

DEPARTAMENT FILOLOGIA ANGLESA I ALEMANYA

A COMPARISON OF THE REVISING PROCESSES OF
SPANISH SPEAKERS AND ENGLISH NATIVE WRITERS :
SIMILARITIES AND DIFFERENCES

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A Comparison of the Revising Processes of Spanish
Speakers and English Native Writers: Similarities
and Differences

DOCTORAL THESIS

Presented by Ana Belén Cabrejas Peñuelas
Directed by Dra. M^a del Mar Martí Viaño y
Dr. Miguel Fuster Márquez

A mi madre

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INTRODUCTION

0. 1. Purpose of the Study

The present study is aimed at finding out the similarities and differences between experienced and novice writers when revising a text. The study is then extended to examine other subgroups: the similarities and differences between English native and non-native experienced writers and between English native and non-native novice writers, because, although both groups have been found to write and revise similarly, they may also present differences in their revising processes when analyzed closely. Although expert and less expert writers differ in how they undertake the whole writing process, revision is a significant stage since the differences are especially obvious.

0.2. Format of the Study

For the purposes of facilitating the reading, this study has been divided into chapters. Chapter 1 presents an introduction to the composing process and a review of the literature dealing with the main approaches to L2 composing. Chapter 2 presents the most influential L1 and L2 writing models in writing research and an evaluation of the literature on writing strategies and data collection instruments. Chapter 3 presents an overview of planning as undertaken by both expert and novice ESL/EFL and NES writers and the main processes taking place while planning. Chapter 4 shows an overview of the similarities and differences between expert and novice writers at the writing stage and a review of the literature on cohesion and coherence. Chapter 5 presents the revision process and the similarities and differences between expert and novice writers at this stage. Chapter 6 presents a discussion of the methodology, data collection procedures and analysis and coding of revisions. Also, the individual findings for each one of the writers in the form of case studies are further explained. Chapter 7 presents the results for the four research questions and the conclusions. Also, an analysis of the written products regarding cohesion and coherence is offered and how much the expert and novice native and non-native writers differ from each other in terms of the cohesion and coherence of their texts. The implications for teaching derived from the study are in Chapter 8.

0.3. Definitions of Key Terms

Following Porte (1995a), I think it is necessary to clarify some key terms that occur throughout this thesis dissertation.

English as a Second Language (ESL) writers are those students who study English in a context where English is the language of communication. The second language has social and communicative functions (Oxford 1990: 6). A large amount of literature dealing with ESL writers often centered their investigations on the American context. In this study, only one student was an ESL writer studying at an American University.

English as a Foreign Language (EFL) writers are those students who study English in a context where English is not the everyday language. The EFL writers in this study were studying English in Valencia (Spain) as part of their academic major.

Native English Speaking (NES) writers are those students whose native language is English. The subjects in this study spoke English as their first language, but they had different cultural backgrounds: American, English, Canadian and Australian.

L1 refers to first language. When talking about the subjects' background, the L1 was either Spanish or English.

L2 refers to second language. Unless otherwise stated, the L2 is English.

Pre-writing is defined as "all the activities (such as reading the topic, rehearsing, planning, trying out beginnings, making notes) that students [engage] in before they [write] what [is] the first sentence of their first draft" (Raimes 1985: 241).

Planning refers to all the intellectual activities carried out before writing - generation of ideas, organization of those ideas and setting up goals -, all of which lead to successful writing. Successful and unsuccessful writers differ in the types of planning activities that they undertake. Reference is made to the planning stage or cycle, which is the first stage of the writing process.

Writing is used to point to the act of putting words on paper. Although “writing” may be used as a wider unit to include other operations such as thinking, reading, reviewing, backtranslating and writing the words, it can only convey the act of writing or transcribing words on paper. When used with “stage” or “cycle,” it refers to the second stage of the writing process. Writing is used as a synonym of “composing” and “transcribing.”

Revising is used to indicate any change made on the written page. The revisions or changes may be included in the surface or meaning categories. When the revisions are of the surface category, proofreading is used. “Editing” carries the notion of reducing content; yet, it is sometimes used as a synonym of “proofreading” in “editing on form.”

Formulation is the “verbalization of written material and those other utterances that, because of their strict linear nature (lexical units, syntactic structures, etc) could be considered as clear candidates for becoming part of the text” (Roca de Larios et al. 2001: 510-1).

Writing / composing strategies refers to any of the acts used to enhance learning. According to Manchón (2001), in the L2 literature “writing strategies” may refer to planning, formulating or revising or to the acts leading to a learning goal.

Retrospective processes refers to the act of going back to previous stages of writing to revise the text produced so far, to solve postponed problems or to generate further text (Manchón et al. 2000a). Reading, backtranslation, pausing and rehearsing are retrospective processes.

Skilled / competent / experienced / expert / efficient / successful writers are language learners who demonstrated writing skills and, thus, they did successfully in the writing assignment for this study.

Unskilled / novice / less skilled / less expert / unsuccessful / inefficient / basic / remedial / inexpert / inexperienced writers are language learners who showed deficient writing strategies, although they are potential good language learners because they also present efficient strategies.

Cohesion: “Cohesion is a semantic relation between an element in the text and some other element that is crucial to the interpretation of it” (Halliday and Hasan 1976: 8). For more recent definitions, see chapter 4.

Coherence: “[...]the property of ‘being a text’” (Halliday and Hasan 1976: 2). For more recent definitions, see chapter 4.

Meaning revisions: Changes that affect the content of an essay. In this study, the phrase, clause, sentence, paragraph and global revisions were referred to as meaning revisions.

Surface revisions: Changes that affect the form of an essay. In this study, spelling, verb tense, number, modality, abbreviation, punctuation and format were referred to as surface changes. They were also called “format revisions” or “mechanical revisions.”

Pre-draft: It is the first written outcome of the first writing session and serves as point of departure for writing the first draft. It is also called “outline.” Reference is made to the pre-draft cycle/stage, which is one of the stages into which the writing process is subdivided.

First draft: It is the second written outcome of the first writing session and the first written version of the text. Reference is made to the first draft cycle/stage, which is one of the stages of the writing process. It is also called “the early draft,” “the first version” or “the initial draft.” First draft/version revisions (also called in-progress revisions) are those revisions undertaken in the first draft.

Between-draft: It is the first written outcome of the second writing session. Reference is made to the intermediate stage or to the between-draft stage/cycle and to between-draft revisions.

Final draft: It is the second written outcome of the second writing session. It is also called “the final version” or “the later draft.” Reference is made to the final draft stage/cycle and to final draft revisions, which are those undertaken in the final draft. Final draft/version revisions can also be referred to as in-progress revisions.

Pre-draft/first draft: It is the written single outcome of the first writing session. Reference is made to the pre-draft/first draft revisions, for those revisions made by the writer as s/he was writing his/her first draft and returned to the pre-draft to add further changes. Further reference is made to the pre-draft/first draft stage/cycle.

Between-draft/final draft: It is the single written outcome of the second writing session. Reference is made to the between-draft/final draft revisions, for those revisions undertaken in the between-draft while in the midst of writing the final version of their essays. Further reference is made to the between-draft/final draft cycle/stage.

Think-aloud protocol: Verbal report of the students' thinking processes, which are motivated by the need to finding out how writers go about generating, writing and revising their texts. It is also called "verbal report."

CHAPTER ONE

INTRODUCTION TO THE COMPOSING PROCESS

Writing has always been equated with "saying what we mean." However, the mental processes the writer goes through in the process of writing are not clear in this definition. Linda Flower (1984: 16) believes that "effective writers do not simply *express* thought but *transform* it in certain complex but describable ways for the needs of the reader." Certain recurring terms in all definitions of writing are "process," "form," "correctness," "product," and "style." Some terms are emphasized more than others depending on the approach chosen at different times, but all approaches have in common a single point: a search for meaning. The purpose of the present investigation is to offer a clear understanding of the composing process in L2 writers - English as a second language students (henceforth, ESL students) and English as a foreign language students (henceforth, EFL students) - and the similarities and differences between composing in an L1 and L2. The present chapter is mainly dedicated to exposing the different movements in L2 composition research from its beginnings until the year 2005, their methods, and implications for L2 teaching.

A historical sketch of ESL composition can be useful for a better understanding of its current stage. The history of ESL composition starts in 1945 and it can be described as a succession of approaches that achieve dominance and then fade, although they never really disappear. Developments in ESL composition have no doubt been influenced by and have followed the tracks of English composition for native speakers. These theories are largely ethnocentric, monolingual and fixated on the needs of native speakers of English undergraduates in North American colleges and universities and have not taken into account the unique nature of L2. However, ESL composition has needed other perspectives and practices that can be summarized in four major theories: controlled composition, the product approach, the process approach, and English for academic purposes.

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1. Controlled composition

According to Tony Silva (1987), controlled composition has its roots in Charles Fries' (1945) oral approach with the notions of language as speech (from structural linguistics) and learning as a process of habit formation (from behaviorist psychology). Writing is considered a secondary concern, a reinforcement for oral habits. Some of the main advocates of controlled composition are Dykstra (1964), Pincas (1964), Moody (1965), Spencer (1965), Paulston (1972), Rojas (1968), Ross (1968) and Horn (1974). Some of the followers of the controlled approach, such as Erazmus (1960) and Brière (1966) focus on free composition as a method to develop writing fluency. According to this method, the student writes whatever comes into his/her head, whereas controlled composition states that certain controls are necessary. These controls guide the student to produce a correct composition (Paulston 1972: 36). The majority rejected free composition and supported Pincas's (1964) ideas in favor of the imitation of fixed patterns. They were not interested in original ideas, organization, style, audience, purpose, and discourse community. Rather, the focus of the controlled composition approach was on formal accuracy and correctness, the avoidance of first language interference, and the reinforcement of second language behavior. This was carried out through the manipulation and imitation of previously learned language structures. Substitutions, transformations, expansions, and completions were carefully studied in models to be imitated later on (Silva 1987: 3).

Paulston (1972: 37-8) found some basic assumptions that form the basis of controlled composition theory and that justify its use:

- (1) This technique allows teachers to focus on one thing at a time while students focus on language patterns.

- (2) Students have the opportunity to write correct paragraphs.

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- (3) It makes possible a good grading system, as well as the sequencing of the language patterns to be written.
- (4) Students have the opportunity to work at their own pace and according to their own proficiency level.
- (5) It motivates students to write, to ask questions that improve their writing and, in general, it creates positive behavior in students.
- (6) This method has also practical considerations in the classroom: the teacher can give frequent writing assignments and exercise control.

Paulston (1972) also provided a list of techniques: (1) substitution tables that provide the student with different possibilities to write sentences, (2) models with directions for rewriting the model, (3) pictorial control or a combination of pictorial control and a model, (4) dictation exercises with oral control and, (5) exercises where content and ideas are suggested but are not the structural patterns. In short, these exercises suggested imitation as the key for learning according to the controlled approach. Silva (1987: 3-4) summarized the main guidelines of the controlled approach as follows:

It [the controlled approach] views learning to write as an exercise in habit formation. The writer is simply a manipulator of previously learned language structures. The reader is the ESL teacher in the role of editor or proofreader, not especially interested in quality of ideas or expression, but primarily concerned with formal linguistic features. The text becomes a collection of sentence patterns and vocabulary items, a linguistic artifact, a vehicle for language practice. The writing context is the ESL classroom.

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2. Product approach

Raimes (1986) classifies the research studies on written products and finds four distinct categories: L1/L2 text structure, the rhetorical structure of scientific writing in English, discourse features, and errors. First, a group of studies deals with contrastive rhetoric; that is, the interference of L1 rhetoric for an L2 learner. Researchers agree on the fact that teachers need to teach those English cultural and discourse conventions that are different from the students' own language conventions. Cultural variation has been recognized to exist at the level of vocabulary, grammar, and sentence structure but Kaplan (1966) goes farther, suggesting differences at the rhetorical level. These differences cause problems for foreign students "because the foreign student is employing a rhetoric and a sequence of thought which violate the expectations of the native writer" (Kaplan 1966: 45).

Second, English patterns of development in scientific texts also cause difficulties for L2 students, particularly the "given-new pattern of development, and the implicit 'presuppositional' information (information the writer assumes the reader shares) contained in the text" (Raimes 1986: 2). The conclusions drawn from the studies suggest that teachers teach specific text patterns to ESL students (Weissberg 1984: 495).

Third, research on text features such as cohesive mechanisms, rhetorical connections, or attention-getting devices reveal that they are a major problem for L2 writers, who needed to be taught how to use these features. And finally, research on product deals especially with interference errors coming from the students' first language and the faculty members' response to them. Researchers conclude that the teaching of grammar is the appropriate tool to avoid error. However, they also agreed on the fact that error is part of the process of language learning (Raimes 1986: 2-3).

The product approach freed itself from the constraints of the sentence because, as stated by Kaplan (1966: 53), "...it is necessary to bring the student beyond that [the sentence] to a comprehension of a whole context." The emphasis is placed on the paragraph and its elements (topic sentences, support sentences, concluding sentences, and transitions) but also on the different forms

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of paragraph development (illustration, exemplification, comparison, and so on). Larger structural unities are now addressed (introduction, body, and conclusion) as well as organizational patterns (narration, description, exposition, and argumentation) with exposition as typically preferred at the university level for second language students (Silva 1987: 5). Teachers invite students to imitate models, usually written models. Grammatical structures introduced in the model should then be reutilized in a manner similar to the model. The product is going to be the best indicator of the student performance. Other typical classroom activities of the product approach ask students to choose among different sentences for a given paragraph or a longer piece of discourse. More complex exercises provide students with facts and ask them to derive topic and supportive sentences, build an outline and then write the composition from this outline. Silva (1987: 5-6) succinctly states the main lines of the product approach:

... writing is the arrangement of sentences in prescribed patterns The writer is someone who selects content and matches it to form The reader is someone who is confused and probably annoyed by unfamiliar patterns of expression. The text is a collection of paragraphs and larger discourse patterns, essentially the five-paragraph essay. Finally, the context for writing is the essay tasks commonly believed to be set for students by American university professors.

3. Process approach

Given the growing dissatisfaction with product-based composition lessons, especially in the L1 teaching context and influenced by its developments, other authors propose an approach of teaching writing whose main purpose is to aid students in the actual process of writing. Main advocates of the process approach are Zamel (1976, 1982, 1983, 1987), Raimes (1983, 1985), Watson (1982), Spack (1988a, 1988b), Hamp-Lyons (1986), Liebman-Kleine (1986) and Krapels (1990). Zamel (1982: 196) defines writing as "a continuing attempt to discover what it is one wanted to say." This process is recursive, that is, writers constantly return to earlier stages of the process in order to carry out later ones. A series of drafts become necessary in the process, i.e. it is essentially the discovery of the meaning of the writer's text.

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The following graph shows what a writer does over a ten-minute period when following a process approach in writing (see Figure 1). The circled area indicates that the writer is editing a passage when s/he realizes that there is a gap in his/her argument. Therefore, s/he goes back to the planning stage, generates a new idea or ideas and returns to edit again (Flower 1981: 50). This going back and forth between stages will be repeated over and over again until the writer feels that his/her task is finished.

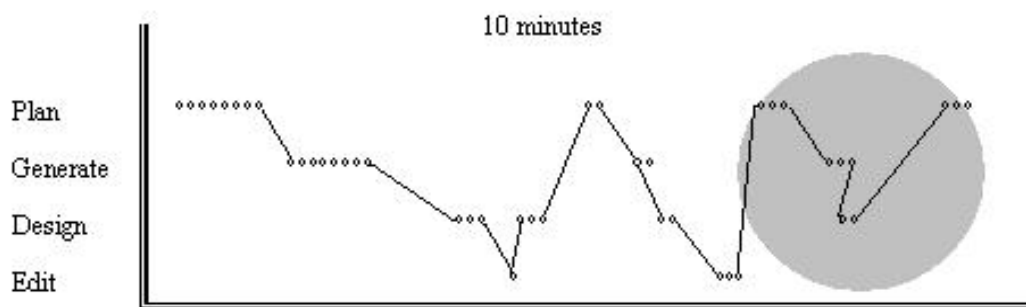


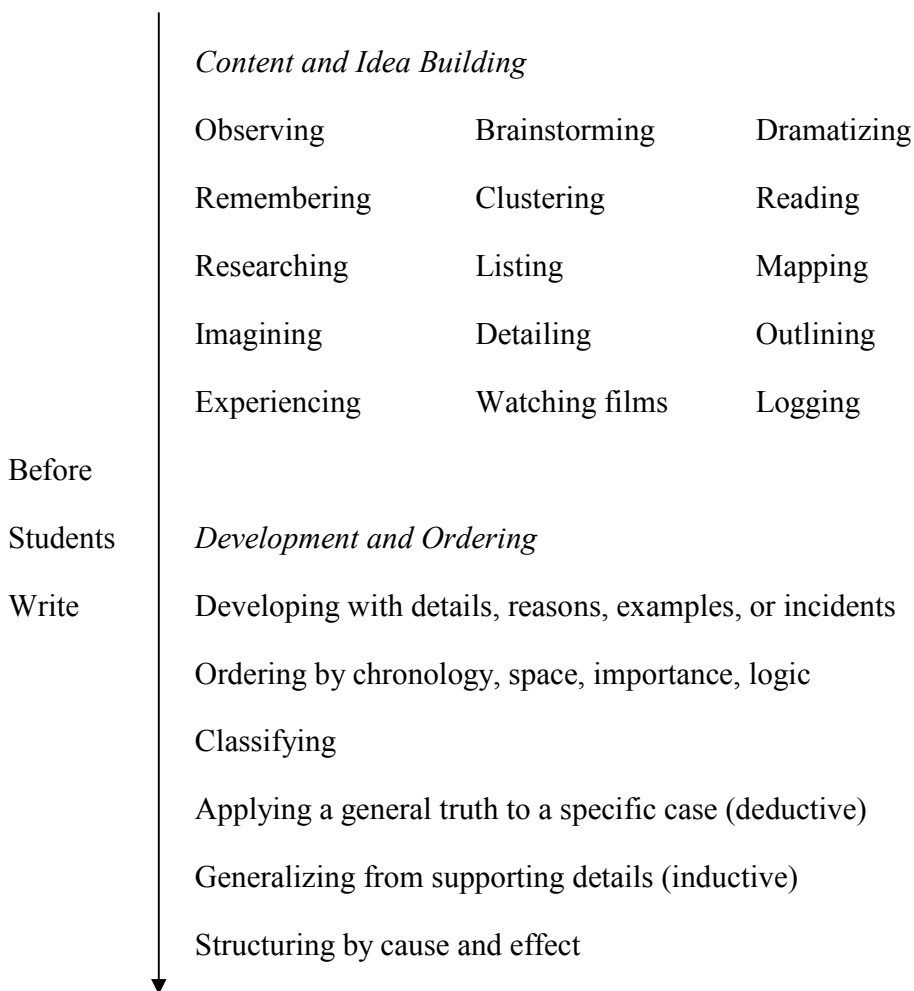
Figure 1. Model of a composing process

In the process approach, researchers study writers in the process of writing: they videotape them, interview them, make observational checklists, and history interview questionnaires. The time spent on writing, pausing, rescanning, revising, and consulting the dictionary is carefully examined and percentages are obtained from the results (Skibniewski and Skibniewska 1986: 148). The purpose of all this is to discover how the words go onto the page and the different stages the skilled writer goes through in the process of discovery of meaning of his/her text. Content is built through different strategies: brainstorming exercises, outlines, individual reflection, group discussions, readings, lectures, and outside research. Topics are initially those that are interesting and familiar to the writer engaging him/her in the process of writing, reducing anxiety and helping to create good writing. This does not mean that writing involves only personal accounts. Rather, once the students' academic abilities improve, they transfer these abilities into less personal contexts until they are eventually

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capable of dealing with academic writing. The audience is the teacher and the students as well as other hypothetical readers (Shannon 1994: 3). Considerations of audience are taken into account by skilled writers. Their writing differs from unskilled writers' writing, which is mainly egocentric and reader-based; that is to say, "it offers the reader an issue-centered rhetorical structure rather than a replay of the writer's discovery process" (Flower 1984: 17). Revision becomes the main focus of the process with the writer constantly going back to previous ideas as s/he attempts to discover meaning. The arguments of the process approach were convincing and its popularity rose in the mid-80s. The process of writing is summarized by Proett and Gill (1986: 3) in the following scheme:



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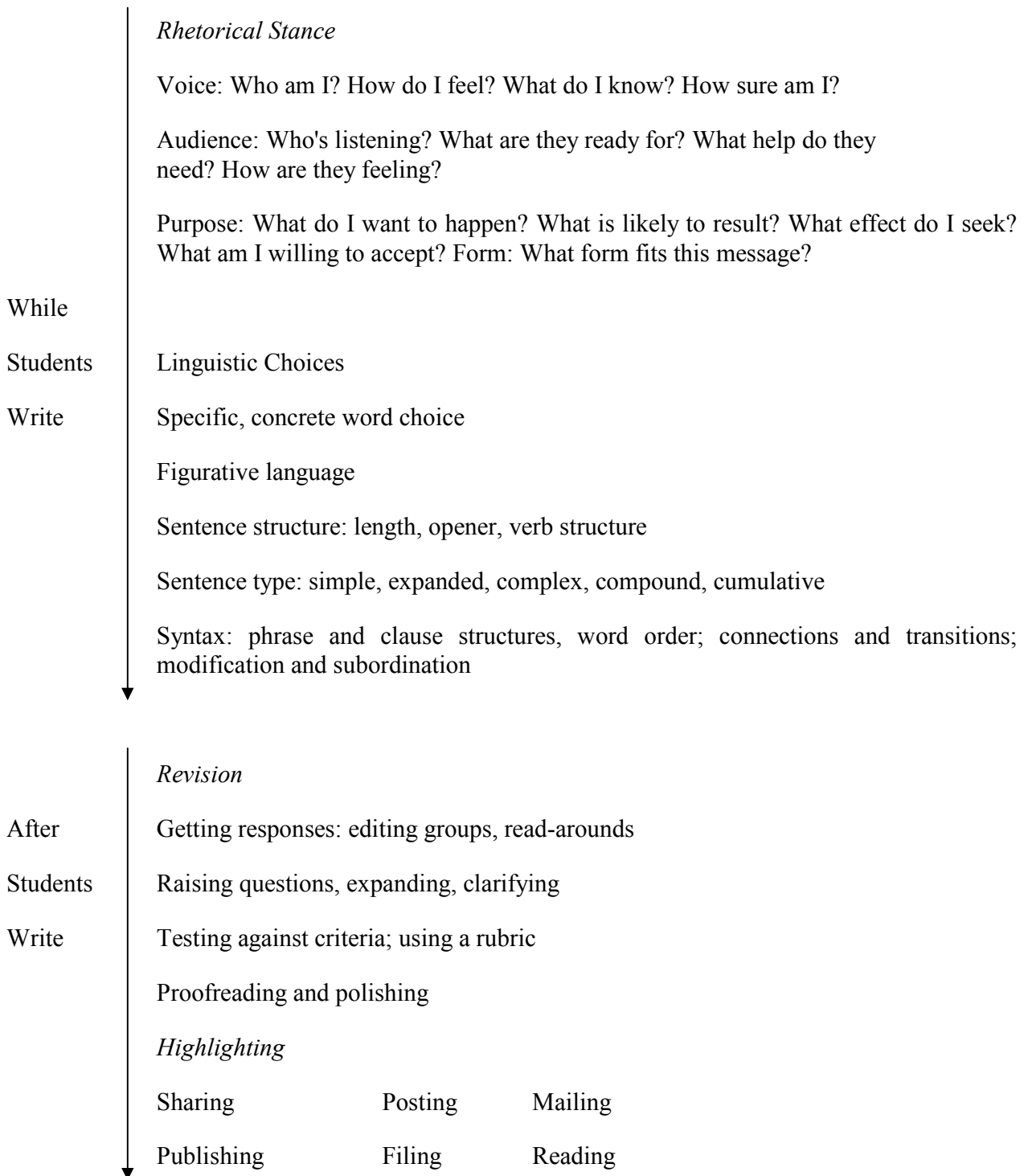


Figure 2. The process of writing

Some criticism soon began to appear even among the followers of the approach. Zamel (1983: 169-70), for example, argues against some of the techniques employed, such as thinking

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aloud to retrieve ideas from memory in the pre-writing stage or the controlled conditions under which most process studies occur. Raimes (1986: 8) exposes other problems: the combination of the ideas of such an approach with the requirements of a syllabus, or the difficulties that students may have in learning about paragraph form without the aid of forms. Before that, Reid (1984: 149-53) suggests that the process approach neglects certain aspects, such as the differences among individuals, writing tasks, and situations; the schemata for the academic discourse; the students' language proficiency and level of cognitive development; the insights that contrastive rhetoric offers and, finally, the differences between writing in a first and second language.

4. English for Academic Purposes (EAP)

Horowitz's (1986a) challenges to the process-oriented camp with his remarks on the subject led to acute debate. One major criticism is that the process approach does not adequately address the needs of ESL students in the academic context. The alternative proposed is English for academic purposes, an approach that shifts its attention from the writing to the academic reader. Horowitz's (1986a: 141-4) concerns can be summarized in four main points:

- (1) The process approach ignores the importance of examination essay writing. Additionally, there may be "as many different writing processes as there are academic writing tasks" (Horowitz 1986a: 142).
- (2) Process writing can be a good approach for some writers but it may not work for other learners or other academic tasks. It is important that writing be taught according to the expectations of a realistic academic audience.
- (3) In the academic context, students are not allowed to choose their own topics. It is in the interest of the student to have the same premises that they have at the university level.

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(4) The evaluation techniques used by process-oriented teachers stand in direct opposition to the techniques followed by professors at university, who place emphasis on the message rather than on the messenger.

Other limitations of the process writing pedagogy have been added from a genre perspective (Hyland 2003: 18-9):

- (1) Process writers are left alone trying to express personal meanings, which they derive from general principles of thinking and composing. From a genre perspective, writers write with different purposes and in different ways. While process writing explains *how* students write, they do not explain *why* students make given linguistic and rhetorical choices.
- (2) Process models reduce the teacher's role to that of an observer until the end of the writing process. Since individuality is encouraged, students have not been offered any explanations of how texts are different from others in terms of purpose, audience and message.
- (3) Students are not given explicit instruction on structure types, but they are expected to learn them from observation, repetition and from the comments that teachers make in the margins of their writings. As a result, only those students that share the L1 teachers' familiarity with academic genres do well.
- (4) Some of the methods that process writing approaches advocate such as personal voice, peer review, critical thinking, and textual ownership rely on an ideology of individualism that L2 writers may not share.

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- (5) Process models do not provide students with the appropriate linguistic and rhetorical tools to approach mainstream culture.

- (6) The social nature of writing is not addressed due to an excessive concern with individuality.

Horowitz (1986b: 445) analyses the type of academic writing task used at American universities and concludes that "generally speaking, the academic writer's task is not to create personal meaning, but to find, organize, and present data according to fairly explicit instructions." He proposes two methods for teaching academic writing: the *oral argumentative presentation* and the *group documented essay project*. In the oral argumentative presentation, the student exposes an argument from both a structural-analytical and a discourse point of view. It is followed by a class discussion intended to show the weaknesses in the argumentation (Horowitz and McKee 1984: 5). Important representatives of this approach are Horowitz (1986b), Reid (1985) and Shih (1986). Other scholars point out issues of culture and power with immigrant ESL students since these students do not share the same forms of socialization as L1 students. Clashing expectations bring about problems on how to position themselves with regards to the larger society the students are now immersed in. Other concerns relate to techniques and procedures used in a process-oriented classroom (e.g. peer review) expressing some doubt about their real utility. New alternatives are suggested within the post-process approach to L2 writing, although the concept "post-process" does not imply a complete paradigm shift but rather a broadening of the L2 writing domain to include new issues in both research and teaching (Atkinson 2003: 11). L2 writing is now observed in connection with the rest of the world. Issues of power and discourse are addressed (Kubota 2003) and the social and political processes at work in L2 writing within the academic world (Casanave 2003).

The alternative to the process approach, English for Academic Purposes (EAP), is defined as "any English teaching that relates to a study purpose" (Dudley-Evans and St. John 1998: 34). Acquiring the necessary study skills for listening, reading, speaking and writing is of primary importance. As the study situation changes, the emphasis on the study skills changes too. The

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difference is however placed on the degree of use of English or the national language as the medium of instruction (1998: 34). EAP is, according to Hutchinson and Waters (1995), a branch of English for Science and Technology (EST) and a sub-branch of the more general approach called English for Specific Purposes (ESP), which arose after World War II as a result of the important changes brought about in the scientific and technical world. Such changes led to the widespread use and teaching of English as the language of science and technology. There have been other attempts to classify ESP, such as Robinson (1991) in a tree diagram that divided ESP into English for Academic Purposes (EAP) and English for Occupational Purposes (EOP) and Dudley-Evans and St. John (1998) that represent ESP on a continuum, all of which points toward the complexity within ESP.

Silva (1987: 9) exposes the main tenets of the English for academic purposes approach as follows:

... writing is the production of prose that will be acceptable at an American academic institution, and learning to write is part of becoming socialized to the academic community The writer is pragmatic and oriented primarily toward academic success, meeting standards and requirements. The reader is a seasoned member of the hosting academic community The text is a more or less conventional response to a particular task type which falls into a recognizable genre. The context is the academic community

Horowitz (1986b: 456) proposes “academic support courses.” From its early days, the focus of the new proposal is on the needs of the learner when using English. The new program invites both the students and the ESL teacher to attend university courses or ESP courses, where students from similar majors work together on topics from the same field, and ESL classes, where topics of general interest can be analyzed. Teachers will use the methodology and the activities of the various disciplines and they will also study the grammar, lexis, discourse, skills for reading, and writing, necessary for each one of them. It is a misconception, however, to think that ESP teaching and materials are always going to be related to a specific discipline: English for Physics, or English for Lawyers. They can also focus on those elements (lexis, grammar, syntax) common to any discipline. It is true, however, that there have been distinct approaches to ESP that involve not only changes in

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method but also teaching focus. During the early stages of ESP, the focus was placed on the elements of the sentence and their construction as found in written engineering texts, a misguided approach since “it neither gives guidance as to when one form is preferred to another nor indicates how any particular form fits into the structure of a text, that is, what precedes or follows it” (García Mayo 2000: 31). Attention later shifted to the sentence and to the writer’s purpose following the emerging field of discourse or rhetorical analysis. The final stage implied the identification of the target situation and of the linguistic features of that situation. Such features are then included in the syllabus of an ESP course. The process is called needs analysis. According to García Mayo (2000: 39), later analyses take various forms of learning needs and pedagogic needs, which she classifies into *deficiency analysis* or the learner’s needs, *strategy analysis*, which refers to the way the learner wishes to learn and *means analysis* that relate to the educational environment of the ESP course, such as classroom culture and ESP staff profiles.

Five major differences with traditional approaches are, as suggested by Shih (1986: 624-5):

- (1) The emphasis is placed on “writing from sources,” such as readings or lectures, on interpreting and analyzing those sources rather than writing on personal topics.
- (2) Content has more importance than the process that leads to this content.
- (3) Skills such as reading and listening are also important and should be encouraged before starting to write.
- (4) Study of a topic and constant input from external sources are considered important in contrast with the process approach that relies solely on self-generated ideas.

Features of the process approach are often integrated into classroom methodology, such as prewriting and revision strategies, but the main emphasis is placed on the instructor’s decision on the content for the course and on the readings and writing tasks that support that content (Horowitz

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1986b: 411). Team teaching, linked courses, mini-courses centered around a topic, field-specific instruction and composition or multiskill EAP courses/tutorials that accompany university content courses are often encountered. According to Dudley-Evans and St. John (1998: 44-7), the language teacher engages with other disciplines through *cooperation* with other departments to find out about the students' needs and priorities and how English fits into them; through *collaboration*, which entails the language teacher working with the subject department so both the subject and the language are dealt with closely; and through *team-teaching*, the closest level of subject-language interaction that require the language and the subject teachers to work together in the classroom providing feedback, commenting answers and generally acting as advisers. Collaborative work is carried out with a series of classes that prepare for subject classes taught in English, with classes for which the subject department provides material and with adjunct classes, which are meant as back-up subject classes. The results have been found to be positive. Students in linked courses did better than those in unlinked classes not only because they learned to see connections between “the courses and the writing and reading they did, as well as helping them in their acquisition of English and understanding of course material and in vocabulary development” (Smoke 2001: 132), but also because students gained in critical thinking through writing assignments that are provocative and engaging, being the English language the tool of action (2001: 137). Some of the main representatives of the English for Specific Purposes approach in North America are Shih (1986), Mohan (1986), Brinton, Snow and Wesche (1989), and Canseco and Byrd (1989).

5. Criticism and new developments within L2 composition

A reaction against English for Specific Purposes soon appeared and a proposal for a combination of both process and product approaches is signaled as a new alternative. Raimes (1991: 415) points out: “In a writing class, students need to be taught both how to use the process to their advantage as language learners and writers, and also how to produce an acceptable product upon demand.” The solution is to adopt the process and product approaches as “*both/and* entities” rather than the exclusion of one another. Concern with content should not mean throwing out form, but it should be included in the process of composing. One suggestion to carry out this task is to make content and organization “content-specific,” that is to say, the grammar and content a writer

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produces should be related to a specific product, one with a specific audience and a specific purpose. As a consequence, teachers should avoid exercises that ask to write topic sentences without using some paragraphs or exercises on pronouns, instead of helping the student to correct the mistakes in his/her own writing and the like (Raimes 1986: 21). Connor (1987) is also in favor of an integrated theory of product and process in ESL writing instruction. She underscores the role that the product plays in process research and thinks of text analysis as a contribution to the understanding of ESL writing. The empirical studies carried out by several linguists show that students should be taught some strategies for improving their writing form and content. Connor (1987: 682-3) considers, for example, instruction in topical structure analysis as a revision tool to check for coherence with identification of topic sentences and the progression of meaning throughout the text, and a semantic structure analysis to study the organizational structures of the texts (problem/solution, comparison, description, and causation) (Connor 1987: 689-91). A more recent investigation with 50 Japanese college students also indicated the convenience of integrating both product and process approaches. The observation that the Japanese skilled writers had sophisticated composing skills and knowledge of the English academic writing brought Kamimura (2000) to conclude that both product and process-based knowledge were necessary in order to become skilled writers, because “both are important and necessary, and a lack of either of the two factors leads to unsuccessful EFL writing performance” (2000: 17).

One of the major critiques against English for academic purposes is the fact that teachers of English are not prepared to conduct a course that focuses on a particular discipline, because the teaching of writing in a discipline “involves even more specialized knowledge and skills than does the teaching of the subject matter itself” (Spack 1988a: 38). Spack (1988a: 30) recommends for English teachers “teaching general academic writing” and “create programs in which students can learn general inquiry strategies, rhetorical principles, and tasks that can transfer to other course work” (Spack 1988a: 40-1). Those strategies and principles that students should learn include working with data, writing as a response to other texts, first from a personal approach and then move to a more critical one, all within the context of a process-centered approach (Spack 1988a: 41-5).

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In recent years, two aspects have gained prominence in ESP: *Data Driven Learning* and *Genre Analysis*. *Data Driven Learning* investigates aspects related to the academic world: lexis and grammar, but also the features that help a research proposal receive approval, how and why authors relate their work to previous work in the field. In *Data Driven Learning*, Berkenkotter and Huckin (1993) are important figures. *Genre Analysis* is perhaps the approach that has had the most influence on L2 writing worldwide. For *Genre Analysis* literacies are not an individual property but, instead, they are community resources used in social contexts and writing is viewed “a means of connecting people with each other in ways that carry particular social meanings” (Hyland 2003: 25-7). Hyland (2003) further points out about *Genre Analysis*:

... from a genre perspective, writing is not an abstract activity, but a social practice. What is considered good writing, appropriate engagement, convincing argument, effective persuasion, and creative expression does not depend on mastery of universal processes, but varies from one community context to the next.

Students will be successful if they are aware of what target communities look like. Interactive collaboration between teachers and students is highlighted with the teacher taking the authoritative role. Teacher intervention is more acute at the early stages of writing, diminishing as the student progresses until s/he is able to perform independently. Process adherents indicate however that explicit instruction of genre forms may restrict creativity. Important representatives of *Genre Analysis* are Swales (1990) and Bhatia (1991) and, among the current followers, Hyland (2003) is an example.

The current state of ESL writing is one of compromise among different approaches. This is the conclusion which Shannon (1994) arrives at after analyzing the different approaches to composition from the mid-40s until our days and it continues to be so. A theory that integrates both product and process approaches is a feasible solution to the problem that Silva (1990: 20) pointed out: “There simply are no comprehensive theories of L2 writing and it does not seem prudent to

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assume that theories of first language writing alone will suffice.” He himself defines the characteristics that a theory of L2 writing should have:

An appropriate and adequate theory of L2 writing, in my view, is one that, at a minimum regards writing as an interactive activity; is reasonably comprehensive and internally consistent; reflects an understanding of historical developments in the field; is informed by current work in relevant disciplines; and is sensitive to the cultural, linguistic, and experimental differences of individuals and societies.

The approaches studied so far do not seem to have all these elements, but they all focus on a single element at a time: the controlled composition on form, the product approach on the paragraph and its elements, the process approach on the writer and the processes s/he goes through in the writing enterprise, and the English for academic purposes on the academic audience. In accordance with other ESL linguists - Connor (1987), Raimes (1991) - Shannon (1994: 16) thinks desirable an integrative theory that includes both product and process for the merry-go-round of approaches that has characterized ESL composition theory from its outset. Relying on Berlin (1987), an L1 theorist, Johns (1990) points out that no one single theory can be developed. Johns (1990: 33) adds: “... any viable theory of ESL composition must be complete; that is, it must include, at the very least, the four elements mentioned by Berlin [the writer, the audience, reality and truth, and the sources of language in written texts], in addition to other features necessitated by the nature of second language learning and use.” According to Silva (1990: 20), a variety of theories need to be used that take a broader picture and account for some basic elements: “the writer, reader, text and context, as well as their interaction.” Grabe (2001: 44-5) further argues that the current models of L2 writing have not moved beyond descriptions of the differences between L1 and L2 writing, the problems that L2 writers encounter when they face the academic curriculum, and the shortages in their linguistic repertoires. Not until there is a shift from the descriptive stage will it be possible to develop a distinct theory of L2 writing. Following Spolsky’s (1989) taxonomy of conditions for learning – knowing the learner, knowing how to use the language, the human learner, individual abilities and preferences, the social context, attitudes and motivation, opportunities for learning and practice, formal instructional contexts, processing factors, cultural variability, content and topical knowledge,

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discourse, genre, and register knowledge - Grabe (2001: 53) adapts such conditions to a writing environment and suggests research on writing be categorized under each heading, which would result in generalizing statements and constraints on writing performance that would be the foundation of any L2 writing theory.

García Mayo (2000: 114-5) highlights the fact that ESP is still alive and can offer important challenges for learners and researchers in the following study areas:

- *Contrastive and Comparative Rhetoric Studies*, which compare the discourse organizations of texts in different languages. Multilingual students are of concern for researchers.
- *Cross-cultural/Cross-disciplinary Studies*, which focus on the expression of the same idea in different languages and how each one differs from the other.
- *Diachronic Studies in LSP* with its emphasis on the forms characteristic of scientific texts.

As suggested by a number of investigators (Ellsworth and Ellsworth 1997, Slaouti 1997 and Palmer 1998), such study areas and the ever-increasing use of computers and the Internet in the classroom may lead to the creation of new teaching methods that integrate those elements clearly and successfully for the students' general well-being.

CHAPTER TWO

COGNITION STUDY IN WRITING: L1 AND L2 WRITING MODELS, L2 WRITING STRATEGIES AND DATA COLLECTION INSTRUMENTS TO ASSESSING WRITING STRATEGIES

2.1. Introduction

Research on L2 composing has focused on composing for a long time and, specifically, on the features that make a text successful or unsuccessful. L2 writing has also been largely influenced by L1 writing models in the belief that the process of writing in an L1 and L2 are similar. Yet, writing in an L2 is a startlingly different procedure that needs its own models that explain the unique nature of writing in a second language. Some of the models that have been most influential in writing research are explained, such as Flower and Hayes's (1981) model. Then, Moragné e Silva's (1991) L2 model, which is mainly an adaptation of Flower and Hayes's model, is clarified and, finally, Zimmermann's (2000) L2 writing model is the focus of attention.

The process approach has a bearing on L2 composing, since it occupies in the strategies that writers undertake to write in an L2. Indeed, an important body of literature has tried to determine how successful and unsuccessful writers undertake the task of writing in a second language and has concluded that the type of strategies used often differentiate one type of writers from another, although they both employ a wide range of them. Some of the strategies are observable while others can only be reached at by having the writers talk aloud while composing. The strategies and the methods used to collect the strategies should therefore be analyzed.

2.2. Flower and Hayes's (1981) L1 writing model *versus* Moragné e Silva's (1991) and Zimmermann's (2000) L2 writing models

One of the most influential writing models in L1 and L2 writing is Flower and Hayes's (1981) L1 composing model. A short characterization of the model is therefore justified. Next, Moragné e Silva (1991) bilingual model, based on Flower and Hayes's, is explained. Zimmermann's

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(2000) model has been included because it elaborates on formulating, which has often been disregarded by researchers.

2.2.1. Flower and Hayes's L1 composing model

Flower and Hayes's L1 model is grounded on the cognitive approach to writing that views composing as a complex, goal-directed and recursive activity that ends with the final product. Writers move from an egocentric, writer-based composition to one that is reader-based, since texts are written with a reader in mind.

The model initially intended to explain the L1 composing process has been employed by L2 researchers and pedagogists, although it has also been subject to criticism because it has little empirical basis and it is too vague and generalized (Zimmermann 2000: 74). In Flower and Hayes's model, the writing process contains three sub-processes: planning, translating and reviewing, of which planning and reviewing are further subdivided while translating is the least elaborated of all (see Figure 3). Planning contains the sub-processes of "generating," "organizing" and "goal setting" and reviewing the sub-processes of "evaluating" and "revising." Concepts such as the writer's long-term memory and the task environment also form part of the model since they all intervene in the writing process. Flower and Hayes develop translating and reviewing later on and are the focus of further investigation (Flower et al. 1986).

2.2.2. Moragné e Silva's (1991) bilingual model

Moragné e Silva's model contains Flower and Hayes's (1981) basic elements of the composing process: "task environment," "the writer's long-term memory," and the writing processes "planning," "reviewing" and "translating," the latter called "transcribing" in Moragné e Silva's model. In this model, however, there are more specific details in the writing processes (see Figure 4). The process of planning contains the subcategories of "generating," "goal setting," and "organizing," but there is no attempt to describe the processes of translating into sub-processes. It merely distinguishes between oral and written transcribing both in the L1 and L2.

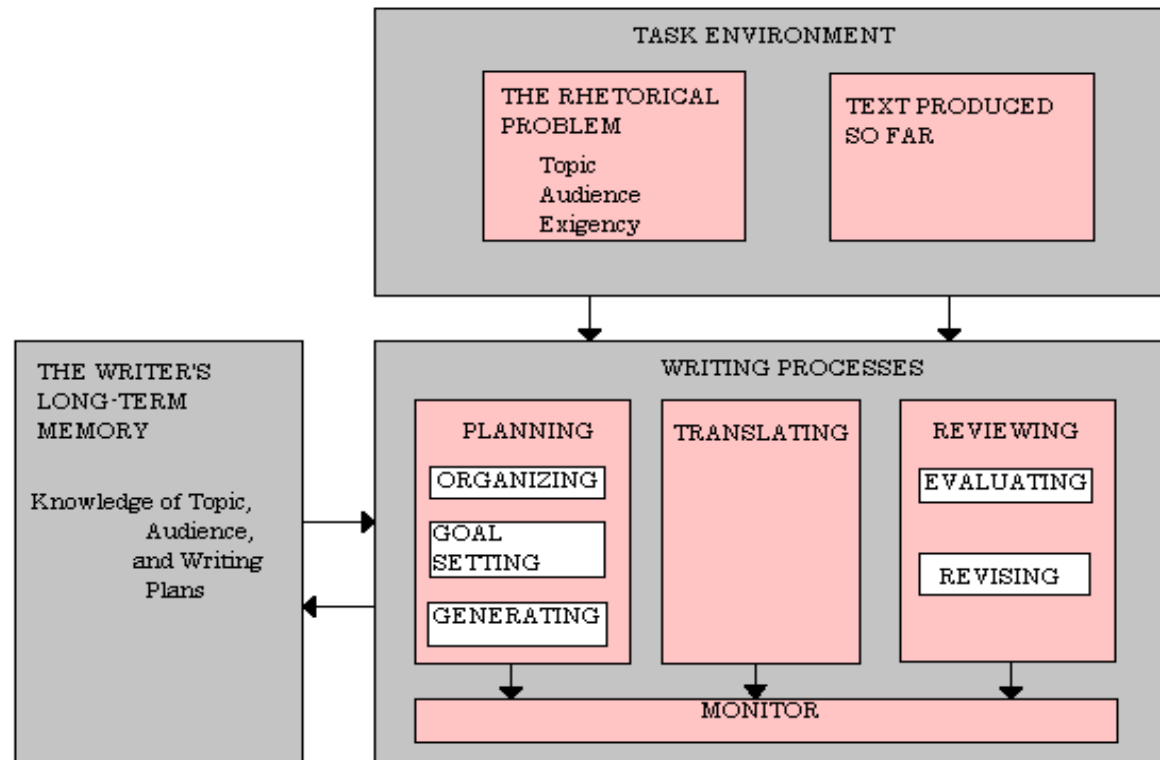


Figure 3. Flower and Hayes's (1981) model of cognitive processes in composing

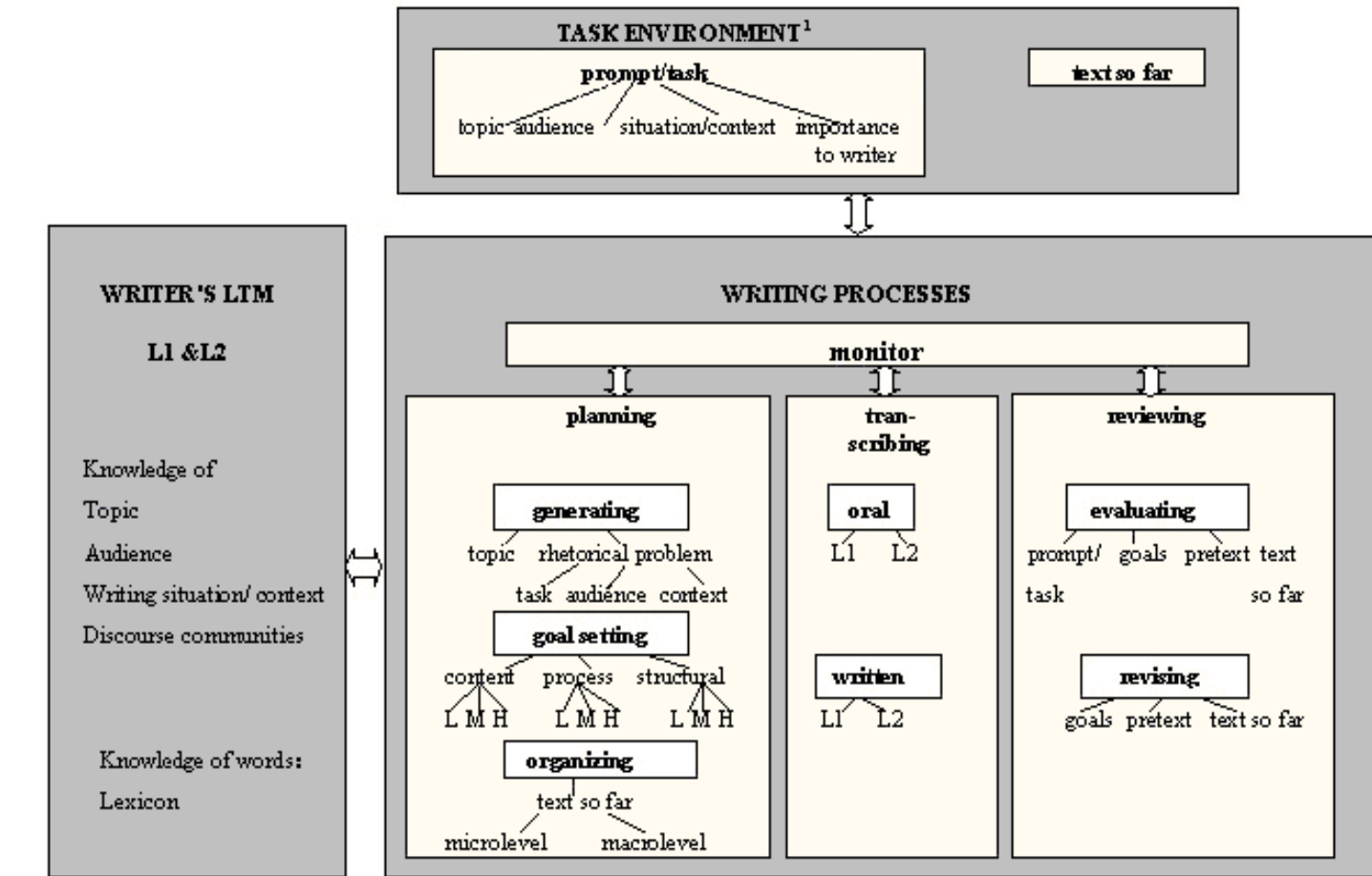


Figure 4. Model of L1/L2 composing processes by Moragné e Silva (1991)

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the case, revision takes place (1991: 78-9). An interesting example is provided in a letter of application in English.

EVAL

/ I am very interested in working, in working in./ there is too much ins, too much/

... (Do you want to talk?) / Yeah, Michele. Não posso falar tanto. */ I am very

PRETEXT EVAL EVAL

interested in working. / In interest in ahh, doing is not a good verb./ Isto é o

EVAL EVAL

problema, não é? **/ Doing is nothing, / OK, it's OK .../ doing accounting for

PROMPT

Marshalls./ ... (long silence) ... uhhh, ... / Undergraduate degree with Accounting Finance
concentration plus 1 year experience in a financial

EVAL PROMPT REV CG

accounting discipline / Wow, in there is financial accounting discipline. / Please

EVAL REV

find attached / not attached / please find enclosed my resume please find.

[* I can't speak so much] [** This is the problem, isn't it?]

2.2.3. Zimmermann's (2000) L2 writing model

Zimmermann's model does not include Flower and Hayes's (1981) background factors – writer's knowledge, topic, audience, prior texts – and focuses on the production of individual sentences (see Figure 5). Zimmermann argues against modelling writing processes as a linear sequence of stages, since the processes taking place are recursive. His writing model reflects the integration of several sub-processes, some of which occur in “privileged” positions while others can occur almost at any location. Writers plan before formulating; however, L2 solving activity, although it happens between formulation and review, does not have a fixed place in them (2000: 84-

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5). Writers may preplan and then go on to planning, which they may do globally or locally, follow with formulation, writing, evaluating formulation, repairing the written words and reviewing the whole text, although they may also go back to earlier stages. Zimmermann describes in full detail the formulation process with a model that includes the most typical processes. Chapter 4 takes up Zimmermann's formulation model when dealing with the process.

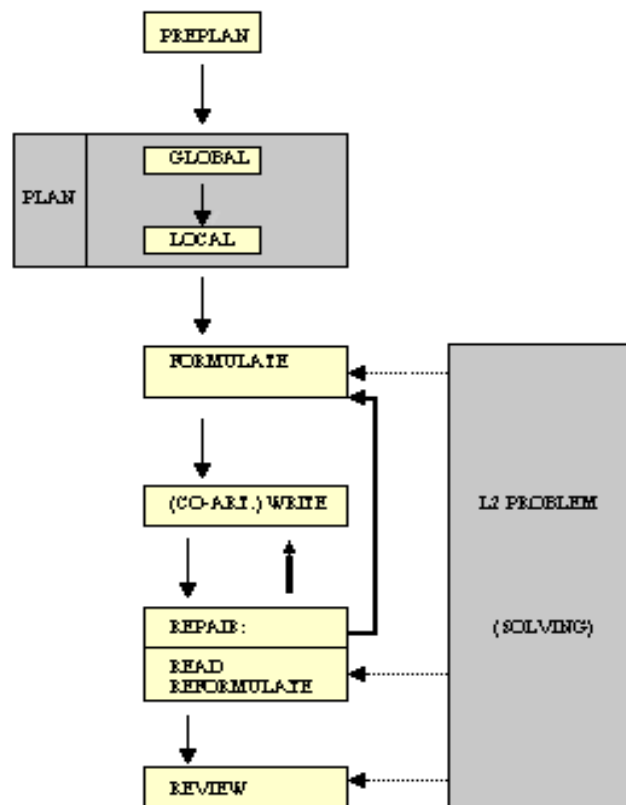


Figure 5. Zimmermann's (2000) L2 writing model

2.3. Language learning strategies: Definition, characteristics and classifications

2.3.1. Definition

Investigation on second language learning strategies is a relatively new field of research that has drawn most of its conclusions from research on learning strategies in first language tasks.

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Various classifications of learning strategies in second language research that could not be related to other studies made researchers draw their attention to the identifications, classifications and training procedures of learning strategies in first language learning research. A bigger problem seemed to stem from the inability to define “learning strategy” and the considerable confusion in distinguishing between learning, teaching and communication strategies, concepts that are frequently intermingled in discussions of language learning. The greatest problem was however the lack of a theory to explain learning strategies and to guide studies in second language acquisition, one that could explain how the individual learns structures and functions in learning a second language.

Although the terminology has not been uniform, “learning strategies,” (Weinstein and Mayer 1986, O’Malley and Chamot 1990), “learner strategies” (Wenden and Rubin 1987, Wenden 1987) and “language learning strategies” (Mayer 1988, Oxford 1990, Vann and Abraham 1990, Pickard 1996) were first defined taking into account cognitive psychology and its emphasis on learning as an information processing process. Mayer (1988: 11) defined “learning strategies” as “behaviors of a learner that are intended to influence how the learner processes information,” while later definitions focused on processes and outcomes, such as Oxford (1990: 8), who defined the term as follows:

operations employed by the learner to aid the acquisition, storage, retrieval, and use of information ...
specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferable to new situations.

However, from the outset Rubin (1975) and Stern (1975) made a distinction with regard to the definition of learning strategies. Rubin defined “learning strategies” as the specific techniques or devices that learners use to acquire knowledge. Stern, however, referred to learning strategies as some more general higher order approaches to learning which govern the choice of more specific techniques, a position also taken by Naiman et al (1978). Although the distinction continued to exist, Rubin’s stance has been the dominant in the field of second language acquisition and the one that has been used by researchers throughout. Wenden (1987: 7) contributed to the definition of learning strategies by expanding the concept to include concepts, such as “strategic knowledge” that she referred to as “what learners know about the strategy they use,” revealed in interviews, questionnaires and written diaries and the personal factors that facilitate language learning and that influence the learner’s choice of strategies. Among them, Wenden (1987: 7) mentioned the general

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principles for learning a second language successfully, the easy and difficult points of learning a second language or how well or poorly the learner thinks s/he uses the new language.

