

CHAPTER II

REVIEW OF THE LITERATURE

This chapter reviews the theoretical and empirical literature from the areas of multiple drafting, writing process. The aim is to establish an analytical framework for this present study.

A. Multiple Drafting in Writing

The second step of the writing process involves drafting. During drafting, the writer puts the ideas into complete thoughts, such as sentences and paragraphs. The writer organizes his ideas in a way that allows the reader to understand his message. They does this by focusing on which ideas or topics to include in the piece of writing. During drafting, the writer will compose an introduction to the piece and develop a conclusion for the material. At the end of this step of the writing process, the author will have completed a rough draft.

A rough draft is a very important step in the writing process. Writing more than one draft gives the opportunity to catch problems and see where the paper may not be working. So, it is a very good idea to leave theirself with enough time to write at least two or three drafts of the paper. Wtiter may want to do an outline to plan your paper beforehand, but doing that is not always necessary. After get your thoughts, any possible research and or sources needed in order can begin actually writing. While you write a rough draft may not feel completely satisfied about the paper, but that's okay because that is what a rough draft is for. The writer want to give their self a chance to work to get to the best arrangement of ideas and find different ways of expressing them.

Multiple drafts is also attacked for making a claim to novelty. It may be the case, however, that such attacks mistake which features Dennett is claiming as novel. Korb states that, "I believe that the central thesis will be relatively uncontroversial for most cognitive scientists, but that its use as a cleaning solvent for messy puzzles will be viewed less happily in most quarters." In this way, Dennett uses uncontroversial ideas towards more controversial ends, leaving him open to claims of unoriginality when uncontroversial parts are focused upon.⁹

Even the notion of consciousness as drafts is not unique to Dennett. According to Hankins, Dieter Teichert suggests that Paul Ricoeur's theories agree with Dennett's on the notion that "the self is basically a narrative entity, and that any attempt to give it a free-floating independent status is misguided. Representationalism as consistent with the notion of a mind that has perceptually changing content without a definitive present instant.

To those who believe that consciousness entails something more than behaving in all ways conscious, Dennett's view is seen as eliminativist, since it denies the existence of qualia and the possibility of philosophical zombies. However, Dennett is not denying the existence of the mind or of consciousness, only what he considers a naive view of them. The point of contention is whether Dennett's own definitions are indeed more accurate: whether what we think of when we speak of perceptions and consciousness can be understood in terms of nothing more than their effect on behaviour.

Multiple drafting is the steps in this process during which the teacher and students can read and respond to the writing as it develops into the final product.

⁹Daniel Dennett, *Consciousness Explained Multiple Drafting*, p. 21

Since the composing practices and needs of English as Second Language (ESL) writers are different from those of native English-speaking writers, research is needed that specifically examines the impact of multiple drafting, revision, and the role of teacher feedback on both ESL student revisions and the overall quality of their writing.

In composition, drafting is a stage of the writing process during which a writer organizes information and ideas into sentences and paragraphs. Writers approach drafting in various ways. "Some writers like to start drafting before they develop a clear plan, notes John Trimbur, whereas others would not think of drafting without a carefully developed outline. In any case, it's common for writers to produce multiple drafts.

Drafting is writing and drafting is a vital part of successful writing. The reason why we will need to use drafting is that it can lay the fundamental framework of the final paper. If the lay the framework well, it will have a good chance of writing a beautiful paper, however, if students do a poor job on the framework, success could be much more difficult to attain. The following section will take through the drafting process with instructions and handy tips.

Whether a writer is the next Ernest Hemingway or a student at any level, drafting must be done as a part of successful writing. If a professional writer says that he/she never writes more than one draft you can pretty much bet they are joking or not telling the truth. Even when writers work to deadline and write at a single sitting, they return to parts of it again and again in order to get it just right. Also, a deadline doesn't always mean done; writers can and do return to an

already published piece and revise to make it better. It does not matter whether the work is a research paper or a poem, all forms of writing need to be drafted. Since a professional writer almost never gets a piece of writing perfect in the first draft, don't feel bad if you need several drafts too. So, if you find yourself very unhappy about your first try at a paper think of it as just the start of something better, i.e. the rough draft. Another advantage to multiple drafts is that the more drafting you do the more chances you have of catching mistakes and improving the paper. This is why it is so important to make time for multiple drafts during the writing process. The time spent drafting will bring you closer to than ever to a more glorious version of your final draft.

Free writing can also be pretty fun if you let it. Once you have the main topic of your argument, then it is time to begin getting your ideas on paper. The purpose of free writing is to do just that. Again, with free writing, there are no set rules as to how to proceed. Many teachers will use this technique as a way to jumpstart your creativity and get you thinking. In doing free writing before your paper you will need to write for several 8-10 minutes about your topic. Even if you jump off topic continue writing because you might come back around to the topic or discover a new way in which you might consider going with your topic.¹⁰

Student might want to begin by writing down all the ideas that have about the topic. Write down things a think will eventually serve as the main points. Think about how student would argue with someone who disagreed with the point of view. What would teacher must tell them, Could they back it up with actual evidence at this point you won't necessarily need actual evidence, but they will

¹⁰Daniel Dennet, *Multiple Drafts (Response to Glicksohn and Salter in Behavioral and Brain Sciences*, vol. 18, p. 13

want to have a good idea of the kinds of things out there that you can use to back up your claim.¹¹

This is the point where your argument starts to pull together and student will probably find that you have more ideas and points than will ever fit into your argument, but then you can choose the best of the points and make your argument even stronger.

