

**A PROCESS WRITING CURRICULUM FOR THE EFL CLASSROOM:  
THE CONTEXT OF KUWAIT**

by

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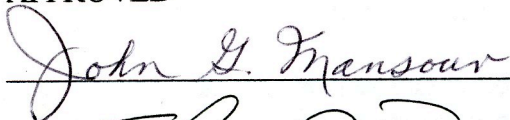
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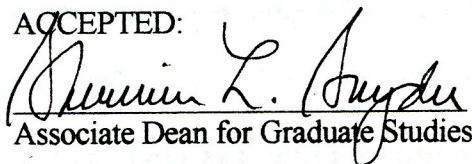
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## **ABSTRACT**

This study resulted in a curriculum model designed to address the special needs of high school EFL students preparing for the rigors of college composition in the English-speaking world. The objective of this study was to demonstrate that the process approach to writing is compatible with contemporary communicative methodology. The curriculum model was designed to emphasize the social nature of language while integrating both contemporary communicative methodology in the field of ESL and Process Writing theory in the field of English composition. The curriculum will be tested at the Al-Bayan Bilingual School in Kuwait.

Two questions will need to be answered during the application of this study:

1. Will Arabic students be able to understand and utilize the Process Writing model?
2. Will an increased awareness of Process Writing methods result in long-term gains and a smoother transition into English-speaking universities.

The reviewed research indicates that Process Writing holds promise for EFL students. Arabic students in particular are unfamiliar with the view of writing as a series of stages. Arabic culture values a writer's ability to write extemporaneously and without revision. Very few writers actually possess the facility to produce flawless texts without recourse to drafting and revision. Given the need for improved writing skills among college ESL students in general, and Arabic students in particular, it is strongly

anticipated that preemptive instruction in Process Writing in high school will facilitate

Arabic students' transition into both English composition and content courses.

## **DEDICATION**

This study is dedicated to my mother, Gwen Matthew, who gave me the love of language. She is a constant source of encouragement, and she is an endless font of the inspiration I need to achieve all of my aspirations.

# TABLE OF CONTENTS

## Chapter

1.	THE PROBLEM. . . . .	1
	Introduction . . . . .	1
	Development of the Problem . . . . .	4
	Need for the Study. . . . .	6
	Purpose of the Study . . . . .	7
2.	LITERATURE REVIEW. . . . .	8
	Introduction . . . . .	8
	Section One: The History of Writing	
	Instruction Methods . . . . .	9
	Grammar-Translation Method . . . . .	9
	Audio-Lingual Method . . . . .	10
	Controlled Writing . . . . .	10
	Direct Method. . . . .	11
	Guided Writing . . . . .	11
	Language-Based Writing . . . . .	12
	Pattern/Product Approach. . . . .	12
	Natural Approach . . . . .	13
	Process Writing . . . . .	13
	Ecological Writing . . . . .	13
	Section Two: Designing Curricula . . . . .	14
	Definitions of Curriculum. . . . .	14
	A Pragmatic Approach to Curriculum	
	Design. . . . .	15
	Section Three: Process Writing . . . . .	16
	Section Four: Ecological Writing . . . . .	19
	Summary . . . . .	20
3.	DEVELOPING A CURRICULUM BASED ON CURRENT	
	LITERATURE . . . . .	22
	Stages of Instructional Planning . . . . .	22
	Goals . . . . .	24
	Objectives . . . . .	24
	Planning Instructional Activities . . . . .	26
	Choosing Instructional Media. . . . .	27
	Testing and Evaluation . . . . .	27
	Implementing Instruction . . . . .	28
	Revising Instruction . . . . .	28

4.	A PROCESS WRITING CURRICULUM . . . . .	29
	Introducing Students to the Idea of Process	
	Writing Through Metaphor . . . . .	29
	Providing Models . . . . .	30
	A Recursive Process . . . . .	31
	Invention . . . . .	32
	Organization . . . . .	33
	Pre-Drafting/Note Taking . . . . .	34
	Rough Drafting . . . . .	35
	Final Drafting . . . . .	35
	Word Processing . . . . .	36
	Conclusion: Evaluation . . . . .	36
5.	SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	38
	Recommendations. . . . .	39

REFERENCE LIST . . . . .	40
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APPENDIX: RECOMMENDED READING LIST . . . . .	42
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# **CHAPTER 1**

## **THE PROBLEM**

### **Introduction**

Steady and significant advances have been made in the field of Teaching English as a Second Language (TESL) in the last one hundred years (Williams & Snipper 1990; Richards & Rogers 1986; Ovando & Collier 1985). Many of the changes have been largely successful, but the results of English as a Second Language (ESL) research have sometimes been applied to students without regard for their goals, circumstances or special needs. This overgeneralization of research results is most evident in the use of communicative syllabi which often overlook the literacy needs of students while focusing on oral communication skills (Hudelson 1984). A prime example of the problems caused by this lack of literacy is the lack of writing skills among foreign students entering the university system in the United States. Many of these students are more than capable English speakers and their passive knowledge of English grammar, as measured by entrance exams, is often quite high (Oliver 1997).

An essential objective of this study is to apply current research on the best practices in the fields of ESL to the special needs of early high school students who are studying English in their home countries (otherwise known as English as a Foreign Language, or EFL) in preparation for college entrance in English-speaking universities.



While it is understood that designing an individual curriculum for every student would overtax even the most competent and organized teachers regardless of their fields, this study will focus on adapting existing ESL/EFL methodologies with the aim of meeting the special needs of those students who are preparing for academic writing at the university level. Of special interest are students from Arabic-speaking countries.

Currently, the dominant theory for teaching EFL students, whether they are college-bound or not, is the Communicative Approach (CA). According to Nunan (1988) Communicative Approaches focus on the "processes of communication rather than on structural, functional, or notional items" (158). Ellis (1994) interprets the research on communicative classrooms as follows:

1. Giving beginner learners opportunities for meaningful communication in the classroom helps to develop communicative abilities and also results in linguistic abilities no worse than those developed through more traditional, form-focused approaches.
2. Communicative classroom settings may not be sufficient to ensure the development of high levels of linguistic and sociolinguistic competence, although they may be very successful in developing fluency and effective discourse skills. (Ellis 1995, 604)

The focus of the CA, then, is on conversational partners constructing meaning together. Implicit grammar instruction and the memorization of dialogs are rarely elements of a communicative syllabus.

It should be stressed at this point that this study is not intended to discredit the Communicative Approach, but rather to show that other syllabi might be more beneficial in some circumstances. It is expected, in fact, that the writing curriculum which will result from this study will use ideas from the Communicative Approach, though it will need to be adapted and combined with other syllabus types, particularly the Process

Writing approach already common in many university composition courses. There is nothing in the CA that precludes writing or reading instruction; it is simply more easily and more often adapted to oral/aural communication.

