

CHAPTER 2

LITERATURE REVIEW

In this chapter, literature and studies concerning the instruction in writing English were discussed and presented so as to find some conclusions or further investigations. The first part presented an overview of teaching English as a foreign language focusing on writing English. The purpose was to find out concurrent knowledge about the topic. The next part discussed the elements and applications of the writing process, which was the instruction adapted for the material of the foundation English I and II courses for this present study. Finally, other relevant studies were reviewed in order to figure out the data found in the past to be used in developing the instruments and discussions.

The scope for this study includes teaching EFL writing and the process writing approach. The first deals with an overview, an organisation of written texts and the six areas of writing. The aim was to investigate general information on teaching writing. The second deals with the elements a writer should consider while writing or simply the elements that teachers should cover while teaching the process writing: features, audience and purpose, prewriting/ outlining, drafting/ composing, revising/ editing/ evaluation/ feedback and weight. Other than that, the researcher also included other elements, such as limitations and relevant studies in writing English.

Teaching EFL writing

An overview

To begin with, the word writing has been defined in many different ways; their shared purpose is to communicate in a graphic form. Other purposes have been also proposed by many. Rogers (2005 : 2) defines writing as ‘the use of graphic marks to represent specific linguistic utterances in order to record and convey information and stories beyond the immediate moment.’ Likewise, Tribble (1997 : 9) argues that ‘in writing the emphasis is on recording things, on completing tasks, or on developing ideas and arguments.’ Ruetten (2003 : 2) points out that writing can also heal people’s mental health. Writing a letter or an email to a beloved one, for example, can help express personal experiences and feelings. This can relieve stress or worry to some extent. Basically, teachers of a writing lesson should begin with teaching sentences and paragraphs (Sesnan, 2001 : 134). They need to introduce to students that styles in writing are different, such as formal style, informal style, technical style, journalistic style, fictional style and so on. Watkins (2005 : 70) asserts that a

good writer should be able to write in many different styles, and also proposes four characteristics of writing. First, 'there is typically little or no time constraint. Second, accuracy is expected. Third, there is a high degree of planning. Finally, the language is highly organised and develops logically and sequentially.' In addition to the meaning, Sesnan (2001 : 132) points out how modern English writing is different from writing of a century ago. The first difference is the fact that modern English writers seem to write shorter sentences. Another difference is concerning word choice. In modern English technical terms or jargons are rarely written unless the writer is sure that the readers know the meanings. Once a teacher acknowledges the definition and characteristics of writing, he/she should point out the opinion that may help students become good writers as follows (Langan, 2010 : 11 – 12; Meyers, 2005 : 2). 1) Writing is a process; therefore, a writer needs to sit and write several times before completing a perfect writing. He/she cannot sit down and write a paper at one time without stopping. 2) Anyone can become a competent writer if he/she keeps practicing because writing is a skill that one can learn with practice. 3) Mistakes in spelling, grammar and punctuation are normal for anyone. A good writer should be concerned about content. How to generate ideas and feelings and to convey them is more important. Errors can be corrected at the later step in the process. 4) Since writing is a process, a good writer should allot enough time to go through each step in advance. It is a negative action to try to finish a writing task in a short time, such as a night before the deadline.

There are other elements teachers should be aware of as well: approaches or theories to be applied appropriately for students' background and concurrent trends; and kinds to be selected for designing writing activities. Moreover, knowledge necessary for writing provides a scope of knowledge and skills to be established during each lesson. Finally, rhetorical modes give a picture of how many tasks students will be assigned to accomplish in a specific period.

Approaches: Since its first emergence in 1980s, many theories for teaching writing as a foreign language have been proposed with none completely replacing one another. These perspectives which are overlapping and corresponding portray understanding of complexity in writing. Hormazbal (2008) quoted Raimes' article 'Out of the Woods: Emerging traditions in the Teaching of Writing': 'Each approach, at least as it emerges in the literature, has a distinctive focus, highlighting in one case the rhetorical and linguistic form of the text itself; in another, the writer and the cognitive processes used in the act of writing; still in another, the content for writing; and, at last, the demands made by the reader. The focus on form dates back to as early as 1966, the focus on the writer in 1976, the focus on content in 1986, and, finally, simultaneously with content-based approaches came another academically-oriented approach, English for Academic Purposes, which focused on the expectations of academic readers; consequently, the focus on the reader appeared in 1986.' The proposition can be summarised that there are three approaches of writing. The first

approach treats writing as the products whose texts carries formal surface elements or discourse structure for examination. The writers are focused by the second approach which also introduces the making of the texts through the processes. Finally, the third approach focuses on the readers to whom the writers create texts in order to communicate (Hyland, 2002 : 5). The instruction in writing English in the foundation courses in this present study applied the second approach, which focused on writers, namely the students of the courses.

Kinds: Writing is divided into four kinds: notices and announcements, letters, stories, reports.

Students should start to practice with the simplest kind of writing ‘notices and announcements,’ which can be written in single words, short expressions or more complicated sentences. Then, they can write essays, also called compositions, which are an artificial kind of writing, because students pretend to write them for certain purposes (Watkins, 2005 : 72). In the logical sequence, students should not start to write an essay right away, but a guided essay, where they use notes or questions. Despite its artificiality, writing essays is a useful way to reinforce life skills students need in the future. For example, an essay may ask students to solve a problem or argue for or against a decision. Meyers (2005 : 38) and Jordan (2003 : 10) discuss several characteristics of an essay. Whereas the paragraph contains a limited topic, which is introduced by a topic sentence and then supported in separate paragraphs, the essay explores a broader topic. It consists of an introduction, body paragraphs and a conclusion. The introductory paragraph presents the topic and a thesis statement, usually at the last sentence, to specify main ideas in body paragraphs. Each body paragraph has a topic sentence, a main idea for each paragraph, and supporting details. The last part of an essay is the conclusion, which reiterates all the ideas and includes a strong ending. Sometimes writing is learned in different ways depending on content areas, which provide students an opportunity to write and learn at the same time (Fisher & Frey, 2004 : 142). The example prompts a teacher may assign to students are following:

1) ‘Admit slips. Upon entering the classroom, students write on an assigned topic, such as “Explain the difference between jazz and rock.”

2) Crystal ball. Students describe what they think class will be about, what will happen next in the novel they are reading, or the next step in a lab.

3) Found poems. Students re-read an assigned text and find key phrases that ‘speak’ to them, then arrange these into a poem structure without adding any of their own words.

4) Awards. Students recommend someone or something for an award that the teacher has created, such as “the best artist of the century, living or dead.”

5) Cinquains. A five line poem in which the first line is the topic (a noun), the second line is description of the topic in two words, the third line is three “ing” words, the fourth line is a description of the topic in four words, and the final line is a synonym of the topic word from line one.

6) Yesterday's news. Students summarise the information presented the day before, either from a film, lecture, discussion or reading.

7) "What if" scenarios. Students respond to prompts in which information is changed from what they know and they predict outcomes.

8) Take a stand. Students discuss their opinions about a controversial topic such as "just because we can, should we clone people?"

9) Letters. Students write letters to others, including elected officials, family members, friends, people who made a difference, etc.

10) Exit slips. This can be used as a closure activity at the end of the period. Students write on an assigned prompt such as "The three best things I learned today are ..."

These prompts are used as guides that bridge students to the content areas teachers aim to teach (Fisher & Frey, 2004 : 10). The knowledge is applicable enough in various learning situations. It is not only an assignment, such as "read Page 34 – 46 tonight." The content that is relevant to a real life situation is more meaningful for students.

Knowledge: When required to write a task, a student needs to have four areas of knowledge (Tribble, 1997 : 43): content, context, language system and writing process. The first one refers to knowledge of the concepts involved in the subject area or the topic. The second knowledge involves the context in which the text will be read. This would enable a writer to prepare effective writing skills and he/she would also be aware of 'power relationships' of the content in the writing. The third knowledge refers to those aspects of the language system necessary for the completion of a task, such as vocabulary and grammar. This is as important as the second one. Finally, the writing process knowledge means the most appropriate way of preparing for a specific writing task. Tribble (1997 : 44) argues that the proportion of importance of the knowledge is 35%, 25%, 25% and 15%, respectively. Additionally, Fisher & Frey (2004 : 141) describe three kinds of knowledge, for which students are required to use for writing: declarative, procedural and conditional knowledge. Declarative knowledge refers to things that we know. For this knowledge, we usually ask 'what'—for example, "What are the differences between searching information from the Internet and from text books?" After students are able to recall declarative knowledge, they must be able to know how to do something. That is the meaning of procedural knowledge, which refers to how students put knowledge into practice. For this knowledge, we ask 'how.' An example question can be "How do we search information from the Internet?" Finally, conditional knowledge prompts students to ask 'when' or 'why.' It concerns various conditions that influence our decisions to use knowledge. For example, a teacher may assign students to write about the pros and cons of searching information from a variety of sources.

Rhetorical modes: Teachers of English writing should ready students to become competent writers in various disciplines by introducing to them all rhetorical modes (Meyers, 2005 : xvi – xvii; Tribble, 1997 : 84; White, 2001 : 235) or organisation (Swales & Feak, 2009 : 16). Those modes or the ways of organising information include 1) Exposition, which consists of examples, process analysis, cause & effect, comparison & contrast, definition, division & classification, and problem & solution; 2) Description; 3) Narration; 4) Argumentation and persuasion, or opinion paragraphs (Folse, 2004 : 146); 5) Summary and response; and 6) Report. Similar to the description, the mode of generalisation, qualification and caution, or claims, is added by Jordan (2003 : 3). Finally, there is also the mode of interpretation of data, which mostly refers to figures in diagrammatic information. Based on the discourse analysis, Swales & Feak (2009 : 3) divide the content in their book “Academic Writing for Graduate Students” into more or less five categories. The first two, which are overarching patterns in English expository prose, deal with the movement from general to specific and the movement from problem to solution. The third category helps writers handle the discussion of data, such as how to strengthen their claims. The last two are writing summaries and critiques.