Dennett's thesis is that our modern understanding of consciousness is unduly influenced by the ideas of Rene Descartes. To show why, he starts with a description of the phi illusion. In this experiment, two different colored lights, with an angular separation of a few degrees at the eye, are flashed in succession. If the interval between the flashes is less than a second or so, the first light that is flashed appears to move across to the position of the second light. Furthermore, the light seems to change color as it moves across the visual field. A green light will appear to turn red as it seems to move across to the position of a red light. Dennett asks how we could see the light change color before the second light is observed.¹²

Dennett claims that conventional explanations of the color change boil down to either Orwellian or Stalinesque hypotheses, which he says are the result of Descartes' continued influence on our vision of the mind. In an Orwellian hypothesis, the subject comes to one conclusion, then goes back and changes that memory in light of subsequent events. This is akin to George Orwell's *Nineteen eighty four*, where records of the past are routinely altered. In a Stalinesque

¹¹*Ibid* p. 15

¹²*Ibid* p. 17

hypothesis, the two events would be reconciled prior to entering the subject's consciousness, with the final result presented as fully resolved. This is akin to Joseph Stalin's show trials, where the verdict has been decided in advance and the trial is just a rote presentation.

Dennett argues that there is no principled basis for picking one of these theories over the other, because they share a common error in supposing that there is a special time and place where unconscious processing becomes consciously experienced, entering into what Dennett calls the Cartesian theatre. Both theories require us to cleanly divide a sequence of perceptions and reactions into before and after the instant that they reach the seat of consciousness, but he denies that there is any such moment, as it would lead to infinite regress. Instead, he asserts that there is no privileged place in the brain where consciousness happens. Dennett states that, "there does not exist ... a process such as 'recruitment of consciousness' into what?, nor any place where the vehicle's arrival is recognized by whom?".¹³

With no theatre, there is no screen, hence no reason to re-present data after it has already been analyzed. Dennett says that, "the multiple drafts model goes on to claim that the brain does not bother 'constructing' any representations that go to the trouble of 'filling in' the blanks. That would be a waste of time and paint. The judgment is already in so we can get on with other tasks".¹⁴

According to the model, there are a variety of sensory inputs from a given event and also a variety of interpretations of these inputs. The sensory inputs

¹³*Ibid* p. 18

¹⁴*Ibid* p. 19

arrive in the brain and are interpreted at different times, so a given event can give rise to a succession of discriminations, constituting the equivalent of multiple drafts of a story. As soon as each discrimination is accomplished, it becomes available for eliciting a behavior; it does not have to wait to be presented at the theatre.

Like a number of other theories, the Multiple Drafts model understands conscious experience as taking time to occur, such that percepts do not instantaneously arise in the mind in their full richness. The distinction is that Dennett's theory denies any clear and unambiguous boundary separating conscious experiences from all other processing. According to Dennett, consciousness is to be found in the actions and flows of information from place to place, rather than some singular view containing our experience. There is no central experience who confers a durable stamp of approval on any particular draft.

Different parts of the neural processing assert more or less control at different times. For something to reach consciousness is akin to becoming famous, in that it must leave behind consequences by which it is remembered. To put it another way, consciousness is the property of having enough influence to affect what the mouth will say and the hands will do. Which inputs are edited into our drafts is not an exogenous act of supervision, but part of the self organizing functioning of the network, and at the same level as the circuitry that conveys information bottom up.

The conscious self is taken to exist as an abstraction visible at the level of the intentional stance, akin to a body of mass having a "centre of gravity".

Analogously, Dennett refers to the self as the "centre of narrative gravity", a story we tell ourselves about our experiences. Consciousness exists, but not independently of behavior and behavioral disposition, which can be studied through heterophenomenology.

The origin of this operation list approach can be found in Dennett's immediately preceding work. Dennett explains consciousness in terms of access consciousness alone, denying the independent existence of what Ned Block has labeled phenomenal consciousness. He argues that "Everything real has properties, and since I don't deny the reality of conscious experience, I grant that conscious experience has properties". Having related all consciousness to properties, he concludes that they cannot be meaningfully distinguished from our judgments about them.

In other words, once we've explained a perception fully in terms of how it affects us, there is nothing left to explain. In particular, there is no such thing as a perception which may be considered in and of itself a quale. Instead, the subject's honest reports of how things seem to them are inherently authoritative on how things seem to them, but not on the matter of how things actually are.¹⁵

1. The process of Drafting

The process of drafting a piece of writing begins with an analysis of the prewriting. The author must use his prewriting notes to determine a focus for the piece. This may involve narrowing the focus of the topic and perhaps identifying a purpose for the piece.

¹⁵Daniel Dennet, *Multiple Draft...*, vol. 18, p. 30-39

For example, an author may decide to write an essay about dogs. He could have developed his prewriting notes with information about three topics relating to dogs: Show dogs, working dogs, and dog racing. These are all topics that could stand alone in an essay. During drafting, the author should choose just one of these topics for his piece of writing.¹⁶

Once they has been chosen a topic, he should identify a purpose for the essay. For instance, if the writing was meant to be informational, he might choose to write about working dogs, his purpose being to impart information. On the other hand, if they chose to write a persuasive essay, perhaps he would choose to write about dog racing, arguing for or against this controversial topic. After determining a purpose for a piece of writing, it is easy to begin drafting. Any information that is unrelated to the topic and its purpose should be eliminated from the prewriting.

