and continued to do so until satisfied their writing said what they wanted it to say. Three of the four, in general, incorporated more changes in their early drafts than in their later drafts. Three of the four relied quite heavily on marginal notes they wrote themselves directed to themselves about changes to be made in future drafts. And, what seems most important, three of the four writers (and to some degree even the fourth), narrowed (pinned down) their meanings by making large <u>additions</u> to previous writings. This is a strategy that seems unusual to me, even paradoxical and deserves further discussion.

Revising is conventionally thought of, and taught as a "narrowing" kind of process. Ostensibly, this process seems most accurately explained and described as a kind of "whittling away" at meaning as if it were a lump of clay or piece of wood, until the desired effect (specific meaning) is left. In other words, conventional notions of revising suggest that most meaning is present from the beginning, and all that is necessary is for the writer to realize what should be removed to leave what is desired. And clearly, this conception of revising holds some truth, as this study and the numbers and kinds of changes the writers made has shown.

But we must also consider the kind of narrowing of meaning that a majority of the writers studied for this research have exhibited: that is, a narrowing of meaning that occurs by a substantial adding to, or of building up, sometimes once or twice (as with Jan or Carl), and other times as the primary means the writer made sense (Sharon). This is not the adding of a sentence, or even paragraphs in most cases, but the adding of large sections of new writing, often greater than the entire previous draft, and sometimes not closely based upon the previous draft. Of course once the building up takes place, the more conventional kind of narrowing takes place.

This "adding to" as a means to make sense and pin it down, seems to me a kind of revising that, because of its very nature, has been overlooked, perhaps misunderstood. For example, such writers might be identified as non-revisers, or re-writers (writers who literally rewrite rather than revise), because it appears they start papers over and over again until they get a draft they like. Of course, this may be true for some; however, a closer examination might reveal that such writers who appear to not revise, actually do revise in the manner I have described here -- by adding to. It is just that on the surface it seems that such writers do not revise, perhaps because we tend to think of revision only as a kind of "narrowing" and that we tend to think of narrowing in limited ways.

Personally, I never would have thought of "adding to" as a way to narrow meaning before doing this study.

However, although the writers showed some similarities among their processes, the differences should also be considered. Dave, for example, did not rely upon addition as the primary means of revising his writing. His was clearly a whittling away until he got what he wanted. The other writers, although showing some similarities, also exhibited some differences, especially in terms of when they incorporated important changes.

Jan, for example, incorporated major changes (macrostructure additions), about <u>evenly</u> throughout her entire ten-draft process. Carl incorporated nearly all his major changes (macrostructure additions), in his <u>first</u> three drafts out of a total of seven. And Sharon included a great majority of her major changes (again macrostructure additions), in the <u>last</u> three drafts of the seven she produced. Also, the total number of changes each writer produced varied, from 107 by Carl to 688 by Dave. From this information I can conclude that such writers generally can not plan when important changes will take place, but rather incorporate these changes as they arise. It also tends to suggest that the conventional notion that larger changes take place in early drafts, while smaller changes take place in later drafts is not necessarily always true.

Obviously then, while similarities exist, great differences exist as well. In comparing Dave to the rest of the writers, some difference might be attributed to the fact that Dave was writing fiction, while the others were writing non-fiction. As far as my review of the literature on revision shows, I do not know of any research that has compared the revisions of fiction and non-fiction. Dave did not depend much on addition, but at the same time he made more total changes than all the rest. From this it seems safe to conclude only that these writers' processes are different, not that they are different because of the kind of writing involved. Comparisions of how writers revise fiction and non-fiction could serve as the subject for future research.

Implications for Teachers/Researchers

Implications for teachers and researchers implied by the results of this study must be made with the limits of the study in mind. Thus, because of the small number of subjects studied, direct prescriptions about how teachers of writing should generally behave are not possible. Therefore, implications drawn directly from the results should be clearly differentiated from speculation and questions outside the confines of the study.

For teachers it seems wise to understand that some kinds of complex revisions are quite deceptive. In fact,

when it appeared that students in this study were not revising at all, they in fact were revising a lot. Specifically, when writers appeared to be starting papers over and over again, they were in fact revising previous drafts through an elaborate process of narrowing their meaning by adding large sections of brand new writing to it.

If such complexity, and even what might be called paradoxical appearances in revisions exists, it seems important that teachers who profess to be interested in writers' processes be aware of it. Traditional understandings of revision as "write -- reread -- revise," do not sufficiently describe what these writers did during the process of their writing studied here.

How these students say they learned to revise also suggests some important considerations for teachers. On the one hand, there were direct contradictions among the subjects about how they learned to revise, or what influences encouraged them to revise. On the other hand, there was some agreement among them as well.

Subjects disagreed about how reading about how to revise influenced them. For Dave, reading about revising appeared to be the primary influence that encouraged him to revise. For Jan, reading about revising was not that helpful.

However, subjects agreed that actually being shown how revisions take place, or what a revised page looks like, was

helpful. Subjects also unanimously agreed that teachers' positive responses to students' writing was encouraging to them.

