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The composing processes of unskilled ESL student writers: Six case studies.

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THE COMPOSING PROCESSES OF UNSKILLED ESL STUDENT WRITERS

Six Case Studies

DISSERTATION

Submitted to the College of Human Resources and Education

of

West Virginia University

In Partial Fulfillment of the Requirements for

The Degree of Doctor of Education

by

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Morgantown

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CHAPTER I

INTRODUCTION

Introduction

There has been an increasing influx of foreign students into American colleges and universities. Many of these students arrived in the United States without adequate English language skills for their academic study. Many colleges and universities have established English as Second Language (ESL) programs to improve their English. Since these ESL students will have to compete with native speakers in the same classroom sooner or later, and their teachers will expect idiomatic and standard academic expositions from them, it is imperative to bring ESL students' writing ability up to high standard. The problem is, "How?"

Zamel (1982) reported that for a long time researchers had been focusing only on composition form and emphasized their investigation on the finished product of composition. Under such an approach, both teachers and students were concerned only on grammar, unity, and coherence of composed products.

Since Emig's (1971) case study of eight twelfth graders, researchers have shifted emphasis to the composing process. Shaughnessy (1977) demanded that teachers should not only be concerned with what students have written, but also understand how the product came into being and why it assumed its form. For

him, it is important for teachers to understand and intervene during the act of writing if we want to affect its outcome. The significance of this paradigm shift lies in the fact that teachers can gain insight into how to teach composition writing by exploring underlying processes of composing (Zamel 1982, 1983, 1987 and Raimes 1985).

It has been found that writing is not a linear process, but a dynamic and recursive one due to the fact that the whole process of writing is viewed as a process of discovering meaning (Murray 1978, 1980 and Zamel 1982). Researchers found that during the process of writing, writers constantly stop to think, to reread and to revise what they have written. It was through such back and forth movement of the mind, the writers discovered and clarified what they really wanted to say through writing.

From the first language (L1) composing process research, researchers learned that there are many important insights for second language (L2) composing. Generally, research on L2 composing processes is based on L1 research designs. Subsequent research by Silva's (1989) critical review of twenty-two reports of ESL students' writing processes, and Krapels's (1990) overview of second language writing process, have not only confirmed the success of the process approach in composing, but also identified existing problems. In fact, Silva and Krapels both urged the replication of the best studies.

Statement of the Problem

There are several major problems in the area of ESL composing identified by previous researchers. These problems can be categorized as follows:

First, researchers (Emig 1971, Murray 1972, Zamel 1983, 1990 and Raimes 1985) indicated that writers differ in their writing processes and they use different strategies for different sorts of writing tasks and for different writing situations. In order to account for these differences and to find general patterns of composing processes, some process studies taking the form of in-depth case studies, have been conducted. The findings of these studies presented challenges to traditional product centered composing pedagogy. However, ESL composing process as a field of research has a lot of remaining questions to be answered. Krapels (1990) reported that contradictions exist in L2 composing research findings (details see Chapter II). Therefore, the present researcher perceives that it is highly necessary to undertake further research to clarify these contradictions by exploring the underlying cognitive process of ESL composing.

Second, major problems exist in ESL composing in the sense that there are controversial views of the role of L1 and the role of transfer from L1 writing skills into L2 composing. Friedlander (1990) pointed out, "Traditionally, ESL teachers have emphasized the need for ESL writers to think and write as completely as possible in English. The belief is that if ESL

writers do any of their work in their first language, this will
inhibit acquisition of the second language (L2) and will
interfere with the generation of L2 structures, due to transfer
of structures and vocabulary from the first language in an
incorrect way" (p.109). Nevertheless, some recent researchers
(e.g., Lay 1982, Martin-Betancourt 1986 and Friedlander 1990)
found that L1 use in L2 writing was a fairly common strategy and
L1 helps rather than hinders L2 composing.

As far as the role of transfer is concerned, researchers of
process oriented studies such as Jones and Tetrose (1984) and
Hall (1987) suggested that L1 writing strategies do transfer into
L2 composing, while contrastive rhetoric centers on negative
transfer and believed that composing in a second language is
markedly influenced by the underlying thought patterns and
conventions in a writer's L1. Since serious controversies
existed, further research is much needed in this area.

Third, the process approach in composing is not accepted as
it should be. During the last two decades, researchers on
composing process have recommended changes of instruction in
composition from the product approach to a process approach.
This change demands that both instructors and students understand
how the compositions are conceived, planned, developed and
revised. This change also means that the emphasis is the
composing process itself, not the product; therefore, the entire
composing process should be taught. Numerous researchers
suggested that the process approach to the teaching of both L1

and L2 composing has demonstrated its superiority over the product approaches (Barnett 1989, Silva 1990, Zamel 1982, 1983, 1987, 1990). Zamel (1987) cited Carroll (1984) to demonstrate that "students of teachers who had received an orientation to process writing showed 'statistically significant and educationally important increases in their writing performance' (Carroll 1984 p.325) compared with students of teachers who had not received such an orientation" (Zamel 1987, p.702). However, Zamel also noted the problems in the training of writing teachers. She drew on Hairston's (1982) study to claim that "despite the apparent paradigm shift in composition, writing teachers still cling to the traditional model of instruction, 'frequently emphasizing techniques that research has largely discredited'" (p.699). She further stated, "Recent surveys of writing instruction, however, seem to indicate that process research is not informing or transforming pedagogy" (Zamel 1987, p.699).

Other researchers such as Raimes (1986) were also very much concerned with the minimal effect of research on practice. This problem is more serious in ESL composing pedagogy, because both teachers and students have to attend to writing problems as well as language problems. Zamel (1987) pointed out that the problem was that many ESL writing teachers viewed themselves as language teachers. They were so distracted by language related problems that they often corrected surface level mistakes and neglected much larger, meaning related problems and the entire writing

process. For this reason, more research is needed to identify the effect of composing processes on ESL writing pedagogy.

The Purpose of the Study

The purpose of this study was to investigate and describe the composing processes of six unskilled ESL students in the Intensive English Program (IEP) of West Virginia University (WVU) through a case study approach. It was designed to understand why unskilled ESL students wrote the way they did; what behavior and strategies hidden in a written text were employed and how teachers taught composing processes and responded to unskilled ESL students' special needs. This researcher also investigated the role of L1 and L1 composing skills. The present study was designed on the basis of cognitive theory of writing. The main purpose of this research was to investigate how this dynamic, creative and meaning discovering thinking process is reflected in ESL composing and to contribute to the understanding the manner in which process approach should be taught in school.

Research Questions

The following questions have been formulated in order to achieve the purpose of this study:

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

2. What is the general function of their native languages in composing? Does L1 interfere or help in L2 composing?

3. How do ESL students' previous education, personal histories, expectations and points of view help them in their ESL composing? Do writing strategies and skills transfer across the two languages (i.e., L1 and L2)?

4. What does the ESL students' writing process suggest for the composing pedagogy in the ESL classroom?

Definition of the Terms

Cognitive processes--are defined as thought processes. According to Flower and Hayes (1981a), "In a process model, the major units of analysis are elementary mental processes, such as the process of generating ideas" (p.367).

Composing aloud--also called "verbal protocol" is "a specialized form of verbal behavior characterized by the alternation of actual composing behaviors and certain specifiable kinds of hesitation phenomena" (Emig 1971, p.92). Perl (1980) further explained that it is a procedure to "verbalize as much as possible whatever they were thinking from the time they received the topic to the time they considered themselves finished" (Perl 1980, p.18).

Composing/composing processes--"are the cognitive activities a writer engages in to facilitate the generation of ideas from the brain, the transfer of these ideas onto paper, and the subsequent improvement of these ideas. A writer can only be engaged in one composing process at a time, yet any process can interrupt another. Though composing processes are mental

activities and hence unseen, these cognitive operations can be inferred through the analysis of writing behaviors" (Heuring 1985, p.17).

L1--means a person's native language; therefore, composing in L1 refers to composition writing in ones's native language.

L2--is defined as a person's second language. In this study, composing in L2 mainly means composition writing in English.

Process approach to teaching writing--emphasizes the content and thought of the actual writing process instead of the final product. Most time is spent on planning, pre-writing strategies, peer evaluation and editing, writing for the reader, revision and editing. Although the final written product is important, the cognitive processes taken in getting to it are seen as equally, if not more important.

Product approach to teaching writing--emphasizes the final, written product. In this approach, the instructor shows the students an example of "good writing" and asks them to emulate that product as closely as possible. Thus, most time is spent on the final product and correcting errors in form: spelling, agreement, word order, verb endings and so forth.

Recursive processes--are defined as the process and subprocess of writing, which can at any time be embedded within another process. According to Flower and Hayes (1981a), "this particular kind of embedding, in which an entire process is embedded within a larger instance of itself, is known technically

in linguistics as recursion" (p.375).

Writing as a linear Process--means that writing process is composed of three distinctive stages: pre-writing, writing and rewriting (Rohman, 1965). A writer goes through these stages one by one in writing.

Theoretical Rationale

It has been realized that process-oriented approach is essential for the teaching of composition. However, just as Emig (1971) complained in her literature review, there had been very little research done in adequate theoretical or empirical depth with how students write. Writing is a very complex mental process. It is the development of cognitive science that has made it possible to develop a theory of the writing process.

In May 1978, the Symposium on "Cognitive Processes in Writing" was held at Carnegie-Mellon. This was an interdisciplinary symposium which involved people from psychology, English and linguistics because it was proposed that "discovering how people write was an interdisciplinary problem and the necessary research would best be undertaken by interdisciplinary teams" (Gregg & Steinberg 1980, p.ix).

The symposium laid a theoretical basis for process approach. In Hayes and Flower's (1980) "Identifying the organization of Writing Processes," a paper presented at the Symposium, a model of the writing process was introduced. The model which was derived from their five years of research on writing protocol

analysis attempted to account for the writing process they saw. The structure of the writing model consisted of three major components: (a) the task environment; (b) the writer's long term memory; and (c) the writing processes. See Figure 1 for the model.

Figure 1

Structure of the Writing Model (Hayes & Flower, p.11)
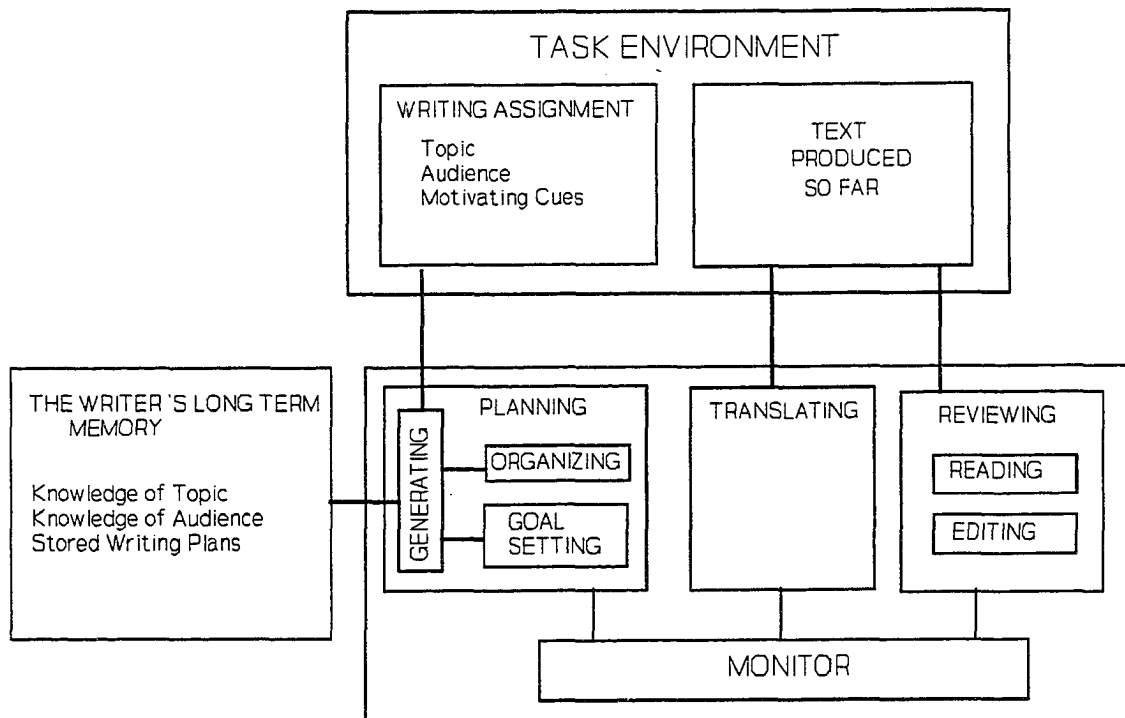
In this model, "the task environment and the writer's long term memory are the context in which the model operates" (Hayes

and Flower 1980, p.10). The task environment includes the writing assignment, the intended audience, the writer's motivation and the written text itself. Long term memory indicated the writer's knowledge of writing plans, conventions, genre, rhetorical problems and topics. The writing process was divided into three stages: planning, translating and reviewing.

The planning process consists of the following sub-processes: (a) generating, a process of retrieving information relevant to the writing task from long-term memory; (b) organizing, a process of selecting and ordering materials retrieved and (c) goal-setting, a process that identifies and stores the criteria for editing.

The term translating is used here not to refer to the use of two languages, but rather the production of language from memory. "This is essentially the process of putting ideas into visible language" (Flower and Hayes 1981a, p.373). Translating is "essentially the process of putting ideas into visible language..., so the writer's task is to translate a meaning, which may be embodied in key words (what Vygotsky calls words 'saturated with sense') and organized in a complex network of relationships, into a linear piece of written English" (Flower and Hayes 1981a, p.373).

The function of the reviewing process is to improve the quality of the written text by evaluating and revising processes. During reviewing, the writer reads and evaluates the text "to detect and correct violations in writing conventions and

inaccuracies of meaning and to evaluate materials with respect to the writing goals" (Hayes and Flower 1980, p.16).

In sum, Hayes and Flower's cognitive process theory of writing indicated that "writing is best understood as a set of distinctive thinking processes which writers orchestrate or organize during the act of composing" (1981a p.366). In another article of theirs, Flower and Hayes (1980b) further explained this dynamic nature of writing processes as follows:

> We know that when people write, they draw on a variety of mental operations such as making plans, retrieving ideas from memory, drawing inferences, creating concepts, developing an image of the reader, testing what they've written against that image, and so on. To produce any given utterance (which is to be simultaneously correct, effective, felicitous, and true), the writer must integrate a great number of these operations. The writer must exercise a number of skills and meet a number of demands--more or less all at once. As a dynamic process, writing is the act of dealing with an excessive number of simultaneous demands or constraints. Viewed this way, a writer in the act is a thinker on a full-time cognitive overload (p.33).

Also supporting this viewpoint were a large group of other theorists and researchers. Murray (1978, 1980), for example, regarded writing as a significant kind of thinking. Writing was viewed as a process for the writer combining thought and language to discover the meaning.

Another typical example is Emig's (1971) study which concluded by examining the previous theoretical studies of the writing process of established writers such as short-story writers, novelists and poets that the writing process is a creative process. After her own case study, she further confirmed that there was no single writing process, as writing process differed from writer to writer and the process of each writer might vary from time to time. The writing process was recursive as well as linear. The phases of the writing process seemed to overlap and interact continuously and recursively throughout the writing process as writers endeavored to discover and revise their ideas.

The same viewpoint is shared and supported in ESL composing process research. Zamel's (1982) study entitled "Writing: The Process of Discovering Meaning" best expressed this idea. Based on her case studies of eight ESL students, Zamel found that "students first of all need ideas to explore and write about" (p.203). To reinforce the idea she cited Shaughnessy (1977), "Instruction in writing must begin with the more fundamental processes whereby writers get their thoughts in the first place and then get them underway" (p.245). For both of them, the basic problem in writing is to discover what we wish to say. Instead of presenting what is already in our mind, it is crucial to discover new ideas in the process of writing; therefore, writing is a dynamic creative process.

In the case of ESL writing, writers will encounter

additional constraints. They will not only have to express their ideas "within the linguistic and discourse conventions of written prose" (Flower and Hayes 1980b, p.36), but also those of English. The present study is designed on the basis of the cognitive theory of writing to investigate how this dynamic, creative and meaning discovering thinking process is reflected in ESL composing.

Fortunately, the IEP of WVU has been encouraging process-oriented writing courses for different levels for more than three years. The instructor selected for the present study was deeply impressed by Duane H. Roen's (1989) "Developing Effective Assignment for Second Language Writers," in which concepts of process was described as "a direct descendent of ancient Greek and Roman rhetoric" (P.199), because idea generating is important for both Aristotle and Plato. According to Roen, it can be traced back to Aristotle that the concept of controlled allocation of cognitive resources should be applied to prevent "cognitive overload," a short circuit in thinking that comes with trying to attend to too many problems or planning operations at once (Roen 1989, p.200). Roen also supported Flower & Hayes' (1980) view that "Process approaches to composing allow writers-- especially inexperienced writers--to focus on individual parts of rhetorical problems" (Flower & Hayes 1980). This concern for "cognitive overload" is especially important for inexperienced writers, because they have too many other cognitive demands competing for resources, especially early in the writing process.

Roen understands that composing is best represented as recursive rather than linear. "But if we treat our students' composing as somewhat linear, make processes explicit, and explain that processes can be recursive, we are showing the pigeons going up the sleeve." Therefore, Roen suggests that students should start with idea generating and developing without concern for the table manners of writing. "Once inexperienced writers have generated, developed, and organized ideas and packed those ideas in some sort of draft, then they may once again devote adequate attention to revising their ideas.... Last come the table manners" (Roen 1989, p.202). The theory was implemented by the instructor throughout the study.

Feasibility of the Study

The existence of the Intensive English Program which had been encouraging process-oriented writing courses for different levels for more than three years made the case studies possible. Although some teachers do more than others in practice, the instructor of the class selected for the study knows both the theory and practice of process oriented composition writing. This has proved to be the prerequisite of the present study. In addition, there happened to have a good cultural mixture of students in the same class and the six subjects were selected on the basis of their voluntariness. The permission of using human subjects granted by the School of Education and Human Resources and the support of the Foreign Languages Department and the

Intensive English Program added to the feasibility of this study.

Limitations

Previous researchers on the composing process have provided many in-depth insights, valuable hypotheses and interesting topics for further research. However, in the meantime, it is not without problems. In the case studies, there are tendencies to present data selectively. Lack of systematic analysis and generalization make the limitation of case studies conspicuous. Obviously, this study is subject to all limitations applicable to case studies. Further, this studies is also subject to the following limitations and delimitations:

1. The researcher's primary cultural background differs from all of the subjects under study. The researcher has to utilize assistants who are of similar cultural background with the subjects. Problems and over-subjectivity in cultural and language transfer are inevitable.

2. Only six subjects are selected for this study from the WVU-IEP Summer II program. Randomization is not feasible due to the nature of case study and difficulty in obtaining qualified subjects in the same classroom setting.

3. The researcher agrees that any student can improve his/her writing techniques by the means of proper teaching methodology as each student is different and each teaching method has its merits and shortcomings. Therefore, the present researcher do not withstand the assumption that the process

approach is not the only method adaptable to the teaching of composition writing. This study take the liberty to limit itself to the process approach in the teaching composition.

Due to such limitations, generalization of the findings in this study to include all ESL student writers everywhere should be properly guarded.

CHAPTER II

REVIEW OF LITERATURE

Introduction

The review of the literature consists of the following areas: (1) three basic ideas of viewing writing as product, as process or as both process and product; (2) a brief account of the historical development of ESL composing; (3) research findings of L1 composing processes since 1971 when Emig did her pilot case study of eight twelfth graders; (4) the research on L2 composing processes since 1980 when several ESL researchers adopted L1 research designs and started undertaking their own studies; (5) the effectiveness of the case study approach; and (6) the use of verbal protocols. In this chapter what has already been done and what still needs to be done is presented either according to ideas or chronological order. The results will serve as the guiding force and theoretical basis for this research.

Three Basic Concepts of Writing

Writing as Product

Historically, writing instruction and research were concerned with the written product. Teachers concerned themselves with helping students make their final papers look and sound better. Usually, with this approach, teachers assign a

paper which students complete on their own and pass it to the teacher, who primarily corrects errors in form: spelling, word order, verb ending and tense agreement. According to (Zamel 1982), research on composition was concerned with the written product. She drew on Braddock et al. (1963) to illustrate this problem, "by and large, researchers investigated the effects that certain teaching methodologies had on writing. In many cases these studies sought to prove the efficiency of one grammar over another, thus perpetuating the belief that a better pedagogical approach, particularly one that focused on usage, structure, or correct form, would improve writing" (Zamel 1982, p.195). She suggested in the same study that "questions dealing with why or for whom students were writing were not taken into account. The whole notion of how writers write--where ideas come from, how they are formulated and developed, what the various stages of composing entail--was ignored" (p.195).

Barnett (1989) commented that in the product based approach, teachers treated students' writing as though it were in its final form; on the other hand, they made suggestions more appropriate to a rough draft. Since the written product is often seen as a "fait accompli" (p.34), suggestions for improvement will not be implemented and measured.

Writing as Process

Perl (1980) pointed out, "For over one hundred years American colleges have offered courses in written composition,

but only in the past ten years have researchers begun to study how people write" (p.13). It was not until Braddock, Lloyd-Jones, and Schoer (1963) asked: "What is involved in the act of writing" (p.53) that some researchers and composition instructors started to question the product oriented composition pedagogy. Emig (1971) found that "of the 504 studies written before 1963, that are cited in the bibliography of <u>Research In Written Composition</u>, only two deal indirectly with the process of writing among adolescents" (p.19). One is "The Sound of Writing" by Anthony Tovatt and Ebert L. Miller; the other is <u>Pre-Writing: The Construction and Application of Models for Concept Formation in Writing</u> by D. Gordon Rohman and Albert O. Wieck (Emig 1971 p.20).

The development of composing process research can be divided into two stages. Early models of the writing process portrayed writing as a linear process, composed of pre-writing, writing and rewriting (Rohman, 1965). Pre-writing refers to activities writers engage in between the assigning of a topic and the recording of their thoughts on paper. In the writing stage, writers take their thoughts and record them so they will make sense to their potential readers. During the revising stage, writers check their document for meaning and grammatical correctness.

However, later studies have proved that the writing process is a recursive rather than linear process (Emig 1971, Perl 1979, Flower & Hayes 1980b etc.). Sommers (1979) explained this recursive nature as follows, "It is not that a writer merely

conceives of an idea, lets it incubate, and produces it, but rather that ideas are constantly being defined and redefined, selected and rejected, evaluated and organized" (p.47).

Barnett (1989) further explained that to treat writing as a process "is to regard writing as an expression of the mental process it entails and as a means of communication. This view sees successful composition as an interaction between the writer, the text, and the reader. The reader/teacher thus becomes a facilitator rather than a judge, and the writer who cares to write better has an assistant in the demanding job of transferring ideas to paper to be interpreted by someone else" (p.34).

In the same article, Barnett indicated that regarding writing as a process also implied understanding writing as a series of drafts. The writing process is quite cognitively complex as writers move their thoughts back and forth between the three components explained by Flower and Hayes (1980b): the writer's long-term memory, the task environment and the writing processes. As a result, both teacher and students can benefit from treating writing as a mental process and a means of communication. Students can profit greatly when writing can improve their general cognitive skills of reasoning and logical thinking and teachers will be rewarded when students can think more clearly and express their thoughts more intelligibly (Barnett 1989, p.39).

Writing as both process and product

According to Robert B. Kaplan who made marked influence on research and pedagogy on ESL writing that the competence level of writing, that is, the underlying mental process can not be analyzed, but the written text, the "actualization of the conception at the performance level" (1972, p.72) can be analyzed. In his 1988 article, Kaplan further explained that "A composition is a product arrived at through a process" (1988, p.296). He maintained that "both the form and the ideological process through which one arrives at the form need to be taught-- that is that both the process and the product deserve serious consideration, that one cannot be ignored in favor of the other" (p.290).

Zamel who favors viewing writing as a process also expressed her concern on written texts. "Syntax, vocabulary and rhetorical form are important features of writing, but they need to be taught not as ends in and of themselves, but as the means with which to better express one's meaning" (1982, p.207). She emphasized that only when ESL students view writing as a process for exploring and discovering thoughts and ideas, can they really improve their written products.

The Historical Development of ESL Composing

Tony Silva (1990) offered a general picture of development in ESL composition instruction during the period 1945-1990 when

the four most influential approaches achieved dominance and then fade one after another but never really disappear (p.11). The review of the development helps us to see how process approach came into being and where it is going.

Controlled Composition

Controlled Composition, which is sometimes referred to as guided composition rooted in Charles Fries's oral approach. In his Teaching and Learning English as a Second Language, Fries (1945) regarded writing as a secondary concern which functioned essentially as reinforcement for oral habits. Erazmus (1960) and Briere (1966) advocated that written exercises should take the form of free composition. However, this idea was rejected by Pincas (1962) and others. The use of language was the manipulation of fixed patterns. Learning to write in a second language was seen as an exercise in habit formation. Thus in the controlled composition model, form preceded ideas. The primary concern was the manipulation of previously learned language structures. The teacher was primarily concerned with formal linguistic features instead of quality of ideas. The audience is the teacher. The context is the classroom. This is a typical example of product oriented approach. Silva reminded us in the same article that controlled composition approach is "still alive and well in many ESL composition classrooms and textbooks" (1990, p.13).

Current-traditional Rhetoric

During the mid-sixties more and more people became aware of the limitations of controlled composition. Influenced by native speaker composition instruction, there appeared current-traditional rhetoric, an approach which aimed at the logical construction and arrangement at the discourse level, with primary interest in the paragraph. According to Richard Young (1978), the features of this approach include "the emphasis on the composed product rather than the composition process; the analysis of discourse into words, sentences and paragraphs; the classification of discourse into description, exposition, and argument; the strong concern with usage (syntax, spelling, punctuation) and with style (economy, clarity, emphasis); the preoccupation with the informal essay and the research paper; and so on" (Young 1978, 31).

Silva (1990) indicated this approach functioned as "a bridge between controlled and free writing" (p.13). It still focused on form and discouraged creative thinking. Learning to write involves becoming skilled in identifying, internalizing and executing patterns at the rhetorical level instead of the syntactical level. Therefore, it is still a process-oriented approach. Although attacked for a few years now, Silva pointed out that "the current-traditional approach is still dominant in ESL writing materials and classroom practice today" (1990, p.15).

The Process Approach

In both controlled composition approach and current-traditional rhetoric approach, ESL writing is concerned with promoting language learning, a rhetorical frame work, and correct language usage in the written product. ESL writing teachers consider themselves language teachers rather than writing teachers. According to Krapels (1990), until the 1980s, there was not much L2 research to draw upon in building theory or planning classes. Second language process oriented research lagged far behind the L1 process oriented theory and practice.