2.3.2. Characteristics

The following characteristics are commonly agreed on for learning strategies:

- (1) Learning strategies are *specific actions or techniques* taken by the learner (Wenden 1987: 7).
- (2) Some of the actions are *observable* (i.e. asking a question) and some are *non-observable* (i.e. mental processes) (Wenden 1987, Oxford 1990).
- (3) They are *problem-oriented* (Wenden 1987, Oxford 1990).
- (4) Some strategies *contribute directly to learning*, such as asking for validation of the words, phrases or sentences that a learner is producing while others *contribute indirectly to learning*, such as creating opportunities to learn the new language (Rubin 1987, Oxford 1990).
- (5) Learning strategies are *consciously employed* (Wenden 1987, Oxford 1990).
- (6) They *can be modified* and, as such, they can be rejected or new ones can be learned (Wenden 1987: 8).
- (7) They *contribute to communicative competence* (Oxford 1990).
- (8) They *allow learners to become more self-directed* (Oxford 1990).
- (9) They *expand the role of language teachers* (Oxford 1990).

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- (10) They *involve many aspects of the learner, not just the cognitive* (Oxford 1990).
- (11) They *can be taught* (Oxford 1990).
- (12) They are *flexible* (Oxford 1990).
- (13) They are *influenced by a variety of factors* (Oxford 1990).
- (14) They *can be transferred from one language or language skill to another* (Skehan 1989: 137).

2.3.3. Classifications

In the 80s, cognitive psychology contributed in the definition and classification of learning strategies, which has continued in the 90s up to the present. O'Malley et al.'s (1985: 32) study with beginning and intermediate ESL students found twenty-six strategies that they classified into three categories: metacognitive strategies, cognitive strategies, and social mediation. In a later study, Chamot et al. (1988) identified three major groups of language learning strategies in their longitudinal study: metacognitive, cognitive and social and affective strategies, 7 of which were metacognitive with 13 sub-strategies, 11 cognitive with 8 sub-strategies and 4 social and affective strategies. Oxford's classification of strategies is a combination of Rubin's (1981) and O'Malley et al.'s. Oxford distinguished 2 groups: direct and indirect strategies (as in Rubin's study), with 3 categories under each group (as O'Malley et al.'s metacognitive strategies), 19 sets in the 6 groups and 59 individual strategies, totaling 193 strategies in all four language skills.

Metacognitive strategies are defined as “higher order executive skills that may entail planning for, monitoring, or evaluating the success of a learning activity” (O'Malley and Chamot 1990: 44). These activities are referred to as “regulation of cognition” that together with “knowledge about cognition” (metacognitive knowledge) (Flavell 1979) constitute metacognition. Metacognitive knowledge as defined by Flavell (1979: 906) refers to “all facts learners acquire about their own cognitive processes as they are applied and used to gain knowledge and acquire skills in varied

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situations.” Metacognitive knowledge includes, according to Wenden (1991: 34), “the students’ beliefs, insights and concepts that they [learners] have acquired about the language and the language learning process.” Wenden (1991: 35) points out four important characteristics of metacognitive knowledge that have a bearing on learning: It is *stable* and can be retrieved from the store of knowledge. It is *storable* and, thus, learners can activate it intentionally or unintentionally. It is *fallible*, because it cannot be always empirically proved and, finally, it is *interactive*, because metacognitive knowledge can influence a learning task, the choice of strategies, and the awareness of learning. Regulation of cognition entails the use of metacognitive strategies, such as selective attention to specific aspects of the language task, planning, monitoring comprehension and production, and evaluating the language task. However, they are not necessarily stable and storable and are task-dependent (Wenden 1991: 106). Flavell further distinguished three kinds of metacognitive knowledge: person knowledge, strategic knowledge and task knowledge. *Person knowledge* refers to the general knowledge that humans have about how learning takes place and what learners know about themselves as learners. *Strategic knowledge* is the learners’ stored knowledge about learning strategies and includes knowledge regarding strategies that work best and knowledge about how best to approach language learning. *Task knowledge* is the knowledge necessary to accomplish language tasks successfully. It includes knowledge of the purpose of the task; knowledge of the nature of the task; knowledge of when conscious effort for learning is required and knowledge of task demands, such as what resources are necessary to complete the task, how to go about doing the task and the strategies needed and whether the task is hard or easy.

Cognitive strategies are specific operations or steps in learning and include strategies such as rehearsal, organization of concepts according to their semantic or syntactic attributes and elaboration of new information with known information in memory. Practice strategies, monitoring, memorization and social strategies are also classified as cognitive strategies. *Practice strategies* are those the learner employs when s/he wants to use the language for communication, such as repetition, rehearsal, experimentation, consciously applying rules, imitation, answering to self questions, exposure to second language, talking to oneself in second language, and self-drill (Wenden 1991: 22). *Monitoring strategies* imply the identification of a problem and a solution, *memorization strategies* are used to store information in memory, *social strategies* are those that contribute to create opportunities for practice in groups or with peers, while *affective strategies* serve the purpose of coping with anxiety and frustration.

2.3.4. L2 composing strategies

Within the process-oriented trend, a major focus of investigation is the strategies L2 writers use. A rich body of literature has tried to determine how successful and unsuccessful writers undertake the task of writing in a second language, which has produced some important findings for L2 composition. Analyses of think-aloud protocols in conjunction with the writing plans and drafts that the writers produced in the composing sessions, the video recording of the writers' composing processes and the follow-up interviews gave as a result a whole range of strategies, such as reading, rereading, planning or goal setting, editing and revising (Perl 1979, Pianko 1979, Zamel 1982, Raimes 1987, Skibniewski 1988, Leki 1995). Also, higher-order concerns were pointed out, such as content, audience and organization and lower-order concerns, such as spelling and punctuation (Kamimura 2000: 10); questioning as a metacognitive strategy and self-assessment as an affective strategy (Wong 2005: 37); and rereading and backtranslating text (Manchón et al. 2000a: 32-3). L2 composition research has come up with other important results, as summarized by Manchón (2001: 49): (i) both successful and unsuccessful writers employ a wide variety of strategies. The differences between both writer types lies not so much in the number and types of strategies being used but in the quality and appropriateness with which they are employed; (ii) both types of writers also use strategies to meet the demands of the social context in which they write; (iii) strategy use is dependent on both learner-internal and learner-external factors; (iv) L2 writers transfer the strategies they use in their L1 into their L2 under certain circumstances; (v) instruction and training play a role in modifying the writers' strategy inventory.

Manchón (2001: 50) further classified research on L2 writing strategies into two broad conceptualizations:

- (1) *Broad conceptualization of composing strategies*, which equates strategies with any act of writing. The studies deal with the students' composing strategies either globally to refer to the three macro-processes – planning, formulating and revising – or to any one of them individually.

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- (2) *Narrow conceptualization of composing strategies*, which equates strategies with the control mechanisms that lead to the achievement of goals and with any heuristic strategy.

Within the *broad conceptualization*, Manchón includes studies with a clear cognitive dimension, such as Raimés (1987), Hirose and Sasaki (1994), Victori (1997), and Sasaki (2000); those that take a more socially-oriented line of research, such as Leki (1995) and Spack (1997); and those that make a socio-cognitive interpretation of second language composing (Roca de Larios and Murphy 2001). The cognitive studies classify writing strategies into planning, formulation or transcription and revision strategies (Raimés 1987), while others make further sub-classifications to include specific actions within each one of the three macro-processes, such as reading and evaluating in revision and goals for the three macro-processes, especially for planning and formulation (Hirose and Sasaki 1994, Victori 1997, Sasaki 2000). Such cognitive studies examine planning, formulating and revising to find out how content and organization are built in skilled and unskilled writers' texts; how L2 proficiency or lack of it appears to affect writing fluency; the revising behaviors that lead to successful prose; the time allocated to formulation, how it is affected by the L2 proficiency level and the language of the task; and the similarities and differences between writing in an L1 and an L2 in terms of time spent composing, essay development, morphosyntactic, stylistic and discourse features. Although acknowledging the importance of these investigations in contributing to build an overall picture of the L2 composing processes, Manchón (2001) is reluctant to call "strategy" to any action or comment made when writing.

Within the *narrow conceptualization*, Manchón (2001: 56) includes two different conceptualizations of strategies that correspond to (i) the control mechanisms that expert writers employ to monitor the gist, the organization of their compositions and the linguistic expression and to (ii) problem-solving mechanisms that entail the existence of a problem, a solution search process and the existence or not of a solution to the problem. Advanced and emergent planning (i.e. thinking about the content in advance or while writing) are two types of control mechanisms, while repetitions and rereadings of the text already composed are problem-solving mechanisms, the former for compensating for the limited capacity of the working memory and the latter, for revision, planning or transcription purposes.

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Leki (1995), from a social-oriented line of research, classifies writing strategies as follows:

- (i) strategies used to conceptualize and fulfill writing tasks;
- (ii) strategies that involve making use of previous knowledge or experience;
- (iii) strategies that make the most of the social context;
- (iv) taking a stance towards teachers' demands; and
- (v) finding ways of managing and regulating the demands of their courses and assignments.

Socio-cognitive studies call for the integration of the social and cognitive dimensions of L2 writing, an issue taken up by Roca de Larios and Murphy (2001: 37), who affirm that “the development of composing skills in a second language [is] not merely a technological enterprise limited to the automatic transfer of encoding skills but a complex socially bound process where certain pragmatic attitudes or new cultural assumptions should also be considered.” Theoretical and methodological assumptions underlying in the process approach – the L2 writing task environment, the skilled/unskilled distinction and the role played by experience and training – are examined from a social-dimensioned perspective. A number of investigators (Raimes 1987, Arndt 1987, Friedlander 1990, Wong 2005) agree in finding that the discourse mode of the writing task, the topics used, the audience and training on writing are factors that affect the use of some composing processes over others. Beliefs such as the fact that an argumentative task is cognitively more demanding than a narrative task, the use of familiar topics enhancing the involvement with the text, the lack of an audience constraining the generation of texts and the use of various measures to assess writing quality leading to differing notions of skill all prove the social-mediated nature of L2 composing and demonstrate the fallacy of thinking of L2 writing skill as solely dependent on the writer's cognitive processes.

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2.4. Data collection instruments to assessing writing strategies

Researchers of second language acquisition have been gathering data on language learning strategies for quite some time and the approaches followed have been numerous. Although no single method prevails in the field, there are six methods that have been widely used, often in combination with other methods. Such general strategies for data recollection are: learning strategy interviews and written questionnaires, observation, verbal report, diaries and dialog journals, recollective studies, and computer tracking. *Interviews* and *questionnaires* have been widely used, although they have often been regarded as limited. *Verbal reports* have been object of much criticism for their supposed inaccuracies, although still used by their supporters. Still others (e.g. *computer tracking*) are barely known and their full potential needs to be investigated. All data gathering methods are imperfect, which explains why they are often employed in combination. Not all are appropriate for studying every language learning strategy and the writing area also favors one assessment method over the other. At this point, the advantages and drawbacks of the abovementioned data collection strategies are considered. Further consideration is given to verbal reports or think-aloud protocols, which reflect cognitive processes in the most direct way, because the participants in this thesis dissertation were asked to think aloud, while writing their composition in an attempt to gain insights into the writers' mental processes.

2.4.1. Oral interviews and written questionnaires

Although oral interviews and written questionnaires are distinct research methods, they also present some similarities in the use of questions to elicit responses and they both require that the researcher makes some decisions regarding format and number of respondents, degree of formality, and how to achieve accuracy in the descriptions. The degree of structure of interviews and questionnaires – structured, semi-structured and unstructured - has an influence on the type of information gathered. In structured interviews and questionnaires, respondents are asked to answer 'yes,' 'no' or a frequency indicator. Such answers lend themselves to statistical analysis and provide no opportunities for respondents to elaborate in their answers. In less structured formats, however, the respondent has more control over the information that he/she provides and can write freely with only minimal guidance from the researcher. As Wenden (1991: 84) put it:

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... in a more focused or 'semi-structured' interview the questions outline the areas within which students are free to report, and the teacher/interviewer must keep the students on the topic, probing to help students clarify their ideas and/or to ascertain what they mean. Then, when it is felt that the area covered by one of the questions is exhausted, the interviewer leads the learner on to the next one.

Structured and unstructured instruments have advantages and drawbacks that the researcher should consider in regards to the type of information that s/he expects to obtain, from individualized responses to overall patterns. With the use of structured instruments, the researcher has control over the answers and it is possible for him/her to draw generalizations from the results. Such assessment methods, however, may be too simplistic and unable to focus on the matter at hand, they may have ambiguities in their wording and induce error, or they may motivate respondents to select a specific answer. Unstructured instruments open possibilities to the respondents, who may respond in ways that were not originally intended. These instruments, however, provide a wide range of individualistic answers and it is, therefore, very difficult to draw generalizations (Cohen and Scott 1996: 90-1).

2.4.2. Observation

Observation often involves keeping track of both verbal and non-verbal behaviors, such as gestures, students' facial expressions, frequency of rereading, changes, additions and substitutions to what has been written, questions to the researcher, rereading aloud, and so forth. When observing, a number of considerations should be kept in mind, such as frequency and duration of the observation; how the observation is to be conducted, that is, use of audio and videotapes and the number of observers and observed in the setting; and the researcher's method for recording, such as use of notetaking, observation scales and checklists or tape and video-recording (Cohen and Scott 1996: 93-4).

When applied to the investigation of writing strategies, using observational procedures is rather limited since many behaviors remain unobservable. Cohen and Scott also point out the advantages of observational techniques, which capture observable behaviors that are likely to be uniform and give an impartial perspective. If the data are quantitative in nature, they can be

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analyzed statistically and be used to generate hypotheses. As has already been mentioned, the disadvantages of observation are related to the inability to access non-observable processes.

2.4.3. Verbal report

Given the limitations of observable techniques, a new focus was developed to investigate language learning strategies: the learners' insights into their own learning strategies. These reports are limited to the strategies the learner is conscious of and have been categorized into three basic strategies: "self-report," "self-observation," and "self-revelation." According to Cohen and Scott (1996: 93), *self-reports* are the learners' descriptions of how they approach learning a language, usually generalized statements based on beliefs. *Self-observation* refers to the inspection of language behaviors introspectively- when the information is still in short-term memory- or retrospectively, based on the information provided by the long-term memory. In the former case, self-observation is immediate and in the latter, it is delayed. Finally, *self-revelations* or think aloud protocols are a "stream of conscious disclosure of thought processes while the information is being attended to. The data are basically unedited and unanalyzed" (Cohen 1987: 33). Ericsson and Simon (1984: 16), who explained the relationship of verbal reports with the information processing model, talked about "concurrent verbal reports," which included talk aloud and think aloud reports, and "retrospective reports," for the reports that occur after a time lag. The most important characteristics of think aloud data, as summarized by Cohen (1987: 35), are the following: data are usually collected orally in one-to-one interviews, out of class, at the moment the thoughts are taking place, there is a low degree of formality in the elicitation, and there is little intervention on the part of the investigator.

Many studies on second language acquisition have used self-report interviews and questionnaires, retrospective reports and self-observations and/or self-revelations to gain some knowledge about their students' language learning processes. Moving beyond retrospective reports to think-aloud and talk aloud protocols is perhaps motivated by the intention to obtain data that occur near or at the moment when they are produced. In writing, Raimes (1985), Gaskill (1986), Moragné e Silva (1991), Arndt (1987), Jones and Tetroe (1987), Zimmermann (2000), and Manchón et al. (2005) investigated writers in the process of generating content, composing and revising. The results yield valuable insights into the writers' composing strategies and an abundance of data that

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holds potential for further investigations. Furthermore, think aloud protocols help diagnose students' deficiencies, develop the ability to predict successful texts' characteristics, help expand the audience for the writer to include a reader and a listener, and to demonstrate the "generative nature of the act of writing" rather than its linearity (Arndt 1987: 266).

Nonetheless, there are contradictory opinions regarding the reliability of verbal reports. Verbal reports have been widely criticized since much of cognitive processes is largely inaccessible and, therefore, unconscious and, even if it is not unconscious, verbal reports may be incomplete and not capture all the complexity of the cognitive processes. However, for Ericsson and Simon (1984: 167), who undertook the task of discussing the issue of incompleteness of verbal reports, both concurrent verbal reports and retrospective reports provide nearly a complete picture of the cognitive processes that take place during task performance. The subjects' thinking aloud protocols and retrospective reports reveal the information attended to while performing a task and, by doing so, they provide information on the strategies employed, the inferences drawn and the accessing of memory by recognition. Ericsson and Simon reject, therefore, the accusation that verbal data are epiphenomenal.

Both Seliger (1983) and Cohen (1987) raised the question as to how much of a verbal report is information on the students' own learning processes and how much is general inferences that the students make on how they *use* what they have learned. Cohen (1987: 36) rejected, however, the position that cognitive processes are inaccessible. Also, it is true that there is no way to determine whether or not learning has taken place after a learning event and, if learning has in fact occurred, whether or not it happened the way the student says. However, the patterns emerged from the students' descriptions bear a certain resemblance with each other, which makes one think that they are close to reality. Other criticisms against the use of verbal reports come from the fact that the learner has to rely on memory to report his/her learning processes, which may lead to faulty reporting (Cohen 1987). Both White (1980) and Ericsson and Simon (1980) pointed out, however, that while it is true that many cognitive processes remain unconscious, the nature of the task determines the degree of attention necessary for the mental processing. The information in memory can therefore be accessed for certain tasks while the process is still going on, but such information should be attended to during task performance (Ericsson and Simon 1980: 245-6).

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Faigley and Witte (1981: 412) further claimed against the use of verbal protocols, because they can interfere with the production of text for the students' inability to attend to two tasks at the same time, which happens especially to unskilled ESL/EFL writers. Furthermore, the procedure has certainly some limitations: it works better for advanced writers than for less advanced writers and it seems that complex activities require writers to think and compose in silence (Gaskill 1986: 146).

Another reason against the use of verbal data is the fact that the results obtained from the verbal protocols can also vary according to the type of instructions given, the types of materials used to gather information, and the nature of the data analysis. They are also apparently idiosyncratic because they reflect the individual differences and, therefore, they do not serve the purpose of a general theory and because the encoding of verbal protocols cannot be objective. Participants may vary according to their verbal skills and provide more or less specific information. They may use different terms to refer to the same processes or the same terms for different processes (Cohen and Scott 1996). For Ericsson and Simon (1984: 170), however, idiosyncrasy cannot be attributed to verbal reports but, rather, the difficulty stems from the existence of individual differences.

Manchón et al. (2005), who studied the causes of invalidity of think-aloud protocols and how to reduce them in a study with 3 groups of Spanish EFL students made up of 7 participants at 3 different proficiency levels, employed Hall's (1987) and Perl's (1979) retrospective questionnaires after their students thought aloud, which included questions about the topics of the compositions, the rhetorical situation, the writing environment and the students' perceptions of their own composing processes. Having multiple sources of information was a way to confirm the initial results. Although Manchón et al. (2005: 9) found the questionnaires useful, after the analysis of the protocol data they also concluded that a more detailed questionnaire would have helped them better, since the data often included issues that were not part of the original objectives or research questions. It seems, therefore, that verbal reports can only give a partial picture of the writers' composing process but, used in combination with other procedures, the protocol analysis can be invaluable.

To make the encoding of verbal protocols as objective as possible, Ericsson and Simon (1984) suggest a protocol analysis that captures the units and structure of the verbalizations as directly as possible and that does not require an excessive effort (White 1980). Through a careful

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task analysis, finding the category that expresses the same information as the verbalization is the ideal position. Transcription and coding of data have an important place for interpreting protocols objectively. For that purpose, Manchón et al. (2005) established four tasks: (1) Deciding what part of the protocol is to be considered for analysis, (2) Establishing the categories in the coding scheme, (3) Establishing segmentation criteria, and (4) Applying the categories to the data for analysis. Pre-training the respondents in thinking aloud is also advisable to avoid retrospective data, although Manchón et al. (2005: 6) warn against the effects of training on the students' behavior. Also, there are reactivity effects derived from the time limits set when carrying out a writing task and effects of the interaction between writer and researcher. They point out that such effects may be counteracted by verbalizing carefully the instructions of the writing task so that the participants do not form expectations or try to please the teacher. No model was provided in Manchón et al.'s investigation and the students were allowed to use the language they felt most comfortable with. The interaction researcher-participant was neutralized by having the students at the same proficiency level write the composition concurrently under the attention of two people: the students' English teacher and a member of the research team.

2.4.4. Diaries and dialog journals

According to Cohen and Scott (1996: 99), diaries and dialog journals have been used in gathering data on learners' strategy use for some time. Entries in both formats cover a wide range of themes and issues, are learner-generated and are usually unstructured. In written form, learners verbalize their thoughts and feelings on their learning processes retrospectively mainly through self-reports and self-observations, the main difference between the two being a reader that responds to the learners' writing in the case of the dialog journal. Diary studies are of two types: those in which the diarist and the analyst are the same person (Carson and Longhini 2002: 403) and those in which the researcher analyzes the diaries kept by other subjects. Also, most diary studies focus on classroom language learning and only a few of them center on a naturalistic language setting (Carson and Longhini 2002: 403), where the diarist is immersed in the target community and received no previous language instruction. Self-revelations in data-collecting tools can only be obtained by having students take notes on the margin or on a separate page about the strategies

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being used in the reading or writing task, or the problems encountered in finding strategies. Such notes could later be transcribed in a diary or dialog journal and be responded to by a teacher.

The two most obvious disadvantages of diaries and dialog journals are the volume of data that can be generated and the little specificity of the entries. Such problems can be overcome by asking respondents to focus on specific strategies. This is easier for dialog journals, because the researcher can ask for further explanations when some information is missing. In the case of diaries, however, writers may be less willing to cooperate than if they were free to write. Other problems are related to the constraints imposed by memory and the subject's subjectivity in reporting his/her experience and the fact that only a small subset of the learner's processes are within conscious awareness (Seliger 1983). Trying to overcome these problems still leaves researchers with large volumes of information, which are qualitative in nature, and that are very difficult to work with, let alone that only small numbers of students have participated in diary and dialog journal studies, which makes it very difficult to generalize the results obtained.

In spite of the abovementioned limitations, diary and dialog journals are useful tools in second language studies, because learners express their inner concerns, the data gathered cannot be obtained through other methods (Nunan 1992), regular writing can help students become more aware of the strategies that are using (Cohen and Scott 1996: 101), the interaction between learning styles and strategies can be observed (Carson and Longhini 2002: 434), dialog journals lend themselves to be responded to easily and frequently, even eliminating possible limitations in space by using electronic mail (Cohen and Scott 1996: 101).

2.4.5. Recollective studies

Recollective studies are unstructured accounts of a learner's experiences with learning a language that occurred months or even years before. They usually include general descriptions of significant events for the learner as well as the emotions that overcame him/her in different situations. They can take a variety of forms: written narratives or poems or responses to an oral interview. A major disadvantage of recollective studies is the time lapse between the facts being reported and the present time, which inevitably brings memory deterioration. Events can be

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distorted, generalized or reinterpreted, although it is also true that time may bring objectivity to the study because of the learner's experience over time. Learners also provide accounts filled with the strategies that have worked for them and with the settings that they have preferred. Finally, recollective studies serve the purpose of generating in the students self-awareness of their own learning processes (Cohen and Scott 1996: 101-2).

2.4.6. Computer tracking

Although experience is lacking in the use of computers for language strategy use, some studies report positive results when using computer technology. Computer programs create a log of the learner's use of its resource functions, which could include a dictionary, a thesaurus, a reference grammar, a style checker, tutorials and use of background tasks. Although there is still a need for further investigations, it seems that computer tracking holds potential in collecting data on strategy use. There are, however, limitations, the most important of which are: (1) inability to describe language strategy use not linked to the resource functions in the computer (Cohen and Scott 1996: 103); (2) the on-line nature of the system may interfere with the collecting of data (Cohen and Scott 1996: 104); (3) some students feel more comfortable than others with using technology (Baily 1996: 148); (4) inferring strategy use by comparing the learner's logs with the final composition may lead the researcher to error (Cohen and Scott 1996: 104); (5) research is limited to the computer programs available in the market (Cohen and Scott 1996: 104); (6) the student may be limited by the computer resources and have to resort to other dictionaries and/or reference grammars (Cohen and Scott 1996: 104).

2.5. Conclusions

Although cognitive psychology dealt with language learning strategies since early on and tried to explain the differences in strategy use between successful and less successful learners, the literature on learning strategies in second language acquisition has emerged independently from theories in cognitive psychology. In the 80s, however, cognitive psychology contributed in the definition and classification of strategies, in the description of strategy applications for different types of learners and in the experimental work carried out to validate strategy training. Research on

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learning strategies in second language acquisition has classified strategies. It has also tried to determine the differences in strategy use between effective and less effective learners and the correlation between language tasks and strategy use with important results, such as the importance of metacognitive strategies and the quality of the strategies being used rather than the number. Such conclusions have been reached through the use of data collection instruments – oral interviews and written questionnaires, observation, verbal reports, diaries and dialog journals, recollective studies, and computer tracking - which have made the encoding of learning strategies a task as objective as possible. No single method prevails at the time, but they are all widely used, often in combination with other methods. All methods are imperfect, the observable and the introspective reports, which explains why they are often combined.

During the 80s, 90s up to the present, extensive work has been carried out in the definition and classification of learning strategies, in strategy applications for different types of students and tasks, in finding out the differences between successful and unsuccessful language learners in terms of strategy use and frequency, and in strategy training. According to Wenden (2002: 46-7), future directions point toward:

- (1) the integration of the views provided by the literature on self-directed language learning that proposes learner autonomy with the ideas on the use of language learning strategies.
- (2) the inclusion of metacognitive knowledge in the curriculum given the major role assigned to it in studies that relate metacognitive knowledge and strategy use (Victori 1999 and Yang 1999) and metacognitive knowledge and autonomy (Cotterall 1999).
- (3) helping learners acquire the ability to plan and monitor their learning.

CHAPTER THREE**GENERATING IDEAS: PREWRITING STRATEGIES****3.1. Introduction: Pre-writing**

Prewriting is the first stage in the writing process. It is defined as "all the activities (such as reading the topic, rehearsing, planning, trying out beginnings, making notes) that students [engage] in before they [write] what [is] the first sentence of their first draft" (Raimes 1985: 241). In this stage, writers get warmed up, they choose a focus and have considerations of audience and purpose. They begin gathering ideas, writing them down to be sorted out later on and make them fit together in an outline. This is going to be the starting point of a discovering process of meaning. Writers will start writing and then editing and proofreading but they will go back to the first step when they feel there is a gap that needs to be filled with new ideas. This recursiveness characterizes the writing process approach and differentiates it from the traditional understanding of writing as a linear procedure, a strict "plan-outline-write," whose results did not satisfy writers and composition teachers. This step-by-step schema that was long sought was finally given up when writers and teachers found in writing a complex activity that was much more than building grammatically correct sentences or filling in a prepared outline. Rather, prewriting in the process approach means the existence of two contexts in writing: the *subject* and the *personal*. The *subject* context consists of all objective material that a writer can use from any source. The *personal* context is however related to the writer's personality. Prewriting theorists agreed on the fact that students lack the ability to deal with their personal contexts. Prewriting techniques are used precisely for that reason: to generate material that involves the writer personally (Connors and Glenn 1999: 153).

Piolat and Roussey (1996: 113) distinguished three possible planning sub-processes - the *generation* sub-process, the *organization* sub-process and the *goal-setting* sub-process -, although not all of them need to be activated. Also, two or more may be employed simultaneously or in succession at different times during the elaboration of a text. In the *generation* sub-process, the writer produces unorganized notes, such as words, phrases and sentence fragments as well as

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sequences of sentences. They all are intended to generate material and get ideas onto the page. In the *organization* sub-process, the notes are organized in a chronological and/or hierarchical structure. Various types of non-linguistic marks – numbers, indentation, indexes, etc – are used. In the *goal setting* sub-process, the written text is modified with additions, deletions and modifications. The writer also employs metacognitive strategies, such as evaluations of the text produced so far. Especially during the generation and organization sub-processes, content and ideas are built through a wide range of activities, some of them intellectual activities, such as observing, remembering, researching, imagining, and experiencing, and others needing a writing experience, such as brainstorming, clustering, listing, detailing, logging, dramatizing, reading, mapping, and outlining (Proett and Gill 1986: 3).

3.2. Pre-writing activity types

Proett and Gill (1986) list some of the most usual activities designed by teachers, ways that students should be taught if they want to do them most successfully. They have been reported to bring benefits to the students' drafts: they helped the students generate a better final product, had as a purpose learning the L2 better, got their ideas across and, finally, shaped the writers' essays according to the demands of an audience. *Logs* – notebooks where writers jot down descriptions, impressions and ideas to explore them in writing - do not focus on the product solely but they also allow teachers to follow the process of learning in students. Proett and Gill (1986: 5) summarize the main goals of this technique as follows: "Logs focus students' attention on the writing activity to follow; they allow the students to explore concepts in a diverse way prior to writing; and they provide students with a systematic process for recording and retaining their learning ideas in all classes." *Brainstorming* is a very common prewriting activity designed to gather information, ideas, and opinions about a given topic. From the data gathered, the writer will discard those points that are not relevant for his/her writing and will order and organize the important ones. An alternative to brainstorming is *brainwriting*, which involves one student writing down ideas and then sharing them with another student for him/her to add others. *Venn diagrams* are used to visualize comparisons and contrasts through a diagram (see Figure 6). *Outlining* is an activity normally carried out after the generation of ideas, which are organized according to main and supporting ideas. *Framing* is a

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strategy that provides the students with a frame from which to develop ideas. It also involves imitation of certain patterns (see Figure 7). *Clustering* adds an element of organization to the development of data. It is a good alternative for those students who do not know how to express their thoughts (see Figure 8). The *word bank* activity involves writing down a list of words and then categorizing them. *Mapping* serves the purpose of distinguishing key and supportive ideas through a graphic representation. *Journals* are also frequent prewriting strategies that serve the purpose of recording ideas and thoughts, which the writer keeps in a book. *Timed writing* is the writing carried out by students on an assigned topic in the time allotted by the teacher. A *data-retrieval chart* is used to collect information to be interpreted, compared and classified. *Microlabs* is a technique used to provide discussion and observations about a topic from two different groups of students which serves as the basis for a writing assignment. And finally, *reading*, which can be the beginning of a variety of questions. Under the name of direct experience activities, there are other prewriting strategies, such as interviews, opinion surveys, field trips, and experiments that provide input for writing. In general terms, the goal of all pre-writing activities is to "provide students with a sense of purpose to their writing" (Proett and Gill 1986: 10).

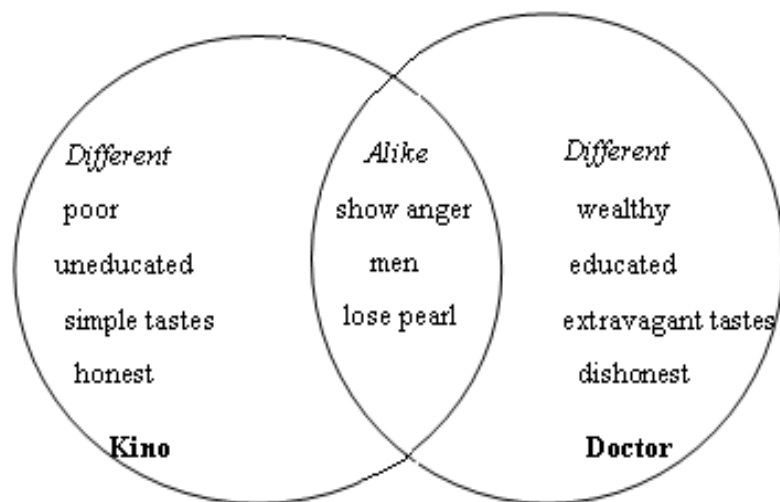


Figure 6. Venn diagram by Proett and Gill (1986: 9)

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Comparison: Your Uncle Jack often reminds me of my Uncle Bill. Both _____.
Also, _____. In addition, _____. Likewise,
_____. On the whole, _____. Again,
_____. Similarly, _____. And yet _____.

Figure 7. Framing by Proett and Gill (1986: 10)

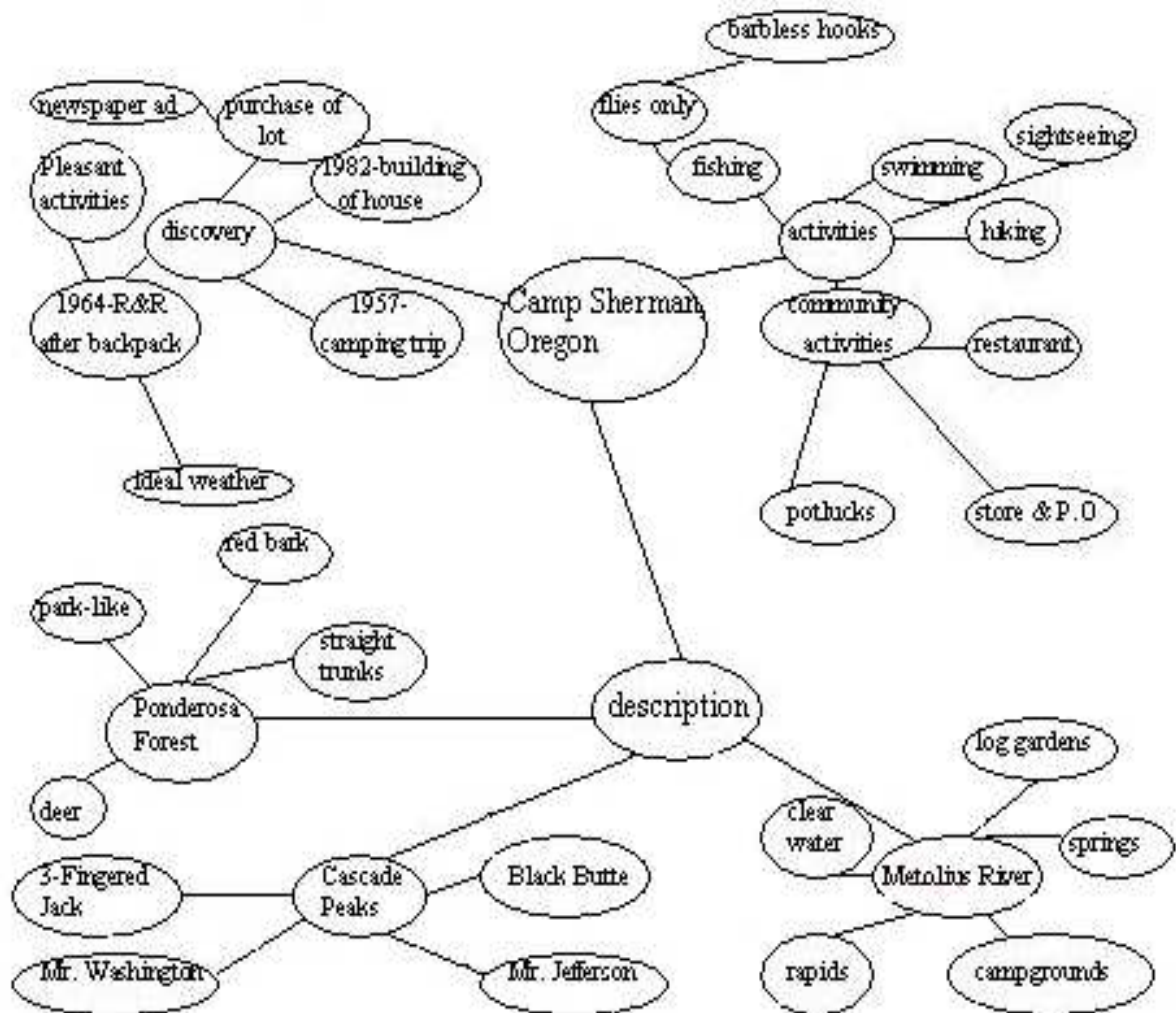


Figure 8. Clustering. Proett and Gill (1986: 7)

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A common activity to generate ideas is *freewriting* (i.e. write quickly whatever comes to mind without worrying about neatness or correctness). This exercise helps students to separate the different steps of writing and center their attention on a single point at a time. Other problems in relation to grammar and punctuation should be solved in the revising and editing stage. Freewrites can be further improved by means of two strategies: *aural* and *visual scanning*, which consist in “listening to writing as though through others’ ears and reading through others’ eyes” (Nelson 1993: 62). Yoshida (1982) also proposes *problem-solving heuristics*, which undertakes the writing task as a problem to be solved. It is useful because it helps students to take into account the audience and purpose of their writings (Nelson 1993: 26).

Studies such as Bailey (1993: 11) affirm that ESL students use some strategies more than others. Bailey’s writers, for example, use freewriting more often than brainstorming, listing, clustering, or questioning. Moreover, the techniques used varied from the way they were taught. This is due to the fact that the students adapt the prewriting strategies to make them conform to their own composing processes and use only those that translate their inner dialog when writing. Looping (freewrite) is not psychologically real, according to Bailey (1993: 15), because none of the talk-aloud protocols shows the students rereading what they have written and summarizing it in one sentence. However, the other invention techniques are instinctively used as part of their composing processes.

3.3. Prewriting time in native and non-native English writing

The studies on the composing processes of both native and non-native English speakers reveal that, in general terms, the students devote a short time to prewriting. There is however evidence to affirm that there are considerable differences between the planning processes of skilled and unskilled groups. Raimes’s (1987: 451) study shows that the prewriting times of her ESL students ranged from 2 to 11 minutes with no significant difference between the unskilled (often called remedial) and the skilled or non-remedial group. The mean was 4.7 minutes for the whole group. Raimes’s (1985: 241) earlier study reveals similar conclusions: her subjects spent from 0.75 to 2.2 minutes, while Perl’s (1979: 328) native subjects spent 4 minutes and Pianko’s (1979: 9) 1.26. Skibniewski and Skibniewska (1986) and Skibniewski (1988) concluded similar findings, the

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difference being placed instead on the time spent considering purpose and audience at this stage by the skilled writers. These results differ from the results of previous studies by Stallard (1974), Pianko (1979), and Perl (1979) and the later study by Sasaki (2000), where the prewriting time was an important difference between one group of writers and another. However, as it happened before, the planning processes of the skilled and the unskilled group varied considerably.

3.4. Planning

During the prewriting stage, writers carry out a number of intellectual activities that can lead to successful prose: generation of ideas, organization of those ideas and planning to set up goals that direct both the generation and organization of the ideas. Good writers shift back and forth constantly as they try to work on a problem. It is a recursive exercise that ends with the finished product. At this stage, the character of the planning strategies of both skilled and unskilled ESL/EFL writers is being compared with that of skilled and unskilled NES writers.

3.4.1. Planning in the L2 for ESL/EFL writers

One may think that planning in the L1 may be a distinct activity that has little in common with planning in an L2. However, Jones and Tetroe (1987), comparing the writing processes of a group of subjects writing in two languages, found that their students used the same planning strategies in both their L1 and L2. This finding suggested that the quality of the planning skills in the L1 transfers to the L2, especially at the level of abstract planning (Arndt 1987, Jones and Tetroe 1987, Skibniewski 1988, Moragné e Silva 1991 and Whalen and Ménard 1995). On the other hand, the ESL writers' language proficiency seemed to affect the quantity, not the quality, of planning. It is however true that the most proficient subjects produced the texts with the best overall quality. Manchón et al. (2000b: 286) further hypothesized a direct relationship between the L2 proficiency level and the time spent on planning, formulating and revising. For planning, they found that the time dedicated to generating text increased with the writers' L2 proficiency level. The L2 proficiency also determined the pragmatic or textual character of planning; the time and ease necessary to integrate new material in the composition; and the association, elaboration and

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chunking processes when generating ideas. Finally, ESL writers have been found to use several pre-writing techniques: clustering, freewriting, brainstorming, listing, and questioning but these are not linked to L1 writing experience or to a high L2 proficiency, because both the skilled and unskilled writers produced similar amounts of prewriting. However, when ESL writers have a high proficiency in the language and L1 writing experience, they rehearse mentally more easily than the unskilled writers, who will rehearse in writing to reduce the overload of their short-term memory (Bailey 1993: 11).

L2 writers have also been observed to go back and forth between their native languages and English when composing an L2 task, which led some to pose that the use of the L1 may be beneficial for generating content in the L2. There are however conflicting results regarding the use of the L1 in L2 composing. While a number of researchers (Lay 1982, Jones and Tetroe 1987, Friedlander 1990, Lally 2000, and Manchón et al. 2000b) concluded from their investigations that the use of the L1 is quite beneficial in L2 planning, Chelala (1981: 115) discouraged the use of the L1 for pre-writing and switching between the L1 and L2 during composing, since it had a negative effect on coherence. Friedlander's subjects retrieved more information from memory when they wrote in the language they had the topic knowledge. In fact, when the students were asked to write in English in the topic related to their Chinese culture, they were unable to retrieve much information. Yet, when planning in a topic related to their L2, retrieval in either language produced similar results. Lay (1982: 406) also investigated with Chinese subjects and concluded that the use of the L1 had positive effects. For the planning stage, she found that her students, when writing in English, translated key words into their first language so that they could get a more vivid impression for the generation of ideas. Lay concluded that a higher number of changes was correlated with better organized essays. A later study by Lally (2000: 431) also supported the notion that the use of the L1 during pre-writing an L2 topic is advantageous since it "facilitates organization and coherence." The results were significant for organization and global impression but not for vocabulary. Lally recommended however that these results be taken with caution, since they were not statistically significant and might vary according to composition length, sample size, composition topics, number of compositions, or level of the L2.

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3.4.2. Similarities and differences between skilled ESL/EFL and NES writers and between unskilled ESL/EFL and NES writers at the planning stage.

Observation of the planning strategies of both skilled and unskilled ESL/EFL and NES writers suggest that they differ in several ways. It should be first pointed out that there is no agreement as to what the meaning of “unskilled” is because there are no valid criteria to measure skill in writing. Nevertheless, experts agree on the fact that some writers are called “unskilled” in relation to their writing strategies and behaviors, not because of their linguistic knowledge (Zamel 1984: 198). In general, skilled and unskilled ESL/EFL and NES writers differ significantly in the activities they carry out in their planning activities. Skilled ESL/EFL and NES writers have good planning strategies and plan at the highest level of abstraction (Jones and Tetroe 1987: 40-1); continuously return to the planning stage during writing; use written or mental outlines; pay attention to the direction, position, and overall organization while writing (Skibniewski 1988, Kim 1996, Boshier 1998, Victori 1999); envision the writing task as a problem-solving activity (Sasaki 2000: 280); have a purpose in mind before beginning to write as well as a concern with getting ideas across to the reader; plan globally and set several sub-goals more often than their unskilled counterparts (Hall 1987; Boshier 1998; Kamimura 2000; Manchón et al. 2000b; and Sasaki 2000); their global plans include concrete and relatively abstract goals, their intentions, and the desired effect on the reader (Jones and Tetroe 1987: 40-1); set composing goals that affect content, organization, style and rhetoric (Wong 2005: 40) and, when the writer’s intention cannot be fulfilled, the global goals are readjusted or even created anew (Sasaki 2000: 281). Sasaki (2000: 281) borrows from Flower et al. (1992) the term “constructive planning” to define the type of global planning that is typical of expert writers. For such planning, not only do they need a sufficient amount of topical knowledge, but also they should have the ability to organize their ideas hierarchically so as to organize and integrate them in their plans.

Certain planning strategies are successful: creation of an association to a key word, focusing in and narrowing down the topic, dichotomizing and classifying and the rephrasing of the question to plan what to say next (Stallard 1974: 330). The quality of the skilled subjects’ texts lies in the distribution of the time among the different stages of writing as well as in the number of activities

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carried out in them. Skibniewski's (1988: 185) skilled subjects, for example, planned for 48 minutes, undertook 43 planning activities before starting to write, set up 60 goals, 15 of which were global goals. Moreover, these goals were organized into hierarchical networks that helped them throughout the writing stage. In contrast, his unskilled writers planned for 5 minutes, undertook only 7 planning activities, set up 12 goals, which included only 1 global goal, and any kind of organization was absent in their planning. Taking into account that both groups had a similar average in writing time, it can be concluded that the unskilled writers invested most of their time on writing, which however did not help them to write with quality.

Further investigation into the planning strategies of both native and non-native speakers of English show that native and non-native unskilled writers write similarly: Most of the inexperienced students (native and non-native) devote little attention to planning, and, when they do so, their plans are less flexible; they are less concerned with global problems; they do most of their planning in the actual writing stage, regardless of some mental or written planning in the prewriting period that is intended to set some guidelines before the actual composing; they return few times to generate content (Stallard 1974, Pianko 1979, Raimes 1987, Victori 1999) and organize it both in English and in their native languages and, when they do so, their protocols reveal overdependence on the text (Victori 1999: 546), as if by rereading the entire essay or by looking up the dictionary something new would come up; their protocols further reveal that they do not use many of the strategies reported in the interviews, which indicates that poor writers are not aware of their writing problems (Victori 1999: 550); they do not have audience and purpose considerations; and on some occasions, they sketch out plans before their first drafts, but these plans only have the purpose of "giving a visual scheme of the most important points of the compositions" (Hall 1990: 57).

The unskilled subjects' plans consist of a *simple list of topics* that is incorporated without rearrangement or deletion in the final product; of *the gist of the paper*; of a *list of gist units* that summarizes the specific content items of the text; or they deal with the *rearrangement of the text*, such as an introduction and the pros and cons of a topic, which may serve the purpose of working on each specific point at a time or it may help to visualize the global structure of the text (James and Tetroe 1987: 40-1). Once novice writers start writing, they rarely return to their plans to generate

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more ideas. Writing is synonym of freewriting, which often implies providing opinions followed by questions about what to write next. Piolat and Roussey (1996: 127) concluded that novice subjects “function[ed] more like ‘executors’ transcribing their already structured knowledge than like ‘discoverers’ working through and fashioning the information to be transmitted.” The obvious result is compositions that lack overall quality.

Despite the similarities between skilled NES and ESL/EFL writers and unskilled NES and ESL/EFL writers, Raimés’s (1987), Kim’s (1996) and Silva’s (1997) comparisons between native and non-native writers shed some light on the differences between these two groups. Kim (1996) and Silva (1997) coincided in finding out that at the prewriting stage, native skilled writers made written outlines more often than non-native skilled and unskilled writers, paid more attention to their planning process, focused more on content, thought more about the overall organization and direction of their writings, referred more often to their initial outlines, and kept a conversation in mind. However, Raimés (1987: 458) concluded that her ESL writers rescanned their texts as much as L1 writers, but they differed in the purposes sought. While the former reread their texts to rehearse and to generate further ideas, the latter did so to edit their texts. The ESL writers also rehearsed as a strategy to generate content, syntax and vocabulary, which is indicative that they were concerned with meaning rather than form.

3.5. Retrospective processes

L2 writers, regardless of their proficiency level, have been found to go back to previous stages of their writing – earlier drafts, notes, outlines, title of the composition, or assignment sheet – recursively, although the act of going back takes place especially over the written text. Expert writers are however the only ones that go back to their written notes in a kind of interaction that is close to the interaction with the text. They return to their notes to generate further text or ideas or to check that the composition follows the steps traced in the outline (Hall 1987: 161). Further study on the retrospective uses of L2 writers undertaken by Manchón et al. (2000a, 2000b) indicated that the retrospective processes fulfill a *retrospective function* (i.e. to revise the text produced, to solve postponed problems or to get familiar with the text after a digression) or a *prospective function* (i.e.

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to generate further text), of which the prospective function is the most usual (2000b: 290-1). The most important retrospective processes found in L2 writers have been detailed next.

3.5.1. Reading

The think-aloud protocol that Raimes (1985), Gaskill (1986), Manchón et al. (2000b), Zimmermann (2000), Armengol-Castells (2001) and Wong (2005) used allowed them to record all the movements that the subjects made while composing. They were told to read aloud, to say what they were writing, and to make changes aloud. Rereading becomes a way of assessing that the words chosen capture the writers' intended meaning (*retrospective function*), to compare their writing against the topic assignment and the ideas the writers intend to develop (*prospective function*) (Manchón et al. 2000b: 280). Reading behaviors, such as number of readings, extension and purpose serve to establish important differences between native and non-native skilled and unskilled writers. L1 and L2 researchers (Faigley and Witte 1981, Hall 1987, Victori 1999, Kamimura 2000, Sasaki 2000) coincide in indicating that expert writers read frequently their drafts, outlines, notes and assignment sheet, which often leads to large-scale revisions. There are however contradictory results regarding the time spent reading by novice writers: While some novice ESL/EFL and native subjects were observed to go back to earlier portions of their texts to read and repeat the written paragraph, and often the entire essay, very frequently (Perl 1979, Raimes 1985, Hall 1987, Victori 1999), others did very little reading and seemed related to gaining momentum for what was to come next (Hall 1987: 265). Often, rereadings of earlier portions of text did not fulfill their original purpose but it was frequently the case that, as novice writers read back, they would cross out what they had originally written and would even forget why they had gone back to reread in the first place (Hall 1987: 313).

For reading extension, Raimes (1985: 242) reports that her novice ESL students, as they were writing, read back frequently words, sentences, but not whole chunks of text. Other novice writers confined their readings to the sentence or paragraph in progress or the one they had just finished; however, global readings were virtually absent or took place between drafts (Hall 1987: 265). Local rereadings are also typically associated with expert writers, who concentrate on the paragraph in

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progress or on the one just completed. Yet, experienced writers also make global rereadings of their texts, the title, the assignment sheet and their drafts, paying simultaneous attention to high-order concerns, such as content, audience and organization and to lower-order matters, such as spelling and punctuation (Hall 1987, Victori 1999, Kamimura 2000).

Finally, expert and novice differ in the purposes of their revisions, although they coincide in rereading as a strategy to generate content whenever they find themselves in the middle of something not yet expressed or as a proof-reading activity (Raimes 1985, Hall 1987, Wong 2005). The act of going back seems to help novice subjects generate ideas and may be even the L2 that they need to communicate these ideas, but they rarely read back with the objective of revising the overall content generated. Also, novice ESL students do not use particular strategies for reading and analyzing a given topic, as it is typical of expert writers: they do not underline key words or ask questions that clarify the meaning of the topic (Raimes 1987: 456). Instead, reading serves the purpose of revising, adding a conclusion and counting words if it is indicated in the assignment. Better writers have however a wider range of reading purposes, which are often closely linked to extensive and complex revisions: they reread to check if they are on track; to go from one writing episode to the next (Wong 2005: 39); to assess whether the written text matches the intended meaning; to evaluate the linguistic structure used; to decide how to connect the current ideas with new ones; to revise; to edit (Victori 1999: 547); to translate it into his/her native language (Manchón et al. 2000a: 23); to rewrite paragraphs that they feel needed further work; and for the pleasure of reading (Hall 1987: 215).

3.5.2. Backtranslation

Backtranslating segments of the essay, either direct translation or translation with omissions of the prompt, notes and the already written text, has been the focus of little empirical investigation in L2 writing despite the acknowledgement that L2 writers backtranslate the text produced into the L1 (Hall 1987, Cummings 1990, Whalen and Ménard 1995, Sasaki 2000). The results of different studies are however contradictory on the usefulness of the L1 in L2 composing. Manchón et al. (2000a: 15) produced a thorough account of the types of backtracking (i.e. processes that involve going back over previous work that are of two main types: rereading and backtranslating) used by

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three proficiency EFL people in a narrative and an argumentative essay. According to the researchers, backtracking serves the following purposes: a) [It] enhances familiarity with the material at hand; b) makes internal feedback easier to obtain; c) allows attention to focus on specific problems rather than being dispersed over a great deal of them; d) allows the writer to postpone solutions to problems; e) allows the writer to deal with general categories first so that details can be addressed frequently; f) allows for decomposition/integration procedures; g) raises perceptual saliency, at least that of an acoustic nature.

Backtracking occurs through both the writers' L1 and L2 in different ways. According to Manchón et al. (2000a: 24), through the L1, writers backtranslate either *directly*, *translate with omissions* or *paraphrase* while, through the L2, they *reread the prompt, the notes or the already written text*. Writers move backwards or forwards through the text retrospectively, to take account of the choices already made, or prospectively, to generate further text, which Pianko (1979) had already observed in her native skilled writers more often than in the unskilled. One of Hall's (1987: 266) subjects, Julio, was observed to formulate his ideas in his L1, Spanish, and to translate them into his L2, English, when writing a composition in English. It seems that such backtranslation facilitated the task of coming up with new ideas. Interestingly, on two occasions, Julio also translated his English notes into Spanish when writing his Spanish essay. Further research into backtranslation by Manchón et al. reveal that Fernández and Molina, backtranslated small segments, while Botía backtranslated the whole text for revision purposes. It was also found that Botía's dominant language, the L1, determined the amount of backtracking through the L1 he carried out. However, the opposite did not occur, that is, more use of the L2 did not imply more use of the L2 while backtracking, which suggests that further research is needed. In addition, the authors draw attention to the fact that there are types of backtracking that are associated with task types. Expert writers only translated with omission and paraphrasing with argumentative essays, because they are more cognitively demanding (2000a: 33). However, other researchers, such as Sasaki (2000: 282) associated backtranslation with little proficiency in writing. Backtranslating affected the novice writers' language fluency since they often stopped to think about the translation of generated ideas, while the expert writers did so much less and showed much greater language fluency.

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3.5.3. Pausing

Closely related to planning is pausing, a behavior that is studied as an indicative of language fluency. Perl's (1979), Pianko's (1979), Boshier's (1998) and Armengol-Castells's (2001) writers paused to check if they were faithful to their original topic, to plan ahead, to check coherence, to rescan preceding paragraphs, to contemplate the written product, to generate text, to organize their thoughts, and even to plan a second draft that differed from the first one somehow. Their final product was imperfect but the writers seemed to understand what the writing process meant. Such activities often implied that expert writers need to spend a large percentage of their writing time pausing, since "the most productive pauses, those that reflect the cognitive processes of more mature writers [...] tend to be longer ones" (Boshier 1998: 216). Other studies, however, such as Victori (1999), Sasaki (2000) and Chenoweth and Hayes (2001) and Hall (1987, 1990) and Hildenbrand (1985) in comparative studies about the differences between L1 and L2 writing found that pausing is not always associated with good writing. Pausing is also employed as a "what to say next strategy," which has been detected in many previous studies with inexpert L1 and L2 writers. Yet, after a period of instruction novice writers have been found to alter such pausing behavior (Sasaki 2000: 274). Chenoweth and Hayes examined pause lengths as indicators of language fluency, taking burst length (i.e. the production of language in parts) as a central element in written fluency. In their study, 13 native speakers of English thought aloud while composing in their first and second languages, English and either French or German. Chenoweth and Hayes (2001: 83) concluded that, as the writer's experience with the language increased, the number of written words between pauses also increased. More linguistic experience is also closely associated with increases of burst length.

3.5.4. Rehearsing

Rehearsing is defined as "voicing ideas on content and trying out possible ideas" (Raimes 1985: 242). This technique is possible thanks to the think-aloud protocol that some researchers use in order to find out more about the writers' composing strategies, their capacities and deficiencies and it is generally associated with good writing. Raimes's (1985: 242) ESL students used rehearsal some time or another during their composing processes, some of them doing it more than others. The

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students generally searched their memories trying to find ideas. Frequently, they had several options; they made their decisions and rejected others as not applicable to their writing. These rehearsals took place in two different forms: voicing them aloud or writing them down on paper and had two different purposes: the writers rehearsed for grammatical accuracy or to test the ideas on an audience, but not all the verbalized ideas came into written form, because they often “saw the audience for the tape as having different requirements from the audience for the piece of writing” Raimes (1987: 243) or because they were unable to remember all the verbalized ideas and had to resort to rereading the whole or part of the text written thus far to continue, which was often different from what they had produced (Manchón et al. 2000: 22). Arndt (1987: 263-4) also finds that the connections between ideas and paragraphs, the elaborations and clarifications, the judgments and opinions of her students were verbalized but were not included in written form. In contrast, Armengol-Castells (2001: 97) observed that her subjects had exploited the verbalized comments sufficiently, unlike the subjects in other studies, which she attributed to the complexity of the tasks they were undertaking.