Process Writing is defined by Gebhard (1996) as a recursive process, meaning that the writer creates (rather than records) meaning through a series of invention strategies and revisions. Both Gebhard (1996) and Cooper (1986) feel that second language (L2) writers can benefit from the application of Process Writing in the ESL classroom.

In general, the model for Process Writing is a linear series of stages, generally identified as planning, writing and revising. Emig (1970) points out that this is not by any means a new concept. Good writers have followed the same model for producing compositions for centuries, but it is only in the past thirty years that these stages have been identified as productive for teaching the average writer. It is perhaps the best process for teaching not only the less skilled writer, but also the ESL writer.

Early advocates of Process Writing saw writing primarily as a cognitive process, but others (Cooper 1986) believe it would be more appropriate to stress the social aspects of writing. The social nature of communication was not ignored by early Process Writing advocates who did not see the cognitive nature of writing as inconsistent with its social nature.

The objective of this study was to demonstrate that the process approach to writing is compatible with contemporary communicative methodology. By emphasizing the social nature of language while integrating both contemporary communicative methodology in the field of ESL and Process Writing theory in the field of English



composition, this study presents a curriculum model designed to address the special needs of high school EFL students preparing for the rigors of college composition in the English-speaking world.

### **Development of the Problem**

Although some foreign students entering the American university system exhibit inadequacies in their speaking skills, most are proficient English speakers (Oliver 1997). Other foreign students are allowed entrance on the strength of their scores on standardized tests, usually the Test Of English as a Foreign Language (TOEFL). In spite of their advanced oral skills and/or their awareness of English grammar, many are unprepared to meet the demands of academic writing at the university level. Writing skills take longer to develop than oral skills, particularly for students who come from oral cultures. Included in this group are Arab students whose oral skills tend to develop more quickly than their writing skills (Oliver 1997).

It is precisely because they lack adequate composition skills that many foreign students are enrolled in special programs called Intensive English Language Programs (IELP's), and/or special freshman composition courses designed for ESL students before they begin work on their content courses (Oliver 1997; Davis 1994).

The magnitude of the problem and the impact on universities in English-speaking countries is significant. Every year thousands of foreign students enter the systems of higher education in the English-speaking world (British Council 1986). The number of foreign students in American universities has increased from 34,232 in 1954/55 to

452,635 for the 1994/95 school year. This number represents 3.1% of total U.S.

enrollment (National Center for Educational Statistics 1996; Davis 1994).

While there have been large fluctuations in the number of students coming from Arab-speaking countries, the number of students from the Middle East has risen steadily from the mid-1950's to a peak of 83,700 for the 1979/80 school year (Davis 1994). After 1980, participation of Middle Eastern students in American universities declined rapidly and steadily to a low of 29,510 for the 1993/94 school year (Davis 1994). A year later the trend was reversed, and for the first time since 1980 the number of students increased, rising to a total of 30,246 for the 1994/95 school year (National Center for Educational Statistics 1996). Kamal (as cited in Davis 1994) gives some of the reasons for increased enrollment of foreign students in American universities:

Appreciation for American-style education is said to be emerging in the wake of the Gulf war, competing with the longstanding ties with Britain that have traditionally influenced the study-abroad destinations of students from these countries." Kamal also notes that "exceptions to the general trend of declining enrollments from the Middle East include recent sharp increases in the numbers of students from Turkey, Kuwait and Bahrain" (Davis 1994, 24).

The total enrollment in IELP programs increased 5.2% in the 1993-94 school year. During the same time frame, the number of students from the Middle East who were enrolled in IELP programs increased by 19.6% from the previous year. This increase has two implications: first, the number of Middle Eastern students entering regular academic programs is set to increase; and second, the need for academic writing skills among Middle Eastern high school graduates is stronger than average (Davis X).

One challenge for foreign students facing English composition courses is the method used in most academic writing courses. The process approach to writing, now

commonplace in the United States, is unfamiliar to many foreign students whose native academic cultures often value the ability to produce elegant prose spontaneously, with little recourse to invention strategies and re-drafting which are essential elements of the Process Writing approach (Oliver 1997). The result is that foreign students have difficulty coping with the double challenge of composing in a second language and in a style and manner which is, in itself, foreign (Diaz 1986).

Other problems plague ESL composition students as well. Plagiarism (Thompson 1995; Oliver 1997), writing stress (Daly 1977; Betancourt 1988), motivation (Day 1971; Kharma 1977) the identification of audience and problems with western logic and style (Fakhri 1994) are particularly difficult for students from distinct educational and cultural backgrounds (Alptekin 1993; Nunan 1985; Nelson 1987).

This study produced a curriculum that will serve EFL students who plan to attend universities where English is the language of instruction. The population targeted by the curriculum are high school students in intensive EFL or bilingual immersion settings. The curriculum design model focused on the recursive writing process and on the social nature of writing. The topics of standard English composition structure, logic and format used in composition courses in the English-speaking world were also broached.

### **Need for the Study**

Dennis Oliver, Program Development Coordinator for the American Language and Culture Institute, an IELP at Arizona State University, confirms that academic writing is a particular challenge for Arabic students whose cultures value oral over written discourse (1997). The rapid increase in Arabic student enrollment in IELP's



(Davis 1994) indicates a growing need for academic writing instruction at the secondary level in Arabic countries.

It is important to develop a high school academic writing program that will meet the needs of the 29,510 Arabic students preparing for expatriation to the United States for college tuition each year (Davis 1994). The need for academic writing skills is currently strong among the high school graduates from Kuwait, a growing number of whom are bound for university study overseas.

### **Purpose of the Study**

The purpose of this study was to develop a curriculum that would address the special needs of high school EFL students preparing for matriculation in English-speaking universities. By emphasizing the social nature of language while integrating both contemporary communicative methodology in the field of ESL and Process Writing theory in the field of English composition, this study resulted in a curriculum model designed to address the special needs of high school EFL students preparing for the rigors of college composition in the English-speaking world.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **Introduction**

The objective of this study was to demonstrate that the process approach to writing is compatible with contemporary communicative methodology. By emphasizing the social nature of language while integrating both contemporary communicative methodology in the field of ESL and Process Writing theory in the field of English composition, this study presents a curriculum model designed to address the special needs of high school EFL students preparing for the rigors of college composition in the English-speaking world.

This chapter was developed to explore current research on the best practices in the fields of ESL to the special needs of early high school students who are studying English in their home countries (otherwise known as English as a Foreign Language, or EFL), in preparation for college entrance in English-speaking universities.

Several topics were explored in this chapter in order to build a strong foundation on which a curriculum could be built. The first section of the chapter explores the history of ESL instruction and the concurrent developments in composition theory. The second section explicates methods of curriculum development. The third section develops a working definition of Process Writing and probes the contributions of Process

Writing to the view of composition as a social activity. The final section of this chapter extends the discussion of writing as an ecological and social process.