Organisation of written texts

The organisation of written texts consists of three features as shown below (Tribble, 1997 : 25 – 35).

1. *Layout*. This refers to physical organisation on the page. To writing an address on an envelope a writer needs to learn different styles in different countries. For instance, in the UK the addressee’s name comes first, followed by a position in a department and then the company, number, street, town, post code and country. Following a certain layout of a writing task will enable students to have an idea about what texts are needed to be gathered. In terms of an essay, Sesnan (2001 : 139) and Ruetten (2003 : 13) argue that its simple organisation is a title, an introduction, the main body or body paragraphs and a conclusion.

2. *Social function*. This refers to the concept of genre, used to different types of literature, such as lyric, tragedy, novel and so on. It also refers to language use in specific social contexts. For example, a promotional letter demands the genre constraints associated with this sort of writing in a particular cultural context. Its aim is to persuade clients; therefore, appropriate lexical, grammatical, and content choices should be well selected.

2. *Discourse relations*. This shows how clauses and clauses complexes within written texts are related. From the book ‘Writing,’ Tribble (1997 : 28) focuses more on connections or how texts are linked by lexical markers, simply described as ‘cohesive.’ *Cohesion* can be created through the use of pronouns and their references, lexical repetitions, coordinators, subordinators and other transitional markers. This refers to

‘a close relationship based on grammar or meaning, between two parts of a sentence or a larger piece of writing.’ When well-connected sentences create ‘smooth flow,’ that is, one sentence leading easily to the next sentence, the reader will be able to follow a paragraph easily (Ruetten, 2003 : 18). *Coherence*, on the other hand, means ‘a reasonable connection or relation between ideas, arguments or statements’ (Marwick et al., 2001 : 250). Additionally, discourse relations refers to an underlying principle of ordering which supports coherence. This mental order is generally perceived by readers, who expect how certain texts will develop. It is also known as ‘schema’ or ‘schemata’ (plural form). There are some examples of the schematic pattern: situation-problem-solution, response-evaluation/result, reason-result, or general-particular. Writers should make the discourse relations of texts, which mean the way different parts relate to one another in order to control amount of support that they give readers. Sometimes certain words or phrases can be written to build the discourse relations or let the text speak for itself. In this case, the text should provide enough schemata for readers to interpret the texts.

To make a text make sense, Thornbury (2005 : 60 – 62) argues that teachers should have student writers learn to write coherently. First, before writing, students need to specifically acknowledge the kind of text, the purpose of the text and the reader. Ideally, the writers need to clearly know who will read and respond to their text. This can be their classmates, teachers, or even themselves. They should be reminded about the role of teachers as readers, not correctors. Second, teachers should challenge students to try to connect sentences in different ways. Definitely, such conjuncts as *so*, *therefore*, *finally*, etc can be used. They can also use *this means...*, *this is why...*, *because of this...*, *despite this...*, etc. Finally, the topic should be spelled out lexically and early on in the text. The writer should thoroughly consider the topic and try to write a topic sentence or a thesis statement.

Six areas of writing

To have a clearer view of writing domains, Hyland (2002 : 2) includes the focuses on six areas: language structures; text functions; creative expression; composing processes; content; and genre and contexts of writing. The details are shown below.

1. *Language structures*. According to Hyland (2003 : 3 – 4), the language structure method directs students to apply their knowledge of linguistics, vocabulary, syntax, and cohesive devices to produce a writing essay. This method of teaching writing focuses on four stages: (1) Certain grammar and vocabulary on a text are usually taught to the students (familiarisation); (2) Substitution tables help students practice fixed patterns (controlled writing); (3) Students imitate model texts (guided writing); (4) Students write an essay by using

the patterns they have developed. Similarly, Phinit-Akson (2004 : 107) supports the application of ‘tagmemics’ in helping EFL learners to write better English structure, citing that functions and form are focused and this method can become ‘an effective teaching tool in the writing classroom’ (p.119). It can also help students eliminate syntactic errors. Students are expected to memorise the tagmemic formulas so that they can substitute the formulated units with words. An example is illustrated below:

tCl =	+S:N	+Ptv	+O:N	+/-L:RA	+/- T:tem
	+Tamarine	+smashed	+the ball	+/- across the court	+/- yesterday.

Phinit-Akson explains that ‘a transitive clause (tCl) consists of a subject slot (S) [filled by a noun phrase (N)]; a predicate slot (P) [filled by a transitive verb (tv)]; an object slot (O) [filled by a noun phrase (N)]; an optional location slot (L) [filled by a relater-axis (RA)]; and an optional temporal slot (T) [filled by a temporal phrase (tem)]. The mark + means that this slot or unit is necessary to produce an acceptably syntactic sentence, while the mark +/- refers to the unit can be optional. There are also many more formulas, such as intransitive clause and equational clause (clauses with verb be) (p.116). However, Phinit-Akson (p.118) concedes that the application of tagmemics should be a supplementary material for traditional approaches at early stage of the teaching English writing.

In my opinion, this method may impede students’ writing ability because of their fear of mistakes. They may have more stress trying not to produce errors in their writing tasks. Likewise, their teacher would spend too much time correcting errors. How to generate ideas and organise them is not focused, accordingly. This point of view is supported by Hyland (2003 : 5), who also criticises that this method of teaching writing hinders students from analysing real texts by themselves because they are exposed to certain patterns presented in short fragments. Moreover, students do not really communicate through writing but are trained to write with the most accurate language. In fact, ‘students need an understanding of how words, sentences, and larger discourse structures can shape and express the meanings they want to convey.’

2. *Text functions*. Also known as ‘current traditional rhetoric’ or functional approach,’ the text function-oriented method teaches students to be aware of communicative functions of particular language forms (Hyland, 2003 : 6 – 7). A successful writer is taught to write with well-organisational patterns, including topic sentences, supporting details and transitional signals. Each paragraph can be fit in certain functional units, just as sentences in the language structure approach, where syntactic knowledge can help students imitate sentences through particular patterns. For example, a popular writing textbook may show its contents, such as narrative, description, definitions, exemplification, classification, comparison and contrast,

cause and effect, etc. Hyland argues that students may not be able to convey their purpose and personal experiences in their writing because their focus is on forms or functions. Likewise, Horowitz (Hamp-Lyons, 1991 : 80) asserts that ‘categories and subcategories of the tasks’ similar to ‘text functions.’ Those refer to 1) Display familiarity with a concept (definition, example, significance, physical description and function/purpose); 2) Display familiarity with the relation between/among concepts (similarities and differences and cause and result); 3) Display familiarity with a process (process and narration); and 4) Display familiarity with argumentation (general argument, ascribed argument and critical thinking).

3. *Creative expression.* According to the expressivism approach (as cited in Hyland, 2003 : 8 – 10), every student has an innate ability of writing. In the classroom they are encouraged to express their personal experience meaningfully through written texts without any assessment. Teachers try not to present their views, or models on topics before writing tasks. The free expression aims to help student discover their own writing style. However, some L2 students may find this method difficult because their ‘cultural backgrounds, social consequences and communicative purposes’ are ignored.

4. *Content.* The writing tasks are personalised and conceptualised through themes and topics of interest, about which students are assigned to write (Hyland, 2003 : 15). To facilitate students, teachers usually build up students’ schema by having them read texts on which certain topics are integrated, so that students are exposed to knowledge of ‘the topics, vocabulary, grammar, organisational patterns, interactional devices and so on’. The rhetorical and structural knowledge on what they read familiarise students with specific genres of the texts they are about to write. The focus on the structure, composing skills and creation of specific texts generate the contexts and the content which are relevant and significant for students. This content-oriented method can also solve the problem of students’ different language competence because the various amount of reading passages can be given to students according to the levels of their abilities.

5. *Genre and context of writing.* For the genre and context writing, students have a purpose to communicate with their readers, conveying what they want to ‘tell’ the readers by using appropriate discourse and context (Hyland, 2003 : 18; Tribble, 1997 : 46). A particular purpose leads students to a particular structure as well as lower-level features, such as grammar and vocabulary (Thornbury, 2005 : 95). For example, the following texts can be categorised into different genres according to their purposes, type of audience, grammar points, vocabulary, formality and so forth: sales letter, essay, menu, lecture, editorial, song, chat, article, film review, memo, etc. The genre orientation, however, has been criticised as ‘running the risk of a static, decontextualised pedagogy.’ An inexperienced teacher may be neither resourceful enough to present a variety of appropriate genres nor careful enough to contextualise the language. Therefore, the genre model is presented as rigid templates and forms. Furthermore, Swales (2002 : 58) includes that the genre

analysis owes its development to various studies, such as situational approaches, discourse analysis, communicative purposes, sociolinguistics, etc. A task is written according to its communicative purposes; that will influence ‘structure, style, content and intended audience.’ Yan (2005 : 27) also introduces Badger and White’s process-genre model in teaching writing. Students should consider purposes and forms before writing a task. It is a combination of the process writing, where students have to follow the steps in the processes, and the genre writing. Students need to think about the purpose for writing each task and decide what appropriate structure would go with it. By doing so, students will be familiar with certain genre and its various language in the moves and strategies (Henry & Roseberry, 2007 : 185).