Some investigators such as Raimes (1985) suggested, however, that a great amount of rehearsal does not necessarily mean good final product. On some occasions, it can be used as a strategy to make up for lack of specific vocabulary and syntax or to give form to ideas that seem to be readily available in the students’ native languages (Raimes 1987: 455). In the study by Raimes (1985) and Hall (1987), the ESL writers were observed to start their sentences, to stop and rehearse struggling to find the right word, to reread the beginning of the sentence, but they hardly ever deleted it to start again. Often, false-starts resulted in frequent rereadings of the text, which were followed by premature revisions that had little effect on the overall quality of the product (Hall 1987: 313).

3.6. Prewriting and computers

A good number of studies have been dedicated to the use of computers as tools in the composing process since they started to be widely employed in the education field. Computers have been found to be very useful in writing: the writing is very legible on the screen; students can make changes without having to recopy; it gives a professional looking form to the product; and changes

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of sentences, paragraphs, and chunks of text can be made easily. As generating tools, the benefits are countless. Non-interactive programs offer questions and structures to be later integrated into a composition. Other programs elicit from students both content and structure for their writing. Interactive programs interact with students through suggestions, prompts or questions to “keep the student talking, keep the student writing, keep the student thinking” (Rodrigues and Rodrigues 1983: 3).

There are, however, contradictory results in the amount and quality of planning when using a word processor or using pen and paper. Dalton (1989: 2), for example, finds some of the most important advantages:

- (1) Computers provide ideas that the students might have never thought of.
- (2) Students do not have to remember the invention strategies and computers provide the opportunity to interact with peers and teachers about the text on the screen.
- (3) The computer offers invention techniques while the students only have to focus on them.
- (4) Some programs help students to discover what they want to say with questions, prompts, or suggestions (i.e. what does your main character look like? do you think you could make your subject a bit more specific?) or helps to discover the audience (i.e. who is your audience? whom are you trying to convince or persuade?).
- (5) Some computer programs include options for outlining, brainstorming, freewriting, or writing on notecards; other programs include writing, graphics, animation programs, music, and/or interactive videodisc.

Other authors point out further advantages:

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- (6) Writers feel encouraged to write continuously (Lee 2002: 146) and to prepare their drafts on a computer (Russell et al. 2003: 64).
- (7) Errors are ephemeral (Lee 2002: 146).
- (8) Computers lengthen pause duration, which may be an indication of extra planning time (Lee 2002: 149).

In contrast, other studies find disadvantages when planning with a word processor. Haas (1990: 204), for example, draws some conclusions from her investigation:

- (1) Writers plan less with a word processor and focus on local levels rather than on global concerns. Planning may be inhibited first, because the text is not fully displayed on the screen, so writers cannot reread their writings without scrolling or paging.
- (2) Planning notes are also more difficult to create. Writers usually rely on diagrammatic forms (arrows, boxes) that many computer systems do not allow to produce.
- (3) Writers engage in word- and sentence-level planning: word choice, sentence structure and other local concerns, while matters of organization, audience, tone, or thesis development are forgotten. Researchers cannot give clear reasons for this lack of attention to high concerns, although they speculate about the limited view of writing that the word processor allows.
- (4) Both experienced and inexperienced writers start writing too soon and spend less time planning, because making changes with the word processor is easier than with pen and paper.

Further conclusions are:

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- (5) Subjects undertake more local planning on the computer if they have not pre-planned sufficiently (Li and Cumming 2001: 143).

- (6) Poor typing skills interfere with idea generation (Lee 2002: 144).

However, when writers are given the opportunity to use both the computer and pen and paper to generate material, they seem to follow different behaviors: while some use pen and paper, others do not use them at all. Interestingly, in Haas's investigation none of the writers worked without the word processor.

As for the use of new technologies for writing, computers have paved the way for new technologies such as hand-held computers with access to the Internet, laptops and portable writing devices such as AlphaSmarts used to type and edit texts. The Internet revolution occurred in the last few years and the important technological advances are the stimuli behind the development of mobile phones and third generation mobile phones or 3G in the near future, which can provide an easy and quick access to information anywhere and at any time. 3G phones are the evolved version of the current PDA (Personal Digital Assistant) but 3G phones allow much greater speed of data transmission. Despite the advantages that 3G phones have they also have disadvantages such as reduced size screen and data entry, which is carried out with a pointer although voice recognition programs are also being used (García Cabrero 2001: 171). To my knowledge, writing with these new devices is virtually unstudied and matter for further research. AlphaSmarts have been however used as writing devices so as to increase student access to word processing tools. The findings of the investigations suggest positive outcomes. Russell et al.'s (2003: 66-8) study on the use of AlphaSmarts in three fourth-grade classrooms in elementary schools conclude that AlphaSmarts were the preferred tool for writing and encouraged a greater sense of student ownership and empowerment. Teachers also referred to AlphaSmarts as having positive effects for their ease, comfort and increases in student productivity.

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3.7. Conclusions

The similarities and differences in the composing processes of both ESL/EFL and native speakers of English are obvious at the prewriting stage. Unskilled NES and ESL/EFL students do little planning and, when they do it, they use formulaic expressions that seem to result from prior instruction with focus on formal accuracy. Also, they spend little time planning; they do not have audience awareness and a purpose in mind for their writings. The recursiveness that characterizes the writing process is hardly ever practiced, because they do not return to generate content and organize it and are too concerned with form. Skilled NES and ESL/EFL students, however, seem to understand what the writing process entails: they generate ideas in the planning stage and use mental or written outlines. Once they sketch out outlines for the writing stage, they set out to write in a process of discovery of meaning that will make necessary to go back to generate, plan and organize new ideas.

Novice and experienced writers also differ in the planning strategies they carry out to generate content. Less skilled writers usually employ four main techniques: a *listing of topics*, a *mere gist of the paper*, a *list of gist units*, and a *plan about how to rearrange the text*. These plans differ from the ones skilled writers use in their lack of global considerations and goals to implement throughout the writing of the essay as well as concern to affect the reader's behavior through their texts. Expert subjects take therefore a global approach to their writing that allows them to consider general concerns first and leaves them enough cognitive space to consider specific aspects of their compositions as they write. Such global approach differs from the local approach that novice writers undertake, one that is limited to the ideas currently being expressed but does not attend global issues of content, structure and organization.

Reading, backtranslating, pausing and rehearsing are strategies that both ESL/EFL and NES writers use in the prewriting stage with a variety of purposes and that involve composing with skill. Successful writers go back to previous sections of the text to assess that the words reflect the writers' intended meaning. They read, backtranslate, pause and rehearse, which sometimes help them to move forward. Unsuccessful writers also present the behaviors of reading, pausing,

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backtranslating and rehearsing, although they do not help them to write with skill and may even have counterproductive effects. Expert writers read frequently their drafts and make local and global rereadings of their texts, outlines, notes and assignment sheets with the purpose of generating further text or for a variety of purposes often linked to extensive and complex revisions. Novice writers, however, mostly make rereadings of words and sentences for idea generation, but they hardly reread paragraphs or the whole text so as to check content. Skilled writers also translate directly through the L1 or translate with omissions of the prompt, notes and the already written text through the L2, which serves the purpose of coming up with new ideas or of considering the written text. It was concluded that more use of the L1 leads to the increase of the amount of backtracking through the L1. Novice writers also backtranslated their texts, but it had a negative effect on their language fluency. Finally, pausing and rehearsing have been found to be associated with expert and novice writers. The former writers paused and rehearsed for a variety of reasons leading to good writing, while for the latter writers they were often used aiming at generating further text, but did not contribute to improving the overall quality of their texts.

L2 research on transfer in writing has found a correlation between knowledge in the first language and writing skill in the second language. Several researchers (Chelala 1981, Edelsky 1982, Lay 1982, Skibniewski and Skibniewska 1986, Gaskill 1987, Hall 1990, Whalen and Ménard 1995, Thorson 2000) point out strategies that suggest that transfer of writing skills occurs at all stages of the writing process. Jones and Tetroe (1987) studied planning and concluded that the subjects' methods of generating content and goal setting transfer across languages. Proficiency in L2 seems to affect the amount of material generated but not the quality of planning. Even so, Jones and Tetroe (1987) and Manchón et al. (2000a) acknowledge that the overall quality of the text is related to the subjects' proficiency level in the L2. The L2 proficiency level has also a bearing on the character of planning, on the time and effort spent on adding new ideas and on the association, elaboration and chunking processes leading to the generation of those ideas.

Research on the use of computers for writing shows conflicting results. For planning purposes, a body of literature finds a positive impact on the quantity and quality of student planning, while the results of other studies reveal negative findings, such as insufficient planning, local

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planning, problems for the students with poor typing skills, or lack of diagrammatic forms. The introduction of laptops and other computer tools in the classroom favors access to writing technology, which has also been subject to investigation on the effects that these have on the students' writing processes. The contradictory results, however, suggest that further large-scale research is needed to help clarify the current findings.

CHAPTER FOUR
THE WRITING STAGE

4.1. Introduction

L2 researchers focusing on the composing process have been concerned with different approaches at different times. Early L2 studies focus on L2 behaviors when composing while later theories study different types of L2 writers, or the features unique to L2 composing. An ample bibliography on ESL writing deals with some general assumptions, such as the fact that L2 writings share similarities with L1 writings, the notion of transferability of writing abilities and strategies between the L1 and L2, and the importance of the topic for performance. All these points serve as the basis to establish differences and similarities between L1 and L2 production of text and the implications that they may have in practice.

Early L2 studies focusing on the different stages of the composing process find similarities between the composing processes of NES and ESL/EFL students (Zamel 1982, 1983; Lay 1982; Raimes 1985, 1987; Victori 1999) and, as a consequence, Zamel (1982: 203) suggests that strategies that “were only appropriate for native speakers ... may be effective for teaching all levels of writing, including ESL composition.” Unskilled ESL/EFL writers write like unskilled NES: they are prematurely concerned with form, which impedes the development of ideas; lack audience awareness; and a purpose in mind. Also, both skilled ESL/EFL and NES share many similarities: similar composing time, similar time spent on formulation, interest in communicating ideas, similar planning activities, efficient composing strategies focused on meaning and, then, on more local concerns. However, Raimes (1985) recommends caution about going too far in treating ESL students as native speakers of the language, because not only do non-native students have to deal with a different writing system, but also with a different linguistic code that is still being acquired. She also stresses the fact that despite the similarities, “the process of writing in an L2 is startlingly different from writing in our L1” (1985: 232).

Early studies try to find out the L2 behaviors that seem to be successful or unsuccessful when writing in the L2. They agree on the fact that lack of competence in composing rather than specific lack of L2 linguistic competence is the problem underlying many L2 poor writings (Zamel 1982, Jones 1985, Raimes 1985, Arndt 1987). Writing abilities, whether good or deficient, transfer from the first language to the second language. Several researchers provide evidence that support this statement. There is transfer of L1 knowledge of spelling and manipulation of style (Edelsky 1982: 227), problem-solving strategies (Edelsky 1982: 227), the percentage of time allocated to formulation (Roca de Larios et al. 2001: 522), and the ability to develop and organize ideas clearly (De Jesus 1984: 12). However, Akyel and Kamisli (1996: 15) add that a necessary condition for transfer is a sufficient proficiency level in the L2. Carson and Kuehn (1992: 177) also highlight that, although exposure is necessary for transfer from the L1 into the L2, it is, however, not sufficient, that is, there must exist some kind of writing aptitude and experience in the L2 environment. Poor L1 writers who lack educational experience in their L1 but have writing skills may have potential for their L2 writing to develop. Carson and Kuehn (1992: 177) also find a direct correlation between proficiency in L2 writing and loss of L1 writing proficiency.

In order to examine the writing differences and similarities between ESL/EFL students and NES students, the most common and least common strategies of ESL/EFL students at the strategic level are examined. At the linguistic level, this study analyzes overall structure; composition length; time spent composing; and essay development, which includes an examination at the sentence level: use and errors in verbs, subject-verb agreement, prepositions, conjunctions, sentence structure, and spelling. At the discourse level, the study examines cohesion and coherence. At the rhetorical level, the study further investigates differing rhetorical patterns in native and non-native texts, lexis, audience and purpose.

4.2. The formulation process

The term “formulation” has been used to refer to the “verbalization of written material and those other utterances that, because of their strict linear nature (lexical units, syntactic structures, etc.) could be considered as clear candidates for becoming part of the text” (Roca de Larios et al.

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2001: 510-1). Thus, formulation is differentiated from planning and revising in that planning takes place at the prelinear level since ideas, organization, aims, etc. have not yet been formulated, whereas revision is understood as any change occurring in the sentence prior to the sentence being written, once the text has been formulated. If changes happen in the current sentence, they are coded as repairs (Roca de Larios et al. 2001: 511-2). Two types of formulation processes have been distinguished: *fluent formulation processes* and *problem-solving formulation processes*. Transcribing, rereading, short-pauses, online repair of the text and binary operations (i.e. the writer formulates a pre-text and puts it down on paper immediately) have all been included within *fluent formulation processes*. *Problem-solving formulation processes* involve the existence of a problem and its initial representation as well as a final solution. Two types of problem-solving formulation processes are lexical searches (i.e. searches for words and expressions so that the writer can express his/her intended meaning) and restructuring (i.e. an alternative syntactic plan is devised once the original plan has been predicted to be flawed).

Roca de Larios et al. (1999: 14) pointed out that formulation has received little attention in L2 composition studies in spite of the fact that “*formulation is the only non-optional component of writing,*” and constitutes a process worth examining in its own right just as planning and revision. Formulation is so important in the composing process that Zimmermann (2000: 84) does not hesitate to change Murray’s (1978) famous formula “writing is re-writing” into “writing is pre-formulating.” The studies by Roca de Larios et al. (1999, 2001) and Zimmermann (2000) are almost exclusive in examining the formulation process. Based on the think-aloud protocol data, interviews and/or retrospective reports, Zimmermann (2000: 87) specifies the most important sub-processes of formulating: “tentative formulation in L1/L2,” “modified,” “repeated” and “simplified tentative formulation” (i.e. modifications, repetitions or simplifications of a formulation instance) and affirms that there are only two clearly L2-specific processes: tentative formulations in L1 and L2 problem solving. Roca de Larios et al.’s (2001) aim is to discover how the time allocated to formulation is affected by the writers’ L2 proficiency and the language of the task (L1 or L2). Roca de Larios et al. (2001: 522) conclude from their investigation that writers spend similar amounts of time on the formulation process, regardless of the language being used. The researchers coincided with Manchón et al. (2000b) in finding an inverse correlation between proficiency level and time spent on formulation, with the writers at the lowest level of proficiency showing the greatest amount of time

allocated on formulation during a pre-established first period of composing time, while the most proficient writers showed the least. Instead, the most proficient writers spent more time on planning. This result points toward a “better balance among composing processes, thereby promoting a more pronounced interaction among them” (Roca de Larios et al. 2001: 521). The L2 proficiency level has also a bearing on the types of problems that writers concentrate on when putting their ideas on paper. While the low proficiency students focus on lexical shortcomings, the more proficient students center on ideas, expression of those ideas and textual coherence (Manchón et al. 2000b: 287). In Roca de Larios et al. (2001: 521), the writers also use five times more fluent formulation processes than problem-solving ones in the L1, while in the L2 there are only twice as many, which proves the fact that generating text in the L2 is indeed more laborious and necessitates a greater cognitive demand.

The investigation undertaken by Roca de Larios et al. (1999) delves deeper into one of the formulation strategies, restructuring, so as to determine its forms and purposes in L2 composing. The result of one part of the study is a classification of the main types of restructuring behavior found in L2 composing (see Figure 9). According to Roca de Larios et al. (1999: 23-9), restructuring can be used as a strategy to (a) match expression and meaning and to (b) compensate for lack of linguistic resources. When trying to match expression and meaning, restructuring may serve one of the following purposes:

- (i) Ideational: Writers formulate an alternative idea once they reject the one that had originally been devised. Ideational restructuring may take up three different forms:
 - a. Message abandonment
 - b. Message elaboration
 - c. Message reconceptualization

- (ii) Textual: Writers make decisions about the structure of the written discourse. Different textual restructuring forms have also been identified:
 - a. Manipulation of coherence-cohesion
 - b. Stylistic concerns

- c. Obeying register requirements
 - d. Textual structuring of information
- (iii) Linguistic: Restructuring may also be used to compensate for lack of linguistic resources. It is presented in three different forms:
- a. Lexical problems
 - b. Morpho-syntactic problems
 - c. Markedness

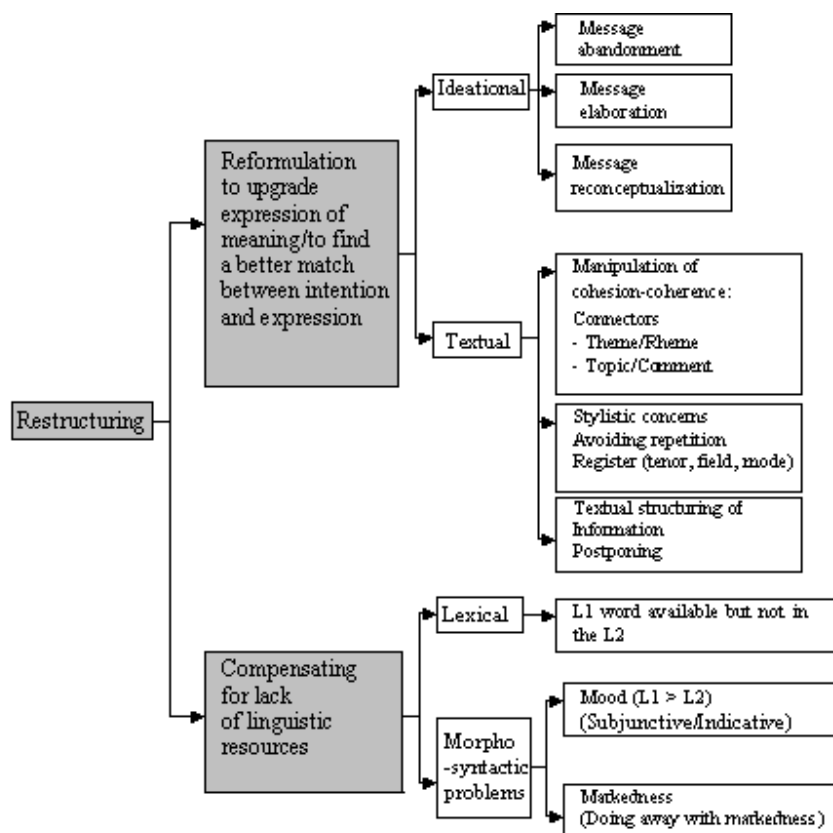


Figure 9. Major types of restructuring behavior in L2 composing

Roca de Larios et al further concluded that the advanced group showed a higher percentage of restructuring time, although there were no significant differences between the intermediate and advanced groups. For Roca de Larios et al. (1999: 32), this is an indication that “the ability to restructure, irrespective of purpose, is not impeded by a lack of linguistic resources.” This study further concluded that writers spent the same amount of time on restructuring both in the L1 and L2.

There were however differences between the intermediate and advanced groups in the purposes sought for restructuring, that is, compensatory and ideational/textual. The intermediate group mainly restructured for compensatory purposes, due to their concern with form while the advanced group restructured for ideational/textual purposes. These results suggest that L2 proficiency is determinant when producing alternatives at the global levels of discourse. It seems however that the constraints of a low L2 proficiency level affect the number of global restructuring episodes but not the “quality or variety of levels this strategy operates on” (1999: 35). Roca de Larios et al. (1999: 36) conclude that restructuring in L2 writing is not only a device intended to compensate for lack of linguistic resources but, rather, a “powerful means to manage the complex and multi-level nature of composing in a foreign language.”

4.3. Strategic level

Early studies (Zamel 1983, Raimes 1987) compare L1 writing behaviors with those of L2 writers. The findings suggest that "ESL and native English-speaking writers may experience similar difficulties with the composing process" (Zamel 1983: 168). The conclusions of both early and more current studies reveal similarities between the composing strategies of proficient ESL/EFL and NES subjects, while less proficient ESL/EFL and native writers are also found to write similarly. They also employ a greater variety of strategies more successfully and leave few unresolved problems (Bosher 1998: 219-20). Skilled writers are effective language learners and employ successful strategies: they focus on clarity of ideas; read frequently and analyze the intentions involved; repeat keywords; relate the topic of the composition to their own background knowledge; highlight and repeat statements; choose expressions very carefully; pay attention to style and readers (Levine and Reves 1997: 6); have a sense of audience, voice and language; and use plans with the ideas they have generated (Tagong 1991, Kim 1996). Good writers attend to content primarily and are concerned with their lack of fluency. They address various aspects of their writing, such as clarity of ideas first and syntax at later stages. Moreover, they have confidence in their capacity for writing; are concerned with global problems, such as coherence and re-structuring of ideas; know the characteristics of good essays, which include structural and rhetorical concerns; and are aware of the effectiveness of the strategies that they employ when writing (Victori 1999: 544). In contrast,

unskilled ESL/EFL and native writers seem to worry about form prematurely, focus on vocabulary and grammatical aspects rather than on global problems (1999: 547), are not concerned with ideas, have a limited knowledge of the requirements of a writing task (Zamel 1982, Arndt 1987), sometimes show laziness and lack of commitment to the writing task and report using strategies not observed in their think-aloud protocols (1999: 550-1). In spite of the similarities between ESL/EFL and native writers, practitioners of L2 composition affirm that writers in a second language face additional tasks compared to native writers.

Researchers into the process approach who focus on the differences between L1 and L2 writings have found that, in general terms, L2 writing is more difficult and less effective. Several studies report differences between ESL/EFL and NES writers: ESL writers spend more time consulting the dictionary (Skibniewski and Skibniewska 1982: 151), in the actual writing stage (1982: 152), in the number of pauses and number of stops within the writing process (1982: 151), and in referring back to the outline or prompt produced during the generation of material (Moragné e Silva 1991: 95). Moreover, L2 writers produced fewer words and took more time to complete the task (1991: 94); writing in the writers' L2 is also more demanding on their short-term memory (1991: 95); students' L2 writing processes, especially the higher-order cognitive processes, are negatively affected by lower linguistic proficiency (Whalen and Ménard 1995: 403); proficiency in the L2 has a bearing on writing fluency (Raimes 1985: 245) and reflecting time (Hall 1990: 56), although it seems that the quality of the written L2 texts has more to do with the quality of the students' L1 and L2 writing strategies than with their L2 proficiency (Jones and Tetroe 1987, Whalen and Ménard 1995). The writing processes are also inhibited at pragmatic and textual levels due to the demands that the L2 imposes on the writer, while the linguistic level is overemphasized (Whalen and Ménard 1995: 404). Such overemphasis results in inhibition of syntactic alternatives at the textual and ideational levels (Roca de Larios et al. 1999: 35). But even at the linguistic level, L2 writers concentrate on morphemic considerations and sacrifice word choice and phrase structure.

4.4. Linguistic level

4.4.1. Essay length

Several findings reveal that native speakers wrote longer essays than did their non-native counterparts (Linnarud 1986, Yu and Atkinson 1988, Hall 1990, Benson et al. 1992, Ferris 1994, Kim 1996), although there are contradictory findings: Skibniewski and Skibniewska (1986: 152) reported similar lengths in L1 and L2 texts. Raimes (1987: 450) reveals that her unskilled ESL writers produced more text than one of Perl's (1979) unskilled native-speaker subjects in less time. The explanation for this difference can be found in the way both kinds of writers approach error. Some unskilled L1 writers feel intimidated by errors, so they write with extreme caution. ESL writers, however, do not see error as stigmatizing, "perhaps because they know they are language learners; they know they use the language imperfectly. They expect the teacher to correct it" (1987: 450). Even, first-level basic native writers may compose longer papers than their native advanced writers, as in Benson et al.'s (1992: 62) study. Despite the contradictory results, there is strong evidence to suggest that L2 writing is a less fluent phenomenon and one that in general lacks quality (Silva 1992: 33). Shorter essay length may indicate that the writers have not developed their ideas sufficiently and their texts lack the qualities of effective prose.

4.4.2. Time spent composing

Raimes's (1987: 459) study suggests that various variables can account for the time spent composing for both ESL and NES subjects, such as commitment to the writing task, sense of the present audience, or the motivation to the assigned topics. While the mean composing time for Pianko's (1979: 9) native remedial and non-remedial groups was very low: 35.75 minutes and 43.29 minutes respectively, which she interpreted as a "lack of commitment to the writing," in Raimes's (1987) and Perl's (1979) study, the time spent composing was considerable higher. The mean composing time for Raimes's (1987: 451) unskilled ESL writers was 47 minutes and for the skilled ESL writers 63.3 minutes. Moreover, she did not find lack of commitment to the writing. She further pointed out that unskilled L2 writers showed commitment even in in-class essays and were not as worried about finding errors as native speakers. Raimes's subjects were aware of the researcher's

presence in contrast with Pianko's students, who composed alone. Another reason may be found in the topics assigned for Raimés's (1987: 451) study, which may have raised more interest among the writers. The difference may also be explained by the existence of "writing expertise," independent of L2 proficiency, which affects L2 writing (Raimés 1985, 1987; Boshier 1998).

4.4.3. Essay development

There exist major differences between L2 students and native writers in grammar and usage errors (Carlson 1988, Benson et al. 1992, Kim 1996). In general, English speakers get higher scores for both holistic writing and reasoning (Carlson 1988, Park 1988), their papers have more content words, are better organized, and the style and tone chosen are more appropriate for the text type (Carlson 1988: 255). It is also reported that native speakers' fluency in all aspects of the language helps them to take more risks and add variety to their writings. The non-native writers, however, are more constrained in terms of vocabulary and syntax. Poorer fluency leads them to restrict themselves to the structures and vocabulary they know (Carlson 1988: 255-6).

Researchers (Raimés 1985, Sasaki 2000) often consider the number of sentences, words, and interruptions, which occur during writing to determine the students' writing proficiency. They conclude that there are important differences between expert and novice writers in terms of mean number of words in the text and mean number of words per minute. In Sullivan and Lindgren's (2002: 261) computer-aided study, Julia, one subject with extensive experience on writing in her mother tongue, wrote a similar number of words in her final L2 text as another subject, Camilla, (297 words versus 290 words) but it took her twice as long as Camilla to write it, 41 and 20 minutes, respectively. Julia also has the highest percentages of word-internal and between-word pauses due to the problems she experienced with spelling. One of Perl's (1979) basic writers, Tony, spent 91.2 minutes on his first assignment and, yet, he only wrote 10 sentences and 170 words in his last draft. Raimés's (1985: 243) study with ESL students reveals that the mean number of sentences her subjects produced was 24 and the mean number of words was 309. They wrote from 0 to 28 sentences without interruption, that is to say, without reading back or rehearsing. She concluded that "the students with the highest language proficiency scores exhibited the most occasions of such

'fluency' in their writing.” Further examination reveals that more proficient students’ fluency in writing within the sentence was correlated with fluency in writing from sentence to sentence. Students with lower proficiency scores wrote smoothly from sentence to sentence. However, completing an individual sentence was somewhat more troublesome. Raimes’s (1985: 245) students would start sentences, they would stop and read what they had produced, and then they would continue writing with a new idea. It seems that L2 writing “is so exponentially generative that their creativity, once engaged, carries them on; plans for more texts creation may come more easily than the actual means of carrying out those plans.”

Similarities between basic native and non-native writers for essay development suggest that both groups arrive at a conclusion too early and employ too many generalizations and trivialities in their writings. The novice L2 writer, in the same way as the native basic writer, produces texts that are unconvincing because his/her ideas are not fully expressed but remain locked in the writer’s brain. S/he uses few successful strategies and presents the least variety. Furthermore, basic native and non-native English speakers do not practice the “internal conversation” underlying the process to writing (Yoshida 1982: 22). Further similarities between proficient L2 and native writers are related to the amount of attention paid to various aspects of writing (Bosher 1998: 218). Successful L2 writers are concerned with ideas and clarity of those ideas and, as they wrote, they improvised ideas that were not included in their initial plan and discarded others (Victori 1999: 545); attend to more than one aspect in their writing; focus on clarity of syntax at sentence level; have metacognitive awareness; and are aware of the contents of the introduction, development and conclusion (1999: 550).

4.4.3.1. Morphosyntactic / stylistic features

In general terms, it is reported that L2 writing is less complex (Park 1988: 267), less mature and stylistically less appropriate (Yu and Atkinson 1988: 276), less consistent and academic in language, style, and tone (Campbell 1987a, 1987b, 1990). It is characterized by repetition and a lack of appropriate vocabulary and structural devices to link elements. Some of the lexical and grammatical errors are the cause of loss in communicative effectiveness (Yu and Atkinson 1988:

276). All this leads researchers to characterize ESL writing as error-ridden (Benson et al. 1992: 64). In more specific terms, Benson et al. (1992: 62-3) reveal that their ESL students had far more errors in their use of correct verb tenses, prepositions, articles, diction, run-on sentences, comma splices and fragments, although these results cannot be taken as irrefutable evidence because native writers wrote longer papers. This may explain why their frequency of errors is lower than in non-native writings. However, Carlson's (1988) and Linnarud's (1986) findings confirm Benson et al.'s conclusions in coming across fewer spelling errors in native students' writings than in non-native, but Carlson (1988: 250) contradicts Benson et al.'s results in finding more problems with diction in English papers. ESL students also write shorter T-units, single-word modifiers per T-unit, and fewer phrases per T-unit, have more usage errors than native writers in spelling, capitalization and grammar (Dennett 1985: 293), and use fewer synonyms and lexical collocations for clarification than native writers (Scarcella 1984: 681). Non-native speakers also use fewer abstract subjects in their written texts and fewer hedges (Cummings 1990: 197-200). In terms of connectors, Cummings (1990: 79) reports that ESL students use simple coordinate conjunctions and also less subordination (Park 1988: 267). With regard to modification, L2 writers use fewer nonclausal/single word modifiers per T-unit (Dennett 1985: 293), fewer prepositions and prepositional phrases (Cummings 1990: 80), and fewer free modifiers (nonrestrictive phrasal and clausal elements) (Park 1988: 267). Additionally, L2 writers used passive voice the less (Carlson 1988: 251).

Other findings reveal that there are differences between the kinds of sentences used by native and non-native writers: native speakers prefer sentences where the topical subject, grammatical subject and initial sentence elements coincide. They employ this type of sentence due to their preference for introducing the topical subject at the beginning of the sentence. The non-native speakers, however, tend to begin their sentences with a discourse marker (e.g., "First," "however," "on the other hand," "in conclusion") and write sentences where a main clause is followed by a dependent clause that contains the topical subject. This is due to the formal instruction that ESL students receive (Ferris 1994: 53-4). Dennett (1985: 289) contradicts the aforementioned findings: his American group exhibited a higher usage of discourse makers than did his Japanese subjects. The native writers used a broader range of organizational scripts, such as "the most important observation is," "the next is," etc. His non-native writers, however, usually followed an organization: introduction, discussion and conclusion, which Dennett attributes to experience with

their native languages' organizational patterns. Dennett's (1985: 289-90) English subjects also employed more patterns or models at a conscious or subconscious level while his Japanese subjects relied on a model that has little congruency with English patterns.

Similarities between ESL and NES students' writings are found in their use of topic sentences, despite the expectations that may exist for ESL and NES students. ESL students, for example, are not expected to perform well in their use of topic sentences, because topic sentences are not a necessary part of the language and culture of other countries as they are in English-speaking cultures. This can be explained by the progressive acculturation that many students go through when they attend American high schools. ESL and NES students also show similarities in their inconsistent use of person, pronoun case and reference (Benson et al. 1992: 62). Other similarities are related to the knowledge of the characteristics of an English paragraph, an English essay and coherence and cohesion through the use of transitional words (Kamimura 2000: 9).

4.4.3.2. Discourse features: Cohesion and coherence

Cohesion and coherence have traditionally been placed together to define the relationships existing within the text and the text to its context of situation. Frequent terms in the definitions of cohesion and coherence are: "textual property," "repetition," "objective," "connections," and "lexical and grammatical features" for *cohesion* and "discourse function," "textual world," "connections made by the reader and listener," and "subjective" for *coherence*, which suggests that they are two independent but closely related terms.

As I have focused on cohesion and coherence in my research, I will offer different definitions of *cohesion* and *coherence* by different authors at different times to find out about the evolution that these terms have undergone. An outstanding contribution to the study of cohesion was Halliday and Hasan's (1976) *Cohesion in English*, which resulted in the widely accepted notion of cohesion in the analysis of the text beyond sentence level. This established the basis for further developments by the same authors and their critics. At the same time, coherence was regarded as a rather vague and fuzzy notion, which is still not fully understood and a matter of continuing debate. Current investigations

on coherence in the last two decades have contributed to demystify and to a complete rethinking of the notion of coherence, which includes further aspects that had not been studied before. In this investigation, the fundamental tenets of Halliday and Hasan's notion of cohesion are studied as are its classes and sub-classes and the fundamental critiques that it has been subjected to in the last decades.

4.4.3.2.1. Cohesion and coherence: Some definitions

The earliest definitions tended to keep cohesion and coherence as entirely separate concepts, which suggests that trying to formulate a relationship between both processes was completely irrelevant. Moreover, they divorced form from meaning when relating cohesion to the surface structure of the text and coherence to content. Representatives of this early standpoint are Widdowson (1978: 31), who defined cohesion as “the overt, linguistically-signalled relationship between propositions” and coherence as the relationship between illocutionary acts (1978: 28). Following the same line, Beaugrande and Dressler (1981: 3) pointed out that cohesion “concerns the ways in which the components of the surface text ... are mutually connected within a sequence ...[in] grammatical dependencies,” while coherence has to do with the “ways in which the components of the textual world, i.e. the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant” (1981: 4).

The most representative of the pioneering studies is, however, Halliday and Hasan's *Cohesion in English*, whose importance and influence in the discussion of cohesion has been so relevant that is worth examining in some detail. The most important characteristics of cohesion for Halliday and Hasan are:

1. “Cohesion is a semantic relation between an element in the text and some other element that is crucial to the interpretation of it” (1976: 8). It involves the recourse of one element to another in the text for its interpretation: “the one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by recourse to it” (1976: 4). The presupposing and the presupposed may be structurally related.

2. Cohesion as an anaphoric or cataphoric relational concept can be indicated by either grammatical signals, a lexical item or with no explicit signal. When a pair of items is related by cohesion is called a cohesive tie (1976: 3).
3. Cohesion in the text is distinguished from cohesion in the system. Cohesion in the text points out to the possibility that the speaker or writer has to “[make] text hang together” if one of the elements points to something else anaphorically or cataphorically. But, according to Halliday and Hasan (1976: 18-19), “cohesion is also a process in the sense that it is the instantiation of this relation in the text.” In this case, two elements form part of the cohesive relation and “one always follows the other.”
4. Repetition of lexical items and semantically related items contributes to lexical cohesion and such lexical cohesion is a component of a coherent text. Cohesion is placed in the textual component of the linguistic system together with information structure.
5. The grammatical cohesion of a text works in conjunction with “unity of texture,” “unity of structure” (Halliday and Hasan 1989: 52) and knowledge of “genre” (1989: 62), which creates the coherence of a text.
6. Cohesive relations contribute to create ‘texture’ along with the internal (relations within the language) and external aspects of texture (“the speaker’s and hearer’s (or writer’s and reader’s) material, social and ideological environment”) (Halliday and Hasan 1976: 20).

In contrast to other researchers, Halliday and Hasan (1976) do not define the term “coherence” but, rather, they seem to include most of its concepts under the term “texture,” which they claim serves the purpose of “express[ing] the property of ‘being a text’.” A text with texture “functions as a unity with respect to its environment” (1976: 2).

Later studies find that there are variations in cohesion and coherence in texts and, as such, they are measurable. Others define cohesion and coherence as synonymous of objective and

subjective, respectively. For example, for Hasan (1984: 184), coherence is “the property of ‘unity,’ of ‘hanging together’” and claims that “textual coherence is a relative, not an absolute property, so that it is possible to rank a group of texts on a cline ... from most coherent to least coherent.” Hoey (1991: 12), on his part, claims that “cohesion is objective, capable in principle of automatic recognition, while coherence is subjective and judgements concerning it may vary from reader to reader.” Taking a broader perspective, Stoddard (1991) defines cohesion taking into account the different perspectives of theoretical linguistics, philosophy, psychology, and pragmatics and their common elements. For Stoddard, a cohesive *element* stands in a meaning relationship with another element called cohesion *node*. The association is called a cohesive *tie*, which can be signaled either explicitly or implicitly by linguistic signals. However, cohesion cannot be said to exist only in the physical text, but rather, it is “a mental construct from reader processing” (1991: 17). The presence of linguistic signals indicates the potential for cohesion that can only be realized when the reader recognizes the cohesive ties. Coherence also involves some kind of processing, but it is not of the same kind because it is not dependent on syntactic elements but on “the connection between the text and the cognitive and experiential environment of the processor” (1991: 19). Due to the fact that coherence is a global process then, a text can be cohesive but not coherent.

The view of cohesion and coherence as less dependent on the language of the text but rather viewed as “more user- and context-oriented” is the position taken by an increasing number of recent analyses. Bublitz (1999: 2) claims that:

... it is not texts but rather people that cohere when understanding texts (be it as the producing, receiving or, indeed, analysing side), [then] it can be said that for one and the same text there exist a speaker’s (or writer’s), a hearer’s (or reader’s) and an analyst’s coherence, which may or may not match.

Speakers (or writers), hearers (or readers) negotiate coherence to achieve mutual understanding. For that purpose, not only do they rely on the same socio-cultural background, the same knowledge and communicative assumptions but also on their ability to figure out unexpressed experiences (Bublitz 1999: 3). Furthermore, textual and discourse coherence rests on the writers’ and readers’ sharing of the same “socio-cognitive understanding;” that is, the codified understanding of how the texts or

discourses are categorized in terms of patterns. For instance, Östman (1999) points out that recipes follow a prototypical iconic shape that is an additional tool in interpreting and understanding a text. Other frequently encountered patterns, however, do not have a universal form but they differ according to different cultures, such as death notices or advertisements. Östman (1999: 97) concludes that effectiveness in communication and, therefore, coherence depends on the ability of the audience to recognize a text or discourse as belonging to a particular type. Nevertheless, Bublitz and Lenk (1999: 154) believe that complete coherence is not possible, but it is partial and approximate and, thus, it is best described in scalar terms.

4.4.3.2.2. Cohesion

Halliday and Hasan define text as a semantic unit, whose parts are linked together by means of cohesive ties, “semantic relations between an element in a text and some other element that is crucial to the interpretation of it” (1976: 8). The relations between the different parts of the text are then relations of meaning, one element depending on another element for its correct interpretation. For the effective decodification of the first (the presupposed), it needs recourse to the second (the presupposing). When this happens, cohesion occurs.

Halliday and Hasan distinguish five major classes of cohesive ties: reference, substitution, ellipsis, conjunction, and lexical cohesion, with their numerous classes and subclasses. At the same time, cohesive ties are also classified as *endophoric*, when the two semantically connected elements lie within the text, and *exophoric* when no antecedent is recoverable in the text but lies outside the text boundaries. However, for Halliday and Hasan, exophoric references do not contribute to cohesion because they do not bind the two elements together within the same text.

4.4.3.2.2.1. Halliday and Hasan's classification of cohesive ties

4.4.3.2.2.1.1. Reference

The items that cannot be interpreted in their own right but need to refer to something else for their interpretation are said to be reference items. Personal pronouns, demonstratives and comparatives are included in this category.

Reference items may be exophoric or endophoric; and, if endophoric, they may be anaphoric or cataphoric. *Exophoric or situational reference* refers to a referent present in the context of situation and *endophoric or textual reference* refers to an identified referent in the surrounding text (see Figure 10).

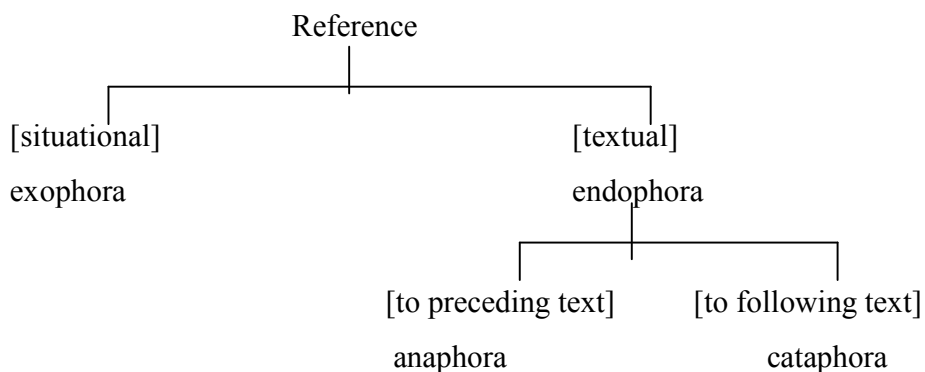


Figure 10. Halliday and Hasan's (1976: 33) classification of cohesive ties

4.4.3.2.2.1.2. Substitution

Substitution is another type of cohesive relation but it is, according to Halliday and Hasan (1976: 89), “a relation between linguistic items, such as words or phrases” whereas reference is “a relation between meanings.” They find three main kinds of substitutes: nominal (*one, ones, same*), verbal (*do*) and clausal (*so, not*), because the substitute may function as a noun, as a verb, or as a clause. The substitute word is used instead of the repetition of the same item.

4.4.3.2.2.1.3. Ellipsis

When two clauses are structurally related in the second clause, there may be an elliptical term that presupposes a preceding term but nothing has been inserted into the slot left, which explains that ellipsis is regarded as substitution by zero. Halliday and Hasan also distinguish three kinds of ellipsis: nominal, verbal and clausal if it occurs within the nominal, verbal or clausal group.

4.4.3.2.2.1.4. Conjunction

For Halliday and Hasan, conjunction is a cohesive relation which is different in nature from reference, substitution and ellipsis. With conjunctions, cohesion is expressed indirectly: they presuppose the existence of other elements in the discourse. There is no longer an anaphoric relation with the preceding parts of the texts. Instead, conjunctive elements specify the way two parts of a sentence or two sentences are connected.

Halliday and Hasan distinguish four different kinds of cohesion: additive, adversative, causal, and temporal with further subdivisions within them that contribute to create semantic relations between presuppositions and, thus, to create cohesive power. Other conjunctive items such as continuatives (*well, now, of course, anyway, surely, and after all*) and intonation are included, because they contribute to the cohesive force of the text, although they are not conjunctions in themselves.

4.4.3.2.2.1.5. Lexical cohesion

Lexical cohesion as defined by Halliday and Hasan (1976: 282) is “the reiteration of a lexical item in a context of grammatical cohesion, the cohesion being simply a matter of reference.” Later on, they point out that a lexical item may cohere with a preceding item that has or has not the same referent, or even with no reference relationship between them. The second term may be *identical, inclusive, exclusive or unrelated* to the preceding referent.

Reiteration and collocation are the two typical instances of lexical cohesion in English, as claimed by the authors. Reiteration involves one lexical item referring back to another that has the same referent, be it a synonym, a near-synonym, a superordinate, or a general word. With collocation, however, two items regularly co-occur in a lexicosemantic relationship, so that they create a cohesive force between them. The terms may be synonyms, or near-synonyms, such as *climb ... ascent, disease ... illness*, but also they can be superordinates, opposites, complementaries or converses of various kinds, as *boy ... child, like ... hate*, and *order ... obey* (Halliday and Hasan 1976: 285).

4.4.3.2.2.2. Critical review of Halliday and Hasan's *Cohesion in English*

Halliday and Hasan's *Cohesion in English* was widely accepted among the linguistic community, who considered the notion of *cohesion* as a well-defined and useful category. However, Halliday and Hasan's work has received considerable criticism on the part of linguists, such as Huddleston (1978), Green and Morgan (1981), Brown and Yule (1983), and others. In a review article of Halliday and Hasan's *Cohesion in English*, Huddleston criticizes Halliday and Hasan's taxonomy of phoric relations, which they had subdivided in "endophora" and "exophora," as two cases of the same phenomenon. The anaphor and its antecedent stand in the same relation as that between an exophoric element and the element to which it refers in the situation. Therefore, the antecedent is identified with the referent. However, for Huddleston, these are two very different relations. In the area of referential cohesion, Huddleston claims, on the one hand, that a noun phrase is the anaphoric item of another noun phrase or proper noun that has been previously mentioned.

For substitution, Huddleston (1978: 304) does not agree with Halliday and Hasan's notion of replaceability: "In substitution and ellipsis it is always possible to 'restore' the presupposed item (replacing the substitution counter, or filling out the empty structural slot).... On the other hand a substitute has to preserve the grammatical function of the presupposed item." There are however examples that are inconsistent with Halliday and Hasan's view because they cannot fill out the elliptical clause, even if grammatical adjustments are being made.

Moreover, Huddleston further criticizes Halliday and Hasan's assertion that there is total identification between a referential anaphor and its antecedent. Huddleston does not agree with Halliday and Hasan's opposition between referential anaphora and substitution based on the fact that the former involves identity of reference between anaphor and antecedent and the latter does not. For Huddleston, whether a substitute anaphor is co-referential with its antecedent or not really depends on the kind of noun phrase used as the antecedent. Also, co-reference between a personal pronoun and the antecedent is found in elementary cases and anaphors can contain elements of meaning that are not expressed in the antecedent, whether they are personal pronouns or definite noun phrases.

Brown and Yule (1983: 195-6), on their own side, disapprove of Halliday and Hasan's notion of texture as the element that contributes to the identification of texts through the explicit expression of the semantic relationships that hold between items in a text. For them, even when no explicit links are used marking the relationships between sentences, it is possible to affirm that they constitute a text because there exist underlying semantic relations that hold the sentences together.

Brown and Yule further criticize Halliday and Hasan's distinction of endophoric relations. Halliday and Hasan defined endophoric relations as those whose interpretation lies inside the same text. The reader, through a chain of reference, can go back to the original reference. This is however, according to Brown and Yule, a narrow view that can only be carried out in small chunks of text on the same page. The original presupposed item can be placed a lot further back and so it would be very unlikely for the reader to go back. Brown and Yule (1983: 200-1) think it more likely to occur that "... the processor establishes a referent in his mental representation of the discourse and relates subsequent references to that referent back to his mental representation, rather than to the original verbal expression in the text." Two kinds of representation of the world would then be necessary for the reader: a mental representation of the real world for endophoric relations and a mental representation of the world created by the discourse of the text for exophoric relations.

Both Huddleston and Brown and Yule point out that Halliday and Hasan's view of substitution as an element that can be substituted by another one in the text is far too narrow to explain some examples. While Halliday and Hasan's model serves to explain those cases where

there is total identification between antecedent and pronoun, it cannot explain those where the referent has undergone changes. Carrell (1983: 690) points out following the same line of argument that "cohesion does not create coherence, or texture. Cohesion can be a meaningful concept only if we assume that coherence is a logically prior concept; we cannot speak sensibly of linguistic cohesion unless we can assume psychological coherence."

In an earlier article, Carrell (1982) provided evidence of three different empirical studies of cohesion, whose results were consistent with Morgan and Sellner's (1980) criticisms of Halliday and Hasan's views on cohesion. Based on the results of these studies that investigated the extent to which Halliday and Hasan's cohesion concept correlated with coherence, Carrell argues that there is no relationship between the proportion of cohesive ties and the grade of coherence in a text. Rather, the topic or content of an essay and the reader's lack of cultural background knowledge of a text appear to determine loss of textual cohesion. As Carrell (1982: 585) puts it "if a reader does not have, or fails to access, the appropriate background schema underlying a text, all the cohesive ties in the world won't help that text cohere for that reader."

Finally, it was Huddleston who pointed out that any co-occurrence of lexical items in a text cannot contribute to make a text cohere. Rather, "what is crucial to Anaphora ... is that it involves the relation between an Anaphora and an Antecedent" (Huddleston 1978: 351). Morgan (1978), Morgan and Sellner (1980), Green and Morgan (1981), Stotsky (1983), Carrell (1982), and Green (1989) also criticize Halliday and Hasan's view of lexical cohesion in a text. For them, Halliday and Hasan's model of text cohesion confuses lexical repetition and anaphoric reference with the logical repetitions in any text that has an overall general topic, anaphoric reference and "general pragmatic principles" (Tyler 1994: 672). They claim that Halliday and Hasan's belief that what makes a sequence of sentences hang together is their linguistic properties (anaphoric relations and repetitions of the same or semantically related items) is completely misguided. Halliday and Hasan's model is text-based rather than being based on principles of pragmatic interpretation and confuses "matters of form as cause, rather than symptom, of coherence" (Green and Morgan 1981: 173). The ultimate source of coherence in a text is, according to the above linguists, the reader's assumption that what is to follow in the text is being produced by a rational being who makes relevant contributions to the

topic, i.e. they follow Grice's Cooperative Principle, together with the reader's own knowledge of the topic, of the author's purpose and the reader's ability to reason (Morgan and Sellner 1980: 180).

In light of the above discussion, Tyler (1994), who agrees with Green and Morgan's pragmatic perspective, point out that lexical repetition, the reiteration of semantically related word sets and pronominal reference cannot be completely dismissed, arguing that they are the immediate consequence of remaining on topic. For Tyler, however, lexical repetition makes contributions to the overall discourse comprehensibility "because [it] cuts down on the risk of the listener assigning a different interpretation to the lexical item than that intended by the speaker... and reduces the amount of processing the listener has to engage in" (Tyler 1994: 686). Another criticism is Hoey's (1991), who disapproves of the term "collocation," which Halliday and Hasan used to name an heterogeneous group of lexical relations that appear at random in a text.

In spite of the criticisms that Halliday and Hasan's work has been subjected to, *Cohesion in English* has given invaluable insights into the study of analysis of discourse and has been the basis of later studies that have complemented it. Halliday and Hasan's (1989) later contribution, *Lexical Chains in Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective*, takes up the concepts already mentioned in the previous study, modifying some while further analyzing others. In the second part of *Lexical Chains in Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective*, Hasan (1985) deals with lexical cohesion and goes over the concepts of texture, cohesive ties, and cohesive devices. Despite the criticisms received, she retains the old term **co-reference**, but she replaces **substitution** by the term **co-classification** and **lexical cohesion** by **co-extension**. In co-classification, not only does Hasan cover the concepts of substitution realized by *one/ones, do, be, have, so, and not*, but also ellipsis. Co-extension is defined as a semantic relation in which two ties "refer to something within the same field of meaning" (1985: 74). The three typical relations are synonymy, antonymy and hyponymy, to which Hasan adds meronymy. Synonymy, antonymy and hyponymy are perhaps too widely known to deserve a definition, except for meronymy which she defines as "a part-whole relation as in the case of *tree, limb, and root*, where *limb* and *root* are co-meronyms" (1985: 81). Hasan takes up other lexical cohesive devices

specific to a single text from her 1984 study *Coherence and cohesive harmony* that she calls instancial equivalence, naming, or semblance.

Hasan (1985: 83) next explains that there is a close relationship between grammatical and lexical cohesion in a text. In fact, “they move hand in hand, the one supporting the other” forming chains or “semantic relations of co-reference, co-classification, and/or co-extension” (1985: 84), which Hasan calls *cohesive chains*. She distinguishes two types of cohesive chains: *identity chains* and *similarity chains*. An identity chain is one that expresses a relation of co-reference, where every member refers to the same item. A similarity chain, however, is made up of non-identical members of the same class of things, events, etc., or of members of non-identical but related classes of things. They all stand in a relation of co-classification or co-extension. Yet, chain interaction does not necessarily entail coherence in a text, so a text with a high percentage of lexical items entered into chains cannot be said to be more coherent than another with a lower percentage. Nor can a text with items that do not enter into chains be said to be non-coherent.

4.4.3.2.3. Coherence

Well after the publication of Halliday and Hasan’s *Cohesion in English* and the welcome of the concept of cohesion by the linguistic community, coherence still remained a rather obscure notion that the analyst of the language could not fully understand, nor study in depth. But even today, it is not fully understood, and a matter of continuing debate both in the European and in the Anglo-American traditions. The fairly long bibliography on coherence that is available for the student of the language is a living proof of the debate.

At different times, those researchers who write about coherence have explained it from different points of view: as a product of cohesion, semantically connected to it and formally represented or as more reader- and context-dependent. Traditionally, researchers of the written discourse, such as van Dijk (1977), Enkvist (1978), and Witte and Faigley (1981) distinguished between cohesion and coherence, but both concepts were language-dependent. van Dijk (1977) and Enkvist (1978) pointed out that cohesion in a text is indicated by linguistic signals, Halliday and

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Hasan's cohesive ties, plus other elements that connect the parts of the text, such as parallelism, consistency of verb tense, and point of view. Coherence, however, is a textual property that "[allows] a text to be understood in a real-world setting" (Witte and Faigley 1981: 225). The writer's purpose, the discourse medium, and the audience's knowledge of the subject conform the context, to which the text should fit (1981: 225).

Elements such as text normality, the sequencing of events, completeness, intertextuality or genre and topic have traditionally been included as part of coherence:

- a. Text normality has to do with the normality of the worlds involved, both real and fictional. As van Dijk (1978: 99) put it, "our expectations about the semantic structures of discourse are determined by our knowledge about the structure of worlds in general and of particular states of affairs or courses of events." Whether a real-world or a fictional text, if such expectations are met, the text is found to be coherent.
- b. Sequencing of events may be a fundamental factor contributing to the coherence of a text, especially in narratives, as pointed out by Randquist (1985). Violations of temporal linearity may cause a text to be deemed as non-coherent.
- c. Text completeness according to which a text to be considered coherent has to present varying degrees of completeness (van Dijk 1972). That is, while some descriptions of the protagonist's actions or dialogs may be very specific and contain numerous details, parts such as minor descriptions may be sketchy or have been omitted completely. For van Dijk (1972: 17), a coherent text is one that is considered 'a whole.' It contains one global textual structure or *deep structure* and a more local structure or *surface structure* formed of a given number of sentences.
- d. Genre: A text becomes coherent when, compared with other texts, it follows the same schemata and can therefore be said to belong to the same genre. This is explained with the notion of *intertextuality*: "la idea de que cualquier texto es un eslabón en una cadena de

textos, es decir, mantiene relaciones de reacción, incorporación y transformación con otros textos” (van Dijk 2000: 372).

- e. Topic: Topic is found to be a fundamental element of text coherence because the message is organized around it. “Topic” should however be distinguished from “subject” and “theme,” all of them ambiguous terms frequently employed in discussions of discourse analysis and, many times, used interchangeably, which is especially the case of “topic” and “theme.” Pennock (1998) sets himself the task of disambiguating the expressions by making a first distinction between “sentence topic” and “discourse topic” and then differentiating between “sentence topic,” “theme” and “topic:”

- Sentence topic is typically sentence-initial and refers specifically to the concept of given information, it is a semantic entity.
- Theme is what comes first in the sentence, it is semantic in nature and its main role is in information management.
- Subject has a selectional relationship with regards to the predicate of the sentence, it is a grammatical unit.