### **Section One: The History of Writing Instruction Methods**

In the ESL classrooms before World War II, writing “meant doing grammar exercises, answering reading comprehension questions, and writing dictation” (Reid 1993, 21). Writing was used as a means by which students demonstrated what they had learned; it was not taught as a skill useful in and of itself and integral to the overall process of learning a language. The first part of this literature review will briefly enumerate some of the early views of writing in the ESL classroom and how they have impacted the present focus on Process Writing.

**Grammar-Translation Method.** Until 1940, the only method available for teaching ESL was based on the same method used for teaching classical Latin and Greek, the Grammar-Translation Method. Students memorized and recited verb declensions, literature and set phrases with the intent of learning about language. That is, they were expected to gain an appreciation for great Greek and Latin literature and a meta-awareness of language, its structure and its logic. Latin and Greek were typically the languages of choice in such courses because they were useful for the fields of medicine and law, but they served almost no other practical use. The goal of the language instruction under the Grammar-Translation was primarily mental discipline; communicative competence in oral and written form were not expected results of language education (Williams and Snipper 1990). While subsequent methods did (and



do) typically promote communicative competence, mental discipline is frequently cited as a reason for language teaching even today.

**Audio-Lingual Method.** During the Second World War, Americans started to realize that the isolationist tendencies which had prevailed since the First World War were not practical (Reid 1993). It was no longer possible to ignore the need for communication with foreign countries and consequently a new method of teaching language emerged with an emphasis on communicative competence. The Audio-Lingual Method emerged from the behaviorist model of training through stimulus and response and dominated the field of second language teaching from 1940-70. Students learned to produce language automatically, being reinforced for correct responses to stimuli, in this case audio cues or questions. The Audio-Lingual Method emphasized the teaching of correct oral language through the study of pattern practice, pronunciation, and grammatical structures (Reid, 1993). The sequence of instruction was carefully planned in advance. The needs of the students could be predicted, it was thought, and the teacher could anticipate the stages through which students would pass and plan instruction accordingly. If the sequence followed the inherent order of acquisition, the students would learn with relative ease. While communication was the goal of audio-lingual method, writing was not taught even in the advanced stages.

**Controlled Writing.** In the 1970s, it was becoming apparent that ESL students did, in fact, need to know how to write. While the Direct Method was being introduced into language classrooms (see below), the Audio-Lingual Method was being applied to the teaching of writing in the form of Controlled Writing (Reid 1993). Authentic student expression was still not addressed since it was still felt that student learning should be

guided by a teacher schooled in the research on acquisition and thus able to predict the needs of the students. The language classroom was not seen as part of the real world of discourse, but as a place to prepare for it. Students were instructed to read and copy passages, making only discrete changes. As in the Audio-Lingual Method, the objectives of Controlled Writing were the incremental teaching of progressively more complex grammatical structures and the elimination of student error.

**Direct Method.** Elimination of error was concurrently being challenged by advocates of the Direct Method who approached language learning as a process in which explicit grammar instruction was foregone and students formed hypotheses based on the success they experienced in the discursive process. Errors were seen as natural consequences of the students' hypothesis testing. "Students [were] expected to understand the meaning of what is said directly from the language they are learning" (Williams and Snipper 1990, 92). There was a fundamental rejection of the premises on which the Grammar-Translation Method was founded: translation was not allowed. One problem with this method is fossilization: students tend to stop changing their hypotheses about language once they are able to communicate even though their utterances might not be entirely grammatical.

**Guided Writing.** In the later years of the Direct Method vogue, writing instruction, again lagging behind, was implementing processes called Free Writing or Guided Writing (the later being the more descriptive of the two labels). The method used a set of questions, the answers to which formed a paragraph or a short piece of writing (Reid, 1993). While not entirely unsuccessful, Guided Writing still did not tap the student's inherent desire to communicate real and original thoughts. The goals of Guided



Writing were, at least secondarily, nearly the same as those of the Audio-Lingual Method: habit formation, accuracy and the reduction of student error. Vocabulary building, knowledge of sentence structure and self-confidence were the nominal, and probably the more realistic, benefits of Guided Writing (Silva 1990; Reid 1993). Authentic expression was still not a goal.

**Language-Based Writing.** Language-Based Writing, an extension of the Guided Writing model, was focussed on teaching writing not as an integral part of the learning process, useful in and of itself, but rather as a skill, a means of “[reinforcing] grammatical structures, idioms, and vocabulary” (Raimes 1983, 3). In this method, teachers used a technique called dicto-comps in which students listened to a passage read by the teacher and then wrote the passage as they remembered it. Sentence-combining exercises were also used to help students form hypotheses and extend their meta-knowledge of the language (Reid 1993).

**Pattern/Product Approach.** Concurrent with all of the writing models discussed thus far, the Pattern/Product Approach was being developed. As early as 1973 researchers were introducing ESL students and teachers to problem-solving, invention and organization strategies, academic theme development and audience identification – all common themes adopted later by the Process Writing movement (Reid 1993). The strategies were taught more as discrete skills in isolation, however, and lacked the holistic and integrated approach which is a hallmark of the process method which sees the skills as integral to the process of writing, as mere means to the end of expression (Silva 1990).

**Natural Approach.** The Natural Approach, introduced by Krashen and Terrell in 1982, posited a view of language learning as a process of hypothesis testing. The focus was on providing the students with comprehensible input: language which the students could understand, but which was slightly above their current level of competence. This Natural Order, as it was called, is not significantly different from the basic premise of the Audio-Lingual method. In the Natural Approach, students constructed hypotheses about how language works by assimilating new input into their conception of the language structure. Writing in the second language classroom was seen by Krashen and Terrell as part of the last stages of the acquisition process, that is, as output. While not particularly discouraged, writing was seen as a stage of the learning process and not as an integral part of it. Certainly it was not considered as part of the students' strategies for constructing meaning (Krashen and Terrell 1982, as cited in Williams and Snipper 1990).

**Process Writing.** Meanwhile, first language composition classes were being exposed to a new approach to writing called Process Writing. While Process Writing did not focus on constructing hypotheses about the language of discourse itself, it did focus on the cognitive process of building meaning. Successful writers were surveyed, and it was found that they, in general, utilized a set of strategies when approaching the writing task: invention, organization, pre-drafting and rough drafting (Emig 1970; Emig 1971, cited in Krapels 1990).

**Ecological Writing.** Early in the Process Writing approach, the examination of process was focussed on writers in isolation and the mental processes they go through to organize and construct a piece of written discourse. More recently, the social aspects of

writing (sometimes called Ecological Writing) have been more fully vetted, and the composition classroom has been transformed into a workshop in which students work collaboratively with the teacher and with each other to edit and hone their compositions (Diaz 1986; Cooper 1986).

The ESL teaching community embraced Process and Ecological Writing neither quickly nor enthusiastically, but in the late 1980s TESL theorists, if not ESL teachers, began to see Process Writing as an appropriate model for teaching not only native speakers, but also second language learners as well. Some contended that Process Writing might be particularly suited to the ESL classroom (Diaz 1986).