The student begins writing by composing an introduction to the piece. The purpose of the introduction is not only to state the topic of the piece, but it should also draw the reader in to the piece of writing. For young children, the introduction may be one sentence stating the topic¹⁷. More sophisticated writers will create an introductory paragraph that identifies the topic, sets the purpose for the writing, and suggests how the topic will be developed throughout the piece. The introduction to a piece of writing should be interesting. The tone of the introduction will vary according to the

¹⁶Magdalena Kilarska, *Introducing Multiple-Draft Assignments in the Writing Classroom*, p. 5-7

¹⁷Ashwell Tony, *Patterns of teacher response to student writing in a multi-draft composition classroom: is content feedback followed by form feedback the best method?* Journal of Second Language Writing, vol. 9, p. 3

topic. If an author is writing a personal narrative, he might decide to begin with a creative quote about his experience. When writing an informational essay, the tone of the introduction must follow suit. It should be focused and informative.

A solid, interesting introduction sets the stage for the rest of the rough draft. An author should begin drafting the piece by organizing his notes in a sequence that will make sense to the reader. The focus should be on logical connections between topics. A young writer will compose the body of a piece of writing by including detail sentences related to the topic sentence. An older author should organize his writing into paragraphs.¹⁸ Each paragraph should include its own topic sentence. Smooth transitions between paragraphs are important in creating a cohesive piece of writing, no matter the subject. A writer should refer back to his prewriting to keep him on track and ensure that the piece of writing maintains its focus.

A writer should complete a rough draft by composing a conclusion. The purpose of a conclusion is to wrap up the piece of writing by connecting all of the related thoughts and ideas.¹⁹ The best conclusions are creative, engaging, and leave few questions unanswered in the mind of the reader. Younger students can conclude a piece of writing with a simple sentence. Advanced writers should include a conclusion paragraph.

¹⁸Harris Maulana, *Talking in the middle: Why writers need writing tutors. College English*, vol.57, p. 1

¹⁹Powers Jacob, *L2 writers and the writing center: A national survey of writing centre conferencing at graduate institutions. Journal of Second Language Writing*, vol. 4, p. 2

All writers can suffer from those horrible writing blocks, but there are ways around them. If they are having a hard time with the beginning, work on other sections of the paper and come back to the beginning later. It is do not have to write strictly from beginning to conclusion. If they have an idea for a certain section write it first. Get that idea out of your head and onto the paper because in doing so, they just might think of a brilliant way to begin your paper. Also, depending on how much time they have to work you may want to take an hour or a day to get away from the paper. Sometimes a little time away from a project can help clear your head and give your ideas more definitions as well as clarity.²⁰

2. Editing

Upon completion of a rough draft, the writer should take on the first edit of his work. Editing is an ongoing process, not a one time event. When an author edits his work, they is checking the piece for errors.²¹ These are typically errors in spelling, punctuation, capitalization, and formatting indenting of paragraphs, etc. A writer should be encouraged to edit as much of his own paper as possible. Early writers should, with some prompting, be able to check a paper for correct capitalization and punctuation.

As a child ages, they will be able to correct other errors on his own. Some students find it beneficial to read their work out loud while editing. This makes it easier to find mistakes. Editing should not be a negative process. This is a time to work on creating a polished piece of writing that will make the author proud. The author should be reminded that he will need to edit his work at least two more times. They will edit before

²⁰Powers Jacob, *L2 writers and the writing...*, vol. 4, p. 5

²¹Leki Ilona, *Academic writing: Exploring Processes and Strategies*. New York: Cambridge University Press, vol. 2, p. 44

composing a final copy and then use the same process to check over his final product.

3. The Importance of Multiple Drafting

The importance of drafting depends on what context it is used in. Drafting in the military was important because soldiers were needed to fight wars. Drafting when designing an essay is important because a layout of the essay is necessary before it is written.

First draft should be an extension of your outline. At this stage you shouldn't worry about grammar or spelling. Instead, you should write freely and include as much content you can think of on a particular subject. Set first draft aside for at least a day so that you have a clear mind when you return to the essay.

Before continuing on essay print out your first draft so that you can revise with pen and paper in hand and look for ways to reorganize the essay. Make sure the thesis is clear and well written and located in the introduction. It should also look to remove content that is unrelated to your content.

Start second draft using notes and start paying attention to style. Look for words or phrases that you never use in real life and cut them out. Big and fancy words are distracting and often used incorrectly so be sure use straightforward language to make an argument. Refer to a style guide for assistance. Combine short sentences for better flow, and look to separate very long sentences into two effective sentences.

Print out another copy and repeat the entire revision and proofreading process. All mistakes will be smaller and could go unnoticed the first time, so be sure to read at the sentence level to make these corrections.²²

4. Process between drafts: Intermediate drafts, editing

Here the process between drafts is kind of overlapping with two of the other sections, they are, Revising and Editing. Actually, the intermediate drafts are a process of revising your former drafts again and again. You need to look at what you think is not proper or good enough and think of ways that better explain your points to your readers. For more details, you may want to refer to the other two sections about how you could make better draft amendments step by step.

5. Final draft

This is not the end of your final paper yet the overall structure of the writing construction has already been done, so we could say that you've achieved a half-success. Still, you need to go beyond drafting to the further sections which will be sure to guide you to completion of your paper. Keep up the hard work and you will be glad you went through so many drafts, all that hard work just might eventually pay off in a big way.

6. Multiple Drafting Strategies

a. Start with some kernel of an idea

Begin with some form of a preliminary thesis and expect that it will eventually morph into something else. Having a preliminary thesis will act as a compass for your writing to keep you focused on the prize so to speak. Without this, you may wander too far astray from your intended message.