(1998: 50)

Subject is therefore an entirely different concept from theme and topic since the former is grammatical in character while the last two terms are semantic in nature. The distinction topic/theme is for Pennock a purely sentential one. Theme is useful when referring to the sentence whereas sentence topic is unnecessary because most texts are formed by more than one sentence. Discourse topic is a more appropriate term to refer to van Dijk’s (1977: 133-4) definition of “macrostructure” as propositional structure that organizes the meaning of a text and not linked to any surface form. A text may therefore be coherent without any surface cohesive elements. Instead, the propositions may form a hierarchically semantic relationship of superordinate and hyponyms. A discourse topic is usually found in initial position in the form of a topic sentence, which will aid the reader in processing the text and can be used as a summary of the text it belongs to. Topic change should occur in a coherent fashion with phrases that point to a change in topic while topic development

depends on the requirements claimed by van Dijk (1977: 97-8): (1) unless otherwise indicated, the temporal or causal order in the descriptions of events should correspond to the linear ordering in discourse, (2) “continuity with regards to individuals” (1977: 99), (3) coherence between “the assumed normality of the worlds involved” in the discourse and “our knowledge about the structure of worlds in general and of particular states of affairs or courses of events” (1977: 99).

Some research studies on writing have used holistic evaluations to rank essays in order to measure coherence (Tierney and Mosenthal 1981, Witte and Faigley 1981) and concluded that their low-rated essays relied heavily on lexical repetition, which contributed to their lack of overall coherence. More recently, an increasing number of recent analyses of authentic data has addressed further aspects of coherence. First, coherence has been divorced from the language of the text as the only component to include some other elements that had been previously dismissed: "additional information provided *inter alia* by the linguistic context, the socio-cultural environment, the valid communicative principles and maxims and the interpreter's encyclopedic knowledge" (Bublitz 1999: 2). Consequently, not only do there exist different forms of coherence that are dependent on the situation and the genre or text type used but also there is a "speaker's (or writer's), a hearer's (or reader's) and an analyst's coherence" (1999: 2).

Second, speakers or writers create coherence and hearers or readers try to re-create it, because they assume that all they hear or read is coherent. They abide by the *default principle of coherence* (Bublitz and Lenk 1999: 157) because they have no reason to believe that the producers are not abiding by the general principle of cooperation. But coherence is only partial because the readers or hearers cannot reproduce an exact replica but "the 'hearer's coherence' at best comes very close to the 'speaker's coherence'" (1999: 155). When the hearer's (or reader's) interpretation differs from the writer's (or speaker's) intentions, then the reader (or hearer) will construct coherence in the text according to his/her own terms: "they will, in other words, make it coherent in different ways" (Seidlhofer and Widdowson 1999: 210). But the most important consideration here is that coherence can be negotiated (as ideational meaning and illocutionary force can be negotiated) and, therefore, it is a cooperative achievement that depends on both the speaker's (or writer's) and the hearer's (or reader's) willingness to cooperate (Bublitz 1999: 3). The reader can get it wrong and not cooperate

with the writer or, although capable of cooperating, he/she can choose not to do so. They will then take independent positions and make coherence of the discourse according to their own terms. Only when the text is partly understood and no longer tolerated by the reader or hearer can we talk about *disturbed coherence*. On these occasions, the reader or hearer comes up with a different interpretation of the utterance. From the speaker's or writer's point of view, the hearer or reader is unable to ascribe coherence to the text when s/he asks questions to clarify his/her doubts or s/he leaves the conversation or text.

Overall, recent researchers of coherence have suggested further aspects of coherence that had not been dealt with previously, such as the distinction between the hearer's coherence and the analyst's coherence that are always approximate and partial in relation to the speaker's coherence (Bublitz and Lenk 1999, Seidlhofer and Widdowson 1999); the need for using authentic data from the oral or written discourse in studies of coherence (Geluykens 1999: 37); that coherence is dependent on the genre, form, and text-type, i.e. the means to achieve coherence depend greatly on whether the discourse is oral or written, the genre, and the type of text employed (Östman 1999, Ventola 1999).

4.4.3.2.4. Cohesion and coherence in ESL/EFL writing

Ever since the publication in 1976 of *Cohesion in English* by Halliday and Hasan, many researchers have carried out investigations to examine discourse-level text features in the writers' texts. Studies with L1 and L2 writers conducted in the USA in the last twenty-five years have attempted to find out if cohesion and coherence interact to some degree in a text, to what extent there is correlation between the use of cohesive ties and coherence and whether proficiency level in writing can be attributed to their use. The results indicate that to be coherent a text does not have to have a large number of cohesive markers as these do not automatically result in good writing. L2 research particularly has compared L1 and L2 writers' usage of cohesive ties both quantitatively and qualitatively. Despite the problems of small-scale analysis such as Connor's (1984: 306), who did not find cohesion density to be a discriminating factor between L1 and L2 writers, other studies have concluded that NES writings are more cohesive and coherent throughout (Connor 1984, Arndt 1987,

Dennett 1990, Kim 1996, Schleppegrell 1996a, 1996b, Díez 2003), although non-native writers may also write texts that are as coherent as those of native writers and even more coherent (Díez 2003: 254). Moreover, it seems clear that, whether or not the number of connectives correlates with proficiency, the way logical relationships are expressed has importance ultimately in the coherence of a text. These conclusions come from the analysis of conjunctions used as cohesive elements, lexical cohesion realized through repetition, synonymy, or other semantic relations besides discourse cohesive features, such as anaphora, substitution and ellipsis for cohesion.

For the analysis of cohesion, the different cohesive markers found in Halliday and Hasan's (1976) classification, which are later adapted and modified in other studies (Halliday and Hasan 1989), are identified and recounted. Percentages are then obtained so as to make comparisons. The studies about cohesion in native and non-native texts have given a variety of results: In Witte and Faigley's (1981: 221-2) study with English native texts, the writers whose essays were rated high employed three times as many conjunctives ties as the writers of the essays rated low, used more demonstrative references, near synonyms, and many more lexical collocations. In Connor's (1984) study, L1 and L2 writers had high frequencies of lexical cohesion. However, in a more current investigation with EFL writers by Díez (2003: 256) personal reference had a high frequency of use because it presented fewer difficulties than demonstratives, which may be indicative of use of Spanish-speaking writers. Conjunctions were also widely employed as they are often stressed in EFL classes. However, native writers used much less reference than non-native and, of all types, the demonstrative reference was the most common. Also, they used conjunctions that non-native writers did not use. Díez recommended that "los escritores no nativos aprendan el uso de estas otras conjunciones que parecen desconocer, pero advirtiéndoles del peligro de un uso excesivo" (2003: 235). Finally, lexical cohesion was the most common mechanism, of which repetition was the most frequently employed by both native and non-native subjects. Yet, native subjects differed in the use of more variation in recurrent terms, while non-native repeated the same expressions with little derivation.

For the analysis of coherence in native and non-native English writings, texts were studied as interactive relationships between sentences with communicative purposes between the reader and

the writer, as in Connor (1984). Connor found that, unlike the non-native writers, the native used justifications after demands in argumentative essays so as to build the argument and referred to the introduction to the problem and to the processes to solve it in the conclusion. Their texts were therefore regarded as coherent. Chelala (1981) had also concluded that her non-native writers had also used some negative strategies that did not contribute to the coherence of the text, although they also used some positive strategies: topic restriction, use of cohesion mechanisms (point of view, paragraph organization and use of parallel structures), revision to make agree text and meaning, edition for introducing connectors, resort to authorities, and addition of concrete examples. Díez (2003: 193) also attempted to study the coherence of native and non-native English texts using a survey and Hasan's (1984) *cohesive harmony* model. She hypothesized that her 1st year EFL writers would present a lower degree of coherence in their texts than both her 4th year students and native English writers. Also, her 4th year students would show a lower degree of coherence than the native writers. In spite of the initial dispersion, both evaluations were found to measure coherence. The results of the survey concluded that native English writers wrote more coherent texts than the non-native, although some of the non-native may resemble native writers as regards the degree of coherence of their texts. Contrary to what was expected, no significant differences were concluded between the 1st and 4th year students. Finally, the findings in Díez's study indicate that Hasan's measures for cohesive harmony were not efficient for studying coherence, although the model served the purpose of showing parallelisms and repetitions, which may be a sign of cohesion, but in excess it may be considered redundancy. Such redundancy was found to be more frequent in non-native texts than in native.

A plausible explanation for the L2 subjects' deficits has to do with the expression of lexicogrammatical relationships in the text through the use of cohesive devices. As a resource for linking units larger than sentences and for building cohesion in discourse, conjunctions and other sentence connectors are especially important. The conjunctive system is the part of grammar where ESL/EFL writers often differ from their native counterparts in terms of variety of discourse markers, misapplication, overuse and underuse in set contexts, as reported by authors such as Evenson and Rygh (1988), Granger and Tyson (1996), Schleppegrell (1996a, 1996b), Lorenz (1999), and Díez (2003), which explains why ESL/EFL writing is often judged to be fragmented, illogical or inappropriate for the written register.

For number and variety of discourse devices, several studies (Chelala 1981, Norment 1982, Ferris 1994, Kim 1996, Díez 2003) report that native speakers of English master a great variety of discourse makers, while non-native are constrained to transitional words and phrases. A close examination of ESL students' texts reveals that they look more a series of assertions and repetitions than a group of well-developed ideas supported by arguments (Chelala 1981: 170). The cause may be the unsuccessful employment of discourse markers throughout the students' texts as well as the excessive reliance on lexical repetition. Díez's advanced EFL students showed an overwhelming number of conjunctions and more variety than the native subjects in the study, which may be teacher-induced (2003: 233) and a compensatory strategy to make up for lack of more sophisticated cohesive mechanisms, as a result of pedagogical uses or the need for expressing clear references.

On the issue of misuse, overuse, and underuse of cohesive markers, ESL/EFL research has produced a great variety of results. Some studies with ESL/EFL writers also report that the writers overuse some connectors and misuse others in their essays compared to NES writers' texts (Crewe 1990, Field and Yip 1992, Milton and Tsang 1993, Granger and Tyson 1996, Schleppegrell 1996a, 1996b). More specifically, Field and Yip's (1992) and Granger and Tyson's (1996) analyses found that their EFL students overused connectors that add to ('moreover'), exemplify ('for instance,' 'namely'), or emphasize a point ('indeed,' 'of course,' 'in fact'), which they attribute to the students' mother-tongue influence. However, very little has been written about connector underuse, mostly because it requires large-scale empirical studies and it is very difficult to spot. Granger and Tyson's (1996: 20) research is an example. Their analysis of 140 argumentative essays showed that their students underused the connectors that change contrast ('however,' 'though,' 'yet') and develop the argument ('therefore,' 'thus,' 'then'). Other studies claim that EFL texts lack variety of cohesive links. Also, while the more proficient EFL writers used more connectors, the better native English writers used fewer (Lintermann-Rygh 1985: 354). Unexpected patterns of use can be further noted, such as the case of some students, whose L1 system does not show many divergences with their L2 in the use of some cohesive devices, and still showed over-zealousness in marking the anaphoric relations in their L2 texts that what they would normally do in their own language.

L2 research further claims that ESL/EFL students misuse some connectors, since they employ discourse markers that reflect the dialogic interaction between the speakers and use lexical items or phrases that are more typical of the spoken mode, violating, therefore, the audience expectations and contributing to an ‘oral’ tone in their essays (Schleppegrell 1996a, 1996b; Lorenz 1999). Moreover, it seems that ESL/EFL students misuse connectors due to their lack of understanding of their semantic properties and their stylistic restrictions and, hence, they employ very formal cohesive markers, such as ‘moreover’ with other devices that are markedly oral, such as ‘so,’ ‘anyway’ (Granger and Tyson 1996: 23), ‘I mean,’ ‘well’ and ‘yes’ (Díez 2003: 235). Other L2 learners’ tendencies point towards instances of simplification of restrictions of some linguistic elements that are otherwise observed by native writers. Lorenz (1999) and Schleppegrell (1996a, 1996b), for instance, cite their non-native writers’ use of *because* in sentence-initial position and in the unusual sequence effect-cause rather than the ordinary cause-effect connection. Also, the EFL writers were inclined to paraphrase, namely, the “pronoun is *why*” type, as in *that's why* (Lorenz 1999: 62). There is also clear evidence that ESL/EFL writers favor sentence-and-paragraph-initial positioning of connectors, as corroborated by Granger and Tyson’s (1996) and Field and Yip’s (1992) studies, contrary to the L1 writers’ usage, who prefer “the NIP (non-initial position) significantly more than L2 writers” (Field and Yip 1992: 24). Lack of knowledge and experience in the grammatical and lexical resources of written genres both in their first and second languages together with lack of feedback on the part of their teachers may well be the reason why ESL/EFL writers often rely on spoken genres when producing text.

4.5. Rhetorical level

Rhetoric is culture-based in nature, which suggests that there are different organizational patterns and structures for different languages. Rhetorical forms will change from language to language, with no universal forms across cultures (Kaplan 1966: 44). Since there are different ways of organizing information across language groups, these differences can be a source of interference for ESL students’ writings in their L2. This is the reason why many ESL students are considered poor writers. The view of discourse differences across cultures has been supported by a number of authors and their studies ever since, such as Kaplan (1972, 1978), Norment (1982), Kobayashi

(1984), Indrasuta (1988), and Kim (1996), among many others. They reported that their English students used the general-to-specific pattern, where the general statement goes first and is followed by its specifics, while the non-native groups followed different tendencies according to their cultural usage, which they transferred into their L2. Norment (1982: 3) believes that many ESL students are unaware that there are different conventions for different languages. The texts that they produce follow the language conventions of their own languages and, on some occasions, they differ significantly from the cultural and linguistic backgrounds of their L2. Even an academic audience assumes sometimes that a writer who can write an adequate essay in his/her L1 can also do so in his/her L2. It seems however that ESL/EFL students need to master not only the linguistic structures of the new language, but also “they must be able to attend to the cohesive relations that bind it together. In addition, they should be able to use various types of relations that exist between these elements ...” (Norment 1982: 4). Nonetheless, this hypothesis can hardly provide one single explanation to all coherence problems in L2 texts. On the contrary, it seems that there are patterns that cannot be explained as L1-motivated, such as the deviances of those writers who share similarities with L1 writers’ background (Lorenz 1999: 56).

Contrastive rhetoric focuses on the differences between the organizational structures of the L2 learners’ systems and English. It has benefited from numerous insights in the last thirty years: text linguistics, studies of writing as cultural and educational activity, classroom-based contrastive studies, and genre-specific investigations. The studies in the 80s, based on *text linguistics*, described the principles guiding English writing and provided methods for analyzing texts (Connor 2002: 497). Cohesion, coherence and the discourse superstructure of texts were examined. Examples of such studies are Norment (1982), who highlighted differences in the organizational structures of his ESL and NES subjects’ texts and in the cohesive devices the writers employed in the narrative and expository modes, and Indrasuta (1988), whose Thai students’ writing in their L2 showed differences in their use of reference of all kinds, lexical cohesive ties and “I” reference. The studies of *writing as cultural and educational activity* investigate literacy development in the L1 language and its influences on the L2. Carson’s (1992), Purves’s (1988) and Mohamed and Omer’s (2000) studies are examples. Mohamed and Omer investigated the influence of culture on the use of cohesive devices in Arabic and English written tests. The analysis shows that Arabic and English differ along four dimensions when expressing cohesion that can be explained by cultural differences

between the two speech communities: context-based versus text-based, generalized versus specified, repetition-oriented versus change-oriented, and additive versus non-additive. Arabic cohesion is context-based, generalized (Arabic relates an anaphoric item to its antecedent in a general manner), repetition-oriented and additive (Arabic uses additive conjunctions). English cohesion, however, is text-based, specific, change-oriented, and non-additive. *Classroom-based contrastive studies* examine process writing, collaborative revisions and student-teacher conferences in a variety of languages. Finally, *genre-specific investigations* study academic and professional writing, such as Swales (1990), which was essential for the genre approaches to teaching second language writing seeking explanations of the ways language functions in social contexts.

Next, English textual patterns are examined as well as the perceived difficulties of non-native English people due to the existence of different organizational structures between their L1 and English.

4.5.1. General textual patterns

In a very early article, Kaplan (1966: 49-52) suggested that there are distinctive organizational patterns for different languages. The pattern of English subjects' texts is linear, i.e. an English expository paragraph is formed by a topic sentence followed by subtopics in the form of examples or illustrations that relate an idea to other ideas in the essay. In contrast, other languages have different paragraph developments: Semitic languages use parallel constructions, oriental writings use the spiral construction, romance languages are characterized by digressions, and Russian works with parallel constructions followed by subordinate structures. Later studies agree with Kaplan in finding that there exist cultural preferences for certain rhetorical patterns (Kobayashi 1984, Kim 1996, Halimah 2001). English students use the general-to-specific pattern, where the general statement goes first and it is followed by its specifics. The linearity that characterizes the English text makes readers and writers share the same expectations of what is to follow what. Meanwhile, the other groups followed different tendencies according to their cultural usage (Norment 1982, Kobayashi 1984). This is generally cause of transfer into the L2 (Kobayashi 1984, Indrasuta 1988, Halimah 2001). Eggington and Ricento (1983: 76) report that his ESL students

perform significantly below native writers in their ability to distinguish the organizational framework of a text. This may be due to differences between native and non-native subjects in expectations of the ordering of ideas in a text. ESL students' expectations may reflect their social, political and/or religious values, which may differ considerably from English values. For example, Halimah gives account of the writing problems that many Arab students face when writing English due to the different rhetorical conventions in Arabic and English. The results of Halimah's (2001: 126-7) study reveal that the students had significant difficulties in handling the rhetorical elements of English writing: use of paragraphing, paragraph unity, development of ideas and depth and rigor when displaying content, which could be attributed to the greater emphasis of teachers on the linguistic elements of writing. Halimah further found interference from Arabic rhetorical patterns in his students' English writing at the linguistic, rhetorical and cultural levels.

Other rhetorical differences between native and non-native writing are related to the use of counterarguments and closings in persuasive compositions. Native speakers frequently had more ability than non-native writers to anticipate the reader's counterarguments and added a conclusion to their texts. This is corroborated by Crowhurst's (1991) article. Further, studies also affirm that native speakers are better at informal reasoning, another element of persuasive writing (Ferris 1994: 54) and showed deeper topical structure than non-natives did, which is attributed to the good writers' ability to elaborate on a few arguments rather than introducing different subtopics (1994: 54).

Eggington and Ricento (1983: 76-7) point out that ESL students frequently violate expectations: "they consider beauty, elegance, and linguistic craftsmanship to be more important." Instead of establishing a distance between reader and writer, "students saw their role as involving the reader in a friendly, conversational style." This is in part due to the fact that teachers concentrate more on content, lexis and syntax than on style when evaluating foreign students' writings, as suggested by Harris (1983) and Halimah (2001). Both authors point toward the need for instructors to teach English rhetorical conventions, which should also be the focus of syllabus designers and materials writers. In a later article by Connor (2002: 503-4), she called attention to the fact that the differences are "not in the text structure of the texts per se but in other contextual factors," which includes the "L1, national culture, L1 educational background, disciplinary culture, genre

characteristics, and mismatched expectations between readers and writers,” although she also recommended that “cultural differences need to be explicitly taught in order to acculturate EFL writers to the target discourse community” (2002: 505).

4.5.2. Audience and purpose

L2 studies on writing from the early period compare conclusions with the results of investigations with native writers. They find similarities between unskilled ESL writers and unskilled native writers in terms of lack of audience awareness and purpose for their texts. Perl (1979: 332) found that her subjects wrote "from an egocentric point of view" taking "the reader's understanding for granted" while Raimés' (1985: 250) subjects' purpose "was not to communicate with a reader." Zamel's (1983) skilled ESL writers, Victori's (1999) skilled EFL writers, Armengol-Castells's (2001) bilingual EFL subjects and Perl's (1979) skilled native writers, however, "understood the importance of taking into account a reader's expectations" (Perl 1979: 178) and their main objective was to "convinc[e] the reader of their opinion" (Victori 1999: 543). In the EFL context, Armengol-Castells (2001) found that her subjects' readership awareness was due to the socio-political controversies that the L1 and L2 topics contained, while Victori (1999: 544) drew attention to the fact that in academic contexts the audience is thought of as needing different requirements than the audience in different contexts:

What became evident in the case of these writers was that in an EFL context – or in an academic context – considering audience when writing is not perceived as a realistic goal as most student essays are usually addressed to the same reader, namely, their language teacher. These students held the belief that when the text is addressed to the teacher, then, its content, and therefore, their opinion is not as important as linguistic accuracy.

For L2 writers, there are also similarities in the writers' use of the rhetorical skills in both their L1 and L2, as pointed out by Skibniewski and Skibniewska (1986) and Skibniewski (1988): skilled writers have a sense of audience and purpose in the L1 and L2, they use plans with previously generated ideas, compose using these plans and eliminate inadequacies when revising. Unskilled writers, however, are unskilled in both languages as a result of their lack of these rhetorical skills.

A numbers of researchers (Raimes 1986, Wong 2005) have called attention to the fact that L2 writers should be given a specific purpose and audience that help them think of real communicative situations. Artificial topics in which the teacher arranges an audience and a purpose do not have positive outcomes, as writers perceive the task as it was: “a teacher’s attempt to dress up a mundane school-sponsored writing assignment” (Raimes 1985: 251). Raimes (1987: 459) points out that, when a specific audience and purpose are specified, the writing task “produced more engagement and involvement with the emerging text: more time spent, more words written, more planning, rehearsing, revising, and editing.” Wong (2005) also found that his four advanced L2 writers’ mental representations of the audience and of the rhetorical purposes correlated with the composing strategies that they employed. Betty, Chris and Debbie’s target audience was the course lecturer perceived as a coach, his students and herself and then her colleagues, respectively, and their rhetorical purpose was a desire for learning. Betty, Chris and Debbie were found to make more major text revisions, set more rhetorical goals and had a broader range of strategies than Ann, who was the only writer whose intended audience was the course lecturer perceived as evaluator and whose purpose for writing was knowledge display. Ann was less able to take risks and employed a narrower range of strategies and with less frequency of incidence. Wong (2005: 16) concluded that “the intended audience should be clarified and explained to students, replicating what happens in real life language use.” Raimes (1987) however suggested that more should be done to help students perceive a real audience and a real purpose for their assignments than the mere wording of it in the topics. Teachers should spend more time in the classroom to help them write with a purpose in mind and for genuine readers to avoid seeing the assignment as a “school-sponsored” topic (1987: 461).

4.5.3. Lexis

Studies have demonstrated that vocabulary is one of the most important measures of writing quality, while lack of it is what makes writing in a foreign language most difficult (Raimes 1985: 248). This is also true of native writers:

Our analyses ... suggest that the writers of the low-rated papers do not have good working vocabularies capable of extending, in ways prerequisite for good writing, the concepts and ideas they introduce in their essays. Indeed, skill in invention, in discovering what to say about a particular

topic, may depend in ways yet unexplored on the prior development of adequate working vocabularies (Witte and Faigley 1981: 198).

Promoting vocabulary use through instruction is therefore of primary importance for lexical variation and lexical frequency, both of which are indicative of lexical quality (Siok Lee 2003: 550). In spite of the similarities, Linnarud (1986: 117-8) found large differences between native and non-native subjects in the comparison of their lexical repertoires. Non-native writers' texts were less creative, less sophisticated, more time-consuming, offered less lexical variety and more repetition, and were less original in both content and variety than native writers' texts. In contrast, native speakers used words in collocations, particularly adverbs with verbs, which shows their greater originality. They elaborate texts with detailed descriptions of time, place and characters that contribute to overall cohesion (1986: 105-7). Other studies report however that L2 writers exhibited more concern and difficulty with vocabulary (Dennett 1985, Arndt 1987, Skibniewski 1988, Yu and Atkinson 1988, Moragné e Silva 1991). Hinkel (2003: 297) compared native and non-native texts and found that in her EFL texts sentences with *be* copula and predicative adjectives were significantly more common than in native texts. Also, the frequency rates of public verbs (*say, tell, talk, ask, write, and speak*) and private verbs (*believe, feel, learn, study, think, understand*) were two to four times as high as those in native texts, while expecting verbs/tentative verbs (*try, want, like, and plan*) were two to three times those in native essays, all of which are highly frequent in conversational discourse. In native texts, however, there was a greater variety of lexical items with similar semantic content (*lecture / lesson / demonstration / presentation, effective / appropriate, and interactive / engaging / entertaining*) and idiomatic expressions, such as *have time, waste time, a high chance, take away from*. Siok Lee's (2003: 545) also studied the vocabulary range of a group of 65 intermediate ESL learners from a variety of backgrounds and agreed with Linnarud (1986) in finding that her ESL subjects performed significantly lower than the NS subjects on the tests (26.20% versus 72.29% of correct answers on the vocabulary tests, respectively). She further investigated to what degree a subject learns vocabulary after instruction and concluded positive results. Siok Lee (2003: 539) recommended, therefore, explicit vocabulary instruction to improve writing. Such instruction is not limited to one specific strategy but to a variety of them as employed in the literature on teaching vocabulary, which includes the key word method, listening, repeating aloud new words, mnemonics, learning stems and affixes, and semantic fields. For EFL students, the

process approach to writing may be especially beneficial, as pointed out by Muncie's (2002: 232), since he observed that his students used a greater proportion of sophisticated words than in timed compositions, while de la Fuente (2002) further found benefits of the negotiation of L2 acquisition rather than be exposed to non-negotiated input. Thus, "activities that stimulate the use of more advanced vocabulary" such as "brainstorming for vocabulary and vocabulary mind-maps," "more guidance in the use of thesauruses" (Muncie 2002: 234) and "negotiation of the basic meaning of a word" (de la Fuente 2002: 102) should be promoted.

4.6. Computers and writing

The use of computers for composition has increased in the last few years because of the positive contributions that they have brought to students' writings, although there are also dissonant voices, who warn against thinking of computers as the solution to all writing problems. To date, no consensus has been reached for both professional and inexperienced writers. In general, it is reported that using computers helps improve the quality of writing. Different findings also support the hypothesis that using computers has greater positive effects than traditional pen and paper classrooms (Silver and Repp 1993: 278). Students can use computers as writing tools because they give writers "power over" their writing, thus, helping students to find their own processes for writing (Hansman and Winson 1998: 30). It has been found, moreover, that organization and essay content are enhanced with computers (Lee 2004: 16). Word processors also provide small-group work and a stimulus for conversations between peers. Thus, computers provide students with the opportunity to interact with each other and the culture within the computer classroom (Piper 1987: 123). The product is also professional-looking as corrections can be easily made before the final product is printed out (Hansman and Winson 1998, Piper 1987); word processors motivate students and inspire a desire for perfection (Piper 1987: 123); help concentration (Hansman and Winson 1998, Silver and Repp 1993); and teachers and peers give a sense of audience during the composing process (Piper 1987: 124). Considerations of audience have been commented on by different researchers, who see the use of computers as "a social act," because an instant audience and peer collaboration when writing helps students consider potential readers for their writings (Davidson and Tomic 1994: 207). Therefore, the results of several pieces of research point toward computers as positive contributions

for writers, especially for beginning ESL/EFL writers. The differences and similarities of their composing processes compared to native English writers' processes when using computers, if any, are to my knowledge still subject to study.

Other investigations, however, have found fewer positive effects and even negative effects. Although "writers use the machine because they believe the written product will be better in terms of ideas, organization, correctness, and style" (Bernhardt and Appleby 1985: 33), the truth is that computers have also been found not to always contribute to writing quality and to require prior experience (Kirtley 2005: 216). Crafton (1996: 323) also believed that "computers may distract students from the task at hand or even prevent them from developing a fuller appreciation of the complexities of the act of written communication." In a later study, Braine's (2001) comparison between foreign language writing in traditional and local-area network (LAN) classes (i.e. a number of computer terminals are linked through a server) finds that papers in traditional classes showed more improvement, despite acknowledging the advantages of LAN over traditional classes. Braine (2001: 12) summarizes some of the most important advantages: (1) LAN classes promote student discussions; (2) eliminate anxiety, gender and age differences and their negative social effects; and (3) encourage collaborative work and a large quantity of writing. However, the disadvantages pointed out suggest that the use of computers for writing enhancement is still to be proven: (1) LAN peer reviews are more sporadic and unplanned; (2) there is a lack of sequence in LAN interactions; and (3) students do not make good use of the time available focusing on the most relevant aspects of peer comments (2001: 16). In many cases, the findings of the investigations on the use of computers for writing suggest that computers do not help the writing task but they may even make it more difficult, especially for those students with limited typing skills.

4.7. Conclusions

Researchers on ESL/EFL process writing have compared the writing processes of skilled and unskilled ESL/EFL writers with those of native speakers of English. Similarities can be found in the process of writing of L1 and L2 students, which implies that the skill and knowledge of L1 composing transfers to the L2. Skilled L2 writers follow a recursive process in writing as native

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skilled writers do. Based on these observations, Zamel (1983) concluded not only that writing in an L2 is similar to or the same as writing in an L1, but also that skilled and unskilled L2 writers are similar to skilled and unskilled L1 writers and both experience similar difficulties: they pay attention to content and overall organization while writing, focus on form at further stages, have metacognitive awareness and employ successful strategies. Other similarities reported concern the development of cognitive and social aspects: ESL/EFL writers learn to take the audience into account, develop a sense of voice, and learn how to use the language to get the best effect using the same means as native speakers. Novice non-native writers and basic native writers share similarities in terms of errors produced in their writings and in shortcomings in their vocabularies, lack of a specific purpose or awareness for an audience, and an excessive concern with form. However, when ESL/EFL writers and native writers stop focusing on structure and separate the subtasks of writing and sequence them, certain characteristics of their writing improve.

Despite the similarities, L2 writing appears to be far simpler and more error-ridden than L1 writing. L2 writers take more effort in producing text and the results are less satisfactory than in L1 writings at all levels of the language. L2 writers' texts are less fluent (fewer words and more composing time), less accurate (more errors), and of inferior quality to L1 texts. At the linguistic level, non-native writers make more grammar and usage errors and have fewer content words. Their texts are more poorly organized, less cohesive and coherent overall, less mature, and stylistically less appropriate than L1 texts. The writers also seem to be more constrained in terms of vocabulary and syntax, which explains their constant repetitions and difficulties in getting across their intended meaning. At the rhetorical level, L2 texts lack audience awareness, overall purpose, and the messages they contain are, in general, not communicated effectively. At the discourse level, L2 texts evidence distinct patterns in the use of cohesive devices and rhetorical patterns, which indicates that there are cultural preferences for their use. Yet, contrastive rhetoric explains the differences between L1 and L2 writings as coming from sources that go beyond the written text and which include gender and educational issues. The obvious differences between the texts produced by ESL/EFL writers and NES subjects have important implications for teaching and for further research on ESL/EFL composition. Some implications suggest making intelligent decisions about adopting and/or adapting L1 practices for ESL/EFL students, without forgetting to take into account the unique nature of L2 writing and the special needs of ESL/EFL writers.

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The effects of computers on student writing have been studied to find out if they contribute positively to student writing or, on the contrary, whether they are more a hindrance than a real help. While on the one hand, computers contribute to students feeling self-empowered with regards to their writings, motivation and desire for perfection, on the other hand, computers also have disadvantages, such as less use of peer reviews, need for prior experience with technology and need for making good use of the time available. Computers should therefore be seen as a tool that may contribute to writing successfully, especially if the writer has the necessary writing skills, but should not be thought of as the panacea to all writing problems.

CHAPTER FIVE
THE REVISION PROCESS

5.1. Introduction

Revision refers to any change that the writer makes on a written page. These changes can be of any kind: minor changes, which involve spelling and punctuation, and major changes, those that affect the organization or content of a given text. Previously considered the final stage of the writing process, revision is now viewed as an integral part of the writing process. This centrality is often emphasized: Murray (1978: 75) affirms that “writing is rewriting” and believes that writing and rewriting are an essential tool for authors to discover what they want to say. Revision has the purpose of checking that their ideas fit the words. Researchers, such as Gaskill (1986: 27) speak of “dissonance” or “tension,” whose origin is the disparity between what the writer wants to express and what appears on the page or the discrepancy with language conventions, the needs of the audience, with personal variables, with the writing task itself, or with the writing environment. After this feeling, a writer can revise immediately, revise later, or abandon the task altogether. But the importance of revision lies in its integration throughout the whole writing process in a recursive operation that involves the writer going back and forth as s/he produces a new written text. This view of revision as a recursive process is relatively new. For many years, revision was taught as a linear activity carried out at the end of the writing process. It consisted primarily in “copy-editing, a tidying-up activity aimed at eliminating surface errors in grammar, punctuation, spelling, and diction” (Faigley and Witte 1981: 400). Protocol analyses studying the authors’ writing processes prove the simplicity of this belief and underscore the fact that composing is a complex activity that involves reviewing and making changes while in the midst of the production of a text.

Most studies address revision from two points of view: one, whose aim is to examine what writers think while they revise, and the other, which attempts to investigate the changes carried out in the texts. The former is often referred to as “cognition study” while the latter is called “written product study.” Researchers such as Perl (1979), Hayes and Flower (1980), Zamel (1982, 1983), and Lay (1982) make such distinction. Having the students say what they are thinking while they

compose and revise help researchers understand the conscious and unconscious processes occurring in the composing and revising processes. Although this method has been criticized because it interferes with the thinking course, it is unnatural to the writing process (Faigley and Witte 1981: 412) and the results may vary according to the type of instructions given, the types of materials used to gather information, the nature of the data analysis, and the language used to think aloud (Anderson and Vandergrift 1996: 5), it is however employed with interviews and videotaped observations of the writers. The purpose of the investigations in the cognition study is to analyze when writers revise, what they alter (types of revisions), the differences among writers with various degrees of expertise, and the factors affecting their revisions (Tagong 1991: 28). In written product studies, the factors influencing the way writers compose and revise are carefully examined. Among these factors, Tagong (1991: 28) points out the following ones: instruments used in composing, methods of instruction, the mode of discourse, and the background experience of the writers, such as the way the students were taught to revise, either with a focus on formal concerns or on content.

5.2. Revision models

In a very article, Murray (1978: 91) distinguishes two kinds of revision: internal and external revision. *Internal revision* involves rereading what has already been written down in order to make meet the authors' intentions with the message. *External revision* is the editing or proofreading of the texts at the formal and content levels. Flower, Hayes et al. (1986) offer a more complex model of revision (see Figure 11) that has been used in many studies to explain the stages a writer goes through in the course of revising an essay. This model lacks specific details although it explains differences between skilled and unskilled writers, the importance of "cognitive maturity, specific knowledge, experience in writing, reading ability, and linguistic competence" (Gaskill 1986: 31-2). Nevertheless, the difference between experienced and inexperienced writers lies not so much in their own abilities or in the strategies they employ when writing as "in the amount of interaction that [occurs] while composing" (Raimes 1987: 462). High interactors plan, rehearse, rescan, revise and edit, while low interactors merely generate text.

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The model is divided into two basic categories: (1) cognitive processes, which are influenced by (2) different types of knowledge. The highest order process is the “task definition,” which is going to define the rest of the revision model. Expert writers differ the most from inexperienced writers at

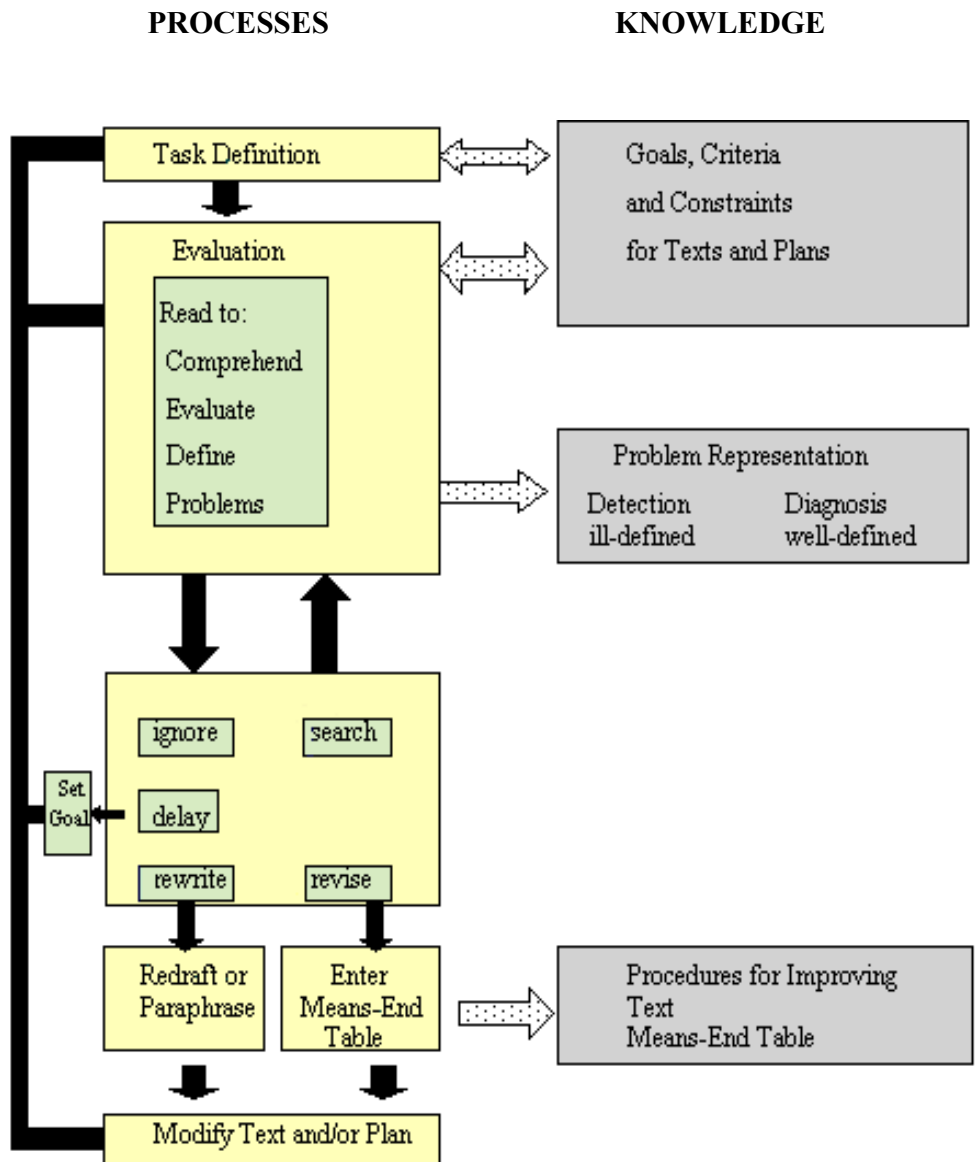


Figure 11. Model of cognitive processes in revision by Flower, Hayes et al. (1986)

this stage, because at this point writers decide a strategy that will control the revision process: reading of texts, establishing audience needs, or checking for the gist of the text. In the evaluation sub-process, writers read to comprehend and evaluate their texts through different criteria, which may result in the definition of problems. These problems can only be detected or both detected and diagnosed. Once the writer has arrived at the process representation stage, s/he selects a strategy: to ignore the problem, to search the text for more information, or to delay the problem for later phases. If the decision is to deal with the problem, the writer still has to rewrite, which involves redrafting or paraphrasing, or to revise through a series of procedures to improve the text, depending on the writer's knowledge (Flower, Hayes et al. 1986: 23-6).

More current models deal with revision within the writing process as in Moragné e Silva (1991) and Zimmermann (2000) (see Chapter 2, Figures 4 and 5). En Moragné e Silva's (1991) model reviewing entails evaluating the prompt or task, the goals, the pretext and the text so far and revising the goals, the pretext and the text so far. It is all influenced by external background factors: the writer's long term memory and the task environment. In Zimmermann's (2000) model, revision is distinguished from evaluating and review. Revision is used as a cover term while evaluating is employed during formulation and repair after writing down. Review is used to refer to the overall process of revision of paragraphs or the whole text. The model that Zimmermann proposes explains the recursive nature of writing, since there are subprocesses that do not have fixed positions but can occur at any time in the process of writing. Indeed, "a revision loop can result not only in a new formulation, but beyond that in a reconsideration of aspects of the writing plan" (2000: 84).

5.3. When writers revise

Studies in L1 and L2 composition find that native and non-native speakers of English write several drafts before the final copy is submitted. Students begin to revise soon after they have started to write their first drafts, which explains the recursive process of revision. Both skilled and unskilled writers make large percentages of revisions during the actual writing of their drafts. However, studies on L1 and L2 composing processes have shown that there are certain occasions that are better suited to revision than others. Several studies report that skilled writers make a greater

number of revisions before or during the writing of the second draft. They are usually the most complex involving multi-sentence changes. Still other writers leave their texts for a few days before undertaking their final revision so as to have an objective perspective (Victori 1999: 548). There are however contradictory findings in relation to the use of between-draft revisions, i.e., revisions made before beginning to write the final versions of the essays. It seems obvious that the composing process would be easier, if the writers revised their drafts during the second writing session, once they have completed their first drafts. However, not all skilled writers follow the same pattern, which accounts for the individuality of the subjects' writing processes. For example, Gaskill's (1986) better writers did not use between-draft revisions, which runs counter to results of other studies, such as Hall's (1987), while Porte's (1995a) underachieving EFL students made little use of the between-draft changes in general across the argumentative and personal expression assignments. Surface changes usually happen during or after the writing of the second draft (Faigley and Witte 1981, Zamel 1983, Gaskill 1986) in skilled writers' essays, although there are contradictory findings. A few studies (Zamel 1982, 1983, 1987; Kim 1996; Conrad and Goldstein 1999; Paulus 1999; Victori 1999, Wong 2005) underscore the fact that some skilled ESL writers also show characteristics in their writings that conform with unskilled NES subjects' texts. It seems that, on some occasions, some of Zamel's (1982), Gaskill's (1986) and Wong's (2005) skilled ESL students attended to surface-level changes, such as vocabulary, spelling and punctuation at early stages of the composing process. Once the basic content was on paper, they virtually made no major meaning and organization changes. This is attributable to their ability to execute high-level plans and their adherence to them at all times (1986: 103). The rule was, however, to address the surface nuances toward the end, once the substantial content changes had been dealt with. Students would delete and rewrite entire paragraphs, they would move others that were placed on separate pieces of paper, would use symbols so that they could return again to that point and complete the ideas that were missing. On their second or third drafts, these changes were still noticeable but they were fewer, while changes in sentence structure, vocabulary, spelling, tense, and punctuation started to appear. Less skilled writers, however, seem to favor first-draft revisions, generally premature editing of form that impedes the development of ideas and that responds to "a perceived need that [they have] as its sole objective or pretext the improvement of the final grade" (Porte 1995a: 397) (L1: Perl 1979, Pianko 1979; L2: Zamel 1982, 1983, Gaskill 1986, Manchón et al. 2000b). Porte's (1995a: 394-6) investigation with underachieving EFL students contradicted earlier findings: while it

coincided with previous L1 and L2 findings in suggesting that the less skilled writers attend primarily to surface revisions in their first drafts rather than making important revisions, it also concluded that his subjects made the majority of their revisions in the final draft of their assignments.

5.4. Types of revisions

In order to analyze the type of revisions made by ESL/EFL writers in both their L1 and L2 and by NES subjects, researchers usually follow Faigley and Witte’s (1981) taxonomy, which consists of two types of surface revisions, i.e. formal and meaning-preserving changes, which do not alter meaning, and two types of text-base or “meaning” revisions, i.e. micro- and macrostructure changes that affect meaning. *Formal revisions* include changes in spelling, verb tense, number, modality, abbreviation, punctuation, and format. *Meaning-preserving changes* “paraphrase’ the concepts in the text but do not alter them” (1981: 403). These changes involve changing one word or phrase for another but they do not affect meaning (see Figure 12).

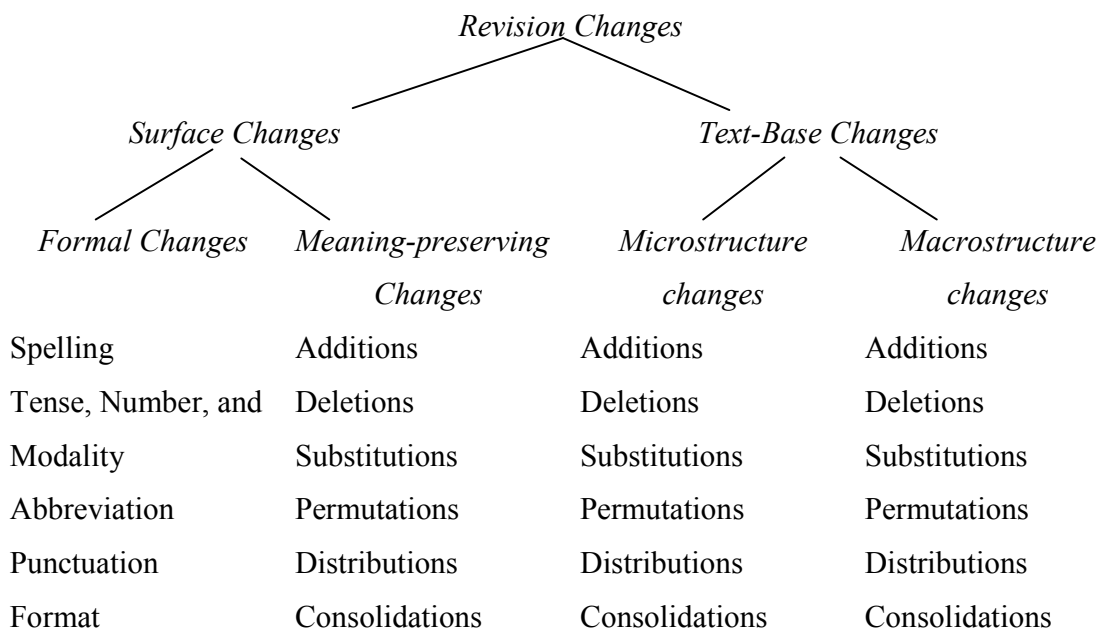


Figure 12. Faigley and Witte’s (1981) revision taxonomy

Text-base changes consist of two types: microstructure and macrostructure changes. *Microstructure changes* involve changes that do not affect the summary of a text: changes in paragraphing, changes produced for the addition, modification, or deletion of a topic or concluding sentence. *Macrostructure changes* are global in nature and affect the gist or summary of a text.

Gaskill's (1986) modified version of Faigley and Witte's (1981: 61-2) taxonomy helps to explain the formal changes that unskilled ESL students make. These additional changes are: articles, capitalization, prepositions, subject/verb agreement, and word order (see Figure 13).

Various studies agree on the fact that English speaking writers use four fundamental strategies when they revise: deletion, addition, substitution, and rearrangement of the text (Faigley and Witte 1981, Armstrong 1986). Non-native speakers of English employ the same strategies throughout the process as do native speakers when they revise in English (Chelala 1982; Lay 1982; Zamel 1982, 1983; Jones and Tetroe 1987). On the other hand, studies comparing the changes made by expert and inexpert writers on unskilled subjects' texts reveal a higher percentage of macrostructure changes (major revision changes) on the part of the experienced writers (Faigley and Witte 1981, Gaskill 1986, Hall 1990, Tagong 1991, Paulus 1999, Wong 2005). Faigley and Witte (1981: 409) found that the three strategies that their skilled writers mainly employed in correcting unskilled writers' compositions were addition (i.e. elements added to complete the idea), consolidation (i.e. elements distributed in two units are condensed in one), and distribution (i.e. material condensed in one unit is distributed in more than one). They contributed to give a detached and broader perspective to the texts, often adding material that belonged to their own experiences. These characteristics constitute the fundamental distinction between experienced and inexperienced writers.

Modified Revision Taxonomy

	<u>Surface Changes</u>	<u>Text-base Changes</u>	
<u>Formal changes</u>	<u>Meaning-preserving changes</u>	<u>Microstructure changes</u>	<u>Macrostructure changes</u>
Abbreviation	Changes which did not change meaning	Changes which affected meaning but did not alter a summary	Changes which affected the ‘gist’ or summary of an essay
Article			
Capitalization	Transitional Expressions and connectors		
Format		Changes which affected the ‘rhetorical’ structure	
Miswrite		e.g. titles, thesis and concluding statements	
Modality	Intensifiers		
Number			
Preposition			
Punctuation			
Spelling			
Tense			
Subject/verb agreement			

Figure 13. Faigley and Witte’s (1981) modified revision taxonomy

5.5. Proof-reading

Proofreading or revising for grammar, spelling or punctuation conventions has been regarded by the process writing advocates as being necessarily dealt with at the end of the revision process so that it does not interfere with the revision of content. Other authors (Fitzgerald 1987; Porte 1995b, 2001), however, warn against the fact that unskilled writers in the EFL community have different pragmatic concerns and needs in writing that differ from the ones of the ESL community. Surface correctness may be considered as a basic prerequisite for a good grade (Fitzgerald 1987, Porte 1995a) or a manifest of writing fluency (Porte 1997: 72). In an EFL context, Porte (1995b: 145) observed that copying was a strategy frequently used by both good and poor learners when requested to provide a clean copy of their first drafts under time restrictions. Porte (1995b: 148-9)

also identified the surface errors that his EFL undergraduate students made when copying text. These were of various types: (1) *L1/L2 sound writing confusion*, as in English “million” written as “millon” for transference from the Spanish “millón;” (2) *L2 sound/writing confusion*, as in “vegetables” written as “vegtables;” (3) *L1/L2 spelling confusion*, as in English “responsible” is written as “responsable” for Spanish transference; (4) *L1/L2 sound confusion*, as in English “helped to stop” written as “helped to estop;” (5) *Other L2/English sound/writing confusion*, English “thousand” written as “tousand” due to confusion with German “tausend;” and (6) *Punctuation/capitalization mismatches*, as in “europe” for “Europe.” Reading is frequently the strategy used for proofreading, although proofreading often implies that the normal reading process should be altered to focus away from content and onto surface form (Porte 2001: 140).

When proofreading, there may be problems that interfere and restrict visual processing, which includes typographical conditions, such as “shapes and fonts of letters, handwriting, the distances between letters and words, the length of lines, the space between lines, the use of margins, and the use of colour” (Porte 2001: 139), all of which are potential distractors of surface errors. If such elements are controlled, the elements containing surface deviance will therefore be more salient to the writer. In a study with 60 undergraduate EFL students, Porte (2001) investigated the extent to which the use of different line lengths affected surface error recognition. The amount of text visible at one time was different and therefore the number of distractors varied. The results indicate that error recognition was significantly improved when less text was available for the writer to read, although Porte (2001: 144) also warned that there might be a point when controlling for typographical conditions and amount of visible text would no longer enhance error recognition.

5.6. Revising strategies of ESL/EFL and NES basic and experienced revisers

5.6.1. Similarities and differences between unskilled ESL/EFL and NES writers

Skilled ESL/EFL and NES writers differ from unskilled ESL/EFL and NES writers in their composing behaviors during planning, writing and revising; however, at the revising stage, the differences are especially important. Unskilled writers, both ESL/EFL and NES, envision revising as proofreading and editing at the local level, changes of words or phrases, but these changes rarely

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affect meaning or other macrostructure changes (Faigley and Witte 1981: 407) irrespective of discourse type (Porte 1995a: 395). Novice writers follow the tendency of decreasing the number of revisions as the discourse level becomes larger from the word to the global level. They do however make revisions at the higher discourse levels of the language and, although these tend to be few in number, they are mostly made in the final drafts and have little overall effect on quality (Porte 1995a: 395). Porte further observed that “text-base revisions might be more salient when subjects feel more ‘at home’ with the composition topic” (1995a: 396). Also, novice writers seldom reread or reflect on whole chunks of texts but they merely concentrate on previous sentences (Chelala 1981, Dennett 1985, Gaskill 1986, Skibniewski 1988); there is less “revising by ear,” that is, they do not make changes on the basis of what sounds “good” (Zamel 1983); do not rewrite sentences until they find that they express the writers’ intentions; do not add paragraphs or parts of paragraphs when they realize that there are disconnected pieces in their texts that need to be expanded or improved (Perl 1979, Zamel 1983); do not write several drafts but, on some occasions, they are happy with just one (Zamel 1982, Raimés 1985); their minimum use of revision and planning correlates with their overreliance on formulation; and are frequently aware of their own weaknesses and recognize the importance of revision, yet the lack of writing and revision instruction had left them on their own as regards how to revise. In fact, unskilled writers’ revision activities “tend to be based on perceived teacher preferences gleaned from past and present learning experiences and the feedback (often inexplicit or infrequent) on their writing” (Porte 1995a: 396).

Further examination of the unskilled writers’ revision episodes indicates that, while the experienced writers grow in revision episodes, the less experienced writers gradually “replace the time spent formulating with a large percentage of off-task metacomments ... clearly intended as a ploy to use up time or to allay anxiety” (Roca de Larios et al. 2001: 524-5). These inexperienced writers usually spend most of their composing time on their first draft and subsequent drafts suppose little or no change at all: the unskilled writer “basically copied [the] draft twice” (Raimés 1983: 175). Also, the less skilled writers do not provide support for their arguments because they are unable to do so or because they lack content knowledge and they, therefore, decide to remove the information rather than learn more about the topic under discussion (Conrad and Goldstein 1999: 162) or to stick to their arguments based on strong-held beliefs that are not sustained appropriately (1999: 165). They misinterpret teacher feedback aimed at delving into their arguments and add more

information but, yet, it rarely improves the final result. Some have the belief that the introduction should include one's opinion or the reason why they have chosen the topic, others do not think of the introduction as a necessary component of a composition and still others do not provide introduction, body paragraphs and conclusion but write in a kind of 'stream of consciousness' (Victori 1999: 542). Finally, they follow the teacher's instructions literally; however, the revisions are unsuccessful since they required taking a more global perspective and using the student's own initiative (Conrad and Goldstein 1999: 167). As a consequence, the results are often unsatisfactory, even for the same writer, who recognizes that "parts of her essay were not clear and ... 'pieces were missing'" (Zamel 1983: 175). But, even dissatisfaction with their products does not help inexperienced writers to resort to revision because, once they have got down their ideas onto paper, they rarely modify them: "it is as if once [the] essay was 'finished,' it could not be broken into or reconstructed anew" (Zamel 1983: 181) and do not try to find a way of continuing (Raimes 1985, Gaskill 1986, Manchón et al. 2000a).

Despite the similarities between unskilled ESL/EFL and NES subjects in their composing strategies, Hall (1990) also found differences, a fact that coincides with Raimes's (1987) findings. First, Hall's inexperienced ESL students showed commitment to their writing, even to in-class essays, contrary to Perl's (1979) and Pianko's (1979) native students, who showed less involvement with the task. Second, novice ESL writers do not go back to previous sentences already generated to edit as much as inexperienced NES writers do. In fact, editing appears to have a more inhibiting effect on native than in non-native writers, especially for ESL writers of low proficiency level (Raimes 1987: 462). This may be due to the fact that ESL writers do not see errors as stigmatizing in the way that L1 writers see them. ESL writers know that they are not proficient in the language and expect their teachers to correct their mistakes. Instead, they are more concerned with finding the proper words for their texts (Raimes 1985: 247).