The development of language teaching in general, and of ESL writing instruction in particular, has been toward an increased focus on the cognitive processes students use to synthesize input and to produce output. The application of Process Writing techniques in EFL classrooms is in accordance with the current movement toward a cognitive view of second language learning.

## **Section Two: Designing Curricula**

**Definitions of curriculum.** Stern (1983) gives a broad definition of curriculum which is helpful in guiding the curriculum planning process:

The term curriculum has come to refer not only to subject matter or content, but also to the entire instructional process including materials, equipment, examinations and the training of teachers, in short all pedagogical measures related to schooling or the substance of a course of studies. (394)



This broad definition of curriculum is instructive because it includes all of the elements of the curriculum models developed by Breen and Candlin in 1980, Yalden in 1983 and Dubin and Olshtain in 1986.

According to Yalden (1983) the most suitable and clear definition of curriculum is provided by Robertson:

...the curriculum includes the goals, objectives, content, processes, resources, and means of evaluation of all the learning experiences planned for pupils both in and out of the school and community through classroom instruction and related programs.... (Yalden 1983, 18)

**A pragmatic approach to curriculum design.** Robertson's definition parallels the curriculum planning method advocated by Reiser and Dick (1996) who claim that teachers planning for semesters or units of instruction generally follow a seven stage model:

1. Identify instructional goals.
2. Identify instructional objectives.
3. Plan instructional activities.
4. Choose instructional media.
5. Develop assessment tools.
6. Implement instruction.
7. Evaluate the success of instructional planning and execution and return to the stage of identifying objectives; repeat, the process again in order to refine and improve teaching. (Reiser and Dick 1996)

This model guided the design of the curriculum resulting from this study.

### Section Three: Process Writing

Diana Diaz (1986) advocates the use of Process Writing methods for ESL writers in *The Writing Process and the ESL Writer: Reinforcement from Second Language Research*, in which she challenges the current methodology for teaching composition to ESL students. Diaz claims that while the Process Writing model seems to be well accepted in first language composition courses, its integration into the ESL curriculum has been met with some resistance (Diaz 1986).

Process Writing is defined by Gebhard (1996) as a recursive process, meaning that the writer creates (rather than records) meaning through a series of invention strategies and revisions. Both Gebhard (1996) and Cooper (1986) feel that second language (L2) writers can benefit from the application of Process Writing which seems particularly suited for communicative syllabi because it stresses the participation of the writer with the text in an effort to construct meaning in the same way that two conversational participants in the CA construct meaning through a process of negotiation.

In general, the model for Process Writing is a linear series of stages, generally identified as planning, writing and revising. According to Emig (1970) good writers have followed the same model for producing compositions for centuries.

Process Writing holds out hope for the group of writers identified by Miller (1970) as less artistic. Miller claimed that the majority of students fit into this category and that less than 20% have the gift for writing. He proposed that English teachers focus on teaching the other 80% "borderline composition skills as the writing of courtesy notes and factual business correspondence and the filling out of personal forms, tax forms, and order blanks" (64).

This rather pessimistic assessment of student potential was not shared by all.

By teaching writing as a process, a set of organizational stages that can be utilized in a logical (rather than artistic) fashion, advocates of Process Writing hoped to elevate the less skilled writers to a level above mere functional ability. Moffett (1970) blamed lack of student motivation, not lack of ability, for student failure. Emig (1970) maintained that ego strength is a determiner of the students' will to write and that teacher feedback is important in determining the students' writing output. Emig admitted that some students don't have the temperament to use Process Writing, but her admission did not indicate concurrence with Miller's (1970) assertion that the majority of students are unable to learn how to write.

Another challenge to Process Writing came from Cooper (1986) who took issue with the view of Process Writing advocates that writing was essentially a cognitive activity undertaken by the writer in isolation. Bruffee concurred with Cooper, stating that writing was really a social activity conducted in the absence of the intended audience. In Bruffee's words, writing is a "displaced social act" (Bruffee 1981, cited in Cooper 1986, 386). Cooper advocated collaborative classroom writing activities that emphasize the social aspects of writing throughout the drafting process. She saw this as an alternative to evaluating final drafts as representations of the writers' thinking and writing processes (Cooper 1986).

Some Process Writing proponents view writing as a hermetically sealed, solitary, cognitive activity in which the interaction is primarily between the writer and the text. However, Cooper (1986) has constructed a straw man argument since other theorists (Diaz 1986; Moffett 1970; Williams and Snipper 1990; Gersten 1995) do not see the



cognitive process of writing as being in any way separate from the social aspects of language. In fact, many Process Writing theorists see the use of collaborative groups as an integral part of Process Writing instruction. Gersten (1995), for example, proposes teaching students how to research and conduct formal debates not only as a way of introducing them to the process of researching and writing a formal composition, but also as a means of teaching them an awareness of audience. In essence, Gersten's (1995) aim is to teach students to anticipate the reader's reactions and to respond in advance to the reader's reactions and arguments. Teaching writers to anticipate the readers' reactions clearly indicates a view of writing as a social act.

In a study that has implications in the ESL Process Writing classroom, Kroll (1990) studied the differences between student essays produced at home and those produced in class. Kroll (1990) asserted that there was no significant difference between the scores of those essays produced in class under time constraints and those produced at home with virtually no time constraints. She maintained that teaching students about Process Writing will make them more productive and independent learners and therefore help them to use their homework time more effectively (Kroll 1990).

For the purposes of this study it is important to note that the scores on take-home essay assignments did increase significantly for Arabic students. Kroll's study does not investigate the reasons behind the Arabic students' increased scores. It is possible that the increased scores achieved by Arabic students on take-home essay assignments were simply the result of the emphasis that Arabic families place on education and homework, not on Arabic student awareness of the writing process. Eamonn Hogan (1996) the director of a bilingual school in Kuwait, substantiates this hypothesis with the assertion

that the pressure to achieve is so intense among the students at his school that both students and their parents often request more homework, rather than less (Hogan 1996).

#### **Section Four: Ecological Writing**

The idea of writing as a social process is advocated by Marilyn M. Cooper in her article *The Ecology of Writing*. While she endorsed many of the same techniques used in Process Writing, the focus of Ecological Writing is different from that of Process Writing in which writing is viewed primarily as a cognitive process (Cooper, 1986).

However, many of the early advocates of the Process Method of teaching writing actually advocated quite strongly for social activities in the writing classroom. Moffett (1970), for example, while generally maintaining a behaviorist view of learning as a trial and error process by which students learned only from their mistakes, acknowledged that writing is a process of manipulating "symbols, not objects" (44) and that the writer's purpose is to affect the minds of people, not the physical world. Learning from one's writing mistakes requires a special kind of feedback: human response:

The fact that one writes by oneself does not at all diminish the need for response, since one writes for others. Even when one writes for oneself...one cannot escape the ultimately social implication inherent in any use of language. (Moffett 1970, 45)

The social aspects of writing should not be overemphasized in the composition classroom, however. Sherwood (1970) maintained a position that the study of topics such as grammar, usage, vocabulary building, literature, social science, logic, semantics, reading and speech should not be used as substitutes for the teaching of composition.