6. *Composing processes / process approach / process writing / writing process.* The composing process approach is dominant in the methods of teaching writing today (Hyland, 2003 : 11 – 14). This method treats students as producers of the writing and teachers guide them with steps of the writing processes, including selecting, prewriting, composing, drafting, reviewing (by writers, peers, or teachers), revising, proofreading and editing, evaluating, publishing and following up on tasks. Though OŻarska (2008 : 33) presents lesser processes, that is, generating ideas, drafting, evaluating, redrafting and error correction, the main processes remain similar. In addition, Gardner and Johnson (as cited in North Central Regional Educational Laboratory, 2008) define the stages of the process writing approach as follows: “Writing is a fluid process created by writers as they work. Accomplished writers move back and forth between the stages of the process, both consciously and unconsciously. Young writers, however, benefit from the structure and security of following the writing process in their writing. Eight stages are included: prewriting, drafting, rereading, sharing with a peer reviser, revising, editing, writing final draft and publishing.”

Most of the time, the stages of the process writing are named differently but the definitions are quite similar. Piolat and Polissier proposed five main types of composing processes: planning, translating, executing, evaluating and revising (as cited in Hormazbal, 2008).

The English I and II foundation courses determined the following stages or steps for its instruction in writing English:

1. Prewriting: Students started to know the topic of their writing task by reading a passage relevant to the topic, and then they used what they read and their schema knowledge to make an outline, which was more like answering questions to generate ideas.
2. Drafting: Students wrote an essay following what they elicited on their outlines.
3. Editing: Teachers marked or graded their writing and gave feedback on both correction symbols on students’ work and face-to-face communication (if needed). However, the means of delivering the feedback to students depended on individual teachers’ dictates.

4. Revising: Students revised their drafts according to their teachers' comments or feedback.

Students might repeat the last three stages back and forth until their final draft was completed.

Due to time constraints, they revised two drafts for each task in both Term 1 and Term 2.

Since the process writing approach was mainly adopted for the instruction in writing lessons for the English I and II foundation courses, more investigations on this approach were summarised below.

The process writing approach

The process writing or the process approach emphasises teaching writing by the process of a written task being produced, not the product (Hormazbal, 2008; Hyland, 2002; Hyland, 2003 : 11; LinezingStat, 2010; Lipkewich, 2008) . In other words, students learn how to write English during the process of prewriting, drafting, revising, evaluating and publishing. They do not only focus on a complete version of their writing, but they also learn how to improve their writing all the time as the process still goes on.

Features

Many models have been proposed to explain the approach. Noticeably, the terms for stages or steps in the process are called differently but their descriptions are similar. Educators also describe the process writing as recursive and complex. 'In other words, although there are identifiable stages in the composition of most extended texts, typical writers will revisit some of these stages many times before a text is complete' (Tribble, 1997 : 38).

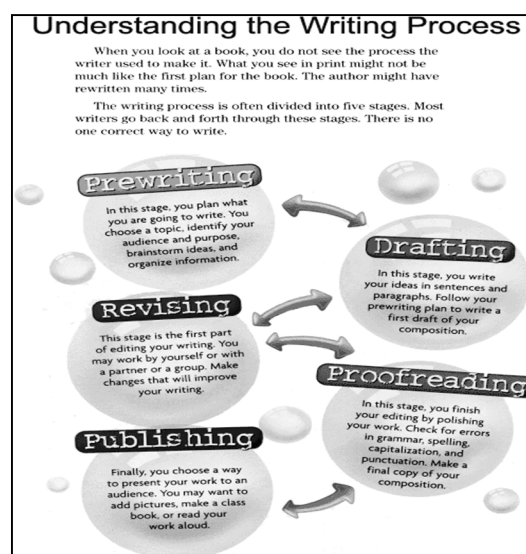


Figure 2.1: the writing process

Source: LinezingStat (2010). http://www2.pylusd.k12.ca.us/glk/jlaurich/Images/writing_process.gif

Figure 2.1 shows how each stage interacts to one another. First, the prewriting stage demands a writer to plan, choose a topic, identify an audience and purpose, brainstorm ideas, and organise information to be written. While a student is planning for an essay, he or she may start to draft writing ideas in sentences and paragraphs. The double-headed arrow implies that students can go back and forth for both stages when they feel that their draft is not effective enough, they start the prewriting stage all over again. Then, while drafting, students can either edit their own writing, have a peer review or a group review. The purpose is to improve their writing in terms of organising ideas. The next process is to proofread their writing by mostly checking mechanics. Finally, students decide how they want to present their work to the audience.

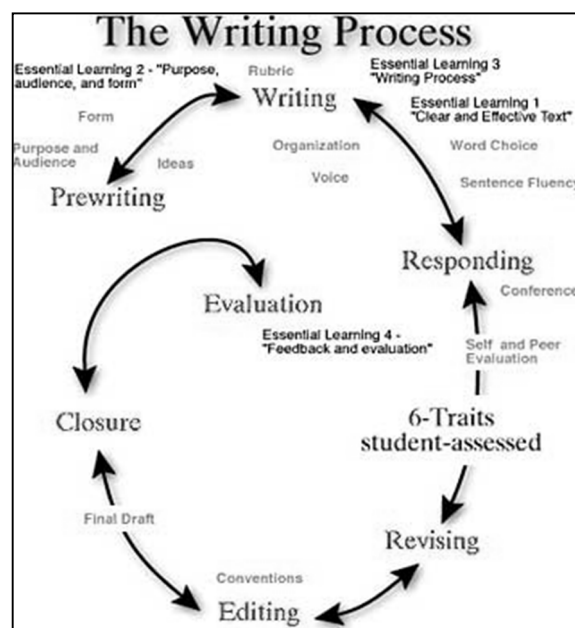


Figure 2.2: The writing process

Source: Apex Learning. (2008). www.beyondbooks.com/law81/index.asp

Figure 2.2 also envisages the writing process, adding details of what should be under consideration while students are in the process of writing. Though some stages, such as responding, 6-traits student-assessed and closure, are added, the core stages remain the same. Only one stage is missing from any other models—publishing. It might be assumed that the author of this model wants to focus only on the process itself.

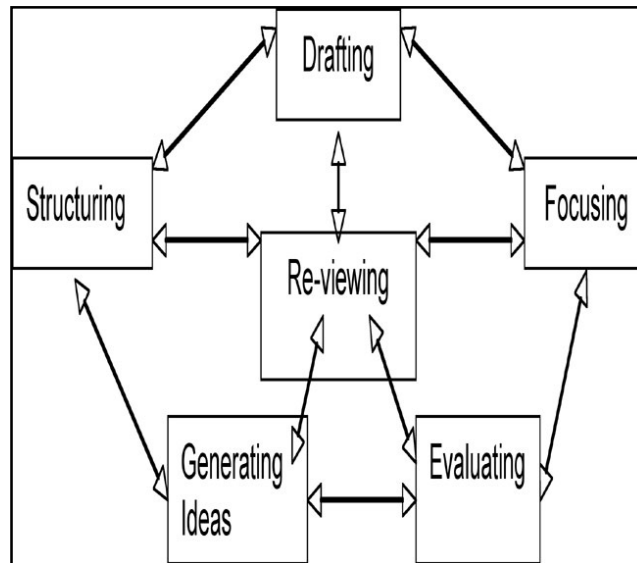


Figure 2.3: Diagram of process writing by White and Arndt (1991)

Source: Hormazbal, 2008. www.scielo.cl/scielo.php?pid=S0716-112007000100015&script=sci_arttext.

Figure 2.3 shows a model that proposes a framework for teachers and students to realise that the process writing is recursive, not linear. The re-viewing stage is put in the middle of the loop of the other stages. That means the writer at all stages may come back and forth to review their writing.

Next, let us have a closer look at each stage of the process writing. Before the prewriting stage, a good writer should consider the audience and purpose, whose importance is portrayed below.

Audience and purpose

‘Audience and purpose are always the key in any communication act’ (Murray, 2006 : 29). Knowing the audience before writing, a writer is able to select an appropriate strategy to plan, tone to take and facts to include. It also helps a writer to obtain the mood for writing (White, 2001 : 71). The audience for most students is their class teacher, of whom they need to have an understanding of expectations and prior knowledge. This will affect the content of the writing, accordingly (Swales & Feak, 2009 : 9). Usually, if a writer assumes that the readers know more than he/she does, the purpose is to instruct. The writer, then, explains thoroughly to the readers by giving a lot of evidence (Meyers, 2005 : 5). If the readers know more than the writer, the common purpose is to display familiarity, expertise and intelligence. The following is also the list of possible purposes for writing (Sokolik, 1996: ‘to share special knowledge or experience with readers; to convince readers to change their minds about a controversial topic; to entertain readers with humour or elegant writing; and to show what the writer has learned from the reading’ (p.26). Additionally,

White (2001 : 65) adds more purposes: to inform, to make a request, to persuade, to express feelings and to express ideas. After the audience and purpose of a written task has been realised, a writer is ready to explore ideas in the next step: prewriting/outlining.

Prewriting/outlining

This stage refers to generating ideas for writing by brainstorming; reading literature; creating life maps, webs and story charts; developing word banks; deciding on form, audience, voice, and purpose as well as through teacher motivation (North Central Regional Educational Laboratory, 2008). The stage also refers to ‘planning’ which means that students create ideas for a purpose that they know what to write and think about the best way to organise ideas and this organisation governs a function of the topic to be expressed to the audience (Hormazbal, 2008). Tribble (1997 : 104) quoted Hedge’s two items to consider for the prewriting stage: the purpose and the audience. These two items, then, govern the genre which will impose the text. In the very first stage of writing, teachers play an important role constructing inspiration among students so that they have some ideas to write. Sources of inspiration can be from magazines, newspapers, periodicals, CD-ROM, an interview based on students’ topic, media, experiences, dreams, discussion and brainstorming, role playing, research, imagination, personal interest inventories or class interest inventory (Lipkewich, 2008).