5.6.2. Similarities and differences between skilled ESL/EFL and NES writers

Research on L2 composing generally finds similarities between skilled ESL/EFL writers and skilled native subjects. Both groups of students exhibit the same kind of characteristics at the

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revising stage (Zamel 1982, 1983). The experienced writers' revising behaviors seem not to be conclusive, because there is not a uniform pattern of behavior among these writers. Faigley and Witte (1981) and Skibniewski and Skibniewska (1981) found that expert writers analyze and revise their texts mentally instead of making the changes on paper and are not always the most frequent revisers, contrary to the results of other studies that conclude that skilled writers spend more time revising (Raimes 1987: 452). Moreover, not only do frequencies in revising vary across writers, but also there is variety in the ways expert writers revise under similar circumstances:

We found extreme diversity in the ways expert writers revise. One expert writer in the present study made almost no revisions; another started with an almost stream-of-consciousness text that she then converted to an organized essay in the second draft; another limited his major revisions to a single long insert; and another revised mostly by pruning (Faigley and Witte 1981: 410).

These results suggest that it is not so much the number of revisions or the strategy followed what makes a text successful or unsuccessful as the writer's "notion of revision" (Tagong 1991: 38) and his/her attempts to "bring a text closer to fitting the demands of the situation" (Faigley and Witte 1981: 411). For competent writers, revision means concentrating on meaning and structure, on finding what it is that they want to communicate to the reader and a form to express it. They generally write several drafts in a recursive process of discovery, in which they stop, reread what they have written, write, and revise, until they start the process again. Expert writers make global changes, changes that affect the overall organization of their essays (Victori 1999: 547), which may be in larger numbers than editing changes (Wong 2005: 13); have high and low goals when reviewing their texts, such as to retrieve new ideas, to evaluate whether or not the texts matched their intended meaning, to keep on track, to check if the ideas written matched the new ones, to revise, and to edit (Victori 1999: 547); revise in response to teacher feedback but, when their revisions have further impacts on their texts, they are able to make the necessary adjustments, adding and reducing text as well as evaluating their position in light of the new ideas (Conrad and Goldstein 1999: 169); take responsibility of their revisions, make decisions about how to proceed their texts and, therefore, their revisions are not merely teacher-directed (Conrad and Goldstein 1999: 170); have a better self-concept and a higher degree of confidence than poor writers (Victori 1999: 541); know the characteristics of good writing, which includes "good and interesting content,

clarity of ideas, a coherent discourse and grammatical correctness” (1999: 541); are aware of the parts of an academic essay: introduction, body paragraphs and conclusion; have structural and rhetorical concerns, such as “ordering ideas, writing cohesive paragraphs, clarifying ideas, avoiding repetition and using appropriate and accurate lexicon” (1999: 543); and have the ability to distance themselves from what they had written to form an impression and make the necessary changes according to the situation (1999: 548). The situation depends for Faigley and Witte (1981: 410-1) on a number of variables: “the reason why the text is being written, the format, the medium, the genre, the writer’s familiarity with the writing task, the writer’s familiarity with the subject, the writer’s familiarity with the audience, the projected level of formality, and the length of the task and the projected text.” Obviously, novice writers work on a much simpler level. Teaching students to attend to all these variables implies teaching them that the revising process is intimately tied to planning and writing.

Despite the similarities between skilled ESL/EFL and NES writers, there are also differences, which are related to the moment chosen to make surface revisions and to strong-held beliefs. As pointed out, a few researchers (Zamel (1982), Gaskill (1986) and Wong (2005)) have concluded that some of their competent writers showed a premature interest in formal changes, which is more typical of less able students, or showed fearfulness of making surface changes (Silva et al. 2003: 99). Also, it is reported that some ESL writers feel that having teachers or peers give feedback to their papers is inappropriate or plagiaristic (2003: 103).

5.7. Factors affecting revision

Many factors have been found to affect ESL/EFL and NES writers when revising their writings: (1) instruction and the use of teacher feedback – writing feedback and conferencing/tutoring -; (2) the use of peer feedback or the combination of both; (3) context of task performance (Perl 1979, Zamel 1983, Hall 1990, Porte 1995a, Manchón et al. 2000b); (4) computers; (5) mode of discourse and method of development (Porte 1995a); (6) language proficiency (Sasaki 2000, Kobayashi and Rinnert 2001); and (7) L2 writing experience (Kobayashi and Rinnert 2001).

5.7.1. Instruction: Teacher feedback

Early L1 research regarding written commentary on student writing produced a discouraging effect since the results indicated that students did not improve their writings regardless of the teachers' efforts to offer comments and suggestions, which often implied long hours of correcting and grading papers. In early L2 research, many investigators reached the same conclusions. Teachers' interventions were, therefore, criticized as not leading to any kind of improvement, since they lacked overall substance:

ESL writing teachers misread student texts, are inconsistent in their reactions, make arbitrary corrections, write contradictory comments, provide vague prescriptions, impose abstract rules and standards, respond to texts as fixed and final products, and rarely make content-specific strategies for revising the text (Zamel 1985: 86).

Other scholars have claimed that early L1 and L2 studies were written in the 1970s and 1980s when teachers followed the traditional paradigm consisting in giving feedback and a grade on one draft, which was however not expected to be revised. For example, Tagong's (1991: 123) ESL students had been taught the product-oriented method of composition, which can explain their reluctance to revise extensively. These students had received previous schooling in Thailand before going to the United States. They were asked to compose on a given topic, but they never wrote multiple drafts, nor did they receive comments from their teacher during their composing. The teacher would emphasize surface features rather than ideas, as suggested by the cross-out words and the suggested substitutions or comments in red ink in the students' papers. Also, Porte's (1995a) students had not received previous instruction in writing and revising and they, therefore, revised taking into account their past and present experiences and the feedback that very occasionally was given to their writing. Some researchers (Leki 1990, Ferris et al. 1997) further drew attention to the fact that student-teacher interaction was a complex relation that often involved differing writing contexts and relationships between teachers and students. Such multiplicity of contexts may explain why the results on teacher commentary have been inconclusive and contradictory. Also, the one-draft approach consisting in students writing one draft, receiving feedback and moving on to the next writing assignment was considered far too simple. The alternative was to write a multi-draft paper

and to consider the effects of feedback prior to writing the final version of the composition. As Ferris (1995: 36) indicated:

It makes sense that student attention to and preferences regarding teacher feedback would differ in a pedagogical setting in which multiple drafting is required: Because students must rethink and revise previously written essay drafts, they are more likely to pay close attention to their teachers' advice on how to do so than in a situation in which they are merely receiving a graded paper with comments and corrections to apply to a completely new essay assignment.

Later L2 studies (Cohen and Cavalcanti 1990; Ferris 1995, 1997; Conrad and Goldstein 1999; Sengupta 2000; Kobayashi and Rinnert 2001) using multi-draft papers have concluded that not only did L2 writers take seriously the comments that they received, which helped them to improve their writing and to enhance the students' revising strategies, but also they might be even more inclined than their L1 counterparts to attend their teachers' suggestions for revision. In Ferris's (1995: 39-40) study with multi-draft compositions, the students reread and paid attention to their teachers' comments on the early draft(s) more often than on their final drafts; and received most comments on grammar followed in descending order by organization, content, mechanics and vocabulary, which differs from previous studies reporting that most teachers' feedback concentrated on grammar or students preferred to receive grammar feedback rather than content. Leki's (1991: 206) students also reported paying closer attention to organization and content rather than to the formal features of the language. Sasaki (2000: 282), however, draws attention to the fact that certain behaviors such as global planning, flexible goal-setting, and assessment of the characteristics of a given task require a long period of process-writing instruction.

5.7.1.1. Types of written commentary

According to Ferris (1997: 330), teachers' written feedback ranged from simply circling or underlining of mistakes to a set of codes to indicate problems of form, often supplemented by comments in the margin, complete corrections – simple corrections or complete reformulations of phrases or sentences - or general comments at the end of the essay. Handwritten commentaries still played an important role in teacher feedback with the highest rates in improvement if they were in

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the form of requests for information in marginal notes (e.g. “Did you work out this problem with your roommates?”), requests in questions, statements, or imperatives (e.g. “Can you provide a thesis statement here?”, “This paragraph may be better earlier in the essay,” “Mention what Mr. -- says about parental pressure”) and other comments on grammar and mechanics (e.g. “Don’t forget to spell-check!”). However, in general, students’ revisions were less successful when occurred in response to teachers’ comments in question form or the teacher made statements of information. There was also a tendency for revisions to improve as comments got longer, were text-specific rather than general comments and dealt with problems other than development (i.e. coherence/cohesion, paragraphing, content, purpose, and lexical choice). Revision that focused on development (i.e. add examples, facts and details; state/address explicitly; more depth and explain/analyze) resulted in successful changes in less than 30% of the cases (Conrad and Goldstein 1999: 159). Conrad and Goldstein (1999: 171), however, did not find that teachers’ commentaries were more successful depending on the form of the comment being used. Instead, types of revisions and individual student factors were more important elements, such as misinterpretation of teacher comments, amount of content knowledge, effect of strong-held beliefs, influence of classroom instruction, level of self-motivation and pressures of other commitments (1999: 162). Such factors form the *context* in which the student revises. However, teachers also provide feedback within a context, which includes what the teacher assumes the student knows, the teacher’s own beliefs and the teacher’s struggle to be authoritative but not authoritarian (1999: 173).

Students’ reactions to feedback have been observed to be of various kinds: writers appreciated praise but also expected useful comments; they often had problems with correction symbols and codes; the teachers’ questions might be too specific or too general; they valued all kinds of feedback but, especially, feedback on grammar (Cohen and Cavalcanti 1990, Leki 1991, Ferris 1995). High achievers are also active addressees since they respond to teacher feedback with annotations rather than be passive recipients of feedback, provide thoughtful comments and improve their writings (Xiang 2004: 244). Teacher form-focused feedback has also received variable attention from students when revising their drafts according to the students’ individual goals and preferences for revision. Hyland’s (2003: 222) ESL writers, for example, showed differing behaviors when they received their teacher’s form-focused feedback. While Seng Hee and Zhang Yue used 74% and 62%, respectively of their teacher’s comments, Maho used only 10%, because

her approaches to revision implied eliminating large chunks of text, which meant that some of the feedback could not be used. Teachers should therefore be aware of the students' individual approaches when giving feedback.

Teacher commentary has also been found to be misinterpreted by L2 non-expert writers, who write and revise according to the image that they have formed of their teachers' comments or are not sure how to interpret the teachers' comments for revision successfully. Cohen and Cavalcanti (1990: 172), for example, report a teacher's emphasis on content and organization to be interpreted by an unskilled EFL student as stressing grammar and mechanics. Such misunderstanding had its origin in their teacher's feedback over previous compositions. In Cohen's (1987) study, the researcher found that his poor L2 writers selected grammar rather than content feedback for future attention when revising since they assumed the former to be more important than the latter. Also, Porte (1995a: 78-9) explains such preference for grammar as a consequence of past learning experiences:

One might hypothesise that, from past learning experiences, the underachiever had come to see the presentation of correct surface form as the most important aspect of L2 writing and the area wherein the greatest possibilities for better grades existed.

But, even for the teacher him/herself, it may be difficult to read an ESL text as s/he does a piece of L1 writing. Especially, EFL teachers in EFL writing contexts, frequently non-native, often equate good L2 writing as surface-error free rather than as having good content and organization (Porte 1995a, Victori 1999).

5.7.1.2. Conferencing/tutoring

Ever since the consideration of writing as the mark of the "educated person" and the need for face-to-face interaction as a complement to teacher commentary on students' drafts, tutoring has been regarded as a necessary step toward writing proficiency. Research investigating student reactions to teacher responses concludes positive outcomes for revision: the writing conference provides an opportunity for the tutor to observe the students' evolution as writers, to set realistic

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expectations about the students' writing improvement, to become aware of themselves as writers (Shin 2003: 9), to practice providing feedback to students' writings and to assess how tutees receive their feedback (2003: 4); for the student, conferences serve the purpose of clarifying meaning (2003: 4), they may lead to substantive changes or small improvements (Williams 2004: 180), provide a real audience for the students' papers, and draw the students' attention to the writing process from brainstorming to revising (Ronesi 1995: 3). Further, greater student participation in conferences leads to more significant revision (Williams 2004: 189).

Writing centers have been the place where students go to hold successful collaboration with well-trained tutors and ESL professionals, who help them in the writing process and to discover meaning in their texts. According to Thonus (2002: 111), writing labs were first established in the U.S. in the 1960s to help students with writing problems and have evolved into sophisticated centers that attend students across all disciplines. The growing interest in writing centers has however not been correlated with studies focusing on the effects of tutoring on writing products. Rather, the studies (Thonus 2002; Weigle and Nelson 2004) carried out have had as a focus of interest tutor-writer interactions, such as the features in the tutor-tutees' conversations that may contribute to the success of tutorials, and writing center theory. There has been a dearth of empirical investigation into the effects of tutoring on L2 writing but, rather, it focuses on interaction and, in particular, on the roles of tutors and tutees. Williams (2004) is one of the few attempts at studying the connection between tutoring and revision in terms of the features of interaction that may be linked to revision. The presence or absence of such features may well be a sign of the students' understanding of their teachers' cues or lack thereof. Five L2 writers participated in five L2 writing center sessions so as to study the interaction of tutoring and its impact on revision. Williams (2004) concluded that (1) the focus of discussion in the writing classes was usually the focus of revision, although revision did not always have positive outcomes; (2) surface level matters were more likely to get revised than text-based changes; (3) those aspects dealt with in the writing session were more likely to get revised than those that were more implicitly treated; (4) the inclusion or not of revisions depended on the writers' response to tutor suggestions/explanations. If the writer took down the tutors' suggestions, these would probably appear in the subsequent draft, whereas those that received little heading were unlikely to be used; (5) the text-based revisions carried out in the tutoring sessions can be linked to interactional features of negotiations in the sessions.

5.7.2. Peer feedback

Ferris (2003: 121) indicated other alternatives to written commentary: peer revision and face-to-face interaction, although one should not completely replace the others since some writers may feel uncomfortable in face-to-face interactions and others may prefer written commentaries to oral feedback. As Ferris (2003: 121) put it: “Teacher and peer response ideally should co-exist peacefully within a writing class.” Peer feedback was positively received by the L1 writing community, mostly because feedback was labor-intensive. Despite the fact that there are some voices in the writing field that question the appropriateness of peer responses to ESL/EFL students, since they lack the necessary skills to provide guidance to less able students, several studies (Mendonça and Johnson 1994, Berg 1999, Tsui and Ng 2000, Reichelt and Waltner 2001) report that many student revisions are attributable to comments made by their peers. There are however other studies that do not provide conclusive results, which Ferris (2003: 120) explained as a result of the use of various subjects and methodologies. Berg (1999) used ESL students for her investigation while McGroarty and Zhu (1997) used native speakers of English, bilinguals and native speakers of Spanish or other languages. Also, Berg’s students wrote on the topic of a memorable personal experience, McGroarty and Zhu’s on second-hand smoke, while Mendonça and Johnson’s subjects were graduate students writing papers about their own academic fields. Some ESL/EFL writers even feel uncomfortable about asking for feedback or feel that asking for assistance is even plagiaristic (Silva et al. 2003: 98). Yet, teachers and researchers acknowledge that peer feedback has a place in writing classes and students may benefit from it.

Some advocates of peer feedback address the advantages that peer feedback offers to writing students:

- (a) Students can take active roles in their own learning (Mendonça and Johnson 1994: 746) and can learn from each other (Tsui and Ng 2000: 162).

- (b) Peer revision enhances audience awareness (Mendonça and Johnson 1994, Tsui and Ng 2000, Reichelt and Waltner 2001).

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- (c) Reading peers' writings enhances awareness of their own writing problems (Tsui and Ng 2000: 148).
- (d) Peer revision encourages collaborative learning between peers, since writers are able to clarify their intended meaning and seek a way to convey it effectively (Berg 1999, Paulus 1999, Tsui and Ng 2000), while it helps some students to respect others' rights over their texts (Tsui and Ng 2000: 164).
- (e) Students can "reconceptualize their ideas in light of their peers' reactions" (Mendonça and Johnson 1994: 746). Peers also elicit more detail, drawing attention to the incoherent parts or the areas that need further work (Reichelt and Waltner 2001: 239).
- (f) Peer revision fosters ownership of text. Since peers do not have authoritative voices, students are better able to decide whether or not they should incorporate their peers' comments in their texts (Tsui and Ng 2000: 162).
- (g) Students appear to enjoy peer feedback and find it helpful (Mendonça and Johnson 1994: 747).
- (h) Peer response is an opportunity for students to learn about academic writing since by responding to others they learn about thesis statements, development of ideas and organization types (Berg 1999: 232).

Despite the potential benefits claimed of peer response, L1 and L2 researchers and scholars have raised important objections to the use of peer feedback, especially in the L2 writing field, since ESL/EFL writers often lack the expertise to deal with problems in the L2:

- (a) Students have difficulties in dealing with macro-level changes, such as reorganization of chunks of text or changes in the direction of ideas (Tsui and Ng 2000: 162).

- (b) Peers' comments are often not specific enough and do not explain the problems (Tsui and Ng 2000: 165).
- (c) When both teacher and peer feedback are offered, teacher feedback is prioritized and influences more changes (Paulus 1999: 282).
- (d) Students from different cultural backgrounds may have differing expectations for group work or teachers' roles in the classroom (Paulus 1999: 268).

Despite the controversy that it may arise, the truth is that peer revision is incorporated into the students' drafts, as corroborated by a number of researchers (Mendonça and Johnson 1994, Paulus 1999). Mendonça and Johnson (1994: 747) found that all the students in their study found peer review helpful for audience perspective and idea development. Paulus (1999: 281) concluded that 32% of all the changes made in her students' second draft were made after they had received peer feedback. 63% of such changes were meaning-preserving changes and, hence, contributed to text meaning.

One issue that has attracted attention in the L2 writing field is the need for prior training of students so that they become effective responders. As Berg (1999: 220-1) put it:

The likelihood of the peer response activity being helpful to a writer in focusing on text meaning, detecting constraints, and supplying viable text alternatives would seem to increase when the peers are appropriately trained in how to participate in peer response to writing.

Berg (1999: 230) investigated with 46 ESL students, of whom 24 were trained in responding to writing (e.g. asking questions, using specific words and stating ideas as opinion) and the foci of discussion (e.g. a focus on larger-level aspects) while 22 remained untrained. The findings were positive regarding the effects of training how to revise. The trained group made a higher number of meaning-type revisions than the untrained group, which resulted in better quality writings. McGroarty and Zhu (1997) also assessed the effects of training for peer revision on students' ability

to critique peer writing, quality of student writing, and students' attitudes toward peer revision since the results of different studies were not conclusive. McGroarty and Zhu (1997: 35) used an experimental and a control group for comparison. The former group received training for peer revision while the latter did not. The results indicate that training contributed to improving students' peer revision skills and attitudes, but the quality of writing by the experimental and control groups showed no significant differences. An improvement in revision skills and abilities may however enhance writing quality in the long run.

5.7.3. Context of task performance

The context under which the student composes and revises appears to influence the students' composing and revising strategies. Certain aspects of the composing process are affected by variables such as time constraints, concern with audience, topics prepared beforehand or not, types of topics, one- or two-session essays, the researcher's attention when writing or the foreign or second language context where writing takes place. Timed writing has adverse effects on composing and, particularly, on revising, as corroborated by Porte (1995a), Conrad and Goldstein (1999) and Manchón et al. (2000b). The results indicate that time constraints impose doubts or anxiety on the writers about whether or not to revise, which ultimately leads to avoidance of the revision task. Manchón et al.'s (2000b: 290-1) EFL writers went back to earlier stages of their text to generate text and very little to revise or to solve postponed problems, which the authors attributed to the time limitations under which the composition was written. Hall's (1990) and Perl's (1979) students wrote unprepared texts under time constraints, which resulted in writings without any sense of audience. Zamel's (1983: 178) skilled ESL writers however "understood the importance of taking into account the reader's expectations." Porte's (1995a: 395) writers also revised differently depending on whether they wrote one- or two-session assignments: his subjects felt anxiety when writing one-session assignments, which dissuaded them from making revisions, whereas they felt more confident with more time for revision, particularly if reference books could be consulted, which can be attributed to the fact that the writers appreciated having more time to revise. Also, Victori's (1999: 544) skilled and unskilled writers in an EFL context perceived their audience to be their

academic teacher and, therefore, the content of their essays was not as important as linguistic accuracy since their teachers offered feedback with a focus on form.

5.7.4. Computers and revision

Composing by hand or with a computer is another factor that influences the way students revise, which may even lead to a re-conceptualization of ESL writing, pedagogy and assessment (Tagong 1996: 245-6). Computers seem to enhance the process-oriented instruction with its emphasis on multiple drafts but, on the other hand, a range of possibilities to change the text is available: font selections and sizes, or the option to justify the margin, all of which emphasize the product. Studies attempting to discover the advantages of using computers over pen and paper find contradictory findings. On the one hand, several studies have supported the idea that using a computer affects revision in a positive way. Some reports have indicated that students composing with a word processor produce more words (Silver and Repa 1993, Pennington 2003); make more changes in their texts (Collier 1983, Phinney and Khouri 1993, Li and Cumming 2001); and engage in more higher-level revisions (Li and Cumming 2001: 143) more dynamically and continuously (Phinney and Khouri 1993: 263); move from one draft to the next; see errors as ephemeral and, consequently, students are more willing to revise (Hansman and Winson 1998, Silver and Repa 1993); computers help students to overcome handwritten illegibility and fear of making errors (Silver and Repa 1993: 378); help collaboration among students (Silver and Repa 1993: 378); encourage a sense of student ownership and responsibility (Russell et al. 2003: 64); help to write in a self-conscious way and with greater engagement (Pennington 2003: 289); and raise the overall quality of writing (Silver and Repa 1993, Li and Cumming 2001, Nutta et al. 2002, Russell et al. 2003). Hansman and Wilson (1998: 32) also give positive comments on the functions of the word processor, such as the spell-checker and the cut-and-paste function, which they find useful to change what has been written. The grammar checker is also helpful to correct mistakes in the students' writings while, at the same time, by using them, writers feel more confident about their writings and more willing to revise their work and make changes. Networked communication in a local area network (LAN or intranet) or in a wide area network (WAN) may also provide an opportunity to revise in response to a real audience and to receive online feedback. Synchronous communication

include teleconferencing, videoconferencing, MUDs (multi-user domains) and MOOs (multi-user domains, object-oriented), where multiple users interact online in a specialized Web site (Pennington 2003: 297). Writing may therefore get benefited from numerous participants “to develop ideas and freeing [writers] to experiment with different authorial voices and writing styles” (2003: 298).

Computers further provide opportunities to observe student behavior. Some technological innovations are being used in order to keep track of all the changes that students make to a text, which can later be used as valuable sources of information for the writing process. The computer keystroke tracking devices, software programs and course web sites for collaborative writing (Hayward and Tuzi 2003: 4) are some examples. Software programs also promote self-assessment and reflection upon the students’ work, which may ultimately lead to learner autonomy (Sullivan and Lindgren 2002: 265). Further information comes from computer printouts, which give information about the time students begin and end their compositions, the order of the inquiries, dictionary searches, grammar, vocabulary, and phrase index questions (New 1999: 82).

However, just as important is the idea that computers have negative results on students’ revisions. The most important conclusion is that computers alone cannot provide guidance to students, especially ESL students. In specific terms, researchers point out that computers do not encourage writers to revise globally, but that the small computer screen prevents students from having a global focus of their compositions rendering revision more difficult than revising with pen and paper (Haas 1990: 203). Moreover, students continue focusing on local rather than on global revisions (Crafton 1996, New 1999); inexperienced computer users employ computers as “high-tech-typewriters,” while more experienced students use them to make extensive revisions (Collier 1983, Phinney and Khouri 1993); computers add even more complexity to the process of writing if students do not have the necessary expertise (Crafton 1996: 322); students tend to give the machine the authority they lack as writers and, as a consequence, they accept the suggested solutions without questioning them, with the consequent result that “students ... produce papers even less competent than the original” (Crafton 1996: 322); students do not use the software resources to their full potential, which may even constrain or shape the students’ writing processes (New 1999: 91); and

finally, computers can even impede the process of composition: activities such as word-counting and spell checking may “set up complex cycles of engagement and reflection that may disrupt the flow of composition” (van der Geest and Remmers 1994: 237). Researchers, therefore, recommend caution. For basic learners, Crafton (1996: 325-6) thinks it more appropriate to “[use] traditional methods.” Once they have reached a certain awareness of “the interrelations of language, thought, and technology,” the use of technology is advisable. There are however dissonant voices such as Pennington (2003: 291) who claims that most studies showing negative results did so due “to the characteristics of early word processors, subjects’ unfamiliarity with computers, the context of research, or the ways in which effects were measured in these early studies.”

5.7.5. Mode of discourse and method of development

The mode of discourse and the method of development employed also affect the amount and kind of revision that students make. Traditionally, the L1 literature has pointed out differences across rhetorical modes in that some modes impose a higher cognitive burden on writers. The persuasive mode is more cognitively demanding than other modes both in the L1 and the L2 (Ferris 1994, Villamil 1998). In the expressive and argumentative modes, we also find differences. For example, Tagong’s (1991: 124) Thai students wrote more words and tended to make more revision changes in expressive essays than in argumentative essays. This may be explained by the degree of familiarity with the topic, which in expressive essays is directly related to the writers’ personal experience. In argumentative essays, however, the demands are higher: the students need audience concerns, they have to find the pros and cons of the argument and have to take into account their background knowledge, what they know and what they should know in order to write the essay. Villamil’s (1998: 505) students writing in the narrative and persuasive modes also made more revisions in the narrative mode than in the persuasive mode. Moreover, the differences across modes can also be found in the length of the texts: a higher number of words are produced in the narrative than in the persuasive mode in both the first and final products. Porte’s (1995a: 158) also found differences in the average percentage increases of total revisions from the first to the final draft in the argumentative and personal expression discourse types. While for the former the increase was 35.6%, for the latter it was only 22.7%. Yet, all writers made more surface than text-base revisions

regardless of discourse type, although the frequencies of text-base revisions were lower in argumentative assignments. How far the composition topic played a role was not specified (1995a: 395). In spite of the differences across modes, Ferris (1994) and Intaraprawat and Steffersen (1995) claim that the cognitive burden on L2 writers is higher than on L1 writers. Intaraprawat and Steffersen (1995: 268) believe that:

When writers are not highly skilled, when they are writing in an L2, when they are under time constraint, presenting content and effectively organizing an argumentative structure are the most important considerations. Increasing the likelihood of actually persuading the reader by referencing an authority is a level of rhetorical sophistication that does not occur with high frequency in these papers.

5.7.6. L2 language proficiency

In light of the results of different investigations (Sasaki and Hirose 1996, Sasaki 2000) which suggested that L2 language proficiency contributed to overall writing ability, the correlation between L2 proficiency and revision performance was investigated. Kobayashi and Rinnert (2001: 86) found positive outcomes since they concluded that there existed correlation between L2 proficiency and intersentential ($r = 0.64$) and total revision scores ($r = 0.62$) and slightly less between L2 proficiency and paragraph revision performance ($r = 0.56$), but not between L2 proficiency and revision at the essay level ($r = 0.32$). Short-term instruction can however contribute to the awareness of global problems and result in better quality of the students' revision.

5.7.7. L2 writing experience

The amount of writing experience appears to be positively related to the development of revision skills and overall writing quality, as pointed out in various investigations, such as Kobayashi and Rinnert (2001), who set out to investigate the correlation between writing experience and revision scores. Long essays correlated positively with intersentential ($r = 0.63$) and overall ($r = 0.51$) (both at $p < 0.01$) revision scores but not very significantly with paragraph revision scores ($r =$

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0.36, $p < 0.05$). Short essays correlated somewhat significantly with overall ($r = 0.49$), essay ($r = 0.44$) and intersentential ($r = 0.41$) revision scores, all at $p < 0.5$. The results of Kobayashi and Rinnert (2001) also suggested a possible progression in the acquisition of both problem detection and correction skills from the lowest to the highest proficiency levels. However, even good writers may sometimes not develop their arguments appropriately due to lack of instruction in writing (Victori 1999: 544).

5.8. Conclusions

The idea of revision as a linear activity carried out at the end of the written product and mainly oriented to cleaning up the text of all surface errors changes radically in the process approach. Revision takes on a new dimension: it is now understood as a recursive operation integrated throughout the whole writing process, which involves going back and forth between stages.

The similarities and differences in the revision strategies between ESL/EFL and NES students belong to two main groups: cognition study and written product study. The cognition study analyzes when writers revise, what they alter, the differences between skilled and unskilled writers, and the factors affecting revisions. In written product studies, the factors that affect the way writers compose and revise are examined: instruments used in composing, methods of instruction, the mode of discourse, the L2 language proficiency, and the background experience of the writers.

The process of revision starts soon after writing the first draft but several studies point out that both skilled ESL/EFL and NES writers revise before and during the writing of the second draft, where the most complex changes take place, usually involving multi-sentence variations. Surface changes usually happen during or after the writing of the second draft. There are contradictory findings regarding the moment chosen by the less skilled writers to undertake the majority of their revisions: while some investigators affirm that inexperienced writers favor first-draft revisions others conclude that they make most of their revisions in their final drafts. All studies focusing on inexpert writers however find that they usually concentrate on form rather than on content: they

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correct grammar, spelling, punctuation, and vocabulary errors, do not try to check if the words on the written page match their ideas, and do not make meaning corrections. Unskilled writers are not however completely lacking content revisions as indicated by most L2 literature, which is indicative that, given the necessary instruction in writing, they may learn to write good essays. Between-draft revisions are in general little used by both the experienced and inexperienced writers, despite the fact that revising the first draft at the beginning of the second writing session seems a logical step to follow. L1 and L2 researchers coincide in concluding that L1 and L2 writers make four main types of changes: additions, deletions, substitutions and reordering of text. Expert and less expert writers differ in the use of major revision changes – addition, consolidation and distribution of text - on the part of the former group, while the latter group concentrates on minor modifications.

The similarities and differences between skilled and unskilled writers can be extended to other aspects of the revision process, but it is the writer's notion of revision and his/her attempts to fit the text to the situation what marks the success of the text. These aspects include rereading and reflection on the written product, which for novice writers is merely restricted to the previous sentences; they do not make paragraph changes nor do they write several drafts, but usually the first draft is also the final product. Experienced writers, however, do not follow a uniform pattern of behavior: frequencies in revision vary across subjects and the ways they revise also seem to change from individual to individual, as it is the case of some skilled ESL/EFL writers' revising strategies that conform with those of unskilled NES subjects.

The factors affecting the revision process seem to influence both ESL/EFL and NES writers similarly. The method of instruction, the pedagogical techniques, the feedback provided by teacher, peers, or computers affect the way students revise their papers. All of them aim at stimulating students' thinking through valuable reflections on their texts. Despite the contradictory results, reports on teacher and peer commentary find overall improvement in students' papers. Peer reviews help students develop audience awareness and communicative power, while the use of word processors and software programs for revision also encounters advantages over the use of pen and paper. Some studies find that students using computers overcome handwritten illegibility and fear of making errors, while the various functions within the word processor are also helpful in correcting

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mistakes. Other studies, however, report that computers do not provide guidance with respect to global changes. Rather, students continue to focus on formal concerns.

Other variables have also proved to affect the amount and kind of revisions that students make. The students' background knowledge of an L1 affects their L2, the mode of discourse, method of development, L2 writing experience and L2 proficiency will result in different amounts and types of changes. Also, the context where the revisions take place is closely tied to students' revision practices and attitudes.

CHAPTER SIX**EXPERIMENTAL STUDY: DESCRIPTION AND CASE STUDIES****6.1. Methodology**

This chapter describes the methodology used to investigate the similarities and differences between English native and ESL/EFL writers' revision strategies when writing in their L2, between native and non-native expert writers and between native and non-native novice writers. The students were asked to write an argumentative essay and to argue for or against a given topic with arguments that supported their position and rejected the opposing view. The data for this study come from the students' compositions and their writing behaviors, all of which provide a corpus of data that serve to answer the research questions posed, while they also hold potential for further investigations. Additional data were obtained from interviews, the think-aloud protocol, questionnaires and videotapes of all the writing sessions. A taxonomy was constructed that analyzes and categorizes the students' revisions, following Faigley and Witte's (1981) taxonomy and Bridwell's (1980) linguistic analyses of students' revisions. The present investigation intends to answer the following questions:

6.1.1. Research questions**1. When did revisions occur during the composing process?**

Were there any similarities and differences between the experienced and novice writers per cycles of revision?

Were there any similarities and differences between the native and non-native experienced writers per cycles of revision? And between the native and non-native novice writers?

2. Were there any similarities and differences in the categories the subjects employed?

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Were there any similarities and differences between the experienced and novice writers per levels of revision?

Were there any similarities and differences between the native and non-native experienced writers per levels of revision? And between the native and non-native novice writers?

3. Were there any similarities and differences in the techniques the subjects employed?

Were there any similarities and differences between the experienced and novice writers per types of revision?

Were there any similarities and differences between the native and non-native experienced writers per types of revision? And between the native and non-native novice writers?

4. Were there any similarities and differences in the purposes of the subjects' revisions?

Were there any similarities and differences between the experienced and novice subjects per purposes of revision?

Were there any similarities and differences between the native and non-native experienced writers per purposes of revision? And between the native and non-native novice writers?

Each of the four questions has been addressed first generally with global representations of the revisions and later specifically with graphs and tables, where the individual revision patterns have been analyzed. Total revision frequencies were calculated per 1,000 words of text. However, as in each research question there were several groupings, frequencies and percentages of total revisions were advisable. Although the first draft, between-draft and final draft cycles have been recognized as integrant part of the majority of the expert and novice writers' revisions in this study, the subjects were also observed to mingle writing cycles; that is, while writing their first and final drafts, some subjects went back to their pre-drafts and between-drafts to add new changes. The combinations

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were called pre-draft/first draft and between-draft/final draft revisions. The first, between and final writing cycles have been studied in terms of the discourse level, type and purpose of the revisions undertaken. Those revisions carried out as a result of a combination of writing cycles were first examined as part of the writing cycle where they occurred, be it the pre-draft, first draft, between-draft, or final draft and were later analyzed when merged. The statistical analyses of the media (r), standard deviation (S.D.), frequency range, and variation coefficient (VC) have been included so as to give a more complete picture of the writers' revision patterns. The frequency range was calculated subtracting the minimum frequency of revisions to the maximum. The variation coefficient responds to the following mathematical operation: $S.D / r \times 100$, which is used to compare the dispersion of variables in two samples.

6.1.2. Subjects

Twenty subjects were selected from the student population at Northwestern State University (Natchitoches, Louisiana, US) and the University of Valencia and other English native non-students for finding out about their revision processes. The decision to use that number was also based on several criteria: (a) the number of subjects in similar investigations, such as Porte (1995a) and Díez (2003), who had 15; (b) it was thought to be a reliable number to draw some general conclusions; (c) it allowed to have subjects from varying backgrounds so as to make comparisons; and (d) the intention was to have similar numbers of expert and novice native and non-native writers, which allowed comparisons.

Since the present study distinguishes between English as a Second Language (ESL) and English as a Foreign Language (EFL) students, the distinction between both writer types should be clarified, since their differences in writing performance may be explained by the context within which the English language is learned. ESL and EFL students are often distinguished based on the function that learning English has within the community where it is learned. A *second language* has social and communicative functions, whereas a *foreign language* does not have such immediate functions but it is merely used to communicate. Examples of ESL learners are refugees or immigrants in countries such as the US or Canada, where learning English is of great importance in

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order to survive. EFL learners are for example learners of English in Spain or France, where English is not the natural means of communication (Oxford 1990: 6).

Designed as a case study, the study was carried out in two parts. The first part took place in the US and examined the revising processes of 2 ESL writers and 3 English native subjects, all of them selected from the student population at Northwestern State University (NSU) during the summer 2000. The second part occurred in Spain and was intended to analyze the revising processes of 9 EFL students of English Philology at the University of Valencia, Spain, during the academic years 2001 and 2003 and 6 English native writers living in Spain, who were selected for the investigation. The ESL students were international students from very different backgrounds and cultures pursuing graduate and undergraduates studies at NSU, while the EFL students took various levels at the University of Valencia with the purpose of finishing their degree. The American native subjects were graduate and undergraduate students carrying out a summer session class on English and the non-American subjects were devoted to a variety of jobs in Spain.

Seven subjects were discarded due to several reasons: the EFL novice subjects showed very similar writing processes and, thus, did not contribute to offering a varied picture of composing processes; one writer was eliminated for problems when recording; and still another because she acknowledged that she was very familiar with the topic of the composition. The process of deciding on the native novice writers was particularly difficult since one of the requirements was that they were studying at University or held a university degree. This implied that they had already received some instruction on writing and, hence, they were likely to write with success. I interviewed some English native people with little background on writing in their university studies but, on some occasions, when I expected someone to be a novice writer, I really found him to be good at writing. Also, Martin and Anna, whose background information led to think that they were successful writers, did not do well in the composition for this study, which does not necessarily imply that they are ineffective writers. Such results were corroborated by two raters who scored the compositions in this study. Other factors, such as lack of interest may have influenced on their writing behavior.

Chris, Lola, Kat, Patrick, Annabelle and Lorraine were English native writers whom I met in Spain. They came from a variety of countries and majors, but they all had some experience on

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writing in their native countries. All except for Lorraine and Patrick were found to be expert writers based on different factors: GPA (Grade Point Average), grade obtained in the composition for this study, writing behaviors and experiences. The majority of the English native students acknowledged having written during their university years and some still did. Chris had had very little opportunity to practice writing for a few years since he studied Music, while Lorraine pointed out that, since she had finished university more than five years ago, she had not been writing regularly except for emails and short notices. Despite the initial conclusions, observation of Chris's behavior while writing and of his piece of writing brought me to the conclusion that Chris knew the principles of good writing and was also well aware of how to get his point across. However, Lorraine's and Patrick's behaviors were more typical of less expert writers and the scores they received in their writings were in general low. Although Patrick claimed that he had had some experience on writing, he showed strategies and behaviors that are more typical of inexperienced writers and his composition got a low score. For all this, I regarded Lorraine and Patrick as less competent writers than the rest of the native writers in this study.

The ESL and EFL writers in this study were classified according to their proficiency level in English. Laura, Assumpta, Nuria, Alicia and Yoanna were considered advanced writers based on several criteria: TOEFL score, grade obtained in the composition, and GPA. All of them had high proficiency scores in the TOEFL examination and in the composition requested for this study. They differed in the GPA, although it was generally good. Laura had also got both her English major and her Master's degree in English, which allowed her to teach English in Spain, Nuria had got a grant at the German Department and Alicia was preparing the Cambridge proficiency exam and obtained high grades in the course.

Eva, M. José, Sonia, Beatriz, Alba and Teresa were classified as students with a low-intermediate level of English. Eva was an ESL student working to complete her major in English in the US, which she had started in Argentina. When she finished her graduate studies, she planned to undertake her Master's degree in English. M. José, Sonia, Beatriz, Alba and Teresa were EFL undergraduate students with limited contact with the English language except for in-class time and the requirements for the classes, which included readings and writing essays. Teresa was also an undergraduate student but was expected to have an intermediate-pre-advanced level of English. Her

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contact with the English language was also limited to readings, a few writing pieces and some contact with native writers. Although Alba was studying her fourth year at university and was expected to have the same proficiency level as Teresa or Assumpta, she did poorly in the TOEFL exam and had a low GPA. Table 1 and Table 2 provide background information for each writer, which includes: native country, academic status, age, writing course, course grade, and GPA.

Table 1 provides information on the ESL/EFL writers in the study. “Writing Course” refers to the latest English class the students had taken and the grade they scored. GPA refers to the students’ overall grade point average at the end of the Spring Quarter, 2000 for the ESL students and the course average at the end of the academic year 2001 for the EFL students. The GPA of the students in America are however not equivalent to the ones the Spaniards obtained, which seems to indicate that NSU has different standards for students and, thus, they are able to get better grades in America. The ESL students had already taken the TOEFL examination before entering university. To be accepted into the graduate program of the English Department, a student needed a minimum TOEFL score of 550. Laura had entered the university in 1998 with a TOEFL score of 580 and Eva got 540. The EFL students took a TOEFL exam from the TOEFL Test Preparation Kit by the Educational Testing Service (1995) and scored as follows: M. José got 520; Beatriz, 443; Sonia, 450; Assumpta, 617; Alba, 510; Teresa, 553; Nuria, 613; Alicia, 610; and Yoanna, 623.

6.1.3. Procedure

Data for this study were gathered in five ways: 1) by having the students compose and revise a specially construed composition; 2) by interviewing the subjects on their personal information, writing history and attitudes; 3) by videotaping them while composing and revising their texts; 4) by having the students fill out follow-up questionnaires reporting their impressions of the writing and the similarities and differences with other in-class and out-class assignments; and 5) by having the EFL writers say aloud everything that they thought and wrote following the think-aloud procedure I had explained to them. They could however choose not to speak if they felt they could not write and think at the same time.

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Table 1. Background information for the ESL/EFL writers

Writer	Native Country	Academic Status	Age	Writing Course	Course Grade	GPA (out of 4 points)
Laura	Spain	Graduate	28	Creative Writing	A	3.8
Assumpta	Spain	Undergraduate (3 rd year)	23	English I & II	A & B	2.83
Nuria	Spain	Graduate	23	Poesy XIX & XX	A	3.19
Alicia	Spain	Undergraduate (4 th year)	21	English III	A	3.08
Yoanna	Spain	Undergraduate (5 th year)	23	History and culture in English- speaking countries	B+	2.51
Eva	Argentina	Undergraduate	26	English 2850	B	3.20
M. José	Spain	Undergraduate (1 st year)	18	English I	B	1.2
Beatriz	Spain	Undergraduate (2 nd year)	19	English II	C	0.75
Sonia	Spain	Undergraduate (1 st year)	18	English I	A	1.35
Alba	Spain	Undergraduate (4 th year)	21	English III	C	1.29
Teresa	Spain	Undergraduate (4 th year)	23	English III	C	1.04

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Table 2. Background information for the English native writers

Writer	Academic Status	Age	Writing Course	Course Grade	GPA (out of 4 points)
Martin	Graduate	28	Tennessee Williams	A	3.6-7
Anna	Graduate	26	Shakespeare	A	3.8
Amanda	Sophomore	19	English 1020	A	3.686
Lola	Graduate	30	Technical English	B	3.1
Kat	Graduate	27	Thesis	C	---
Annabelle	Graduate	28	Creative Writing	A ⁺	---
Chris	Graduate	30	---	---	2.1 (Good)
Lorraine	Graduate	35	TOEFL Certificate	B	2.1 (Good)
Patrick	Graduate	33	Post-graduate certificate in Education	C	2.1 (Good)

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6.1.4. Interviews

At the end of the writing sessions, interviews were conducted with students to gather specific information about 1) their writing backgrounds and attitudes toward writing; 2) the students' own composing processes, as they described them. The interviews lasted from forty-five to sixty minutes and consisted of twenty-six questions (see Appendix 1). Additional interviews were necessary when certain attitudes had not been explained or certain details needed an explanation. These interviews were informal and mostly took place before or after the writing sessions. The questions used in the formal interview focused on the writers' perceptions of their writing strategies and abilities as well as on their L1 and L2 writing experiences. This information provided important insights for this investigation because it explored the possibility of transference from the L1 into L2, the effects of writing instruction on students' writings and the effects of the students' writing strategies on their performance. English native subjects were also interviewed using a simplified version of the previous interview that did not include the questions in relation to a first language other than English (see Appendix 2).

6.1.5. Writing assignment

The writing assignment used in this study required the students to compose an argumentative essay. The topic intended to be controversial and to involve two or more opposing positions. In the assignment, the topic is stated as follows: "The use of marijuana should be legalized," borrowed from Gaskill (1986) (see Appendix 3). Both native and non-native writers were given the same topic so that this study can analyze their similarities and differences at the linguistic and rhetorical levels.

Students were told to write a well-developed composition arguing for or against the statement and to provide support for their positions. Although some sample arguments were given, these needed further development. Additionally, the subjects had to provide arguments of their own to strengthen their position or to disprove the opposing view. Five to seven days before the writing day, they were given some general instructions for writing the task (see Appendix 4). The time given was established as an incubation period in which they had to mull over the topic trying to come out with different arguments, but they were told not to begin their writing until the actual

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writing session. The students wrote in blue ink in the first writing meeting and in black ink in the second so that I could see the revisions made during each period demarcated clearly. The students did not receive any feedback on the first drafts. If they asked any questions, I answered them trying to give minimum help so I did not interfere in their writing processes.

6.1.6. Think-aloud protocol

The verbal report or think-aloud protocol was used as a technique for this investigation since it can provide an abundance of data, which occur near or at the moment when they are produced and which otherwise remain hidden. The writers were trained to write and verbalize everything that went through their minds as they wrote. For that purpose, a few minutes before the actual writing session, I explained the procedure and I asked them to try it out in the first writing session. I stayed in the room for some minutes until I was sure that they had understood how to proceed. I exhorted them to talk whenever more than one minute had elapsed since the last time they had said something aloud. I used questions and commands, such as “What are you thinking?,” “Say what you are thinking,” or “Are you reading? Read aloud” or “What’s the problem? Tell me.”

6.1.7. Data collection procedures

To collect the data, individual appointments were arranged within a three-week period for the ESL and native writers studying at NSU and a five-week period for the majority of EFL writers of the University of Valencia. All the subjects worked for two ninety-minute sessions. The ESL and native writers wrote in a small classroom on NSU campus while the EFL writers worked in an office at the Department of English and German Philology at the University of Valencia. Every effort was made to create a comfortable atmosphere where students could write naturally. The students were free to leave the room whenever they felt they needed it and snacks and drinks were also available. During the writing sessions, I assumed the role of a writing instructor in an in-class writing exam. That is, I avoided questions about how their essays should be structured and gave minimal advice about spelling, punctuation and word choice. If they had specific questions, they could resort to the English dictionaries they had or those I had brought to the classroom. Yet, since the EFL writers and

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the English native writers were asked to think aloud, I left the office so that they felt free to speak before the camera and would not feel uncomfortable by my presence.

After the first writing session, I collected the drafts and outlines and returned them during our next meeting when they used a different colored ink so that I could distinguish between the “in-between revisions” and the “in-progress revisions;” that is, the first draft, the final draft and the combinations of drafts. During this second session, they were free to make any changes they deemed necessary or they could pass to write the final version of their papers. Finally, I collected the final drafts, I typed them and handed them in to two raters to grade them following the “ESL Composition Profile.”

6.1.8. Additional data collection procedures

Upon completion of the writing assignment, I interviewed the non-native subjects about the problems they had encountered while writing the composition, their behavior with error and to find out about other information that could be of any use to this investigation, such as other writing or reading grades in the exams they might have taken (see Appendix 5). Additionally, the students were asked to fill out a questionnaire about their impressions of the assignment (see Appendix 6), the time spent revising, the number of revisions made compared to other in-class and out of class assignments, and to describe briefly the reader that they had in mind while writing their compositions. I also interviewed the English native writers to learn about how their writing instructors structured their classes, whether the teachers emphasized grammar or content in their writing classes, how much of the classroom time they usually spent considering writing with the students, to what extent they considered revision as important for writing and the kind of instruction on revision they gave in the classroom. The Spanish writers were also inquired about their writing experiences in Spanish in their school or high-school years. For most of them, however, writing in Spanish was almost inexistent.

Finally, the first and final drafts were typed and given to two raters, following the procedures specified by Jacobs et al. (1981). The raters were two Spanish professors at the University of Valencia who agreed to participate in this investigation. When the total scores varied in more than

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ten points, the assignment was submitted to a third rater, and the score that was closest to his/her was finally accepted as the final grade. The writing tasks were handed out to the raters in packets and the compositions were prepared in a different random order.

6.1.9. Analysis and coding of revisions

The linguistic analysis used in this study was based on the analyses of students' revisions conducted by Bridwell (1980), Hall (1987) and Gaskill (1986), and Halliday and Hasan's (1976) classification for the study of cohesion. Hall's categorization of revisions was chosen because it presented a clear classification of revisions, which could be easily codified, although it was a strenuous task. Also, some of the revisions were very complex and had to be analyzed in terms of the more simple operations of addition, deletion, substitution, reordering, and consolidation, which did not always represent the real complexity of the revisions. Hall identified four distinct categories with their corresponding subcategories: cycle of revision, level of revision, type of revision, and purpose of revision. In *cycle of revision*, Hall (1987: 43-4) distinguished four subcategories: 1) pre-draft revisions, i.e. those occurring in the outline or outlines; 2) first-draft revisions, i.e. those revisions carried out in the first draft; 3) between-draft revisions, i.e. those that take place in the first draft during the second writing session; 4) final-version revisions, i.e. those occurring during the final version of the essays. Final-version changes also include revisions which were discovered by comparing the final version of the composition with the first draft. That is, as writers write successive drafts, there are some changes that are only apparent by comparing the final version of their compositions with the initial draft.

The second category, called *level of revision*, is based on grammatical entities: word, phrase, clause, sentence, paragraph, global unit, and surface level. For word, I rely on my own intuition to define a word in the text. Phrases are defined as "multi-word units that [lack] both a finite subject and verb" (1987: 45). Clauses contain both a subject and a finite verb and are differentiated from sentences in that sentences are determined by the writer's punctuation. They include phrases and subordinate clauses if they are also punctuated. Paragraphs are defined by initial and final indentation or interlinear or marginal notations. A global unit contains more than one paragraph.

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Finally, the surface level includes those features not included in the other levels: derivational and inflectional morphemes, orthography, manuscript forms and punctuation conventions.

For the third category, *type of revision*, Hall distinguished five subcategories often found in the classification of revisions: addition, deletion, substitution, reordering, and consolidation. Addition involves adding a unit or units to the text. Deletion implies removing it from the text. In a substitution operation, one unit is substituted for another one. A reordering operation requires the rearrangement of the grammatical units. Finally, consolidation means the subordinating or coordinating of grammatical constructions. Table 3 illustrates each one of these categories.

Table 3. Examples of revision categories*

Linguistic Operation	Example
<i>Addition</i>	and reliable Sincere ^ friends are nowadays hard to find
<i>Deletion</i>	The tall and blond woman smiled at me and said “Are you all right?”
<i>Substitution</i>	is The city where I was born was placed by the sea
<i>Reordering</i>	Nowadays, sincere and reliable friends are hard to find Sincere and reliable friends are nowadays hard to find
<i>Consolidation</i>	I went over to New York. It had been a long time since I wanted to go to New York I went over to New York, because it had been a long time since I wanted to go to New York

*All the revisions are in boldface

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For the fourth category, the *purpose of revision*, Hall (1987: 42-7) found seven distinct purposes: cosmetic, grammatical, mechanical, informational, referential, conjunctive, and lexical. Table 4 exemplifies each category.

Table 4. Examples of revision purposes*

Purpose	Example
<i>Cosmetic</i>	They are the most bea ^{beautiful} I've ever seen
<i>Grammatical</i>	I have never been in ^{to} Madrid
<i>Mechanical</i>	Spain ^{Spain} and france ^{France} have always been neighboring countries
<i>Informational</i>	My sister [^] has just arrived ,who has spent six months in England,
<i>Cohesive</i>	
<i>Referential</i>	Mario is intelligent and hard-worker. He is really the top of the class Mario is intelligent and hard worker. Mario is really the top of the class
<i>Conjunctive</i>	I study English, Math, [^] History and
<i>Lexical</i>	The Math students in my class had the opportunity to meet other students ^{their peers} of other classes to talk about the next exam with Mr. Wood.

*All the revisions are in boldface

First, cosmetic purposes, whose focus is neatness and legibility of the text. Next, revising for grammatical accuracy means a writer paying close attention to the grammatical conventions of the

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written language. Revision for mechanical purposes implies dealing with the mechanical features of a text, spelling, punctuation, underlining, paragraphing, and capitalization. If the purpose of revision is informational, the writer is concentrating on the meaning conveyed by the text. Finally, revision can also take place to give cohesion to a text. Referential cohesion involves the continuity of pronouns, demonstratives, articles and comparative constructs with the rest of the text. Conjunctive cohesion involves coordinate conjunctions, conjunctive adverbs, and temporal adverbs, such as “before” and “after.” Lexical cohesion refers to the repetition of key words, synonyms and superordinating terms. For the classification of revisions, I used the same categorization and coding of revisions that Hall (1987) had used, although I also included pre-draft/first draft cycle for those revisions made by the writer as s/he was writing his/her first draft and returned to the pre-draft to add further changes and the between-draft/final draft cycle for those revisions undertaken in the between-draft while in the midst of writing the final version of his/her essay. Each one of the subcategories of cycle of revision, level of revision, type of revision, and purpose of revision received a coding number, as it is exposed in Table 5.

Categories and subcategories were assigned code numbers and entered into a database file. Each revision in a text constituted a record in the database, as follows:

RECORD # 00001
SUBJECT:
CYCLE:
LINE:
LEVEL:
TYPE:
PURPOSE:
COMMENT:

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Table 5. Revision classification scheme and numerical coding system

Category	Code
CYCLE OF REVISION	
Pre-draft writing cycle	1.1
First draft cycle	1.2
Between draft cycle	1.3
Final draft cycle	1.4
Pre-draft/first draft cycle	1.5
Between-draft/final draft cycle	1.6
LEVEL OF REVISION	
Word	2.1
Phrase	2.2
Clause	2.3
Sentence	2.4
Paragraph	2.5
Global	2.6
Surface	2.7
TYPE OF REVISION	
Addition	3.1
Deletion	3.2
Substitution	3.3
Reordering	3.4
Consolidation	3.5
PURPOSE OF REVISION	
Cosmetic	4.1
Grammatical	4.2
Mechanical	4.3
Informational	4.4
Cohesive	
Referential	4.6
Conjunctive	4.7
Lexical	4.8

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A record contained the name of the subject, the line of the text on which the revision took place, the codes used to classify the revision according to Table 5, and the example studied that had a brief comment on the revision. This classification contained all the elements that Hall (1987) included in his analysis of revisions except for “TOPIC,” because the subjects in this investigation did not have more than one topic to choose from.

As in Hall’s (1987) investigation, I illustrated the classification in the database file with a passage from Nuria’s final draft containing the revisions:

(47) **related** (48) **this**
Another argument following the same line is ~~concerned~~ to the price of ~~the~~

(49) **which may fall if it becomes legal** (50) **quite**
substance√ in connection to the age of the consumers, who are ~~quiet~~ young and
(51) **relatively**
whose budgets are therefore ~~quiet~~ limited (Lines 65-8).

There are four revisions in this passage. The first one is the substitution of “concerned” for “related.” The second one is also a substitution of the article “the” for the demonstrative “this.” The third revision is the addition of the subordinate sentence “which may fall if it becomes legal,” and the fourth and fifth are the substitution of “quiet” for “quite.” In the database file, each record was assigned a number and classified according to cycle, line found in the subject’s text, type of revision, and purpose of revision. Following Hall’s (1987) procedure, the number assigned to the record was then marked in the text so that there existed a cross-reference between the revision and the record number. The revisions in Nuria’s text were classified as follows:

RECORD # 00047
SUBJECT: Nuria
CYCLE: 1.4
LINE: 65
LEVEL: 2.1
TYPE: 3.3
PURPOSE: 4.8
COMMENT: Substituted “concerned” for “related.”

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RECORD # 00048
SUBJECT: Nuria
CYCLE: 1.4
LINE: 66
LEVEL: 2.1
TYPE: 3.3
PURPOSE: 4.6
COMMENT: Substituted “the” for “this.”

RECORD # 00049
SUBJECT: Nuria
CYCLE: 1.4
LINE: 66
LEVEL: 2.3
TYPE: 3.1
PURPOSE: 4.4
COMMENT: Add the subordinate clause “which may fall if it becomes legal.”