Thus, the conclusion I draw from this sometimes conflicting information is that using examples of revisions to accompany classroom explanations of revising is better than using just one approach or the other, and that teachers will probably reach more students if they use various approaches and include positive responses to students' writing.

For researchers, one question that arose from the results of this study is whether or not revising fiction or non-fiction affects the kinds of revisions writers make. This subject appeared very neglected in the research on revising I reviewed, and seems a likely topic for future studies.

Of course, other research suggested by this study would be to improve upon Faigley and Witte's taxonomy of revisions, since the results of at least one of the subjects (Sharon) did not seem adequately measured or described by this methodology. Specifically, the taxonomy does not provide for differences in macrostructure additions when one can be one sentence long, and another can be 20 sentences long. Both are recorded in the same way, yet can affect future drafts in much different ways, as Sharon's process clearly illustrated.

And finally, future research could examine the ways in which writers use addition, or building up, as a way to refine meaning. This finding also seems neglected in the research, and deserves further study especially in light of its paradoxical and misleading nature.

SELECTED BIBLIOGRAPHY

Selected Bibliography

Beach, Richard. "The Effects of Between-draft Teacher Evaluation Versus Student Self-evaluation on High School Students' Revising of Rough Drafts." Research in the Teaching of English 13 (1979): 111-119.

---. "Self-evaluation Strategies of Extensive Revisers and Non-revisers." College Composition and Communication 27.2 (1976): 160-164.

Berkenkotter, Carol. "Decisions and Revisions: The Planning Strategies of a Publishing Writer." College Composition and Communication 34 (1983): 156-168.

Bishop, Ernest G. "Another Composition Experiment." English Journal 23.9 (1934): 766-767.

Bridwell, Lillian S. "Rethinking Composing." English Education 70 (1981): 96-99.

---. "Revising Strategies in Twelfth Grade Students' Transactional Writing." Research in the Teaching of English 14 (1980): 197-222.

Briggs, Lebaron B.R. "The Correction of Bad English as a Requirement for Admission to Harvard College." The Academy 5 (1890): 302-312.

Calkins, Lucy McCormick. "Notes and Comments: Children's Rewriting Strategies." Research in the Teaching of English 14 (1980): 331-341.

Carpenter, George, Franklin Baker and Fred N. Scott. The Teaching of English in the Elementary and Secondary School. New York: Longmans and Green and Co., 1919.

Claxton, Philander and James McGinnis. Effective English. Boston: Allyn and Bacon, 1917.

Cook, Luella B. "Reducing the Paper-Load." English Journal 21.5 (1932): 364-370.

Cowden, R.W. "A Lesson from the Masters of Prose." English Journal 10.3 (1921): 130-141.

Daiute, Colette. "Physical and Cognitive Factors in Revising: Insights from Studies with Computers." Research in the Teaching of English 20 (1986): 141-159.

Davis, H.W. Self Improvement in English. New York: Doubleday, Page and Co., 1925.

De Beaugrande, Robert. "Moving from Product toward Process." College Composition and Communication 30 (1979): 357-363.

Doherty, Matthew F. "The Missing Link: Rewriting." English Journal 54.9 (1965): 848-850.

Elbow, Peter. Writing Without Teachers. New York: Oxford University Press, 1973.

Emerson, Oliver. "English in Secondary Schools." The Academy 4 (1889): 233-244.

Emig, Janet. The Composing Pocesses of Twelfth Graders. Urbana, Illinois: NCTE, 1971.

Faigley, Lester and Stephen Witte. "Analyzing Revision." College Composition and Communication 34 (1981): 400-414.

Flower, Linda. "Writer-Based Prose: A Cognitive Basis for Problems in Writing." College English 41.1 (1979): 19-37.

Flower, Linda and John R. Hayes. "Detection, Diagnosis, and the Strategies of Revision." College Composition and Communication 37 (1986): 16-55.

Gilbert, Allan H. "What Shall We Do with Freshman Themes?" English Journal 11.7 (1922): 392-403.

Graves, Donald H. "An Examination of the Writing Processes of Seven Year Old Children." Research in the Teaching of English 9 (1975): 227-241.

Hansen, Barbara. "Rewriting Is A Waste of Time." College English 39 (19778): 956-960.

Hill, Adams Sherman. "English in the Schools." Harpers June, 1885: 122-133.

Hillocks, George Jr. "The Interaction of Instruction, Teacher Comment, and Revision in Teaching the Composing Process." Research in the Teaching of English 16 (1982): 261-278.

Hink, Kaye E. "Let's Stop Worrying about Revision." Language Arts 62.3 (1985): 249-254.

Hosic, James Fleming, chairman. Reorganization of English in Secondary Schools. Washington D.C.: U.S. Government, 1917.

Hughes, James. Mistakes in Teaching. New York: Kellogg & Company, 1890.

Johnson, George Carl. "A Suggestion for Freshman English." English Journal 21.5 (1932): 391-395.

Johonet, James, qtd. in "The Teaching of English," by Katherine Fisher, The Academy 4 (1889): 319-320.

Lockwood, Sara. "English in Secondary Schools." The Academy 4 (1889): 255-268.