Some students find the stage of outlining the most difficult because they do not really have any idea to write about. Murray & Moore (2006 : 21) emphasise an aspect of psychological processes, such as motivation, creativity and the conditions for engaged action. Teachers should encourage students to seek ‘effort-reward probability,’ which refers to positive intrinsic needs in students—for example, an urge to write for compliments from peers or raters. However, most students may find that difficult to activate themselves. Instead, extrinsic rewards, such as grades, are initiated, which Murray & Moore (2006 : 24) do not approve because students may feel controlled or manipulated. One way to build motivation is to help students achieve progress in each step of the writing process. For the prewriting step, teachers may help them elicit the ideas by the following techniques (Langan, 2010 : 17 – 24; Ruetten, 2003 : 204 – 205; Sokolik, 1996 : 2 – 8; Veit & Gould, 2004 : 19 – 25).

1. Free writing: Students scribble on a piece of paper about the assigned topic, freely expressing anything at all that comes into their mind without considering about grammar, organisation or content. This method is also supported by White and Arndt citing that the fast writing helps students deal with the overall purpose in writing. While writing things on a piece of paper, they seem to structure, organise and reorganise text in order to present these ideas in an acceptable way (as cited in Hormazbal, 2008). Sokolik (1996 : 4)

maintains another benefit of free writing, saying that it is '*nonediting*' so the writer only writes without stoppage. Practicing free writing often will help eliminate the habit of writing and stopping to edit. 'It is an exercise in bring together the process of producing words and putting them down on the page.'

2. Journaling: Using their own written records, students may extract some ideas concerning the topic. By doing so, they may come up with an idea, develop it and turn it into a polished writing task. Sokolik (1996 : 8) argues that keeping a journal is similar to writing experiments. A writer can be creative, analytical, and even angry as he/she writes. A journal is like a personal record, for which students write anything, mostly their own stories. The sense of being controlled subsides and students' autonomy increases. They, then, express their ideas, which they can draw for writing a written task later. Students do not have to spend much time trying to understand or estimate the ideas any longer.

3. Image streaming: Students need to transplant themselves to another place or time and describe from a first person point of view. This may be similar to 'free writing' in terms of students' uncontrolled expression of writing. With no corrections of language elements or writing rules, they seem braver to write something.

4. Listing or clustering: After acknowledging a topic, students make a list of words or phrases that flash into their mind. The list can be as lengthy as possible. Then, items on the list will be categorised or grouped according to the content in order to form paragraphs and supporting details. Clustering is similar to listing, but listed words or phrases are put in circles, which can be lined with more circles to show relationship of ideas like branches of trees (Meyers, 2005 : 7).

5. Visualising: This method is concerned with all visual practices, such as films, TV programmes, pictures, graphic designs, etc. After watching or looking, students may gain some ideas for their writing. Still, students need to create their own ideas and start to make an outline.

6. Brainstorming: This can be done individually or as a group. Considering about the topic, students can organise their ideas by webbing, mind-mapping or clustering so that the ideas will be immediately transferred to an outline.

7. Questioning: White (2001 : 75) argues that another way to develop ideas for writing is to ask six questions like reporters, who call 'the five Ws and H': Who? What? When? Where? Why? How? Definitely, a writer does not need to ask questions with all the six question words, but the questions which he/she is capable of answering according the given topic. The answers can be grouped, and then provide some ideas.

8. Making a Venn diagramme: This will help when writing a compare & contrast mode. First, we have to draw two big overlapping circles. Next, an overlapping area is for similarities the two things we are comparing have. Then, we list the differences in the two outer circles (as shown in Figure 2.4).

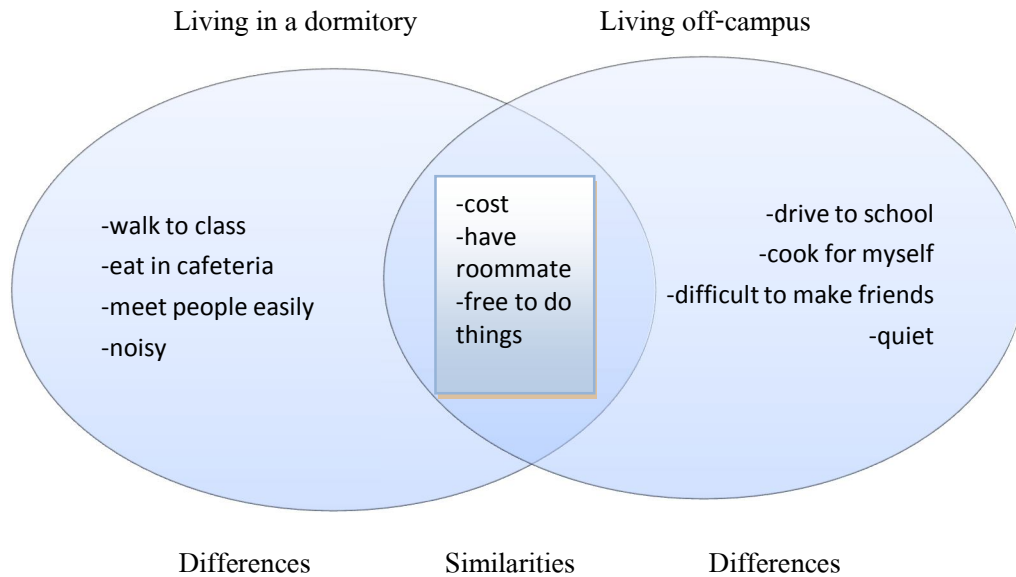


Figure 2.4: a Venn diagramme

Source: Ruetten, 2003 : 207

9. Reading passages: Another effective way to generate ideas for writing is to read a passage whose content or topic is similar to the theme students are about to write. This not only activates students' background knowledge, but it also helps make them aware of the meaning of the writing. Reading passages provide several functions: formulate and reorganise ideas and feelings; understand the topic thoroughly and recognise authors' stylistic devices, such as their introductions, supporting details, conclusions, ways of presenting; and developing a point, their use of transitions and their choice of language to achieve a particular tone (Langan, 2010 : 438; Ruetten, 2003 : xvii; Sokolik, 1996 : 19).

Every reader has his/her own style of reading. The same text may be perceived differently. Rereading is one way to help a reader extract an actual meaning the author (of the reading text) intended to convey. They also stress 'the active nature of reading and writing: readers do much more than retrieve information, and writers do not simply transcribe facts and ideas from useful sources.' The writer should combine individual creativity from the text he/she reads to interaction with others when they start to write. Thus, a practice to interpret texts is vital for a writer before writing (Veit & Gould, 2004 : 40 – 44). *Audience* is the first thing a writer should consider. When reading different texts, a writer should notice that good texts should communicate to an audience, either in general or in particular. A writer may need to add history background or adapt language and content to suit readers. Another thing to consider is *tacit knowledge*, which refers to an experience writers and readers share—that is 'how much a writer can safely assume that readers understand without explanation.' For example, a word DVD is generally well-known for everyone nowadays. Introducing

the concept of this to students, teachers will help them establish awareness of ambiguity in their writing. The next thing to consider is *context*, a situation to which the text is written to respond, and that helps us to understand it. A reader's success depends not only on knowledge and language ability, but also his/her familiarity with context and the writer's ability to assess the needs and expectations of a particular audience. Good readers should be alert and flexible when seeing unknown texts. They should think about a certain context before interpreting because reading is as creative a process as writing. Finally, the reader should consider *effeient and aesthetic approaches*. An efferent stance refers to literal meaning of the text; an aesthetic stance means that readers create unique personal engagement with the text—usually referring to a work of literature. In reading exercises, teachers should challenge students' ability to interpret both literal and inferential meanings. What Langan (2010 : 439 – 440) proposes in his book 'Exploring writing: Sentences and paragraph' can be adopted when a teacher wishes to build up an exercise for reading to help his/her students become a competent writer. First, there should be vocabulary in context questions to help students expand their knowledge of word choice. Second, reading comprehension questions should require students to recognise a subject or topic, determine the thesis statement or main ideas, identify important supporting details, and make inferences. Third, discussion questions should be created to help students deal with structure, style and tone, apart from the content. Finally, writing assignments should be provided to suggest the prewriting step. Sometimes students may be asked to write in response to images from the passage or to writing prompts. By doing so, they will have an opportunity to develop their writing skills for their own work later on.

To help teachers handle with different students, Bereiter and Scardamalia (as cited in Hyland, 2003 : 11) propose the knowledge-telling and knowledge-transforming models. The first model explains that the beginning writers seem to do less for every step in the writing process, whereas 'the latter shows how skilled writers use the writing task to analyse problems, reflect on the task, and set goals to actively rework thoughts to change both their text and ideas' (p. 12). Tribble (1997 : 107) also illustrates systematic preparation for writing, which provides three guidelines: 1) generating activities for creating ideas by discussing in groups; 2) focusing activities for helping writers to identify priorities in what they have to say; 3) structuring activities for reviewing the organisation of texts to achieve effective communication with potential readers.