RECORD # 00050
SUBJECT: Nuria
CYCLE: 1.4
LINE: 67
LEVEL: 2.1
TYPE: 3.3
PURPOSE: 4.3
COMMENT: Substituted “quiet” for “quite.”

RECORD # 00051
SUBJECT: Nuria
CYCLE: 1.4
LINE: 67
LEVEL: 2.1
TYPE: 3.3
PURPOSE: 4.8
COMMENT: Substituted “quiet” for “relatively.”

Record number 47 indicates that it was carried out in Nuria’s final draft. The revision took place on the line 65, at the word level. It consisted in the substitution of one word for another and the purpose was to add lexical variety.

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As in Hall's (1987) doctoral dissertation, this method was very useful in helping to categorize the subjects' revisions. It was a long and arduous process that was not always straightforward, but, at times, the revisions fell in a ground between two categories or complex revisions often included other simpler changes. But as a decision had to be made, I chose the category that seemed to be nearer to the record.

6.2. Case studies: Background information and descriptive studies of the students' composing processes

6.2.1.1. Non-native writers

Case study: Laura

Laura was a twenty-eight year old woman majoring in English at the time of this study. She went to the United States after graduating in English at the University of Valencia (Spain). Her purpose to go to America was to undertake a Master's degree in English and, may be, a doctorate that would allow her to be more prepared professionally. Her TOEFL score indicates advanced proficiency level.

In the preliminary interview prior to writing the assignment, I asked her about her writing experience in Spanish, her native language. She explained that she frequently had to write during her years in high school. However, the emphasis was often on grammar and correctness, although one or two of her teachers seemed to be concerned with ideas and organization before grammar and mechanics were considered. Laura describes her writing in Spanish as natural, spontaneous and lacking organization overall, contrary to her idea of writing in English. She pointed out following this argument: "En inglés, hagas lo que hagas, parece que tienes que seguir ese esquema [introducción, cuerpo y conclusión]."

Laura's description of her planning process suggests that she distinguishes between in-class assignments with a set time to carry them out and her personal writings. When she wrote an in-class essay, she felt she needed an outline. The primary focus of this outline was to order her ideas and to help her start. She would not always follow it, but it usually changed in the course of her writing as

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she discovered new ideas or what she really wanted to express in the essay. She would then go back to the planning stage to add her new ideas, eliminate or change the previous ones. Her outlines included introduction, body of the argument and conclusion. She commented:

If I... If I'm like in a text and I've got an hour to do something, I need to write something, I may write a little bit, you know, yeah..., like an outline or something, or a few notes but... sometimes, I just don't use it or I do it to ... like have the notes on my mind, the idea, but then when I start writing sometimes I just don't use it or I just change it or ... So, I may do it like for me to help me start more than to use it, unless it's... I really...I really spend time on it, and then it's good and I'm happy with it. Sometimes, I just do it so a few ideas come to my mind.

For her personal writings, however, Laura seemed to follow a different writing process. Her personal compositions were not always planned, but were spontaneous and more freely built, because she felt that an outline constrained her ideas. She commented: "... cuando escribía en inglés [en España], sobre todo para exámenes, seguía el esquema pero, si yo tenía que escribir para mí, lo seguía menos."

Laura's composing processes

Laura started her first writing session by reading the general instructions for the assignment and the assignment sheet to keep in mind the most important points to follow. She had done some outside research that consisted of some pages taken from the Internet and other photocopies from the *Macmillan Health Encyclopedia*, because, as she explained, she had lacked information on the topic. Laura also wrote a preliminary outline with three main points: introduction and a listing of points for and against the use of the drug that would become part of the body of her essay. This outline, however, did not include much detail and acted more as a reminder of some basic points than as a thoughtful plan including specific steps for the writing of the essay. Laura did not plan ahead but she did it as she went along, which explains her frequent pauses and the long time she spent thinking of her next step. She would only resort to the outline when she had finished a paragraph and needed information to plan what to write next. Rather than on the outline, she relied on the pre-marked, photocopied pages and on the online information for the details that she needed in the assignment.

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She adhered to the material to expose her arguments, as it is shown by her frequent use of quotations.

Laura displayed two revision processes: the revisions made in the first draft, which were concentrated on local changes that had little good effect on the overall product, and the revisions made in the final draft, which supposed a new understanding of her essay. One paragraph was deleted and others were modified with new sentences that complemented and further developed the ideas expressed. Such changes came about after intensive readings of her draft. However, despite the meaning changes, the number of local revisions still predominated over meaning revisions.

With regard to her reading and reviewing of what she had written, Laura limited her reading to the paragraph she was writing or to the one she had just completed. Sometimes, she read the sentence she had in progress or the previous one in order to find a way to continue. Laura held to this pattern throughout her first writing session. Nevertheless, she read globally on two occasions: one, to keep in mind the line of her argumentation and find her next words and two, to write her final paragraph. After writing it, she went back to read the last two paragraphs so that she could get an impression of the end of the essay. Thus, most of Laura's first-draft revisions tended to be confined to the paragraph or sentence she was working on, but she would read globally whenever she found in the middle of an idea not yet expressed. Laura also read globally before having finished writing, as a strategy to keep her writing going.

Laura's written product

Following the model established in ESL composition classes, Laura's writing provides an introduction, some body paragraphs and a conclusion. In her first draft, Laura defended the legalization of marijuana for medical purposes but she did so rather narrowly since she used few arguments and the ones that she employed need further development. Some of the paragraphs should also have been connected with other paragraphs so that the same ideas are arranged together. After observing Laura's composing processes and her writing essay, it is possible to affirm that she knew a number of the composing strategies usually employed by expert writers. Laura's composing strategies were however ineffective while her first draft lacked overall quality. One might

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hypothesize that Laura, who was a successful student, did not write as she would have written a university assignment but, instead, she lacked the concern necessary to write the composition on the legalization of marijuana effectively. However, during the second writing session, Laura undertook a new revision process, which included not only simple changes but also other more complex changes. Laura revised her ideas, added some and modified others, which she further developed. She also revised the organization of her essay, moving some paragraphs around and adding some transition words so that the text looked a unifying whole. Laura's drafts are in Appendix 7.

Raters # 1 and # 2 scored Laura's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	30 (Excellent to very good)	29 (Excellent to very good)
<i>Organization</i>	20 (Excellent to very good)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	21 (Good to average)	21 (Good to average)
<i>Mechanics</i>	5 (Excellent to very good)	5 (Excellent to very good)

Laura's revisions

Summary of Laura's revisions*

PRE-DRAFT REVISIONS AND FIRST-DRAFT REVISIONS:

Word	35	Addition	12	Cosmetic	0
Phrase	29	Deletion	32	Grammatical	21
Clause	0	Substitution	44	Mechanical	21
Sentence	2	Reordering	0	Informational	29
Paragraph	0	Consolidation	0	Referential	11
Global	0			Conjunctural	0
Surface	23			Lexical	6
Total	89				

Percentage of total revisions: 28.53%

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BETWEEN-DRAFT REVISIONS AND FINAL-DRAFT REVISIONS:

Word	97	Addition	39	Cosmetic	2
Phrase	66	Deletion	68	Grammatical	21
Clause	10	Substitution	107	Mechanical	47
Sentence	8	Reordering	6	Informational	89
Paragraph	2	Consolidation	0	Referential	29
Global	0			Conjunctural	8
Surface	43			Lexical	23
Total	220				

Percentage of total revisions: 70.51%

* All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

Pre-draft and first-draft revisions

Laura's first-draft revisions were mainly at the word and phrasal levels (39.65% and 32.75%, respectively), followed closely by other surface concerns, such as punctuation or spelling (25.86%). Her pre-draft modifications consisted of a single case that she mingled with the writing of the first draft. During Laura's first writing session, she did not produce any global change nor did she make any modification in clauses or sentences. Most of her revisions were substitutions of words and little phrases with an informational purpose, followed by deletions and additions of information. It is remarkable the fact that Laura pronounced a sentence aloud on one occasion to check if it sounded "right," but also to find a way of continuing, a technique that the rest of the subjects of this study did not employ. (See the table above for numbers and percentages of revisions per 1,000 words of text).

Between-draft and final version revisions:

Laura only carried out two changes in her first draft. She made instead all the changes in her final copy as she wrote her final version. Unlike other writers in this study, Laura employed a revision technique that involved reading the first-draft and then immediately writing the final version with all the necessary changes as she went along. Then, she would return back and forth between the drafts to keep writing the final neat copy. On some occasions, she would read globally a

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finished paragraph and make a few surface changes that involved mostly additions and deletions of words or little phrases. Over 60% of all Laura's modifications occurred during this second session and involved additions and substitutions of information at the word and phrasal levels (44.25% and 27.43%, respectively) and also other surface changes, such as spelling and punctuation conventions (19.47%). She attempted a few changes at the sentence and paragraph levels that improved the first draft. Yet, such changes were few compared to the number of local changes. Finally, Laura introduced more lexical variety and transition words between sentences, as it is typical of expert writers who are concerned with the meaning of their texts.

Case study: Assumpta

Assumpta was a twenty-three-year-old student undertaking her third year of English Philology at the University of Valencia at the time the study was conducted. She was bilingual Catalan-Spanish since she was a young child. Catalan was her first language, which she learned at home, while she was taught Spanish at school.

Assumpta had already had some academic experience at the University because she had concluded Catalan Philology prior to studying English Philology. She spoke three languages fluently: Catalan, Spanish and English. Her French was only average. During her schooling years, she had received instruction on these languages, but she felt that her English teachers were very concerned with the grammatical conventions of the language. It was not until University that she learned the outward characteristics of academic writing: "make a first paragraph quite comprehensible to the reader and ... develop my ideas in the following paragraphs and to make a conclusion that... that summarizes everything I have written."

In describing her own composing processes, Assumpta told me that she always needed to plan her compositions before setting pen to paper and that, while writing, she sometimes resorted to Spanish or Catalan or to a Spanglish word when she could not come out with the word or the grammatical structure she needed. Later on, she would translate it into English, although she sometimes feared that she had not chosen the right word in English. However, she felt that it was a useful strategy and did not think that Catalan or Spanish interfered in her English writing: "I try to

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think in the language I'm writing because it's better for ... for everything. But there are some cases I translate it ... for vocabulary and for some structures"

But not only did Assumpta employ Spanish and Catalan because it facilitated her writing, but also, in spite of her efforts to think in English, she also thought in Spanish and Catalan when she composed and revised in English: "When I get stuck I usually review and translate the sentence in order to see if I have missed some words, some idea, some structure." Assumpta also pointed out that, if she had any interference of one language in another, it was always her Spanish in her English because she had learned English "through" Spanish. However, she had never felt that her L1, Catalan, interfered in any way in her English composing.

As it is the case with expert writers, when composing, Assumpta tried to pay close attention to the organization of her ideas and always thought of an audience, usually "the teacher, but not a grammar correcting teacher, but... ar..., for example, a student or someone interested in what I'm saying... but not like [incomprehensible]... someone who is going to punish me." Contrary to what I expected, she considered that the organization of her ideas and grammar were more important than the ideas themselves.

In the subject of the problems she had encountered while writing the composition assigned, Assumpta cited lack of sufficient time to summarize all the material she had found on the legalization of marijuana and to mature her ideas. Also, she was not very familiar with writing argumentative essays in in-class or in out-of-class assignments but mainly, expository and narrative essays. Finally, she mentioned problems with prepositions or with certain vocabulary and had therefore to resort to longer sentences to express what it may have been written with fewer words.

In discussing her revisions, Assumpta pointed out that she sometimes corrected some errors in her composition right away, but she would usually try to say everything she wanted in her first draft and revised all her ideas in her second draft:

When you write your first draft, you have only one vision, that perspective and after a week, after some time, you have a different perspective. When you write your first draft, you are thinking 'There

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is something wrong but I don't know what.' This is what is happening in my composition....In the first draft, I corrected connectors, paragraphs, not much ... In the second draft,... I have changed ... wholly... whole paragraphs.

Assumpta acknowledged that reading and rereading what she had written was essential to check if she had “a good expression, ... a good organization of ideas, a good punctuation, connectors... everything. I have to read it all over and over again.”

Assumpta's composing processes

Assumpta's overall approach to writing her composition indicated a more advanced methodology than that shown by basic writers. Her flexible view of her drafts, her general awareness of and concern with the organization of her essay, the amount of reading and reflection on the text and the kind of revisions carried out corresponded closely to the behavior of an experienced writer.

Assumpta had lacked information on the topic and had done some research prior to the writing sessions, which resulted in some preliminary notes and photocopies from the Internet. The preliminary notes consisted of a summary of the history of marijuana use, the perceived threats of the drug and its medical uses, all extracted from the photocopies. The arguments for and against the legalization of marijuana listed in the outline were based on the material borrowed. However, only two of them included details, while the rest stated the main idea. Furthermore, the "against" section was rather scant and needed further development. In the composition, Assumpta included all the evidence, but she did not refute the opposing view, failing to write an argumentative essay.

The structure of Assumpta's essay is probably a major weakness. On the one hand, although she divided her composition into paragraphs, the introductory paragraph did not provide a proper introduction to the topic of marijuana legalization and neither was there a thesis statement. The first paragraph was however dedicated to developing one of the ideas set forth in the outline. On the other hand, the final paragraph did not summarize the main ideas exposed in the essay and did not close the initial developments of the introduction. In the final paragraph, Assumpta advocated the

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legalization of marijuana and proposed the solution to the social problems underlying the consumption of drugs, which she had explained in the previous paragraphs.

Assumpta worked through distinct phases during the writing of her first and second drafts, whereas other writers in this study merged the different stages of writing. During the first writing session, Assumpta prepared a relatively detailed outline with her ideas and those from her notes and photocopies, to which she adhered consistently throughout both writing sessions, but she did not acknowledge the source of her material anywhere in her essay. When composing, she moved back and forth between the text in progress, her outline, the photocopies, and notes. This interaction was somewhat more intense and frequent during the first writing session, when Assumpta was engaged in creating meaning. In contrast, her Spanish peers in this investigation had interacted with the text to some extent, but none of them presented the same intense behavior, closely linked to good writing. During the second writing session, she went through her first essay making more changes and revisions in the first draft and, when she seemed satisfied with her between-draft, she began to write the final version of her composition.

With regard to Assumpta's reading and reviewing behaviors, she read frequently both globally and locally during the writing of her drafts. Most of the reading was at the local level, which involved the paragraph in progress, had the purpose of finding a way of continuing, to check if the words chosen matched her ideas and to revise her text. During the writing of her first draft, however, Assumpta's reading seemed to be for the purpose of generating text and less frequently to revise. Global readings tended to occur more frequently at the end of the first writing session and the beginning of the second, when she took on the task of carrying out the between-draft revisions. Assumpta did not read globally at the end of the second writing session, mainly because she had been working locally.

Assumpta's written product

Assumpta addressed two main reasons to support marijuana legalization: the use of marijuana for medical purposes and legalization to eliminate illegal trade and adulterated drugs. These arguments were in general treated in depth and were relevant to the topic of the assignment

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despite the fact that some needed further detail and others should have been combined. Also, Assumpta did not deal with the arguments “against,” which are often put forward in discussions about marijuana legalization.

As for language use, there were some problems of words and idioms, which did not obscure the meaning though, such as “disappointing” for “disappointment” and “the consume” for “the consumption;” the simple constructions were effective while the more complex ones had minor mistakes; and some substitution words had their referents too far, which contributed to create cohesion problems. In spite of these shortages, Assumpta’s essay looked better than other compositions written by ESL/EFL writers. Assumpta’s drafts are in Appendix 7.

Raters # 1 and # 2 scored Assumpta’s essay as follows:

	Rater # 1	Rater # 2
<i>Content</i>	26 (Good to average)	26 (Good to average)
<i>Organization</i>	13 (Fair to poor)	13 (Fair to poor)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	17 (Fair to poor)	21 (Good to average)
<i>Mechanics</i>	4 (Good to average)	5 (Excellent to very good)

Assumpta’s revisions

Assumpta made the overwhelming majority of her revisions during the second writing session, which amounted to 65.4% (20.12% + 45.28%) of all her revisions in contrast to only 34.58% (9.43% + 25.15%) of revisions during the first 90-minute session. Despite the fact that most of Assumpta’s revisions were at the word level in both the first and second drafts, the most important changes took place during the writing of the second draft. She then revised more frequently at the sentence and paragraph levels, but she did not make any global revisions, because once she had planned what she wanted to say, she did not make any major departures. The organization and structure of her composition remained essentially the same. The table below offers an overview of the revisions per 1,000 words of text.

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Summary of Assumpta's revisions*

PRE-DRAFT REVISIONS:

Word	24	Addition	62	Cosmetic	0
Phrase	10	Deletion	0	Grammatical	0
Clause	5	Substitution	10	Mechanical	9
Sentence	14	Reordering	0	Informational	14
Paragraph	5	Consolidation	0	Referential	57
Global	0			Conjunctural	0
Surface	14			Lexical	0
Total	72				

Percentage of total revisions: 30%

FIRST-DRAFT REVISIONS:

Word	34	Addition	19	Cosmetic	1
Phrase	1	Deletion	9	Grammatical	4
Clause	1	Substitution	19	Mechanical	8
Sentence	1	Reordering	0	Informational	28
Paragraph	1	Consolidation	0	Referential	4
Global	0			Conjunctural	1
Surface	8			Lexical	1
Total	46				

Percentage of total revisions: 19.16%

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BETWEEN-DRAFT REVISIONS:

Word	24	Addition	10	Cosmetic	0
Phrase	2	Deletion	5	Grammatical	16
Clause	7	Substitution	22	Mechanical	0
Sentence	0	Reordering	0	Informational	14
Paragraph	0	Consolidation	0	Referential	3
Global	0			Conjunctural	2
Surface	3			Lexical	1
Total	36				

Percentage of total revisions: 15%

FINAL-DRAFT REVISIONS:

Word	28	Addition	19	Cosmetic	1
Phrase	26	Deletion	18	Grammatical	12
Clause	11	Substitution	44	Mechanical	7
Sentence	4	Reordering	1	Informational	47
Paragraph	4	Consolidation	4	Referential	7
Global	0			Conjunctural	1
Surface	13			Lexical	9
Total	86				

Percentage of total revisions: 35.83%

* All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

First draft revisions:

Assumpta's planning process took about ten minutes of the first writing session. It included an outline with five points for the legalization of the drug and one main argument "against," all of them taken from the material and notes she had brought to the classroom. However, she did not use any of the arguments offered in the assignment sheet, although she had been told to do so. Each one of the points in the outline elaborated on one idea, but only the fourth argument "for" and the only argument "against" were highly developed. Assumpta concentrated on the fourth argument "for,"

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because it treated the problems that led to the consumption of drugs, whose solution was the main concern of the writer and the only real problem. As noted, the only argument "against" was well developed but the section was rather narrow and needed to include other justifications. Moreover, a closer look at the material used revealed that Assumpta copied or paraphrased most of the ideas without acknowledging the source and without using quotations and/or page numbers.

While writing, Assumpta adhered to her outline but did not go back to it to add any more ideas. It seems that once she had decided on the points she was going to argue, she did not make any major moves, nor did she make any effort to further support her position or to refute the opposing view. Assumpta's intense reading both at the end of her first draft and at the beginning of the second did not correlate with extensive and complex revisions, but instead most of her reading was confined to the section that was being reworked. It is worth mentioning that Assumpta stopped to make a global reading before writing the conclusion.

The most important revisions in the pre-draft and first draft constituted a small part of Assumpta's total number of revisions: 34.58% versus 65.4% in the between-draft and final draft, which suggests that Assumpta's primary concern at the early stages of her writing was to get some meaning across to the writer more than write grammatically correct sentences. Further study into the revisions undertaken during the first 90-minute session indicates that most of them were at the word and surface levels (21.38% and 6.28%, respectively), mainly additions (18.23%) and substitutions (11.32%) with an informational purpose (22.64%). (See the table above for numbers and percentages of revisions per 1,000 words of text).

Between-draft revisions:

As many experienced writers do, Assumpta committed herself to the between-draft revisions at the beginning of the second 90-minute session, which took her over 25 minutes of the total time. During this time, Assumpta read her first draft twice, the first one to become acquainted with the meaning of the text, while her second reading had the purpose of checking for grammatical or syntactical modifications. She read paragraph after paragraph, making changes and checking if the revisions matched the meaning she intended. Most of the revisions were again superficial changes

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that implied little modification of the overall meaning. She carried out however more alterations in clauses than she had made during the first writing session. The examples below show the type of between-draft revisions:

(First draft)

The first thing we should take into account when discussing about the

(56) **by**

legalization of marijuana is that everything on earth is good ~~for~~ nature but (57) **its use,**

misuse or even abuse depends only on human being's behavior and attitude towards it

~~the human being who uses it, or misuses it or even abuses from it~~ (Lines 1-5).

The above changes represented some of the most complex revisions carried out in the first draft. The rest were merely additions, deletions, or substitutions of words or little phrases of little general importance. Overall, despite the fact that Assumpta had read globally frequently and intensively, she did not make any complex meaning changes and, therefore, the meaning remained the same. At the end of the between-draft revisions, Assumpta set out to write the final version of her composition.

Final version revisions:

Assumpta made about 45% of her total number of revisions as she wrote the final version of the essay. They were also the most complex modifications, most of which were carried out in the process of transcribing. Assumpta would read a paragraph, would consider it for a moment and, in the process of writing, she would make additional alterations. Sometimes, Assumpta even incorporated the new changes into the first draft, but, despite the complex revisions, paragraph after paragraph, the meaning remained practically the same, because the most important modifications at this stage were also at the word and phrase levels of the language: 33.33% and 30.55%, respectively.

The complexity of the revisions taking place in the final draft lay in the fact that these revisions were not merely additions, deletions, or substitutions, but rather they involved the

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reordering of material and, sometimes, the reordering of material in combination with new material. Most of them came about as Assumpta was paraphrasing the content of her first draft. The final paragraph in the second draft represented a new understanding of the final paragraph in Assumpta's first draft. She paraphrased some parts, combined existent information with old information and added new one. This is an extract from the conclusion in the first and final drafts for comparison:

(First draft)

Governments should think of deviate budgets from police agents to a better educational system, from prisons to family policies, from Parliament's wages to social infrastructure, from President's friends welfare to poor's welfare. It would be more productive to think of making better our neighbour's life than thinking of banning anything that could make worse ours. Mind opening and reason are the only weapons to be used in this battle, that, despite all the things, still goes on (Lines 102-111).

(Final draft)

That's why legalization should have to be preceeded by government reforms that provide the countries with better educational systems and resources, frequent family policies and warmer attention to poor areas and suburbs. Proper education, information and prevention might allow a free existence of drugs in society and might cut off all the troubles caused from illegal trade and adulterated drug disease. Besides, more careful work system, thought for people's health benefit, would put a score to nervous diseases and would finish with unfair situations of poverty (Lines 95-107).

The most complex changes observed, which were not the result of adding, deleting, or substituting simple elements, but rather involved more complicated combinations of existing and new material, reminded of the operations that native speakers make when they try out possible candidate words or phrases. Both Assumpta's overall approach to writing and the complex procedures that she carried out in her paper made me think of her as a more experienced writer than the rest of her peers.

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Case Study: Nuria

Nuria was a 23-year-old Spanish student at the University of Valencia, where she undertook German Philology and was studying her 2nd year of English Philology. She had an investigation scholarship in the German section at the Department of English and German Philology at the University of Valencia. She started to learn English in the German school, where she received most of her classes in German. Nuria explained to me that during her schooling years she had to write in German, Spanish and English very much, following a fixed structure. She used to receive good grades in her essays, although her teachers also pointed out some errors: too long paragraphs, where the ideas were not always clear.

When talking about her composing processes, Nuria indicated that on very few occasions she used an outline before writing the actual first draft. Although unable to say why, she preferred to think about her ideas and structure before putting them down on paper. She developed her ideas, added or deleted information while writing but she never resorted to an outline to clarify what she wanted to say. However, for the composition on the legalization of marijuana, she had decided to write out her arguments in scheme form. The little importance that she gave to the outline may therefore explain why it was little developed and it acted more as a blueprint of the ideas to be considered than a starting point for her composition. Nuria further related that she hardly ever deleted any of the ideas contemplated but, when necessary, she included new ones and tried to match them against the existing content. The time between the writing of the first draft and the second had served her the purpose of distancing herself from her text to take an objective perspective and to think about the arguments that she had included in the body of her essay. In light of the research that she had done for her second draft, Nuria reconsidered her arguments and found new supporting evidence that strengthened her position in favor of marijuana legalization. She spent little time checking for mechanical and grammatical mistakes but, instead, she preferred to revise for content, to assess whether the written text matched her intended meaning or to think how to connect the ideas expressed with the new ones. She related revising globally both in the midst of her writing and at the end to assess whether the ideas were connected and to check the overall impression. In general, Nuria's inclusion of local and global goals in her essay; her concern for clarity of ideas and organization, which led her to move paragraphs around and to use one paragraph per idea; and her

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attempt to improve content by resorting to some sources of information made me think that Nuria was a skilled writer that was well acquainted with the principles of good writing.

In spite of the characteristics of a good writer that Nuria portrayed, she also presented shortages, such as her general inability to introduce and conclude her essay, to argue in depth about some arguments and to present an audience, which are probably due to lack of writing instruction. When I requested her about the audience the essay was intended for, Nuria indicated that she perceived her audience to be her teacher rather than a real audience who she had to convince, while in the protocols there was little evidence of such audience. Given the necessary training, Nuria would make further improvements and would come to realize her weak points.

Nuria's composing processes

Nuria's composing processes included a little developed outline that sketched the most important ideas to be included in the introduction, body paragraphs and conclusion. The argumentation was intended to discuss three points against marijuana legalization and four points for, but these had been merely enumerated and did not include specific details. Nuria's ideas arguing for the legalization of marijuana were solely based on her own opinions in the first draft, while in the final draft she used information extracted from the Internet so as to strengthen her position.

Nuria presented two different approaches while writing her composition. In the first draft, Nuria wrote a three-paragraph introduction, which introduced the topic first, generally and, later, more specifically. Her position and her intention to argue against the contrary view were not stated until the third paragraph. The introduction, however, presented some shortages such as the use of three paragraphs or the inclusion of Nuria's personal experience with drugs. A better organization of the introductory paragraph would have undoubtedly helped to support her argumentation. In the body of the composition, Nuria argued against the opposing view but she included few arguments, which she would have strengthened, had she used references throughout her writing. Finally, she did not write a conclusion that summarized the arguments put forward. Instead, she introduced a new idea: legalization of marijuana which should be accompanied with information for the user on their potential dangers.

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The final draft included new arguments and provided references that supported her position with information that she had downloaded from the Internet. Nuria also moved paragraphs around in an attempt to improve the organization of her composition, which was one of the parts that she commented on while thinking aloud. In general terms, the new paragraphs offered a more thorough treatment of her position in favor of the legalization of marijuana. Nuria, however, presented some shortages in her composing processes, as other researchers such as Victori (1999) have found in skilled writers. Nuria did not provide a proper introduction to the topic but started right away with the political and social dimensions of the drug in today's society, while the thesis statement was not mentioned until the third paragraph and the conclusion was non-existent. Other shortages were related to her concern with formal matters at early stages of writing. From my observations in the videotape and my conversations with Nuria, I came to realize that she was well aware of the parts of an academic essay, but she did not know how to write a proper introduction and a conclusion, because she lacked instruction in writing. Instead, her knowledge seemed to be gleaned from previous experiences or comments that teachers had made on her writing.

Regarding her reading and revising behavior, Nuria read and revised the paragraph that was currently in progress or the one she had just finished in an attempt to complete her ideas. During the first writing session, Nuria read globally twice, one to find how to continue her writing and the second at the end of the session, which produced small modifications, such as the addition or substitution of words and little phrases. The most important changes however came about during the writing of the final draft.

Nuria's written product

Although some paragraphs should have been attached to previous paragraphs, in general, Nuria showed some concern with the organization of her essay, since she moved some paragraphs around to a better position in the text. Also, the paragraphs were well-developed in terms of length and ideas, except for a few exceptions, which should have been included within the development of other paragraphs. Most paragraphs contained one main argument and some supportive statements. Statistics or results of studies in other countries relative to marijuana consumption contributed to reinforce Nuria's position for marijuana legalization. The shortcomings are related to the use of few

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arguments and the avoidance of those arguments dealing with the physical and psychological dependence of marijuana on the grounds that they have not been sufficiently studied, although research has been made on the issue and the results indicate that marijuana has effects on human health. Also, there are some grammatical and spelling mistakes, which however do not blur the impression that the essay has quality. Nuria's drafts are in Appendix 7.

Raters # 1 and # 2 scored Nuria's essay as follows:

	Rater # 1	Rater # 2
<i>Content</i>	30 (Excellent to very good)	30 (Excellent to very good)
<i>Organization</i>	17 (Good to average)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	17 (Fair to poor)	21 (Good to average)
<i>Mechanics</i>	5 (Excellent to very good)	5 (Excellent to very good)

Nuria's revisions

Summary of Nuria's revisions*

PRE-DRAFT REVISIONS:

Word	0	Addition	0	Cosmetic	0
Phrase	0	Deletion	0	Grammatical	0
Clause	0	Substitution	20	Mechanical	20
Sentence	0	Reordering	0	Informational	0
Paragraph	0	Consolidation	0	Referential	0
Global	0			Conjunctive	0
Surface	20			Lexical	0
Total	20				

Percentage of total revisions: 12.58%

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FIRST DRAFT REVISIONS:

Word	23	Addition	12	Cosmetic	0
Phrase	9	Deletion	12	Grammatical	7
Clause	0	Substitution	11	Mechanical	4
Sentence	0	Reordering	0	Informational	18
Paragraph	0	Consolidation	0	Referential	5
Global	0			Conjunctural	0
Surface	4			Lexical	1
Total	36				

Percentage of total revisions: 22.64 %

FINAL DRAFT REVISIONS:

Word	46	Addition	35	Cosmetic	0
Phrase	9	Deletion	23	Grammatical	3
Clause	15	Substitution	39	Mechanical	21
Sentence	10	Reordering	3	Informational	51
Paragraph	5	Consolidation	2	Referential	9
Global	0			Conjunctural	8
Surface	18			Lexical	9
Total	103				

Percentage of total revisions: 64.77%

* All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

Pre-draft revisions:

Nuria made a single revision in her pre-draft while she was taking some notes. It was a spelling mistake and, therefore, did not change the outline in any way. She resorted to the outline as she was writing but she did not make major moves, either to add or to delete information. The percentage of revisions per 1,000 words of text in the pre-draft was more important: 12.58% (see the table above).

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First draft revisions:

Nuria made few revisions during the writing of her first draft, maybe because she was occupied in finding out what she wanted to say and in writing down her ideas on paper. The revisions made were however formal changes that had little repercussion in the content of her essay, mostly words (65.52%) or little phrases (24.14%) with an informational purpose (31.03%), since she was trying to convey meaning. Such changes mostly took place as she was reading a paragraph in progress. In the videotape, Nuria stopped a few times in the middle of her sentences to look for the spelling of specific words or a word in the Spanish-English dictionary, which is proof of her concern with the formal matters of the language.

Nuria finished her writing process by reading the text all over again, which produced new minor changes. She commented, however, on global aspects that needed improvement, such as long paragraphs, where the ideas were not always clearly expressed. The need for eliminating contractions, which contributed to the oral tone of her composition, was further pointed out. In spite of the revisions, the paragraphs needed further work because the ideas were presented in a kind of stream-of-consciousness that reminded more of an oral conversation than a piece of academic writing with the formal characteristics of structure and development of ideas. The oral tone of the composition is proved by the presence of verbal contractions and forms, such as “anyway,” which were mixed with other more formal words, such as “thus.”

Final draft revisions:

Nuria made the majority of her revisions during the second writing session, which represented 78.57% of all her revisions. She did not make any between-draft revisions but, instead, she favored final draft changes, which were important in nature: additions (34.55%), deletions (22.73%) or substitutions (38.18%) of sentences and paragraphs with an informational purpose (50%), although the word level (44.55%) prevailed over the rest of the levels. Nuria also made use of the reordering (2.73%) and consolidation (1.82%) techniques, more typical of skilled than unskilled writers. Indeed, Nuria reordered clauses within sentences and paragraphs within other paragraphs. For that purpose, she used old information from the first draft and mixed it with new

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information in the final draft. Also, she copied paragraphs in the first draft and rewrote them in a different position in the final draft in an attempt to improve comprehensibility, which proves Nuria's preference for higher order goals which are distinctive procedures of good writers.

Organization of her ideas was also a concern for Nuria, whose intention was to write well connected paragraphs: "A ver cómo consigo que pegue esto con lo que acabo de insertar ahora." She commented that her intention was to write one argument per paragraph and to respect the structure of her first draft, although she would add further support to her arguments. She also displayed organizational goals (e.g. "Aquí creo que voy a empezar un párrafo nuevo para dejarlo más claro" or after reading, she said: "Vale, voy a cambiar esto porque no me gusta." Important changes were preceded by decisions to improve organization:

Me acabo de dar cuenta de que hubiera quedado mucho mejor meter la estadística, el estudio éste antes. Entonces, esto a ver cómo lo indico para que quede claro. De las líneas 18 a la 46, eso lo quiero poner después. Ahora voy a escribir el argumento este y luego lo pongo al final.

In spite of the fact that Nuria tried to communicate meaning that often implied moving, deleting or adding large sections of text, she also attended to minor matters, such as surface issues (17.27%). She was even observed to interrupt her writing to check the spelling in the dictionary. But she also resorted to the dictionary to find out about the correct preposition for an adjective or verb and to look for synonyms so as to avoid repetition and to show lexical variety in her writing. The grammatical purpose was also the second most important, which represented 20.91% of all her revisions.

Nuria finished her second draft by reading globally, which resulted in minor changes. She seemed satisfied with the results, since the words expressed her intended meaning: "creo que está mejor argumentado; es mucho más serio que el first draft." Her interest in meaning rather than form, her concern with organization and her complex changes made me think that Nuria was a good writer, for whom writing was a straightforward procedure.

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Case Study: Alicia

Alicia was a 21-year-old Spanish student of English Philology at the University of Valencia. At the time of this study, she had finished her 4th year, which she combined with some classes at the British School aiming at passing the Cambridge Proficiency Exam. During her school and high school years, her writing was reduced to some sporadic essays, since writing, in either Spanish or English, was not taught or deemed important. She acknowledged that she learned how to write at university, since she had to turn in writing assignments periodically. Alicia was very motivated and eager to learn English, which led her to use expressions even if she was not sure so that her teachers corrected her. Errors were therefore not a source of anxiety for Alicia but, instead, she handled them positively so as to learn from them.

On the subject of her composing problems, Alicia related that, initially, she had had problems with the content of her composition since she did not have a formed opinion on the legalization of marijuana nor did she like the topic. Her first draft was based on her own opinions, but it was quite scarce of ideas while the development was also limited. Many of Alicia's problems stemmed from her preconceived ideas about how a composition for an exam should look like. When talking about her first essay, Alicia said:

No sabía qué poner en la introducción porque normalmente estoy acostumbrada a poner introducciones de tres líneas: esta redacción va de esto y esto es lo que voy a tratar [...] porque tengo que dejar más palabras para llenar el cuerpo, que es la idea que voy a desarrollar. Luego la conclusión como mucho cuatro líneas más o cinco. Para mí lo más importante, lo que más desarrollo es el cuerpo [...].

Her final draft was however a completely new understanding of Alicia's first essay: Alicia rewrote the whole essay, added new paragraphs and deleted others. She used information taken from the Internet, which contributed to support her argumentation and made her text more convincing overall. Reading about the topic helped her to make a mental picture of the content that she wanted to communicate and how to communicate it: “[...] con lo que he leído hoy podía poner que crea

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solamente dependencia psicológica por esto, esto y esto y el otro día, puse que la marihuana crea dependencia y ya está. No tienes en qué basarte.”

It seems, therefore, that she did not experience many of the problems that she had in her first draft and the act of writing was an easy and direct procedure, as it is typical of expert writers: “Hoy no he encontrado los problemas del otro día por haber leído un poco más y como ya tenía la redacción del otro día de base, los errores que tenía el otro día, hoy no los he hecho otra vez. [...]” Alicia also sought lexical variety actively: “Estaba leyendo que se puede decir “grass”, “weed”.” She further added expressions, such as “concentrating our attention on” rather than “focusing on” and “as” rather than “because” or “since.” She often relied on her ear to check the sound of the sentence, especially when she doubted where to write an adverb.

One problem that Alicia mentioned was the extension of her composition. Although a number of words was not specified in the instructions for the assignment, the composition on the legalization of marijuana seemed for Alicia to require more than 350 words, which was the number that she accustomed to writing for her exams. Alicia’s little experience on writing argumentative essays was a further difficulty because her writing had been limited to narrative compositions which comprised a three-line introduction, two body paragraphs and a four- or five-line conclusion. Such was the structure that Alicia gave to her first draft, although she modified it in her final draft to include more paragraphs, which were also better written in terms of structure, ideas and development.

In spite of the perceived difficulties, Alicia showed a thorough understanding of what each part of the essay should be comprised of. She emphasized the importance of briefly introducing the topic and writing a conclusion, although word counts had influenced her way of stating the topic of the composition and her main objectives for the essay. It also became evident that Alicia’s ideas were strongly affected by her belief that she had to demonstrate a high grammatical command, which was more important than the content of her composition. Alicia’s concern with grammar was evident when she indicated that she had made more grammatical changes than ideas. Alicia also mentioned her reader, who she pictured as her teacher or a qualified native person. One might say

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therefore that in an EFL context, the audience is not perceived as a real audience but, rather, it is thought of as the language teacher or as a competent public in the English language.

Alicia's composing processes

Alicia started her first writing session by reading the assignment sheet and the general instructions for the assignment. She read and underlined the most important concepts that she needed to bear in mind while writing her argumentative composition, such as the inclusion of an introduction, some body paragraphs and a conclusion and the need to argue about the advantages and disadvantages of marijuana legalization. Then, Alicia concentrated her efforts on the arguments “for” and “against” given and tried to add some others, such as the medical uses of marijuana and the consideration of the substance as a non-drug. However, the arguments did not include any specific details nor were they considered in depth. Rather than using a mental or written outline, Alicia was inclined to develop her ideas by actually writing in a kind of discovery process that reminded those of unskilled writers because of the difficulties and anxiety that she experienced. She did not use any information for the first draft, but relied on her own opinions and ideas.

Alicia started writing her first draft after little consideration of her ideas. Her writing was slow and difficult because she lacked arguments and reasons to support her position against marijuana legalization and, as a consequence, Alicia did not write a convincing first draft. She wrote the first sentence of the introductory paragraph and struggled to continue with a new sentence, but she crossed it out three times after the first words, when she realized that she did not know how to keep on with it. In an attempt to clarify her thoughts and establish a general organization, Alicia went back to the assignment sheet and sketched a general outline for her essay, which included introduction, arguments “against,” arguments “for,” and conclusion. Following such scheme, Alicia wrote a four-paragraph argumentative composition which however lacked content and development, because she did not write any supporting ideas but she merely stated arguments.

Despite Alicia's obvious weaknesses in her first draft, she also displayed effective writing strategies, which prove that Alicia knew the elements of a good composition: reading back sentences and paragraphs frequently but also the whole text as she was trying to express meaning, revising to

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retrieve new ideas, checking whether the written text matched the meaning that she wanted to communicate, resorting to her first language in order to come up with new ideas and to clarify her thoughts and rereading the assignment sheet and the general instructions for the assignment to ensure that she was on track. Sometimes, her readings discovered something that did not match the rest of the text and decided to eliminate it after a comment regarding its inappropriateness: “Esto no va. Tengo que quitarlo,” as other skilled writers have been found to do. Alicia also had organizational goals, especially at paragraph boundaries: “Vale, ahora los argumentos ‘for’” or “¿Qué más pongo? ... Tengo que igualarlo con lo de ‘against’... medical uses...” Starting a new paragraph or a sentence was difficult for her many times; however, once she decided on the commencement, the rest came on quite easily. In the second draft, Alicia displayed the strategies of reading back and reviewing her first draft and the writing out of paragraphs that contained old and new information, which gave as a result a final good product.

The second draft represented a new understanding of Alicia’s essay in terms of content, organization and development. Alicia used information extracted from the Internet which helped her to support her ideas and to treat them in depth. Such information was underlined and commented on at the side of the page to assist her find the arguments. Despite having been discouraged to do so, she brought some notes to the writing session, which included three arguments to be exposed in the introduction and some positive and negative effects of marijuana to be treated in the body paragraphs. The effects were not detailed or elaborated, although they had been cross-referenced with page numbers.

As in the first essay, Alicia did not plan or prepare an outline before the actual act of transcribing her ideas onto paper. Instead, she planned ideas as she was composing. Her introduction comprised the three arguments that she had included under the heading “introduction” in her notes and excerpts that she had taken from her first draft combined with new information. For the body paragraphs, she relied on her notes and on the pre-marked, downloaded pages for the details that she needed. Alicia also displayed some organizational goals: “The first paragraph will deal with the positive aspects ... and then I’ll go to the negative aspects. I’ll continue with ... una conclusión escéptica [a skeptical conclusion],” read from her photocopies and from some parts in her first draft.

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She sometimes commented: “esto lo podemos incluir,” “esto también lo podemos emplear...,” or “esto fuera...”

Alicia’s written product

Alicia’s composition shows the outward characteristics of academic writing. Introduction, body paragraphs, thesis statement, paragraphs and topic sentences and conclusions are all easily found. The introduction starts first generally and then goes on to more specific aspects and includes a clearly identifiable thesis statement. The body paragraphs deal with health-related aspects derived from the consumption of marijuana in an attempt to counteract those arguments that support marijuana legalization. The arguments are deep and probing. However, Alicia only treated marijuana legalization extensively from the point of view of health and did not address other arguments favoring decriminalization and commonly encountered in discussions about marijuana legalization, such as individual freedom, statistics about the use of marijuana in countries where the drug has been legalized, or use of marijuana leading to the use of harder drugs. However, despite a few shortcomings, Alicia’s writing seems quite straightforward, while she did not show any of the difficulties that the less expert writers in this study experimented. Alicia’s drafts are in Appendix 7.

Raters # 1 and # 2 scored Alicia’s essay as follows:

	Rater # 1	Rater # 2
<i>Content</i>	30 (Excellent to very good)	28 (Excellent to very good)
<i>Organization</i>	17 (Good to average)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	21 (Good to average)	23 (Excellent to very good)
<i>Mechanics</i>	5 (Excellent to very good)	4 (Good to average)

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Alicia's revisions

Summary of Alicia's revisions*

FIRST DRAFT REVISIONS:

Word	63	Addition	30	Cosmetic	3
Phrase	9	Deletion	63	Grammatical	12
Clause	30	Substitution	45	Mechanical	24
Sentence	6	Reordering	0	Informational	66
Paragraph	0	Consolidation	0	Referential	18
Global	0			Conjunctural	12
Surface	30			Lexical	3
Total	138				

Percentage of total revisions: 56.10%

FINAL DRAFT REVISIONS:

Word	29	Addition	44	Cosmetic	0
Phrase	22	Deletion	27	Grammatical	2
Clause	7	Substitution	32	Mechanical	15
Sentence	20	Reordering	5	Informational	72
Paragraph	13	Consolidation	0	Referential	7
Global	2			Conjunctural	8
Surface	15			Lexical	3
Total	108				

Percentage of total revisions: 43.90%

* All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

First draft revisions

Alicia made 41.82% of all her revisions as she was writing her first draft. The majority of such revisions were words or clauses that had little effect on the meaning of her text. Examples of such changes included substitutions of words such as “to begin with” for “firstly,” “claim” for “say,”

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or “position” for “solution.” More common was the deletion of sentences and clauses when Alicia could not continue with her idea. (See the table above for numbers and percentages of revisions per 1,000 words of text).

In the course of her writing, Alicia would read back the sentence or paragraph that was currently in progress but also the whole text written so far to assess whether the written text communicated meaning and as an aid to keep her writing. Since Alicia lacked a clear plan and purpose in writing, when she ran out of ideas she displayed the “what next strategy” (Cumming 1989), i.e. questioning herself what else to write about. Such strategies were accompanied by comments: “lets’ see...” or “what else can I say?” Alicia also resorted to her first language, Spanish, to clarify her thoughts, which resulted in new ideas, or said her thoughts aloud in English, which she then transcribed in writing or rejected them. This is an extract of Alicia’s protocol:

[Talks] People do it anyway. [Writes] People do consume marijuana anyway [talks] but while they’re consuming marijuana, we don’t know if they take adulterated drugs or not, so.... They’re very few arguments in favor... let’s see. [Reads] Looking into the matter carefully, we should consider the daring possibility of its legal consumption. People do consume marijuana anyway... people do consume marijuana anyway. [Talks] a ver... ¿qué pongo? [let’s see ... what can I write?]. [Reads] People do consume marijuana anyway... [Talks] Its legalization could allow people ... no, no, a ver.... [no, no, let’s see ...].

The final outcome of this juggling of Alicia’s considerations is the argument regarding the medical uses of marijuana, which she added to her sketchy outline. Unlike inexperienced writers, Alicia often rejected the beginning of her sentences and paragraphs to avoid repetition and to show lexical variety, but those unsuccessful attempts also revealed the lack of a clear plan and arguments to support her ideas. The second argument dealt with in the second paragraph produced the following false starts: “In the case of,” “we must...,” “however, I have to ...,” “no matter, ...,” “being marijuana something legal....,” “if marijuana was something legal...,” until she decided to write “the avoidance of adulterated drugs is something we should take into account.” Accompanying the false starts, there were attempts to clarify her thoughts and frequent re-readings, but since nothing clear came out of her efforts, there was a great deal of frustration. Although she tried to write down

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one argument more, she left the task altogether when she felt unable to complete her idea. She then counted the number of lines in her paragraphs and set out to write the final conclusion, which again was a painful procedure. She finished by reading the whole draft all over again but did not make any major changes.

Final draft revisions:

Alicia made slightly over half of her total revisions in the final draft or 58.18%. Such changes were again mainly words, phrases and sentences with an informational purpose. However, in the second 90-minute session, Alicia made her most important modifications at the paragraph and global levels of the language, some of which were complex since they involved the reordering of material or the combination of old and new material.

Alicia copied more sections of her first draft in her final draft, added some and deleted and reordered others, usually followed by frequent local and global re-readings. On one occasion, she commented that she had forgotten treating one argument, which she solved writing an asterisk to indicate that a paragraph should be moved to that place. Alicia's overall approaches to writing her final draft which involved going back and forth between drafts and sources, her local and global re-readings to check that she was on track and that the text communicated meaning, her complex revisions and her confidence after having planned and decided on the content of her essay convinced me that Alicia was the type of writer who manipulates the language skillfully.

Case study: Yoanna

Yoanna was a 23-year-old student at the University of Valencia working on her final year. Although she had started studying English at school, she indicated that the system was not motivating. She had to write compositions in Spanish and English, but the feedback on content was almost inexistent. If the students were given any comments, they were always about grammar. It was not until she got to University that her general proficiency in English improved. Yoanna was in contact with English through movies, readings and occasional contacts with English-speaking people.

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When describing her composing processes, Yoanna pointed out that, for the composition on the legalization of marijuana, she had not planned her composition; rather, she had relied on the ideas given in the assignment sheet and had used them as a starting point. It was not until she started to write that she found what she wanted to say, which explains her difficulties with starting the introductory paragraph. On a regular basis, she would write down all her ideas on paper without much development: "... ideas sueltas, algo que sé que va a ser un hilo para después desarrollarlo. No hace falta escribir párrafos grandes, sino palabras sueltas que me recuerden una idea." Yoanna planned the overall organization of her compositions in English in her L1, because it helped her, but she tried to develop her ideas in English so as to avoid translation problems. Yet, she resorted to her L1 when she found difficulties with expressing her ideas and needed to clarify what she wanted to say, which she did better in Spanish than in English. Thus, I conclude that using the L1 while composing in an L2 has good results, when the L1 is employed as an aid for higher-order processes, such as clarifying meaning or thinking about the overall organization of the essay.

As for her revising processes, Yoanna indicated that she usually wrote one draft for all her essays, which she did by hand and, then, she wrote corrections in the draft. When she typed her composition, she made local and global changes. Yoanna said that she preferred to work on individual paragraphs when revising, although she acknowledged that her essay may have benefited from global revisions. Yet, she always tried to avoid global rereadings because she would end up changing the whole essay. Yoanna related that she had made most of her changes in the first draft, because during the first 90-minute session she had tried out different ideas, which were later copied or rephrased in the final draft. Her ideas prioritized over grammar and, thus, she finished her ideas first and, later, she went back to form. However, she tended not to change her ideas, once she had decided upon them, and concentrated on the way they were expressed. Whenever she was not able to find a word, she preferred to write a general word so that the ideas kept flowing. Style was another one of her interests, which explains that she tried that her text "sounded" English and it was fluent. Therefore, she looked for simple sentences rather than the more complex commonly encountered in the Spanish language. Yoanna also had a reader in mind when writing, who was her teacher or a knowledgeable person who was interested in the topic that she was writing about. In the first draft, she addressed her reader with rhetorical questions so as to convince him/her about the validity of her reasons.

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On the subject of her problems when writing her composition for the study, she commented on her concern with interesting, clear and well-developed ideas. She further indicated that she tried to connect all her ideas in such a way that, when reading them, they conveyed some meaning to the reader and gave a sense of cohesion and coherence. She, therefore, always strove for avoiding disconnected ideas. As she expressed it:

Me gusta que (las ideas) sigan una línea, porque si no me parece que es un poco dejarlas caer y, según se me ocurren, escribirlas. Realmente, no sé, pienso que deben tener un desarrollo lógico, que, cuando las lees, realmente veas que realmente una idea va seguida de la otra.

Further problems were related to her attempt to write original ideas that convinced her reader and to avoid repetition and wordiness in her text:

... he visto que repetía muchas cosas e incluso las decía de forma que, al final, acababa diciendo otra cosa. Incluso mezclaba ideas. Entonces, lo he organizado más. Sí que he hecho más división de párrafos según ideas

Yoanna's final draft included a page less, since she had cut out complete sentences and paragraphs, which she felt were repetitive. She also indicated that it was difficult for her to introduce and to conclude her essays, since at the beginning of her composition she was not sure how her ideas would evolve and, thus, she wrote some very general ideas that she had to revise later. For her conclusions, she always had the feeling that she was being too repetitive. Despite a few shortcomings in Yoanna's composing processes, her concern with meaning and the clarity of her text convinced me that she was really a good writer, whose primary intention was to communicate some meaning to her reader.

Yoanna's composing processes

Yoanna started her composing processes by first reading the assignment sheet and considering the arguments provided. She did not write an outline prior to writing her first draft but, instead, she preferred to plan as she was composing, a strategy that has been observed in other

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skilled and unskilled writers. Her composition included an introduction, some body paragraphs and a conclusion, which proves the fact that Yoanna was aware of the parts of an academic paper. It seems, however, that while in general terms her body paragraphs contained a thesis statement and some supporting ideas, which were well developed in terms of content and development, the introduction and conclusion needed further explanations. Yoanna had introduced her paper with her position regarding marijuana legalization, but she did not explain her main arguments briefly nor did she summarize them in the conclusion, since she held the belief that she was going to sound repetitive. She therefore decided to “say something very general which does not say very much but explains my position¹.” Yoanna repeated her position again in the conclusion and suggested legalization as the solution to the current problem with marijuana.

Throughout her writing, Yoanna developed her ideas as she composed, which she did first generally and later more specifically. She did not use any material for her first draft, but it was based solely on her own opinions. Her protocol reveals that she was concerned with ideas and set herself organizational goals throughout her writing: “Voy a especificar un poco [...] voy a explicar qué quiere decir que no estoy ‘particularly in favor of any drug use’” or “Creo que lo voy a dejar para la próxima vez, para cuando lo revise. Sería cambiarlo todo.” Also, as Yoanna confirmed in the interview, the presence of a reader was obvious in the use of frequent rhetorical questions.

Regarding her reading and reviewing behavior, Yoanna read frequently, but her readings were constraint to the sentence that she was working on or to the paragraph that she had currently in progress. Working on single paragraphs allowed Yoanna to concentrate on individual problems, such as considering or rejecting different ideas, and structural problems related to the connection of one paragraph to the next so the paragraphs did not look disconnected pieces of information but, rather, linked and cohesive parts of a single text. Yoanna went back and forth between her first draft and the assignment sheet, thought aloud and wrote down her ideas in a quite straightforward way. As she was composing, she constantly evaluated her ideas in the text: “Es que no sé si lo he puesto muy convincente” and set goals: “Ahora empezaré con los argumentos,” “Después volveré a este argumento,” “Voy a cambiar de argumento ya. Ya le he dado muchas vueltas.” When she noticed that she had moved from her thesis statement, she revised and tried to establish a link between the

¹ Literal translation of Yoanna’s words.

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ideas expressed and the initial developments. However, when she finished a paragraph she hardly ever went back to it again. Sometimes, she commented that she needed to explain something better and added further clarifications, but she scarcely deleted anything once she had put it on paper. While starting a new paragraph had some difficulty for Yoanna, once she knew how to start, the development came on quite easily. Frequent rereadings were a strategy that Yoanna employed to find a way of continuing, but her rereadings were local rather than global because she worked on individual sections of her text. Despite a few ineffective strategies, my observations of Yoanna in the videotape contributed to my impressions that writing was for Yoanna a relatively easy and straightforward task.

Yoanna's written product

Yoanna's composition follows the conventions for argumentative writing. She did not use any material for her arguments, but she relied solely on her own opinion and ideas. Although her introductory paragraph is in general weak, the body paragraphs are more convincingly treated. Yoanna dealt with two arguments against marijuana legalization and two for. Yet, she did not address any health-related arguments nor did she use any supporting evidence, which may have strengthened her position. Yoanna wrote a concluding paragraph, where she summarized her ideas and restated her position in favor of decriminalizing marijuana.

Close observation reveals that some minor grammatical problems do not obscure meaning. Her major problem is however paragraphing, since each paragraph does not address one argument and some have to be combined because they discuss the same idea and are too short to be on their own. In spite of those problems, Yoanna made it clear in the interview that she was well aware of the characteristics of good writing, the need for a reader and a purpose, and for getting her meaning across. Yoanna's drafts are in Appendix 7.

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Raters # 1 and # 2 scored Yoanna's essay as follows:

	Rater # 1	Rater # 2
<i>Content</i>	30 (Excellent to very good)	30 (Excellent to very good)
<i>Organization</i>	17 (Good to average)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	17 (Fair to poor)	21 (Good to average)
<i>Mechanics</i>	5 (Excellent to very good)	4 (Good to average)

Yoanna's revisions

Summary of Yoanna's revisions*

FIRST DRAFT REVISIONS:

Word	60	Addition	15	Cosmetic	3
Phrase	12	Deletion	21	Grammatical	3
Clause	9	Substitution	48	Mechanical	6
Sentence	0	Reordering	6	Informational	51
Paragraph	0	Consolidation	0	Referential	9
Global	0			Conjunctive	3
Surface	9			Lexical	15
Total	90				

Percentage of total revisions: 55.90%

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BETWEEN-DRAFT AND FINAL DRAFT REVISIONS:

Word	21	Addition	15	Cosmetic	1
Phrase	10	Deletion	18	Grammatical	0
Clause	9	Substitution	35	Mechanical	7
Sentence	20	Reordering	3	Informational	52
Paragraph	3	Consolidation	0	Referential	5
Global	0			Conjunctural	1
Surface	7			Lexical	5
Total	71				

Percentage of total revisions: 44.10%

* All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

First draft revisions

Yoanna made very few revisions ($n = 30$ or 21.74%) during the writing of her first draft, mainly because she was occupied in communicating some meaning. She planned her moves orally or while writing but, once she put her meaning on paper, she made no major departures. Thus, the overwhelming majority of her revisions were at the word level, which had little effect on her writing. Such revisions mainly happened as she was reading already written text and they were mainly additions, deletions and substitutions of words (66.67%) and phrases (13.33%) with an informational purpose (65.67%). Some of Yoanna's changes came about because she tried to show lexical and grammatical variety, which proves the fact that formal aspects were also a matter of concern for Yoanna at early writing stages. At one moment, she mentioned changing the way one argument had been developed, which implied making large revisions. However, lack of space or neatness concerns prevented her from making such revisions in her first draft. She therefore decided to leave such changes for the second draft.