The introduction of the second language composing process approach was based on the first language studies in the same area. "Basing their comments on developments in L1 composition, Zamel (1976) and Raimes (1979) recommended treating L2 writing as a process in the L2 classroom--thereby decreasing the focus on surface level errors and achieving correctness" (Krapels 1990, p.38). Zamel (1983) described this shift from product oriented writing instruction into process oriented instruction as a paradigm shift. Since then, L2 composing researchers and teachers have repeatedly called into question the models and approaches used in ESL classroom. They started by asking students to write multiple drafts, use journals, get peer feedback, work on group tasks, use writing to help them learn, and write to audiences other than teachers. More importantly, some teachers and researchers have adopted L1 writing process

research designs and began to conduct their own investigations of L2 writing processes (Chelala 1981, Jacobs 1982, Jones 1983, Zamel 1982, 1983, 1985, 1987, 1990, Lay 1982, 1983, Tetroe and Jones 1983, 1984, Pfingstag 1984, Raimes 1985, 1987, Hildenbrand 1985, Rorschach (1986), Diaz 1985, 1986, Martin-Betancourt 1986, Gaskill 1986 Urzua 1987, Jones and Tetroe 1987).

English for Academic Purposes

When the slogan "process, not product" got its zeal, Horowitz (1986a) criticized the process approach for being unsuited to the teaching of L2 academic writing, especially in exam-oriented contexts at the TESOL Quarterly Forum. Reid (1984) also complained that the approach does not adequately address variations in writing processes due to differences in individuals, writing tasks, situations, language proficiency etc. The two basic tenets of the process approach--"content determines form" and "good writing is involved writing"--do not necessarily hold true in many academic contexts. Horowitz further stated that a process-oriented approach "gives students a false impression of how university writing will be evaluated" (p.143). He also emphasized the importance of sociocultural context or realistic simulations of academic demands in writing. Silva (1990) summarized that English for academic purposes "aims at recreating the conditions under which actual university writing tasks are done and involves the close examination and analysis of academic discourse formats and writing task specifications; the

selection and intensive study of source materials appropriate for a given topic, question, or issue; the evaluation, screening, synthesis, and organization of relevant data from these sources and the presentation of these data in acceptable academic English form" (p.17).

However Daniel Horowitz's academic approach was counter-attacked by defenders of process approach. Liebman-Kleine (1986), for example, explained, "Process approach is not dogma, but rather a development of a concept that enables people to see writing in a new way and thereby ask questions that were not asked as long as people saw writing simply as finished products" (p.785). It is true that process approach only allows for certain ways of seeing, thinking, and writing, but "opposing the academic writing approach to the process approach is like opposing the teaching of calculus to education in general" (p.784).

In response, Horowitz (1986b) clarified that he didn't reject the process paradigm. "A careful reading of my original article shows that I do indeed accept much of what the process approach has to offer" (p.796). He declared that what he opposes is the uncritical acceptance of it. At present, English as Academic Purposes orientation is accepted at some American institutions, However, nobody can deny the fact that "the process approach has been generally well and widely received in ESL composition" (Silva 1990, p.16).

Research Findings in L1 Composing Process

It was Emig's (1971) landmark research that really responded to this shift from product to process. Using a case study approach, Emig examined the composing processes of eight twelfth-grade students who ranged in skill from adequate to highly proficient (According to school record, two have average intelligence, and three, above average. The remaining three are rated to have above average intelligence based on their scores of College Entrance Board Examinations).

In order to have a better understanding of students' writing processes, Emig used a tape recorder and instructed her students to "compose aloud," that is, to verbalize whatever thoughts came to their minds while they were writing. As a result of her study, Emig identified ten components of the composing process that had been quite neglected before. They are context of writing, the nature of the stimuli, pre-writing, planning, starting, composing aloud, stopping, contemplating the product, reformulating, and the influence on writing by teachers of composition. Emig also found that her students engaged in two modes of composing--reflexive and extensive.

Reflexive writing has a far longer pre-writing period; starting, stopping, and contemplating the product are more discernable moments; and reformulation occurs more frequently.

Reflexive writing occurs often as poetry; the

engagement with the field of discourse is at once committed and exploratory. The self is the chief audience--or, occasionally, a trusted peer.

Extensive writing occurs chiefly as prose; the attitude toward the field of discourse is often detached and reportorial. Adult others, notably teachers, are the chief audience for extensive writing (Emig 1971, p.91).

Emig's study found that while students are more interested in reflexive writing, most teachers favor extensive writing, which often occurs as the five-paragraph theme, consisting of one paragraph of introduction, three of explanation and one of conclusion, because they believe "this theme somehow fulfills requirements somewhere in the real world" (p.97). However, Emig considered this kind of school-sponsored writing experience is a "limited, and limiting" experience.

The most important contribution is that Emig revealed the complex, non-linear nature of the composing process in the study. As a result, Emig's (1971) pioneering study challenged many assumptions and practices of writing teachers. Since then more attention has been shifted from product to process in the teaching of composition and more studies have been done to investigate the writing processes of students at different levels and from different backgrounds. Some of the major studies are summarized as follows.

Shaughnessy's (1977) study investigated 4,000 student placement essays and examined the roots of student writing

problems. Shaughnessy concluded the way to overcome these problems was not to look at the product, i.e. what students have written, but to understand how that product came into being and why it assumed the form it did. For Shaughnessy, writing is "the record of an idea developing. [It] is a process whereby an initial idea gets extended and refined" (p.234).

Again using the case study approach, Sondre Perl (1979) studied the composing processes of five unskilled college writers because previous studies such as Emig's (1971) study had only dealt with "average" or skilled writers. The study replicated Emig's composing aloud method and rendered the composing process by collecting data from students' written products, their composing tapes, and their responses to an interview. A major finding of this study is that unskilled writers "displayed consistent composing processes" (Perl 1979, p.328). They have definite strategies for pre-writing, writing and editing. Perl indicates that all writers both skilled and unskilled use "retrospective structuring, or the going back to the sense of one's meaning, in order to go forward and discover more of what one has to say" (p.334). "Seen in this light, teaching composing means to pay attention to the product as well as the process through which they arise" (p.335).

Perl (1979) discovered from her study that one of the reasons the writing of these students remains flawed "may be attributable to the way in which premature and rigid attempts to correct and edit their work truncate the flow of composing

without substantially improving the form of what they have written" (P.328). Therefore Perl suggested loosening the process rather than tightening it while teaching unskilled writers or basic writers in another term. One possible way to loosen the process, or to free students from some of the constraints is "to provide them with guidelines that draw on an experimental model of the composing process" (Perl 1980, p.31). Such a model should have the following features: (1) readying oneself for writing; (2) sustaining the flow of writing; (3) shaping the discourse for oneself; (4) readying the discourse for others. The students in Perl's study acknowledged and integrated the processes of these four features with varying success.

While earlier research studied the whole writing process, later research looked at different facets of the students' writing process (e.g., pre-writing, drafting, revising etc.) with the goal of having a better understanding of the composing process. Like Perl, Sommers (1980) used a case study approach to study the writing strategies of less experienced writers (twenty freshmen with SAT verbal scores ranging from 450-600) and more experienced writers (twenty adult writers including journalists, editors, and academics). While focusing on revision strategies, Sommers found less skilled writers revised in the most limited way, e.g., lexicon or other local changes. "It is not that students are unwilling to revise, but rather that they do what they have been taught to do in a consistently narrow and predictable way" (p.383). In other words, their revision was

passively directed toward a teacher reader who generated and expected compliance with rules and rarely concerned the discovery of meanings.

In contrast, more experienced writers revise in a more global way. The primary objective for their revising was to find "the form or shape of their argument" (Sommers 1980, p.384), a sense of writing and revision as a discovery of meaning. In addition, they possess a non-linear theory and revise on all levels and use all revision operations. For example, experienced writers can imagine their reader in order to "re-view" their work in the reader's eyes as well as revise at sentence levels.

Both Perl and Sommers found from their studies that inexperienced writers' processes of discovery are constantly interrupted as a result of paying too much attention to the form, usage and grammar. Rose's (1980) study showed the same finding. Just like Perl's unskilled basic writers and Sommers's less experienced writer, Rose's "blockers" felt restricted by "writing rules or planning strategies that impeded rather than enhanced the composing process "(p.390). All these findings show that when attention to form becomes the "dominant and absorbing activity" (Emig 1978, 62), the sense of writing as discovery will be impaired.

In order to understand how a writer's "purpose", "relationship", "experiences" and "language" (p.366) interact and guide a writer's process, Hayes and Flower (1980) formulated a model of the cognitive processes based on their protocol analysis

for five years (see details in Theoretical Rationale in Chapter I). Their study provided an explicit picture of writers' thought processes.

Since pre-writing activities are often ignored, especially by inexperienced writers, Flower (1985), Flower & Hayes (1980a, 1981a) and Hayes and Flower (1980) studied the cognitive processes of the pre-writing stage and identified the importance of generating ideas before beginning to write or to outline. They claimed that the planning process consists of three subprocesses: generating, organizing, and goal setting. "The function of the planning process is to take information from the task environment and from long-term memory and to use it to set goals and to establish a plan to guide production of a text that will meet these goals" (1980b, p.12).

In Flower and Hayes's (1981b) study, they identify several types of "plans" which can categorized into two major types: reader-based and product-based. It is discovered that writers who use reader-based plans spend more time "considering who their audience is and developing plans or strategies based on what the reader will assume, object to, or need to know" (p.48).

They also found from the study that when their subjects thought in terms of the final product, "the result appeared to interfere with the normal generating process that occurs during writing" (p.51), because their subjects claimed that their ideas were flowing when they can generate a manuscript in "a correctly ordered, closely reasoned manner, as well as in well-formed and

elaborately linked sentences" (p.51). If they could not do so, they "became frustrated, and frequently abandoned the results of apparently fruitful but unstructured brainstorming. They appeared not to recognize the potential value of what they had said" (p.51). According to Flower and Hayes, such a product-based plan which needs an overview and a general plan for the whole essay "is often extremely difficult...at the beginning" (p.51). This is because "a writer's conclusion, his main ideas, even his focus, are often the product of searching, trial and error, and inference.... The composing process of a typical writer appears to be erratic, jumping from high-level plans down to fragments of a sentence destined for the final draft, and up again to a series of inferences leading to the creation of a new category or major issue" (p.51).

Research Findings on L2 Composing Processes
Similarities between L1 and L2 Composing processes

Findings of process-centered studies and their implications for the native speakers classroom made ESL researchers and teachers aware of the importance of this line of research. Edelsky's (1982) study of the use of both first and second language writing of nine bilingual children and Lay's (1982) study of six Chinese College ESL students supported Perl's observation of her subjects' "shuttling back-and-forth movements" (1980, p.369). It means that strategies for planning a text, meeting situational demands, and adhering to audience

considerations, are "applied to rather than interferes with writing in another language" (Edelsky 1982, p.214).

Both of Zamel's (1982 and 1983) investigations into the composing processes of ESL students indicate that skilled ESL writers experience writing as an exploratory and generative process. The eight proficient ESL writers in her 1982 study revised their papers, recorded new ideas and shifted directions throughout the process. All these activities show that the writing processes of her L2 subjects were like those of the subjects described in L1 studies. In her 1983 study which consists of both skilled and unskilled L2 writers, Zamel again found that the skilled L2 writers in her study revised more and spent more time on their essays than unskilled writers. Generally they concentrated on the ideas first, revised at discourse level, exhibited recursiveness in their writing process--all strategies similar to those of skilled L1 writers, as described in L1 writing process studies (e.g. Pianko 1979, Sommers 1980). Zamel's (1983) unskilled L2 writers were found to revise less and spend less time writing than the skilled writers. They focused on "piecemeal" (Zamel 1983, p.173) of the essay and edited at the surface level from the beginning to the end of the process, very like the unskilled writers in Sommers's (1980) study of revising strategies in L1 writing processes.

On the basis of these findings, Zamel concluded that research into second language composing processes seems to corroborate much of the research in first language writing

processes, a conclusion based on the early study findings. Composing in a second language has been found to be an extremely complex undertaking, but it seems that this complexity has more to do with the constraints imposed by the writing task itself than with linguistic difficulties. While ESL students must deal with linguistic concerns, it seems that it is their writing strategies and behavior, and not primarily their language proficiency that determine composing skill. Thus like inexperienced or basic native language writers, unskilled ESL writers seem to have a very limited and limiting notion of what composing involves, and skilled ESL writers, like good native language writers, seem to be aware of various dimensions and demands of composing and how and when to attend to these demands.

Differences Between L1 and L2 Composing Processes

Whereas studies of the ESL composing process have largely noted the similarities between L1 and L2 writers, Raimes (1985b) reminded us since "there is at present no consensus on valid criteria for measuring skills in writing and thus no clear agreement on the meaning of unskilled" (p.231), therefore no solid ground for comparison exists. Secondly ESL teachers should not "swing too far in the direction of treating students like native speakers of the language" and we "need to know what our students do differently from what basic writers do" (p.232).

For her eight unskilled L2 writers, Raimes collected data

from the students' scores on the Michigan Proficiency Test, the students' responses to a lengthy questionnaire on their "background, education, and experience with and attitude toward English and writing" (p.235), and composing aloud audiotapes in addition to a holistic score from a university-wide writing test, a measure similar to that used in Zamel's (1983) research. As a result, Raimes found that her subjects' composing competence did not correspond with their linguistic competence. With most of her subjects, she observed very little planning before or during writing, just as Perl's (1978) and Zamel's (1983) studies indicated. However, Raimes also found that her subjects, unlike the unskilled writers in previous studies, paid less attention to revising and editing than she had expected and they seemed to reread their work to let an idea germinate.

Raimes conjectured that one possibility is that unskilled writers are "not so intimidated by the thought of error. They know they are language learners, that they use the language imperfectly" (1985 p.247). In addition, Raimes reported that her subjects wrote more, exhibited more commitment to the writing task, produced more content compared to Perl's (1979) L1 subject Tony, who produced only ten sentences of finished text. Raimes concluded that likeness certainly existed between L1 and L2 writers, but differences exit as well, therefore she suggested the adaptation rather than the wholesale adoption of L1 writing instruction.

In the comparative study of L1 and L2 writing of her six

Chinese-speaking subjects, Arndt (1987) reported similar findings. Basing her research design and analysis scheme on those of Perl's (1979, 1981) studies, Arndt was surprised to see that the L1 and L2 writing processes of each individual writer remained consistent with the exception of slight differences in vocabulary use, yet the writers as a group exhibited very different writing processes. This finding supported Raimes's (1985) finding on the great variety among L2 writers. Similar variations in the L2 composing process can also be found from other studies (e.g. Brooks 1985, Johnson 1985, Jones and Tetroe 1987).

After examining 22 studies on L2 composing processes, Silva (1989) concluded, "It is perhaps time to change somewhat the general direction of L2 composing process research, to move away from a focus on documenting similarities between L1 and L2 writers--there is clearly reason to believe that they share basic elements and patterns--and to devote more attention to how they are different so that we can better understand the special needs of ESL writers" (p.15).

L1 use in L2 writing

In Tony Silva's "A Critical Review of ESL Composing Process Research," it was indicated that L1 use in L2 writing was common in the 22 studies examined. In fact, the use of two languages was often viewed as one of the basic features of L2 composing.

In Johnson's (1985) case studies of three Japanese speakers

and three Spanish speakers, she found their composing processes resembled those of native speakers at comparable age and educational levels although the six students showed a wide variety of individual composing styles and problems and special language related problems in grammar, spelling, punctuation and vocabulary. Five of the six students used their native language occasionally while composing aloud for the study. Those who had more opportunity to acquire English in a natural, communicative setting used their native languages far less than those who had less opportunity. It is also noted that they used more native language when they wrote about culture and traditions in their home countries than when writing about a current issue on the US campus. In their opinion, the use of native language in writing is necessary for students with limited English proficiency but may not be advisable for advanced ESL students.

Another example which hold the same attitude toward L1 use in L2 composition is Zamel's (1982) study. Zamel reported "the most proficient writer" (p.201) in her studies incorporated translation into her L2 process. Her other subjects scorned this procedure. One student even described it, "like being pulled by two brains" (p.201).

Martin-Betancourt (1986) specially investigated the use of first language in second language writing processes. An analysis of verbal protocols of Puerto Rican college students of ESL showed that the L2 writing process was similar to the L1 process when her subjects utilize processes of planning, transcribing and

reviewing that are similar in nature, function, and organization to those processes in the first language composing process. The only thing unique is the use of two languages and translation. Her subjects varied in the amount of L1 use, ranging from the near-exclusive use of English to frequent use of Spanish and translation; however, it was evident that the subjects planned, transcribed, and reviewed in a recursive, nonlinear manner, resembling the first language process. Martin-Betancourt noticed the fact that her subjects used L1 as the primary source of content and as an alternate medium of expression added to the inadequate vocabulary. Raimes (1985) also mentioned the problem of inadequate vocabulary among her L2 subjects.

To summarize, L1 use in L2 composition writing is a fairly common strategy among L2 writers (Martin-Betancourt 1986; Cumming 1987; Friendlander 1990). The L1's role was viewed as a primary source of content and vocabulary (alternate medium) concern. It was used variously for keeping the composing process flowing smoothly. L1 use is often inventional (Johnson 1985) and organizational (Lay 1982), and occasionally a stylistic strategy (Cumming 1987). Certain writing tasks, especially those culture-bound topics, elicit more first language use when writing in a second language (Lay 1982, Johnson 1985). However, L1 use in L2 composing is not advisable for advanced ESL students (Zamel 1982, Johnson 1985).

Transfer of L1 Skills into L2 Composing

Another important issue that has received much attention in studies of the ESL composing process is the issue of transfer of L1 skills into L2 composing. Perhaps Chelala's (1981) study is the first one to explore an L1 and L2 relationship and coherence in adult writers. She was also the first to use compose aloud protocol analysis in studying the L2 composing process. In addition, she used interviews to collect data on her subjects' writing history to see how that history affected her subjects' way of writing and whether individual strategies assisted or impeded each subject's composing process. Her two Spanish-speaking subjects wrote four essays (two in Spanish and two in English) each. Chelala noted each subject employed different strategies to access languages that had positive effects on their writing processes, for example, taking notes, using cohesive devices skillfully, and revising to match text with meaning. However Chelala described some behaviors as ineffective, such as using the first language for pre-writing and then switching back and forth between the first and second languages.

Lay's (1982) findings contradict Chelala's conclusion. Also using compose aloud protocols, Lay investigated Chinese students writing in English. In her analysis of these protocols, she found that the composing process for Chinese students was definitely difficult. Many of the strategies used by native language students in composing are also present in L2 learners,

e.g., rereading topics, going back and forth in the text, reevaluating organization, asking questions, changing vocabulary, the different levels of editing etc.). She found Certain topics include more native language switches. Her subjects "tended to translate key words into the first language to get a stronger impression and association of ideas for the essay. When there were more native language switches, the essays in this study were of better quality in terms of ideas, organizations and details." (Lay 1982, p.406)

Another study which examines the transfer of L1 writing skills to L2 writing is Elaine Brooks's (1985) case study. The researcher studied the composing behavior, composing strategies, and systematic composing processes of five "unskilled" college student writers and the way in which their writing histories have influenced the way they compose. Data were collected from questionnaires, writing samples and interviews. Findings indicate these students varied in their knowledge and skills in writing. Writers spent different amounts of time in composing. "More proficient writers re-read and revise more and were able to use first language as a resource of guidance in English writing, less proficient writers choose to limit their texts out of disinterest or fear" (p.9). L1 cognitive academic language proficiency is reflected in L2 writing. If students had not developed competence with written discourse in any language, they had difficulty performing competently in English. Taken into consideration writers' personal characteristics, L2 proficiency,

composing process, thinking ability to handle content and needs, three developmental stages for ESL writers are hypothesized. The five "unskilled" ESL writers were found not equally "unskilled."

Jones and Tetroe (1987) focused their investigation exclusively on the planning cycle in composing so as to have a better understanding of the role of transfer across languages. They analyzed protocols of six Spanish-speaking L2 writers who were preparing for graduate study. They observed great variety among their subjects in the amount of native language use in L2 writing; however, they found direct evidence to prove that planning strategies in the composing process of L1 did transfer to the composing process of L2 and these L1 strategies can play a central role in L2 writing.

Friendlander (1990) also provided positive information about L1 use in generating content for L2 composition. Friendlander's study indicated that his subjects got better planning and better composition by using the topic related language. Translation did not constrain writers in composing in L2, either in time or quality.

In sum, it was found that those subjects who had written extensively in their L1 brought their competencies with regard to sense and audience, variety of composing strategies, and implicit models to their L2 writing. It was also observed that those who did not write competently in their L1 were not likely do well in L2 writing.

The Case Study as a Research Vehicle

According to Yin (1984), "In general, case studies are the preferred strategy when "how" or "why" questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context" (p.13). Johnson (1992) further explained that case study approach is particularly useful for studying learning processes and strategies. A close and holistic look at a case in the context of the bounded system chosen for study can yield many rich insights about individual learners as well as teaching and learning processes.

Emig's (1971) case studies which have been estimated as "landmark case study research" (Bridwell & Beach, 1984, p.3) came from Rohman's (1965) assumption that "Writing is usefully described as a process, something which shows continuous change in time like growth in organic nature" (p.106). In order to find enough information to show how this assumption actually worked, Emig decided to use the case study method to investigate the composing process of twelfth graders who represent "the oldest members of the educational sequence experienced by most American youth" (p.3).

Emig claimed that prior to her study, "Case study has scarcely been employed as a technique for securing data about the composing process of students, although so basic a means of systematically collecting information seems not only inherently

interesting but requisite to most of future empirical investigations in this unexamined field" (1971, pp.1-2). Emig regarded her own study representing "a legitimate, and needed, tapping of this mode of inquiry into the composing processes of students" (p.3).

During the study, Emig met each of her eight subjects four times. The subjects were required to compose aloud individually while being observed. A tape-recorder was used to record each of the sessions. She then analyzed the data gathered and developed an outline of the composing process categorized as context of composing, pre-writing, planning, starting, composing aloud, stopping etc. The case study method enabled Emig to get a complex and vivid picture of individual writers.

Since then, Emig's (1971) case studies have become the initial working model for the investigation of almost all the studies of the composing process in both L1 and L2 (see the first part of this chapter). Although some adaption has been made, subjects are usually observed individually while writing. In-depth interviews and immediate post-writing interviews are conducted. Some used verbal protocol technique (Perl, 1979, Chelala 1981, Raimes 1985, 1987 etc.); some doubted its validity and avoided using it (e.g., Zamel, 1982, 1883, 1988), others adapted it (e.g., Peitzman 1981, Brooks, 1985). The details will be presented in the next section of this chapter. In conclusion, Zamel (1983) put it well that the case study approach had been proven to be the most effective way to examine the writing

process.

The Use of Verbal Protocol as Data

Verbal protocols have been used frequently as the source of data in both L1 and L2 composing process studies (Emig 1971, Perl 1978, Chelala 1981, Flower & Hayes 1981, Lay 1982, Raimes 1985, Martin-Betancourt 1986, Arndt 1987, etc.). In addition to Flower & Hayes (1980a, 1985), who based their model of composing process on their research on verbal protocols, (see Theoretical Rationale of Chapter One for detail), Ericcson and Simon's (1980) "Verbal Reports as Data" also theoretically supported the use of verbal protocols.

Ericcson and Simon (1980) discussed different types of processes underlying verbalization and examined several previous studies to see how subjects, in response to an instruction, to think aloud and verbalize information. They concluded, "In this article we have undertaken to show that verbal reports, elicited with care and interpreted with full understanding of the circumstances under which they were obtained, are a valuable and thoroughly reliable source of information about cognitive processes" (p.247).

However, opinions differ as to the validity of such studies. Cooper and Holzman (1985) questioned Flower and Hayes's (1980b) theory of cognitive processes and their methodology for producing and analyzing protocols. They doubted the validity of verbal protocol data, because they accused Flower and Hayes of training

their subjects beforehand; therefore they were instructed to write under very special conditions and they may present different mental processes from the general population. They questioned, "Can protocol analysis tell us anything about the writing processes of people outside the laboratory?" (Cooper and Holzman 1985, p.291). They also disagree about Flower & Hayes's claim that protocols provide direct access to writers' cognitive processes.

Flower and Hayes (1985) responded to Cooper and Holzman by clarifying that their subjects were not specially trained, rather, they were asked to express whatever thought came to mind. They refuted that they ever claimed that verbal protocols give direct access to the writing process. They clarified that "protocols show us only traces of the rich and complex phenomena of thought" (p.97).

Cooper and Holzman (1985) replied to Flower and Hayes's (1985) response and insisted that their criticism was valid and noticed that in their recently published article, Flower and Hays (1984) defined their research questions more clearly and were "cautions in their claims about protocol data" (Cooper & Holzman, 1985, p.100).

After this debate, more divergent opinions on the use of verbal protocols appeared. Having used "think aloud" protocols herself, Perl (1980) admitted that "it is conceivable that asking students to compose aloud changes the process substantially that composing aloud is not the same as silent composing" (p.19).

Faigley and Witte (1981) reinforced this viewpoint, "Verbal protocols require writers to do two things at once--they must write and they must attempt to verbalize what they are thinking as they pause. Perhaps some subjects can be trained to do both tasks with facility, but many writers find that analyzing orally what they are doing as they write interferes with their normal composing processes, interrupting their trains of thought" (p.412).

Because of the doubt about the extent to which verbalizing aloud one's thoughts while writing simulates the real composing situation, Zamel (1982, 1983, 1987, 1990) did not require her subjects to compose aloud. In Silva's (1989) "A critical Review of ESL Composing", among the 22 studies examined, twelve used think-aloud protocols. Silva (1989) complained it was unfortunate that more studies did not collect think-aloud protocols "since the studies that did typically provided richer and more interesting data than those relying on simple observation and/or retrospective reports" (P.12).

Instead of totally giving up the use of verbal protocols, some adaption has been made. Some videotaped protocols were used for composing aloud sessions (e.g., Gaskill 1986, Martin-Betancourt 1986). Brooks (1985) adapted Peitzman's (1981) study and used "report-in" method instead of "think-aloud" protocols. In this way, "students were not instructed to think out loud continuously, but they determined when they would report in to the tape recorder if they stopped to think or plan before

beginning to write or if they paused to rest, reread, or plan during the composing process"(P.7). Brooks believes "report in" can provide leeway and flexibility as well as access to a writer's cognitive strategies; in other words, it can still capture "some of the strategies and processes not evident from written drafts while enabling students to compose as usual" (p.7).

Summary

The literature reviewed indicates the L1 composing process as a nonlinear, recursive and creative process. The study of L1 composing process provides a model for the L2 composing process research. The literature reviewed reveals that the L2 composing process resembles that of the L1. However, controversial findings indicate that studies have not investigated fully the role of L1 in L2 composing and the differences between L1 and L2 composing processes. The case study approach has proved to be effective in studying the composing process. Although the use of verbal protocols has provided valuable data for the analysis of the composing process, doubts exist for the validity of these studies. As a result, certain adaption was used.