Sherwood distinguished between subjects which are used to augment the composition curriculum and those which replace it altogether:

In some cases a minor part of the course, such as grammar, has come to take up time beyond its real value ... in others, a related but not strictly equivalent activity has managed to substitute itself and must be put out altogether. (71)

Sherwood felt that teachers tend to teach the parts of composition that are more easily assessed because the errors are more clearly identifiable (e.g. grammar, vocabulary, logic or semantics). At other times teachers substitute more enjoyable subjects (e.g. literature), more interesting or weighty subjects (e.g. social science), or subjects with processes parallel to those used in composition (e.g. speech). Sherwood does admit that speech and composition can usefully be taught concurrently provided the teacher is competent in both fields and the students aren't expected to learn both disciplines in the time usually allotted to writing.

## **Summary**

The information in this literature review has established the fact that there is a significant need for improved writing skills among Arabic students whose goal is to matriculate in American universities. The application of Process Writing in the classroom holds great promise for EFL composition students. Process Writing is the culmination of five decades of second language research and currently constitutes the best method of teaching English composition to both native and non-native speakers.

Given the differences in English and Arabic composition styles, it is incumbent on EFL composition teachers in the Middle East to teach their students western styles of composition, thought and structure in order to help them transition into the American

university setting. Chapter Three is designed to help teachers implement classroom instruction which is in consort with the goal of preparing their students for the rigors of university composition in American and British universities. Chapter Four provides an example of a curriculum outline based on the principles of curriculum design and the philosophy of teaching which have been vetted in Chapter Two.

## CHAPTER 3

### DEVELOPING A CURRICULUM BASED ON CURRENT LITERATURE

The purpose of this study was to develop a curriculum that would address the special needs of high school EFL students preparing for matriculation in English-speaking universities. This chapter outlines a curriculum planning format designed to guide teachers through the process of planning and implementing instruction in their EFL classrooms. This same format was used in the planning of the curriculum which resulted from this thesis and will be used during the implementation and revision process as well.

#### Stages of Instructional Planning

*Instructional Planning: A Guide for Teachers* (Reiser and Dick 1996) was chosen as the primary source for practical guidance on the curriculum planning process because it is structured to guide teachers, rather than researchers or publishers, through the process of designing curricula. Reiser and Dick (1996) outline a method of instructional planning which they variously refer to as an "objectives-first approach", a "rational planning model" and a "systematic approach" (3). All of these terms refer to a model which is essentially top-down: the topics to be taught and the long range goals are decided first and the decisions about learning activities are derived from them. Reiser

and Dick (1996) claim that teachers generally follow a seven stage model of

curriculum design:

1. Identifying instructional goals is generally the first stage in educational planning. Goals are defined as "general statements of desired instructional outcomes that can usually be broken down into much more specific behaviors" (Reiser and Dick 1996, 21).
2. Identifying instructional objectives which are derived from the goals is the second stage in educational planning. Objectives "are explicit descriptions of what students will be able to do as a result of the instruction they receive" (Reiser and Dick 1996, 21).
3. In the third stage, teachers plan instructional activities which are designed to meet the goals and objectives.
4. In the fourth stage teachers choose the instructional media which will be necessary during the activities. These could include traditional media such as texts, workbooks and overheads, or they could involve the use of other print media, computers or community resources.
5. In the fifth stage, teachers develop assessment tools. Testing is typically seen as an integral part of the assessment process, but alternatives such as portfolio assessment focus on the students' progress. Regardless of the assessment type, the tools should be carefully constructed to insure that they measure the original goals and objectives.
6. When the stages listed above have been completed, teachers are ready to implement instruction.
7. Implementation of instruction is not the terminal point since planning for instruction is seen as a recursive process: teachers evaluate the success of their instructional planning and execution and return to the stage of identifying objectives, going through the entire process again in order to refine and improve their teaching. (Reiser and Dick 1996)

This curriculum development model is a recursive process with the final stage leading back to the first. Any of the model's stages could be revisited by the teacher at any point during the planning or implementation of the teaching plan. In this sense, the use of this model is particularly appropriate for the development of a Process Writing



curriculum since the process through which the teacher is constructing the curriculum is parallel to the process through which the students are going in constructing their compositions. The stages of the development plan will be expanded and reviewed in the following paragraphs.

**Goals.** The first stage identified by Reiser and Dick (1996) is the identification of instructional goals and objectives. Reiser and Dick (1996) define instructional goals as "general statement[s] of what learners will be able to do a result of instruction" (5). "Without instructional goals," he notes, "we are merely carrying out a random set of activities that may or may not be of benefit to learners... [goals] are the starting points from which we derive all subsequent activities" (12). Instructional goals can be derived from administrative or legislative mandates, from parents or community input, or from teachers themselves. Textbooks also influence teaching goals. Regardless of the source of the goal statements, teachers should be aware of ability, skill and attitudinal differences in their students both on individual and classroom levels. It is on the classroom level which the success of goal attainment will be decided (Reiser and Dick 1996).

**Objectives.** Reiser and Dick (1996) assert that an important aspect of instructional goals is that they can be broken down into more specific desired outcomes called objectives:

Objectives are explicit descriptions of what *students* will be able to do as a result of the instruction they receive.... Each objective describes a specific *observable* behavior a student should be able to perform. An observable behavior is an action that we can actually see the learner perform and oftentimes results in an observable product.... (Reiser and Dick 1996, 19-23)

Proponents of educational objectives have argued that it is important to specify objectives in terms of expected student outcomes and that those outcomes should guide the development of the teaching plan (Mager, 1984). The identification of behavioral objectives, others have countered, has a stultifying effect on the educational process. Detractors argue that when objectives are narrowly defined in terms of specific student outcomes, objectives are limited only to observable behaviors and tend to trivialize teacher aspirations and to limit the spontaneous actions of the teacher (Reiser and Dick 1996). Reiser and Dick (1996) reply that "objectives help teachers to focus upon the outcomes of instruction and enable them to recognize whether their students have attained those outcomes" (Reiser and Dick 1996, 23).

Every objective should have three components:

<u>Component</u>	<u>Function</u>
Behavior	describes what the student will be expected to do (i.e., the observable action the student will be expected to take) as a result of instruction
Conditions	describes the circumstances (conditions) under which the student will be expected to perform the behavior; describes what the student will use when demonstrating the ability to perform the objective
Standards	describes how well (and perhaps how quickly) the student will be expected to perform the behavior (Reiser and Dick 1996, 26)

Gagne (1985, 1988) classified objectives into four types based on the domain of learning involved: knowledge, motor skills, attitudes, and intellectual skills. Instructional strategies will vary depending on the domain of learning involved. Learning in the domain of knowledge involves the students' ability to memorize and recall information.