Macrorie, Ken. "Words in the Way." English Journal 40.7 (1951): 382-385.

McFadden, George. "An Exercise in Rewriting." Writing Exercises from Exercise Exchange Ed. Littleton Long. Urbana, Illinios: NCTE. 1976.

Mills, Barriss. "Writing as Process." College English 15 (1953): 19-26.

Moffett, James. Teaching the Universe of Discourse. Boston: Houghton Mifflin: 1968.

Monahan, Brian D. "Revision Strategies of Basic and Competent Writers as They Write for Different Audiences." Research in the Teaching of English 18 (1984): 288-304.

Murray, Donald. "Internal Revision: A Process of Discovery." Research on Composing: Points of Departure. Ed. Charles R. Cooper and Lee Odell. Urbana, Illinios: NCTE, 1978. 85-103.

---. "The Internal View: One Writer's Philosophy of Composition." College Composition and Communication 21 (1970): 21-26.

---. "Teach the Motivating Force of Revision." English Journal 67.7 (1978): 56-60.

---. "Why Teach Writing? and How?" English Journal 62.9 (1973): 123-1237.

---. A Writer Teaches Writing. Boston: Houghton Mifflin, 1968.

National Education Association. Report of the Committee on Secondary Studies. Washington D.C.: U.S. Government, 1893.

O'Dea, Paul. "Five Myths in the Teaching of Composition." English Journal 34.4 (1965): 328-330.

Odell, Lee and Joanne Cohick. "You Mean Write It Over In Ink?" English Journal 64.9 (1975): 48-53.

Olsen, Helen F. "What Is Good Teaching of Written Composition?" English Journal 50.4 (1961): 238-245.

Parker, Richard. Progressive Exercises in English Composition. Boston: Robert S. Davis, 1849.

Perl, Sondra. "The Composing Processes of Unskilled College Writers." Research in the Teaching of English 13 (1979): 317-336.

Piaget, Jean. The Language and Thought of the Child. New York: New American Library, 1974.

Pianko, Sharon. "Reflection: A Critical Component of the Composing Process." College Composition and Communication 30 (1979): 275-278.

Pufahl, John. "Response to Richard M. Collier, 'The Word Processor and Revision Strategies.'" College Composition and Communication 35 (1984): 91-95.

Quackenbos, George Pyn. First Lessons in Composition. New York: D. Appleton & Company, 1862.

Rohman, D. Gordon. "Pre-Writing: The Stage of Discovery in the Writing Process." College Composition and Communication 16 (1965): 106-112.

Salisbury, Rachel. "Themes Again!" English Journal 21.5 (1932): 380-384.

---. "The Psychology of Composition." English Journal 25.5 (1936): 356-366.

Schor, Sandra. "Revising: The Writer's Need to Invent and Express Relationships." The Writer's Mind: Writing As A Mode of Thinking. Ed. Janice Hays and others. Urbana, Illinois: NCTE, 1983. 113-125.

Schwartz, Mimi. "Revision Profiles: Patterns and Implications." College English 45 (1983): 549-558.

Scott, J. Clark. "The Art of English Composition." The Academy 4 (1889): 365-374.

Sharp, Russell. Teaching English in High School. Boston: Houghton Mifflin, 1924.

Shuman, Baird R. "What About Revision?" English Journal 64.9 (1975): 41-43.

Smith, Dora V. and others. "The Contributions of Research to the Teaching and Curriculum-Making in English, January, 1933, Through June, 1934." English Journal 23.9 (1934): 718-731.

Smith, Louise. "Composition Teachers: Pick Up Your Pens and Write." English Journal 54.9 (1965): 869-871.

Sommers, Nancy. "The Need for Theory in Composition Research." College Composition and Communication 30.1 (1979): 46-49.

---. "Revision Strategies of Student Writers and Experienced Adult Writers." College Composition and Communication 31 (1980): 378-388.

Stallard, Charles K. "An Analysis of the Writing Behavior of Student Writers and Experienced Adult Writers." Research in the Teaching of English 8 (1974): 206-218.

Stoehr, Taylor. "Writing as Thinking." College English 28 (1967): 411-421.

Struck, Herman R. "Some Facts on Revision." College English 15 (1954): 279-283.

Sudol, Ronald, ed. Revising: New Essays for Teachers of Writing. Urbana, Illinois: ERIC/NCTE, 1982.

Tanner, Bernard R. "The Writer's Paradox." English Journal 57.6 (1968): 857-865.

Thompson, Geroge. "Revision: Nine Ways to Achieve a Disinterested Perspective." College Composition and Communication 29 (1978): 200-202.

Thurber, Samuel. "Elementary Composition in High Schools." The Academy 4 (1889): 421-428.

---. "The Correction of School Compositions." The Academy 6 (1891): 254-260.

Van Dyk, Howard A. "Teach Revision -- It Works." English Journal 56.5 (1967): 736-738.

Vygotsky, Lev S. Thought and Language. Cambridge, Massachusettes: MIT Press, 1962.

Watt, Homer. "The Philosophy of Real Composition." English Journal 7.3 (1918): 153-162.