CHAPTER III

DESIGN OF THE STUDY

Introduction

The present researcher utilized the case study approach to investigate the composing processes of unskilled ESL student writers at West Virginia University-Intensive English Program (WVU-IEP). Responding to Zamel's studies (1982, 1983, 1985, 1987, 1990), the researcher was interested in further investigation on such questions as (1) what are the composing processes of the six unskilled ESL student writers in performing a classroom task? (2) what is the general function of the native languages in ESL composing. Does L1 interfere or help in L2 composing? (3) How do ESL students' previous education, personal histories and perceptions and points of view help them in their ESL composing? Do writing strategies and skills transfer across the two languages (i.e. L1 and L2)? (4) What does the ESL students' writing process suggest for composing pedagogy in the ESL classroom? Following Zamel's methodology of classroom observation, questionnaires, interviews, and written product analysis, no controversial verbal protocol technique was implemented. This study differs from Zamel's in the sense that none of researcher's own students were used as subjects and all the subjects were unskilled ESL writers. It is the researcher's intent that this study will contribute to the comparability of

and insight into the ESL composing process research. This chapter reports the setting, procedures, instrumentation, and methodology of the study.

Setting

This study took place at WVU-IEP. WVU-IEP is a place to accommodate international students before they enter the regular program of study at WVU. To be accepted as a regular student at West Virginia University, foreign students must exhibit certain levels of English proficiency on the Michigan Test of English Language Proficiency, the Michigan Test of Aural Comprehension, and the TOEFL Test (the Test of English as a Foreign Language). To attain sufficient scores, students must be proficient in most areas of the English language: listening, speaking, reading and writing. The writing courses are offered to help students write well not only to obtain high score for language proficiency tests mentioned above, but also to prepare students for real academic study in the near future. Therefore, writing is a required course for IEP students at West Virginia University.

Subjects

The subjects of this study were selected from WVU-IEP Summer II program. The Summer II program is an intensive, non-credit English program, offering six classes per day, five days per week for 6 weeks, with the purpose to prepare students for academic programs at West Virginia University.

Population

WVU-IEP students vary widely in their command of English depending on factors such as previous educational experience, length of stay in English-speaking environment, social, economic and family backgrounds. Since the program was first established in 1979, major sources of students were from Asian countries such as Japan, Korea and China; Spanish speaking countries such as Spain, Columbia, Mexico, Venezuela; and Arabic speaking countries such as Saudi Arab, Kuwait, Morocco and Egypt. The use of case study method in a research like the present study is descriptive and exploratory in nature. It allows only a small number of subjects to be investigated. Therefore, this study intentionally selected six subjects from the three major sources of international students stated above. The six subjects were actually of three different cultural and language backgrounds as they are representing.

Subject selection

Six ESL students consists of two Japanese one male, one female; two Kuwaiti, both male; and two Spanish speaking students, one male from Spain and one female from Republic of Dominica were selected from the same elementary writing class of WVU-IEP. They were selected according to the following criteria, that they are:

1. From the three major foreign language populations of IEP

students at WVU

2.   Demonstrating same level of English Proficiency

3.   Willing to participate in the study

4.   Including both male and female students from each language
      background if possible

At the time of this study, they had been in the United
States for 2-3 months. Permission for the study was obtained
from WVU-IEP administration with much cooperation from the
instructor of the class. At the beginning of Summer II program,
consent to participate in this study was also secured by the
researcher by filling a standard consent form individually.
Table 1 presents basic information about the subject under study:

Table 1

Subjects Information

(All the names are pseudonyms)

Name	L1	Highest Education Received	Years Writing in L1	Years writing in Engl.	TOEFL Score
Mohammed	Arabic	1 year college	4 years	2 years	400
Ahmed	Arabic	high school	6 years	2-3 years	420
Hiroi	Japanese	high school	7 years	4 years	490
Miho	Japanese	high school	8 years	4 years	460
Ana	Spanish	senior at college	10 years	6 years	No
Pedro	Spanish	B.S. granted	1-2 years	2 years	430

Note. Pedro's 1-2 years of writing experience refers to his last two years in college for dissertation writing. According to Pedro, no formal composition classes were ever offered to him in Spain.

Procedures

This study intends to address the four research questions, namely, (1) What are the composing processes of the six ESL student writers performing a classroom task? (2) What is the general function of their native languages in composing? Does L1 interfere or help in L2 composing? (3) How do ESL students' previous education, personal histories, expectations and points of view help them in their ESL composing? Do writing strategies and skills transfer across the two languages (i.e., L1 and L2)? and (4) What does the ESL students' writing process suggest for the composing pedagogy in the ESL classroom?

A preliminary pilot study was designed and conducted by the researcher in a ESL research method class. The purpose the pilot study was to test feasibility of the research, data collecting techniques in order to pave the way for the formal study. Two subjects, one Saudi Arabic male student and one Mexican female student were chosen from the advanced computer assisted writing class (with TOEFL score between 520-540) based upon their mere willingness and the recommendation of their composition instructor.

Since the pilot study was only conducted for an ESL research class and does not follow standard research procedure, research ethics does not permit detailed report to be presented here. Nevertheless, the result, did indicate that both subjects expressed positive attitude toward the process oriented composing

which they had never had a chance to experience in their own countries. However, both of them claimed that they could think in English throughout the whole process, so L1 had played a very limited role. It helped only at vocabulary level when they felt frustrated and did not know how to express themselves in English.

Since two of the research questions dealt with the role of L1 and the writing knowledge of L1, but the two advanced ESL learners could think and write almost exclusively in English, the researcher decided to conduct the second preliminary pilot study for two students at elementary level (with TOEFL score between 400-490) in Summer I program.

As a result, both the male Japanese speaker and the female Spanish speaker from Bolivia were found to rely much on their knowledge and skills of L1 writing. It was also found that the teacher who was going to teach level one of Summer II knew both theory and practice of process approach. In addition, there happened to be a good cultural mixture of students in the class, hence the researcher decided to undertake the study at Level One IEP class of Summer II program.

During the six weeks of class, the following measures were taken in order to determine the practicability of research questions. First, each class was observed with classroom activities recorded. At the same time, each subject's writing behaviors were observed by filling in the observation guidelines in the class. Second, a copy of each draft was collected with the subjects' permission. Each subject wrote four compositions

except Ana who managed three because she had to leave earlier.
Therefore, the data for Ana was the average of three compositions
only. For every composition, each subject wrote four drafts in
the class as required. Third, immediately after each composition
was written, a structured interview was conducted for each
subject. They were required to recall what problems they
encountered and what strategies they used to solve these
problems. Fourth, another open-ended interview was conducted to
investigate each subject's education and family background and
writing history in both L1 and L2. Fifth, the questionnaire
answers were collected for the same purpose. Sixth, the
instructor and the directors of IEP program were interviewed
separately for their apprehension of process oriented composing
and their impression of the classroom practice. Finally, the
copies of written products were analyzed with the help of
instructors and at least two native speakers of Arabs, Japanese,
and Spanish in seeking evidence of cultural and language transfer
as well as traces of composing processes.

Instrumentation

The Writing Task

During the six weeks of Summer Session II, students in the
Level I class were required to write four compositions in class
and six journals, one journal each weekend as homework. Students
were free to write whatever they like in the journal. Journals
were collected, but were not graded. The instructor wrote

responses to what the students had written. The purpose of journal writing was to make students feel comfortable with the whole idea of writing and help them understand that writing was a medium of communication. Since journal writing was done at home, it was not included in the study.

The study focused on the composing processes in the writing of four compositions only. The topics of the four compositions were (1) My Classmate. Audience: your friend. Students were supposed to describe a classmate in detail so that this friend could go to an airport to pick up this classmate. Students were paired, then they were required to interview each other and describe each other. (2) A Perfect Routine. Audience: newspaper readers in a psychology column. The purpose was to use humor and imagination so as to make the readers laugh and smile. Students should also learn to organize ideas according to the order of time (from morning to night). (3) The Two Families. Students were supposed to compare and contrast by describing in detail the similarities and differences of two families in two pictures. (4) Learning to write about cause and effect by choosing one of the many suggested topics such as pollution, buying a car, getting married/not married, etc. The audience was a remote third party. The purpose was to explain clearly why certain phenomenon existed and what happened or would happen as a result.

The classroom Practice

Inspired by Roen's theory of avoiding cognitive overload,

the instructor faithfully followed Roen's suggestions and divided the complex composing process into four steps: pre-writing, drafting (writing), revising, and editing, thus breaking down the rather complex writing task into sizable and usable chunks. The idea was, instead of taking into account all of the things they had to think about including audience and tones, structures, grammar, spelling, and punctuation all at once, students could present them as individual, adjustable, doable processes, or distinct steps. The detailed description was presented as follows.

The first step was simply generating ideas and then drafting. As soon as the teacher assigned the topic, students were required to brainstorm and jot down any idea that came into their mind. The second step was adding to the first draft by bringing in more ideas, maybe throwing out some ideas, and bringing in some new ideas. The focus was on more details for the idea. This was also the stage for actual writing. Then the third draft would be more specifically oriented toward organizing those ideas that they decide to keep and adding more information whenever it was necessary. The final draft consisted of such considerations as mechanical parts of spelling, punctuation and sometimes organization.

Data

According to Silva (1990), when process approach is translated into the classroom context, "the teacher's role is to

help students develop viable strategies for getting started (finding topics, generating ideas and information, focusing, and planning structure and procedure), for drafting (encouraging multiple drafts), for revising (adding, deleting, modifying, and rearranging ideas); and for editing (attending to vocabulary, sentence structure, grammar and mechanics)" (p.15).

"The writer is the center of attention--someone engaged in the discovery and expression of the meaning; the reader, focusing on content, ideas, and the negotiating of meaning, is not preoccupied with form. The text is a product--a secondary, derivative concern, whose form is a function of its content and purpose" (Silva 1990, p.16). The responsibility of the individual writer is to "identify and appropriately address the particular task, situation, discourse community, and sociocultural setting in which they are involved" (p.16). All these requirements served as the guidelines and criteria for the data collecting and data analyzing procedures in the present study.

In Zamel's (1982) case study, data were collected from two sources: (1) interviews with individual subjects; and (2) an analysis of their written drafts to see whether their actual writing reflected the experiences that were reported. In this way, the subjects' composing processes were inferred.

In Zamel's (1983) case study, she added classroom observation as an access into her subjects' composing processes. Thus, instead of being inferred, the subjects' composing

processes were directly observed and recorded by the teacher. Zamel never required her subjects to compose aloud, for there was some doubts about its validity (see Review of Literature for detail). The researcher adapted Zamel's (1983) study design and did not use composing aloud, either.

The data in this study included (1) observation record of classroom activities to check both the teacher's and the student's role and the student's writing behavior; (2) results of both open-end and structured interviews before and after actual compositions are written to help the students to recall strategies and methods used in composing; (3) questionnaire responses about subjects' writing history and apprehension of writing as well as writing strategies employed; (4) students' written products to trace the writing processes to see what changes are made between drafts; and (5) results of interviews with the instructor and directors of WVU-IEP.

Data Collecting Technique

In this study, various research methods were used to understand the composing of adult ESL students. According to Krapels' (1990) overview of second language writing process research from 1971-1990, the data of most studies are gathered from both process- and product-oriented sources, because written product can reflect writing processes. In the same spirit, this study was designed to collected two kinds of data: Process data and product data.

The process data which included the classroom observation record, the time table and the follow-up interview revealed (1) when each stage of writing (e.g., pre-writing, writing and revision) occur; (2) How long each stage took each subject to accomplish; (3) the number of revisions done; and (4) the writing behavior of each subject.

On the other hand, the product data, which consisted of the multiple drafts the subject wrote and the holistic assessments of the subjects' composing skills from instructors uncovered (1) what was done at each stage of the composing processes; and (2) what kinds of changes were made, and whether or not they were surface or meaning related changes.

The inclusion of both process and product data for this study added information, and therefore, clarified ESL students' composing processes. In order to ensure the four research questions were thoroughly answered, the following procedures were employed.

Research Question One: What are the composing processes of the six unskilled ESL student writers in performing a classroom task?

1. Classroom observations were conducted by taking notes on the focus of instruction, the classroom interaction, and the role that students and teachers played as a record to see how composing processes were actually carried on for each subject.

2. A post-writing questionnaire followed each completed composition. The questionnaire helped students to recall

what happened during the writing processes and how they overcame various difficulties to finish the final paper. The questionnaires also collected information about the causes of problems and the way the problems were solved and the problems that remain to be solved.

3.   Students' written products were collected (from the initial notes to the final draft) to see if writers' processes and strategies varied. It was assumed that these written products could provide rich evidence to show changes (adding, deleting, substituting and reorganizing and revising) undertaken throughout the whole process.

4.   The researcher took notes and filled out the time table to record when the subjects stopped to think or go back to revise. When they finish, all the drafts together with time table would provide valuable data for analyzing how much time they spent on planning, writing, revising and editing; thus, composing processes was traced.

Research Question Two: What is the general function of ESL students' L1 in L2 composing? Does L1 interfere or help in L2 composing?

1.   Both structured and open-end interviews were used to investigate the role of L1 at each stage of writing such as planning, writing and revising.

2.   All the written drafts were collected and analyzed with the help of instructors and native speakers to see evidence of L1 use in L2 composing.

3. Classroom observation was used to see whether the subject
    used bilingual dictionary, or translation technique to solve
    problems in writing.

4. Responses from questionnaires (question 23-28) were used to
    determined the role of L1 in L2 composing.

Research Question Three: How do ESL students' previous education,
personal histories, expectations and points of view help them in
their ESL composing? Do writing strategies and skills transfer
across the two languages (i.e., L1 and L2)?

1. Data was mainly collected from both structured and open-
    ended interviews. Through such interviews, a writing
    profile was established on students' perceptions and
    reactions of writing as well as their writing history and
    educational experience. The interviews were tape-recorded
    and transcribed. The material provided evidence to show
    when, where, and how these subjects learned to writer in L1
    and L2 separately, their attitudes toward writing, and their
    views of themselves as writers. The instructor of the class
    and the directors of the IEP program were also interviewed
    about their attitudes and impressions on classroom
    activities, students performances and process approach in
    teaching ESL composing.

2. Some of the questionnaire answers (e.g. question 16, 17, 19-
    28) provided the subject's personal opinions on the role of
    L1 writing strategies on L2 composing.

3. The analysis of written drafts betrayed the linguistic and

cultural influences of the subject's native language on L2 composing.

Research Question Four: What does the ESL students' writing process suggest for the composing pedagogy in the ESL classroom?

After all the data were collected and analyzed, findings were presented and compared with those of previous studies, problems were discussed. Implication for composing pedagogy was provided and suggestions for further research were made.

Treatment of the Data

This exploratory study was descriptive in nature which used a small sample for in-depth study. Therefore, only descriptive measures and analysis were used. After different sources of data were collected and analyzed, a detailed description was provided for each subject in the categories of family background, writing history, the composing process, written product analysis, L1 use in L2 composing and transfer of L1 skills into L2 composing. These individual features were then compared to determine similarities and differences among these six subjects. The findings of the study were also compared with those of previous studies such as Zamel's in seeking more implications for pedagogy of composition writing. Detailed description and analysis of data collected for answering research questions were presented in the following chapter.

CHAPTER IV

FINDINGS OF THE STUDY

Introduction

In Chapter I, II and III, research problems are described, related literature is reviewed, and the research design is presented. In Chapter IV, information yielded from the data collecting technique described in Chapter III will be presented as a basis of analyzing the subjects' composing processes. The case studies of six subjects are presented respectively. Each case study begins with an introduction which covers the subject's family, education and language-study background followed by an analysis of the writing history, the compositions, the composing process, L1 use in L2 composing and transfer of L1 skills into L2 composing. In order to highlight the presentation of the findings of each subject, figures will be provided in the next section to sum up the composing processes of the six subjects as a whole through written products analysis. A summary of the findings will be presented in accordance with the four research questions. The result of findings will be compared with those of previous studies. Conclusions and recommendations for future research will follow respectively in Chapter 5.

Case Study # 1

Mohammed

Mohammed was a twenty-year old Kuwaiti student. He was enrolled in the IEP program of WVU in May, 1993. Before he came to the United States, he had eight years of English in middle and high school with approximately five hours weekly. He studied for one year at a two-year junior college which offered no major. The most enjoyable experience for him was the six-month English study in London. It was a non-degree, no credit recorded program arranged by a Kuwaiti travel agency. The only purpose was to improve the student's English, so all the classes were designed to provide practical help. The program offered reading, writing, speaking and listening classes, and the last month offered a TOEFL class, in which he reached the score of 400 in April 1993.

Mohammed's father knew that if he wanted his son to have a good job in the future, he had to send his son abroad to study English. That was why he paid for the London program and two summer courses at WVU-IEP. Mohammed's immediate goal was to pass TOEFL with the score of 550 and to enter WVU's undergraduate program for dentistry in the fall semester of 1993. His ambition is to get a doctorate in the U.S. and then become a famous dentist when he goes back to Kuwait.

Writing History

In Kuwait, schooling is divided into three stages: four

years of primary school; four years of middle school and four years of high school before the college level. When children enter primary schools, they start learning written Arabic. Arabic is a very difficult language. One of the reasons for its being difficult is that the way people speak Arabic is different from the way they write it; therefore, it is as difficult to learn written Arabic as learning a foreign language even for native Arabic speakers, because written Arabic has so many special grammatical rules, such as a very specific word order and verb forms, etc.

Mohammed did not start learning to write compositions in Arabic until he entered the middle school. It was equivalent to the fifth or sixth grade in the United States. The teacher taught him how to write titles, how to start, how to express the main idea, and how to end. When he finished writing, he handed it in, and the teacher marked the mistakes, gave a grade, and asked the student to revise according to the notes the teacher gave. After the students revised accordingly, the teacher raised the grade appropriately. The purpose was to let the students see improvement. As far as Mohammed could recall, they were only required to write journals for such composition class since journal writing often allow the students to write whatever they liked. Sometimes the teacher gave the students three or four sentences. They were required to combine these sentences, form an outline from them, and to expand and develop them into a composition.

Mohammed started learning English also at the middle school in about the 5th grade. He started from the very beginning with such elements as the alphabet, pronunciation, and words. In about the 7th grade, he was required to write a summary for a text. Sometimes, he learned to write a composition based on four or five sentences given by a teacher. However, most of the time he was only required to write sentences or to translate sentences.

In Kuwait English teachers need to have at least a bachelor's degree in English to qualify for teaching the language. In the classroom, neither teachers nor students are supposed to use Arabic even at the beginning level. Teachers try to show examples of what the word means or to explain in English. Students thus get more exposure to English.

It was in London that Mohammed started to have more regular training in English writing. What he did was mainly personal journal writing. He also wrote compositions on such topics as shopping and sightseeing. The way he wrote was almost the same as he did here in WVU-IEP. First he tried to make an outline, next he added more details, then he revised once or twice, and finally he edited his composition. At the end of the program, they had a newsletter published. Mohammed was very proud when his composition entitled "The Story about Japan" was published in the newsletter. After the program finished, Mohammed began to write letters in English to his classmates in Spain, Italy, Hong Kong, and Japan.

The Compositions

Mohammed got straight "A"s for all four compositions and he was commended by his teacher as the one who had some very creative and interesting ideas. In fact, what he did was fairly close to what the teacher had suggested.

For the first composition "My Classmate", he wrote 93 words for draft one in the form of a dialogue explaining why he wanted to go to the airport and whom he is going to meet there. There was only one sentence that actually described his classmate Eta: "She has brown short hair and medium hight [sic] and average weight." For Draft two, Mohammed wrote only 53 words, but he added new information by describing her face, eyes, mouth, nose etc. In the third draft the number of words jumped to 202 in total. Mohammed combined the information from draft one and draft two and provided more distinctive features and more detailed information of Eta such as her age, family life, career and personal interest etc. For the fourth draft, he copied the third draft neatly and checked spelling, verb tenses, and articles.

For the second composition "My Perfect Day", Mohammed wrote a very brief outline which consists of 22 words in five very short sentences to imagine his perfect day. For the second draft, he wrote 131 words in 8 sentences. The average number of words rose to 16.3 per sentence. Some long sentences such as "I go to my big bathroom which is next to my room to have a warm

bath and watched T.V. and changed clothes" was broken into two or three sentences in draft three and four. That was why there were 189 words in 13 sentences in draft three and 188 words in 16 sentences in draft four.

For the third composition "Smith and Brown Families", he seemed to know the composing process much better. He wrote 64 words in seven sentences for draft one, 158 words in 20 sentences in draft two, 316 words in 25 sentences in draft three, and 346 words in 28 sentences for the final draft.

Another feature of his third composition was that he had better knowledge of paragraphing. He wrote three paragraphs for draft one and organized the information into two big paragraphs in draft two with one for similarities and one for differences. In draft three, he expand the whole article into four paragraphs with two for similarities and two for differences. In the last draft, he added two sentences as an ending paragraph.

For composition four "Buying A House," Mohammed knew better how to write each draft. Following the instructor's advice, he wrote 132 words in 20 sentences for draft one with ten sentences for causes and ten sentences for effects. For draft two, he reorganized those sentences into 14 sentences in two paragraphs with 146 words in total. For the third draft, he added more information, so it contains 188 words in 17 sentences. The final draft has 198 words in 17 sentences, which were organized into two paragraphs.

According to the data obtained from the Written Product

Analysis List (see Appendix Six), Mohammed made steady progress in writing composition one to composition four. Greatest progress was made in composition three "Brown and Smith Families" for which he started with 64 words for the first draft and ended with 346 words for the final draft, the longest draft among all. For composition four "Buying A House," Mohammed started with 132 words for the first draft because he knew better how to get ideas on the fourth round of composing. Nevertheless, it was new for him to write one paragraph for cause and one paragraph for effect as required. That was why he wrote only 198 words for the final draft.

In general, Mohammed's compositions were carefully planned, well organized and properly supported with details. His command of vocabulary, grammar and syntax was fairly good. The average length of sentences he wrote for the first drafts of all four compositions were 6.23 words. There were only simple sentences in the first drafts. The second drafts had an average of 10.1 words as he either expended the sentences or combined some simple sentences into clauses. The third drafts averaged 11.7 words in each sentence and the fourth drafts, 10.5 words.

Mohammed also had some knowledge of paragraphing as he wrote an average of four paragraphs for the final draft of each composition. However, he had some vowel confusion in his spelling, e.g. "noise" for "nose" and "hight" for "height." In addition, there is strong evidence of language transfer and cultural transfer. The details will be presented in the late

part of this section.

The Composing Process

Mohammed had a quite positive attitude toward the composition class. He wrote four drafts for each composition. Among the four drafts of each composition, he spent more time on the first draft than on the others. He thought a lot before he wrote anything down. Mohammed seemed to struggle hard in searching for ideas for the first 10-15 minutes before writing actually took place. He explained in the interview that idea generating was very difficult for him. One important reason was that he did not write much in either Arabic or English before he came to the United States. However, he insisted that he should know where to go and where to stop before beginning to write. He did not start writing until an initial plan was formed in his mind. Then he wrote down the outline as the first draft, a method he learned in the London English program. Mohammed claimed that he never changed his initial ideas that he decided on for draft one. The number of words in the first drafts of all four compositions averaged 78.

The second drafts which averaged 122 words of the four compositions were much easier for him. He just changed the outlines into a prose format and added some details. One exception was the first composition, for which he did not use any information from draft one, instead, he started draft two with entirely new information.

For the third drafts, his main task was to expand and to reorganize ideas. Data from his written products showed that he made the greatest improvement between the second and the third draft. The average number of words written for the third drafts was 224. It almost doubled the number of the second drafts which averaged 122 words in total. The main reason for this increase in length was that he added much details in the third drafts. A typical example was her first composition. He mainly described the appearance of his classmate Eta in draft one and two, but in draft three, he added one paragraph for his family and one paragraph for her personal interest such as enjoying reading and loving traveling and where she had been.

For the fourth drafts, Mohammed wrote an average of 236 words for each composition. There wasn't much change between draft three and draft four as far as the number of words was concerned because his main attention was shifted to grammar, spelling, punctuation and paragraph organization demanded by the instructor.

For Mohammed, the merit of the process approach lay in the fact that he wouldn't have to worry much. He explained in the interview, "I can always have another chance the next day if I am not satisfied with what I have done today." After four rounds of composition writing, he said his writing process was quite established and he started enjoying writing.

Mohammed said he liked all the four topics assigned by the instructor because they were all new to him. Of the four

compositions written, the third composition was longest because it was easier for him to get information with the help of two pictures. Moreover, he knew the composing processes better after he finished the first two rounds. However, Mohammed liked composition two and composition four best as he said that he enjoyed writing his own experience and his own culture for these two compositions.

L1 Use in L2 Composing

Throughout the whole writing process, Mohammed tried to think in English whenever possible. However, he couldn't deny that some initial ideas came into his mind in his native language, Arabic. It was especially true when he wrote composition two, "My Perfect Routine," and composition four "Buying a House," because these two topics were very much culture bound. When he used his imagination and background knowledge, some ideas in Arabic popped into his mind. Some idiomatic Arabic expressions were directly translated into English without his knowing it.

On the contrary, while writing the first composition "Description of My Classmate," he could think in English more easily because all he had to do was to interview the classmate in English, to observe the classmate who was sitting in front of him, and to give an objective description. This was also true when he wrote the third composition, "Smith and Brown Families" which required detailed descriptions of two pictures with focus

on similarities and differences. In such a case, it was more likely for him to think and write in English than in Arabic.

The role of L1 in Mohammed's composing was limited in generating initial ideas and solving vocabulary problems. It was interesting to know from the interview with him that he never bothered to translate those initial ideas into Arabic written form; instead he switched from Arabic oral expression directly into English.

When he ran short of English words and expressions for certain concepts, he reported that L1 would naturally appear in his mind. Then he used either English to express the concept or an Arabic-English dictionary for help. However, he tried to avoid using dictionaries. The best strategy he found was to explain the meaning in English before he turned to authorities such as teachers or dictionaries.

Transfer of L1 Skills into L2 Composing

Mohammed admitted at the interview by the researcher that he did not write much in Arabic nor in English. However, the writing skills he learned from his limited writing experience in Arabic did help him in English composition writing. Certain skills such as using an outline before writing actually began, revising after the first draft was done and concentrating on good ideas all helped him when he wrote English compositions. When native speakers of Arabic who knew linguistics were invited to evaluate Mohammed's compositions, they immediately noticed

evidence of language transfer and cultural transfer in his compositions.