Learning motor skills involves activities that require complex physical activity involving any part of the students' bodies. Shaping students' attitudes involves attempting to affect student feelings and beliefs in such a way that the students will exhibit behavior which is in consort with those attitudes (Gagne 1985, 1988).

The intellectual skills domain can be broken down into three levels. In the first level, concept learning, students learn to identify an object or an idea as belonging to a particular group. In the second level, rule learning, a higher level of understanding is needed. A rule is a group of concepts all of which must be understood if the rule is to be applied. Students demonstrate this level of intellectual skill only through applying the rule and reaching the desired result. In the third level, problem solving, students must be able not only to apply rules, but also to select the appropriate rule for the situation (Gagne 1985, 1988).

**Planning instructional activities.** The third stage of curriculum planning identified by Reiser and Dick (1996) is planning instructional activities. Presentation, practice and feedback are the main categories of instructional activities. The methods employed to implement these activities include lecture, group discussion and small group cooperative learning. The trend is "toward student-centered methods [which] downplay the role of the teacher as dispenser of information and the student as passive recipient. Instead they focus on actively engaging the student in the learning process (Reiser and Dick 1996, 47).

Reiser and Dick (1996) suggest incorporating several types of instructional activities into instruction:



1. motivating students
2. informing students of objectives
3. helping students recall prerequisites
4. presenting information and examples
5. providing practice and feedback
6. summarizing the lesson (Reiser and Dick 1996, 46)

**Choosing instructional media.** Reiser and Dick (1996) suggest that teachers ask themselves three questions when selecting instructional media. First, is the medium practical? Practicality considerations include the availability of equipment, the appropriateness of the material in the given educational setting and the difficulty in obtaining the equipment. Second, is the material appropriate for the target students? Teachers must consider the students' attitudes toward the particular medium and students' background knowledge. Finally, does the medium provide an appropriate means for presenting the instructional activity? Activities such as motivating students, helping students recall prerequisites, presenting information and providing feedback all require different activities and different media.

**Testing and evaluation.** Testing and evaluation is guided by the goals set out at the beginning of the planning process. "If schools are to be accountable for their goals, they must determine if their goals are being achieved. To do this, a testing program must be established that directly measures attainment of the established goals" (Reiser and Dick 1996, 14). Reiser and Dick (1996) suggest three reasons for testing students: determining grades, determining the extent of student knowledge and the need for remediation and determining the effectiveness of instruction.



The type of assessment tool needed depends on the type of objective (knowledge, intellectual skill, motor skill or attitude) which was the aim of the instruction at the outset.

**Implementing instruction.** Reiser and Dick (1996) strongly advocate for the Mastery Learning approach of implementing instruction in which testing is used not only to assess the degree of student understanding, but also to indicate individual students' need for remediation. The recursive nature of their model is tailored for the Mastery Learning classroom. Reiser and Dick (1996) suggest, however, that mastery learning is difficult to implement in most classrooms.

**Revising instruction.** Once the students have been tested, Reiser and Dick (1996) propose that teachers analyze changes in student performance and attitude. The areas in which instruction was not successful should be examined to determine if the difficulty stems from a misanalysis of student characteristics, from inappropriate objectives or media, or from an evaluation which does not accurately reflect the objectives.

## **CHAPTER 4**

### **A PROCESS WRITING CURRICULUM**

Teaching the Process Writing is a process in itself: just as students are learning to approach the writing process as a linear, yet recursive process of constructing meaning, the ESL composition teacher should approach language instruction as a process for constructing student understanding. In general, a linear set of lessons can be used to teach students the various phases of the writing process, but teachers should be ready to revise their lessons and the order of presentation in order to accommodate the students' needs.

#### **Introducing Students to the Idea of Process Writing through Metaphor**

Many inexperienced composition students, whether they are native or second language writers, have an image of the writing as a process of recording inspiration. In some cultures (e.g. Arabic culture) the extemporaneous production of eloquent prose is seen as the hallmark of a well-educated person. In most cultures the focus is on the end product. The genius writer is someone who types feverishly to record his/her inspirations. The hard work of revision and editing is rarely portrayed in the media.

It is rare to find such genius. For the average, uninspired, or inarticulate writer, composing is best conceived of as a methodical, pragmatic endeavor. Helping students

see the process that necessarily precedes the product is the first step: the teacher must provide their students with a new paradigm for viewing the writing process.

An apt metaphor for this paradigm, at least the one that will be used here, is that of sculpting. Throughout the teaching stages described below, the parallels between the sculpting of Mount Rushmore and the sculpting of an essay will be described. The presentation of the metaphor will be done as an introduction to the Process Writing method, but will be revisited and reiterated as the students progress through the stages of writing.

### **Providing Models**

In addition to metaphors, students should also be provided with models of the stages of the various process strategies being taught. Mere presentation of the model to the students is not sufficient to insure understanding, however. Descriptions of the means used and the process involved in the production of each model is necessary if the students are to understand the utility of each stage: students must be taught why the writer went through the stage, the benefit derived, and how the process impacted the final product. If models are neither provided nor properly vetted, students are less likely to employ them once they are placed in a situation in which the focus is on the product. This is not to say that students should not be given some freedom to accept or reject the use of any particular strategy if they find it to be less than useful, but in the initial stages of learning to write essays, students should be required to follow the model as closely as possible in order that they might understand its potential usefulness.

The various techniques discussed below are not meant to be comprehensive, but should function as a starting point to learn/teach the basic concepts of Process Writing. Neither teachers nor students should limit themselves to the strategies suggested below. Students in the initial stages of learning the Process Writing should be encouraged, however, to try the various techniques as they are presented here and in various texts before they begin the process of inventing their own processes. The reason for this is plain: students might simply adapt faulty or unproductive techniques which they have used in the past instead of experimenting with the processes taught in this method.

There are three main sources of writing process examples. Many process-oriented textbooks provide examples of the writing process which professional writers and other students have used. Students might find it more inspirational, however, to see examples of how the teacher has used Process Writing in real-world circumstances, to produce papers, articles or even lesson plans. A tertiary source that could be tapped for material is the real world of teaching and professional communities. Teachers from various disciplines could elucidate the subtle differences in the processes followed in their subject areas, and professionals from an area of student interest could demonstrate the need for writing skills in their areas of expertise.

### **A Recursive Process**

While Process Writing is often conceived as a linear process - a series of stages through which the writer progresses in order to reach the end goal - students should become comfortable with the idea that a piece of writing is never really complete, that



some writers even revise their work after it has been published. Without going to the extreme end of the creative continuum, i.e. post-publication revision, students can still be encouraged to see writing as a process by which the writer creates (rather than records) meaning through a series of invention strategies and revisions (Gebhard 1996).

The Mount Rushmore metaphor is useful here because the sculpture, completed in the 1940's, is still being revised even today. Every year, cracks need to be filled as the environment and age change the mountain itself.