²²Leki Ilona, *Academic writing: Exploring Processes...*, vol. 2, p. 55

b. Organize

Examine the information generated from your invention exercises and begin to group your ideas together. A formal outline isn't necessary, but some idea of what's going first, second, third, etc. is important.

c. Give your language editor the day off

Don't worry about how beautiful the sentence will sound. Right now, you are focusing on content, not form. Just get the ideas down on paper in whatever form they come from your head. Fixing the language can be saved for a later draft.

d. Take advantage of word processing capabilities

Split screen allows you to place your outline, introduction, free writing notes, etc. next to your draft. The comments feature under Track Changes allows you to write comments in margins for future reference so you don't forget moments of inspiration.

e. Benefit from incubation

When you stop writing, let your ideas develop naturally in your head. Sometimes you'll get an inspiration out of nowhere when you're waking up, walking to class, talking to a classmate. Jot these ideas down before you forget them.²³

7. Overcoming Writer's block

- a. Don't start from scratch. Have all your brainstorming or other notes close at hand and arranged according to your organizational plan to jump-start you.

²³Leki Ilona, *Academic writing: Exploring Processes...*, vol. 2, p. 56-67

- b. Start anywhere. Don't have to start with the introduction; begin with the section that are most comfortable with or feel the strongest about. Type preliminary thesis statement and then jump into the body paragraphs.
- c. Write from your head what you already know. Review your notes, but then just free write.
- d. Write in stretches of 30 minutes without stopping. Writing provides momentum, so don't squander it.
- e. Don't let small questions bog down. Make a note of it and move on.
- f. Change writing mode from computer to paper and pen, or vice versa.
- g. Change setting study room in the library, noisy cafe, dorm room.
- h. Change the strategy if have been working on developing point A and they have reached a roadblock, turn to a different part of the paper to continue.
- i. Set aside a phone and social media²⁴

8. Types of Multiple Drafting

Writing paragraphs for the body of the essay can be difficult enough, but introductions present special challenges. Writers are always struggling with introductions, asking themselves questions about how specific or general they should be in defining their subject, whether they have adopted the correct tone to draw their reader in, what kinds of questions they are trying to answer in the body of the paper, and how those should be presented in the introduction. Many writers leave writing the introduction until the very end of the writing process, when they are most sure about what they have written and can be clearest about laying it out

²⁴*Ibid* p. 70

for their reader. Below are several guides to writing introductions that will help you think about the shape and content of this all-important part of your essay.²⁵

a. Drafting Using Sources

Sources are primary and secondary. Secondary sources are books, articles, and online resources that interpret facts presented by authors who create original information. That original information is considered a primary source. The advice in strategies for writing from secondary sources will provide a detailed explanation of the many ways you they use both kinds of sources in the paper. If they use outside sources, you need to use them strategically and honestly. Make writer case in their own words and then use your sources. After presenting a quote or other borrowed material, analyze it. Avoid making the paper a verbal quilt where they sew together others' ideas. Instead, make the point and then use your sources to provide evidence, definition, or further explanation. Even when they are doing a literature review of what others have said about a topic, summarize the major themes, and then describe the individual sources and what they say about a topic. And remember to read your sources critically so that they use of secondary sources is strategic, and persuasive.

b. Drafting Using Visual

Drafting might also include the creation of visuals: charts, graphs, tables, illustrations, or photographs. Visuals strengthen your main idea. They can do if firstly summarize data that would take many pages of regular text to express. Secondly make a more dramatic case, a compelling photograph

²⁵Raimes Ann, *Out of the woods: Emerging traditions in the teaching of writing*. TESOL Quarterly.vol. 25, p. 407–430.

with a poignant caption beneath. thirdly how relationships between two sets of data, a bar graph comparing the earnings of two companies over time. Then Show how something works, a diagram of a new telecommunications system. Next present a table so the rows and columns create a cross-referencing system, the loss of pounds, inches, and cholesterol resulting from three different weight loss diets. And the last is lay out a project, a Gantt chart that shows a schedule for a project. Remember these principles about the use of visuals: 1. If they were created by someone else, always attribute their authorship. 2. Title as well as number all visuals to prevent misinterpretation of the data or the message the visual is intended to convey. 3. Refer to the visuals in your main text. 4. If possible, keep visuals close to that text. 5. Understand that any visual should be making a case. 6. Have someone else review your visuals to determine if they are clear. 7. Use appropriate metrics for your charts, graphs, and tables. 8. Maintain a balance between text and visuals, and much more don't rely on one at the expense of the other.

c. Drafting Paragraph

Think of the first sentence of each paragraph as a mini-main idea or topic sentence. What should then follow is evidence for topic sentences: examples, definitions, statistics, quotes, visuals, and further explanation. Next comes analysis where the writer discusses the meaning of the evidence. Finally, a transitional device can lead the reader to the next paragraph.²⁶