Cultural Transfer

In the first composition, Mohammed described his Hungarian classmate Eta. With regard to her appearance, he noticed that her hair was dark because in Arabic, being dark, especially having black hair and dark eyes, was a symbol of beauty. He also described her as of "medium weight," another compliment from the Arabic point of view, as Arabs preferred ladies to be of medium weight rather than slim. For her personal interests, he found that "she likes to stay at home," and "likes to read stories to her children and plays with them," reflecting a similar virtue Arabic women have. In another paragraph, Eta was described as a travel lover. She visited London, the United States, Italy, Spain, Paris, and India, and she wanted to travel more. As a matter of fact, all these places are the common places that Arabs want to travel to during the summer because of the heat in Arabic countries. Many Arabs spend the summer outside their own countries. The evaluators explained that one possibility was that Eta's characteristics coincided with Arabic convention. The other was that Mohammed was very sensitive to those characteristics that adhered to the Arabic standard. In the last paragraph, Mohammed found that Eta liked rock music as many young Arabs do, and that "she doesn't smoke cigarettes," since drinking alcohols is illegal and smoking cigarettes is stigmatized in

Arabic countries.

In Mohammed's second composition entitled "My Perfect Routine," Mohammed seemed to be bored with his new life in the USA. His perfect day was really very much Arabic oriented. For instance, he wrote about "a big bathroom and a big clothes room" and "four servants serve me" as Arabs always have spacious rooms and it is not uncommon for rich Arabs to have several servants at home. Then he dreamed of the river and the big boat that Arabs did not have but treasured so much. He also wrote "enjoy the nature around" as nature was always involved in the Arabs' life.

Mohammed's third composition entitled "Smith and Brown Families" was an objective description of two pictures in his textbook. What he noticed was the similarities and differences of the two pictures, therefore, the evaluators couldn't decide evidence of cultural transfer for the third composition.

However, in his last composition, "Buying A House", Mohammed's composition contained more examples of cultural transfer. Mohammed wrote about a big family as many Arabs had and then, he used phrases such as "relax in my own house" because most Arabic women did not go out to work, so men could enjoy a relaxing family life at home. In the sentence "My children will feel comfortable," the plural form of child was used because the truth was that Arabs tended to have many children instead of one. He mentioned "add more rooms," as it was common to have many rooms in a house in Kuwait. As a result of buying a house, he wrote that he could change his environment and get neighbors.

This was another piece of evidence of cultural transfer because the religion brought neighbors close to each other, and environment was very important for Arabs.

Language Transfer

In analyzing the final draft of the four compositions written by Mohammed together with native Arabic speakers of English, the following data were provided as evidence of language transfer.

1. In the case of a verb phrase such as "I can wake (up) at any time," he tended to drop "up" because there is no phrasal verb in Arabic.

2. Since diphthongs do not exist in Arabic, Mohammed tended to use only one vowel instead of two in spelling; for instance, he spelt "straght" for "straight" and "wating" for "waiting".

3. As Vowels can often be omitted in Arabic, Mohammed had frequent vowel confusions as other Arabs often do, e.g. "invairanment" for "environment" and "nabours" for "neighbors," etc..

4. Deletion of articles occurs because in Arabic inflection of the finite article is within the noun itself. For example, "a big house" in Arabic is "Baytan", where "an" is in post position and becomes a part of the noun. That is why Mohammed often forgets the indefinite article "a" or "an." He also tends to drop definite article "the" in such

phrase as "Brown family" instead of "the Brown family."

5. In the sentence "The most important is (that) renting is expensive," there is a deletion of the complement "that" because it doesn't exist in Arabic. The same is true for the deletion of the passive voice "be" in "I will (be) married," as it is not necessary in Arabic.

6. Idiomatic Arabic expressions are sometimes directly translated into English such as "For another thing," "without anybody asking me why" and "But maybe tomorrow I will not have money."

Summary

Mohammed had very limited writing experience in both Arabic and English while studying in Kuwait. The English program he attended in London was only six months long, but he was challenged to communicate in English in an authentic environment. Mohammed's writing process began with careful planning before writing actually took place. While planning, he could think in English on more objective topics, but he couldn't deny that on some more cultural bound topics, initial ideas came into his mind in Arabic unconsciously. As soon as he began writing, he tried to think and write in English lest his native language Arabic should interfere with grammatical structures in English writing. Nevertheless, the analysis of his written products revealed both language and cultural transfer from Arabic. In sum, Mohammed made steady progress in composing during the class. It was

especially true for the last two compositions, for which he could produce more information and write with more confidence and ease.

Case Study #2

Ahmed

Ahmed, a twenty-four year old Kuwait student, who came to the United States in May, 1993, was a high school graduate. He visited Boston in 1992, and stayed there for two months for vacation. His main purpose in studying in WVU-IEP is to pass the TOEFL test so that he can be enrolled in the regular undergraduate program. His interested area of study is civil engineering. He is confident that he can get a better paying job with an American degree when he goes back to Kuwait after graduation.

Writing history

Ahmed studied English for eight years in middle school and high school where he had five hours of English a week. Ahmed had very limited writing experience in both Arabic and English.

After he entered primary school, the most important thing was to learn grammar for written Arabic. At first, he had some problems in grammar. When he entered middle school, he found grammar wasn't a problem any more since he was a native Arabic speaker after all. Arabic is a beautiful poetic language. Ahmed loved to read classic poems as well as classic novels and history

books in Arabic.

In Arabic writing class, what he did was a kind of guided writing. Usually the teacher prepared outlines or notes beforehand. The students' task was to expand or organize information according to the outlines provided. Another kind of writing was reading-based summaries. He did not remember any free writing that he had ever done.

For English study, he only learned grammar and vocabulary, and a little bit of sentence translation. He said he never had any writing class in English at all. As a result, he said, "I have a lot of vocabulary, but I don't know how to make sentences and express my ideas or make a description of something with my English." The writing class he attended at the IEP was the first real English writing class he had ever experienced.

After he came to the United States, he did not read much except textbooks. However, he did spend time watching TV and movies in English. In and out of class, he spoke English. As a matter of fact, he could speak much more eloquently than he could write in English.

Ahmed felt proud of himself for what he had written in the composition class. He said he enjoyed this process approach very much because it provided several chances for him to write one composition. Composition writing appeared to be less scary or stressful than he had imagined.

The Compositions

For the first composition "My Classmate", the instructor arranged students in pairs and asked them to interview each other, then gave them twenty minutes to write the first draft. Ahmed interviewed his Japanese classmate Mariko. In writing the first draft, Ahmed wrote only 47 words in four short simple sentences to describe his classmate.

In the next day's class, the teacher required each student to add a more detailed description of the friend's appearance. The instructor demonstrated on the blackboard how to describe aspects of physical appearance such as sex, height, weight, hair, eyes, nose, mouth, eyelashes, and even beard. Ahmed spent twenty minutes on the second draft, but what he did turned out to be only a neat copy of the first draft with two sentences extended to describe the appearance.

For the third draft, the teacher gave examples to show how to use other information such as personal interest, personality, and temporary conditions (clothes, jewelry etc.) for different paragraphs. Finally, he wrote 117 words in twelve sentences. He arranged them into five paragraphs. However, there were several problems about the organization. For example, the second paragraph contained only one sentence i.e. "Mariko is so quiet, but she loves rock music." Other paragraphs contained irrelevant ideas. For instance, he wrote about watching TV, drinking coffee and doing homework in one paragraph. For the final draft, he

reorganized the five paragraphs, of which the first paragraph dealt with appearance, the second with personal interests, the third with the hometown, the fourth with family life, and the fifth with leisure. After he did self-editing by following the teacher's example, there were still incoherent sentences in the same draft and there were still spelling and grammar mistakes. He got "B" for the composition. The teacher confirmed his progress but also asked for more details.

For the second composition "My Perfect Day", Ahmed did not turn in his first draft because he told the instructor that he couldn't finish it. The second draft he wrote was the continuity of the first draft. Altogether he wrote only 75 words in seven sentences which were arranged in one paragraph. For the third draft, the number of words rose to 145 and number of sentences rose to 12, which almost doubled the amount of draft two. For draft four, he ended with 175 words in 15 sentences.

For the third composition "Two Families", he knew much better how to compose. He started with 67 words in seven sentences and two paragraphs for draft one; 134 words in 13 sentences and three paragraphs in draft two; 221 words in 22 sentences and two paragraphs in draft three; and ended with 238 words in 23 sentences and two paragraphs for the final draft. From the first draft to the last draft, he tried the same strategy by organizing all the similarities in one paragraph and the differences on the other. The second draft contains three paragraphs because he added one introductory paragraph at the

beginning. However, he changed his mind and concentrated on two paragraphs in the next two drafts.

For the fourth composition "Coming to U.S.A.," Ahmed made better progress in composing. After he copied the six suggested topics from the blackboard, he decided to choose "Coming to U.S.A." as his own topic. Then he wrote an outline of causes and the matching effects for draft one. For draft two, he changed the outline into prose form with one paragraph dealing with causes and the other for the effects. For the third draft, he expanded the first paragraph from 65 words to 105 words and the second paragraph from 67 words to 110 words. After the instructor proofread his third draft, he completed the composition with 230 words in 16 sentences. The average words per sentence reached 14.9, which means he had quite a few sentence varieties in the final draft for the last composition.

In sum, Ahmed made steady progress in the writing course. He got "B" for the first composition, but "A-" for the rest. Through an analysis of the written product, it could be seen that the compositions he produced were still brief and superficial in content. He had some ideas, but these ideas were not fully explored. For instance, in his fourth composition entitled "Coming to USA," he ranked "getting a good paying job" as the first reason, but he did not explain what kind of job he would get or how much more pay was granted to American degree holders. There was an evident lack of detailed support for his ideas. As a result, his compositions were the shortest compared with the

other five subjects.

Another problem was that there was little variety in vocabulary and sentence structures in his writing although he made good progress in the last composition. Some of his paragraphs were not logically organized, especially in the first two compositions. Irrelevant sentences existed in paragraphs. Revision was restricted to adding more information, but not as a means of reorganizing information. Although he over-monitored for his language errors, there were still many mistakes after he did self-editing.

The Composing Process

Since he had never learned to write compositions in English until he came to the IEP program in the summer of 1993 and the writings he did in Arabic was merely guided writings, the main problem for Ahmed was how to get ideas. He knew he had to see to it that ideas should be interesting to others. It was very hard for him to get ideas and to develop them. Unlike Mohammed, Ahmed tended to start writing immediately after he got the topic. He explained that his ideas came slowly one by one, and he had many grammar and spelling problems to attend to, so he had to start early.

According to the classroom observation, Ahmed struggled very hard in searching for suitable words and sentence patterns to describe his partner in writing the first composition. He looked up words in a dictionary as well as in the textbook very

frequently.

Throughout the writing process, he was always very much concerned with language correctness. He paused frequently to check with a dictionary. It seemed that he really enjoyed his computerized Arabic-English and English-Arabic dictionary very much. In other words, he was editing from the very beginning to the very end. As a result, his ideas were not fully developed, thus making the idea generation even more difficult.

Revision means adding more information for Ahmed. Although Ahmed's compositions were shortest when they were compared with those of other five subjects, he added an average of 92.5% of words between draft two and draft one, 67% of words between draft three and draft two, and 16% of words between draft four and draft three or the four compositions.

From the classroom observation, it could also be seen that Ahmed was very much frustrated at his limited English proficiency in writing. He did not know how to brainstorm, draft, revise, and edit before the teacher demonstrated these skills, neither did he have a clear sense of audience and purpose in writing. He said "I write the same way for all four compositions." Another major problem was that he was overly concerned with the correctness of the language, so the frequent pauses inhibited the idea generating. It was especially true when he wrote the first two compositions. However, he made steady progress in writing the last two compositions.

Although Ahmed's compositions were shortest among the six

subjects, he made steady progress in composing by following the models the teacher provided. As far as number of words were concerned, Ahmed ended with 126 words for composition one, 175 words for composition two, but 269 for composition three and 230 for composition four. Striking difference also existed in paragraphing. While he wrote five paragraphs for composition one and composition two in the final drafts, Ahmed wrote two paragraphs each for the last two compositions by organizing all the relevant information into one paragraph.

L1 Use in L2 Composing

Although no Arabic word in any of Ahmed's drafts could be seen, Arabic as his native language did play a role in the writing process. Ahmed said that when he searched for ideas, he tried to think in English, but he always found himself hampered by the limitations of his English. It was very hard for him to think in English. Naturally he switched back to Arabic for some ideas. He said that sometimes it was hard to distinguish whether the idea came in English or Arabic because the meaning was the same. What he was interested in was the idea, the meaning, not the language. He believed what was functioning underneath was his oral Arabic, as he never bothered to put the thoughts into written Arabic form which was so different from oral form. Therefore, he never used sentence translation in L2 composing.

Ahmed indicated he used Arabic only for idea generating. Once he started writing, he just concentrated on English, trying

to forget about his Arabic. Arabic jumped out only when he ran short of words and expressions in English. In such cases, he would either consult a dictionary or ask teachers or classmates for help. He said Arabic did not help him much for the organization either. As he understood it, he said there could be several ideas in one paragraph and it was not unusual for a paragraph to be more than paragraph long. There was no restrictions on how many paragraphs in one composition in Arabic. Nevertheless, none of these rules applied in English composition writing.

Transfer of L1 Skills into L2 Composing

Despite Ahmed's claim that his L1 had a limited role to play, a close examination of his written products revealed many pieces of evidence of language and cultural transfer from Arabic into English. This was especially true when he wrote the second composition, "A Perfect Routine," and the fourth composition "Coming to USA," which required his wealth of personal experience and memories as a source of ideas. The following are the examples of this kind of transfer according to the evaluation of native speakers of Arabic.

Cultural Transfer

In his description of his Japanese classmate Mariko, Ahmed noticed "Her eyes are black. She has black straight hair" as an compliment because in Arabic culture, black, brown and dark

colored eyes and hair are the favorite colors.

In his "My Perfect Routine," Ahmed chose to stay in his palace near the coast and had breakfast near the swimming pool. These two sentences revealed the Arabic people's longing for water. He went on to say "I wake up in the early morning when the sun rises and the birds sing." This sentence reflected the traditional Arabic concept of morning when sunrise and birds' singing were common themes to show that Arabs love nature.

In the next paragraph, he described "my grand palace," as Arabs usually had sizable houses and rooms. Then he mentioned "My butler brings me breakfast." This sentence echoed Mohammed's "four servants served me" because it was Arabic culture to have several servants or maids at home.

As far as the third composition was concerned, Ahmed just gave an objective description of the pictures on the textbook, so there wasn't room for him to use his imagination or reflect his own culture. Therefore, the evaluators didn't find evidence of cultural transfer.

In his fourth composition "coming to USA," Ahmed ranked the first reason to come to the United States as "to get high education, obviously this is to get a good job in my country." This reflected the fact that an American degree was valuable in Arabic countries. In another sentence he wrote "finally I eat fast food that I haven't eaten before." This sentence revealed big cultural and social differences between the two countries, because 99% of Arabs have lunch at home. The bosses provide time

and transportation for it, and even school children travel back home to have lunch with their parents. It provides the chance to tighten family relationships. Parents have a chance to talk to children and check what is going on at school.

Language Transfer

Many errors in Ahmed's written products were transferred from Arabic or influenced by Arabic. The following are examples of language transfer.

1. There is evidence of vowel confusion in spelling because in many cases, vowels can be omitted in Arabic. For instance, "than" for "then"; "thread" for "third"; "with" for "with"' and "driveing" for "driving" and "ware" for "wear".

2. Some morphological problems were influenced by Arabic, e.g. omission of "s" in "many student(s)" and "many effects," because in Arabic, the word "many" already indicated plurality.

3. In another case, he dropped "s" for the third person singular in "she look(s) like Japanese" and forgot to change verb form in "Mr. Brown have (has) a family and Mr. Jones also have (has) a family" because in Arabic, verb inflection comes at the beginning of the word instead of at the end. That is why he tends to forget to change verb forms accordingly.

3. Syntax transfer can be seen from such a sentence as "She is about twenty years old, medium height healthy body," because

three or more sequences of adjectives are no problem in
Arabic.

4. Direct translation of idiomatic Arabic expressions are used
    in the sentence "another thing is to change the weather."
    Here "to change the weather" means "to have fun".

5. Vocabulary confusion is evident in "another reason to come
    to the U.S. is to recognize a new culture." Here "recognize"
    is used as a substitution for "find out" or "discover"
    because in Arabic both ideas are from the same word, which
    contains the two meanings.

Summary

Ahmed had some training in guided-writing in Arabic but had
no experience of writing in English. The writing class in the
summer program he attended provided the first formal training in
English writing. While composing, Ahmed had great difficulty in
finding and developing ideas. His limited English proficiency
and fear of making mistakes inhibited idea generating. Ahmed
used Arabic for initial idea generating and he did have some good
ideas. The problem is that he did not understand how to use
details and context for further development. Compared with the
other five subjects in the same class, Ahmed's compositions are
the shortest in length. His written language is very close to
the spoken one and there is little variety of vocabulary,
sentence and paragraph structures. In spite of the rigid
composing process caused by repeated monitoring, his written

products still contain spelling mistakes and structural problems which have often been caused by language transfer as well. However, Ahmed made steady progress in writing the last two compositions as he produced longer compositions which were better organized in paragraphs.

Case Study #3

Hiroi

Hiroi, a nineteen-year old high school graduate, was born, raised, and educated in Japan, where Hiroi's father worked as a salesman for a truck company and his mother worked in a laundry shop. Hiroi's grandfather, who fought during World War II, had great influence on Hiroi's choice of career. He often told Hiroi war stories and hoped that his grandson would be a journalist so that he could use his pen to stop any kind of war in the world. That was why Hiroi was sent to the United States to study journalism. As a first step, he needed to pass the TOEFL with a score of at least 550, so he enrolled in WVU-IEP in May, 1993.

Hiroi had seven years of English study in public school in Japan. He had never lived or visited any place outside Japan before he came to the United States, so his English was totally learned in an English-as-a-foreign-language environment.

The Writing History

Hiroi started learning to write compositions in Japanese in

the fourth grade. The main task was to do a summary or write a short paragraph about things he was interested in by imitating the text he learned. When he entered high school, he had more chances to write. He remembered that several of his articles were published in school newspaper. He wrote about some events at school and some news about sports clubs. He enjoyed writing in Japanese and he thought he wrote well because he liked to write everything in detail. For him, a good piece of writing should provide detailed information. Another reason was that he enjoyed reading. He loved reading biographies, novels, and movie scripts as well as newspapers and magazines. He thought that he benefitted from a wide range of readings.

Hiroi had seven years of English before he came to the U.S., but what he learned was mainly alphabet, pronunciation, spelling, and a few short poems. The major task was to do translation at word or sentence level. He recalled that he had written short essays on such topics as "My family" or "My friend" at high school. Usually they were no more than a few sentences long.

The Compositions

Since Hiroi loves to write, he could always find some pretty interesting things to write about for each composition. In the instructor's opinion, "he is a sort of the opposite of Ahmed, who has difficulty getting started. He has really great ideas, but his writings lack a sort of organization."

For the first composition "My Classmate", he wrote 97 words

in ten sentences for draft one and 68 word in 13 short sentences for draft two, both of which contains a lot of information such as the color and style of his classmate's hair, the features of her face, nose, eyes, mouth, skin, age, clothes and the language she speaks. For the second draft, he did not repeat everything in the first draft. That was why the second draft was shorter than the first one. For draft three, he wrote 272 words in 24 sentences. For the final copy, he edited by changing orders of sentences and adding and deleting some phrases. His last copy came in 260 words in 27 sentences. The average number of words per sentence was 9.62. One feature was that all four drafts for composition one were arranged in one paragraph. Hiroi got "B" for the composition. The instructor commented, "Your sentences are very short. You need to be careful about fragments. You have some good ideas here."

For the second composition "My Perfect Day", Hiroi started with 66 words in seven sentences as the first draft. For the second draft, the number of words rose to 160. For the third, the number of words doubled that of draft three and reached 329. The final copy came in 315 words in 34 sentences. The average word per sentence was 9.3. However, everything was still put into one paragraph from draft one to draft four for the second composition. Hiroi got "A-" for the second composition. The instructor's commends were: "A lot of work went into this. A good job. Your sentences are sometimes too long, then...then...then...." After all, it showed that Hiroi meant to

improve according to the instructor's commends on composition one.

For the third composition "Two Families", he seemed to know the composing process much better as he started with 129 words in nineteen sentences for draft one, 158 words in 22 sentences in draft two, 348 words in 42 sentences in draft three, and 510 words in 58 sentences for the final draft. Another obvious progress was that Hiroi started to arrange his information into two paragraphs for draft two and three paragraphs for draft three and draft four. He got "A" for the third composition. The instructor's encouragement was "Good organization and funny ideas, well done!"

For the fourth composition "Getting Married," Hiroi didn't write as much as in composition three. Following the instructor's advice, he wrote 59 words in 12 sentences for draft one. For draft two, he wrote 75 words in seven sentences with new information. Then in draft three, he copied all the causes and effects in draft one and two. It appeared to be 150 words in 27 sentences. His last draft consisted of 177 words in 24 sentences. Hiroi got "B" for the composition because the instructor found he wrote every draft in one paragraph again. The instructor pointed out that the organization and mechanics need some more work although the information was well thought out and there were good supporting examples.

One feature of Hiroi's composition was that he always had some pretty interesting things to write about. Take the third

composition for example, he described John Smith as a bank clerk and his hobby was counting money. As for his two sons, they looked so similar that people asked "Are you twin?". Hiroi was quick at getting ideas and was not afraid of making mistakes. The source of his information was his personal experience as well as the wide range of his reading.

Nevertheless, the organization of his ideas was a problem. Of the four compositions, which averaged 316 words each for the final draft, only one was divided into two paragraphs. Each of the other three was written in one paragraph. He tried to follow the two or three paragraphs formula provided by the teacher. Nevertheless he still did not internalize paragraphing because his rhetorical knowledge of English writing was extremely lacking. No wonder the teacher complained, "It seems that it is the responsibility of readers to find the connections and conclusions, so his writings do not seem to be very organized." The interview record and the questionnaire answers revealed that the problem was rooted in his lack of knowledge of paragraphing as well as in his ignorance of differences between English and Japanese readers' expectations.

Hiroi explained that Japanese writing was often arranged from specific to general. It was not uncommon not to see the conclusion or the results until the final sentence appeared. Sometimes, Japanese writers even expected readers to draw their own conclusions. However, English readers expected a clear statement of purpose right at the beginning with detailed support

and evident conclusions in English writings. Therefore, what Hiroi needed was some knowledge of contrastive rhetoric.

In addition, his sentences were very short. The average length of sentences he wrote for the first drafts of all four compositions were 7.3 words, the second draft, 7.8 words, the third draft, 8.5 words and the final draft 8.8 words. Consequently, there were only one or two sentence types: simple sentences or compound sentences joined by "and" or "then." Moreover, Hiroi transfers phrases, sentence structures, even the organization from Japanese into English. There were fragments in his compositions, as well as cases of omitting required articles or adding unnecessary articles. Problems existed with plural forms of nouns and third person singular form for verbs.

The Composing Process

According to the classroom observation records, Hiroi was inclined to start writing early because he could always find something interesting or funny to write about. His writing process seemed quite smooth although he had to stop to consult a dictionary for vocabulary problems. Occasionally he also stopped to search for ideas.

While writing for the first draft, he did not seem to worry about spelling or grammar, since the teacher encouraged idea development first. He was the opposite of Ahmed, who was so afraid of making mistakes. Hiroi's second drafts averaged 115 words of the four compositions. He added some details while

copying the first draft. One exception was the first composition, for which he did not use any information from draft one, instead, he started draft two with entirely new information.

For the third drafts, his main task was to expand and to reorganize ideas. The average number of words he wrote for the four compositions were 275, increased by 139% in the number of words from draft two. Hiroi made the greatest improvement between the second and the third drafts. The main reason for this increase in length was that he added much more details in the third drafts. Hiroi explained in the interview that copying the original draft may sometimes be boring, but it may also be helpful if you consider it as a guideline for the development of your ideas.

However, Hiroi had little sense of revision. For him, revisions meant to add more information. He had no idea how to organize different information into paragraphs. He explained that he did not have any training for paragraphing neither in Japanese nor in English. He admitted that he relied very much on his knowledge and skills in Japanese writing to guide his composing in English.

For the fourth draft, he wrote an average of 316 words for each composition. There was a continuous increase in the number of words between draft three and draft four because Hiroi didn't care much about spelling, grammar, punctuation and paragraph organization. He just wrote whatever came into his mind.

Of the four compositions, Hiroi found the third composition

easiest, for which he wrote 510 words for the final draft because the major information was on the picture. The same was also true for the first composition "My Classmate" because it was easy for him to get information. However, he enjoyed the second and the fourth compositions most as he found he could have better choices of what to write. The problems was how to fit his ideas into "cause and effect" format when he wrote the fourth composition. He admitted in the interview that after four rounds of composition writing, his writing process was established and he started enjoying writing even more than before.

L1 Use in L2 Composing

Hiroi relied totally on Japanese at the planning stage. He said he had to sketch the whole story in Japanese first before writing it down in English. Since he loved reading in Japanese and often wrote in Japanese, it wasn't difficult for him to get ideas. He said he knew that he should think in English directly, but it was so easy and so natural and so efficient for him to talk to himself silently in Japanese while searching for ideas. Therefore, he used only Japanese in the planning stage. When he got a mental plan, and his ideas were mature enough he started to write them down in English sentence by sentence. Although there wasn't a word of Japanese in his draft, there was always a translation process in his mind.

Hiroi's revision and organization skills were also limited to his Japanese knowledge of writing. He complained that he was

quite at a loss as to how to organize all the information into paragraphs because he had no idea of paragraphing in Japanese writing when his teacher commented that organization and mechanics needed more work.

Hiroi claimed during the interview that his native language, Japanese, helped him at all levels. Japanese not only helped him at the vocabulary and sentence levels, but also at the planning, writing and revising levels.

Transfer of L1 Skills into L2 Composing

Hiroi loves writing and wrote widely in Japanese. He believes that the writing skills he learned from his writing experience in Japanese make the English composition writing much easier. Certain skills such as using an outline before writing actually began, revising after the first draft was done and concentrating on good ideas all helped him when he wrote English compositions. When native speakers of Japanese who knew linguistics were invited to evaluate Mohammed's compositions, they immediately noticed evidence of language transfer and cultural transfer in his compositions.

Cultural Transfer

Cultural transfer was conspicuous in Hiroi's "A Perfect Routine" and "Why Should I Get Married" which derived rich content from his cultural background and personal experience. In "A Perfect Routine," he imagined "when I went to take a

shower, my servants came to me. Then they take off my clothes,"
a typical science which could be seen in Japanese movies. Then
he dreamed of a big house, and a huge garden, a basket-ball
playground and a tennis court, a pool, a beautiful wife and
pretty children," because Japan is such a crowded country that
people always dream of a big house and a huge space for sports.
A beautiful wife and pretty children are the richest part of an
ideal Japanese life. The fact that the Japanese like to taste
food from different countries is also reflected in the
composition when he mentioned Korean, Spanish, Chinese, French,
German and Japanese food. Sleep is also an important part of
Japanese life. He imagined a nap after lunch and a good sleep
every night to end a perfect day.