Witte, Stephen P. "Topical Structure and Revision: An Exploratory Study." College Composition and Communication 34 (1983): 313-341.

APPENDIX

Sample first pages from writers' drafts studied

Group 1: Samples of Dave's writing
Group 2: Samples of Jan's writing
Group 3: Samples of Sharon's writing
Group 4: Samples of Carl's writing

DAVID ①

It was late evening, the plane circled Houston on its approach and the city lights were like the stars in the night sky reflected on the still surface of a deep lake. Dave, a close friend and fellow competetor Don and Mr. Nelson their sharpnove wearily made their way to hotel and quickly turned in.

"Welcome to the 33rd annual General Motors International Science and Engineering fair. You, participants, are here as a result of hard work and talent and you are considered one of the best five hundred young scientist today. It is an honor to welcome all of you to this fair and to the fair city of Houston. Enjoy yourselves and good luck."

Dave, a close friend and fellow competetor Don, and Gerry their adult sharpnove landed in Houston Texas a day and a half before the start of the competition. This was to be a great meeting of minds for youth and adults alike. It was here that Dave met Gina, Dean, and himself.

more conversation

The first few days in Houston were spent roaming the huge Astro-centre complex in preparation and anticipation of the competition before them looking around hundreds of kids of all discriptions work diligently in preparation for the competition

D- Man look at the size of this place
2. I never knew there were so many smart & beautiful girls. This will be fun.
G. OK Love Gals lets get to work

"Hey Dave, have you got a second? I could use a hand putting up my display board."
"Sure buddy, wait a second. I've got to put on

Don: "Hey Dave," struggling with his project display, "can you give me a hand over here?"

Dave: "Sure buddy, just a second," putting on the finishing touches of his own display.

He finds Don in a pile of parts and tools.

[illegible] me that screw driver and a couple of small screws, thanks. Man I'm getting nervous

It is late evening as the 747 circles Houston. The lights of the city shine like stars reflected on the still, dark waters of a deep lake.

"Hey Don, Mr. Nelson, look at that!"

This is the first time Dave has flown.

Mr. Nelson sinks further into his seat and peers out from underneath his blue terry-cloth hat as the plane touches down. He mumbles something unintelligible. It does not share Dave's enthusiasm.

The next day the competition begins. Dave, Don, a taller, older friend and fellow competitor, and Mr. Nelson hire a taxi to take them to their hotel. This was to be a great meeting of the minds for the most promising scientific youth from around the world. It was here that Dave would meet Gina, the girl of his dreams, and Dean, the man who would teach Dave a great lesson. Though the trip was long the excitement builds.

"Don, I can't sleep," says Dave, flipping through an itinerary of the week's events. "Tomorrow we've got a welcoming ceremony at eight o'clock."

"We better try to get some sleep or we will be dead tomorrow," replies Don, placing his pillow over his face. Reluctantly Dave nods off to an uneasy sleep.

"Holy cow! Look at the size of this place," says Dave. "I can barely see that guy on the stage."

The microphone squeals before an animated voice begins:

It is late evening as the Boeing 747 circles Houston. The lights of the city shine like stars reflected on the still, dark waters of a deep lake.

"Hey Don, Mr. Nelson, look at that!" This is the first time Dave has flown. Don looks anxiously out the window, "I miss Jamie already."

Mr. Nelson, their chaperone sinks further into his seat and tugs the flopy brim of his blue terry-cloth hat even lower as the plane touches down. He mumbles something unintelligable, and pats his shirt pockets probably looking for the package of Tums he had already consumed.

Dave, Don and Mr. Nelson hire a taxi to take them to their hotel. Though the trip was long the excitement builds. This was to be a great meeting of the minds for the most promising scientific youth from around the world. It was here that Dave would meet Gina, the girl of his dreams, and Dean, the man who would teach Dave a great lesson.

Dave sits upright in bed and nervously flips through an itinerary of the weeks events. Don kisses a picture of his girlfriend back home, places it on a night on the night stand next to the bed and says, "Can you believe Nelson went to the bar already?" "After that flight he needed a drink. Did you see the color of his face?" Anyway tommorow we've a welcoming ceremony at eight."

"We better try to get some sleep then or we will be dead tomorrow," replies Don, he roles over and gives a light kiss to the picture of his girlfreind on the nightstand. "I think I'm going to be sick if you keep that up."
The light goes out, and Dave drifts into an uneasy sleep.

"Holy cow! Look at the size of this place," says Dave "I can barely see that guy on the stage."

The microphone squeals, the vast audience hushes before an animated voice begins: "Welcome to the 33rd annual General Motors International Science and Engineering Fair. You have been chosen from thousands of candidates to compete at this most prestigious event. You here are considered to be the five hundred best young scientists in the world today. It is an honor to welcome all of you to this fair and to the fair city of Houston. You have travelled a long road to get here, a road paved with hard work and dedication. Now it is time to relax. Enjoy yourselves and good luck."
The auditorium begins to empty.