²⁶*Ibid* p. 435

d. Drafting Coherence and Transition

Some prose seems to move seamlessly from one idea to another because the writer eases readers through the presentation. Ideas seem to cohere or stick together because readers never have to slow down when a new, potentially confusing term is interjected into the text. And a skillful writer will never force readers to jump from one idea to the next without first showing how Idea A relates to Idea B.²⁷

e. Drafting Conclusion

After returning from an exciting vacation, we often go through the photos we took and the brochures and souvenirs we collected to keep the trip alive for a long time. We want to imprint the sights and sounds in our memory and maintain the good feeling we experienced. We might even be tempted to contemplate a return visit or new journey. Some people think of conclusions as closures. However, a good conclusion does more than end a paper. It should resemble those moments at the end of a trip where we review where we just traveled and think about the meaning of the trip. It may also point to subsequent intellectual journeys. So what should a conclusion accomplish? It should summarize the main arguments in the paper. It can also: the first is present a solution to a problem. The second is describe consequences. The third is call for a particular action. And the last relate the main idea of the paper to other important subjects. Conclusions should never rehash, word for word, the main idea in the introduction. Rather, a good conclusion should be a confident and

²⁷*Ibid p. 436*

more detailed review of the trip the reader just took. Also, conclusions don't introduce new, major ideas at the end. If a conclusion seems different from the main idea found in the introduction, decide which best captures your intent and the ultimate point that your evidence supports. Then rewrite the other to accurately reflect your true main idea. And remember that sometimes your conclusion might work better in your introduction because after writing the draft, students have a better idea about the message you want to communicate. So don't be afraid to work on your introduction and your conclusion at the same time.

f. Drafting Getting Started

Now that the students have read about drafting, it's time to write. Avoiding procrastination and writing the first words of a major paper are difficult for many writers, but students can beat writer's block and maintain motivation. Some of the strategies in the prewriting section also work in the drafting phase. For example, try freewriting. Force yourself to write uninterrupted for ten minutes. Don't stop for a second.²⁸ Students will find that putting words down will break the ice and give you momentum to continue. This resource should motivate you to charge on.

B. Students' Writing Process

Writing is a complex combination of skills which is best taught by breaking down the process. The writing process involves a series of steps to follow in producing a finished piece of writing. Educators have found that by focusing on the process of writing, almost everyone learns to write

²⁸*Ibid p. 438*

successfully.²⁹ By breaking down writing step-by-step, the mystery is removed and writer's block is reduced. Most importantly, students discover the benefits of constructive feedback on their writing, and they progressively master, and even enjoy, writing.

Although they will often overlap, and sometimes students will move back and forth between them, the writing process can generally be broken down stages. When a student learns to internalize the 5 steps of the writing process, he or she will likely produce a logical and well written composition.³⁰

Process writing is an approach to incorporating writing skills from the very beginning of the English learning process. It was developed by Gail Heald Taylor in her book *Whole Language Strategies for ESL Students*. Process writing focuses on allowing students especially young learners to write with plenty of room left for error. Standard correction begins slowly, and children are encouraged to communicate through writing, despite limited understanding of structure.

Process writing can also be used in an adult ESL/EFL setting to encourage learners to start working on their writing skills from a beginning level. If you are teaching adults, the first thing learners need to understand is that their writing skills will be well below their native language writing skills. This seems rather obvious, but adults are often hesitant to produce written or spoken work that is not up to the same level as their native language skills. By easing the students' fears

²⁹Hyland Fernandez, *The Impact of Teacher Written Feedback on the Individual Writers*, *Journal of Second Language Writing*, vol. 7, p.3

³⁰Raimes Ann, *What unskilled ESL students do as they Write: A Classroom Study of Composing*, *TESOL Quarterly*, vol.19, p.2

about producing subpair written work, you can help encourage them to improve their writing abilities.³¹

Only mistakes made in grammar and vocabulary that has been covered up to the current point in time should be corrected. Process writing is all about the process of writing. Students are striving to come to terms with writing in English by writing in English. Allowing for mistakes and refining based on materials covered in class instead of perfect English will help students incorporate skills at a natural pace, and improve their understanding of materials discussed in class in a natural progression.

Encourage learners to write in their journal at least a few times a week. Explain the idea of process writing, and how mistakes aren't important at this stage.³² If are teaching higher levels, it can vary this by stating that mistakes in grammar and syntax on material not yet covered aren't important and that this will be a great way to review material covered in past levels.

Students should write on the front side of each page only. Teachers will provide notes on the writing on the back. Remember to focus only on material covered in class when correctly student work.

Start this activity by modeling the first journal entry as a class. Ask students to come up with various themes that could be covered in a journal like hobbies, work related themes, observations of family and friends, etc. Write these themes on the board.

Ask each student to choose a theme and write a short journal entry based on this theme. If students do not know a particular vocabulary item, they should

³¹Marry William, *The Writing Process: A Scaffolding Approach Considerations Packet* . Training & Technical Assistance Center, vol. 1, p. 3

³²*Ibid* p. 6-11

be encouraged to describe this item for example, the thing which turns on the TV or draw the item.

Collect the journals the first time in class and do a quick, superficial correction of each student's journal. Ask students to rewrite their work based on your comments. After this first session, collect students' workbooks once a week and correct only one piece of their writing. Ask students to rewrite this piece.

The process approach treats all writing as a creative act which requires time and positive feedback to be done well. In process writing, the teacher moves away from being someone who sets students a writing topic and receives the finished product for correction without any intervention in the writing process itself.

The process approach to writing is very efficient in addressing specific writing difficulties. By comparing the writing samples of students who were taught with specific activities in the process approach to those who were taught with more traditional approaches, it seems that the process approach has a very significant impact.³³ The main benefit of the process approach seems to be that it treats specific writing difficulties. Furthermore, the process approach seems to address all of the writing difficulties that were presented in this paper. It is important to note that the process approach is something that has been developed and redefined over time; further study is necessary to create new methods that are more beneficial than those that are presently used. Indeed, at one time, many educators undoubtedly felt that traditional approaches like the product approach were ideal; then there was the process approach.