In "Why Should I Get Married," a Japanese young man's inner
feelings and a typical example of Japanese mechanics are
revealed. He listed the reasons for getting married as follows:
I can stay with my wife.
I can embrace her.
I can kiss her.
I can get a stable life and do not have to worry if she comes
back a bit late.
My wife can wake me up.
I won't have to wash my clothes, clean my room, or cook by
myself. So I can get free time.
If I have free time, I will spend it on sports, reading books and
watching TV.

If we have our baby, we may quarrel about how to plan <u>his</u> life.

I don't have to pay money (for dating).

I will buy Mersedes [sic], Jagual [sic], Limousine, Larvate [sic]
and a Japanese car. But if I save money, it won't be enough
money to buy these cars.

When Hiroi described his Korean classmate, he noticed that
"He especially likes scuba-diving," which is a very popular sport
in Japan now "and he smokes one package a day of Marboral [sic]
Light" as Japanese men do.

When he described the Brown family, he predicted that Joal
was a lawyer. His wife was a housewife as many Japanese women
did not work after their marriage. For their daughter Mary, she
was described as a very intelligent girl who could get 90 points
and over for examinations as Japanese students value high grades.

Language Transfer

The following data show the language transfer in Hiroi's
composition writing.

I. Direct Translation of Japanese syntax

They have a good sleep every night.

One family has five persons.

She met some accident.

Their children are only boys (In Japanese "only" and "all"
are the same word).

The Brown's family is giving a memorial party because in
Japanese, both memorial day and an anniversary are the same

word, which means "a day to remember."

II. Grammar Transfer

1. Omission or overuse of articles because no articles are necessary before Japanese nouns.

2. Omission of plural forms of nouns because Japanese nouns need not add "s" for plural form.

3. Confusion of past tense or third person singular verb "s" as there is no inflection in Japanese for verb tenses.

4. Inverted word order in such a sentence as "After lunch, I sigh [sic] for him an autobiography" because prepositional phrases are placed before the direct object in Japanese.

Summary

In summary, Hiroi was able to get ideas quickly and easily because of his reading and writing experience in L1. He wrote primarily from his personal experience. He was not so afraid of errors and he often took great risk in expressing some interesting ideas. As a result, he wrote an average of 316 words in the final drafts, well above the average number of 262 of the six subjects. However, his sentences, which averaged 8.8 in final drafts were the shortest. Another serious problem was that he had no concept of organization of ideas. Revision for him only meant adding more information. Editing was done at the word or sentence level. Problems with the structure of paragraphs were even more prominent. Except for the composition three, which consisted of two paragraphs, all of the other three

compositions contained only one paragraph.

Hiroi relied on his L1 as a resource of information to guide
L2 composing. In the meanwhile, he transferred Japanese grammar
as well as writing styles in L2 composing. For Example, Hiroi
tended to use simple short sentences as many other Japanese
students do. His compositions lack a variety of sentence
structures. Because he stuck to the Japanese way of writing,
which sometimes required written material to be presented in a
subtle way and readers to draw their own conclusions, his writing
lacked clear and direct statements of his purposes. His
instructor put it vividly, "Hiroi has some pretty interesting
things to write about but lacks a sense of organization. He
generates ideas related to what he wants to say, but it's a sort
of responsibility of readers to find the connection, so doesn't
seem to be very organized." This comment showed that Hiroi was
not familiar with English rhetoric, which requires statements to
be direct and precise and valid ideas to be supported by
evidence. Nevertheless, Hiroi's writing process was quite
established after four rounds of composing. Obvious progress was
made when he wrote composition three for a description for two
families. Hiroi wrote 510 words in three paragraphs for the
final draft for composition three, but he couldn't write as well
for the last composition, because he had difficulty in arranging
his information in cause and effect effectively.

Case Study #4

Miho

Miho was a nineteen-year old Japanese girl. She was born and brought up in Japan. Miho's father was a businessman who had a university degree, and Miho's mother was a part-time worker at a factory. Before she came to West Virginia University, Miho visited California in the summer of 1991 and stayed there for a three month English program arranged by a Japanese travel agency. The program improved her communicative competence and left her a very good impression of the United States. Immediately after she graduated from high school in Japan in May, 1993, she came to West Virginia University. Her immediate goal was to pass the TOEFL with a score of 550 or higher so that she could get into an undergraduate program in the fall. If her score is just a bit below 550, she can take partly ESL classes and partly regular undergraduate classes. Her last TOEFL score was 460, which she obtained in the spring of 1993 in Japan. Her tentative major is international studies.

The Writing History

Miho started writing compositions in Japanese in about the 5th grade. After the teacher decided on the topic, the teacher would solicit related information from the class. Students were required to rely on their personal experience, imagination, or information from books as sources of ideas. The next step was to

decide on the main ideas. Sometimes written outlines were required before writing started. At that time, the most common exercise was diary writing. Miho thought she wrote well in Japanese and she remembered that she won a prize for an essay contest in high school. Generally she did not revise much except in cases of very important essays. Miho enjoyed reading newspapers, magazines, short stories and novels. She believed that such kind of reading enriched her rhetorical knowledge.

Miho's English study began in junior high school, where she started with the alphabet. The major task was to remember the alphabet, vocabulary and sentences. English grammar was given prominent attention throughout the course. No listening and speaking class was ever taught. Unless a native speaker came to class for a visit, there were no real conversations in English in the class.

It was in 1991 when she attended the California English program for three weeks that Miho had a real taste of English. Every morning there was English study. It was mainly conversation with native speakers. In the afternoon, there were travelling and shopping activities. Although there was no composition class, Miho started to use her limited English to write letters to teachers and classmates during and after the vacation program. In other words, Miho didn't have any training in composition writing in English before she attended the IEP.

Miho realized that the most important thing in writing was clear-cut meaning in either English or Japanese. When she wrote

in English, her major concern was to get her meaning across so that there would not be any misunderstanding. Miho did not read much in English besides textbooks. However she started to read newspapers in English after she came to WVU, and she had an American boyfriend, so she had good opportunity to speak English even after class.

The Compositions

Miho's compositions, which were generally well organized and developed, contain some interesting ideas. She was able to explain or illustrate her key ideas with concrete examples. In addition, her compositions had some syntactic variety, although some errors in mechanics existed mainly because of language transfer from Japanese.

For the first composition "My Classmate", Miho wrote 57 words in nine sentences for draft one and 66 words in 13 sentences for draft two. Both drafts were arranged in one paragraph format providing information for her classmate's face, eyes, mouth, nose etc. For the third draft which jumped to 158 words in total, Miho combined the information from draft one and draft two and provided more distinctive features and more detailed information of personality, personal interest and his favorite food, movies and T.V. programs in three paragraphs. For the fourth draft, he copied the third draft neatly added some information and checked spelling, verb tenses and articles etc. Her descriptions were vivid and in great detail. For example,

she provided a good word picture by such description as "He has big brown eyes. His hair is black. His eyelashes are long, like a doll." Miho got "A-" for the first composition.

For the second composition "My Perfect Routine", Miho wrote a brief outline which consists of 79 words in 12 very short sentences to imagine his perfect day. For the second draft, he wrote 119 words in 12 sentences. The average number of words per sentence rose from 6.58 in first draft to 9.9 words per sentence in draft two. For draft three she wrote 234 words in 15 sentences and 248 words in 17 sentences for draft four with an average of 15.6 words per sentence in draft three and 14.58 words in draft four. Miho's last draft turned out to be both imaginative and poetic. The beginning part was cited as follows:

I have the perfect routine for me. Every morning, I wake up at 7:00 in the president's bed in the white House, with soft classical music, Morning from Pier Gynt, composed by Grieg. The most famous orchestra in the world, Vienna Philharmonic Orchestra plays the melody. After I take a shower on the golden bathroom, I wear a silk shirt and skirt, and the hairdresser who studied in Paris arranged my hair. Next, in the quiet garden where cherry blossoms is in full bloom, I eat breakfast with my family....

Miho got a perfect "A" for the composition. The instructor's remarks were "Very imaginative, well written, very good." However, one obvious problem was that all four drafts were written in one paragraph.

For the third composition "Smith and Johnson Families", Miho started with a short paragraph of 89 words in eight sentences. After she handed in the first draft, she got the instructor's commends that she needed to write one paragraph for comparison and one paragraph for contrast of the two families. However, when she wrote the next three drafts, she still used one paragraph only. Fortunately Miho still got "A" for the composition because she really had some very good ideas and detailed information for both families. One of the good examples is her description of two dogs: "The Smiths have a dog who has dark ears and so do the Johnsons', but the Smiths' dog, Pochi, who has some black spots on his white back is standing beside Rick. Johnson's dog, who has a brown body is sleeping under the table between Alice and her father." she wrote 242 words in 23 sentences for draft two, 404 words in 27 sentences in draft three and 416 words in 27 sentences in draft four. The average number of words per sentence rose to 14.96 for draft three and 15.4 words per sentence for draft four. It means that she has quite some sentence varieties in her writing.

For the fourth composition "Becoming A Farmer," Miho made obvious progress one draft after another. Following the instructor's advice, he wrote an outline of 80 words in 20 phrases for draft one indicating ten reasons for being a farmer and 10 effects of it. For draft two, she organized these phrases into two paragraphs because the instructor required one paragraph for causes and one paragraph for effects. She wrote 240 words in

24 sentences for draft three and 230 words in 27 sentences for draft four. One important feature was that Miho started to organize all the information into two paragraphs from draft one to draft four.

According to the data obtained from the Written Product Analysis List (see Appendix Six), Miho's compositions were carefully planned, well organized and properly supported with details. His command of vocabulary, grammar and syntax was also good. The average length of sentences he wrote for the first drafts of all four compositions were 6.2 words. There were only simple sentences or just some phrases in the first drafts. The second drafts had an average of 8.7 words. The third drafts averaged 11.7 words in each sentence and the fourth drafts, 10.8 words. There was quite a good sentence variety in her last drafts. Nevertheless, one conspicuous problem was paragraphing. It was really hard to read a composition of 248 words or even 416 words in one paragraph.

The Composing Process

Miho did not plan as well as Mohammed did, but she did do overall planning before she began to write. As soon as she got the topic, the first question she asked herself was "What should I write about?" She said she used both L1 and L2 throughout the whole writing process. When planning, she would naturally turn to her Japanese for initial ideas, and then she wrote the ideas down as an outline. She explained that if she knew the sentence

or the word in English such as the color "black," she would certainly think in English. If she did not know how to express in English such as the word "complexion," the concept came into her mind in Japanese first. Then she used a Japanese-English dictionary to find the equivalent in English. Comparatively speaking, she said she used more English than Japanese in the planning and writing processes. While writing the first two drafts, Miho's major concern was to put her ideas down on the paper. She checked the spelling or meaning of some words in a dictionary. She used an English-English dictionary more often than an English-Japanese or a Japanese-English Dictionary. Sometimes, she also stopped because she was at a loss as to how to continue with the idea or how to correct her grammar.

Although she did not have any formal English composition class before she came to the United States, and she had no ideas of the process approach, she was responding well by following the formula provided by the instructor in the class. For instance, after she finished the first draft for composition one, she didn't know how to write draft two. On the second day, she wrote an entirely new draft. When the teacher commented "Don't just change everything--add more details to give a more complete idea," she organized all the information into three paragraphs: (1) appearance; (2) personality; and (3) personal interest, and added more details. For the next three compositions, she always tried to develop the second draft on the basis of the first one. The teacher praised her as one of the three top students in the

class because she was good at finding interesting ideas and detailed support.

Her compositions were fairly well organized. One important reason was that she revised more and better than the other five subjects. For Miho, revision meant adding more information and improving organization as well. One obvious result was that there were more sentence varieties in her final drafts after she combined simple sentences into clauses.

Miho also started revision from the very beginning, even at the brainstorming stage. Take the fourth composition for example, she first brainstormed all the reasons of becoming a farmer and then put them under the column of the "causes." Secondly, she tried to find matching results for each causes and wrote them down in the column of "effects," and finally, she changed the arrangement of these ideas according to the order of importance. The same was true when she wrote the second composition "My Perfect Routine". She rearranged her ideas according to the sequence of time.

Miho made rapid progress in the six-week writing class. For the first composition, she started with 57 words for draft one and ended with 165 words for the last draft. When she wrote the third composition, she could start with 89 words for the first draft and end with 416 words for the third composition. What she has accomplished proves that inexperienced writers can benefit a lot by following models of process writing. The more they understand the writing process, the better they can benefit from

it. Although Miho's third composition was longest among the four compositions written, Miho liked the second composition "My Perfect Routine" best because she only had to use her imagination and was allowed to write from her own experience. Miho didn't produce as many words for composition four "Being A Farmer" because writing about "cause and effect" was really new to her. She wrote vividly from her experience, but only got "B+" in the end. The reason was "I think you are blending causes and effects" as the instructor commented.

L1 Use in L2 Composing

Miho used both L1 and L2 for planning. L1 helped her get some initial ideas. When writing she mainly thought in English. She used Japanese only when she was stuck and could not go on with English, e.g. lack of vocabulary. She said the biggest problem facing her was her lack of vocabulary to express her ideas. She also had big trouble translating idioms. She was worried about whether or not her English was idiomatic. That was why she brought three dictionaries with her every day. She used that English-English dictionary more frequently than the other two Japanese-English and English-Japanese dictionaries because her purpose was to write in English. Miho claimed that L1 didn't disturb her L2 composing. On the contrary, it helped her to write better.

Transfer of L1 Skills into L2 Composing

In miho's opinion, her knowledge of writing in Japanese helped her in English writing. When she first learned to write compositions in Japanese at about fifth grade, she was told to use her imagination to get the main idea after the teacher chose a topic. She also learned to search for ideas through readings and support the idea with concrete examples. She learned to use an outline either mentally or in written form. She believed that such kind of ability helped her in writing English compositions. According to the evaluation of native speakers of Japanese, the following evidences reflected cultural and language transfer.

Cultural Transfer

The evaluators thought the first composition was an objective description of Miho's classmate. In her second composition, Miho's perfect day was very much oriented to Japanese culture. She started her perfect day by writing: "Every morning, I wake up at 7:00." Then she put on her "Silk skirts" and had a famous hair dresser do her hair, as hair style is very important for Japanese women, especially on formal occasions. Next, she mentioned "eating Japanese food Sushi" in the garden where "cherry were in full bloom". In the afternoon, she "swam in Hawaii and skied in Canada" (the two most popular places Japanese would like to visit). In the evening, she did star-gazing. Finally, she ended a perfect day with a good sleep" for

sleep is a good topic in Japanese culture.

In her third composition, she wrote, "Mrs. Johnson is a housewife because Thomas is still too young to work. She likes talking with her friends, cooking and making handicrafts." This information coincided with Hiroi's description of the hostess Susan in Brown family. The evaluator believed it depicted a true picture of Japanese women.

In her fourth composition, Miho explained the cause and effect of being a farmer. It is also very much culturally based. She explained that the main reason to become a farmer was to get fresh milk and eggs because the Japanese love for food lies in their appreciation of natural fresh flavor. She also mentioned a big house in the country, clean air and water, a lot of green, and a silent, comfortable, and healthy life. That was the opposite of the crowded urban life most busy Japanese live. Since many Japanese women and children complain that married men have no time for family, Miho explained that being a farmer, the man can have more opportunity to communicate with his family in his free time. Children can help with their father's job. They can know their working father (a Japanese expression) and the father can avoid the stress he usually experiences in the office.

Language Transfer

1. Problems with articles

    Since no article is necessary before a noun in Japanese, cases of missing articles or unnecessary articles existed in

Miho's compositions. The following were examples.

a(n) electronic musician

He lives in (an) apartment

He is (a) smoker.

He has (a) dark complexion and (a) hairy body.

(the) Smith family

2. Problems with plural form of nouns and verbs, since such phenomena do not exist in Japanese:

His favorite cigarettes is (are) Merit.

Where cherry blossoms is (are) in full bloom

They are wearing shirt(s) and jeans.

There are many reason(s) to become a farmer.

3. Omitting the subject or the objective in clauses:

After (that), I eat lunch on my cruise ship.

Before (we) go to a party, we played a beautiful tone on each musical instruments.

4. Problems with third person singular in verbs

If he have (has) some domestic animals....

Smiths has (have) a dog with dark ears.

5. Problems with prepositions

He doesn't need to go (to) his office

The dog is sleeping among (between) Alice and her father.

We play a beautiful tune by (on) each musical instrument.

6. Transferring Japanese structures into English

"He can get easier to communicate in his family" instead of "He can communicate easily with his family".

Summary

In high school, Miho had some training in reading and writing in Japanese, but not in English. Her three-week summer program in California aroused her interest in English and urged her to continue her English study immediately after she finished high school. While writing, Miho used Japanese for planning. Once she began writing, she tended to think and write in English whenever possible. Her writing process revealed a strong recursive nature because she reorganized her ideas even at the first draft and planned throughout the whole process. Her compositions were well organized with adequate sentence variety, but her knowledge of paragraphing was still lacking in as the average paragraphs numbered only 1.8 in the final drafts. Although her third composition was longest because she found it easier to write with the help of pictures, she liked composition two and four best as she could use her imagination and personal experience as source of information. In short, Miho's compositions contain some quite interesting ideas which were supported with details. She was responding well to the idea of writing as a process of discovering and creating meanings.

Case Study #5

Ana

Ana was born and educated in Santo Domingo, Dominican

Republic. Her native language was Spanish. She was an accounting major at a university in Dominican Republic. She had studied four years for her major, but she needed one more year of course work for her degree because she worked for a bank as a part-time assistant accountant. Fortunately, she was granted a one-month scholarship from the bank to improve her English. She was thrilled at the news and studied very hard at WVU-IEP. She wrote only three compositions instead of four because she had to leave by the end of July. However, she said she learned a lot from the class. She believed this course, though short, would improve her English writing significantly when she went back.

Writing History

Ana began her first composition class in junior high school when she was twelve years old. As Ana loved reading widely in Spanish, especially American novels translated into Spanish, and she was an excellent student in primary and high schools, she didn't seem to have a big problem with the writing class in Spanish.

Ana started learning English as soon as she entered junior high school, but English composition writing did not start until two years later. She remembered that they had many interesting English grammar books, but they did not have good teachers who could tell the relationship between a good knowledge of grammar and good skills of composition writing. She recalled that the teacher usually asked them to write a paragraph or a composition

about something they did or something they wanted to do without detailed instruction for how to do it. When they finished, they handed them in. The teacher marked the wrong words, wrong tenses or changed sentence structures, but the teacher never told them the right way to compose.

The process approach, which divided the writing task into brainstorming, drafting, writing, revising and editing, was entirely new to her and proved to be a valuable experience to her. After three rounds of composing in the IEP, she said composition writing became more accessible and interesting for her now.

The Compositions

Ana got "A" for all three compositions, since the teacher saw that she had put a lot of work to the writing. Another important feature was that she had some very original ideas, and these ideas were supported with very specific and very concrete examples. Ana relied mainly on her Spanish for content. Compared with the other five subjects, she turned out to be the most productive one in number of words for the final drafts. Meanwhile, the teacher also pointed out that she was using Spanish grammar, since she had some problems with word order, and there were Spanish conjugates in her English compositions.

For the first composition "My Classmate", Ana wrote 64 words for draft one in 10 sentences and phrases in describing her classmate Yoshiko. After she went home, Ana rewrote the draft in Spanish. In the second day's composition class, she was

translating the article into English while others were writing their second draft. The total number of words rose to 132 for the second draft. It was written in three paragraphs with the first paragraph dealing with her appearance, the second paragraph for personality and leisure, and the third paragraph for her family life.

For the third draft which jumped to 274 words in total, Ana added much more detailed information for more distinctive features of her classmate. For instance, she wrote "She has black hair and white skin" in draft one and two, but in draft three, she added one more sentence "Her hair style was straight and she likes to wear it in a bun." As far as her interest is concerned, she added the name of movies she likes best and even the names of her favorite actor and actress. That was why she double the number of words in draft two. For the final draft, she just did some editing. Ana got "A" for the first draft. The instructor recognized that she put a lot of work in it, but he also pointed out that she was using Spanish grammar.

For the second composition "A Nice Routine Day", Ana wrote 81 words in eight sentences for the first draft and 111 words in 10 sentences for the second draft. Then in her third draft, the number of words reached 360, which tripled that of draft two. For the fourth draft, she just copy the third draft and did some editing. Just like the first composition, she made some very detailed description in the third and fourth drafts. For taking a shower, she wrote, "I went to a bathroom to take shower, but

when I turned it on, I wet my hair because I forgot to look at the tap. The water was very warm. I stayed there for 15 minutes."

For the third composition "The Two Families", she wrote 75 words in eight sentences for draft one, 143 words in 13 sentences for draft two, 302 words in 29 sentences in draft three, and 320 words in 28 sentences for the final draft.

One feature of her three compositions was that Ana had some knowledge of paragraphing. He wrote an average of one paragraph for draft one, two paragraphs for draft two; four paragraphs in draft three and three paragraphs for the final draft.

Ana's compositions were carefully planned, well organized and properly supported with details. The average length of sentences she wrote for the first drafts of all four compositions were 8.42 words. The second drafts had an average of 12.9 words as he either expended the sentences or combined some simple sentences into clauses. The third drafts averaged 11.43 words per sentence and the fourth drafts had an average of 11.13 words per sentence. It meant that her command of vocabulary, grammar and syntax was fairly good.

The Composing Process

Although Ana had never had any experience with the process approach, she followed the teacher's instruction closely and responded well. The teacher commented that she seemed to understand well what was expected from her and had made

remarkable progress.

For the first composition, the teacher used the textbook to show how to describe people. Then he gave each student a task: ask your friend to go to the airport to pick up one of your classmates. Describe this classmate in detail to your friend. After being paired, they began writing. As the first step, she answered the six questions in the textbook as initial information about this classmate:

Is he tall or short?

Is he fat or thin?

What color hair does he have?

Is his hair curly or straight ?

Does he wear glasses?

Is there anything about him that you noticed immediately?

Ana's first draft was made up of eight simple sentences which were only the simple answers to the questions. She said she was not satisfied with the first draft. When she went home, she wrote a new draft on the same topic in Spanish.

The second day, after the teacher gave more examples of how to describe different hair color, eyes, mouth, nose, clothes etc., every student was required to add more information on his or her first draft. Ana did her second draft in two steps. First she took out her Spanish draft and translated it sentence by sentence into English. Then she added more detailed description as the teacher had instructed. She explained at the interview that she knew her English was very limited. If she

could write in Spanish, more detailed information would easily come into her mind. She could certainly write better without language barriers to worry about. However, it was not easy to translate the Spanish version into English. She had to stop frequently to consult a Spanish-English dictionary and give up some good Spanish expressions when she did not know how to express them in English. As a result, her second draft of 17 sentences appeared to have more sentence variety such as compound sentences and clauses. Before she started her second draft, she usually reread the outline, adding, deleting, or changing the order of ideas. Then she started to write it in prose form.

For the third draft, she reread every sentence while copying down those she decided to keep. This kind of rereading often helped her to catch the thread of her thoughts and resulted in a large expansion of information. Her second draft averages 129 words in ten sentences only, but her third draft averages 312 words in twenty seven sentences, which is an increase of 142% in number of words and 170% in number of sentences. In general, revising for Ana was expanding meaning and adding more information. However, Ana's revising process was not restricted to the third draft. It occurred in the other drafts, too. It was observed that Ana often paused for a long time planning for a new plot during the other three stages as well. When her ideas became mature enough, she usually reorganized them into several paragraphs. For the first composition, she organized all the information into five paragraphs with the first paragraph dealing

with appearance, the second paragraph with personal interest, the third paragraph with family life, the fourth with habits, and the last paragraph with her boyfriend.

For editing, Ana read the whole composition carefully. She mainly edited at the lexical level by adding, deleting, or substituting a word or a phrase. Sometimes she changed a verb tense and corrected spelling or punctuation. After she finished self-editing, she exchanged it with her classmate. However, she still wasn't sure after she got the response from her peer. She waited in line for the teacher's proof reading. Finally she copied the edited third draft and handed it in as the final draft.

For the next two compositions, Ana said she was more comfortable with the process approach and knew better how to start and where to go. Her progress was obvious in number of words she wrote for the next two compositions. For the first composition, Ana started with 64 words and ended with 266 words but for the second composition, she started with 81 words and ended with 370 words. For composition three, she started with 75 words and ended with 320 words. Ana highly evaluated the process oriented class, as she remarked at the interview: "I think I have learned too much now. The teacher taught me how to compare, how to contrast and how to look for details. He always asks for more information and more imagination." She was reluctant to leave but she had to because her scholarship covers only one month. Ana's confidence greatly improved while she learned how to write

in the class.

L1 Use in L2 Composing

Ana's use of Spanish in the composing process was described in the previous section. Ana preferred an initial plan in Spanish before she started writing. During this period she relied on her Spanish in generating ideas, searching for information and organizing her thoughts. Then she wrote them down as an outline. She even wrote a draft of in Spanish first and then translate it into English for the first composition. For the next two compositions, Ana did not use direct translation any more. Instead, she planned well mentally in Spanish, then wrote down her ideas in English directly. She stressed that her initial ideas were definitely in Spanish. Although there wasn't a Spanish word visible in her written products, Spanish nevertheless had a decisive role to play in the process of composing.

Ana used English more extensively at the writing stage than in the planning stage because on the one hand, the outline in English was already there, and on the other hand, no matter whether the ideas were in Spanish or English, they needed to be written down in English. Therefore, if she could think and write in English, she would do so directly; otherwise, she rehearsed the ideas in Spanish, then translated them into English.

At the revising or editing stages, L1 played less and less of a role. Ana used Spanish only when she was at a loss for some

vocabulary or when she was exploring new ideas.

As a summary, Ana planned in Spanish before writing the first draft. Her initial idea generation and organization totally depended on Spanish. While carrying out the second draft writing, Ana still leaned heavily on the use of Spanish as she transcribed sentence by sentence from Spanish into English. When she was writing the third and fourth drafts, she shifted the emphasis to English since she had to organize and edit according to the English standard.

Transfer of L1 skills into L2 composing

Ana wrote well in Spanish and she loves reading novels. During the interview with the present researcher, Ana made it clear that her knowledge of writing in Spanish helped her in her English writing. The strategies of using outlines and describing in details are all extremely useful for her. When her compositions were evaluated by native speakers of Spanish, the following data were identified as evidence of cultural and language transfer.