## **Invention**

Before students can begin writing, they must first come up with a topic. Students can either use their background knowledge or outside sources to help them identify topics. If the invention strategies involve the former, students should be encouraged to write down everything they know related to the topic. Semantic mapping is a common method to help students discover related and supporting ideas around a topic. It involves the clustering of related ideas around the central theme. The related ideas are then expanded with their own clusters of ideas.

Speed writing is another common strategy used for getting the students to realize how much they know about a subject. Typically speed writing is graded on quantity, not quality. Students are simply told to write as much as they can in the time allotted. This method is used to reduce the affective barriers that students have toward writing.

Reading, as well as library and original research can be used by the student to investigate ideas about which they have no native knowledge. By encouraging students

to see reading in the same way that they are now being encouraged to see writing, that is, as a two-way flow of information (in the case of reading, between the text and the reader), students can start to see reading as a process of building meaning which thereby informs not only the subject matter of their essays, but also the process by which they construct the text. For example, it might be helpful to alternate original research, data collection and interviews with library research in order to help students make the connection between the reading and writing process.

The Mount Rushmore model is again illustrative. Gutzon Borglum used his knowledge of history and of sculpting to conceive the faces behind the rock. He knew his limitations and the possibilities. He also investigated a variety of sites before he settled on Mount Rushmore.

## **Organization**

One common starting point for developing ideas which have been identified in the invention stage, is the development of the relationships between the various clusters of a semantic map. By demonstrating for the students how different elements might be arranged to emphasize or subordinate other ideas, students can begin to understand how a semantic map can be developed into a logical structure.

Outlining is usually the next step in helping the writer organize ideas into a coherent whole. Outlining must be taught, however. Students must be provided with examples of outlines and shown how the authors developed those outlines. They must be taught not only the conventions of outlining, but also the purpose - that outlines, as the table of contents of a book, provide the reader with a guide for the text without which it

becomes unmanageable. Outlines also provide writers with a roadmap of where they are going with a piece of writing. A good example of the stages of teaching outlining can be found in the article *The I, II, III's of Outlining* (Ross, 96). The article, which provides a guideline for lesson plans on outlining, is itself presented in outline form. It could be presented to the classroom to demonstrate the usefulness of having an outline.

Gutzon Borglum, it could be explained, made models and considered various configurations before he committed himself to drilling and blasting. Students could be reminded at this point that, unlike Borglum's work, theirs is not set in stone and therefore doesn't require the same commitment to one idea. Even so, Borglum, too, revised his ideas even after he began blasting because he found the quality of the stone was not what he had expected.

### **Pre-Drafting/Note Taking**

The next stage of the writing process is for some people more of a commitment than the last. Students begin to take notes on the data they've collected or on the development of their ideas. Their notes can be bits and pieces: the form is not as important as the fact that they are getting prose on paper. Pre-drafting differs from rough drafting in that it lacks the commitment to overall structure. There is a continuum here between, say, doodles and a cohesive draft.

In pre-drafting, as in rough drafting, the commitment factor should be discussed. Most students become somewhat married to their ideas once they are on paper, particularly if they have spent time and thought to the development of those ideas.



The Rushmore metaphor can be used to explain the process of chipping away the bulk of the rock to give the shape, at least in outline of a face - though whose face is not yet evident.

### **Rough Drafting**

Further along the continuum, rough drafting is the stage at which the paper begins to look like an essay and the stage at which the focus is turned more toward style and less toward content. Students should, by this stage, have a good grasp of the topic about which they are writing. Still, it might take several rough drafts to shape the style and to develop clarity and precision in the conveyance of exactly what the writer wants to say. Students should become increasingly aware of audience and the impact of the paper's presentation on the reception of the content.

Borglum continued to chip away at the rock, but in the final stages, blasting gave way to chiseling. The faces of the presidents could be clearly identified, but they still lacked detail.

### **Final Drafting**

Detail is the objective of the final draft. Spelling, which was not emphasized before since it could interfere with the thought processes of the writer, is now checked. Students should understand that no matter how well their ideas are developed and supported, spelling and grammatical errors can severely and negatively impact the readers' reception of those ideas.



Borglum finally polished his carvings, detailing wrinkles and whiskers and smoothing the skin of the presidents. It is only in this final phase that the stone became a work of art.

## **Word Processing**

If students have access to word processors, their usefulness in the drafting process should be evident. They save the writer the work of re-writing or re-typing their work as it progresses through the process. The selection of appropriate fonts and the use of a quality printer also impact on the readers' perceptions of a work.

Students sometimes have trouble seeing presentation as important to the message. It should be pointed out that Mount Rushmore is a much more popular attraction because of the setting and the quality of the concession and park facilities which help people access the monument and provide a comfortable viewing area. Many people have made trips to Mount Rushmore for the famous strawberry-rhubarb pie, not for a view of the mountain itself.

## **Conclusion: Evaluation**

Students in the Process Writing class should be evaluated on their use of the process as much or more than on the final product. In content courses, the product is the point, but in the writing class the objective is to teach the process. The students should be evaluated on the stage of their writing on which they are working. In other words, the spelling should be graded in the final phase, not in the invention stage when the student is

told to focus on discovery of ideas. In any case, students are likely to self-correct minor errors as they write and hone their essays.

In content courses, the student will face the fact that teachers rarely want to see more than the final product. The writing teacher should leave the emphasis on product to the content teacher. In the writing classroom, students need to see that the end product doesn't just spring fully developed from the writer's imagination. A polished product is the goal, but a quality product is not possible without a firm foundation of process.

## **CHAPTER 5**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

The objective of this study was to demonstrate that the process approach to writing is compatible with contemporary communicative methodology. By emphasizing the social nature of language while integrating both contemporary communicative methodology in the field of ESL and Process Writing theory in the field of English composition, this study resulted in a curriculum model designed to address the special needs of high school EFL students preparing for the rigors of college composition in the English-speaking world. The curriculum will be tested at the Al-Bayan Bilingual School in Kuwait.

Two questions will need to be answered during the application of this study:

1. Will Arabic students be able to understand and utilize the Process Writing model?
2. Will an increased awareness of Process Writing methods result in long-term gains and a smoother transition into English-speaking universities.

The research reviewed in Chapter Two indicates that Process Writing does hold some promise for EFL students. Arabic students in particular are unfamiliar with the view of writing as a series of stages. Arabic culture values a writer's ability to write extemporaneously and without revision. Very few writers actually possess the facility to produce flawless texts without recourse to drafting and revision. Given the need for improved writing skills among college ESL students in general, and Arabic students in

particular, it is hoped that preemptive instruction in Process Writing in high school will facilitate their transition into both English composition and content courses.

The testing of this curriculum will take place in the coming years at Al-Bayan. It is assumed that the curriculum will have to be modified once more complete information is available concerning class size, student characteristics, availability of materials and school policies.