³³*Ibid p. 12-17*

Why should teachers be interested in a process approach to writing? White says that focusing on language errors 'improves neither grammatical accuracy nor writing fluency and they suggest instead that paying attention to what the students say will show an improvement in writing.

Research also shows that feedback is more useful between drafts, not when it is done at the end of the task after the students hand in their composition to be marked. Corrections written on compositions returned to the student after the process has finished seem to do little to improve student writing.

The teacher needs to move away from being a marker to a reader, responding to the content of student writing more than the form. Students should be encouraged to think about audience: Who is the writing for? What does this reader need to know? Students also need to realize that what they put down on paper can be changed: Things can be deleted, added, restructured, reorganized, etc.

Writing in the classroom should be reflective of the writing individuals do in their daily lives. Typically, we create written texts with a specific purpose and for an intended audience. These considerations determine the form the writing will take and the language choices the writer makes.

Whatever the purpose, or whoever the intended audience, composing texts involves a sequenced process from the generation of initial ideas to the realization of a finished product. Teaching about the writing process is not the domain of any one particular approach to the teaching of writing.

Approaches such as the genre approach using the teaching and learning cycle, or the more process oriented approach of the writing workshop, incorporate teaching about the writing process as students compose texts.

As teachers and students together initiate writing activities in school, so too they engage in writing processes, shaping meanings, working towards purposes and creating different texts, or products.

In the composition of considered pieces of writing that we intend others to read, this writing process usually takes the form of:³⁴

- a. Planning and rehearsing: the generation, selection and sorting of ideas to write about, consideration of purpose and audience which will influence genre selection and organization.
- b. Drafting or composing: the recording of ideas with attention to meaning making, grammar, spelling, punctuation and handwriting or keyboarding.
- c. Revising: the revisiting of the text often as a result of feedback from peers and or the teacher to improve and enhance the writing.
- d. Editing and proofreading: the polishing of the draft in readiness for publication, which includes editing for spelling, text layout, grammar, capitalization and punctuation.

Students in particular often face writing difficulties, as they wrestle with how to harness ideas, tame meandering sentences, and extract clear meaning from a thicket of paragraphs. At some point, every writer must also confront the dreaded blinking cursor or blank page syndrome, where ideas seem to dry up and the words just won't flow. Sound familiar.

³⁴Maya Carrol, *Journal writing as a learning and research tool in the adult classroom*, TESOL Journal, vol.4, p. 19-52

The writing process is comprised of five distinct stages. In the Pre-writing phase, students come up with ideas through brainstorming sessions, writing prompts, or other methods, and build on those ideas. They may make an outline of the salient points or events that they wish to include in their pieces, and begin to plan the structure of their writing. The students then move to the Drafting stage, where they write paragraphs without worrying about spelling, grammar, or the accuracy of facts. The important part of this stage is to simply write, and writers often have others read through their completed drafts and offer suggestions for improvement.

Once a draft is complete, students then Revise their work. They reread their drafts, removing unnecessary elements, clarifying vague parts, and so forth. They may make changes to their work based on other readers' suggestions. Once the revisions have been completed, students must then proofread or Edit their work, fine-tuning it to make sure that there are no grammatical errors, misspelled words, or weak sentences. Finally, students move to the final phase of the writing process, where they publish their work. The term publish can mean different things, depending on the type of work produced and the reason for writing it in the first place. Publishing for students can mean simply handing in a final copy of a paper or producing a blog post.

It's important to remember that while the stages of the writing process are usually taught sequentially, the stages actually overlap one another, and are repeated throughout the process. Writing is not a linear process, but a recursive

one, and students should know that aside all writers go through these same stages, and all writers occasionally struggle with their writing.³⁵

1. Stage of Writing Process

As with most teaching and learning techniques, it is important to stress consistency in the writing process. Establishing a structured approach that is used for every assigned paper is one way to create independent writers and ensure generalization of writing skills. A typical writing process consists of steps. Essentially, it is a method used by teachers to lead students from random thoughts to a cohesive, written paper. The basic writing process for the purpose of this packet includes six steps: brainstorming, outline, rough draft, evaluation, final draft, and publishing.³⁶

Step 1: Brainstorming Brainstorming suggests a haphazard approach to getting thoughts out of the mind and onto some type of canvas like chalkboard, overhead, worksheet. Brainstorming can be and should be guided by the teacher before students are expected to complete this step independently. Graphic organizers, such as a web, map, or frame, are relatively simple devices that can be used to guide this step.

Step 2: Outline The outline is used to further organize the thoughts revealed in the Brainstorming step. Teacher-generated and later, co-constructed outlines allow students to visualize the different topics and paragraphs within the paper.

³⁵Green Connor, *Making connections: evaluating the effectiveness of journal writing in enhancing student learning*, Teaching of Psychology, vol. 27, p. 44-72.

³⁶*Ibid* p. 47-95.

Step 3: Rough Draft The transition between outline and rough draft is a relatively small step. A solid outline visually identifies the sections of the paper so students can transfer the isolated sentences or details into flowing paragraphs.

Step 4: Evaluation The evaluation step includes peer and teacher proofing as well as editing. The teacher provides a list of questions and instructions that is both general for examples is spelling, grammar and specific like number of paragraphs, sentence length that guides the evaluator through this stage of the process. The writer uses the evaluation feedback to make corrections as necessary.