Cultural Transfer

Ana's "My Perfect Day" was mainly based on her personal experience and the culture she was from. She liked a delicious sandwich for breakfast. It had a lot of cheese, tomatoes, butter and salt. Then she drank a glass of orange juice to end her breakfast. Before she left for her work, she gave her mother a

big wet kiss. She thought it was a perfect day because the weather was good and the public transportation was good; she found twenty dollars on the floor, and she got a raise in pay. She concluded that "Santo Domingo is a quiet country. It doesn't have much trouble, but we has only one problem: we need to get a lot of money to live good and comfortable."

Ana's first composition "My Classmate" and the third composition "The Two Families", were objective descriptions. The evaluators couldn't identify whether there was evidence of cultural transfer.

Language Transfer

Since Ana had relied a great deal on Spanish in her composing, she had a lot of tangles with her English. The following were examples of such problems.

1. Loss of subjects, since subjects can often be omitted in Spanish.
   a. When she arrives home, (she) likes to listen to classical music.
   b. When she has free time, (She) likes to walk around the university.
2. Direct transfer of Spanish syntax.
   a. Because in there always arrives a lot of tourists.
   b. We need to get a lot of money to live good or comfortable.
   c. It was the hour to go to my job.

d. I found on the floor 20 dollars (Spanish syntax).

e. He said that the person who is still studying at the
   university she will give a scholarship to.

f. It was a big disaster.

3. Preposition confusion because Spanish "en"= "to/in/at/on"
   and "Para"="for/to" etc.

   a. It's <u>on</u> the center of the Caribbean near <u>to</u> Cuba and
      Puerto Rico.

   b. <u>in</u> the weekend, ...

   c. When I arrived <u>to</u> my job, I asked <u>to</u> my best partner what
      had happened.

   d. She smiles <u>with</u> everybody.

   e. She frequently wrote some letters <u>for</u> (to) them.

   g. I asked <u>to</u> my best partner what had happened.

4. Using improper verbs because of direct translation from
   Spanish

   a. She likes to <u>take</u> (a) big breakfast (tomar).

   b. I <u>made</u> my first composition in high school (hacer).

   c. She <u>reviewed</u> the wrong words.

   d. When I <u>opened</u> the tap... (turned on).

   e. She likes to <u>do her</u> a bun (to do is a reflexive verb of
      Spanish).

5. Problems with unnecessary articles because they were
   required in Spanish in such cases.

   a. She has <u>a</u> white skin.

   b. She <u>will</u> likes to study at <u>the</u> West Virginia University.

(The use of "will" was also influenced by Spanish rule).

6. Spanish word order

a. She has a good relationship with <u>all us</u> (us all).

7. *Adjectives with number*

She gives us the most important points to do it.

8. Spelling problems in cast (coast) because there is no silent vowels in Spanish.

Summary

Ana read widely in Spanish and this kind of reading helped her to obtain some rhetorical knowledge in writing. Before she came to the United States, she had some composition writing in both L1 and L2, although it was product based. Ana benefitted a lot from the process oriented writing and made rapid progress during this short course. She impressed the instructor by her persistence, hard work and strong motivation.

Ana's initial idea generation was totally in Spanish, and translation was the process by which she was able to put her thoughts into English writing. However, her compositions were generally well organized and coherently developed. Her key ideas were clearly explained and supported by specific and concrete examples. There was some syntactic variety in the compositions. The major problems were errors in mechanics such as usage, sentence structure and spelling due to Spanish interference. In sum, Ana made great progress by internalizing the composing processes. When she learned how to composed at each stage, her

confidence was built up and her compositions turned out to be longer and better organized. She benefitted a lot from the program although she could only managed with three compositions instead of four.

Case Study #6

Pedro

Pedro was a twenty-seven year old Spanish student who had just finished his four years of college study and got his Bachelor's degree in engineering before he came to the U.S. in May, 1993. Pedro was born and brought up in Valladolid, Spain. Pedro's father is a lawyer who has a doctorate degree, and Pedro's mother is a housewife. Pedro has one brother and two sisters, all of whom have gotten university degrees. Pedro's ambition is to get a master's degree in Engineering in the United States. However, his score on the TOEFL was only 430. Since he had to score 550 to enter the graduate program at WVU, he admitted during the interview that he did all the assignments from his teachers in a hurry so that he could save some time for his TOEFL study, a matter of immediate concern to him at the time. That was why he did not pay enough attention to his composition class.

Writing History

Pedro was deeply impressed by a lot of grammar study and

reading exercises in Spanish, but he did not remember receiving formal training in composition writing. He explained that no composition classes were offered in Spain. Students may learn to write in Spanish classes, however, it may be subject to instructor's preference. In order to get his bachelor's degree in Engineering, he spent about one and a half years writing his thesis, which covered more than 600 pages. However, he did not owe it to composition writing ability learned from any writing class but rather to computer-assisted project designing skills that he accumulated by doing research and experiments.

Pedro did not begin English study until he went to the university. He had about three years of science English, which centered on grammar and reading ability. There were two English classes a week. No listening and speaking classes were ever offered. During English classes, 60% of the time was spent on vocabulary study and 40% dealt with sentence translation and grammar. The goal of such English study was to foster the students' ability to read technical books and magazines. Although Pedro wrote his thesis in Spanish, he needed to read a lot of reports in English. The reading ability he obtained from English classes proved to be very helpful. He met with many difficulties but he made it with his classmates' help.

Being a science student, Pedro did not read a lot of literature. In his opinion, a good writer should be able to write with very good humor, make people feel relaxed, and never cause any confusion and misunderstanding. When he wrote, he was

very much concerned with clear meaning. He hoped that his reader would thoroughly understand what he wanted to say. In a word, Pedro had no formal training in composition writing either in Spanish or in English according to his questionnaire answers and my interview record.

The Compositions

Pedro's attitude was very serious when he wrote the first composition "My Classmate." For the first draft he wrote only 11 very short sentences in 67 words to describe the most basic facts about his classmate Satomi. For the second drafts, he added more detailed descriptions of her appearance, clothes and other temporary conditions such as her emotional state and the jewelry she happened to be wearing. Before he wrote the third draft, he interviewed Satomi. While talking in English, he took notes in Spanish. Then he put all these pieces of information into his third draft, which consisted of four paragraphs, with the first paragraph dealing with a general introduction; the second paragraph, appearance; third paragraph, personal interest and the last paragraph, personality. He ended with a concluding sentence, "In short, she is a very good person." He got "A-" for the first composition. The instructor's comment was, "Some problems with spelling and usage, but generally a good paper. Well researched." However, Pedro got "B" for the rest.

For the second composition "My Perfect Day", Pedro wrote 98 words in 10 sentences for the first draft to imagine his perfect

day. For the second draft, he wrote 160 words in 13 sentences,
which were arranged in two paragraphs with the first paragraph
dealing with activities in the morning and the other for the
afternoon. For the third, he combined the information in draft
one and draft two and added some more information and handed in
as draft three. As a result, he wrote 314 words in 24 sentences,
which were arranged in six paragraphs according to the order of
time. In this draft, he added some details. For instance, he
wrote, "Every morning I wake up at 10:00 a.m. and then take a
shower" in the second draft. However, he expanded the sentence
in draft three as follows:

"Every morning I wake up at 10:30 a.m.. My poor roommate
died and now I don't hear his alarm (clock) at 6:30 a.m. every
morning. I can take a warm bath, with a lot of suds and perfumes
for 30 minutes, without anyone knock(ing) on the door and
shout(ing), "Come on, I have to have a shower. It's late."

The last draft came out in 266 words in 20 sentences, which
were arranged in four paragraphs. What Pedro did was to have an
introductory paragraph first, then organized information into
three paragraphs according to morning, afternoon and evening
activities.

For the third composition "The Two Families", Pedro asked
for leave for three days because of a visa problem. When he came
back, he just rushed through all four drafts with a bit change
here and there and handed in as a make-up work. He wrote 144
words in eight long sentences for draft one; 134 words in 10

sentences for draft two; 226 words in 13 sentences for draft

three and 204 words in 12 sentences for the final draft. Pedro

expressed clearly at the interview with the present researcher

that after two rounds of writing, he knew what was expected from

the instructor. Although he did not like to write on the same

topic again and again, he had to obey the instructor. Therefore,

he just made some changes for a new draft.

This phenomenon became even more obvious when he wrote his

fourth composition "Buying A Car." For the first draft, he

already wrote 112 words in 21 sentences and phrases in the form

of an outline. He wrote seven reasons for buying a car in one

column, and matching results in another column. For the second

draft which contained 154 words in total, he just linked those

sentences together and added a beginning sentence and a

concluding one. For the third draft, which was 208 words long,

he just added a few sentences. Pedro got "B" for the

composition. The instructor remarked on his last graft, "Still

quite a mess. Needs to be rewritten." The reason was that Pedro

changed the audience from the general public into his father in

order to make it easier to write. Therefore, it turned out to be

an argument rather than an essay of cause and effect, for which

no definite explanation and absolute certainty was expected, but

the critical thinking of a subject was highly desired. The

purpose was to have a detailed description of why something

happened and what kind of consequences came out because of it.

According to the data obtained from the Written Product

Analysis List (see Appendix Six), Pedro generally wrote well in English. His compositions which averaged 232 words each on the final drafts, were generally well organized and adequately developed except the last one. His sentences, which averaged 14.5 words each, were the longest among the six subjects. In other words, his writing demonstrated good syntactic variety. He had some good ideas, but sometimes they were not fully developed, and sometimes they did not fit into the teacher's requirement. For example, the last composition did not fit into the cause and effect genre.

In the instructor's opinion, Pedro would have written much better if he had faithfully followed the process of composition writing. He started with 67 words for draft one and ended with 232 words for draft four for composition one, for which steady progress was made through his earnest efforts. However, he did not make as much effort in the other three compositions. It was especially true with the last two compositions, for which he started with 144 words and 112 words respectively, but ended with 204 and 224 words in the last drafts. Obviously, there was a serious motivation problem. Another obvious shortcoming of his compositions is that his writings reflected a strong influence of Spanish structure, word order, and conjugates.

The Composing Process

Pedro was really concerned about getting the right idea for the compositions. He tried hard to make sure that he understood

what to do before beginning to write. That was why he always seemed to have many questions to ask the teacher before he started writing.

Pedro's attitude was very serious when he wrote the first composition. He followed the instructor's advice step by step and made steady progress one draft after another. He got "A-" for the first composition, but "B" for the rest.

However, he didn't do as well for the rest of the compositions. The first important reason was that the teacher found he tried to take short cuts as he once asked the instructor whether he was allowed to write one paragraph each day, and then combine the three paragraphs into one as the last draft. Although he did not get permission to do so, it revealed his true intention. Another obvious example was the last composition in which he was trying to persuade his father to buy a car for him. Here he changed the audience from general public to his father to make the writing easier. It was mandated that they should write at least one paragraph of causes and one paragraph of effects, but his composition turned out to be an argument, a collection of reasons for buying a car.

The second important reason was a motivation problem. Pedro explained at the interview with the investigator that he was told that composition class would have nothing to do with the TOEFL. All he was worried about was the TOEFL, so he didn't want to spend much time on compositions. The teacher complained that he didn't seem to understand the point of the process approach at

all. Pedro claimed he did not quite like the process approach. He said he knew writing was very useful, and he liked writing. In his opinion, to revise once was O.K., but to write third and fourth drafts for the same topic was really hard for him. He did four drafts for each composition just because the teacher required that. He wrote the second draft a bit differently from the first by adding a few more sentences. In the next draft, he changed a bit again. What he did was to deal with the teacher perfunctorily. It was true that he did not see the advantages of the process approach, neither did he make much progress in the class, as Pedro admitted it at the interview.

L1 Use in L2 Writing

Pedro leaned heavily on his Spanish in English composing. Pedro admitted quite bluntly that he could not think in English. He added, "Even if I have to write twenty drafts, I will still think in Spanish." He further explained that the same happened during the interview. He had to translate the questions into Spanish to get the meaning, then he translated his answer in Spanish sentence by sentence into English. He said the only exception to his having to use Spanish was for easy everyday greetings. As soon as formal conversation started, his Spanish started functioning. However, except for those notes he took while interviewing his classmate for composition one he did not write down any Spanish words. He recalled he wrote down Spanish first, then translated it into English when he wrote something

really important. He remembered that such was the case when he wrote a letter to the TOEFL Testing Center and when he sent an E-mail letter to a professor.

In sum, Pedro planned entirely in Spanish. For Pedro, L1 was the source of content and structure, as well as the medium for expressing his ideas. He had such a heavy reliance on Spanish that he had to transcribe his ideas in Spanish sentence by sentence into English while writing. As the researcher observed that Pedro could write very fluently in this method. While revising, he used English to read and reread his drafts to see whether they sounded like English. At the same time, he used Spanish to evaluate his content, to see whether he needed to change the meaning at certain levels. In editing, he would certainly use the standard English to check spelling, grammar and punctuation. However, since his writing was so Spanish oriented, there were many traces of Spanish structure, grammar, conjugates, and cognates even after his self editing. Many of these were direct transfers of Spanish language and culture. In sum, Pedro made some progress on the first round of composing. However, his intention of getting shortcut in writing contravene with the principle of process approach and the instructor's guiding ideology, both meant to provide more opportunities for idea exploration. That was the main reason why Pedro did not make progress expected by the teacher in writing the next three compositions.

Transfer of L1 Knowledge and Skills to L2 Composing

The native speakers of Spanish who worked as the evaluators found evidence of cultural transfer and language transfer in Pedro's compositions. Examples were listed and analyzed in the following section.

Cultural Transfer

Her hair was about 15 centimeters long over the shoulder.

Every morning I wake up at 10:00.

A bonnie blonde tall girl gives me a massage.

Another girl with brown hair and green eyes gives me breakfast.

At 8:00 every evening, (I) leave my house and go to down town.

There my friends are waiting for me. Everybody drink beer and go to disco

Language transfer

1. Direct Translation of Spanish structures

    a. She is Satomi.

    b. One time per month

2. Loss of subject in the clause as it is not necessary in Spanish

    At 8:00 every day (I) leave my house and go to down town.

    Usually (it) depends on the day ....

3. Spelling influenced by Spanish e.g. "studient" for student because of "estudiante" in Spanish and "acustics" for

"acoustics" because there are no silent vowels in Spanish.

4. Post-position of adjectives such as "her singers preferred".

5. Pre-position of negative before verbs, for example:

   Her personality <u>doesn't</u> can be defined <u>like</u> (as) exciting.

6. Confusion of prepositions

   a. Because "como"= "how", and "como"="like" and "as" in

   Spanish, Pedro had the following problems:

   <u>How</u> (As) it was above mentioned, this Japanese girl loves

   Rock music.

   She defines herself <u>like</u> (as) sad persons.

   b. Because "en"= "in" "at" and "on"

   If you want me to visit you <u>on</u> summer....

   I waited in the long queue <u>at</u> the front of my door.

   c. "a"= "to" and "at"

   I don't want to arrive wet <u>to</u> (at) my office.

7. Unnecessary articles as they are required in Spanish

   a. After that, I ate <u>the</u> lunch.

   b. I watched <u>the</u> TV.

8. Improper words or phrases because of direct translation

   a. famous <u>persons</u> (people) because of gente or persona in

      Spanish

   b. I could wake <u>me</u> up late.

   c. those girl you <u>know</u> (met) last christmas ("conocer"=

   "meet" and "know".

Summary

Pedro did not start learning English until he attended the university for his engineering degree in Spain. At that time, the major objective was to achieve reading ability for academic publications. Pedro did not remember any formal training for writing ability either in Spanish or in English in Spain.

While writing, Pedro leaned on Spanish throughout the whole writing process. His English was quite tangled with Spanish grammar and word forms because of heavy language transfer.

Pedro followed the teacher's example closely for the first round of composing and made obvious progress in both content and organization. However, Pedro's major concern was to pass the TOEFL. He became so impatient that he thought it was too time-consuming to write about the same topic several times.

Summary of Findings

The summary of the findings was organized according to the four research questions on the basis of the six subjects' classroom performance during the six weeks of composition class. A comparison of the findings of the present study to those of previous study will follow in the answer of each question. Discussion and implication of the research will be provided in the answer of the research question four, "what does the ESL students' writing process suggest for composing pedagogy in the ESL classroom?"

<u>Research Question One</u>: What are the composing processes of the six ESL student writers performing a classroom task?

The answer of this research question was based on three parts of information: (1) data for each stage of composing; (2) Written products analysis and (3) a comparison of findings with previous studies. As was discussed in Chapter IV, the rationale for the instructor to teach process oriented composing came from Roen, who suggested dividing the complex writing task into four explicit stages; hence classes were conducted accordingly. At first, students were quite at loss as to how to brainstorm, how to organize, how to develop their ideas, and how to edit. They waited to be led. The teacher patiently guided and demonstrated each process with examples, then the students followed suit. It took about two weeks for students to finish the first composition. Students were required to finish each draft in the class. The teacher collected, gave some directions, some encouragement, or just put "O.K." on the drafts to show that he had checked it. The second day, he gave the drafts back to the students. Students were always required to start a new draft by building on the previous ones, however, there were exceptions in case of Ahmed, who combined the first and second drafts for the second composition. Details of the composing processes of each subject were illustrated individually in Chapter IV. In this section, their common features and major differences are summed up as a whole.

Pre-writing

At the first stage, Roen suggested that students should focus on generating ideas without concerning for "table manners" (Roen 1989, p.200). As soon as students got the topic, they started to brainstorm.

The researcher found from the classroom observation that this stage was the most difficult stage for all of the subjects, although their behaviors varied greatly. Take Mohammed for example. He could sit thinking for 15-20 minutes without writing down a word. He explained at the interview that he learned from his six-month long English study at London that he needed a mental plan before he knew where to go and what to write. Once he decided on his initial plan, he wrote smoothly, even non-stop for the whole draft. He knew he would have made many mistakes, but he could always correct them later. His only concern was good ideas. He was viewed by his instructor as one who had some very creative and interesting ideas, and what he did was fairly close to what the teacher suggested.

Nevertheless, the other five subjects still tended to start a bit early, although they did somehow plan before they wrote. One of the instructor's major concerns was that he was never satisfied with what the students did for brainstorming, since the students were inclined to write too early. That was why he often organized group discussions for further exploration of ideas. What the subjects did at the end of this stage was often to

create a map of thoughts, a list of ideas, or a note of a few topic sentences.

Writing

At the writing stage, the student's major concern was the development of ideas on draft one. It was found that students benefitted a lot from peer help by reading each other's drafts and asking the peer to explain what they didn't understand. During this stage the subjects stopped frequently. They paused in order to check meanings and spellings of some words in the dictionary, referring to the textbooks, or rereading what they had written in order to move ahead. Every subject had at least one English-English dictionary at hand. Some had another two-way dictionary, others enjoyed their computerized translator very much. During the writing stage, these unskilled adult writers often brought fairly sophisticated ideas and well-developed conceptual systems to their L2 writing. The gap between such complex ideas and their limited English proficiency tended to make writing laborious. Therefore, it is natural that they could produce very little at the beginning.

According to Figure 3 in the following section, the total mean number of words written for draft one was 79 and those for draft two was 125. There was some increase between draft one and draft two, but the increase wasn't as remarkable as that between draft three and draft four. One important reason was that the underlying structure of L1 was functioning consciously or

unconsciously. As a result, the subjects such as Hiroi, Ana and Pedro had to look for the equivalent of L1 and translated oral or written L1 texts into English. This translating process definitely slowed down the writing process. Another reason was that some subjects were still over-conscious of the correctness of language. A typical example of over monitoring was Ahmed, who relied on his computerized translator so much that the teacher described him vividly, "It's as though he knows he has wings. He is not really sure he dares to spread them out and flap them." He had some ideas but did not give solid examples. He was really afraid. In general, the idea development was still quite rigid at this stage.

Revising

At stage three, the main task was to revise ideas. The written product analysis revealed that the six subjects did not revise much on the content and structure. For them revising mainly meant expanding ideas. After two days of incubation, the ideas often became mature, so when they reread and recopied draft two, more ideas came into mind. Also according to Figure 3, striking increase could be seen between draft two and draft three. While the average number of words in draft two is 125, the average number of words of draft three increased to 249.

As far as organization was concerned, it was evident from the classroom observation that it was very important for the instructor to model revising for unskilled ESL writers because

most of the subjects were high school graduates who did not have formal training for composing. It was especially true for the two Japanese subjects who did not have any ideas about paragraphing. After two compositions were done, the instructor found some students wrote the whole composition, which consisted of more than 20 sentences in one paragraph, while others wrote seven or eight paragraphs in one composition with about one or two sentences in each paragraph. The teacher used examples from the textbook to demonstrate revising. Just like solving a puzzle, they moved sentences around and organized them into two or three paragraphs. After that, students got an idea of how to play with their own drafts.

Editing

The final stage was the editing stage. The subjects were required to work on spelling, punctuation, and sometimes organization as well. As a first step, the teacher demonstrated editing by correcting one student's sample article in the textbook. Then students were required to do self-editing and peer editing. One major problem was the lack of confidence in their editing ability. There was a failure of peer correcting as each student did not trust that his or her peer could point out all of his or her mistakes, neither did they trust their own editing ability. Usually, they went to the teacher for proof reading. Finally, the teacher had to arrange individual editing with everyone.

Although the whole process was divided into four stages and students were required to hand in four drafts for each composition, the recursiveness and interplay of each stage found in previous research such as in Perl's (1979) study and Zamel's (1982, 1093, 1987) studies are obvious in the present study, too. After the initial plans were made, the subjects often changed or altered their plans before each draft began, although no one in the study overthrew the whole plan and started again with entirely new ideas. Constant planning was found throughout the processes of writing. Very often they started with a vague idea and a general plan. It was through writing one draft after another and rereading what had been written that the initial idea became clearer and explicit. Very often new ideas were discovered and new directions were pursued.

Evidence of revision was found from the very beginning to the very end as some subjects often reread, deleted or added something on each draft. Such cases were more common in better writers' composing processes such as Mohammed's and Miho's, since they started reorganizing the order of ideas even at their first drafts.

Editing was not actually done only in the last draft, although the teacher repeatedly reminded them that unskilled writers should not attend to the correctness of language until they had devoted enough time and effort to the invention and exploration of ideas. Evidence of frequent rereading of each sentence written and heavy reliance on a dictionary both

reflected that they were uncertain about what they had written and that interaction of different stages of the composing process was natural and unavoidable.

Written Product Analysis

This study focuses on the writing processes of six unskilled ESL writers, yet written products were also collected and analyzed to determine what actually happened during composing. Details were illustrated respectively in the previous section of this Chapter. In the following section, the written products of the six subjects were analyzed as a whole to highlight the presentation of each subject's composing processes.

Figure 2

### Composition Length Change from Composition One to Four
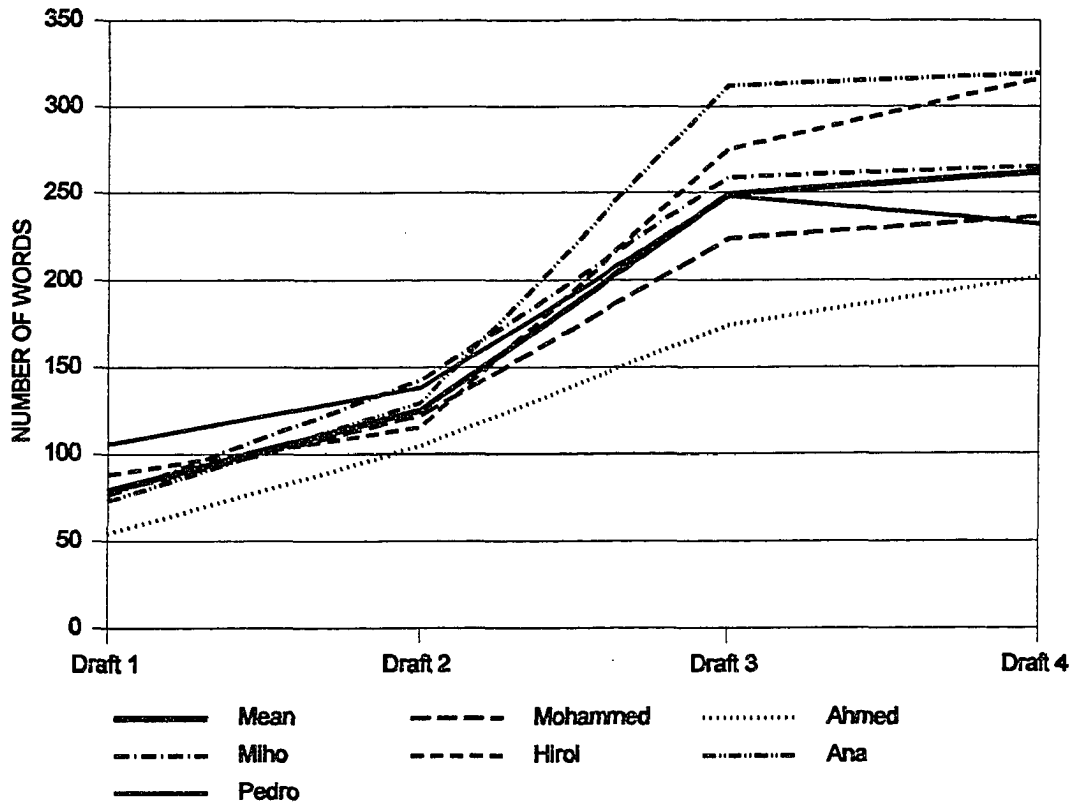
General tendency of the six subjects' improvement in writing composition one to composition four can be seen in Figure 2 in regard to the mean number of words per draft per subject for composition one to composition four. The mean number of words for each draft was obtained by averaging the number of words used for all four drafts of the four compositions. The data for Ana

was calculated by averaging the three compositions written.
More similarities existed among the six subjects in writing draft
one and draft two in number of words written. However, striking
differences can be seen in the mean number of words between draft
two and draft three. Although some subjects made more radical
progress than others between draft two and draft three, the
average number of words in draft three for the six subjects
increased from 125 words to 249 words. It almost doubled that of
draft two. It is clear that revising for these six subjects
mainly means expanding in composing. There wasn't much increase
between draft three and draft four, because the main task during
this stage was editing. From Figure 2, it was evident that the
six subjects were all improving as far as the average number of
words were concerned.