## **Recommendations**

For those interested in designing curricula, an additional reading list has been provided in the Appendix. The topics covered are tangential to the issues covered in this study, but are nonetheless instructive for educators in the field of composition.



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# **APPENDIX**

## **RECOMMENDED READING LIST**

## RECOMMENDED READING LIST

### Special Issues for EFL Writers

**Learning and teaching styles familiar to Arab EFL students.** For general information on the history and standard methods of comparative education, a good source of information is the *World Education Encyclopedia* (Kurian 1988).

A somewhat dated, but nonetheless informative article, is *TEFL, perceptions, and the Arab World* by the veteran teacher John W. Bagnole (1976) who offers practical suggestions and information regarding various cultural aspects which impact on the expatriate teacher in the Arab world (Bagnole 1976).

The learning styles and strategies of Arab are discussed in Molly Farquharson's article *Learning Styles of Arab students in EFL Classrooms* (1989). This article is particularly instructive regarding the impact of the Arabic culture and educational system on the cognitive styles and the learning processes of Arabic students (Farquharson 1989).

*Teaching English to Arabic-Speaking Students: cultural and Linguistic Considerations* by Santos and Suleiman (1991), is a brief article which explicates some of the most salient problems faced by the EFL student in the Arab world (Santos and Suleiman 1991).

**Organic writing and the identification of topic.** Sylvia Ashton-Warner, in her book *Teacher*, relates her experiences teaching Maori children in New Zealand how to read. By relating classroom reading and writing activities to her students' background knowledge, what some researchers call schemata (Hare and Fitzsimmons 1991; Meyer 1982; Meyer and Rice 1982, cited in Reid 1993), Ashton-Warner was able to improve

student vocabulary development and encourage language acquisition through writing. For EFL students it is particularly important that they can provide the context for their reading and writing and that they can relate to the content (Ashton-Warner 1966).

Kasper (1996), in her Article *Using Discipline-Based Texts to Boost College ESL Reading Instruction* proposes the pairing of content courses with writing courses in order to provide students with topics on which to write.

**Error correction.** The work of Moffett (1970) is instructive in the area of error correction. In *Learning to Write by Writing* he claims that language is learned through a process of trial and error. Since both speaking and writing are social activities directed at others, one can only know if the intended message was successfully transmitted by gauging the responses of others.

Teachers must do more than respond, however, they must provide appropriate responses. Praise is not enough: the response must be meaningful and instructive. "Smiling, gushing, and patting the back are not to the point. A response must be real and pertinent to the action, not a standard... reaction. Any unvarying response, positive or not, teaches us nothing about the effects of what we have done" (Moffett 1970, 46).

According to Moffett (1970), one of the main consequences of the evaluation of process rather than product is that students will see error correction in a more positive light. "The procedure... of getting feedback during the writing instead of only afterwards allows the learner to incorporate it into his final product" (Moffett 1970, 52). Students will therefore be more interested in the teacher's suggestions since it helps them succeed in their goal of communicating more effectively. The teacher's role is transformed from



that of enforcer to that of enabler. By contrast, students rarely take the time to analyze their teacher's suggestions when they come after the essay has been graded.

**Anxiety.** The study detailed in *The Effects of Writing Apprehension on Message Encoding* by John A. Daly (1977), finds that highly apprehensive students were much slower than less apprehensive students and were less able to judge the quality of their work.

The causes of writers' anxiety are discussed in *Sources of Writing Block in Bilingual Writers* by Francisco Betancourt (1988). Betancourt advocates Process Writing as a means of reducing stress in bilingual writers.

**Motivation and audience.** Moffett (1970), explicates several ways in which Process Writing in a cooperative learning environment can increase student motivation. First of all, to be motivated to write, one has to care about the effect the communication has on others.

Moffett (1970) felt that response is essential in the writing process. He concluded that lack of response was an even greater source of failure than inappropriate response. A sense of purpose, of wanting to communicate, is therefore an essential prerequisite for good writing. The students' peers are a ready and actually more effective audience than the teacher for several reasons:

Classmates are a natural audience. Young people are most interested in writing for their peers. Many teachers ... have discovered that students write much better when they write for each other. Although adolescents are quite capable of writing on occasion for a larger and more remote audience and should be allowed to do so, it is difficult except in unusual situations to arrange for this response to be relayed back to the writers. For the teacher to act as audience is a very intricate matter fraught with hazards that need special attention.... The teacher is often *too* significant. He is at once parental substitute, civic authority and the wielder of marks (Moffett 1970, 47).



If Moffett's conclusions about the use of peers as audience and about the importance of appropriate feedback are correct, it begs the question: are student editors capable of providing useful and appropriate feedback for their classmates? Moffett (1970) contends that student editors will usually be able to indicate where a composition has failed to communicate effectively or clearly, but they often lack the expertise to know why. Therefore teachers need to augment student feedback by coaching students in the use of techniques which they can use to improve their essays. Using peer editing provides a valuable link between the motivation to communicate and the motivation to learn: the student, because he cares about his peers' opinions, is intent on successful communication (the obvious purpose of written discourse); if he learns that he has not succeeded in communicating, he will be more motivated to learn why (Moffett 1970).

A secondary consequence of peer editing cited by Moffett is that students learn how to edit more effectively. They learn, by the teacher's example, how to articulate their criticisms and thereby become more effective writers and coaches themselves (Moffett 1970).

Audience awareness also increases motivation in the academic setting (Leki 1995). He feels that such awareness is of particular import in the education of academic writers at the university level. It would be irresponsible, in his opinion, to teach students to write for themselves without addressing the expectations of their audience:

...if we are to be credible in our representations of what our students will face in their writing assignments across the curriculum, we may also need to recognize and admit to our students that, despite implicit and explicit claims made in many freshman writing classes, lower division students are often asked only to display knowledge ... not to analyze or synthesize (Leki 1995, 44).

**Vocabulary development.** *So Many Words, So Little Time: Helping College ESL Learners Acquire Vocabulary-Building Strategies*, by Denise Johnson and Virginia Steele (1996), provides several helpful techniques in the selection of vocabulary items and in the development of activities which involve the student cognitively in the understanding and retention of the vocabulary items.

**Plagiarism.** A common problem for ESL students in composition courses is a lack of understanding concerning the citation of sources and the borrowing of ideas from published sources. In *But I Changed Three Words!: Plagiarism in the ESL Classroom*, Lenora C. Thompson and Portia G. Williams (1995) explore the difficulty faced by students trying to understand the concept of academic citation. They suggest ways to teach students how and when to cite sources.

**Innovative classroom techniques for EFL students.** *New Ways in Teaching Writing* edited by Ronald V. White (1995) provides an extensive list of techniques designed for the ESL writer, including Process Writing techniques such as idea generation, pre-writing, organization and revision. Bill Peters (date unspecified) also provides a list of useful activities in his syllabus designed for the teaching of an ESL advanced writing course.

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