Drafting/composing

'Drafting' or 'composing' is the next stage to 'prewriting.' There is no clear-cut difference between these two words. Tribble (1997 : 112) quoted Harris as saying that it was the point 'at which the writer begins

to translate plans and ideas into provision text.' Simply, students have to start writing their ideas outlined in the earlier stage. Piolat and Polissier (as cited in Hormazbal, 2008) maintain that drafting refers to 'translating,' that is, writing translation of ideas which are converted into words, sentences, paragraphs and text. Mental translation of ideas into a linguistic form means selecting syntactic forms, words, and spelling.' Hormazbal also quoted White and Arndt as saying that drafting is the transition from writer-based thought into reader-based text. White also introduces a mnemonic to help students produce ideas: A DAD CAN. It refers to A-associate the theme with something else; D-define it; A-apply the ideas; D-describe it; C-compare it with something else; A-argue for or against the subject; and N-narrate the development or history of it (as cited in Tribble (1997 : 113 – 114). However, Tribble criticised that was too specific and inflexible and reasoned that composition was not an isolated activity but only one part of a cycle. Therefore, during the composition, writers are dynamically to interact with '1) the argument they are trying to develop or the perception they are trying to share; 2) their understanding of the expectations of their probable reader; and 3) their appreciation of other similar texts that precede the one they are currently composing.' In addition, Tribble proposes a think-aloud practice during the composing stage. Close to decoding their mental processes, students are to either orally utter ideas in their mind during writing, or record them for later (p.40). 'When creating a text, a writer needs to focus on rhetorical and organisational issues. Then, he/she need to pay attention to grammatical accuracy' (Ruetten, 2003 : xv).

When drafting, students write their ideas on paper. They write without concerns for conventions. Written work does not have to be neat; it is a 'sloppy copy' (North Central Regional Educational Laboratory, 2008). Though students have an outline or ideas for writing in an acceptable way, they still struggle to start writing their very first draft. Lipkewich (2008) then proposes the following tips:

1. Students should be selective in the ideas on their outline. They do not have to include everything that was in the prewriting, but pick the best ideas that relate to each other and the topic.
2. Students need to write non-stop. They should not stop to think about accuracy of grammar, word choice or organisation for now. Revising and editing come later.
3. Students should not count words while writing. When they feel that they have completed the ideas, they are then ready to go to the next stage. Before going to the next stage, make sure that students have enough content to work with. If they feel that they are lacking content, they need to go back to the prewriting for more ideas and details.

In addition to the tips to start drafting, students should realise that good writing should be concise, forceful, correct and polished (White, 2001 : 5). To write a concise essay, they should use as fewer words as possible; avoid redundancy or needless repetition; avoid needless qualification, such as not need to use

adverbs of degree with ‘*absolute*’ or ‘*unique*’; and write direct to the point without padding (p.11). The student writers also need to practice how to make their statements forceful by giving clear explanation or specific examples; using the active voice; avoiding ‘it’ or ‘there’ to begin a sentence; and avoiding vague language, jargon and cliché (p.24).

Revising/editing

After completing the first draft, students are to edit and revise their written work. Many definitions have been made for this stage; they all share the concept of making changes in the written draft both in surface and cognitive levels to improve all elements in a writer’s work. Hormazbal (2008) maintains that this stage is called ‘evaluating’ which means that ‘the writer will judge what he/she thought about and what he/she translated. The writer can ask himself/herself if ideas or projects are satisfying. The writer examines if the written output is appropriate in terms of content, organisation, sentences, words, and spelling. Then they go to the process of ‘revising,’ which means transformation for the purpose of correction that follows the detection by the writer of inadequacy in his/her ideas or in his/her writing. Murrey (2006 : 23) presents the following questions for students to ask themselves before revising: ‘When and how do you use a semi-colon? What is a personal pronoun? What is the antecedent? What is subject-verb agreement? What are the essential elements of a sentence? What are the sentences using the passive and active voices like? What is the difference in meaning between the two? What is a topic sentence? These questions are for testing students’ knowledge of grammar and punctuation. If they failed to answer most of them, teachers would need to review those structure items in the writing lessons. Additionally, Tribble (1997 : 38) asserts that revising refers to reorganising, shifting emphasis, and focusing information and style for your readership; whereas editing refers to checking grammar, lexis and surface features, such as punctuation, spelling, layout, quotation conventions and references. Thus, the writer will change the ideas or writing in terms of content, organisation, sentences, words, and spelling.’ Similarly, Lipkewich (2008) maintains that revising is making decisions about how students want to improve their writing, considering the writing from a different point of view, figuring out places where the writing could be clearer, more interesting, more informative and more convincing. The ARRR method is proposed to make four types changes.

1. Adding: To add whatever students think that readers need to know.
2. Rearranging: To rearrange the information in the most logical and most effective order.
3. Removing: To remove extra details or unnecessary information.
4. Replacing: To replace some words or details for clearer or stronger expressions.

Lipkewich (2008) and Thornbury (2005 : 62) also propose a ‘Read Around Group’ practice or RAG for purpose of helping students editing their work. The steps are shown below:

- ‘1. Put three to five students of various abilities in a group.
2. Make sure there are no names on the pieces of writing.
3. In each group, everyone reads each paper once. Nothing is written on the papers. This is the first read.
4. During the first read, on a separate piece of paper, each person puts them on a scale of 1-4 (4 - outstanding, 3 - above average, 2 - acceptable, 1 - insufficient). Students also write comments about each piece for later discussions with the group.
5. Students discuss why they assigned the mark that they did.’

Staying in the same group, students then revise the anonymous work during a second reading. They can either read each paper and mark suggestions on it, or read the piece as a group and mark the group's suggestions on each paper.’ The read-aloud practice is similar to what Langan (2010 : 27) proposes, which is one of the revision steps: 1) set aside the first draft for a while to freshen up the thought; 2) work from typed or printed text because the writer can see the essay as a whole; 3) read aloud the draft so that the sensibility of meanings could be heard; and 4) write additional thoughts and changes above the lines of the margins of the paper. The writer should remember to start with revising content and follow by revising sentences.

Following are the questions students may ask themselves in order to check their essays when revising (Hormazbal, 2008; Tribble, 1997 : 115 – 116): Am I sharing my impressions clearly enough with my reader? Have I missed out any important points of information? Does it sound smooth when you read it out loud? Are all events in a logical order? Do they show sensible relationship? Is the purpose of the writing clearly conveyed? Are words or phrases precise for descriptions? Does the vocabulary need to be made stronger at any point? Is the train of thought clear? Are there any tangents? Are the verbs used various throughout the writing? Can I rearrange any sets of sentences to make the writing clearer or more interesting? Is there any redundancy? Is the introduction motivating the readers? Is the conclusion powerful to strike the readers to think? Do supporting details support only the topic sentence of that paragraph? Are transitional markers used throughout the writing? Are the thesis statement and topic sentences clear and related? And lastly, are all sentences complete or are there any sentence fragments?

Moreover, White (2001 : 29) suggests ways to correct and polish writing work by listing grammar items and punctuations for students to consider during the revising process. They must be careful or watchful for the following: subject-verb agreement, pronoun references, parallel construction, misplaced modifiers,

casual speech, fragments, run-on sentences, comma splices, and the use of semicolons, colons, hyphens, dashes and apostrophes (p.52).

For the revising/editing step, the students who enrolled in the foundation English I and II courses needed more help from class teachers for fear that they would not be able to revise or edit the work by themselves. They were guided by their teachers so that they could see the elements they needed to consider. Teachers, then, checked and gave feedback, which guided students to focus and revisit mistakes or what was commented. The results from this present study may prove whether the assumption is right or not. Probably, students should have been pushed to revise the drafts by themselves by applying some of the practice proposed above: the read-aloud protocols, the self-revision questions, or the read around group.

Evaluation/feedback

The last step in the process writing is teachers' evaluation. It is true that the aim of the process is to provide a context, where students can write in a target language and develop cognitive relationship between the writing skills and their application. Assessing a written work, nonetheless, can be viewed as product-oriented, instead of promoting the process. Many educators and researchers in this field, then, have proposed several concepts of evaluation of written tasks. They suggest which elements in writing should or should not be focused during an evaluation.

The evaluation of writing tasks should be compatible with the instruction so that it is more meaningful and useful for both teachers and learners. This concept was proposed in a book "Assessing second language writing in academic contexts" edited by Hamp-Lyons (1991 : 2). One of the authors from the book found that students who had had the highest points from a placement test could not sometimes gain as high grades as those who had had average or lower ones from the test. The author, then, concludes that writing ability is not only task-specific, but also discipline-specific. The writing ability of each student may be different when doing different tasks. One task cannot be measured to figure out the student's readiness to write various writing assignments (p. 72). An important role of the teacher is to give feedback to students; however, form should be checked at the very last stage of the process (Hyland, 2003 : 12). For instance, Tribble (1997 : 159) argues that effective evaluation should provide three kinds of feedback to writers: 1) the accuracy and appropriateness of language use; 2) the relevance and clarity of content; and in case of writing for an entertainment piece 3) the interestingness of text. Similarly, McGarrell & Verbeem (2007 : 229) propose two kinds of feedback: evaluative and formative feedback. Evaluative feedback, similar to the first of Tribble's, emphasises sentence-level errors and takes the accuracy of form as improvement of writing tasks.

Teachers who give this kind of feedback are traditional and product-oriented. On the other hand, those who focus on formative feedback are considerate of developing students' writing process. It helps promote students' thinking skills and motivation to write. Formative feedback requires teachers to ask questions that allow students to think of the appropriateness or accuracy by themselves; to prioritise content over form; to avoid evaluative statements, such as 'good' or 'excellent'; and to make comments personalised (p.234).