"I've never seen so many pretty girls in one place in my life," says Dave craning his neck. "Hey Don I bet one of them could make you forget about Jamie for a while. Well if you're not interested I know I am." Close by Mr. Nelson hears Dave and interupts.

"O.K., love god you'll have plenty of time for that, now you've got work to do. It's time to set up your displays."

In an adjacent hall, drills scream and hammers fly as hundreds of kids prepare for the competition. "Hey Dave," a panicky voice shouts, "can you give me a hand?"

1st Draft: Freewriting
2nd Assignment

place that's important
Lake Michigan
~~[illegible]~~
home (my apt.)

Lake Michigan
I like the sound, the waves washing the shore even though there's ~~noise~~ noise its quiet, peaceful. Theres a kind of lulling of things being right and in their proper places. Theres a feeling, a ~~ones~~ oneness with nature a closeness to God and also a closeness with the people I'm with. I only want to go with people who are close. It has to be in the early spring fall. or winter. I want to see the waves really angry. Here's a kind of release in seeing and hearing the ~~fur~~ fury of the water. I'm amazed at its force. The force that slams the water agains the hard un moving concrete. It scares me. Its like watching a fire and seeing things that seemed so hard. be destroyed so easily and so completely The concrete seems to be unmoved yet you can see the ravages of waves and ice on the pier. The concrete is worn smooth or deeply cracked and chipy chissed by the endless seasons of

3rd Draft / 2nd Assignment

MY THE BEST PLACE OF ALL

Listen, you can hear the crashing waves against the pier. The sound of water against concrete. Over and over the waves hit; trying to get past the man-made prison of walls. Even on the shore there is a steady rhythm. I like to go to Lake Michigan... not so much in the summer, but in the spring when the ice is breaking up; or in the fall when the wind and waves are high. The sound is spellbinding; it draws me closer and closer. In the spring as I climb over the ice I can see the cracks and crevices; the ice is loosing it's grip. Soon the ~~sun~~ will melt it to ~~noting~~. It's so quiet and peaceful; just a few people walking around. It's not ~~croded~~ like in the summer. I can hear the water, the ice snap ~~and crackle~~, ~~the sun is so warm I can feel the~~ summer calling; even though the wind is a constant reminder that the winter still rules. It's cold and brisk; it makes my ears and hands hurt. There's a special magic in the lake when the waves are high. So much power. I like to see it; be afraid of it. There's a kind of release in watching the angry water lashing out at the shore. Inside of me there's a weird kind of peace. I can't really explain it.

I can see my life clearer at the shore. I don't want a lot of peole around; only the special ones, those who I understand and who understand me. The shore and waves are so much like life. If you could go to the shore everyday you would not see much change. Yet it is never the same. The sand moves in and out, each wave

~~3rd~~ 4th Rough Draft / 2nd assignment (1)

Listen, you can hear the crashing waves against the pier. The sound of water against hard concrete. Over and over the waves hit; trying to smash the prison of man-made walls. The noise brings a kind of quiet peacefulness.

Listen, you can hear the crashing waves against the pier. The sound of water against hard concrete. Over and over the waves hit; trying to smash the prison of man-made walls. Even on the shore there is a steady rhythm. I like to go to Lake Michigan ... not so much in the summer; but in the spring when the ice is breaking up; or in the fall when the wind and waves are high. The sound is spellbinding; it draws ne closer and closer. There's a kind of peace, a lulling by the sound of the waves. It gives me a feeling of closeness to God. I'm awed by the beauty and power of His creation.

In the spring, as I climb over the ice I can see the cracks and crevices; the ice is loosing it's grip. Soon the sun will melt it to nothing. It's so quiet on the shore; just a few people walking around, no loud ~~sounds of summer~~ summer sounds. I can hear the water, the ice snap, feel the warmth of the sun, sense that summer is not far off. The wind is a constant reminder of the winter. It makes my hands and ears hurt.

The fall is different. There's a kind of release in watching the angry water lashing out at the shore. Inside of me there's a weird kind of peace. It's a kind of quiet knowing, a belonging to ~~the~~ place and time.

1st rewrite Display [redacted]

Listen, you can hear the crashing waves against the hard concrete of the pier. There's a constant rhythum of water smashing against rock, trying to free itself from the prison of man-made walls. Even on the beach, sand and water are in constant battle. With each wave the sand is alternately swept out into the water and then thrown back against the shore. I like to go to Lake Michigan ... not so much in the summer; but in the spring when the ice is breaking up; or in the fall when the wind and waves are high. The sound and sight of the water ~~is~~ are spellbinding; it draws me closer and closer. As I walk along the shore there's a ~~s~~kind of peace, a lulling by the sound of the waves. It gives me a feeling of closeness to God. I'm awed by the beauty and ~~wonder~~ power of His creation.

In the spring, as I climb over the ice I can see the cracks and crevices; the ice is loosing it's grip. Even now, in the very early spring the sun has already claimed it's victory. The ice, no matter how imposing, will slowly melt to nothing. It's so quiet on the shore; just a few people walking around, no loud summer sounds. I can hear the water, the ice snap, feel the warmth of the sun, sense that summer is not far off. The wind is a constant reminder of the winter. It makes my hands and ears hurt.