The table above, which expresses numbers of revisions per 1,000 words of text, shows that the percentage of first draft revisions is more important than that of the combination between-draft/final draft.

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Between-draft and final draft revisions

Yoanna did not work in distinct phases but she preferred to merge the between-draft and final draft cycles. Her between-draft revisions were very few ($n = 3$ or 2.17%) and mainly occurred as she was reading a paragraph or a section of her text, while her final draft revisions were important in number ($n = 105$ or 76.09%) and, in general, very complex, since they involved large paragraph modifications. She copied some parts of her first draft or mixed new and old information, frequently preceded by local rereadings of her first draft rather than global because she preferred to work on individual sections. Contrary to unskilled writers, Yoanna's percentages of sentence ($n = 31$ or 29.72%) and paragraph revisions ($n = 5$ or 4.76%) indicate that she was concerned with the meaning of her text. She made however virtually no mechanical and grammatical changes. As other skilled and unskilled writers in this study, Yoanna mostly added, deleted and substituted information with an informational purpose, as they were simple strategies that involved little cognitive effort. She also reordered information, although the percentage was much lower: 5 revisions or 4.76% of all her revisions in the final draft.

Contrary to what it may be expected, Yoanna did not read globally her first draft at the beginning of the first 90-minute session. Instead, she concentrated on the introductory paragraph and returned to her final draft to re-elaborate it. She basically copied the first two sentences but chose to write her supporting sentences differently since they lacked clarity. Yoanna followed the same procedure with the rest of the paragraphs; that is, she went back and forth between the first and final drafts taking ideas and working on them all over again. Her elaborations led Yoanna to make important modifications, as in the example below. The excerpt in the first draft belongs to a 22-line paragraph where Yoanna made connections between alcohol, tobacco and marijuana control and legalization. The excerpt in the final draft is however part of an 8-line paragraph, which does not deal with alcohol and tobacco legalization but with the need for keeping control of marijuana:

(First draft)

Not only would this lead to a close-up check on drugs – meaning adulterated drugs would be avoided – but also would it lead to a decrease in drug commercialization. This way we would also stop drug

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dealers from becoming every time richer and richer. Legalizing marijuana would, in my opinion, mean a decline of this illegal activity and therefore a decrease in small crimes related with drug use (Lines 43-51).

(Final draft)

Adulteration could be avoided if government took full responsibility for marijuana. This way not only many lives would be saved because of adulterated marijuana but also many crimes related with the trading and dealing of marijuana would be stopped (Lines 34-39).

Overall, one might say that Yoanna's ability to handle text and to make important modifications that could not be described in terms of additions, deletions or substitutions of information; her interest in meaning rather than formal matters; her attempts at linking paragraphs and her own awareness of her writing process reminded of expert writers.

Case study: Eva

Eva was a twenty-six year old undergraduate student who was enrolled in classes at NSU to finish her degree in English that she had started in Argentina, her native country. She left Argentina one year ago because she intended to pursue graduate studies in the United States, a country that could offer her more professional opportunities.

In relation to her writing experiences in Spanish, she explained that her teachers had focused on the language itself rather than on Spanish composition. Although she thought she could write in her native language very well, I had no opportunity to check it. Her English teachers in Argentina had also concentrated on the grammar and mechanics of the text, which can explain why Eva was sidetracked by these nuances and forgot about the content and organization of her composition.

During the interviews with Eva, she related that she frequently had difficulties to write in English. Although unable to say why, she did not like to write in English because it represented a strenuous effort for her. She would usually think in Spanish because she could produce more ideas

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and then she would translate them into English. Eva knew that translating represented a problem but she still did it because she did not know another method. Eva cited lack of vocabulary and grammatical structures as her major weakness in writing. In spite of these difficulties, Eva seemed to have a good overall understanding of the basic principles of writing, such as the need for an introductory paragraph with a clearly stated thesis statement, the body paragraphs that develop and support the thesis statement and the concluding paragraph that closes the initial development and provides a conclusion to the paper.

In discussing her revisions, Eva acknowledged that she spent most of her revising time error hunting; that is, searching for those grammatical errors that obscured the meaning of her text, but also, and according to her own words, she spent some time reordering her ideas. During the revision of her second draft, she mainly concentrated on vocabulary and punctuation conventions. Eva further explained that she usually made revisions while rewriting or recopying an assignment rather than while reading what she had written.

Eva's composing processes

Eva's writing included an outline, a little developed list of ideas that the writer tried to further expand in her essay. It was more a blueprint for her texts' organization and development than an aid to clarify her thoughts and solidify her arguments and vocabulary. Eva spent a few minutes writing it down at the beginning of her first draft and did not go back to it to add more ideas. Her only resort to the outline was to keep her writing but this referral did not initiate revisions.

Eva lacked information on the topic and, therefore, she had carried out some research that consisted in material extracted from the Internet that she did not acknowledge as a source in her essay. She relied on this information throughout her composing process for the development of her ideas: definition of marijuana (lines 1- 4, 1st rough draft) and the problems caused by the consumption of marijuana (lines 5, 12-19, 1st rough draft). As she wrote, Eva adhered consistently to her outline.

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With regard to her reading and reviewing, Eva limited her reading to the paragraph she was working on or to the one she had just completed. Sometimes, her readings were limited to the beginning of the sentence, a painful struggle to find the words to keep going. In general, she spent little time reading what she had written. She did not read globally until she had produced the “clean copy” of her first draft. At the end of it, she read the draft globally twice, which gave as a result minor changes in the text. Thus, first-draft revisions tended to be confined to the sentence or the paragraph in progress and seemed to be for the purpose of generating new ideas.

Eva paused to look for new ideas, to organize her thoughts, to look for the proper word, to read what she had produced, to add information from her source, and to check the spelling and/or the necessary morphological category of certain words: “harmful” (line 1, 1st draft). On one occasion, not being able to figure out the morphological category of a word led to restructuring the whole main sentence:

Even though medicine used marijuana as a therapeutic drug in patients with cancer, ~~its use is very~~ it happens rarely.

Eva’s written product

Eva’s essay follows the three-part composition usually taught in writing classes, which is formed of an introduction, some body paragraphs and a conclusion. It is not until the second paragraph that Eva stated her position against the legalization of marijuana and her intention to support her argument on three main reasons, which are explained in the next three paragraphs. The arguments are however not very convincing and she omitted arguments related to personal freedom, medical uses of marijuana, or the social consequences derived from marijuana consumption, just to name a few. The ideas are also little developed and the expression needs improvement. Indeed, there are virtually no cohesive markers in either of the paragraphs, but the sentences are set together without links, the vocabulary range is short and the language is simple although effective. Finally, the concluding paragraph does not summarize all the positions and introduces a new idea, which is however left open. Eva’s drafts are in Appendix 7.

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Raters # 1 and # 2 categorized Eva's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	21 (Fair to poor)	21 (Fair to poor)
<i>Organization</i>	13 (Fair to poor)	9 (Very poor)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	17 (Fair to poor)	17 (Good to average)
<i>Mechanics</i>	4 (Good to average)	4 (Good to average)

Eva's revisions

Summary of Eva's revisions*

PRE-DRAFT AND FIRST-DRAFT REVISIONS:

Word	128	Addition	80	Cosmetic	0
Phrase	51	Deletion	82	Grammatical	35
Clause	29	Substitution	90	Mechanical	11
Sentence	27	Reordering	5	Informational	128
Paragraph	8	Consolidation	0	Referential	29
Global	0			Conjunctural	24
Surface	16			Lexical	32
Total	259				

Percentage of total revisions: 78.48%

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BETWEEN-DRAFT AND FINAL-DRAFT REVISIONS:

Word	26	Addition	27	Cosmetic	0
Phrase	19	Deletion	18	Grammatical	9
Clause	4	Substitution	24	Mechanical	15
Sentence	3	Reordering	1	Informational	32
Paragraph	0	Consolidation	0	Referential	5
Global	0			Conjunctural	8
Surface	19			Lexical	0
Total	71				

Percentage of total revisions: 21.51%

* All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

Pre-draft and first-draft revisions

During her first writing session, Eva seemed to be occupied in putting her ideas down onto the page, which can explain why her re-readings were mostly comprised to the sentence and paragraph levels; but, when she did go back beyond the paragraph in progress, it seems that these attempts had the purpose of generating new ideas. Eva revised mostly at the word level, which accounted for almost 50% of her total revisions. It is noteworthy to say that she did not attempt to make any revisions at the global level and only three of them involved revisions at the paragraph level.

Eva spent a great deal of time and effort making changes that had little or no importance for the overall effect on her writing. Her changes were substitutions, closely followed by additions and deletions, of words and little phrases. These are some of the examples: ²

² The changes are in boldface. The numbers refer to the record numbers assigned in the database file.

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(First draft)

(2) **in** (3) **as therapeutic treatment for patients with cancer**
Marijuana is used ~~for~~-medicine ^ ~~as cancer~~-(Line 5)

(11) **short-term** (12) (13)
Its use causes problems with ^ memory and learning, ~~loss of~~ coordination, **and**
(15) **and**
perception, ^ thinking. (16) (Lines 12-14).

At the completion of her first essay, Eva wrote a “clean copy” of the draft, which served the purpose of revising the text. Eva reread sentences of the draft and incorporated them immediately into the “clean copy” with numerous revisions. She mostly made additions and substitutions of information at the word and phrase levels with the purpose of manipulating the knowledge conveyed by the text (49.48%). This purpose is followed by a grammatical purpose; that is, trying to conform to the grammatical conventions of the written language (13.40%). (See the table above for numbers and percentages of revisions per 1,000 words of text).

Between-draft and final version revisions

For Eva, the distinction between between-draft revisions and final version revisions was impossible, because she merged both processes. She combined her revising of the first draft with the rewriting of the final version.

At the beginning of the second writing session, Eva started reading the material she had used during the first session, trying to find more ideas. She then reviewed what she had written before starting the final draft or made revisions on her first draft as she went along with her second draft; however, during this session, she made far fewer revisions than during the first period. Indeed, Eva made 65.10% of the total percentage of revisions during the first session in contrast with only 34.89% in the second session. Most of the modifications were at the word level, followed by changes in phrases and surface features. 34.61% of the revisions in the second period were substitutions and they mostly had an informational purpose. For the most part, these changes were

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very similar to the ones occurred on the first drafts. Few of these appeared to have any effect on the overall quality of the essay.

During the second writing period, Eva read her draft quickly, made a few revisions and set for writing her final version. It is important to note that she did not finish the 90 minutes allotted for reviewing and revising the final version but she only spent about 40 minutes. Essentially, Eva recopied the revised version of the first draft. The between-draft/final version revisions accounted for only 34.89% of the total revisions. The majority of these changes were again changes in words and surface level revisions (orthography, punctuation conventions, or morphemes), mostly additions to the text, whose purpose dealt with the mechanical features of the text (spelling, capitalization, punctuation, and paragraphing). While Eva was writing her final draft, she still made a few changes on the first draft, changes that came about only after considering the sentences during the few seconds it took her to read them and find the final words. Eva incorporated most of her modifications on the first draft before writing them down on the final draft. When she finished writing the “clean copy,” Eva read the essay globally and considered finished her task.

Case study: M. José

M. José was an eighteen-year-old Spanish student enrolled in her first year of English Philology at the University of Valencia. She was selected for this study on the basis of her academic year at the University of Valencia. She was expected not to have a high command of English, which was found to be true regarding writing. Orally, although she was not very fluent and was a long way behind the fluency of a native speaker of English, she proved to be able to manage in a variety of situations.

In our interview, M. José explained to me that she had not written very often during her years in high school. The teachers seemed to be concentrated on giving their students some basics on grammar rules and they hardly devoted any time to writing. When M. José did write, however, she did not receive any instructions on how to improve her writing. She had always received good grades for her assignments and had not worried until last year when her English teacher explained to the students that they had to follow a certain organization when writing. The teacher was preparing

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her students for "selectividad," an exam required to enter a Spanish university. M. José explained the teacher's directions as follows: "First of all, you have to write ah... an introduction with just one... sentence that comes up the all ... the all details and then you have to write three main points, or not, or four. You have to write thirty or forty words... It is important to put relevant things."

M. José acknowledged having problems with getting started and deciding the point she had to finish her paper but, most of all, she felt she had problems with the organization of her essays and vocabulary. Many times, she felt frustration with the result: "When I start writing, I don't know, I don't know what to put and ... ah...I always think a lot of time what I have to put, what I have to say, I don't normally ... When I finish writing I don't think it's as good as it should." She would resort to Spanish for the vocabulary she needed for the assignment and to English for the grammar but she also thought that Spanish would always help her to express herself better, since her Spanish was better than her English.

Throughout our conversation, I came to realize that M. José knew the basic elements of a piece of writing: an introduction, some body paragraphs and a conclusion as well as some elementary strategies to write: planning or outlining, rewriting and revising. She stressed the importance of content and organization over grammar and mechanics and the necessity to engage the reader's interest in the process of writing. However, her plan of action during both writing sessions did not show any of it. She pointed out with regard to her planning: "I try a little about it but ... ah... I should do it ... I should plan it [the composition] first, but I don't ... don't normally do it. I just try to write an introduction and then I go through writing about the topic."

When talking about the problems she had encountered in the process of writing the composition about the legalization of marijuana, she mentioned her lack of purpose: "I realized that I wasn't writing for or against the legalization of marijuana, but I was... just writing about marijuana." When I asked her if she had done something about it, she nodded and said: "No... I write an introduction, what people think and then why I think I'm for or I'm against marijuana. That's it. I don't write anything else."

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In discussing M. José's revising processes, she indicated that she revised differently in English than in Spanish. For her, the revision of a Spanish text was better carried out by paragraphs but, when revising an English text, she preferred to wait until she had written her draft completely before devoting herself to making revisions. She said: "You write, write and write and... you are not always... You always find something that ... 'no, it is not good. It doesn't sound well. I have to change this.' So, I prefer to... when I have written everything, I prefer to revise it everything." Nevertheless, once engaged in the revision process, she often made lots of grammar revisions and paid less attention to her ideas. My observations of M. José in the videotape coincided with the description of her own revision processes.

M. José's composing processes

M. José's writing included very little planning, which consisted of a false start and a paragraph. She did not attempt to plan the organization and development of her composing nor did she try to clarify her thoughts by sketching her first ideas. Instead, M. José tried very hard to find a way to start. She seemed to be unable to plan her composition in advance, and this was born out in practice: she did not return frequently to the outline to plan what to say next but, instead, she was more inclined to develop her ideas by actually writing. In a very real sense, writing was for M. José a process of "discovery," one that involved much agonizing and effort about what to say next. She did not use any material for the assignment but relied solely on her own opinions for her composing.

As for the arguments employed, M. José considered some for the legalization of marijuana, but did not reject any of the arguments usually put forward by those against marijuana legalization, failing therefore to write an argumentative essay. The arguments used were also developed in such a careless and chaotic way that the writer seemed to have written them straight from her head, without any consideration for the structure of the text. The two-sentence introductory paragraph, which might be a teacher-induced error, merely stated the health-related problems that could result from marijuana consumption. There followed a series of body paragraphs with no clear thesis statement and supporting ideas, while there was no conclusion that summarized the main arguments and provided a sense of completion.

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With regard to her reading and reviewing, in general M. José limited her readings to the paragraph she was working on or to the one she had just finished. On one occasion, while writing her first draft, she read globally, but her rereadings did not initiate global revisions, but had the purpose of keeping in mind the whole writing and resulted in a few surface changes that had little repercussion on the quality of her essay. She only returned to the outline once to develop an idea which, however, she did not complete. Therefore, it seems that despite some signs of good writing, M. José's composition lacked overall organization and logic and was in general poor. At the end of her first and final drafts, she did not read globally because she had been working on single paragraphs. Surprisingly, she did not read globally at the beginning of the second session but, instead, read a few paragraphs, which she then included in the final copy.

As for M. José's pausing behavior, she paused to look for new ideas, to find a way of continuing, to find the proper word, to check the spelling of a new word or to search a word in the Spanish-English dictionary, and to contemplate the product. Yet her pauses did not initiate global reviewing or restructuring of her ideas and organization.

M. José's patterns of revision in both writing sessions were essentially the same. She revised relatively little during the writing of the first draft and made the overwhelming majority of her revisions while rewriting the final version, consisting mainly in paraphrases of the content of the first draft. Most noteworthy was the fact that she did not initiate between-draft revisions mainly because she had not read the first draft at the beginning of the second session. M. José spent the second session reworking her first draft. She rewrote some of the ideas of her first draft and included new ones but, essentially, the essay remained the same and the alterations did not represent any improvement. In both drafts, the ideas were developed without any order, but were settled down in writing as they came to the writer's head. It should be noted that, by combining the revision process with the writing of her second draft, M. José complicated the task. Probably, global rereadings of the first draft and the use of between-draft revisions would have made the process of writing simpler for a writer not accustomed to dealing with the writing process. Overall, the final product reminded more of an oral exchange with its characteristic elements - contractions, digressions in the middle of a sentence, long sentences with several subordinated clauses inserted in them - than a piece of well-organized and clear writing.

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M. José's written product

The outward characteristics of M. José's composition are strong evidence that she knew the principles of good writing, which included an introduction, some body paragraphs and a conclusion. There are however content and organizational problems, such as limited knowledge of the subject, lack of thesis statement, ideas insufficiently developed, grammatical and cohesive errors and loose organization, which disrupts the fluency of ideas and contributes to a negative impression of the essay. There are also grammatical and syntactic problems, a short vocabulary range, frequent repetitions, wrong use of cohesive markers, punctuation and paragraphing problems, which makes of M. José's essay a low quality essay. M. José might have improved her composition by first planning her moves carefully and writing and revising her content several times until she felt the text said what she wanted it to express. M. José's drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored M. José's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	21 (Fair to poor)	26 (Good to average)
<i>Organization</i>	17 (Good to average)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	13 (Fair to poor)
<i>Language use</i>	21 (Good to average)	17 (Fair to poor)
<i>Mechanics</i>	4 (Good to average)	4 (Good to average)

M. José's revisions

M. José made the overwhelming majority of her revisions during the writing of her final draft. For both the pre-draft/in-progress draft and the final draft, the revisions were mainly additions and substitutions of words and little phrases with an informational purpose. It should be noted that M. José's revisions did not arise from the motivation to improve the ideas and organization of the first draft, but she mostly paraphrased the content of the paragraphs and set the ideas in a different order. The necessary result was an essay as poorly written as was the first one.

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Summary of M. José's revisions*

PRE-DRAFT AND FIRST-DRAFT REVISIONS:

Word	38	Addition	23	Cosmetic	0
Phrase	11	Deletion	15	Grammatical	11
Clause	1	Substitution	15	Mechanical	7
Sentence	1	Reordering	3	Informational	27
Paragraph	0	Consolidation	0	Referential	7
Global	0			Conjunctive	4
Surface	4			Lexical	0
Total	56				

Percentage of total revisions: 37.08%

FINAL-DRAFT REVISIONS:

Word	35	Addition	23	Cosmetic	0
Phrase	21	Deletion	18	Grammatical	6
Clause	16	Substitution	53	Mechanical	10
Sentence	4	Reordering	1	Informational	63
Paragraph	7	Consolidation	0	Referential	7
Global	0			Conjunctive	4
Surface	12			Lexical	4
Total	95				

Percentage of total revisions: 62.91%

*All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

Pre-draft and first draft revisions

During the writing of her first draft, M. José devoted herself to writing a little developed outline and a first draft. She did not go back to her outline to generate more ideas, as expert writers do, except for one occasion, although she did not finish her thought. From my observations of M. José in the videotape, I gathered that she was seemingly concerned with putting down her ideas onto

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paper, but she also seemed worried about the format that she was giving to the sentences, apparent in her constant rereadings and revisions of the previous sentence or sentences. M. José made most of her revisions locally, that is, while rereading a paragraph or a sentence in progress. She only read globally once, which served her the purpose of forming an overall impression of her writing. She produced, then, a few changes, mainly format modifications, such as mechanics and punctuation conventions.

M. José's concern with the local levels is obvious: 28 (68.29%) and 8 (19.51%) revisions were at the word and phrasal levels, respectively versus 0 revisions at the paragraph and global levels and only 1 (2.43%) revision at the sentence level. Most revisions were additions, deletions and substitutions of information with an informational purpose in mind (48.78%), followed by the grammatical and mechanical purposes (19.51% and 12.19%, respectively). The referential purpose was also quite important (12.19%), which can be explained by the writer's genuine concern with using the appropriate personal pronouns. In contrast, she did not attempt to make major revisions once her ideas were on paper, although she was obviously discontent with her writing, as I gathered from her face expressions. It seems that once the ideas are expressed, writers, but especially novice writers, cannot conceive any global modifications. At the completion of her first draft, M. José did not attempt to read globally because she had revised individual sentences and paragraphs. When she had written all the information she intended she considered finished her essay. (See the table above for numbers and revisions per 1,000 words of text).

Final version revisions

M. José did not carry out between-draft revisions, but instead she started to write her final version of the composition right away at the beginning of the second 90-minute session. The fact that she did not start by reading her first draft suggested me that she had been thinking about the content prior to coming to the second writing session. Close observation reveals that M. José's final draft was essentially the same as the first draft; that is, she paraphrased the same main ideas that she had employed originally and only added or deleted marginal information. On two occasions, not being able to remember the argument she was trying to explain, she stopped and went back to the first draft. She then paraphrased the information.

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M. José presented the same behavior while writing the first and final drafts: she made most of her revisions at the word (36.92%) and phrasal levels (21.53%), which were mainly substitutions (55.38%) with an informational purpose (66.15%), followed by the mechanical (10.76%) and referential purposes (7.69%), which consisted mainly in additions, deletions and substitutions of verb phrases, nouns, pronouns and clauses. The writer only presented two differences in relation to the first draft: one, she read globally at the end of her final version and two, she added a few paragraphs and deleted others from the final version, which suggests that M. José was acquainted with the benefits derived from making higher-order revisions. These modifications result from comparing the final and first draft.

Case study: Beatriz

Beatriz was a nineteen-year-old student undertaking her second year of English Philology at the University of Valencia. She expressed her desire to teach English in her near future, but she was having problems to carry out her studies with success. Although she started to study English when she was thirteen, her general approach to the language was not positive and her learning, therefore, poor. In school and high school, she did not have many opportunities to write in English and her teachers' comments on her papers were mainly related to grammar. Her English was intermediate and, in several aspects, it lacked the necessary proficiency to be successful in her classes.

In my interview with Beatriz, I confirmed my expectations after having observed her while writing the assignment and in the videotape. She was not aware of her composing processes, had never reflected on them and seemed incapable of explaining her behavior. In explaining her own composing processes, Beatriz claimed that she never planned her papers, but started writing without any clear sense of where she was heading. She discovered her ideas by writing, but admitted difficulties in trying to express them. Spanish was then her only alternative:

Si hay alguna frase mal puesta...Yo procuro escribirlo todo en inglés, pero lo que pasa es que ... cuando hay alguna frase que no sé expresarlo en inglés, lo hago en español. Y el vocabulario también. Cuando no sé una palabra la escribo en español ... y antes de pasarlo a limpio la busco en el diccionario.

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Yo cuando escribo una frase en inglés... yo ya ... como que la estoy pensando en inglés, pero hay palabras que no me salen en inglés.

Beatriz also acknowledged having difficulties in generating ideas and in reflecting them on paper: “No me expreso tan bien como en español. Tenía una idea y no sabía cómo ponerla... porque nunca me salen como yo quiero... porque quiero decir tantas cosas pero después se me van... las ideas y me quedo con nada.” However, unlike the common belief in L2 research, Beatriz also showed interest in higher-order processes: “[Me preocupa] ligar bien unas frases con otras y que tengan sentido, que no sean tan cortas... y el vocabulario.”

Beatriz’s explanations of her revision processes corresponded closely with those carried out by inexperienced writers. She conceived revising as proofreading and editing at the local level: changes of words or little changes but never whole chunks of text that affected the meaning of the text. When I asked her which draft she had made the most changes and why, she said:

En el primero... porque ... en el primero lo has corregido antes de pasarlo a limpio Está corregido una vez y luego está más corregido... está ya para corregir menos... digo yo. [En el segundo borrador] está corregida alguna gramática... sólo eso... y algo de vocabulario.

Beatriz’s composing processes

From my observation of Beatriz’s composing processes, I inferred that she was a novice writer that had no awareness of effective composing strategies and did not show any concern with the basics of an argumentative essay. From the start, Beatriz was very worried about the format of her composition, which explains why the overwhelming majority of her revisions were surface modifications with the purpose of adjusting to the grammatical and mechanical conventions of the language. For her, revision was equivalent to proofreading and editing at the formal level.

Beatriz did not plan or outline the structure of her composition. Instead, she started to write her composition in the sheets assigned for writing down an organization or structure. She did not use any material for the writing assignment, but relied on her own opinions and ideas. The ideas used

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were in general very poor and lacked the strength necessary to convince an audience. With the exception of one argument in the category "for" the legalization of marijuana, the rest were taken from the assignment sheet, were not developed and the writer made no attempt to complement the ideas with some others of her own. The arguments "against" were not discussed, except for one argument mentioned marginally at the end of the composition. Beatriz wrote the paragraphs in a random order with little evidence of hierarchical structuring of ideas or of grouping of similar ideas together. She tried however to add an element of organization to her essay by means of the connectors "firstly," "secondly," "thirdly," and "finally," taken from some sheets on discourse markers that she had brought to the classroom. Nonetheless, the paragraphs were more often formed of one sentence and looked more disconnected pieces than a piece of well-developed text.

Beatriz read very little in general. Her reading was confined to the paragraph and sentence in progress and seemed to be for the purpose of generating additional ideas. She did not read at the end of both writing sessions, but the only global reading of the essay came about between drafts before she began to write her final draft. However, such global reading did not result in meaning changes, but the meaning stayed essentially the same across drafts.

In general, it seems that Beatriz's excessive zeal for form resulted in weaknesses in development of ideas and organization. Treating format and content separately could have helped her to deal with problems and the results would have been surely much better.

Beatriz's written product

Beatriz's composition is characterized by lack of organization, major grammatical and syntactic problems, repetition, lack of cohesion and use of arguments that are not deep or probing. There is some evidence of organization, evident in the use of an introduction, some body paragraphs and a conclusion. The paragraphs are however not developed but the ideas are often reiterated or stand alone in one- or two-sentence paragraphs. Overall, Beatriz's composition has low quality. There are numerous instances of illogical sentences, such as "I think that marijuana and the other drugs, if they are legalized or if they are not legalized, they are going to be consume anyway and I think people have to consume equal;" wrong use of pronouns, such as "I am against the use of this

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because marijuana would become more widespread...;” and repetitions. Beatriz’s drafts are in Appendix 7.

Raters # 1 and # 2 categorized Beatriz’s composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	16 (Very poor)	16 (Very poor)
<i>Organization</i>	9 (Very poor)	9 (Fair to poor)
<i>Vocabulary</i>	9 (Very poor)	9 (Very poor)
<i>Language use</i>	10 (Very poor)	10 (Very poor)
<i>Mechanics</i>	4 (Good to average)	3 (Fair to poor)

Beatriz’s revisions

Beatriz produced two first drafts during the first writing session, which looked almost exactly the same, with very few changes of spelling and grammar. She made the overwhelming majority of her revisions during the writing of her first draft (75.94%) and revised the least during the writing of the final version of her composition (7.59%). The between-draft revisions, often very important for expert writers, were also reduced to a minimum (16.45%). Per 1,000 words of text, the percentages were even more significant: 79.05% for the first draft, 14.22% for the between-draft and 6.19% for the final draft. At the three stages, Beatriz revised the most at the word and surface levels for grammatical, mechanical and informational purposes. The informational purpose was however the most important during the writing of her first draft, because all expert and inexperienced writers try to convey meaning first.

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Summary of Beatriz's revisions*

FIRST-DRAFT REVISIONS:

Word	137	Addition	70	Cosmetic	0
Phrase	13	Deletion	54	Grammatical	64
Clause	10	Substitution	77	Mechanical	47
Sentence	0	Reordering	0	Informational	74
Paragraph	0	Consolidation	0	Referential	7
Global	0			Conjunctive	3
Surface	40			Lexical	7
Total	200				

Percentage of total revisions: 79.05%

BETWEEN-DRAFT REVISIONS:

Word	11	Addition	8	Cosmetic	0
Phrase	0	Deletion	6	Grammatical	8
Clause	0	Substitution	22	Mechanical	17
Sentence	0	Reordering	0	Informational	11
Paragraph	3	Consolidation	0	Referential	0
Global	0			Conjunctive	0
Surface	22			Lexical	0
Total	36				

Percentage of total revisions: 14.22 %

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FINAL-DRAFT REVISIONS:

Word	8	Addition	6	Cosmetic	0
Phrase	6	Deletion	3	Grammatical	8
Clause	0	Substitution	6	Mechanical	0
Sentence	0	Reordering	3	Informational	3
Paragraph	3	Consolidation	0	Referential	3
Global	0			Conjunctural	3
Surface	0			Lexical	0
Total	17				

Percentage of total revisions: 6.19%

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

First draft revisions

During the first writing session, Beatriz involved herself in getting her meaning across. She started by stating her position in the very first sentence of her composition and continued with one-sentence paragraphs. The first four included four reasons not to legalize marijuana, the next three explained two reasons for the legalization of the drug that were taken from the assignment sheet and were not treated in depth, while the last one provided the writer's own experience with drugs. Reading on the subject would have contributed to a better understanding of the problem and might have resulted in a better product.

As the table above suggests, Beatriz made most of her revisions at the word level, mostly substitutions, additions and deletions of information with mechanical, informational and grammatical purposes, in this order of importance. Tasks such as reordering and consolidation of information that required a greater cognitive effort to process information were not carried out at all. (See the table above for numbers and percentages of revisions per 1,000 words of text). The vast majority of these first-draft changes occurred while Beatriz was in the process of writing the first draft and only a small proportion of revisions as she was reading a paragraph in progress or beyond the paragraph in progress. As a strategy for writing, when the writer did not know a word or was not sure of its spelling, she would frequently try out a Latin-derived word and she would then underline

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it to check it in the dictionary later on. When Beatriz finished her first draft, she then wrote a clean copy without crossed out words. It only differed from the first rough copy in a few details, which were again punctuation and spelling concerns.

Between-draft revisions

Before applying herself to the between-draft modifications, Beatriz started by reading her first draft and checking the meaning of a few words. Her whole attitude showed lack of interest, boredom and indifference for the task. She asked me: "¿Y si no cambio nada? No pasa nada, ¿no?" from which I deduced that she was not going to make any major changes. A close look to the between-draft revisions shows that these included thirteen modifications mainly at the word and surface levels of the language with mechanical, grammatical and informational purposes, the most important of which was the mechanical purpose. Beatriz also added a paragraph at the end of the first draft. It was not a conclusion but a piece of information that did not really add anything to the text. As a strategy not to forget the word she meant, Beatriz wrote it in Spanish and at the end of the paragraph she checked the dictionary and included the new word.

Final version revisions

Beatriz's final version revision was once again another clean copy of the first draft. This time, she included six new revisions: three at the word level, two at the phrasal level and also, she moved a paragraph before the last paragraph starting by "finally," which helped to improve the final effect but that did not contribute to any major improvement. Once again, the most important purpose for revision was to correct grammar. When Beatriz finished copying, she did not go back to read nor did she make any attempt to make any more revisions.

Case study: Sonia

At the time of this investigation, Sonia was eighteen years old and studied her first year of English Philology at the University of Valencia. Her contact with the English language was limited, mainly at university, although she frequently listened to English music and read books written in

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English. Prior to going to university, she hardly wrote any assignments in English and the teacher's emphasis was on correct grammar and on avoiding errors. Her academic performance at the university up to this point had been satisfactory. Her motivation towards learning English initiated her desire to become part of this investigation.

In the interview with Sonia, she acknowledged having problems when writing. Although she indicated that thinking in Spanish interfered in her writing in English, she still used it to plan her compositions and to solve certain grammatical problems. Many times, she thought her ideas in Spanish and then translated them into English. Trying to solve grammatical problems was however somewhat more complicated, because she would tend to reflect the Spanish grammar in her writing.

When asked whether she had encountered problems in writing the composition about the legalization of marijuana, she said that the same composition in Spanish would have been easier for her both for the language and for the existence of fewer constraints of organization in a composition written in Spanish. However, in English, she felt she had to make her ideas very concise and had to follow an organization, no matter what you did: “En inglés lo tienes que limitar un poquito. Tienes que hacer el esquema, el borrador y las ideas hacerlas más limitadas ... más concretas. Hacerlas pero con menos detalle....”

With regard to her composing and revising processes, Sonia's explanations corresponded closely to my observations of her in the videotape. She explained that, when she detected errors in her essay, she made the corrections right away even if she found herself in the middle of an unexpressed idea. Also, she felt she made many grammatical modifications, because she did not know some grammatical structures to express what she wanted. She tried to pay attention to her ideas, but often she was sidetracked by matters of form.

Despite all the acknowledged problems, throughout my conversation with her, I came to the conclusion that Sonia knew the basic principles of expository writing in English; that is, the use of an introduction that sets the problem, some body paragraphs that develop the basic ideas and a conclusion that closes the initial arguments and provides a conclusion. However, she seemed not to

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be aware that in an argumentative essay, two opposing views are given and that the writer's purpose is to convince his/her audience.

Sonia's composing processes

Sonia did not do any planning for her essay prior to writing the assignment and set out pen to paper as soon as I switched on the video camera. Contrary to many writers' usage, rather than outline or sketch her ideas as a point of departure for further developments, Sonia preferred to develop her ideas by actually writing. Her composition did not follow a certain organization. Sonia did not take a clear stand from the beginning of her essay, which made one question whether she was for or against the legalization of marijuana. Although the final draft was an improved product, a close look to both drafts discovered scattered ideas put down onto paper without giving them much thought and that needed to be further developed. Furthermore, the paragraphs did not contain one main idea that supported Sonia's position but, instead, the often used one-sentence paragraphs were not but a clear reflection that the meaning got enclosed in the writer's brain and that she was unable to express it in writing.

With regard to the ideas employed in the composition, they were based on the writer's own ideas and opinions and on the arguments set forth in the assignment sheet. She did not offer however strong arguments of her own for either of both positions, which explains why one is left wondering what her stand toward the issue was in the first place. Overall, Sonia considered some arguments "for" and some "against," but she did not try to refute the opposing view and failed, therefore, to write an argumentative.

From my observations of Sonia's composing, I learned that Sonia tried to pay simultaneous attention to both the form and content of her sentences and paragraphs, which led her to interrupt writing her ideas to check the spelling of words in the dictionary and to correct grammar and mechanics. As a result, Sonia often forgot what she wanted to say next and had to read the previous sentences to remember. Sonia's writing flowed slowly during a good part of both writing sessions, but her fluency increased towards the end when she got more involved with the assignment and discovered what she really wanted to say.

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Sonia's written product

Sonia's composition includes ten little developed paragraphs. Not only are the ideas underdeveloped but also they lack any organization, which indicates that the writer was following some kind of written or mental outline that guided her argumentation. Moreover, there is not a clearly stated thesis statement and no supporting statements, although all paragraphs include topic sentences and the conclusion is readily identifiable; however, instead of summarizing the writer's arguments and giving a sense of closure, it merely includes Sonia's personal opinion. The composition has other important errors of vocabulary, grammar and style that made me conclude that the quality of her essay is poor and the writer is novice. These are some instances: "Most of us know people who died because of smoking a lot ...," "if it was legalized I would not be disagree with it," "Each person has to choose if he or she want to smoke," or "It does not exist much difference between tobacco and marijuana and everybody is free to choose if they want to smoke or do not." Sonia's drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored Sonia's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	21 (Fair to poor)	21 (Fair to poor)
<i>Organization</i>	13 (Fair to poor)	9 (Very poor)
<i>Vocabulary</i>	9 (Very poor)	13 (Fair to poor)
<i>Language use</i>	17 (Fair to poor)	17 (Fair to poor)
<i>Mechanics</i>	4 (Good to average)	3 (Fair to poor)

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Sonia's revisions

Summary of Sonia's revisions*

FIRST-DRAFT REVISIONS:

Word	81	Addition	62	Cosmetic	10
Phrase	12	Deletion	25	Grammatical	17
Clause	0	Substitution	31	Mechanical	12
Sentence	0	Reordering	0	Informational	72
Paragraph	0	Consolidation	0	Referential	6
Global	0			Conjunctural	0
Surface	25			Lexical	0
Total	118				

Percentage of total revisions: 44.86%

FINAL-DRAFT REVISIONS:

Word	52	Addition	56	Cosmetic	0
Phrase	29	Deletion	33	Grammatical	10
Clause	4	Substitution	44	Mechanical	27
Sentence	25	Reordering	10	Informational	80
Paragraph	8	Consolidation	2	Referential	17
Global	0			Conjunctural	6
Surface	27			Lexical	4
Total	145				

Percentage of total revisions: 55.13%

* All the revisions are expressed by 1,000 words of text and rounded off to the nearest whole revision

First draft revisions

Sonia revised essentially the same in the first and final drafts and the percentages of revision were also similar: 43.18% in the initial draft and 56.81% in the final draft. She followed the

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tendency of unskilled writers: that of focusing on minor modifications – words (68.42%), little phrases (10.52%) and surface elements (21.05%) with an informational purpose in mind - than on global concerns. The majority of them came about while writing, reading the sentence or paragraph in progress and in her pauses to check the spelling and the translation of a word into English. When she finished writing, she read globally once, which resulted in a few other alterations of minor elements and decided to leave it at this point. (See the table above for numbers and percentages of revisions per 1,000 words of text).

Final version revisions

At the start of the first 90-minute session, Sonia read some lines of her first draft. She did not produce any between-draft revisions, but started to write the final version of her composition right away. However, the paragraphs in both drafts were not the same one to one; although she had added a few changes, mostly minor alterations (36% of revisions at the word level and 18.7% of revisions at the surface level), she also wrote sentences (17.3% of revisions) that occurred to her in the process of writing. In spite of the modifications, the meaning remained essentially the same since for Sonia, once expressed, it could not be reconstructed anew.

Sonia concentrated on the paragraph and sentence she was working on, paused to read what she had produced, to find a way of continuing, to make alterations, and to find the right words. In her effort to express meaning, Sonia also paused frequently to check the spelling of words in the dictionary, which however merely contributed to break her flow of composing. Finally, Sonia lacked the strategies frequently employed by skilled writers, such as rescannings and reviews of her text to generate more content, syntax and vocabulary rather than to edit for grammatical accuracy. She did not rehearse to try out different ideas, but she would write the beginning of a sentence, would stop and reread what she had produced struggling to find the right words, but she would hardly delete it to start again.

Extensive planning on the content and organization of the composition would have helped Sonia to reduce her "cognitive load" during the writing assignments. By attending to general aspects first and minor matters later, she could have dealt with specific issues one at a time. Moreover, in

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leaving a great number of her revisions to the final version, she complicated the task of revision. It might have been easier to make changes on the first draft, that is, make use of the between draft, rather than combine the process of revision with that of writing the final draft. In contrast, Sonia did not attempt any of this, but decided to make the revisions in her mind, a task much too difficult for this inexperienced writer. The final draft was not but the logical consequence of her writing process. Complete sections were copied and others had a few modifications: additions, deletions or substitutions of minor elements, which constituted little general improvement of the text.

Case study: Alba

Alba was twenty-one years old at the time of this investigation. She was studying her fourth year of English Philology at the University of Valencia and her fifth year at the Language School. Although she had studied English for several years, she had not written very often in school or high school and had not really learned how to write until university. During her university years, her teachers had been stressing the importance of an organization, but she had always felt that grammar had the biggest importance.

Alba's writing was generally so weak as to lead one to question her ability to succeed in her English major. She was however bright and intelligent and was able to reason in the variety of questions I asked her in the interview. There was also no evidence of apathy in relation to the classes and subjects at university despite not being able to perform successfully in some. Her lack of success in writing may be in part attributable to the fact that there was not a clear scale of priorities between content and formal matters in English writing classes. That Alba and other inexpert writers focused on form first and did not worry about ideas is not a surprise if we take into account that many English teachers seem solely concerned with grammatical correctness:

La gramática preocupa más porque un profesor a la hora de examinarte yo creo que ... igual le da que tú tengas una idea que otra. Lo que más se fija es que tú tengas una estructura clara.... Lo que más importa en una composición es tener una estructura ... bien organizada, pero usando una gramática compleja, que no quede ahí ... una gramática básica.

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When asked how she went about composing an essay, Alba indicated that she always started with an outline to plan her moves, but often her outline and her composition did not have anything in common. She sometimes tried to constrain her ideas to those of her outline or first draft because she felt it was too much work to develop the new ideas that came to her mind. If she made any changes, they were merely “alguna palabra o alguna estructura.” In rejecting new ideas, Alba lost a source of thoughts that could have improved the overall quality of her essay:

Primero me hice las ideas y de esas ideas luego hice un borrador y yo creo que ese borrador no tiene nada que ver con las ideas del principio. Conforme voy escribiendo luego se me ocurren más cosas.... Me baso muy poco en lo que he hecho yo en el borrador... pero luego cuando hago ya la “final version” ... intento no irme mucho de lo que he hecho en el borrador por no luego volver a pensar más cosas y todo... pero aún así cambio cosas. [sic] Al final se me ocurren más ideas, entonces las tengo que desarrollar más... pero por no desarrollarlas y ponerme a hacer otra vez otro borrador, pues las dejo conforme están.

Alba also commented on some behaviors with regard to her composing in English: first, as she had done with the composition on the legalization of marijuana, she always relied upon an old or borrowed composition and wrote her text from it, copying and paraphrasing its content and form and not paying attention to questions of plagiarism. And second, she always thought in Spanish first and then, tried to translate her ideas into English. This was complicated by the fact that Alba composed without punctuation marks and used complex structures that reflected the Spanish grammar sentence:

Una amiga me facilitó una redacción y más o menos con sus ideas he sacado las mías [sic]. Cuando escribo mis ideas normalmente las escribo conforme las pienso, entonces no las separo entre comas y puntos. Entonces, la frase se hace tan larga y tan compleja que a veces no se entiende [sic]. Yo creo que como las pienso en español, luego como las quiero traducir con ese mismo sentido en español, pero en inglés no se forma la frase así.

Throughout my conversation with her, I came to realize that she understood the importance of organization in an English essay. However, despite knowing concepts, such as introductory and body paragraphs and conclusion, she did not see their purpose, the need for a thesis statement in the

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introductory paragraph and some supporting ideas in the body of the text. Instead, she thought she could write her ideas almost at random in the structure of a composition.

Alba's composing processes

Alba's composing processes consisted of an outline, a little developed list of ideas both in Spanish and English, which were written down as they occurred to the writer; some information extracted from the Internet and a composition on the legislation of drugs that she had borrowed from a friend. The outline reflected the organization and development of Alba's text rather than being a thoughtful plan that served as a point of departure for further ideas and developments. Her only resort to the outline was to indicate the ideas that she had just included in her draft. It acted therefore as a remainder of some basic points but did not help Alba to initiate revisions. Most noteworthy was the fact that, although she had commented on the think-aloud protocol that she would go back to her outline to produce more ideas for the body of her text, she never did so, so immersed was she in the material, which clearly dominated her paper instead of being used as an aid.

When Alba did try to develop an idea without help, the very long sentences and the grammar and punctuation mistakes made it difficult to follow even for her. In the interview, she acknowledged that she had formulated her ideas in Spanish and then had translated them into English, which may be one source of her writing problems. In the text, the differences in writing quality between the copied parts and those that Alba had written were even more striking when they were set together.

With regard to her reading and reviewing, Alba concentrated on the sentence she was working on or on the one she had just finished. She read globally once, at the end of her first draft, but her reading only produced minor modifications, without any bearing in the general quality of her essay. Despite Alba's obvious difficulties in writing, she was able to recognize points that needed revision to clarify the meaning that she wanted to express. Her second draft supposed some improvement in clarity of expression, but the meaning remained essentially the same.

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Alba's written product

Essentially, although Alba knew some of the principles of good writing such as the importance of the introductory and concluding paragraphs and addressed the arguments for and against marijuana legalization, her essay also has several shortages in organization and development of ideas. Moreover, Alba did not take a stand in the argumentation but merely exposed the arguments usually given in discussions about marijuana legalization.

The composition is divided into five paragraphs. The first two intend to be an introduction to the topic, the two following deal with the arguments “for” and “against” and the final paragraph is the conclusion. The ideas that are similar had been grouped together and the paragraphs include topic sentences, which are relevant to the topic of the assignment. There is, therefore, some evidence of organization and structuring. The most notable problem is however the lack of arguments treated in depth since the paragraphs contain general statements with limited support, which Alba might have solved by reading on the topic and by including further details. There are also some attempts at concluding the composition with a summary of the main arguments exposed in the essay. Alba's drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored Alba's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	21 (Fair to poor)	21 (Fair to poor)
<i>Organization</i>	17 (Good to average)	13 (Fair to poor)
<i>Vocabulary</i>	13 (Fair to poor)	13 (Fair to poor)
<i>Language use</i>	17 (Fair to poor)	10 (Very poor)
<i>Mechanics</i>	3 (Fair to poor)	4 (Good to average)

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Alba's revisions

Summary of Alba's revisions*

PRE-DRAFT AND FIRST-DRAFT REVISIONS:

Word	36	Addition	30	Cosmetic	2
Phrase	18	Deletion	16	Grammatical	0
Clause	12	Substitution	38	Mechanical	14
Sentence	12	Reordering	0	Informational	56
Paragraph	0	Consolidation	0	Referential	8
Global	0			Conjunctural	2
Surface	16			Lexical	2
Total	94				

Percentage of total revisions: 50.53%

BETWEEN-DRAFT AND FINAL-DRAFT REVISIONS:

Word	23	Addition	32	Cosmetic	2
Phrase	10	Deletion	5	Grammatical	5
Clause	25	Substitution	49	Mechanical	25
Sentence	5	Reordering	5	Informational	44
Paragraph	0	Consolidation	0	Referential	10
Global	0			Conjunctural	2
Surface	30			Lexical	2
Total	92				

Percentage of total revisions: 49.46 %

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

First draft revisions

During the first writing session, Alba was occupied in setting down some ideas onto paper. She prepared an outline, written both in Spanish and in English, which consisted of a listing of ideas

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that she then incorporated in the final product. Some ideas had been extracted from the photocopies and had been written straight in English. Others, the ones that Alba produced, were in Spanish, were very general and needed to be developed; for example, “los problemas que produce en la gente” or “my propio punto de vista” in the introduction. A close examination of the outline, the first draft and the photocopies reveals that Alba did not finally incorporate the ideas she had generated. Her introduction in the first and second draft is an example. Alba paraphrased the content of the introduction to the legalization of drugs of the composition that she had borrowed and forgot about her own ideas.

Alba made the majority of her revisions while writing her first draft, which accounted for over 50% of her total revisions. She revised mostly at the word and phrasal levels (40% and 20%, respectively), followed by surface changes (17.78%), substitutions of one element for another with an informational purpose. This is an example:

(First draft)

(9)

Marijuana is one of the ~~most~~ main problems in today’s society, not only

(10) (11) **human being** (12) **but also** (13) **Its**

because of its destructive action ~~on~~ √ √ harmful effects on health. ~~its~~

controversial legalization that is a question discussed for a long time in the

(14) **radio,**

media, √ TV programmes (Lines 1-6).

Alba comprised her readings to the sentence or paragraph she was working on, whose purpose was to keep her writing. She hardly read globally except for her final reading at the end of the first writing session, which resulted in a few formal changes. As noted, rather than on her outline and on her own ideas, Alba concentrated on the composition she had brought to the classroom which was of better quality than the one she could produce, she copied and paraphrased several parts, added others and, as a result, the final product was not satisfactory. (See the table above for numbers and percentages of revisions per 1,000 words of text).

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Between-draft and final draft revisions

During the second writing session, Alba merged the between-draft revisions with the writing of the final draft of her composition. She would read a paragraph or a few sentences and she would then proceed to write the final version making the alterations in her mind. Only on a couple of occasions, Alba indicated the kind of changes she intended in the final draft.

Alba made 49.46% of all her revisions during the writing of her between-draft and final draft, the most important of which were at the surface (32.43%) and clausal levels (27.02%), followed by changes at the word level (24.32%). The between-draft revisions were however few in number. The importance of the clausal level at this stage of writing is mostly due to the fact that Alba tried to clarify the meaning of the text. In this process, she added, deleted and substituted clauses, but she did not alter whole paragraphs nor did she make any global modifications. Paragraph after paragraph, the first and second drafts were essentially the same. The following fragments express the same ideas, but the changes involved much the usual additions, deletions or substitutions of a word, a short phrase or clause:

(First draft)

On the other hand, people who is against marijuana argue that its use throughout time can provoque overdose, also addicts can be affected pshychologically (Lines 26-29).

(Final draft)

On the other hand, people who is against the legalization of marijuana say that if a person uses a lot of marijuana, with the time, he can be infected and also its use can provoque overdose (Lines 30-33).

When Alba finished rewriting her final draft, she decided to leave it at this point without further reading. Had she initiated more between-draft revisions in the first draft, it would have helped her to reduce her “cognitive load” and the final result would have been improved.

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Case Study: Teresa

Teresa was twenty-three years old and was studying her fourth year of English Philology at the University of Valencia. She was one year behind the rest of the students in her class because it took her some time before deciding the career she wanted to pursue. She was a science person until she found out that she felt inclined for the linguistic study of languages. Teresa was fluent orally and was capable of managing in a variety of oral situations. Her contact with the English language was quite intense through readings, meetings with English-speaking people and trips to London during summer time.

On the subject of her composing procedures, Teresa explained that her planning involved a few ideas that she developed by writing: “I put two or three ideas and when I was writing I was developing them or just before writing that paragraph, I had the idea and then” (she acted out that she was writing). She added that, in the course of writing, she added or deleted ideas. Several times, Teresa wrote her first thoughts in Spanish because that was the first language they occurred to her but she preferred not to develop them in her native language to avoid translation problems. As she explained, her procedure for writing involved going back and forth between a first rough draft and a “clean” copy. In the rough draft, she tried out different ideas, scratched out words and sentences and, when she felt happy with a portion of it, she would rewrite it in a new draft. Subsequent drafts were, according to her own words, “almost the same.”

For the structure of her composition, Teresa commented that the introductory paragraph was very important for her and that she always needed to give it much thought. She followed a scheme extracted from some photocopies a teacher had given to the students. For the body paragraphs, she indicated that she tried to develop her ideas, while the conclusion included a summary of the text. However, she lacked a specific organization for guiding her composing, which would have helped her to clarify her thoughts.

Throughout my conversation with her, Teresa commented on a few flagging strategies that she employed as reminders that she needed to go back to revise: she wrote words in Spanish, used underlining, asterisks, or boxes and went back to them after she had written the idea or ideas she had

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in mind. When she could not find the word she meant, she resorted to the dictionary or employed a strategy that experienced writers use: “If I have time... I would say the same in a different way... like a parallel idea, something close to that I’m sure about it.”

When discussing her revision strategies, Teresa indicated that she usually revised locally by paragraphs but that she always read the whole text at the end to look for possible errors. For her, finishing the idea she wanted to express was more important than a spelling mistake or other minor errors, that is why she tried to get the idea onto paper as soon as possible and went back to the small problems later on. However, she did not revise having a specific reader in mind. She pointed out when I asked her about her audience: “I write by (for) myself.” Overall, despite having successful writing strategies, Teresa was not an effective writer because she lacked a clear plan that helped her find what she wanted to say.

Teresa’s composing processes

Teresa lacked an organizational plan with which to write her composition, which explains her uncertainty regarding what to write next, her frequent rereadings of the previous sentence or sentences and her comments: “¿Qué más? Y ahora ¿qué?” Although Teresa did not plan her moves before setting to write her first draft, she followed a certain order when composing according to the guidelines for writing essays that are usually thought in ESL/EFL writing classes. They were all some preliminary notes that she had brought to the writing sessions and were as follows:

Introduction:

1. Make general statements about the topic [context (give background information)]
 2. Introduce the topic
 3. Your approach, interpretation of the topic / question
 - 4?. Aims, objectives
 - 4?. Definitions
 - 4?. Limitations
 5. Structural, content outline
- * Never use data in introductions

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For the body of the text, Teresa wrote down “definition” and focused on a few ideas that she developed right away. Finally, she did not write any prior plan for her conclusion. The rest of Teresa’s material consisted of some photocopies on grammatical structures, conjunctions and adverbial expressions and their translations into Spanish, typical mistakes in English and two examples of formal letters with the internal structure to be followed, that is, opening, body and ending. However, this sort of scheme and Teresa's excessive concern with the formalities of the text imposed a constraint in her writing and, as a result, her composing was slow and difficult. This excerpt of her think-aloud protocol illustrates Teresa’s behavior:

[Checks her notes] It seems to me that ... it seems to me that ... tres, ahora sí. [writes] It seems to me that cannabis ... marijuana ... cannabis... It seems to me that cannabis ... hmm... [Checks the assignment sheet] should be legalized... [writes] that cannabis should... es que utilizo otra vez lo mismo ... tampoco ... lo he puesto una vez. [reads back] The use of marijuana should be legalized ... es que la marijuana no llega a ser legal... pero... that cannabis ... si pongo cannabis's use... marijuana's use... [talks and writes] Vale, voy a poner cannabis's use o the use of cannabis ... should be legalized... because... due to... debido a ... because it is [checks her notes] purpose, reason ... because of ... owing to... debido a ... [...] [Checks her notes] Definition [Checks the dictionary and copies definition of marijuana] ¿Dónde estamos?....

Contrary to my instructions, during the first writing session, Teresa wrote one first rough draft and a final first draft, a clean copy of her previous work. The first rough draft contained the majority of revisions, most of which were at the word and surface levels of the language. Teresa employed a variety of strategies that experienced writers use: she considered two possibilities for a word or expression; underlined words, whose appropriateness in the text she was not sure of; copied words from the dictionary, all belonging to the same family; and used a variety of other flagging procedures, such as asterisks to insert sentences or boxes when she wanted to go back to a word later on or could not find the word she needed. The second first draft was not but a clean copy with all the ideas set together.