Step 5: Final Draft After the suggestions from the evaluators are considered, the student proceeds to the final draft. The final draft is usually a handwritten copy that the student submits for a grade. It may be necessary to require some or all students to review the corrections with the teacher before proceeding to this stage.

Step 6: Publishing this is considered an optional stage for the writing process. The students should be encouraged to produce some type of creative product that enhances the written work. This step incorporates technology, art, music, drama, and the like into the lesson and may provide an incentive for completing the writing task.

a. Prewriting

Prewriting is like getting ready for a trip, gathering information, and making preliminary decisions about your general direction. Drafting is the actual journey. Sometimes students follow the itinerary you mapped out in the prewriting phase. However, the process of writing can occasionally tempt you off the beaten track as you stumble onto side

roads you didn't know existed. Then students have to decide if you will stay with your original plan, take an unexpected side trip, or revise the entire itinerary. This is the planning phase of the writing process, when students brainstorm, research, gather and outline ideas, often using diagrams for mapping out their thoughts. Audience and purpose should be considered at this point, and for the older students, a working thesis statement needs to be started.

b. Drafting

Once to have completed prewriting and decided upon a preliminary main idea and outline, student should write a first draft of their course paper or assignment. In the drafting phase, you fulfill the promise they make in the introduction where they state the main idea. Student dive in and present their arguments and evidence in full, remembering that the first draft is rarely the last. The key in this stage of the writing process is to avoid editing and proofreading until you have your ideas down. Stopping and starting and making small changes as you go will interrupt your thinking. Understanding the distinction between drafting and revising will also save time. Get as much down as they can and then go back, both to rethink what they have written and to proofread. The legendary baseball player, Yogi Berra, exclaimed, "I can't think and bat at the same time," when his coaches urged him to think as he was batting during a serious slump. So too, they shouldn't be trying to edit when you are getting your first draft down. Dealing with one task, writing a draft, is enough simultaneous activity. Students create their

initial composition by writing down all their ideas in an organized way to convey a particular idea or present an argument. Audience and purpose need to be finalized.

c. Revising

Students review, modify, and reorganize their work by rearranging, adding, or deleting content, and by making the tone, style, and content appropriate for the intended audience. The goal of this phase of the writing process is to improve the draft. A related technique is reverse outlining: outlining a draft after it is written. The act of identifying key ideas and subordinate support or evidence might reveal unsupported claims or instances where details seem unrelated to major points being made (nice to know versus need to know information). If you think of revision as performing a post mortem on your work, then you can systematically take it apart to see what in the body works well and what is broken, unconnected, or dysfunctional. Paragraphs count. Reverse outlining allows you to review each paragraph as a single unit. The topic sentence should convey the main idea, and the paragraph should develop one and only one main idea at a time. Reverse outlining will reveal problems with paragraphs if you need a reliable tool to discover revision opportunities. Effective writers enhance their papers by providing headings and subheadings that guide readers from idea to idea and give them a sense of the structure the skeleton of the paper. Finally, remember that the introduction should introduce your main idea or purpose for writing and provide background; the body should

develop the main idea; and the conclusion should wrap up your argument and expand it slightly.

d. Editing

At this point in the writing process, writers proofread and correct errors in grammar and mechanics, and edit to improve style and clarity. Having another writer's feedback in this stage is helpful.

e. Publishing

In this last step of the writing process, the final writing is shared with the group. Sharing can be accomplished in a variety of ways, and with the help of computers, it can even be printed or published online.

2. Step of Writing Process

There is three steps of writing process:³⁷

Step 1: Brainstorming Using a frame or web graphic organizer see figures, the teacher elicits details for each of the five senses as they pertain to the student experiences. The framing organizer offers several different formats for framing information, which can be modified for different grade levels or ability levels within a classroom. After describing what they have seen, heard, smelled, tasted, and touched, the students number the descriptions to organize their thoughts. The frame allows students to order their thoughts by placing numbers in the smaller circles to the right of the key ideas. Webbing is a common graphic organizer technique used to show the central topic center and the ideas that support that topic smaller circles. The lines represent the details that students use to describe each of the five senses.

³⁷Adam Strausbaugh, *Journal writing is beneficial to teacher instruction and student learning* (US, Ohio), p. 13

Step 2: Outline The language used and the amount of information contained in the outline greatly depends on the students' abilities and grade level. For example, older or more advanced students may be able to complete a generic outline. Additionally, the standards for the outline may vary among students. Some may need to finish the outline with complete sentences, while others are capable of supplying words or phrases. The transition to step 3 rough draft is much smoother, however, when students use complete sentences. A sample outline is provided to illustrate Step 2.

Step 3: Rough Draft The rough draft is the step where the students begin to compile all of the details into cohesive, flowing thoughts. Encourage students to use transition words and vary sentence formats and lengths. Many students get overwhelmed at this point and worry about spelling and grammar. Continuously remind them that this is not the final paper and mistakes are part of learning. A word bank may be helpful for commonly misspelled words or specific words used in the current paper

3. Model of Writing

To encourage students to think deeply about their writing, the writer share with them the favorite passage from William Strunk Jr. and E.B. White's *The Elements of Style*, one of my preferred writing guides: A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all sentences short, or avoid all detail and treat subjects only in outline, but that every word tell. Teacher also encourage students to embrace clarity.

To practice applying this advice, students each write a 700 word opinion article about Thomas Jefferson's legacy in American history. I give around two weeks to complete this assignment, which affords ample time for students to hone their work, as well as meet with me if they're struggling.