~~Even the walk along the shore is somehow special. The sand is hard to walk in. My heavy shoes seem to have difficulty in~~

Walking along the beach is a real chore. Winter shoes and sand don't seem to understand each other. Yet, even with shoes I can feel the sand against my step. The tall grass seems to whisper as I pass; I love to have someone walk and talk with me. We plan, daydream, wonder about our lives and what they will be like tomorrow -- maybe where we'll be in a year or two.

Would I could hear what it says

The fall is different. There's a kind or release in watching the angry water lashing out at the shore. Inside of me there's a weird kind of peace.

addition to Draft 6

The Lake.

Waves washing the shores, sand in shoes, dead fish on the beach, cold water, undertows The pier and the catwalks The tall grass that grows through the sand. The persistence of the sounds water, wind birds in the summer these are muffled by the people, radios blaring hot summer music, the guys playing frisbee over the prettiest girls. The flirting and whistling. There are so many people laying, baking in the sun you can almost hear the skin burning "more Hawaiian Tropic, please. That stuff is really disgusting it ~~sm~~ smells like pineapple and coconuts. There's something silly, revolting the the smell, a fakeness, when you put it on is it suppose to trans~~form~~port you ~~sod~~ to Hawaii? Maribeth and I went to the "beach" last summer. ~~There wasn't enough time~~ We didn't want to waste time traveling so we laid out at Creekside Estates, (~~Creekside at ... above Expressway~~) located conveniently alongside US131. We just imagined the lake. The cars on the highway were waves, motorcycles were jet skis.. we even had the more

[redacted]

The Best Place of Life

Listen, you can hear the waves crashing against the pier. The sound of water against hard concrete. Over and over the waves fall, trying to smash the prison of man-made walls. The lighthouse stands silently... still proud... able to remember another more useful life. I like to go to the lake, not so much in the summer, but in the spring when the ice is breaking up, or in the fall when the wind and waves are high. There's a special sound in a wave hitting the shore, it brings me a peace, a quiet oneness with God. I'm somehow able to see Him and His creation more clearly.

In the spring, as I climb over the ice I see its hard, cold beauty. I can see

(10) Display
Jan[redacted]

The Best Place of All

Listen, you can hear the crashing waves against the pier. The sound of water against hard concrete. Over and over the waves hit; trying to smash the prison of man-made walls. There's the lighthouse, standing silently . . . like an old soldier, worn but still proud. It can recall another, more useful life. I like to go to Lake Michigan . . . not so much in the summer, but in the spring when the ice is breaking up; or in the fall when the waves are high. The sound of the water draws me closer. There's a kind of peace, a lulling by the sound of the waves. It gives me a feeling of closeness to God.

In the spring, as I climb over the ice I can see the cold, hard beauty. So many interesting cracks and crevices to explore; I like to see all the different ways the wind and water have shaped the ice. It's loosening its grip. Soon the sun will melt it to nothing. It's so quiet on the shore; just a few people walking around, no loud summer sounds. If I close my eyes I can see people baking in the sun, smell the Coppertone and hear the radios blaring. But now, in the spring, I can hear the water, the snap of the ice, feel the warmth of the sun, sense that summer is not far off. The wind is a constant reminder of the winter. It bites at my hands and ears. Why can't I remember to wear a hat and gloves?

The fall is different. There's a kind of release in watching the angry waves lash the shore. Every once in a while you hear about someone who accepted the waves' challenge to walk the pier. A few have been quickly swept into the lake. I'm afraid of the power of the water; I'm content

~~False Start~~ False Start

~~[illegible] [illegible]~~

There are no toll roads. There are no maps, no travel guides, and no call-ahead reservations. There is not a flight direct from Cincinatti and there are no ~~[illegible]~~ super-saver fares. The only inhabitant ever available for questioning has since made his way, leaving only his words for men to follow.

But these words are thousands of ~~[illegible]~~ years old, originally written in an obscure Israeli language, translated into the various tongues that have passed in and out ~~of~~ with the fashions and the kings. The words have crossed ~~[illegible]~~ continents and oceans, spellbinding millions along the way. Groups of people meet and discuss the words, founding organizations based upon interpretation. ~~Different groups have formed upon the two distinct sections of words: simply "old" and "new".~~

~~It is [illegible] these "newer" groups that [illegible] [illegible] to concentrate [illegible] attention [illegible] they are perhaps the most numerous and [illegible].~~

Wars have been ~~[illegible]~~ fought, arguments started over whose interpretation is better. ~~[illegible]~~? Great chasms separate sections of the original organization, the followers of the speaker of the words, the teacher, the Christ sent by God to bring good news to the people of the earth.