The rating in order to reveal feedback to students is another process that is vital in this method of teaching English writing. Many studies and academic articles reveal components or elements for rating or grading a completed written work. The elements or categories for rating a writing work are differently included depending on each rater. Ballyard & Clanchy in their article "Assessment by misconception" (Hamp-Lyons, 1991 : 20) proposed three common problems in writing: problems with surface language accuracy, problems with rhetorical styles or how ideas are structured and presented and problems with culturally divergent opinion to knowledge. They explained more on the third, saying that Asian students seemed to plagiarise well-known or well respected authors for their writing work, especially for argumentation (p.31). The reason was that they were not taught to take stance in an argument, to find evidence to support their views and to make a conclusion. They rather believed in thoughts set by authorities (p.32). Chalaysap (2005 : 23), furthermore, divided the rating into five categories: content, organisation, vocabulary, language use and mechanics. The content referred to the ideas expressed in written forms, which were written with supporting details in a readable organisation. Vocabulary was simply defined as words and word choice which expressed meaning of the written task, whereas language use concluded ability to write different types of sentences and awareness of errors, such as subject-verb agreement, tenses, word order, articles, pronouns, fragments, run-on sentences and word omission. Finally, mechanics referred to how well students could write with correct capitalisation, punctuation, spelling and paragraphing. This approach, widely adopted over recent years, makes use of multiple yardsticks; therefore, a teacher does not assess a written text on a single dimension, but as the result of the combination of various skills and knowledge (Tribble, 1997 : 130).

Similarly, Schaefer (2008 : 472) adapted several researchers' categories for the study called "Rater bias patterns in an EFL writing assessment." Those categories were (1) content, (2) organisation, (3) language use, (4) mechanics, (5) style and quality, and (6) fluency. The first four categories were similar to those of Chalaysap's; however, the others were different only for the terms. The meanings were quite similar. Schaefer defined 'style and quality' as varied vocabulary use and word choice used in appropriate and natural way (p. 493). In addition, 'fluency' referred to the length of an essay. Students' work would be rated for their adequate sentences to support the topic requirement and to express their ideas. In a study conducted by Eckes (2008 : 157), several categories for grading written essays were reported. 'Milanovic et al. assembled a

strikingly heterogeneous list of 11 essay elements which raters focused on: length, legibility, grammar, structure, communicative effectiveness, tone, vocabulary, spelling, content, task realisation, and punctuation.’ Another element was added for Milanovic’s study, that is, communicative effectiveness and tone. Though Eckes did not elaborate on the details of these elements, presumably they were more or less similar to how a writer organised and selected word choice so that he/she could communicate certain messages to readers. In addition, Sakyi (as cited in Eckes, 2008 : 158) suggested that ‘the most frequently mentioned elements referred to rhetorical organisation (e.g., introductory statements, cohesion, fulfillment of the writing task), expression of ideas (e.g., logic, argumentation, clarity), and accuracy and fluency of English grammar and vocabulary.’ Similarly, Sesnan (2001 : 140) argues that a teacher should mark two aspects of an essay: 1) the mechanical features, such as spelling, punctuation, and grammar; and 2) the content, such as the facts, the logic and the arguments. Other than that, Eckes reveals the categories the samples—teachers—reported they used for grading (p.163):

1. ‘Fluency: the degree of which the text can be read fluently
2. Train of thought: the degree to which the train of thought can be followed
3. Structure: the degree to which the text is structured
4. Completeness: the degree to which all of the points specified in the task description are dealt with.
5. Description: the degree to which the information contained in the prompt, such as a table or diagram, is summarised.
6. Argumentation: the degree to which points of view/personal considerations are recognizable.
7. Syntax: the degree to which the text exhibits a range of cohesive elements and syntactic structures.
8. Vocabulary: the degree to which the vocabulary is varied and precise.
9. Correctness: the degree to which the text contains morphosyntactic, lexical, or orthographical errors.

Not only the elements should a teacher or a rater have in mind when grading, but also they need to consider the main purpose. Some argue that if students’ ability to write was the most important, surface level of structure should be ignored. Others prioritise both ideas and content and the mechanics features in a written work. In the article “Holistic assessment: what goes on in the rater’s mind,” Vaughan (Hamp-Lyons, 1991 : 113) quoted several researchers as saying ‘if a rater takes too much time, he/she may well be influenced by ‘tangential or irrelevant qualities;’ therefore, the raters should keep up a steady pace of about 400 words per minute.’ The rater should also be careful not to grade writing works on irrelevant characteristics, including

handwriting, word choice, length of essay and spelling errors. These are not true writing ability. Sesnan (2001 : 140), on the contrary, proposes that an essay should be marked for the mechanical features and the content, each of which is equally weighed for marks. In the beginning, one kind of error should be checked so that students will not be discouraged by pages covered in red ink. For example, capital letters are marked for the first essay. In the second one, capital letters and spelling are marked, and so on.

Murray & Moore (2006 : 43 – 45) argue that positive feedback is much more effective than the negative one, from which defensive writers seem to keep their eyes away. Moreover, harsh feedback may lose students' confidence (Craswell, 2005 : 16). Good teachers should focus on the work and try to be selective in giving feedback. It must not sound as if the personality or characteristics of students were being criticised; otherwise, this may lead to students' misconception rooted in red pen marks (Pino-Silva, 2007 : 326). They may have a mindset of the fact that the more red pen marks, the lesser competent in English they have become. This is one of the causes that discourage students to write. They must not be passive dealing with feedback. Teachers should point out the following guidelines to students so that they will be able to make the most use of feedback:

1. Pay attention to all feedback. It is an important opportunity to improve your work.
2. Look for feedback in all steps of writing. Do not wait until the final draft; otherwise, it will be harder to correct in case too many mistakes are figured out.
3. Inform teachers of what kind of feedback you are looking for.
4. Analyse feedback calmly and objectively. Think what needs to be done to correct or improve your writing, according to the feedback.

In addition to teachers giving feedback, many studies and researchers have confirmed effectiveness of a peer review. Thongrin (2001 : 119) found in her study that the samples showed positive attitude towards peer- and teacher-corrected writing. OŻarska (2008 : 31) even specified that feedback from a peer review was more advantageous than those from teachers.

Considerably, this way of editing students' writing work should have been concluded in my research design; however, I found limitations in both method and research methodology. Firstly, no significant improvement was revealed provided the comparison of the English achievement of the control and experimental groups (Thongrin, 2001 : 124). Works of the control group were corrected and commented by a teacher while that of the experimental groups were reviewed by their peers and by the writers themselves. Secondly, though the students revealed that the peer-correction technique helped them study English better and recognise frequent mistakes in their writing, they admitted that the process of peer review was time-consuming and made them feel embarrassed (p. 127). Thongrin (p. 124) clarified for the first limitation,

saying that it might be caused by the different class times—one in the morning and the other in the afternoon—and the minimal size of the students—18 in each group. OŹarska (2008 : 31), however, suggested a strategy of making a peer review more effective: to have one group focus on only an element or category for grading and to have other groups focus on other elements. For example, a group might focus on only vocabulary and the other on grammar. Suzuki (2008 : 209) also investigated self and peer revisions from 1) think-aloud protocols of self revisions, 2) transcriptions of discussions during peer revisions and 3) changes students made to written work. The results showed that more episodes of negotiation—referring to elements of writing discussed—were recorded during peer revisions. The peer revisions also had more metatalk than self revisions. That might mean that students discussed about elements of their writing work to revise it or to change some elements to make it better. The author also found that twice as many text changes occurred during self revisions. They seemed to focus on word choice or grammar. North Central Regional Educational Laboratory (2008) maintains that ‘Students share and make suggestions for improvement: asking who, what, when, where, why, and how questions about parts of the story the peer does not understand; looking for better words; and talking about how to make the work better.’ Then, students revise their work by improving the narration, writing additions, imagery and details, and edit for mechanics and spelling. To make the most use of peer review, Meyers (2005 : 36 – 37) asserts that peer revision should focus on the content of the draft, not grammar and mechanics. The following are the guidelines for successful peer review: 1) Open with a positive statement; 2) Look carefully for a clear topic sentence, the unity of the draft, the logical organisation, and the flow of ideas and sentences; 3) Politely specify suggestions for making improvements; and 4) Do not interrupt as your partner comments and do jot down comments for judging how to revise the draft later.

It seems that the bias against peer revision might be merely personal proposition. Having reviewed a number of its advantages, the research of this present study found that it was fair to ask students’ opinion on this topic, and also had a thought to revisit the concept for the next material to be developed after this present study’s results were revealed. Apart from peer revision to be considered for the foundation English courses, there is another way to evaluate written work. Hu (2007 : 77) introduces the self-assessment of students’ own progress. Students are to evaluate their performance by filling in the ‘Continuous Self-Assessment Grid,’ whose three assessment categories include ‘not yet fulfilled,’ ‘fulfilled’ and ‘exceeded.’ The form needs to be carried out regularly. This, therefore, can raise students’ awareness of work fulfillment. By the self-assessment activity, students would develop their autonomy and self-regulated learning.

To sum up, as for the writing lessons of the foundation English I and II courses, the team teachers concluded four categories to be graded: vocabulary, grammar, content and organisation. Though there were lesser categories than other researchers, all of them contained all elements necessary for grading. First,

'vocabulary' referred to meaningful words and word choice. Second, 'grammar' included both syntactic rules and mechanics, referring to sentences, subject-verb agreement, tenses, parts of speech, word order, articles, pronouns, fragments, run-on sentences, punctuation, spelling and comma splices. Third, 'content' referred to ideas which were relevant to the topic given and which could be conveyed and developed through out an essay. Finally, organization referred to a logical order of the narration, transitional markers and paragraphing.