Figure 3

Composition Length Change from Composition One to
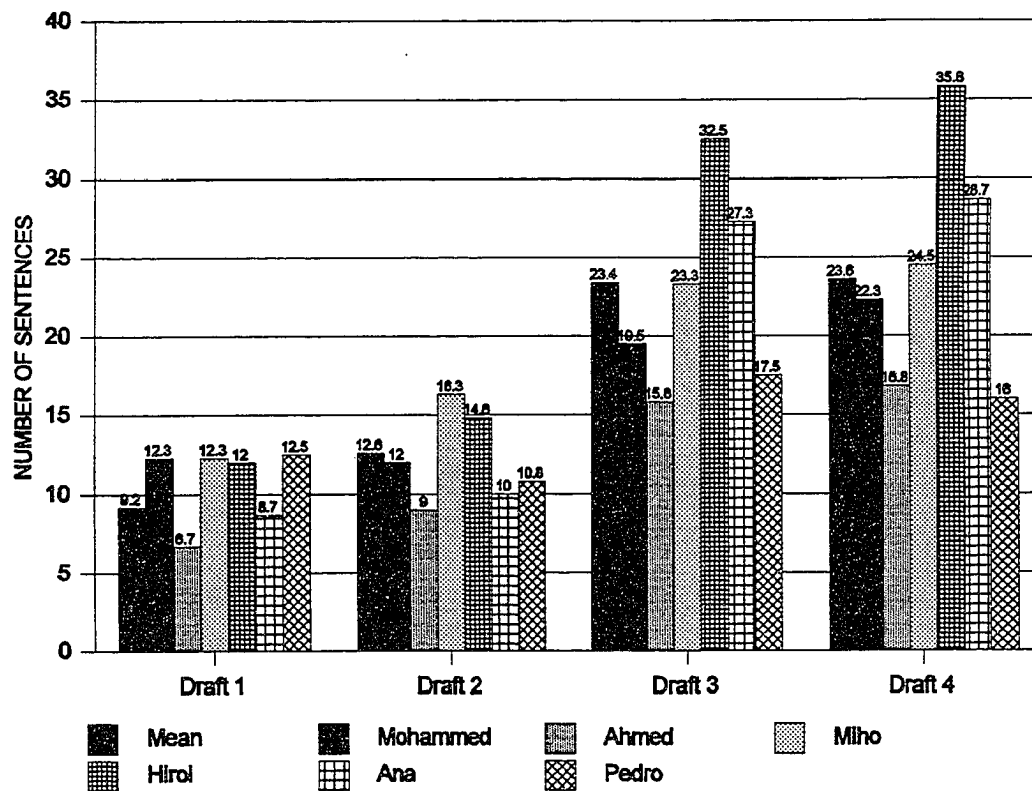
Composition Four
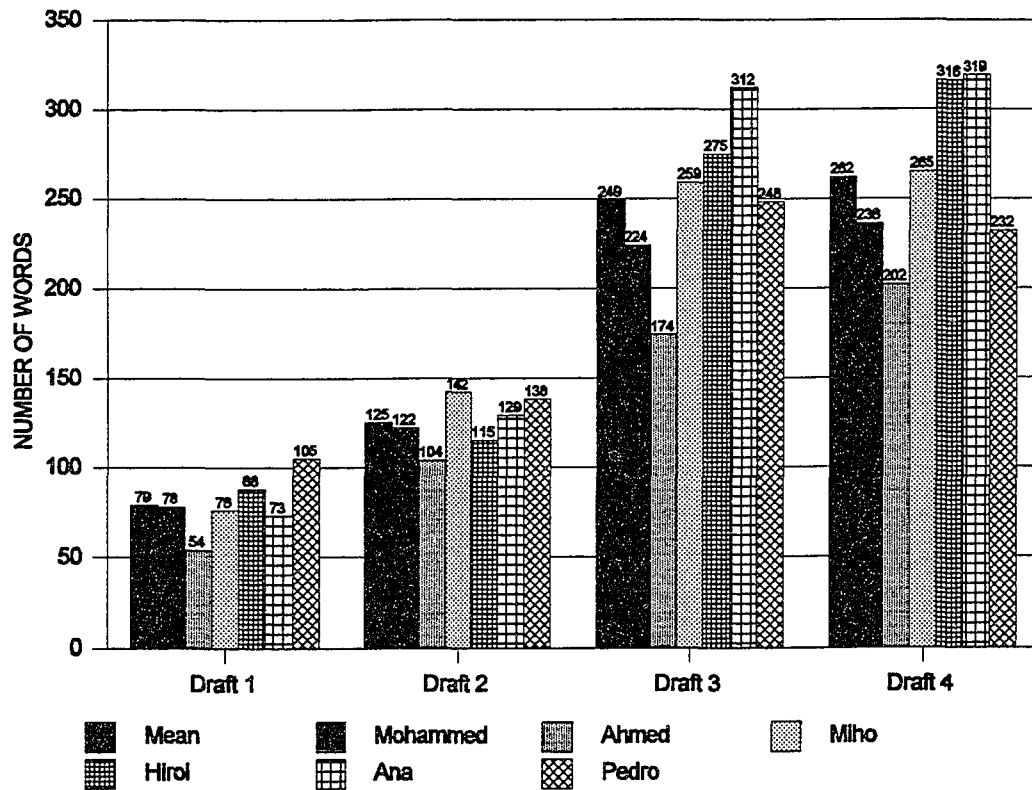
The same data in Figure 2 were used in the bar graph here so
that the average number of words per draft per subject is more
clearly shown. The first bar of each cluster represents the mean
of the six subject, thus each subject's position can be better

determined in relation to the mean.   Among the six subjects,

Ana's compositions were longest and Ahmed's were shortest.

Figure 4

Average Number of Sentences Per Draft from Composition One
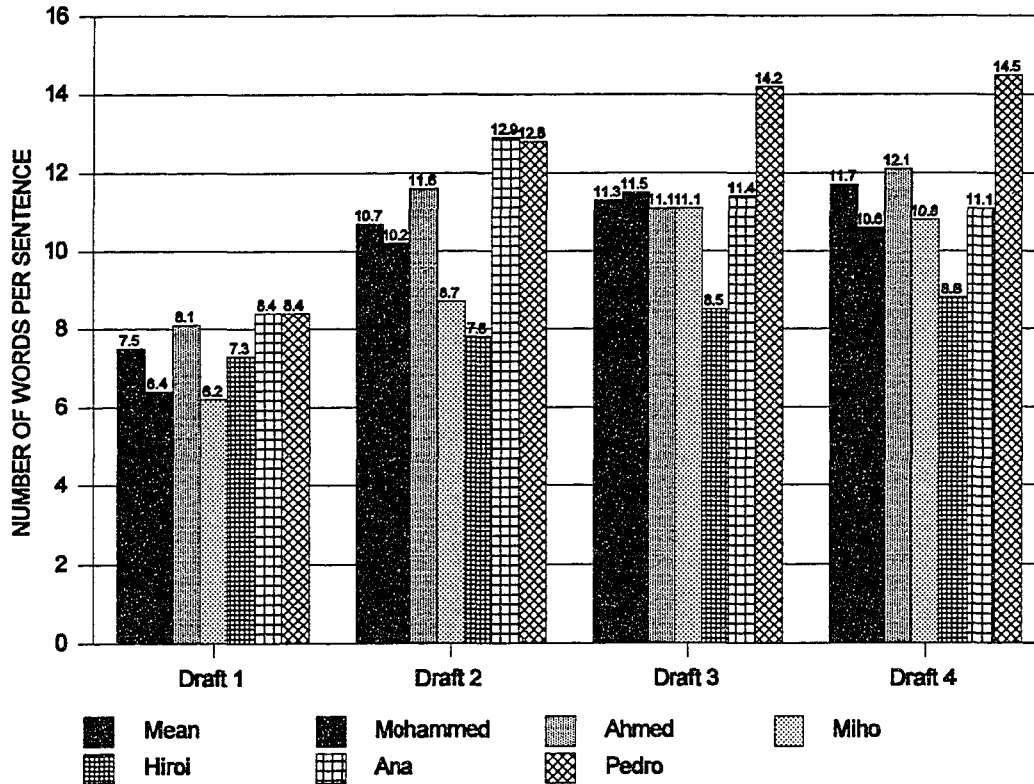
to Composition Four

The mean number of sentences in each draft for composition

one to composition four were presented here.   The data were

collected by averaging the number of sentences per draft per

subject for all four compositions. The data for Ana were collected on the basis of three compositions written. The greater the total number of sentences may not mean the better the subject write. On the contrary, it may mean his or her sentences are shorter such as in the case of Hiroi. The same was also true in the case of Pedro and others who wrote fewer sentences in each draft. It may mean that they produced longer sentences. Therefore, Figure 4 should be used together with Figure 5 to determine syntactic features of each subject.

Figure 5

Sentence Length Change from Composition One to Four

The sentence length change is shown here by accumulating the mean number of words per sentence per draft from composition one to composition four. From Figure 5, each subject's syntactic variety can be identified. As was indicated in Figure 4, Hiroi wrote the greatest number of sentences for draft four, his sentences were shortest. On the contrary, Pedro's sentences were longest.

Figure 6

Number of Paragraphs Per Draft from Composition One to Four
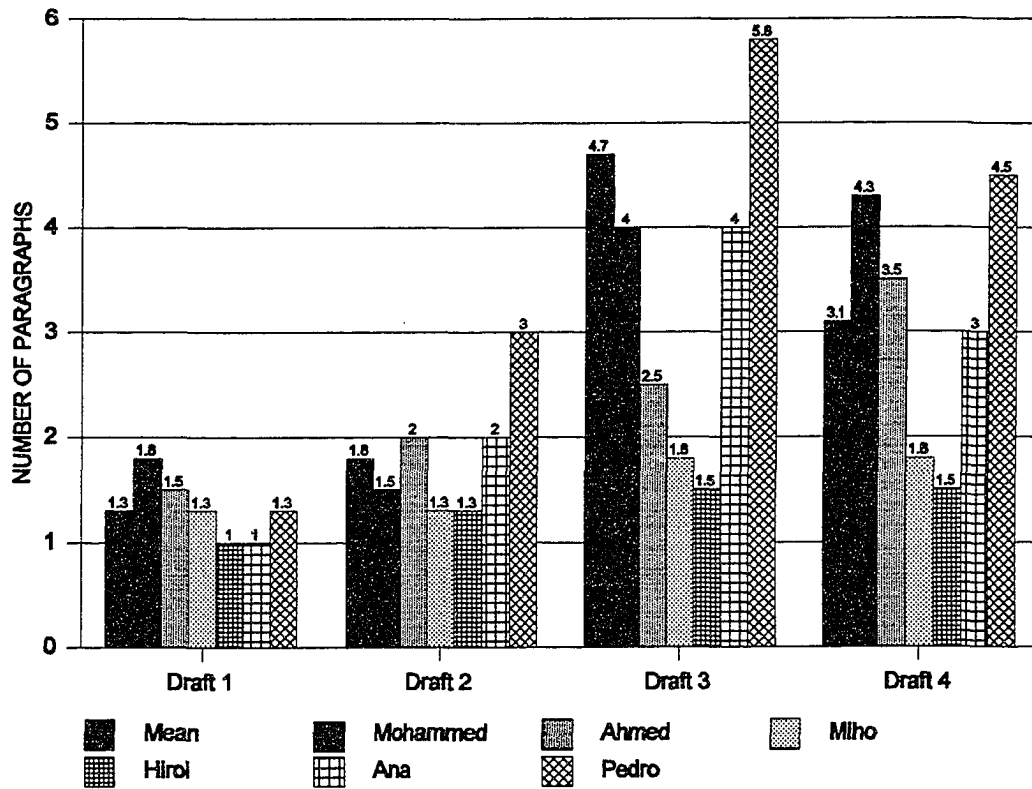
The mean number of paragraphs per draft per subject from composition one to composition four was presented here. Each subject's rhetorical knowledge of paragraphing and organizing skills in composing can be traced from the chart and each subject's position can be identified in relation to the total mean. It was clearly shown that the two Japanese speakers' knowledge of paragraphing were weakest as they wrote an average

of less than two paragraphs even for the last drafts. In
contrast, Pedro's number of paragraphs were highest. However, it
did not necessarily mean that he had the best organizing
knowledge. Some of his paragraphs which contained only one
sentence each were too short. He also needed to reorganize them
in such cases.

General Improvement from Composition One to Composition Four

From figure 2 in the previous section, the general
improvement for students composing was clearly shown. Among the
six subjects, five had positive view on process approach of
writing. After the first round of composing, the students got a
vision of writing as a process. For the next three rounds they
followed successfully. Except for Pedro, who only made some
progress in writing the first composition, but not much
improvement for the other three, all other five subjects wrote
longer compositions and felt more comfortable with the composing
processes in writing the next compositions. It was especially
true in writing the third composition, a description of two
pictures to see similarities and differences between the two
families. For Mohammed, Ahmed, Miho, Hiroi and Ana, the third
composition turned out to be longest among the four compositions
written. They explained that the main reason was that the
pictures helped them to get information easily.

However, what they liked best were composition two, "A
Perfect Routine" and composition four, a self-select topic for

cause and effect as they could use their imagination and personal experience as sources of information. One problem was that they did not quite know how to arrange their information into the genre of cause and effect. That was why Hiroi got "B" and Miho got "B+" for their last compositions. However, it was obvious that great improvement was made in both quality and quantity of their compositions and every subject formed a quite consistent writing process after four rounds of composing.

A Comparison of Findings with Previous Studies

There have been a lot of complaints about the unskilled ESL writers' planning process. Some found that unskilled writers took less time to plan (Pianko 1979), and others such as Rose (1980) thought that these unskilled writers' plans were less flexible than the good writers.' In Raimes's (1985) study of unskilled ESL students, three subjects had no data for pre-writing time. Four devoted a short time to pre-writing—from 0.75 to 2.2 minutes, which was similar to Perl's (1979) subjects, for whom pre-writing lasted an average of 4 minutes. As a result, they "began writing without any secure sense of where they were heading" (Perl 1979, 330), as they had neither an outline, nor a note when they begin to write.

Compared with Perl's and Raimes' subjects, the subjects in the present study had much longer time and better opportunity for pre-writing. For all four compositions, the subjects of this study had at least 30 minutes for pre-writing. Sometimes, the

teacher organized interviews or group discussions to facilitate
pre-writing; therefore, everyone had a written outline or a rough
draft ready before writing began. This difference means that
when ESL students are not writing under the time pressure, when
they get enough guidance, they can plan as well as advanced
writers do.

During the writing stage, like Raimes' unskilled writers,
five of the subjects in the present study "did not, as a group,
seem preoccupied with errors and with editing" (1985, p.247). It
can be seen from the observation record of the present study that
the subjects did move back and forth, reread what had been
written, and checked dictionaries for words and expressions. The
main reason was that they frequently ran short of words and
expressions. The recursiveness occurred mainly for getting ideas
on paper, not for editing mechanical mistakes, as they explained
at the interviews immediately after they finished their
compositions. This finding was in accordance with Raimes's
finding but was contrary to Perl's basic writers, who
demonstrated "premature and rigid attempts to correct and edit
their own work" during writing.

The feature of the revising stage in the present study is
idea substantiation and development although not much
reorganizing or reconstructing was done. Compared with previous
findings, the findings of this study were somewhat different from
those of Perl's (1979) subjects, who "all rewrite their papers,
but rewriting becomes a form of recopying; true revising, or true

're-seeing' what they want to communicate as a means of extending and enriching the discourse, rarely occurs" (p.345). Zamel's (1983) report that her unskilled ESL writers paused often, were distracted by local problems, and rarely made changes that affected meanings. Her least skilled writer's second and third drafts "were basically neater copies of her original" (p.180), which was quite similar to Perl's basic writers proved to be only partially true to the present study. The subjects in the present study did pause often, and sometimes they were distracted by local problems, but they knew that they could always come back for such problems at the last stage. The most important thing for the first three drafts was to clarify the meaning and write it down on the paper. As a result, in their second, third and fourth drafts meaning was further explored and number of words doubled and even tripled.

Nevertheless, the findings of this study are in harmony with Raimes' (1985) study, when she found that "editing and revising took place during the working out of an idea and not as a cleanup operation. Indeed, clarifying an idea as it emerged appeared to be the main motive for making changes in the text" (p.246).

At the editing stage, the subjects in this study did not trust their peers nor themselves; therefore, they often went to the teacher for proofreading. Similar uncertainty and inability was also found in Perl's (1980) unskilled writers. All of Perl's subjects "proofread their writing in order to make it conform to the code of standard written English and all of them concerned

themselves with various aspects of style...but they don't seem to have recourse to a workable set of rules to guide or inform their editing decisions...they often made changes that impaired rather than clarified meaning" (P.27).

However, the findings of this study do not agree with Perl's other findings in regard to editing. For Perl's subjects, "editing occurred almost from the moment they began writing" and they "spent a tremendous amount of time and energy on the correction of surface features of their writing" (1980, p.26). In this study, editing was purposefully delayed for most subjects. Some subjects such as Ahmed, were very rigid about what had been written and edited more and earlier, but most subjects at most times did not. This finding confirmed Raimes' claim that her L2 unskilled writers "are not as concerned with accuracy as we thought they were" (Raimes 1985, p.203).

Research Question 2: What is the general function of their native languages in the composing? Does L1 interfere or help in L2 composing?

Findings differ greatly among the six subjects in this regard. Something special and interesting is discovered from the two Arabic speakers. They have a somewhat negative attitude toward the role of L1 in L2 writing. Firstly, Arabic is a very difficult language. There are more than 20 countries that use Arabic. The Arabs speak differently, but write the same way. There is a special grammar for written Arabic. To learn written

Arabic is just like learning a foreign language for Arabs.

Secondly, their previous experience showed that writing meant practicing grammar rather than expressing ideas, as Arabic is such an artistic language. The art and style of writing attracted much attention while writing. Mohammed explained, "If I think in Arabic and I do not know how to express the thoughts in English, I will be in more trouble." Ahmed expressed the same opinion, nevertheless, they admitted that they had to think in Arabic for initial ideas before writing actually took place.

In Ahmed's view, it was very difficult to plan in English. They claimed that sometimes it was very difficult to distinguish whether their ideas came from English or Arabic, because the meanings were the same. Sometimes it was a mixture. What they were sure about was that they never bothered themselves about putting their thoughts in Arabic written form. In other words, they always avoided direct translation from Arabic syntax into English syntax as it is too complicated to go through this three stage process: Oral Arabic, written Arabic, and written English. Once writing began, both claimed they tended to think in English only, trying to get rid of their Arabic orientation.

The two Spanish speakers relied a great deal on their L1 in their L2 writing. Ana admitted that she wrote the whole article in Spanish at home after she finished the first draft for the first composition in the classroom, then translated the article into English and handed it in as the second draft. Later she improved but she stressed that her first idea was definitely in

Spanish. Then she wrote her ideas down sentence by sentence in English. There was a translating process in the mind.

Pedro relied on Spanish even more. He said frankly that he never thought in English except for such easy greetings as "Good morning" and "How are you?" He further explained that even during the interview he had to think in Spanish and then spoke out in English. He stressed, "Even if I have to write 20 drafts, I still think in my native language."

The two Japanese speakers chose to say that they thought in both languages, but there were some differences between them. Miho used Japanese to get some ideas or when she got stuck at vocabulary level. At all other times, she always tried to think in English. In the case of Hiroi, he knew that he should think in English directly, but he was used to "making sentences in Japanese first in the mind, then put them into English on paper." He knew it was a slow process, but it was what he did for the writing class.

A Comparison of Findings with Previous Studies

In summary, the findings of the present study added to Tony Silver's (1990) study that L1 use in L2 was common and a basic feature of L2 writing. The role of L1 proved to be the primary source of content (ideas) and vocabulary concern. The researcher found that all of the six subjects used L1 in the pre-writing . stage. In the writing stage, the subjects also frequently switch to L1 at word, phrase and sentence levels. This finding agrees

with Johnson's (1985) case study that the use of native language in writing is necessary for students with limited English proficiency. This finding also strongly supported Lay's (1982) study of five Chinese ESL students that "there is a period of language development in which second-language learners have to use their native language. At this stage, it is useless to force them not to use their native language to think, for to do so is to take away their associations and past experiences. As their language skills become stronger, their use of the native language will diminish" (p.19).

Secondly, the two Spanish speakers' planning process proved Smith's (1982) verdict that thought is "essentially nonverbal" (p.65), "the language we hear when we talk (silently) to ourselves" (p.39). The findings added to Martin-Betancourt's (1986) view that when ESL students are planning, there are two possibilities: one is to convert meaning directly into English, the other is to engage in a two-stage process: casting meaning in L1 and almost at the same time recasting it in English. Therefore, even in the case of those students who did not use willful, conscious translation in their composing, L1 still played a part in the encoding of thought in language. It is true that L1 is never entirely banished from the minds of these elementary level ESL students.

Research Question 3: How do ESL students' previous education, personal histories, expectations, and points of view help them in

their ESL composing? Do writing strategies and skills transfer across the two languages (i.e., L1 and L2)?

Data collected from the questionnaires and interviews of the six subjects under the study provided valuable information for this question. The researcher designed a table to accommodate meaningful analysis of data to address the issue of transfer of L1 writing strategy into L2 composing. Table two presents the result of the findings in regard to the transfer of L1 writing strategies into L2 composing of the subjects under study.

Table Two

Transfer of L1 Writing Skills into L2 Composing

Name	Good writing	Major concern	Use of Outline	Revising in L1/L2	Role of L1 Skill
Mohammed	idea	ideas	written	yes	limited
Ahmed	idea/lang	idea	mental	yes	some
Hiroi	idea	idea	mental	yes	always
Miho	meaning	idea	written	yes	helps
Ana	idea	grammar	written	yes	helps
Pedro	humor/ clearness	clarity	mental	a little	always

The above information was obtained from questionnaire answers and interview records. According to the information provided in this table, many useful writing strategies in L1 do

transfer to L2 writing. The skill of using outlines and revising after the first draft can also be helpful in L2 composing. All of the subjects understand that a good piece of writing is expected to have a good idea; therefore their major concern for their compositions is also clear meaning and good ideas. Ana chose grammar as the major concern because Spanish speakers usually have a lot of tangles with English, e.g., omitting subject and using conjugates. Maybe this is an example of negative transfer although her writing did have very interesting ideas and detailed descriptions. The Spanish speaker, Pedro, seemed to have even more serious grammatical transfer in his L2 writing, as there were Spanish grammatical structure, cognates, and even Spanish notes there.

The two Arabic speakers claimed that their knowledge of L1 writing did not help much in their L2 writing because they did not have much training in writing, even in Arabic. The analysis of their writing shows that they have a big vowel problem, such as "spicial" for "special", "nabour" for "neighbor," because vowels can often be omitted in Arabic, and there is a confusion of b-p e.g., "bepl" for "people", because there is no "p" sound in Arabic. This is another example of negative transfer.

The two Japanese students took the writing very, very seriously. They wrote things that had intense emotional content and things that they never say to the teacher or classmates, like Hiroi's "Why Do I Want to Get Married?" and Miho's "My Perfect Routine." Just like other Japanese students, they were non-

verbal, but their writings were very poetic, and yet at the same time very sparing in their descriptions. Usually the sentences were short and simple and they do not get flowery in their descriptions. For more advanced writing, they relied on readers to draw their own conclusion, contrary to English speakers' expectation. The later expected everything to be direct and to the point.

Evidence of language transfer and cultural transfer is obvious for all six subjects regardless of their language background. A closer examination reveals that certain topics such as the second composition "My Perfect Routine" and the fourth composition, a self-selected topic for cause and effect, are related to more cultural transfer because the subjects need to retrieve more information from their personal experience and cultural background. As a result, their compositions turn out to be more vivid and more informative and more convincing.

A Comparison of Findings with Previous Studies

This finding echoes findings from previous studies by Chelala (1981), Lay (19820, Johnson (1985), Jones and Tetroe (1987), and Friedlander (1990) that L1 served as an aid rather than a hindrance to L2 composing. While contrastive rhetoric centers on negative language transfer of L1, the findings of this study supports Friedlander's proved hypothesis of positive transfer—"L2 writers will plan for their writing more effectively, write better texts containing more content, and

create more effective texts when they are able to plan in the
language related to the acquisition of knowledge of the topic
area" (Friedlander, 1990, p.112).

Research Question 4: What does ESL students' writing process
suggest for the composing pedagogy in the ESL classroom?

Findings of this study led to the following suggestions for
ESL composing pedagogy. Discussion and implication of the
research will also be included in this section.

1. The rationale of dividing the complex composing process into
four distinct steps proved to be both effective and insightful.
When ESL students, especially unskilled ESL writers, do not have
to worry about time pressure, and when they are guided to do one
thing at a time, they can concentrate all their energy on that
task and will certainly write better. In general, when composing
is viewed as a process of discovering meaning and when students
have several chances to do it, this arduous task can be a less
scary or even an enjoyable experience for unskilled ESL writers.

2. Students need to be taught and to have models to do process
writing especially at the first round. On the other hand, the
process of writing should also be viewed as a process of learning
English, especially at the elementary level. For example, the
structure and vocabulary for description, for comparison and
contrast, for cause and effect should be taught. It facilitates
learning as well as writing. In other words, once students
understand how to write at each stage, they can establish their

own writing processes and practice each stage recursively on their own. The more the students understand the process, the more they can benefit from it in their writing.

3. Pedro's complaint that it was too much for him to write four drafts for each topic suggests that teachers may adjust according to different topics and the students' interests. Sometimes, three drafts may be enough. Of course, sometimes five drafts are necessary. The purpose is to make students feel comfortable with the writing. According to the director of the IEP program, it is more important to let them know that they will probably revise again. It's never finished.

4. Since the use of two languages in ESL writing and the knowledge of L1 helps in L2 composing are a natural and common phenomenon, ESL students, as well as ESL instructors should understand that it is questionable to stick to the traditional belief that ESL students should only think and write completely in English. Such a belief is based on the assumption that L1 will inhibit and interfere with L2 writing because of the negative transfer of L1 vocabulary and structures in the generation of L2 structure. The findings in this study have confirmed previous findings that writers will transfer both good and weak writing skills from L1 into L2 writing (Edelsky 1982, Jones and Tetroe 1987, and Friedlander 1990). Therefore, L1 can be an advantage and can be called on as a facilitating strategy. One obvious reason is that bilingual students have both L1 and L2 memory storage pools that they can access when they need to

retrieve information for writing. Much L1 information can be of great interest to English readers even in a more formal academic setting. The problem is how to present such information in a proper and efficient way. Many L1 writing skills and strategies can also be used to enhance L2 writing. The problem is how to adjust such measures to English conventions in order for them to be accepted.

5. For ESL students, there is a need of readjustment to American culture because they will have to compete with native speakers of English in academic settings sooner or later. The purpose is not to become American but to understand that an American academic audience does expect a specific writing style and there are culturally accepted conventions of academic prose. Contrastive rhetoric advocated by Kaplan and others is highly necessary. A frank discussion of rhetorical differences between English academic prose and that of students' native languages will help ESL students decide how to put their culture to advantageous use.

6. Cultural transfer proved to be related to topic selection, just as Friedlander found in his 1990 research. Certain topics require students to draw more information from their immediate cultural and personal experience just as in the second and fourth compositions. Therefore, if one wants his students to write easily by drawing on information from their personal experiences, give them a more culturally bonded topic just like those of the second and the fourth compositions; otherwise, give them a topic

related to their present situation, as in the first and the third compositions, which require one to describe a classmate or a picture right in front of them, so that they do not have to retrieve much information from their personal experiences, and, consequently, they will use less L1 in composing.