Rough draft combination of ~~False Start~~ rough #1 & revision of rough #1 Drafts (5

—27 Use False Start here —

I remember being in church with my father when I was a child. I was fascinated by the liturgy, with all of its words, gestures, songs, and rituals. I remember watching, with a deep longing inside of me, all of the people stringing toward the altar at communion time. I had every prayer, every response, memorized at a very early age. It was clear to me that the key to it all would only be revealed to me ~~[illegible]~~ if I were older and so I tried to act older. It seems to me now that I must have appeared either ridiculous, or precocious, or both ~~[illegible]~~

Soon after, however, I began taking catechism classes, and the play-acting was no longer necessary. In catechism class, or CCD as my mother called it, I was taught everything I needed to know to be a practicing Catholic. ~~They~~ I was taught ~~me~~ the important prayers, the rosary, how to receive communion, and even what to say in confession. ~~[illegible]~~ I was so happy when I finished. Now, at last, I could take my place amongst the participants in the mass, and the secret of it all would be revealed to me

Not so, when I got to mass, however. It was all the same, the secret was still hidden. After all of my years of religious education, I was no further than when I'd started.

Puzzled, I began to ask questions, many different ones, so many that they had my head spinning. Each ~~All~~ of them received the same responses: "Don't you worry your head about it, dear." or "That is simply something you must accept on faith." 30

Sharon[redacted]
EN 102

Draft 3 Finished Draft
Assignment 3

Changing Lanes

There are no toll gates to insure passage. There are no maps, no travel guides, and no call-ahead reservations. There is not a flight direct from Cincinatti and there are no super-saver fares. The only inhabitant ever available for questioning has since made his way, leaving only his words for men to follow.

But these words are thousands of years old, originally spoken in an obscure Israeli language, progressively translated into the various tongues that have passed in and out with the fashions and the kings, finally to be written down and translated some more. The words have crossed continents and oceans, spellbinding millions along the way. Groups of people meet and discuss the words, founding organizations based upon interpretation.

Wars have been fought, arguments started over whose interpretation is better. Great chasms separate sections of the original organization, the followers of the speaker of the words, the teacher, the Christ sent by God to bring good news to the people of the earth.

But as I said before, all of this happened a very long time ago. Men today are faced only with this chasm and few concern themselves with the causes. They only argue the modern-day issues and ask themselves agonizingly difficult questions. Catholic or Protestant? Who's right? Who presents the best case to God? As one brought up Catholic and now faced with a Protestant faith, I find myself asking these questions.

Who does present the best case to God? It would seem to me that it is not the church but the individual Catholic or Protestant who must present his case before God. The church, therefore, is not an organization for God but an organization on earth for the people of God.

In the writing of this paper I have tried to expand upon what I have already presented, relating it to my own personal experiences rather than pointing fingers and answering questions which I have no right even to ponder.

I remember being in church with my father when I was a child. I was fascinated by the liturgy, with all of its words, gestures, songs, and rituals. I remember watching, with a deep longing inside of me, all of the people stringing toward the altar at communion time. I remember having every prayer, every response, memorized at a very early age. It was clear to me

Sharon [redacted]
EN 101

Finished Draft 7
Assignment #3

Changing Lanes

very interesting start!

There are no toll gates to insure safe passage. There are no maps, no travel guides, and no call-ahead reservations. There is not a flight direct from Cincinatti and there are no super-saver fares. The only inhabitant ever available for questioning has since made his way, leaving only his words for men to follow.

But these words are thousands of years old, originally spoken in an obscure Israeli language, progressively translated into the various tongues which have passed in and out with the fashions and the kings, finally to be written down and translated some more. The words have crossed continents and oceans, spellbinding millions along the way. Groups of people meet and discuss the words, founding organizations based upon interpretation.

Wars have been fought, arguments started over whose interpretation is better. Great chasms separate sections of the original organization, the followers of the speaker of the words, the teacher, the Christ sent by God to bring news of salvation to the people of the earth.

But as I said before, all of this happened a very long time ago. Men today are faced only with this chasm and few concern themselves with the causes. They only argue the modern-day issues and ask themselves agonizingly difficult questions. Catholic or Protestant? Who's right? Who presents the best case to God? As one brought up Catholic now being faced with a Protestant faith, I find myself asking these questions.

Who does present the best case to God? It would seem to me that it is not the church but the individual Catholic or Protestant who must present his case before God. The church, therefore, is not an organization for God but an organization on earth for the people of God.

I'm most impressed with how you are establishing your approach in here.

In the writing of this paper I have tried to expand upon what I have already presented, relating it to my own personal experiences rather than pointing fingers and answering questions which I have no right even to ponder. It is not my responsibility to judge which faith contains the most correctness of doctrine, only to decide which one I wish to include myself in.

As I stated previously, I have been asking myself some pretty deep questions about these organizations on earth set up for the followers of Christ. I concern myself with the two major ones here in America: Catholic and Protestant.

5½

DRAFT 1

Draft 1

It was 11:16 p.m. when our instructor mentioned the tragic news. I first joked along with my friends waiting for the punch line. It never came. I wished with all my soul that it would. It didn't. The hour and a half seemed like an eternity. Burning the entire lecture. It was the only thing on my mind. My instructor seemed cold and despondent. I didn't want to believe it was true. I couldn't wait to get out of class and prove everyone wrong.