Weight

The weight of each category in rating is another area worth a discussion. The researcher wished to find out what weights would be viewed as appropriate by students themselves. The foundation English I and II courses, however, weighted differently: four points for content, two for grammar; two for vocabulary, and the other two for organisation. On the other hand, a study by Schaefer (2008 : 473) showed the use of 'Multi-faceted Rasch measuerment' (MFRM), of which each category was equally weighted. MFRM rated in scales. For example, for all categories the rater must put the quality of an essay into six levels: 6 for excellent; 5 for good; 4 for fair; 3 for barely adequate; 2 for poor; and 1 for very poor. Kondo-Brown (as cited in Schaefer, 2008 : 473) questioned the equality of each weight since some scales had different weights. It has been pointed out that the weight of the rating shows the importance of each category. Each rater also weighed the elements for grading differently though preliminary trainings had been provided (Eckes, 2008 : 158). The variability and inconsistency in rating or grading are inevitable. A solution is to illustrate the clearest guideline to raters. The foundation English I and II courses, therefore, had set up criteria for teachers to follow. Even though the courses' outlines mentioned that each category carried different weight, the question might arise for some students. This was what this present study aimed to find out when Schaefer's study (p. 448) revealed that most raters seemed to severely rate grammar. They also seemed to rate some categories more strictly and the others more leniently, and vice versa. Therefore, this present study might figure out how students with a good or poor ability in English felt towards the grading of their teachers since Schaefer also revealed that raters tended to be more severe or lenient towards students with higher ability than those with a lower one (p.465).

Error analysis

In the process writing, error analysis is an area into which many researchers have investigated to find an appropriate method of teaching English writing. A study that focuses on the error analysis was conducted

by Kao-urai (2003 : 153). The study figured out the most frequent grammatical, syntactic and lexical errors made by thirty samples. According to the findings, a class teacher could set up extra exercises that help students tackle those errors and both the teachers and students could be aware of the errors during the process writing. The results of this study coincided with those found by Pongpairroj (2002 : 69). The data was collected from a hundred first-year students in a Thai state university. Using the contrastive and error analysis, the author verified the importance of learners' acknowledgement of the differences between the mother tongue and the learnt foreign language. This proposition, however, does not seem to fit the mainstream for teaching English language: learning a foreign language to use and communicate. The author also claimed that the problems found in students' writing could guide teachers or curriculum planners to appropriately choose teaching materials or methods. This view is supported by Henry & Roseberry (2007 : 185), whose study on error analysis found that students mainly had usage errors, not grammar. They suggested teachers assist students one case at a time when a problem arose. Moreover, the use of learners' dictionary can help solve the problem because students can learn a variety of usage of each word with different shades of meaning.

The error analysis focuses mainly on finding a way to improve grammar usage. Obviously, the grammar translation approach would be adopted in order to eliminate student's errors. In fact, teachers should promptly correct students' mistakes when needed, not to plan lessons to teach form. That will hinder students from writing practice, which is the most promising way to teach English writing (Chinawong, 2000 : 9). Since the emphasis of the writing process is to develop student's writing ability, anything else apart from the writing skills is sometimes criticised for its ineffectiveness. The researcher of this present study believes that the instruction of the process itself provides sufficient practicality of compositions for students. What's more, the teaching needs to focus on other elements in writing in order to ready students to be competent writers.

Other elements

Materials: Another successful way to motivate students to write relies on materials (OŹarska, 2008 : 32). Materials which are ready to use do not really exist. Teachers should develop the material to meet the need of students. What they have to do is to review each section of a book and select only the content that will be applied to different students. Tribble (1997 : 41) expresses concerns over the availability of the material that applies the writing process. Teachers should be aware of the fact that some materials may contain very few activities for writing as processes, which may turn out to be merely a practice of language form.

Topics: In the case of foundation English I and II courses, students were treated as homogeneous in terms of needs. One way to motivate them was to select relevant topics for their writing tasks. Those topics

were ‘someone I admire’ and ‘happiest memories’ for the English I course, and ‘Hiroko, my pen friend’ and ‘film reviews’ for the English II course. The team teachers thought that they all lay within the scope of students’ interests and were challenging enough. It was believed that students would gain benefits from the topics, accordingly (OŻarska, 2008 : 33). Another aspect of topics was reported by Bridgeman & Carson (Hamp-Lyons, 1991 : 75). The ten topic types were offered for writing tasks in 190 academic departments at 34 universities: 1) personal essay, 2) sequential or chronological description, 3) spatial or functional description, 4) compare and contrast, 5) compare and contrast plus take a position, 6) extrapolation, 7) argumentation with audience designation, 8) describe and interpret a graph or chart, 9) summarise a passage and 10) summarise a passage and analyse/assess the point of view. However, Horowitz, the author of the article, argued that these were not topics from the same categories. Topic 1 should have been a genre, not a topic, whereas some others, such as Topics 4, 5 and 7, should have been categorised under rhetorical modes. In fact, the cause and effect mode was missing. Having studied the author’s comments on insensibility of the topics being categorised, the researcher of the present study separated the topic for writing from the kind of tasks to be added on its survey questionnaire. The topic referred to a subject students write about, such as my family, my dream job, tourist attractions, my hometown, favourite food and so on. The kind of tasks referred to the format of how the content of the topic was communicated or it could be called genre of the texts, such as songs, letters, journals or film reviews. Another benefit of setting a topic was concluded by Ballard & Clanchy (Hamp-Lyons, 1991 : 30). When a teacher showed a clear expectation that students’ writing should be clearly focused on a set topic, they would try to draw the ideas dealing fully with the topic’s central concerns. That implied a notion of relevance.

Timing: OŻarska (2008 : 31) shows concerns over the stress students may have over time constraints, claiming that ‘the stages of the process approach usually require more time than seems available.’ The author then suggests that first drafts be produced in pairs or small groups, which may take a 90-minute session. Another class may be devoted to the first draft based on feedback and revision and finally the final draft is completed and graded. Group work or pair work seem to eliminate the problem; however, when students need to write their own drafts, some of them may be reluctant to begin since they are dependent on their buddy at the first draft. This problem can be alleviated by adopting timed essay tests (Hu, 2007 : 79). Though Hu refers to a test in a class time to gauge students’ writing proficiency, the time allotted during the writing process can also provide pressure to students to some extent. Time pressure may activate students to finish their assignments and to solve the problem of unpredictable outcomes as irresponsible students may produce without timing rules. Furthermore, timed essays are more frequently required in institutions of higher education. Students may be accustomed to the practice for their own benefits in the future. Other than that,

Murray & Moore (2006 : 14 – 15) maintain that ‘short bursts and long swathes’ can be both productive and unproductive. For some writers, finishing an essay in a short period of time can activate some ideas to pop under pressure; however, this only works when they are familiar with this practice. They should outline and organise ideas beforehand and deliberately write to complete the task during a small specified period of time. On the other hand, planning to write in a long period of time can result in a well-organised, most accurate essay. It may lead to ‘burnout, exhaustion and in some case a sense of isolation that is difficult to climb out once it is over.’ Additionally, time allotment often depends on other burdens for which students are responsible—for example, reports for other subjects, extra tutorial classes, courses to study, etc. The best way to deal with timeframe for writing work is to plan well because each writer has a different style. However, the application of time pressure also causes limitations to the process writing which is illustrated in the next subheading.

Limitations

The process writing is not only viewed as totally advantageous for practicing writing, but it also has some limitations. Walker & Riu (2008 : 18 – 19) point out the incoherence between the process approach to teaching and assessment through a timed essay. Teachers may fall into this pitfall by applying time pressure during the drafting stage. Though ‘there was nothing to support the hypothesis that students would write better without a time restriction,’ evaluating a final written product automatically requires a writer to restrict to use of form and cognitive resources rather than ‘the ability of the writer to make use of all available resources, including social interactions, to create a text that appropriately meets the needs of the audience and fulfils a communicative goal’ (Cushing, 2002 : 178). The process of creating appropriate content in a writing task should be viewed as a recursive, interactive, communicative and social activity.

Moreover, Tribble (1997 : 41) argues that the availability of teaching materials for the process writing may be limited. A material selected may carry some activities on the process writing, but teachers need to keep in mind to what extent the material promotes the development of students as writers. When the process writing encourages students to creatively write, many materials which mostly adopt the Presentation, Practice, Production (PPP) model may have a main focus on specific linguistic form. Another limitation is concerned over whether the process writing can be adopted in all settings of the writing instruction. Some students may find it applicable in terms of developing thinking skills, whereas others, especially ESL ones, may apply the process writing differently (p.42).

Relevant studies in writing English

Studies conducted in Thailand

Apart from the studies cited above, a number of studies conducted in Thailand was investigated in order to find out similarities, differences, an insight into EFL writing or significant findings they might provide to the present study. They also provided interesting findings to be adapted in developing the instruments for this study. The researcher hoped that with quite similar backgrounds of samples—Thai students—the applications or interpretations of their findings would yield empirical results in the end.

There were studies that showed low ability in writing performed by Asian college students. One example presented in this chapter was a study by Chalaysap (2005 : 23 – 24), who found that writing skills correlated to the other skills at a moderate level of significance. The majority of 198 samples from 8 faculties show their writing ability at fair and poor levels for nearly all of the elements in writing: content, organisation, vocabulary, language use and mechanics. Also reported were the weaknesses of all elements, which might be useful for a design of the teaching method for writing, as follows:

1. Content: Students had sufficient ideas about the designated topics but they failed to give details.
2. Organisation: Though the main ideas were acknowledged, they were not well presented. The order of the content was well-organised but more supporting details needed to be added.
3. Vocabulary: Students had narrow scope of words. They often misused word choice, expressions and meaning.
4. Language use: Students needed to improve their writing simple and complex sentences. Other errors fell under the following items: subject-verb agreement, tenses, word order, articles, pronouns, fragments, run-on sentences and word omission.
5. Mechanics: The errors were found in capitalisation, punctuation, spelling and paragraphing.