7.   Since the purpose of process writing is to view writing as a process of discovering meaning and also to view writing as a medium of communication. The purpose of composing in this sense is not that a student writes a perfect paper for the teacher gives a grade according to the teacher's taste. The primary aim of process writing is to take those students to a place where they are more comfortable with writing, to give them a tool to improve their writing. Therefore, teachers should be more helpful to students during the composing process rather than at the end as evaluators or raters. Teacher-student conferences in helping students to generate ideas in the classroom is more important than comments put on their final drafts. Errors reflect a lack of control, but are also evidence of greater risks taken to express more complex ideas. Instead of just marking them wrong, teachers should help students to express their concepts in a clear and correct way. Errors can be categorized and sent to the grammar class for collaborative efforts in correcting those errors that have frequently appeared.

8.   Previous studies by Perl (1979) and others have concluded that unskilled writers tended to do editing too early. Students were so preoccupied with correct form that their

flow of thought was often interrupted and their ideas were not fully explored or developed. It was also noticed that editing often replaced revising. However, in a process oriented classroom, where the teacher demanded that they should take care of their "table manners" in the last stage, such over-consciousness of correct form was greatly reduced, although some subjects such as Ahmed still had a rigid view of writing and often over-monitored. The implication is that if unskilled writers are really encouraged to develop fluency, an ability to fill the page before worrying about their correctness, they are sure to be able to produce longer writings with better information. Therefore, it is extremely important to make unskilled ESL students understand that they should develop fluency or quantity prior to correctness in their composing.

CHAPTER V

CONCLUSIONS

Introduction

This research utilizes case study approach to investigate the composing processes of six unskilled ESL writers in WVU-IEP in the Summer II, 1994. The research focused on the four research questions: (1) What are the composing processes of the six unskilled ESL student writers in performing a classroom task? (2) What is the general function of their native languages in the composing? Does L1 interfere or help in L2 composing? (3) How do ESL students' previous education, personal histories, expectations, and points of view help them in their ESL composing and whether writing strategies and skills transfer across the two languages (i.e. L1 and L2)? (4) What does the ESL students' writing processes suggest for composing pedagogy in the ESL classroom? This chapter summarizes briefly the result of findings presented in Chapter IV. Conclusions, implications for teaching and suggestions for future research will follow respectively. Since this study is descriptive and exploratory in nature and deals with very small number of subjects only; therefore, generalization of conclusions must be guarded against such a limitation.

Summary of Findings

1.   The subjects in the present study benefitted from Roen's theory of dividing the complex composing processes into four distinct stages.   Since they were instructed to concentrate on one task at each stage, they can write better.

At the pre-writing stage, the subjects had at least 30 minutes for brainstorming and drafting.   Therefore, each had an outline or a draft ready when the writing stage began.   At the writing stage, the subjects concentrated on idea development. They paused frequently to check dictionaries or textbooks.   They knew the main purpose was to get their ideas across to the reader, but there was a gap between their complex ideas and limited English proficiency.   Ahmed was over-monitored while writing, but all others seemed to have delayed their major editing until the last stage.   At the revision stage, the subjects did not do much reorganization.   Revision mainly meant idea expending for them.   Paragraphing seemed to be a big problem.   However, they improved in writing the last two compositions by following the models the instructor provided.   At the editing stage, the subjects seemed to lack confidence in both self-editing and peer editing. As a result, they often went to the instructor for proof reading.

Although the whole process was divided into four stages, the recursiveness and the interplay of each stage were conspicuous throughout the study.   The subjects were constantly planning and

revising throughout the process of writing. Editing did not strictly happen only at the last stage. The interaction of different stages of composing process seemed unavoidable. After four rounds of composing, all the subjects except Pedro formed a consistent composing process. The tendency of improving was obvious.

2. The six subjects differed in degree of reliance on their L1 in L2 composing. The two Arabic speakers used their Arabic mainly for idea generating. When writing began, they tended to use English only, because Arabic was an entirely different language from English. The two Spanish speakers relied on their L1 much more than other subjects. Since Spanish was so close to English that the two subjects' English was often tangled with Spanish grammar, spelling and usage. For the two Japanese speakers, Miho used Japanese only in case she got stuck in composing, but Hiroi often had a mental translating process while composing. It seemed that the unskilled ESL writers had to use their L1 for help in composing for content (ideas) and vocabulary concern.

3. Many writing strategies in L1 did transfer to L2 composing. The skills of using outlines, revising after the first draft was done, and concentrating on good ideas all helped in L2 composing. Therefore, the subjects' previous education, personal history, expectations and points of view greatly influenced their L2 composing. However, evidences of language transfer and cultural transfer were obvious for all the six subjects. In other words,

these unskilled writers transfer positive as well as negative
elements from L1 into L2 composing.

4. The ESL students composing process was a very complex
cognitive process. It was again proved to be a recursive process
rather than a linear one in this study. However, if this complex
process can be divided into different stages with each stage
mainly dealing with one task, it will certainly help the
unskilled ESL writers write more effectively and gain more
confidence in themselves.

Conclusions

Based upon the findings presented in Chapter IV, the
following conclusions can be made as a synthesis of the findings:
1. The findings of the present study confirms Hayes and
Flower's (1980) cognitive theory of writing that "writing is best
understood as a set of distinctive thinking processes" (p.366)
and "a writer in the act is a thinker on a full-time cognitive
overload" (Flower and Hayes 1980b p.33). The same view is shared
by Murray (1978, 1980) and Zamel (1982) that writing is a
process for the writer to combine thought and language to
discover meaning. Both the observation record of students'
composing and the written product analysis reveal that the
subjects start composing with a search for meaning. Sometimes
they started with what Perl (1979) called a "felt sense"--a sense
that is concretely felt but not implicitly articulated yet. It
was the motivation of clarifying this kind of meaning that rushed

the subjects to write one draft after another, thus moving the writing forward.

2.   The findings also supports the theory that composing is a recursive process. Writers often went back to check what had been written in order to plan what to write next. It was from such back and forth movement that the meaning clarified itself or the new meaning was discovered. The subjects claimed that when they wrote, their first concern was a clear meaning and good ideas. The classroom practice proved that their composing process was a dynamic creative thinking process.

3.   The researcher found that the instructor's rationale rooted in Roen's theory of avoiding "cognitive overload" effectively led and harnessed the writing processes of the unskilled ESL writers. It was true that writing is a recursive process, but when the class was designed to divide the writing process into four separate stages with one main task at a time, the unskilled ESL writers' writing processes were better established. This was a concrete example of Perl's (1979) suggestion of "loosening the process" for unskilled writers (p.343). Roen's suggestion of avoiding unskilled writers' "cognitive overload," which could be tracked back to Aristotle's idea of controlled allocation of cognitive resources, freed the students from many constraints such as worrying about grammar, spelling or structure from the very beginning. In short, to alleviate or eliminate cognitive overload for unskilled writers has been proved to be an effective measure in helping unskilled ESL writers to view writing as a

process; not as a panic-stricken and anxiety-filled experience. Explicitly leading such unskilled writers through various stages of the process is highly necessary because it makes writing easier and more manageable and has proved to be both practical and efficient in the present study.

4. The present research has confirmed the findings of previous studies that L1 helped rather than interfered or hindered L2 composing. The six subjects varied from relying on L1 throughout the whole process, as Pedro did, to relying on it mainly at the planning stage and vocabulary level, as in the case of Mohammed and Miho. In fact, L1 was a facilitating factor that these unskilled ESL writers could not dispense with.

5. Heavy language and cultural transfer from L1 was also observed throughout this study. The six subjects did transfer vocabulary, grammatical structures and writing styles from their respective native languages and cultures while drawing rich information from such resources. On the one hand, errors meant development of language acquisition and meant great risk taking as discussed above. On the other hand, the results of the findings also meant that ESL students from different backgrounds were bound to bring with them different culturally defined conventions. Nevertheless, the verdict claimed by Friedlander (1989) that a student who can write well in L1 can also write well in L2 composing proved to be only partially right in the present study. If ESL students transfer all the skills and styles of L1 writing, their writings may be viewed inappropriate

in another culture unless they know the expectations and writing
conventions in the target language. Therefore, the composing
process in ESL should be taught. Knowledge of contrastive
rhetoric should also be provided with emphasis on the
understanding of composing conventions or strategies and audience
characteristics and expectations in the target language.

Implications for Teaching

Since writing has gradually been recognized as a meaning
discovering and meaning making process, the traditional
correctness-focused instruction should be replaced by a more
encouraging, quantity- or fluency-based type of instruction in
ESL composition writing. The researcher found that it is very
important to build the unskilled writers' confidence by giving
them encouraging responses on idea development and delaying their
attention to accuracy of language. In other words, students need
to attend to the making of meaning first. Editing should be
viewed as a clean-up measure at the end of the writing process
when students are satisfied with the content and the organization
of their writing. However, how to incorporate editing strategies
into the writing process without interfering with meaning making
remains a big problem.

The researcher also found that there were many errors in
these unskilled ESL writers' drafts. Most of these errors
occurred systematically and provided evidence of negative
transfer of their L1. Although more tolerance of error by the

teacher is needed for unskilled writers, it is highly necessary for teachers to give enough feedback that centers on errors that frequently or systematically occurred. This can be the most efficient way to help students monitor their own writing and prevent fossilization of errors.

Although contrastive rhetoric focuses on product while process approach "regard[s] writing as an expression of the mental process it entails and as a means of communication" (Bernett 1989, p.34), according to Kaplan, "A composition is a product arrived at through a process" (1988, p.296); therefore, both the form and the ideological process need to be taught. Only by doing so, can the ESL students be better prepared to meet the expectations of an academic audience in terms of both form and content.

It has been proved in the present study that when students have several chances to compose on the same topic, they will certainly write better. However, Pedro's complain that it was too much for him to write four drafts for each composition may suggest that the instructor need to adjust requirements according to different topics and different students' needs.

Implications for Further Research

This research assumes that the understanding how unskilled ESL students compose, what role L1 plays and whether L1 transfers across languages in a classroom setting can help the instructors understand better why unskilled ESL students write the way they

do and how a process oriented classroom can help them. It is essential that more research is needed to validate the conclusions of this study. The following are specific implications and recommendations for further research:

1. Further research needs to address the composing process, particularly the unskilled ESL students' writing process, which is very different from that of English speakers. It is suggested that further research should study and compare the composing processes of both unskilled ESL writers and unskilled native English writers under the same or similar classroom settings. In so doing, a more meaningful conclusion may be drawn as data are more comparable.

2. The use of verbal protocol fits only a short period of time, e.g., Perl's 1979 research used a one-and-a-half-hour session for each subject and Martin-Betancourt (1986) used two 90-minute sessions for each subject with one for English composition, the other for Spanish. For longer study like Zamel's (1982, 1983 and 1987), no verbal protocol was used. The present study tried to use an adaptation--a report-in procedure but it proved to be interruptive for the students' normal writing process and impractical for a long period of study. Classroom observation did record how the writing behaviors of the subjects and the follow-up interviews helped them to recall their activities. However, more information was hidden. One major problem was that the researcher was unable to obtain detailed pictures of the subject's mental activity throughout the writing process.

Therefore, further descriptive study should still consider utilizing verbal protocol or other better techniques.

3.   Further study is needed in determining the role of L1 and how L1 can be best used to facilitate writing. It is highly recommended that the role of contrastive rhetoric in process writing be studied so as to help ESL students prepare better for the academic settings they will have to face sooner or later.

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APPENDIX

Appendix One

Experiment Consent Form

My signature on this form, by which I volunteer to participate in the experiment on <u>The composing Processes of Unskilled ESL student Writers</u> conducted by_____ indicates that I understand that all subjects in the project are volunteers that I can withdraw at any time from the experiment, that the data I provide will remain anonymous and my performance in the experiment may be used for additional approved projects. I shall be given an opportunity to ask questions prior to the start of the experiment and after my participation is complete.

_____   _____

  (Print Name of the student)   (Signature of the student)

Appendix Two

<u>Questionnaire on Language Use</u>

July 1, 1993

Dear participant,

The questionnaire is designed for my dissertation research. The purpose of the study is to investigate the writing processes of ESL students. Your participation is highly appreciated. The investigation is conducted on voluntary basis. Therefore, your class grade will not be jeopardized if you choose not to participate. I guarantee that the data you provide will remain anonymous and confidential. Your identity will not be revealed without your permission.

Thank you for your time and help

Huimin Zhou

Ed.D. candidate

Curriculum and instruction

Instruction: Please fill out the questionnaire carefully. It is highly appreciated if you can answer all the questions although you do not have to. Your answer will be very important for my study. Thank you for your time and help.

1. Age_____

2. Sex: female [   ]   male [   ]

3. Place of birth:_____

4. Language spoken at home:_____

5. Time of arrival in the U.S. _____

6. Residential Address:_____

     Tel._____

6. High school(s) attended

   Type of school: public [   ]   private/religious [   ]

                   private/non-religious [   ]

7. High school overall grade point average: _____
   (A=4.0 B=3.0 C=2.0 D=1.0 F=0 e.g., 3.2/4.0 or 2.5/4.0)

8. What was the highest educational level you attained?_____

GPA _____

9. When and where did you attain it?_____

10. Have you ever lived or visited, other than Morgantown, in a place where English is the main spoken language? yes [ ] no [ ]

   If your answer is yes, please supply the following information.

Place	Year(s)	Duration of Stay	Reason for Stay
_____	_____	_____	_____
_____	_____	_____	_____

11. Are you taking any other courses except IEP <u>here in West Virginia University</u>? yes [ ] no [ ]

   If your answer is yes, how long have you been taking them?

   _____

   the course or courses_____

12. Have you ever studied, <u>outside of West Virginia University</u>, in a school or schools where some or all of the classes were taught in English (excluding English classes)? yes [ ] no [ ]

   If your answer is yes, how long did you take them? _____

13. Approximately how many hours per week do you speak English...?

a) in your neighborhood   _____ hours/week

b) in your house   _____ hours/week

c) in school (excluding English class) _____ hours/week

14. Approximately how may hours per week do you...?

a) watch English television program   _____ hours/week

b) watch English movies   _____ hours/week

c) read in English (excluding textbooks)_____ hours/week

15. Approximately how many hours a day do you listen to American

music (with English lyrics)?   _____ hours/day

16. In what country did you start learning English?

    _____

17. How long had you studied English before you came to the

United States?_____

18. Please indicate the most important reason for you

personally to learn English (read all the choices carefully

before choosing one.)

_____a. to get a good paying job

_____b. to enable me to gain friends more easily among

English-speaking people

_____c. to enable me to read required textbooks which are

only available in English

_____d. to be able to live in the continental United States

_____e. other reasons (please specify)

_____

_____

19. When did you start learning to write compositions in your native language? _____

20. When did you start learning to write compositions in English?_____

21. How much time do you spend in writing in English?

_____ hours/week

22. Do you write the same way in English as you write in your own language? yes [ ] no [ ]

If yes, in what aspects?

_____

_____

If no, what are the differences?

_____

_____

23. Do you ever use translation in writing English compositions?

yes [ ] no [ ]

If yes, how often do you use it? _____

Why do you use it? _____

_____

24. When you write English compositions, do you think in English or your native language?

[ ] English   [ ] native language   [ ] both languages

25. When you write in English, what is your major concern?

[ ] ideas   [ ] form   [ ] correct language (e.g. usage, grammar and spelling, etc.)

26. How many times do you usually <u>revise</u> each composition?

[ ] before you attended the IEP writing course

[ ] after you attended the IEP writing course

27. What is your major concern when you revise?

[ ] ideas   [ ] rhetorical forms   [ ] correct language

28. Do you like this process-oriented writing class at WVU IEP?

yes [ ]   no [ ]

Explain the reason of your answer _____

_____

_____

29. Who is the head of your household?

[ ] yourself   [ ] father   [ ] mother

[ ] spouse   [ ] grandparent   [ ] other

30. What is the occupation or profession of the head of the

    household and that of yourself?

    the head of the household _____

31. What was the highest educational level attained by the head

    of the household? _____

32. What is your TOEFL score? When and where did you take it?

    _____

33. What major are you going to study after you finish the

    courses at IEP? _____

Appendix Three

Questions for the Personal Interview

1. What do you remember about how you learned to write composition in your first language?

2. When and where did you first learn English? In what ways did you learn? Was writing taught the same way as you do here? If not, what are the major differences?

3. What kinds of writing have you done in either your native language or in English? Did you write anything except for teacher? What are your strengths and weaknesses when you write in either language?

4. What kind of reading do you do in either language? How often do you read?

5. What would you say a "good writer" is?

6. Why are you attending this IEP program? What is your major or what major are you going to take after you finish the program here?

7. Is there anything that I have not asked about that you would like to add or bring up?

Appendix Four

Questions for Post-Writing Discussions

1. I would like you to tell me briefly what you wrote about.

2. How did you begin? Did you think carefully before you write? How did you decide what to write? Did you write down an outline before you started?

3. What, if any, problems did you have? How did you overcome them?

4. What, if any, changes did you make? Why? Did you change your initial ideas, structure or just grammar or vocabulary mistakes?

5. Did you stop during writing? How did you decide when and where to stop? How often did you stop? What did you do after you stopped?

6. Did you think in your native language or in English when you write? Did your native language help you in writing? If yes, at what level?

7. Did you write this composition differently from the previous one both in processes and in the writing? Any progress did you make for this composition?

Appendix Five

Observation Guidelines

Questions on pre-writing

Does this writer spend time pre-writing? yes [} no [ ]

If yes, is it directed by the teacher? yes [ ] no [ ]

How long does it take the writer to plan? _____

What planning strategies are used to develop the topic?

_____

Questions on writing

How does the writer move from pre-writing to writing?

_____

Does hesitation or silence appear in the process?

yes [ ] no [ ]

If yes, at what point? _____

How often?_____

What is the pace of writing in this writer?

_____

Does the writer go back to read what has been written?

yes [ ] no [ ]

If yes, for what purpose

What patterns of backward movement and forward movement are

exhibited? _____

How does the writer solve problems in case he/she couldn't

continue?_____

_____

Questions on revision and editing

Does the writer make any changes after the first draft is done? yes [   ] no [   ]

If yes, what rules do students use to guide them in making changes?

Does the writer revise? yes [   ] no [   ]

What kind of revision is done? Sentence level? _____

paragraph level? _____ Change of orders? _____

stylistic change? _____

What kind of editing is done? Deleting? _____

Substituting? _____ Adding? _____

General questions on composing processes

At what point and in what ways is composing concluded?

What is this writer's characteristics of composing processes?

_____

_____

Do this writer's writing processes vary according to different mode? yes [   ] no [   ]

If yes, which mode is he/she more fluent in? _____

Does the writer use any L1 in the processes of writing? yes [   ] no [   ]

If yes, how often and at what level? _____

_____

Appendix Six

Written Product Analysis List

Questions on Writing Processes

What strategies were used to handle the topic?

_____

_____

How many drafts have been written for the topic? _____

Number of words in Draft 1 _____; Draft 2 _____;

Draft 3 _____; Draft 4 _____.

Number of sentences in Draft 1 _____; Draft 2 _____;

Draft 3 _____; Draft 4 _____.

Number of paragraphs in Draft 1 _____; Draft 2 _____;

Draft 3 _____; Draft 4 _____.

Number of words in each sentence in Draft 1 _____;

Draft 2 _____; Draft 3 _____; Draft 4 _____.

What was the major attention on draft 1? _____

What changes have been made between draft 1 and draft 2?

Lexical changes   yes [ ] no [ ]

phrasal changes   yes [ ] no [ ]

clausal changes   yes [ ] no [ ]

sentence changes   yes [ ] no [ ]

multisentence changes   yes [ ] no [ ]

additions   yes [ ] no [ ]

deletions   yes [ ] no [ ]

substitutions   yes [ ] no [ ]

What changes have been made between draft 2 and draft 3?

Lexical changes   yes [   ] no [   ]

phrasal changes   yes [   ] no [   ]

clausal changes   yes [   ] no [   ]

sentence changes   yes [   ] no [   ]

multisentence changes   yes [   ] no [   ]

additions   yes [   ] no [   ]

deletions   yes [   ] no [   ]

substitutions   yes [   ] no [   ]

What changes have been made between draft 3 and draft 4?

Lexical changes   yes [   ] no [   ]

phrasal changes   yes [   ] no [   ]

clausal changes   yes [   ] no [   ]

sentence changes   yes [   ] no [   ]

multisentence changes   yes [   ] no [   ]

additions   yes [   ] no [   ]

deletions   yes [   ] no [   ]

substitutions   yes [   ] no [   ]

Questions on L1 use in the L2 composition

Is L1 used in the L2 composition? yes [   ] no [   ]

If yes, how much L2 was used and at what level?

words [   ]

phrases [   ]

clauses [   ]

sentences [   ]

multisentences [   ]

Questions on the evaluation of the final draft

What is the grade the instructor give _____

What is the instructor's comment? _____

_____

How can this composition be evaluated according to the following criteria (1 the worst, 5 the best)

knowledge of the subject   1   2   3   4   5

development of key ideas   1   2   3   4   5

awareness of the audience   1   2   3   4   5

clarity of organization   1   2   3   4   5

richness of details   1   2   3   4   5

variety of syntax   1   2   3   4   5

accuracy of grammatical rules 1   2   3   4   5

Appendix Seven

Timetable for Writing Processes

Name_____

Date_____

<u>Time Started</u>   <u>Time Ended</u>   <u>Activities Recorded</u>

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Appendix Eight

Sample Writing of a Subject

Draft 1

Brain storm

Topic:

C — Coming to an english speaking Country
- choosing a Career
- picking a school
- buying a house   } Choose
- getting married   one
- (deciding to not get married)

Cause	Effect
Study for Bashlar	learn english
get high education	'get egood job
universal language	second language
Advanced Country	met new people
Second language	eat new food
watch T.V American	diffrant way to drive
See new Cleatures	different tradeution
See diffrent word how they live	
See new Envcuarmant	

Draft Two

Coming to U.S.A

I decided to come to United state to study in the University to get high education. Anther reason to leam about American Culture and See what the different between it and my Country. also I wanted to leam about U.S as advanced Country. Other thing to see a new enviervment and cheng the wather. also the most interasting thing is to met a new traditions.

This effect learning a new secand lenguage met new people and new morals. also that gives me a new information about how many international student studed in the united state and what Countries are they from. In the other hand I learn diffrent rule for example, divineing rule in united state and how to get a driver licence. also I see that Amarecans lwes many thing with machines

Draft Three

Coming to U S A
reusen

The most important thing to come to
united State is to study in the University to
get high education. Obviously to get a good job.
Secondly is Secondly, to learn English as a universal language
in the world. Threedly is to met new people
that I can't met them in my Country. fourthly
I want to see development technology in the United
State of America. fifthly I like to recognize a
new Culture because I'm intersted in it. Other Anoth
thing is to change the weather and see a new
enviornment. Finaly it is interasting to discover
a new society, how did they living, learning
injoying and discouer new traditions.

Second There is many effect, of ct USA first thing is learning
a Second language, Obviously to use it in my
study at the university. Scondly is to met internatinal
Students who came to study in U.S. and I learn from
them some of their traditions. On the Other hand
I learn many rules in U.S. For example, driveing
rules in united States and how to get a driver's
license. Also I see many American moviesin
the Cinema and on the T.V and learn much
American slang from it. Finaly I used to eat fast
food that I haven't eaten before. Some time
I enjoy to eat it Some time I have to, and don't enjoy it.

Draft Four

Coming to U.S.A

The most important reason to come to united state is to study in the University to get high education, obviously this is to get a good job in my Country. Second is to learn English as a universal language in the world. Third Threerd is to met new people that I can't meet in my Country, fourthly I want to see the development technology in the United state of America. fifthly I like to recognize a new culture because I'm intersted in it. anther thing is to change the weather and see a new enviroument. finally it is interasting to discove, a new Society, how did they live, learn, injoy and discover new traditions.

There is many effects to come to the United State of America. first thing is learning a second language, obviously to use it in my study at the university. Second is to meet international student who come to study in U.S. and learn from them some of their traditions. On the other hand I learn many rules in U.S. for example, driveing rules in United states and how to get a drivers license. Also I see many American movies in the cinema and on the T.V and learn much American slang from it. finally I eat fast food that I haven't eaten befor. Some time I enjoy eaten it but some time I have to. and I don't enjoy it.

well organized
Some Spelling
problems
but otherwise
quite good

A-

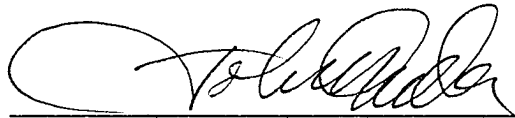# THE COMPOSING PROCESSES OF UNSKILLED ESL STUDENT WRITERS
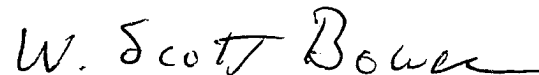
Six Case Studies

Abstract

This research was an attempt to investigate the composing processes of unskilled ESL writers in fulfilling classroom tasks through a case study approach. Six subjects (two Arabic speakers, two Japanese speakers and two Spanish speakers) were chosen from a Level One class in the Summer Session II of the Intensive English Program in West Virginia University. The purpose of the study was to describe the composing processes of these unskilled ESL writers, the role of L1, the role of transfer of L1 composing strategies into L2 composing, and the implications and suggestions for ESL composing pedagogy. Data collection methods included classroom observation, structured and open-ended interviews, questionnaire responses and written product analysis. The researcher found that when the complex composing process was divided into four distinct stages and the subjects had several chances to write on the same topic, it made composing easier and the subjects wrote better. Although the whole process was divided into four stages, the recursiveness and the interplay of each stage were conspicuous throughout the research. The six subjects differed in degree of reliance on their L1 in L2 composing, nevertheless, it seemed that these unskilled ESL writers had to use their L1 in L2 composing for both content and vocabulary concern. Many writing strategies
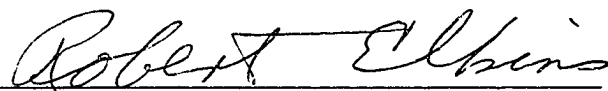
they learned in L1 did transfer to L2 composing. However, there were evidences of both positive and negative transfer in their written products.
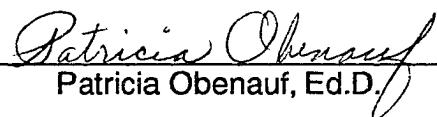
The researcher concluded that composing was a creative, dynamic and meaning discovering cognitive process. Roen's theory of avoiding "cognitive overload" in composing proved to be both insightful and practical. It helped the unskilled ESL writers to build up their confidence and made the anxiety-filled experience more enjoyable. L1 and L1 writing strategies helps rather than hinders L2 composing process. Nevertheless, knowledge of contractive rhetoric should be taught to help ESL students to adjust their own culture to the expectations and conventions of the target culture.

APPROVAL OF EXAMINING COMMITTEE

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