"The spaceshuttle Challenger has been lost. All seven aboard are missing and presumed dead." reported the newsman. Our space program had experienced its greatest tragedy. I don't want to condemn our space program or the people running it now ~~that I regret~~ will I try to ~~not~~ determine the structural weakness but I believe one of the contributing factors in the disaster is one all americans face. This particular

Draft 3

It was 12:16 p.m. when my instructor mentioned the tragic news. I first joked along in my mind waiting for the punch line. It never came. I wished with all my soul that it would. It didn't. The hour and a half seemed like an eternity. Blurring the entire lecture it was the only thing on my mind. My instructor seemed cold and despondent. I didn't want to believe it was true. I couldn't wait to get out of class and prove everyone wrong.

"The space shuttle Challenger has been lost, all seven aboard are missing and presumed dead," reported the newsman. Our space program had experienced its greatest ~~tragedy.~~ disaster. ~~I don't want to condemn our space program or the people running it nor will I try to determine the structural weakness but I believe one of the contributing factors in the disaster is one all americans face.~~ This particular space launch had been delayed several days. Running out of time and faced with a tight schedule it was decided that the ice covered craft would go up that freezing January morning before more bad weather could come in. Besides, space missions had become commonplace. The craft had proven itself, almost.

Americans today ~~are~~ expecting ~~too much~~ a great deal from technology. Cars come with five-year warranties and ~~drive themselves~~. No one gets out of their car to open their garage doors and the remote control had become a permanent fixture on the ~~coffee~~ table

B/We live in a guaranteed society. The

[redacted]
EN 102

Finished Draft, Assignment 5

Draft 4

Expectations

It was 12:16 p.m. when my instructor mentioned the tragic news. I first joked along in my mind waiting for the punch line. It never came. I wished with all my soul that it would. It didn't. The hour and a half seemed like an eternity. Durring the entire lecture it was the only thing on my mind. My instructor seemed cold and despondent. I didn't want to believe it was true. I couldn't wait to get out of class and prove everyone wrong.

"The space shuttle Challenger has been lost, all seven aboard are missing and presumed dead," reported the newsman. Our space program had experienced its greatest disaster. Over and over again I watched in horror as the networks replayed that brightly burning spark explode into a million pieces and fall aimlessly to the ocean. What happened? How could it of happeded? This particular launch had been delayed several days. Running out of time and faced with a tight schedule it was decided that the ice covered craft would go up that freezing January morning before more bad weather could come in. Besides, space missions had become commonplace. The craft had proven itself, almost.

Americans today expect a great deal from technology to satisfy their pursuit of happiness. We live in a guaranteed society. The more our technology gives us to ease lifes burdens, the more we expect. Cars come with five- year warrantees and ovens are self-cleaning. No one gets out of their car to open their garage

Short Example
maybe with launch

It was 12:16 p.m. when my instructor mentioned the tragic news. I first joked along in my mind waiting for the punch line. It never came. I wished with all my soul that it would. It didn't. The hour and a half seemed like an eternity. During the entire lecture it was the only thing on my mind. My instructor seemed cold and despondent. I didn't want to believe it was true. I couldn't wait to get out of class and prove everyone wrong.

"The space shuttle Challenger has been lost, all seven aboard are missing and presumed dead," reported the newsman. Our space program had experienced its greatest disaster. Over and over again I watched in horror as the networks replayed that brightly burning spark explode into a million pieces and fall aimlessly to the ocean. What happened? How could it of happeded? ~~This particular launch had been delayed several days.~~ Running out of time and faced with a tight schedule it was decided that the ice covered craft would go up that freezing January morning ~~before more bad weather could come in.~~ Besides, space missions had become commonplace. The craft had proven itself, almost.

Americans today expect a great deal from technology to satisfy their pursuit of happiness. We live in a guaranteed society. The more our technology gives us to ease lifes burdens, the more we expect. ~~Cars come with five- year warrantees and ovens are self-cleaning. No one gets out of their car to open their garage~~ .

EN 102

10.

Final Draft

Expectations

It's been another exciting day in the life of [redacted]. Got up; went to school; came home. There's not too much to expand on there. This feels great to finally lay back in a comfortable chair. I think I'll just sip this tall, cool one and soak in the evening news. This should keep my mind off the day. Where's the remote? Who thought they were God and hid it under the magazines? Ready, aim, fire.... Fire.... So the batteries are dead. I should have expected this after the ticket dispensers in the ramp were down and I was late for chemistry again. Then I get caught between floors on the elevator. I guess I won't ride that anymore. And the atmosphere control system was still pumping cold air into calculus. It's time I give that school a piece of my mind. If they want to offer a quality education the least they can do is offer a quality enviroment. Moving on to the problems of the rest of the world, how do I turn this TV on? And they delayed the space shuttle launch another day. If they would have sent it up the first day they delayed it, the craft would be on its way back. Can't anyone do anything right??

It was 12:16 p.m. when my instructor mentioned the tragic news. I first joked along in my mind waiting for the punch line. It never came. I wished with all my soul that it would. It didn't. The hour and a half seemed like an eternity. During the entire lecture it was the only thing on my mind. My instructor seemed cold and despondent. I didn't want to believe it was true. How