Despite different levels of its samples and those of the present study, the instruction of writing proposed by Sangthong et al. (2003 : 57) could be worth a discussion. In the study, twenty-nine secondary students were asked to collect their own portfolios. At a final period of the study, students were tested by writing freely about the information in their portfolios. The author would like to focus on the writing development process. The processes were divided into three steps. First, in the pre-writing step students showed some anxiety with what to write about; however, after a month of the experiment the students were accustomed to the instruction, exploring more information for their writing. Second, in the while-writing step the students utilised the information gathered from their own portfolios and class discussions in their writing.

They were able to construct their writing using words, expressions and structures they had studied. Finally, in the post-writing step the students were supposed to revise their essays; nevertheless, the students revealed in an interview that they rarely rechecked their essays. They thought that the draft they wrote was the final complete essay. The students showed their satisfaction of this instruction at a high level, eventually. They were confident when they had some information filed in their portfolios to write about.

There was also another study that investigated English writing ability and writing strategies in groups of high and low proficiency in the fourth year English major students (Meejang, 2000). Forty students with low and high English proficiency, twenty for each group, were asked to write essays in limited times, and to fill in a survey questionnaire. The author made three conclusions according to the writing process. First, in the pre-writing step the students generated ideas after they read the topics or the prompts by scribbling ungrammatical or incomplete sentences. During the second step, the students showed that they adopted nearly all of the strategies at a moderate level. They tended to write Thai sentences before translating them into English later on. During the final step, the students moderately adopted all of the writing strategies. That showed they knew of their weaknesses. They revealed on the questionnaire their number one weakness was the knowledge of grammar, vocabulary and expressions. Other than that, the author also found that the students in both groups had a significant difference in adopting the writing strategies at a statistical level of .05 ($p = .91 - .92$). In terms of writing ability, Vessakosol (2001 : 161) also found similar results from the study 'Evaluation of the English writing ability of the graduates in English.' The samples of this study were thirty-five fourth-year English major students who were asked to write essays for both business and academic fields. For business essays, the writing elements, from which students earned good grades, were form, ideas and content; while language usage was poorly graded. On the contrary, for academic essays, students earned good grades on language usage but poor grades on ideas and content.

In addition to students' ability, Baker (2005 : 5) investigated students' learning strategies in an academic writing course. Those strategies included using English (all four skills); using English writing; editing writing; editing writing for meaning and content; editing writing for organisation; editing writing for grammar, spelling, punctuation and word choice; using English to generate ideas for writing, notes and outlines; using English to write a first draft; using Thai to generate ideas for writing, notes and outlines; using Thai to write a first draft; using translation to help with writing; using a dictionary to help with word choice; reading feedback; trying to remember feedback; finding a quiet place to work; applying English writing to other English and non-English subjects; and spending time in class discussing and preparing topics for writing. The study's samples were 54 students from Silpakorn University. According to the results, the samples showed positive attitude towards most learning strategies. Both successful and less successful

students also had positive perception of the learning strategies; however, those who adopted them more often tended to be more successful. Moreover, they tended to do the following strategies to be successful than the less successful ones: editing their work at every step in the writing process and writing or using English frequently. Baker concluded that explicit teaching promoted students' success in English writing (p.38).

Studies conducted in foreign countries

Many studies conducted in foreign countries have figured out many elements in ESL writing. Some of them provided the findings that specified Asian students who either took a course in an English-speaking country or in an Asian country. Some of the findings could not only explain the phenomenon found in this present study, but they also served as practical concepts adapted in the research instrument.

Some studies focused on the writing process, in which each step was conducted by writers. Conner & Kramer (Belcher & Braine, 1995 : 155), for example, investigated the strategies of reading comprehension and process of writing and problem solving among five business students by analysing their written essays. Another objective was to find out the differences in the students' task representation depending on their language skills and previous professional training and experience. They found that language proficiency might have affected the ESL students' performance. Those with lower proficiency seemed to have difficulties in reading and writing processes. They also found that Asian students relied on texts they read and hesitated to argue their own point of view. That led to their lack of critical thinking (p.173).

In the article "Consciousness raising and article pedagogy," Master (Belcher & Braine, 1995 : 183) investigated another angle of the error analysis to find out Southeast Asian students' most frequent grammatical and stylistic errors. Interestingly, the research methodology could raise consciousness among students when writing. Over four successive 3 – 4 week periods, the students were asked to write and discuss their grammatical errors, especially the use of articles. The author concluded that in writing lessons, article errors performed by the students significantly decreased over a relatively short period of time due to attention to the article system. 'This attention was applied not through detailed explanations and exercises, but through constant feedback on the article errors in written summaries, brief classroom discussions and the keeping of an article error record sheet by each subject' (p.201).

Having applied a technique called 'the think-aloud protocol analysis,' Vaughan (Hamp-Lyons, 1991 : 116) conducted a study which asked raters to grade six essays. They had to use a 6-point categorical rating scale. Following were the elements that proved the highest rating: a well-organised response to the topic that maintain a central focus; appropriate language to express ideas; a pattern of development; explanations or

illustrations to support assertions; a vocabulary that was well-suited to the context; a command of syntax within the ordinary range of standard written English; and grammar, punctuation and spelling that were almost always correct. The raters' comments were categorised into some groups; however, only some were selected because they were applicable in the research instrument of the present study. Those comments categories were organisation, content, grammar, sentence structure and coherence. The others, which were omitted, were handwriting, figures of speech and editing skills. As the raters were asked to read aloud the essays they were grading and giving comments. Vaughan (p.118) could divide the reading into five styles: the single-focus approach (showing an intentional item to be checked); the 'first impression dominates' approach (showing first impression the raters had after reading an essay); the 'two-category' strategy (seemingly concentrating on only two categories when grading, such as organisation and grammar, content and grammar); the laughing rater (reacting emotionally with the papers in both positive and negative ways); and the grammar-oriented rater (focusing mainly on grammar items). Similarly, despite writing German as a foreign language, Eckes (2008 : 162 – 163) found six rater types which referred to different elements to be focused when marking like writing English as a foreign language. Those types included the syntax type, the correctness type, the structure type, the fluency type, the non-fluency type and the non-argumentation type. In this study, 65 raters, including 52 women and 13 men, had been trained and monitored on scoring guidelines from 2002 to 2004. They were asked to rate the importance of each criterion of writing assessment (details under the subheading Evaluation/feedback) on a four-point scale: less important, important, very important, and extremely important. The data was analysed by means of the Two-faced Rasch measurement and the two-mode clustering. Moreover, Eckes also found that 'none of the types divided their attention evenly across the complete set of criteria; later, each type seemed to attend to a different subset of criteria. Compared across rater types, there was evidence of complementary scoring foci. For example, the focus of the fluency type was exclusively on overall impression criteria, whereas the syntax type focused on criteria primarily referring to task realisation and to linguistic realisation' (p.178).

Another study that focused on an EFL writing assessment was conducted by Schaefer (2008). 'The multi-faceted Rasch measurement (MFRM) was employed to figure out the rater bias patterns of native English-speaker raters when marking EFL essays. Forty raters marked 40 essays written by female Japanese university students on a single topic adapted from the TOEFL Test of Written English. The essays were assessed with a six-category rating scale: content, organisation, style and quality of expression, language use, mechanics, and fluency. MFRM revealed several recurring bias patterns among rater subgroups. 'In rater-category bias interactions, if content and/or organisation were rated severely, then language use and/or mechanics were rated leniently, and vice versa. In rater-writer bias interactions, there tended to be more severe

or lenient bias towards higher ability writers than lower ability writers. Some raters also rated higher ability writers more severely and lower ability writers more leniently than expected. This study has implications for issues of rater training in L2 writing assessment' (p.465).

Furthermore, there was a study that investigated students' opinion on its programme called 'Academic Writing Skills' by Hu (2007 : 81 – 82). The samples, 240 students, provided the data of their writing proficiency through time essay tests and a major writing project as well as the data of their opinion through a survey questionnaire. The author concluded that a majority of the samples perceived the programme positively and were impressed with their improved writing proficiency. Different learning styles, preference and strategies might account for negative response to the course revealed by a very small proportion of students (between 0.83 – 7.50%). Though some samples thought that some instructions were not helpful, they might find others useful to develop their writing skills. The sample also gave some suggestions to make the course better: more writing projects; extra lessons for academic text types, writing practice or vocabulary; more after-class teacher-student interaction; more exemplary essays; and fewer topics assigned by teachers. Hu also encouraged teachers to make use of publication of students' work to promote 'motivation, sense of achievement, audience awareness, quality of writing, mutual learning, and integration of process and product in writing instruction' (p.83).

The interesting results from the following study showed another important aspect of the writing process. Miller, Lindgren and Sullivan (2008 : 447) used computer keystroke logging to unlock the cognitive process while a student was completing a writing task. They concluded that individual cognitive make-up can occur when students replay the writing event. By doing so, they were able to reflect on and to evaluate their thoughts and actions during composing. Eventually, they might be aware of such writing elements as English grammar, vocabulary, discourse, and style. Lindgren suggested the 'peer-based intervention' activity, which students, with their peers, observe and profoundly discuss about their writing performances. This activity would trigger students' awareness of 'the linguistic and extralinguistic features necessary for text improvement and language and writing development' (as cited in Miller et al.).

In summary, the review of the related areas provided elements of the process writing to be included in the research instruments—for example, grading, weight, timing, feedback and so on. Also included were statements concerning the steps in writing. These were shown in the next chapter. The results from all studies provided analysis for discussions for the results found in the present study was discussed in the final chapter.