Before send students on their way, however, take 25 minutes to compose my own response, which project so students can watch me write. Model laboring over writing a perfect first sentence, constructing effective transitions, and selecting sharp diction. Students also see how teacher constantly refine the work, moving often between paragraphs to tweak structure and narrative flow. Meanwhile, field questions about my thought process, such as why teacher have decided to tweak a clause or reconsider my syntax.³⁸

It also encourage students to call teacher out on whatever mistakes that teacher might make, from content related issues to writing style. teacher sometimes purposefully make mistakes to ensure that students are paying attention, and teacher happy when students spot something teacher didn't mean to write that needs addressing.

To deter students from feeling deflated by my productivity especially as teacher suspect it will take them several hours to complete this task teacher remind them that teacher have had much longer to think about their assignment and that teacher have been teaching these skills for a dozen years.

³⁸Ryan Connor, *The St. Martin's Guide to Teaching Writing*. (New York: St Martin's Press, 1992). Vol. 2, p. 17

4. Writing Focusing idea

- a. Fast writing: The students write quickly on a topic for five to ten minutes without worrying about correct language or punctuation. Writing as quickly as possible, if they cannot think of a word they leave a space or write it in their own language. The important thing is to keep writing. Later this text is revised.
- b. Group compositions: Working together in groups, sharing ideas. This collaborative writing is especially valuable as it involves other skills speaking in particular.
- c. Changing viewpoints: A good writing activity to follow a role-play or storytelling activity. Different students choose different points of view and think about discuss what this character would write in a diary, witness statement, etc.
- d. Varying form: Similar to the activity above, but instead of different viewpoints, different text types are selected. How would the text be different if it were written as a letter, or a newspaper article.

5. Evaluating, Structuring and Editing

- a. Ordering

Students take the notes written in one of the pre-writing activities above and organize them. What would come first? Why? Here it is good to tell them to start with information known to the reader before moving onto what the reader does not know.

b. Self-editing

A good writer must learn how to evaluate their own language - to improve through checking their own text, looking for errors, structure. This way students will become better writers.

c. Peer editing and Proof editing

Here, the texts are interchanged and the evaluation is done by other students. In the real world, it is common for writers to ask friends and colleagues to check texts for spelling, etc. You could also ask the students to reduce the texts, to edit them, concentrating on the most important information.

6. Students' Role in Writing Process

The writing classroom needs to be a supportive environment for students to: experiment, innovate, attempt new and different forms of writing.

So, while mindfulness of an audience necessitates attention to conventions around grammar, spelling and punctuation, students must feel they have license to learn through a process of trial and error. Reflecting on the legacy of note that a successful writing classroom is one where students feel a sense of: audience, agency, purpose.

Students need to know that their writing choices will be respected, and that feedback will be offered respectfully and sensitively. In addition to these rights, they also need to know that they have responsibilities in what they write and that

sensitivity to the reality of student diversity needs to be carefully considered as students embark on writing that will entertain, inform and engage.³⁹

7. The Important of Writing Process

Teacher emphasizes the writing process because it emphasizes the value of dialogue as a teaching technique. Teaching the writing process empowers students by asking them to talk about their writing at every step of the writing process. Students submit work according to a set schedule of lessons and assignments, and instructors provide feedback on the work, mixing encouragement with constructive criticism. Students apply these comments to the next step in that assignment. Both exchange comments about the writing, creating a conversation between instructor and student both about the content of the writing and about the process of doing the work.⁴⁰

- a. Gives students the opportunity to write from their own experiences and knowledge
- b. Helps develop positive relationships between student/teacher and student/student
- c. Provides assistance with writing and editing because students get input from students/teacher
- d. Provides immediate feedback in many of the stages of the “Writing Process,” and students know that they are heading in the right direction for a given writing task

³⁹Cunningham, *Reading and Writing in The Elementary Classroom: Strategies and Observations*. (New York: Longman, 1995), vol. 3, p. 24

⁴⁰Alex Cutris, *Hong Kong student teachers' responses to peer group process writing*. *Asian Journal of English Language Teaching*, vol. 11, p. 12-13

- e. Allows students to think about the message first then work on correcting mistakes in their writing
- f. The editing process helps students develop an awareness of corrections
- g. Gives students the opportunity to feel, see, and experience success with writing
- h. Teaches students the basic skills, structures, and language of writing that can be built upon as they continue through the education process and beyond.
- i. Transfers to all content areas, improves clarity and focus in writing, and produces writing on the topic assigned .
- j. Is effective regardless of ability, language, or educational level.

8. How to Teaches the Writing Process

For many students, writing can be intimidating, upsetting and mystifying. Parents who try to teach writing find that their children can be defensive about any criticism on their writing, and without any kind of teacher's guide, critiquing their children's writing can be a surprisingly difficult task and even create power struggles.⁴¹ Because the emphasis is on the process of writing rather than the finished product, much of the sensitivity about receiving constructive criticism is eliminated; in fact, comments from students indicate they love the feedback. By approaching writing as a process, instructors encourage students to postpone closure on a piece of writing until they have explored all of its possibilities. Breaking the act of writing down into distinct steps enables students to maintain perspective on their writing, to understand

⁴¹Lyons Hamp, *Feedback in portfolio based writing courses*. In K. Hyland & F. Hyland (eds.), p. 49

that the feedback is about a specific aspect of their writing, and to discover they can master and yes even enjoy writing.⁴²



⁴²Icy Lee, *Error correction in L2 secondary writing classrooms: The case of Hong Kong*. *Journal of Second Language Writing*, vol. 13, p. 18