During the second writing session, however, she merely recopied what she had produced. In the videotape, Teresa went back and forth between the drafts, the assignment sheet and the photocopies. She wrote a paragraph or a few sentences and then stopped to copy it in the second

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rough draft but, when distressed, after struggling to finish an idea and not being able to do so, she went back to copy or left the task altogether. Overall, Teresa's composing processes were painful and difficult. Her ideas did not flow smoothly and easily within the sentence or between paragraphs, in part because of lack of a strategy or plan prior to writing the essay, but also because Teresa was too concerned with individual words and grammatical structures. Her concern led her to interrupt a sentence to check the dictionary or her notes. Sometimes, she did false starts, reading ostensibly in an effort to continue and ending up leaving that part and copying previous portions of text in the second rough draft. The obvious result was that, once she had finished copying, she had to read back because she had lost her thread of composing.

As for the arguments used in her essay, Teresa did not employ any material on the legalization of marijuana but her arguments seemed to be solely based on her own opinions and ideas. Teresa argued for the legalization of the drug with reasons extracted from the assignment sheet except for three of them that were of her own. She rejected the arguments "against" given but did not provide others, despite the instructions that encouraged writers to provide more considerations that supported their positions. The consequences of some of the absolute affirmations were not considered deeply either. For example, Teresa affirmed that if marijuana was legalized, it would be controlled by the government and only adults would be able to buy it and, although she considered the case of alcohol and tobacco, she did not mention the easy access of alcohol and tobacco by the under-age.

With regard to her reading and reviewing, Teresa spent little time reading what she had written. Her reading was confined to the paragraph or sentence in progress and seemed to be for the purpose of generating additional ideas. Most noteworthy was the fact that at the end of the first writing session, Teresa did not read globally but quickly skimmed her essay in search of grammatical and mechanical mistakes. The only global reading of her essay came between drafts, before she started to write the final draft.

Although Teresa presented a few effective composing strategies, her premature zeal for form had a negative effect on her product, which needed more critical reflection. Had she concentrated on

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setting down her previously organized and structured ideas on paper, leaving minor matters for latter revisions, it would have simplified the task of writing a great deal.

Teresa's written product

Teresa's composition defends the position of marijuana legalization based on three main arguments: the use and legalization of soft drugs in today's society, the non-dependency of marijuana and the medicinal qualities of the plant. The paragraphs are however not well developed with ideas that support or reject the topic sentences of the paragraphs. Rather, one- or two-sentence paragraphs are common, an indication that Teresa's composition needs further work. While it is true that Teresa's essay shows important improvements when compared with the compositions produced by other non-natives, it has important shortages which made me regard the composition as lacking quality. One of the most important problems in Teresa's composition is the lack of overall organization that guides her arguments and serves to bring the argument forward. The paragraphs are however loosely organized, the introductory and concluding paragraphs are insufficiently developed and some of her statements remain unsupported. A global revision that analyzes the pros and cons of Teresa's ideas and provides support to her position with major and minor arguments is therefore called for. Teresa's drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored Teresa's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	26 (Good to average)	26 (Good to average)
<i>Organization</i>	13 (Fair to good)	13 (Fair to poor)
<i>Vocabulary</i>	13.5 (Fair to poor)	13 (Fair to poor)
<i>Language use</i>	17 (Fair to poor)	17 (Fair to poor)
<i>Mechanics</i>	4 (Good to average)	4 (Good to average)

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Teresa's revisions

Teresa carried out the majority of her revisions during the first writing session (72.89%), as opposed to the between-draft and final draft that contained only a few (14.95% and 12.14%, respectively). (See table below for numbers and percentages of revisions per 1,000 words of text). The difference in percentages can be explained by the fact that Teresa wrote two first drafts, in the course of which her concern with superficial matters led her to try out different possibilities, to scratch out some and to leave others. However, the similarities between drafts are related to the type of revisions made: word and surface levels rather than global concerns. Teresa would delete, substitute or add words, would move clauses or sentences to a different position, but she hardly ever would delete the beginning of a sentence to start again, as experienced writers do.

Summary of Teresa's revisions*

FIRST-DRAFT REVISIONS:

Word	128	Addition	132	Cosmetic	9
Phrase	53	Deletion	64	Grammatical	26
Clause	26	Substitution	126	Mechanical	98
Sentence	21	Reordering	11	Informational	152
Paragraph	2	Consolidation	0	Referential	26
Global	0			Conjunctural	17
Surface	103			Lexical	6
Total	333				

Percentage of total revisions: 72.70 %

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BETWEEN-DRAFT REVISIONS:

Word	17	Addition	42	Cosmetic	4
Phrase	10	Deletion	4	Grammatical	2
Clause	0	Substitution	19	Mechanical	35
Sentence	0	Reordering	2	Informational	17
Paragraph	0	Consolidation	0	Referential	2
Global	0			Conjunctural	0
Surface	40			Lexical	6
Total	67				

Percentage of total revisions: 14.62%

FINAL-DRAFT REVISIONS:

Word	24	Addition	18	Cosmetic	0
Phrase	12	Deletion	16	Grammatical	2
Clause	0	Substitution	16	Mechanical	16
Sentence	6	Reordering	0	Informational	18
Paragraph	0	Consolidation	2	Referential	8
Global	0			Conjunctural	4
Surface	16			Lexical	4
Total	58				

Percentage of total revisions: 12.66%

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

First draft revisions

Teresa made approximately 73% of all her revisions while working on her first draft. They occurred while writing and reading a paragraph in progress or reading beyond the paragraph. Teresa revised mainly at the word level (38.46%) closely followed by the categories of punctuation and format (30.76%). (See the table above for numbers and percentages of revisions per 1,000 words of text). One of the major difficulties while writing stemmed from the fact that Teresa lacked a plan or outline with which to write her composition and this seemed to born out in practice. Teresa strenuous efforts to keep writing resulted in rereadings of earlier portions but, as she read, she would

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cross out words, add commas and arrows and would underline or close minor parts in boxes. These premature revisions had no positive effect on the final product and only contributed to create a draft that was almost impossible to follow, even for her.

Between-draft revisions

Teresa's between-draft revisions were mostly formal changes (59.37%), although she also added a few sentences in the first rough draft that she then incorporated in the final version of her composition. The formal changes were chiefly format revisions, i.e. boxes, arrows to indicate the reordering of a part of the sentence, or lines to draw the attention to a particular word or words. The majority of these changes occurred as Teresa read large portions of her essay. Yet, in general, few of these changes appeared to have any effect on the overall quality of the essay.

Final version revisions

Teresa's pattern of revision for the final draft followed the tendency already established for the between-draft and first draft revisions; that is, she modified words (46.15%) or little phrases (23.07%) that preserved the original meaning of the text or changed some punctuation conventions (30.76%), but she did not alter paragraphs or other major parts of the essay.

As it had happened in the between-draft stage, the most important purposes for Teresa when revising in the final stage were the informational (34.61%) and mechanical purposes (30.76%). However, unlike in the between-draft stage, the referential (15.38%) and conjunctive (7.69%) purposes had considerable importance for the writer. She revised checking if the sentences had the appropriate subjects and connectors linking sentences, which resulted in additions, deletions and substitutions of pronouns and conjunctions. Despite these changes and Teresa's concern with expressing her ideas clearly, for her, as well as for many other expert and inexperienced writers, revising involved little more than recopying the first draft. One by one, Teresa copied sentence after sentence and paragraph after paragraph, because she had already made all the revisions during the first writing session and seemed satisfied with the result. When she finished copying, Teresa did not read globally and turned in her paper.

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6.2.1.2. Native writers

Case study: Martin

In the interview with Martin, I asked about his writing experience during his school and high school years. He explained that he had to write two or three-page, out-of-class papers about twice a month, but hardly any in class. His teachers did not show excessive concern with grammar and mechanics but they always seemed to keep them in perspective when grading.

Martin reported being genuinely concerned with ideas from his first draft until his final “clean copy.” He further indicated that he had structured his essay globally and had used an introductory paragraph that presented the topic first generally and, then, specifically, which included a clearly stated thesis statement. His description of his own composing processes did not always correspond with my observations in the videotape. He commented:

I was more concerned with ideas... than grammatical correctness or style... ah... because ... and the only reason I can say that is because ...ah... I didn't feel like I had upon the first draft completely established what I wanted to say, so I was more interested in restructuring that rather than just polishing it, because I felt like, with the first draft, it needed more work, to be honest with you, so I wanted to make a final draft that ... showed a lot of improvement in its structure rather than its grammar.

The truth is that Martin did not show any of such behaviors and, as other poor writers, he showed a number of avoidance strategies, such as no global reading, no revising at the end of the second writing session and no asking for more paper to continue writing, although the absence of such behaviors do not necessarily imply that he never used them. In the interview, Martin also commented that, when writing, he thought of a scholarly audience. However, the text had a tone markedly oral, evident by the use of words, such as “bullshit,” “a lot of,” “Bevus and Buthend natured rallies” and contractions such as “it's.” Other strategies were more typical of competent writers, such as restructuring the whole sentence when he could not find the right word, pausing and reading back to find a way of continuing.

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Martin's composing processes

Martin did not plan or outline the structure of his composition, but he planned instead as he wrote. He brought to the first writing session a few photocopies taken from the Internet, which consisted primarily of current news in *The Daily News* and *The New York Times* in relation to the consumption of marijuana and the attempts of some minorities to legalize the drug. He referred to them in his second draft but did not use any of its material. Instead, his arguments throughout his writing were based on personal opinions and experiences. Martin developed his ideas in a random order in the first draft, but his second draft supposed a complete change. He deleted whole paragraphs and pages and added new ideas. Moreover, he refined his ideas and arguments, disregarding some and further developing others. Yet, his paper also showed important shortages, such as a weak introductory paragraph, lack of a conclusion, loose paragraphs that should have been connected with other paragraphs, use of few arguments to support his position and to argue against the opposing view and use of an inappropriate register for the written language.

During the first writing session, Martin stated his position in the very first line of his essay and followed it with his arguments supporting the legalization of marijuana and his refutation of the opposing view. All arguments rejected were taken from the assignment sheet and, although Martin referred to them, there was no evidence of a plan to guide his composition.

Martin spent little time reading what he had produced. Most of his reading was confined to the paragraph in progress and seemed to be for the purpose of generating new ideas. He read globally at the end of both writing sessions but most noteworthy was the fact that he did not finish reading his last draft nor did he intend to add a final conclusion, although he was obviously discontent with his final part.

Martin's pattern of revision during the two writing sessions differed greatly. He revised during the writing of his first and final draft, but he did not undertake any between-draft revisions. During the first 90-minute session, he revised focusing on the local levels of the language and, although during the second session, he focused on higher-order concerns, his argumentation was

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based on few ideas, which look disconnected pieces of information and did not have a good overall effect on the reader.

Martin's written product

It appears that Martin's composing went from merely writing down his ideas without order or organization in his first draft to a complete restructuring of his final draft, where all the initial ideas were reconsidered, new ones were added and older ones were made disappear completely. His final product, however, is not convincing because he based his arguments solely on personal opinions, did not address arguments commonly found in discussions about marijuana legalization, such as health-related aspects, and those that he used were not strong. Martin might have established a stronger position from the onset by stating that his response to legalizing marijuana was highly personal and based on personal experiences. Although Martin's final draft is better structured in paragraphs than his first draft, these look more disconnected pieces of writing than paragraphs clearly related to each other. This may be due to the fact that he lacked a clear plan but, instead, he wrote down his thoughts as they came out without giving them further consideration. Most noteworthy is the lack of a concluding paragraph that closed the initial statements and developments. Martin further presented syntactical problems, structures that are more typical of the oral language, problems with spelling and vocabulary and lack of contextual information to the reader. Martin's drafts are in Appendix 7.

Raters # 1 and # 2 categorized Martin's essay as follows:

	Rater # 1	Rater # 2
<i>Content</i>	21 (Fair to poor)	21 (Fair to poor)
<i>Organization</i>	17 (Good to average)	13 (Fair to poor)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	17 (Fair to poor)	17 (Fair to poor)
<i>Mechanics</i>	4 (Good to average)	4 (Good to average)

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Martin's revisions

Summary of Martin's revisions*

FIRST-DRAFT REVISIONS:

Word	26	Addition	1	Cosmetic	0
Phrase	6	Deletion	10	Grammatical	1
Clause	2	Substitution	28	Mechanical	6
Sentence	0	Reordering	0	Informational	26
Paragraph	0	Consolidation	0	Referential	2
Global	0			Conjunctural	1
Surface	4			Lexical	1
Total	38				

Percentage of total revisions: 30.64%

FINAL-DRAFT REVISIONS:

Word	21	Addition	24	Cosmetic	0
Phrase	8	Deletion	47	Grammatical	3
Clause	6	Substitution	11	Mechanical	18
Sentence	24	Reordering	3	Informational	59
Paragraph	10	Consolidation	1	Referential	6
Global	1			Conjunctural	0
Surface	16			Lexical	0
Total	86				

Percentage of total revisions: 69.35 %

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

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First draft revisions

Martin made nearly 35% of all his revisions during the writing of his first draft, which were limited to the paragraph in progress or to the one he had just concluded. Most of these revisions occurred in Martin's actual writing of the draft and were confined to the paragraph in progress. The overwhelming majority of these changes were at the word level (68.75%), mainly substitutions (71.87%) with an informational purpose (68.75%). (See the table above for numbers and percentages of revisions per 1,000 words of text). He did not attempt to make more important changes, such as changes in sentences or paragraphs.

Final draft revisions

Martin started the second writing session browsing through his first draft but he did not read it completely. Then, he focused on the initial paragraph because, as he affirmed later, he was not satisfied with it, but he did not make any between-draft changes. He wrote instead a final version that included new paragraphs, sections that were copied from his initial draft and other parts that were paraphrased. The modifications were in general long and complex. This complexity lay in the fact that these revisions were not merely additions, deletions, or substitutions, but rather they involved the reordering of existing material and sometimes, the reordering of material in combination with new material.

This section of the essay was not only rephrased but it also had a different placement in the final draft. For this section of his writing and for others, Martin was observed to go back frequently to his earlier version to find a way of continuing and of relating different ideas. Martin rejected the notion of the widespread use of marijuana as something negative for society and argues for personal freedom as a main argument and the moderate use of the drug. It seems, however, that although Martin succeeded in further developing his argument in the second draft, he used a strong oral tone that is not appropriate for the written register, had syntactical and mechanical problems. One might say that, although Martin used successful strategies, he lacked a planning approach to write his composition and, thus, he lacked arguments. Also, he revised globally, but his revisions did not address his arguments in depth, did not plan for the structure of his essay, did not look for more

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arguments “for” and “against” and did not make sure that he was writing in the appropriate register. The obvious result was that his essay was unsuccessful.

During the writing of the final draft, he often paused in the middle of sentences not yet formulated, between sentences and at the end of a paragraph. He also paused to contemplate the product or to look for new ideas in the first draft. At the end of his final version, Martin deleted a complete paragraph that was the beginning of a new argument. However, he only scratched it out because he had no space left to develop it. He could have made use of the back side of the sheets to continue or to write out his conclusion but, instead, he started to read globally. He did not finish, however, and decided to conclude his paper at this point.

Case study: Anna

In our interview, Anna explained that in her years in high school, she used to write once a week but she felt that some of her teachers paid too much attention to grammatical problems and spelling, because these were the usual comments she received on her writing. Later on, she learned the importance of content and organization over matters of form.

From my observations of Anna in the videotape and from her own explanations about her writing processes, I gathered that Anna was not a frequent reviser on paper but instead, she relied on the thinking process to carry out those steps that other writers make on paper. She reported using a number of effective composing strategies, such as thinking about the topic prior to writing her first draft, thinking about it again before writing her final draft and revising to check the clarity and fluency of her ideas. Once she knew the content and organization of her final product, she just had to make final revisions that often implied moving paragraphs or deleting and rewriting others. Yet, none of these global changes was observable in Anna’s protocol. Instead, once she had put her arguments on paper, she made minor changes, which did not modify the meaning already expressed. Close observation reveals that some of her statements in the essay needed further development, presented syntactical and cohesive problems which obscured the meaning that she intended to convey and there were some organizational problems.

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Anna's composing processes

Anna wrote her composition without the aid of an outline to plan ahead her movements; instead, she planned as she wrote her essay and moved back and forth between her draft and the assignment sheet. However, as she acknowledged in the interview, she usually did a lot of thinking before starting to write. This time served her the purpose of attending to the global aspects of the essay, such as the planning of her arguments and structure. At the beginning of the first writing session, she merely checked the assignment sheet and the general instructions and started right away. As for the arguments used in the essay, Anna did not use any material and seemed to be solely based on her own opinions.

With regard to her reading and reviewing what she had produced, Anna limited them to the sentences and paragraph she was working on or to the ones previously finished. Her readings helped her to keep writing, to plan mentally, to make minor changes, and to check for grammatical mistakes. She read globally at the end of the first writing session and at the beginning of the second, but not at the end. However, her global rereadings did not produce the results expected, as Anna made a few modifications that did not contribute to improve meaning. The organizational, syntactical and cohesive problems remained in the text, as they had gone unnoticed to a writer that had kept the meaning that she wanted to express in her brain. In spite of her weaknesses, Anna was a better writer than the majority of the fledging writers in this study, who only considered her paper finished, according to her own words, when “the paper says what I wanted it to say” and “everything ‘makes sense to me’.”

Anna's written product

Essentially, Anna's product followed the model set forth in composition classes. It has an introduction which she developed from general to specific, with a clear thesis statement; most body paragraphs include a topic sentence and other supporting sentences, while others are too short to stand alone; and finally, the conclusion summarizes the main points exposed and gives a sense of completion.

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Anna's composition approaches the topic of the legalization of marijuana from an objective point of view; that is, she exposed the pros and cons of marijuana legalization but she did not take a position because, as she told me in the interview, she did not have a formed opinion. She seemed, however, to try to reach a middle ground between the two. There were some negative points, such as the fact that Anna did not address any of the arguments against marijuana legalization and, hence, she did not write an argumentative essay, and had some syntactical and organizational problems. Also, few paragraphs were well developed in terms of content and length. Anna's drafts are in Appendix 7.

Raters # 1 and # 2 categorized Anna's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	26 (Good to average)	26 (Good to average)
<i>Organization</i>	13 (Fair to poor)	13 (Fair to poor)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	17 (Fair to poor)	17 (Fair to poor)
<i>Mechanics</i>	4 (Good to average)	4 (Good to average)

Anna's revisions

Summary of Anna's revisions*

FIRST DRAFT REVISIONS:

Word	16	Addition	8	Cosmetic	0
Phrase	4	Deletion	6	Grammatical	0
Clause	2	Substitution	8	Mechanical	2
Sentence	0	Reordering	0	Informational	19
Paragraph	0	Consolidation	0	Referential	2
Global	0			Conjunctural	0
Surface	0			Lexical	0
Total	22				

Percentage of total revisions: 27.5%

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BETWEEN-DRAFT AND FINAL DRAFT REVISIONS:

Word	22	Addition	16	Cosmetic	0
Phrase	2	Deletion	24	Grammatical	0
Clause	12	Substitution	14	Mechanical	12
Sentence	10	Reordering	4	Informational	34
Paragraph	0	Consolidation	0	Referential	2
Global	0			Conjunctural	10
Surface	12			Lexical	0
Total	58				

Percentage of total revisions: 70%

* All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

First-draft revisions

Anna's first draft revisions were few and far in between (27.5%). She only carried out nine revisions while she wrote the first draft of her essay, all of them additions (36.36%), deletions (27.27%) or substitutions (36.36%) at the word (72.72%) and phrase levels (18.18%). (See the table above for numbers and percentages of revisions per 1,000 words of text). None of the revisions was global and only one of them involved a clause. It seems that Anna was occupied in writing down her meaning on paper rather than revising for meaning, which she intended for later stages. Most of these changes happened while reading and rereading sentences or the previous paragraph, not while she read the whole essay.

Between-draft and final draft revisions

Anna read and considered her first draft carefully before starting to write her second draft, which she did first, generally, and then, paragraph after paragraph. She only made one between-draft revision at the surface level, but in combination with the final version revisions, they accounted for 72.5% of all her revisions. A major difference with the first draft revisions was the number and kind of revisions Anna carried out in the final draft. But not only was the percentage higher than in the

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first session, but also the modifications addressed the simplest levels (39.28% at the word level and 17.85% at the surface level) and the more complex at the clause (21.42%) and sentence levels (17.85%) of the language, although not paragraphs or global changes. It seems that Anna, as well as the other English native writers and the non-native subjects using their L2, tended not to make extensive reviews of their writing once they had put it onto paper. At the end of the second writing session, Anna did not read globally again because she had considered each individual paragraph with paucity. For example, the fourth paragraph in the final draft was very short, since she made statements without any supporting ideas, giving a sense of incompleteness:

(Final draft)

The major argument against marijuana is that it is used as a “gateway drug,” meaning that it paves the way for using other more dangerous drugs. Since it is not physically addictive, this is not always the case. Drugs like alcohol and tobacco are far more physically addictive (Lines 32-8).

Anna also had problems with logic, such as “Both sides present convincing arguments” in the introductory paragraph; however, she had not presented both sides of the argument. Also, she made the statement “marijuana is currently legal only when prescribed by a doctor,” which is not the case in the United States. She had other problems with language use. For example: “Once it is harvested, it can be used to manufacture a variety of products more cost effectively.”

In general terms, Anna demonstrated a number of effective composing strategies as well as awareness of and concern for the basics of an argumentative essay, although she avoided the strategies of reading globally and making extensive revisions, which would have benefited her text. During the whole composing time, she was able to reflect critically on her ideas, but she was not able to put herself in the position of the opponents of each view to see a different perspective. She was objective about the ideas exposed and was able to draw conclusions from her facts; however, some of her ideas looked incomplete and disconnected due to lack of support.

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Case study: Amanda

In the interview, Amanda explained that writing was very important for her professional life, not only because her major was English but also because she planned to be an attorney in the future and she felt she had to learn different styles of writing. During her high school years, she had to do a great deal of in-class and out-of-class writing, where she usually received good grades. Her teachers' comments on her papers were mostly about her spelling and grammatical mistakes, although some other teachers had also focused on the importance of organization.

As evidenced by her description of her own composing processes, Amanda had effective composing strategies. She gave more importance to the ideas than to grammatical correctness during the writing of her first draft and tended to leave the grammatical issues toward the end, once the substantial content changes had been dealt with. She preferred to revise as she composed, going back to the beginning of the paragraph once she had reached the end of it. However, she explained that, when composing with a computer she tended to rewrite sentences, but having to scratch them out on paper kept her from doing this kind of revision. Therefore, her revisions on paper were usually surface matters, such as punctuation and spelling. Amanda also related that she liked to read aloud to check if the text "sounded right."

I've got to hear it [the text]. It's a bad habit but I've always done it. I like to..., you know, if can't read it, I won't catch it. I just read it to my mind because ... my mind I know how it's supposed to be, so I won't catch it. You know... like if I said... if I wrote down a word, in my mind I know if it's supposed to be there, so my mind just keeps over, but if I'm saying it aloud and I'm reading it, then I'll catch the idea and I'll write that one down.

On the subject of the difficulties of writing, Amanda mentioned that she always had to put a lot of thought in organizing the factual information from secondary sources and deciding "which order she wanted to go and which order it would make the most sense." She further pointed out that narrowing down the information to just a few facts always supposed an effort for her.

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Amanda's composing processes

Amanda's composing processes share similarities with other writers' processes but she also has characteristics that distinguish her from the rest. As it happened with other subjects in this study, Amanda did not use an outline to plan her essay, but she planned as she went along, moving back and forth between her composition and the material she had brought to the writing sessions. The information Amanda used had been extracted from the Internet and consisted of a variety of articles about the effects of marijuana on human health. She relied on the pre-marked pages for details, acknowledging her sources with frequent references throughout her writing and a bibliography at the end of it.

With regard to her reading and reviewing what she had written, Amanda limited her reading to the paragraph which was currently in progress or to the one she had just completed while writing. Amanda held to this pattern during both writing sessions. She also stopped to read globally over her first draft twice during the first session to get a general impression, but she did not read at the end of the first and second sessions.

One characteristic differentiated Amanda from the rest of the subjects. This involved deciding at what point she was going to finish her discussion before writing the final conclusion. At this point, she started to write backwards the paragraph before last; that is, she wrote the last sentence, then the first to last, the second to last and finally, four more sentences in groups of two. The fact that she was paraphrasing one of her sources facilitated the task.

Amanda did not work in two distinct phases for the between-draft and final draft revisions. Instead, she mingled both phases. Her method involved making a few changes on the first-draft paragraph and immediately writing the final version of the paragraph. The paragraphs usually contained additions, deletions and substitutions of information, as well as other major changes that consisted in moving, adding or deleting sentences or paragraphs.

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Amanda's written product

Amanda dealt with the arguments against marijuana legalization, but she did not treat the arguments “for,” as she had been instructed to do and, therefore, she did not write an argumentative essay, where a position is defended and the opposed view is rejected. Moreover, her arguments were few in number, she merely included the arguments “against” based on medical reasons and did not use any of the arguments given in the assignment sheet.

Amanda's composition follows the model set forth in academic writing, which includes an introduction, some body paragraphs and a conclusion. The introduction, which moves from general to specific, is formed of sentences extracted from her sources and linked without connectors, but it does not contain a clearly stated thesis statement. The body paragraphs are well constructed in terms of development of ideas and length, while the conclusion summarizes the main arguments exposed and provides a sense of completion. One might say that, in spite of the fact that Amanda failed to write the argumentative essay requested and her introduction was weak, she was aware of the principles of good writing and knew how to make herself understand. Amanda's drafts are in Appendix 7.

Raters # 1 and # 2 categorized Amanda's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	30 (Excellent to very good)	26 (Good to average)
<i>Organization</i>	20 (Excellent to very good)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	21 (Good to average)	21 (Good to average)
<i>Mechanics</i>	4 (Good to average)	5 (Excellent to very good)

Amanda's revisions

During Amanda's first writing period, all her revisions were surface changes that had little impact on the original meaning of what she had written. During her second session, Amanda did not

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make major departures in meaning from her first to her second draft, but she did change, however, the order she exposed the content in both drafts. As noted above, Amanda did not have a “between-draft” period in which she made changes on her first draft. Instead, she mingled both types of revisions in the final writing of her essay. The following table provides an overview of Amanda’s revisions.

Summary of Amanda’s revisions*

FIRST-DRAFT REVISIONS:

Word	13	Addition	19	Cosmetic	0
Phrase	9	Deletion	9	Grammatical	3
Clause	1	Substitution	8	Mechanical	10
Sentence	1	Reordering	0	Informational	17
Paragraph	0	Consolidation	0	Referential	0
Global	0			Conjunctural	3
Surface	12			Lexical	1
Total	36				

Percentage of total revisions: 52.17%

BETWEEN-DRAFT AND FINAL DRAFT REVISIONS:

Word	6	Addition	16	Cosmetic	0
Phrase	3	Deletion	6	Grammatical	2
Clause	2	Substitution	16	Mechanical	10
Sentence	7	Reordering	2	Informational	19
Paragraph	4	Consolidation	0	Referential	1
Global	0			Conjunctural	2
Surface	11			Lexical	0
Total	33				

Percentage of total revisions: 47.82 %

* All the revisions are expressed per 1,000 words and rounded off to the nearest whole revision

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First-draft revisions

Amanda's first draft revisions were merely formal changes; that is, additions, deletions and substitutions of words, phrases as well as other surface changes, such as names and page numbers of the sources or other punctuation conventions. She made a single change in a sentence, while there were no revisions in paragraphs or at the global level. Most of the revisions were at the word (35.48%) and surface levels (32.25%), which were additions (51.61%), deletions (25.80%) and substitutions of information (22.58%) with an informational purpose (48.38%). They constituted the 33.33% of all Amanda's revisions. All the modifications took place as she was writing or reading the text already generated. (See the table above for numbers and percentages of revisions per 1,000 words of text).

Between-draft and final version revisions

Amanda did not work in distinct phases during the second writing session; she went through the entire first paragraph, scratching out or adding words, phrases and sentences, or making other changes, and when she seemed satisfied with the result, she began writing the final version of the paragraph. On some occasions, she would act in a reversed order, especially for sentences, words and phrases; that is, she would write the final version of the sentences and then she would return to add this information to the first draft. Thus, Amanda merged the so-called "between-draft" and final version writing of her composition. They constituted the 66.66% of all Amanda's revisions. But the writing of her final draft supposed a new understanding of the essay. Although formal changes (32.25%) still comprised the majority of Amanda's changes during her second writing session, she was also concerned with major issues, such as sentences (20.96%) and paragraphs (12.90%). Amanda did not make radical changes in her ideas, but she moved complete paragraphs, added ones and deleted others. For that purpose, she still moved frequently between her first paper and the photocopied pages. She finally wrote the final "neat copy" taking into account the notes and divisions of the text that she had made in the margins of her first draft.

The most notable difference between Amanda and the other writers is that she read aloud frequently to check the "sound" of the text. In the final interview, Amanda acknowledged having

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used this “bad habit,” according to her own words, as a substitute of a group of people or a person to which the writing was addressed. She pointed out that when she reads she becomes the reader of the text and she did it as “it had been written for me and I didn’t know what it [the text] was talking about.”

Overall, Amanda demonstrated a number of good composing processes that allowed her to expose opposed points of view, to reflect critically on them and to organize her text according to the norms of expository writing. However, she allotted a short time to consider the drawbacks of the opposing view and viewed her paper in terms of health-related problems derived from the use of marijuana.

Lola’s composing processes

Lola started her composing processes briefly by considering the general and specific outlines that she had brought to the writing session, despite having been discouraged from doing so. She used a blank page to work on specific sections of her text. She wrote the title of her composition in the blank sheet and started right away to work on the introductory paragraph without any further considerations. She seemed to be concerned with her introduction, which included a thesis statement and some supporting ideas.

Although it was not possible to determine how Lola had come up with the arguments “for” and “against” the legalization of marijuana, her detailed outline consisted of two arguments “against” and two “for” developed somewhat: each argument included a general idea and some secondary ones with examples. The general outline considered the general scheme of the composition: an introduction that included a general statement, two arguments “against” and two “for,” two body paragraphs developing the arguments mentioned in the introduction and a final conclusion. Lola studied the structure of her essay, since she considered it better to argue against the arguments contrary to her point and then expose her viewpoint so that the order left a clear trace of her argumentation. Lola stuck to her arguments and did not make any major departures. She did not consider some of the arguments given in the assignment sheet.

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Lola was a writer well cognizant of the principles of writing, paid attention to the structure of her composition – introduction, some body paragraphs and a conclusion – and of individual paragraphs – one general idea that included development and specific examples. The audience was the researcher, clear when she pointed out about her sloppy first paragraph: “I hope she can read this.” With the framework of her composition established in advanced, Lola was able to limit her attention and devote her energy to specific issues. She wrote with relative fluency from sentence to sentence and within the sentence. In spite of such fluency, she was genuinely concerned with individual words since she was interested in looking for synonyms and the spelling of her words, but she also showed interest in ideas and structure, as it is proved by her attempt to use a variety of arguments with connections between them, such as alcohol and tobacco regulation. Whenever Lola could not finish a sentence, she would go to the blank page to reason how to set onto paper the meaning she wanted to express. Similarly, Lola would write several words in the page trying to find the right word. Once the individual sentences were finished, Lola would read back paying attention to the meaning of the paragraph.

With regard to her reading and reviewing what she had written, Lola limited her reading to the sentence or paragraph she was currently in progress or the one she had just written to check if the words expressed the meaning she wanted to communicate, to find a way of continuing and, to a less extend, to check for grammatical and mechanical mistakes. During the first written session, Lola read globally after writing the first paragraph to keep the overall meaning of her text in mind and to find a way of continuing. She did not read at the end of the first session, however, since she had been working on individual paragraphs. She read at the beginning of the second session to have an overall impression, in the middle and at the end to check for grammatical or mechanical mistakes.

Lola’s written product

Lola’s essay is a well developed composition in terms of length and argumentation. The introductory paragraph moves from general to specific, includes a thesis statement for the legalization of marijuana based on arguments that relate economic and medical regulation to control of the substance and control of illegal trade. The body paragraphs include clearly stated topic

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sentences, all of them relevant to the topic of the assignment. Some of the paragraphs need however further development, since they contain general statements without support and are in general short. Lola addressed two arguments against the legalization of the drug – juvenile use and uncontrolled addition – but she left out other arguments usually put forward in discussions on the legalization of marijuana, such as long-term health consequences or public expenditure on patients who are sick due to marijuana use in some countries such as Spain. Finally, the conclusion does not really summarize Lola’s position and gives a sense of completion, but it was rather weak. Lola’s drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored Lola’s composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	26 (Good to average)	30 (Excellent to very good)
<i>Organization</i>	17 (Excellent to very good)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	20 (Excellent to very good)
<i>Language use</i>	21 (Good to average)	25 (Excellent to very good)
<i>Mechanics</i>	5 (Excellent to very good)	5 (Excellent to very good)

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Lola's revisions

Summary of Lola's revisions*

PRE-DRAFT AND FIRST-DRAFT REVISIONS:

Word	55	Addition	25	Cosmetic	1
Phrase	22	Deletion	30	Grammatical	3
Clause	1	Substitution	33	Mechanical	12
Sentence	1	Reordering	3	Informational	44
Paragraph	0	Consolidation	0	Referential	13
Global	0			Conjunctural	6
Surface	12			Lexical	13
Total	91				

Percentage of total revisions: 46.67%

BETWEEN-DRAFT AND FINAL-DRAFT REVISIONS:

Word	38	Addition	46	Cosmetic	2
Phrase	19	Deletion	21	Grammatical	3
Clause	8	Substitution	32	Mechanical	29
Sentence	7	Reordering	4	Informational	53
Paragraph	1	Consolidation	0	Referential	7
Global	0			Conjunctural	4
Surface	31			Lexical	8
Total	104				

Percentage of total revisions: 53.33%

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

First-draft revisions

Lola's composing processes were quite straightforward as a writer used to writing in English. She started by considering the introductory paragraph with a first general sentence and by

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introducing the two opposed viewpoints. Lola's writing was quite fluent and, busy as she was putting her ideas down onto paper, she made minor revisions, mostly at the word (58.73%) and phrase levels (23.81%) of the language. She worked on individual paragraphs but, as she composed, she focused her attention on individual words, which explains why the majority of her revisions were substitutions, deletions and additions of words with an informational purpose, such as the following: transitional words and phrases, qualifiers and complements that essentially did not change the meaning of the text. Lola's first draft revisions accounted for 28.38% of all her revisions. (The table above represents the numbers and percentages of revisions per 1,000 words of text).

Between-draft and final draft revisions

Lola started the second writing session by reading the whole first draft through, which resulted in minor alterations and a couple of indications to go back to previous sections and add a few remarks. After the global reading, Lola determined to concentrate on the introductory paragraph, which she felt needed reworking. The alterations that she included in the introductory paragraph were not important, though – additions or deletions of words and phrases that added little to the original meaning. Most noteworthy was the fact that Lola resorted to a side page when she needed to elaborate on an idea.

Lola intermingled her between-draft revisions with the writing of her final draft. She would read a paragraph in her first draft very carefully, consider different alternatives, add modifications and rewrite the final version of the paragraph. After Lola had established the meaning that she wanted to express in the final draft, she also returned to the first draft to scratch out or to add alterations. Although she made most of her revisions during the second 90-minute session, Lola did not make any major departures from the meaning expressed in her first draft.

The tallies of all her revisions reveal that, although Lola had made more important changes, such as modifications in sentences and one change in one paragraph, the majority of revisions were still at the word and phrase levels of the language (37.11% and 18.24%, respectively). Such findings suggest that, even for expert writers, global modifications are hardly ever used. After Lola finished making the modifications she considered necessary, she set out to read globally. Such final reading

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implied a few more modifications, in spelling mainly, but they did not change the overall meaning in any way.

Case study: Kat

Kat was an Australian woman who was spending some time in Spain to try to learn Spanish at the time of this investigation. She worked as an English teacher in an academy, where she taught a variety of levels and was therefore permanently in contact with English through her students and workmates. During her high school years, Kat wrote at least once or twice a month. Her father and her English teacher influenced her into paying especial attention to her introduction and concluding paragraphs and to the structure of her composition. Kat indicated that she had some experience as a journalist in a magazine and that she was a regular writer.

When describing her composing processes, Kat said that she always spent a long time thinking about her topic. She liked to write some paragraphs and leave the text several times, as if that time helped her to ponder the validity of her arguments and how they were expressed, that is why she usually wrote many drafts. Kat justified it as follows: “there’s things you don’t see until later because you’re too close to it. When you have a distance and you come back, you come back with a fresh mind.” As other writers in this study, Kat’s composing processes also included a plan or an outline to guide her composition, wrote trying to persuade her readers with her arguments “appeal[ing] to their intellect as opposed to their heart strings.”

For the assignment on the legalization of marijuana, Kat indicated in the interview that she had formed an opinion on the legalization of marijuana before I suggested the topic to her. She had searched on the Internet so as to have more arguments to put forward. Kat had some notions regarding the structure of an argumentation and pointed out that she liked to start with a quote and to mention the arguments to be dealt with in the body paragraphs and in the introductory paragraph. Kat related that, when planning her composition, she had decided on a certain order, where medical considerations went first. Later, she found that such order did not work and wrote the medical arguments last “because I think it’s the most powerful.” The second draft also meant a new

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understanding of her introductory paragraph after reconsidering that the main point that she would like to transmit was tolerance on drugs. As Kat put it,

The biggest content of this essay is about people and tolerance and how this legalizing is not gonna mean everyone is gonna go ‘marijuana... let’s go crazy.’ It’s about society most of all and I thought ... the medical staff putting last. That’s how my introduction is ordered. It makes more sense to write that way.

Kat also tried to make parallels between drugs – alcohol, tobacco and marijuana - and countries – Spain, America and Ireland - so as to highlight the idea that “tolerance can make a person more mature and more and have more respect.” While writing, she repeated the arguments in her mind to find out how they would sound. Kat further revealed that some of the arguments in her first draft were too lengthy and that she had worked on conciseness in the second draft.

Regarding Kat’s problems when writing the assignment, she mentioned her problems to structure her composition and spelling mistakes. In the first draft, she had included a few points that were not really part of the essay and, during the writing of her final draft, she felt that she had to restructure the text anew to get her message across: “[...] I find it hard to make it more concise so the point gets across by paragraph, by paragraph, by paragraph so they’re rounded paragraphs, which each has a certain subject and sign but, at the same time, it flows.”

On the subject of her revision processes, Kat said that she would revise while composing but that the majority of her revisions came about at the end of the second writing session. She revised paragraph after paragraph but she denied having to return to earlier paragraphs when she found that she had lost her argumentation thread. Kat also acknowledged making more revisions in the first than in the second draft, since the first 90-minute period served her the purpose of finding out what she wanted to say. Sometimes, she would find that one point was better expressed in a different position, but she would leave those changes for later stages of her writing. Scratching parts of her text deterred her from making any global revisions in the first draft. Overall, I found that Kat’s clear perception of which stages supersede was a proof that she was an expert writer well cognizant of the principles of good writing.

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Kat's composing processes

Kat brought a preliminary outline to the first writing session, which included six main arguments for the legalization of marijuana, all of them with supporting ideas and some indications and examples to be included in the first draft. Kat also brought some photocopies downloaded from the Internet on the legalization of marijuana for medical reasons, to which she resorted to copy a few quotes or for new ideas. Planning included a detailed outline and some notes, which she completed during the first session. Kat adhered to her outline throughout both writing sessions, although during the writing of her final draft, she reconsidered the order of her arguments and made major changes. She argued for the legalization of marijuana and the ideas were based on her opinions and on arguments taken from her photocopies. During the first 90-minute period, Kat seemed to be trying to put her ideas onto paper and was not worried about the order or how her ideas were expressed. Since she found that some arguments were better expressed with quotes, she copied them. She did not cross-reference such quotes, though.

It appeared that Kat's use of the first writing session served her the purpose of finding out what she wanted to express, not giving attention to the structure, well-built sentences or surface matters, such as spelling conventions or neatness. On watching the videotape, I also had the impression that Kat was not having all her ideas in mind with the aid of the outline but, rather, she had been following a very local move paragraph after paragraph that did not intend a general search for meaning. Kat's writing seemed to me more a way to alleviate her overloaded mind, that is why, each paragraph did not deal with a different idea and the sentences reminded of those typical of the oral language. During the second session, she established a new order for her argumentation, paid attention to the sentences, stressed the importance of the introductory paragraph and improved minor surface considerations.

With regard to her reading and reviewing, she read the sentence or paragraph that was currently in progress or the one she had just completed to check for surface mistakes or to find what to say next. She read at the end of the first writing session, although she read only a few paragraphs, and read globally at the beginning and at the end of the second session. The reading of the first draft only brought about minor between-draft changes; however, during that time, she pondered on the

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structure of her composition and on how her arguments could be improved. She then expressed those major changes in writing.

Kat's written product

Kat was acquainted with the principles of good writing, which included an introduction, some body paragraphs and a conclusion. The introduction presents the topic, the stand that Kat defended and a statement of purpose. Kat addressed marijuana legalization from different points of view: medical, financial and criminal. She also tried to discuss the opposing view, although she only argued against one argument. Kat's essay looks however more like a collection of disconnected paragraphs rather than a well-developed composition, where all the paragraphs are related and the conclusion summarizes all the arguments and closes the discussion. Moreover, some of the paragraphs need further development, the sources employ throughout the writing have not been acknowledged and there are cohesive problems. Kat's drafts are in Appendix 7.

Kat's composition was scored as follows:

	Rater # 1	Rater # 2
<i>Content</i>	30 (Excellent to very good)	26 (Good to average)
<i>Organization</i>	17 (Good to average)	20 (Excellent to very good)
<i>Vocabulary</i>	20 (Excellent to very good)	17 (Good to average)
<i>Language use</i>	25 (Excellent to very good)	25 (Excellent to very good)
<i>Mechanics</i>	5 (Excellent to very good)	5 (Excellent to very good)

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Kat's revisions

Summary of Kat's revisions*

PRE-DRAFT AND FIRST-DRAFT REVISIONS:

Word	25	Addition	29	Cosmetic	1
Phrase	6	Deletion	12	Grammatical	5
Clause	5	Substitution	15	Mechanical	15
Sentence	3	Reordering	2	Informational	30
Paragraph	5	Consolidation	0	Referential	4
Global	0			Conjunctural	2
Surface	14			Lexical	3
Total	58				

Percentage of total revisions: 41.72%

BETWEEN-DRAFT AND FINAL-DRAFT REVISIONS:

Word	33	Addition	34	Cosmetic	2
Phrase	10	Deletion	11	Grammatical	6
Clause	8	Substitution	30	Mechanical	13
Sentence	10	Reordering	6	Informational	42
Paragraph	5	Consolidation	1	Referential	10
Global	0			Conjunctural	3
Surface	15			Lexical	5
Total	81				

Percentage of total revisions: 58.27%

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

Pre-draft and first draft revisions

Throughout the first writing session, Kat moved back and forth between her outlines, notes, photocopies and first draft. Her notes consisted in an introductory paragraph, part of which was used in her first draft, and two main ideas to be used in the conclusion. While in the middle of her

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introductory paragraph, Kat commented that she would write the first paragraph at the end of the paper, once she knew the arguments that she wanted to include. She then returned to her first draft, left twelve lines blank and started to write the second paragraph of her composition with ideas and quotes taken from the photocopies. (The table above represents the numbers and percentages of revision per 1,000 words of text).

Kat intermingled the writing of the pre-draft and first draft since she went back and forth between the blank page and the first draft. She did not follow the order that she had established for her ideas in the outline. Most of her revisions came about while reading and reviewing what she had produced, mostly additions of words with an informational purpose. Pre-draft and first-draft revisions constituted 30.91% of Kat's revisions, which can be explained by the fact that Kat was busy in putting her ideas down onto paper, not on revising them. Other minor revisions had to do with comments in the margins to signal additions of information in the final draft. Such revisions were categorized as additions of clauses.

For the development of her arguments, Kat relied on the pre-marked photocopies as if, not knowing what to write or how to express it, it was easier to write down the arguments already given. Before writing the final conclusion, she returned to her notes so as to consider the ideas that she had inserted. Kat concluded the writing session by reading and reviewing what she had produced, which resulted in minor changes.

Final draft revisions

The second 90-minute period started by reading through the whole first draft quickly, adding words and making other minor surface changes. She next commented on the need for restructuring the whole text and on the fact that the introduction needed further work. She wrote down an outline with the main arguments touched on in the first draft. Such outline would serve the purpose of keeping in mind the main ideas addressed in the text and of considering possible structural changes.

The majority and most important revisions occurred at the second stage of the writing process. Kat mixed the between-draft with the final stage revisions because Kat returned to her first

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draft to make revisions on some occasions. However, global revisions that involved paragraph changes took place in the final draft, which accounted for 69.09% of all revisions. There were more revisions at the phrase (11.84%), clause (9.87%) and paragraph levels (6.58%) of the language than in the first stage of the writing process because Kat was concerned with how to communicate her ideas better. She moved complete paragraphs to a different position in the text, added and deleted some sentences and substituted or rephrased others in a blank page as if she needed to try out her ideas in writing before writing them down definitively. Despite the rise in the number of macrostructure changes, the most important revisions were at the word level (40.79%) of the language, which is usual even in proficient English writers because they require less cognitive effort. Kat freely rewrote some sections of her essay while preserving the meaning of the original draft and copied others. Examples of these reformulations are found in phrases, sentences, and paragraphs:

(First draft)

If he bought marijuana he could keep food down but he couldn't afford to buy food (Lines 40-42).

(Final draft)

Marijuana enabled him to beat his nausea but if he bought Marijuana he couldn't afford food (Lines 107-109).

Accompanying such revisions, there was a great deal of reading and rereading. Some of the changes required that Kat hold the meaning of some sentences in mind while at the same time, she managed to manipulate the language skillfully. Kat also had concerns with matters of neatness and spelling in the final draft since she checked several words in the dictionary and wrote more legibly. Such concerns did not prevent her from scratching a whole paragraph when she felt that it was better placed in a different position. However, Kat did not reference the material she had either paraphrased or quoted from the Internet.

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Case Study: Annabelle

Annabelle was an English woman with a M.A. on teaching. She went to Spain because she wanted to spend some time in a foreign country. She was interested in learning Spanish, which she did through contacts with native people, the TV and the radio. At the time of this investigation, she had been teaching English for five years. Annabelle wrote during her high-school years very usually and her teachers' comments were usually good. She considered herself a good writer and enjoyed writing very much, that is why she had started to write professionally.

According to Annabelle's descriptions of her own composing processes, she started an essay with intensive readings, notes and quotations to be used in the paper and built whole paragraphs from them. She liked to read aloud while writing "because the sound of the words is more important ... it is very important" and admitted having changed the word order at the beginning of her first draft, because "the rhythm of the words means that it was very easy to read it without getting the point I was trying to make so easily."

Regarding her composing problems, Annabelle acknowledged not being used to writing by hand any more. When she wrote on a computer, she spelled out all her ideas as quickly as she could and worked from them to build the structure and the argumentation of her composition. When revising with a computer she also mentioned that she cut and pasted fairly frequently, which she felt she could not do on paper and, therefore, needed to write a third draft, which she ended up not writing. For Annabelle, working on paper necessitated of other requirements, such as working on individual sentences mentally before writing them down on paper:

You become lazy in sort of beginning a sentence when you thought ... when you haven't thought about the second part of it. So, ... there're certain things that couldn't grammatically follow on from one beginning and then you might need and rewrite that beginning before you get to the end. So you need ... you need to think more clearly ... you need to think in full sentences before they go down. So there's this kind of raw planning in your head before it's on paper.

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The topic on the legalization of marijuana did not involve as much planning as other lesser known arguments, since she had solid ideas on the subject and had already expressed her opinion on other occasions. She had not thought of other arguments previously and these only came out whilst working on her essay. Annabelle did not use any material but all her ideas were based on personal opinions and experiences.

Annabelle's revision strategies from her first to her final draft closely corresponded to those of successful writers, since she was concerned with clarifying her ideas and solidifying her arguments. Concerns of style were important at this stage, which were synonymous of clarity and precision:

... it's not so much the argument but how I put it forward, I think, because with an issue like ... you know, you can just say 'yes, it's right' or 'not, it's wrong,' but it's about style. Not just being clear about what you're saying but enjoying the way you're saying it.

Annabelle commented that for the sake of her style that she always tried to state her ideas positively rather than with negative constructions "aiming at making things clearer."

Annabelle did not make major revisions in her final draft, which coincided in its basic structure and content with her first draft. She considered changes of order for some of the paragraphs in the first draft so as to make them link better, included some rhetorical questions and tried to make the style more lively, all of them as a result of her constant readings because she liked to have an idea of the whole. The need for formal language for the topic on the legalization of marijuana and the use of the passive were a further concern in Annabelle's composition. When asked why she considered her final draft as the final result and had not made major changes, she seemed unable to answer and said: "I don't know why not. It's done."

Annabelle's knowledge of different audience types and sizes and their varying needs give evidence of her writing expertise. At one point in the interview, she even said "for me, writing is all about audience" and "audience is style and purpose," because the kind of people she addressed in her text determined her word choice. The essay type Annabelle wrote also led her to give more or

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less consideration to her audience. For the composition on the legalization of marijuana, the audience was the researcher or a very small group of people. Another larger or more educated audience would have also led her to exclude her personal experiences in the composition.

Overall, Annabelle's extensive knowledge of text types, audience's needs and her concern for the style of the text persuaded me to consider her as an expert writer, cognizant of the principles of good writing and well aware of the scale of priorities in a text. Her explanations of how she conceived her audience in different text types were perhaps the most obvious examples that revealed that Annabelle employed high-order processes for her composing.

Annabelle's composing processes

Annabelle wrote her first thoughts in the first draft in a kind of discovery process that would inevitably lead her to come back and revise what she had written. She was conscious of it when she commented: "The first thing I'm going to do is dive into my first sentence, which will be probably changed straight away." Annabelle did not use an outline for her argumentation and her ideas seemed to be solely based on her personal opinions. She was genuinely concerned with how her ideas since she decided to express the position of the law and the authorities regarding cannabis regulation in a few paragraphs and to explain her own experience as a marijuana user next.

Annabelle read sentences and paragraphs locally to continue with the idea that she was trying to express and globally, which she did twice during the writing of her first draft, with the purpose of keeping in mind all her ideas. The first global was intended to get a general impression of how the words matched her ideas but she did not make any changes. The second global reading, however, brought about important revisions, such as the improvement of the introductory paragraph, connections between individual paragraphs and additions of more ideas, although minor changes also occurred. Since Annabelle had written over three pages and had found what she wanted to say, she was now in a better position to revise globally. However, she did not read globally at the end of the first draft because she had been working locally by paragraphs.

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The second 90-minute session started with a new global reading and a few revisions that changed the overall meaning of the text very little. Next, Annabelle set out to write the final version of her composition, which included important changes for whose completion Annabelle needed to manage form and meaning skillfully.

Annabelle's written product

Annabelle demonstrated understanding of the principles guiding good writing, which is obvious by the fact that she structured her composition in paragraphs that supported her position for marijuana legalization, although she was not successful, and the content was generally well exposed. Her paragraphs move from general to specific, albeit she presented problems with some paragraphs, which are often too short to stand alone. Also, there is no clearly stated thesis statement in the introductory paragraph and there are frequent problems with pronouns, which have no referent.

Annabelle spent a long time explaining the current state of drugs in England and her own experience as a marijuana user to the detriment of the argumentation for and against the legalization of marijuana. She argued against the commonly used argument that the illegality of drugs is intended to protect young people and supported the use of marijuana for medical purposes. Her argument for marijuana legalization based on personal freedom is explained in a two-sentence paragraph, clearly insufficient if it is to be treated in depth. The last paragraph addresses the non-additive nature of marijuana as compared with alcohol and tobacco. There is however no conclusion that summarizes the main arguments and closes the discussion. It seems therefore that Annabelle presented a thorough development of her main thesis despite the shortages in organization and cohesion. Annabelle's drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored the essay as follows:

	Rater # 1	Rater # 2
<i>Content</i>	30 (Excellent to very good)	26 (Good to average)
<i>Organization</i>	17 (Good to average)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	20 (Excellent to very good)

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<i>Language use</i>	25 (Excellent to very good)	25 (Excellent to very good)
<i>Mechanics</i>	4.5 (Good to average)	4 (Good to average)

Annabelle's revisions

Summary of Annabelle's revisions*

FIRST-DRAFT REVISIONS:

Word	34	Addition	33	Cosmetic	0
Phrase	12	Deletion	25	Grammatical	3
Clause	11	Substitution	32	Mechanical	27
Sentence	8	Reordering	0	Informational	48
Paragraph	1	Consolidation	0	Referential	11
Global	0			Conjunctural	1
Surface	24			Lexical	1
Total	90				

Percentage of total revisions: 52.02%

BETWEEN-DRAFT AND FINAL DRAFT REVISIONS:

Word	21	Addition	32	Cosmetic	1
Phrase	14	Deletion	17	Grammatical	3
Clause	11	Substitution	35	Mechanical	19
Sentence	16	Reordering	0	Informational	49
Paragraph	2	Consolidation	0	Referential	10
Global	0			Conjunctural	0
Surface	19			Lexical	2
Total	83				

Percentage of total revisions: 47.98%

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

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First draft revisions

During the first writing session, Annabelle was genuinely concerned with getting her ideas onto paper, obvious by her comments in the think-aloud protocol. Unlike novice writers, she scratched out and added words, phrases and sentences while trying to express meaning rather than revising prematurely what she had written at the surface levels of the language. First draft revisions constituted 31.48% of all Annabelle's revisions. At these early stages, Annabelle was not worried about neatness or spelling conventions but, rather, she was genuinely concerned with meaning and with how to express it, which led her to frequent readings and rereadings. Despite her interest in meaning, the majority of her revisions were minor matters. (See the table above for numbers and percentages of revisions per 1,000 words of text).

Between-draft and final draft revisions

Although Annabelle seemed to have separate times for her between-draft and final version revisions, she mixed both toward the end of the final draft. It happened when she was trying to decide the meaning for her final draft and had to return to her first draft to clarify ideas. At that moment, she decided that one paragraph was not necessary, that is why she scratched it out and wrote a note. The rest of the between-draft revisions occurred while reading at the beginning of the second writing session. Contrary to what one may expect, such between-draft revisions were not important in number and kind. They mostly consisted in additions of words and phrases with an informational purpose. The time that she spent on such revisions was little and was merely for the purpose of getting acquainted with the overall meaning of the text.

As evidenced in the think-aloud protocol, Annabelle's first concern during the writing of her final draft was meaning since she commented that the text was not as poor as she had expected. She then decided to give it a speech-like aspect, to make changes of order in the paragraphs, to make arguments clearer, and to include a new idea. The between-draft and final version revisions represented 68.52% of all Annabelle's revisions. During the time Annabelle spent on her final draft, she carried out important revisions at the word level (25.68%), but also at the sentence level (18.92%) apart from four paragraph changes (2.70%), which evidenced her interest in meaning. The

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revisions made are complex since they cannot be described in terms of simple operations such as additions, deletions and substitutions. They are the kind of revisions that involve rephrasing the whole sentence when new candidate words are found. That technique is typical of expert writers and involves composing with skill. This is an example:

(First draft)

As with many drugs, cannabis use is beneficial to some people. People suffering from arthritis and other diseases can find relief through its use (Lines 66-69).

(Final draft)

The law also struggled with the fact that cannabis can relieve the symptoms of several terminal diseases (Lines 94-96).

Annabelle's search for meaning, the scale of importance that she established for content and form and her ability to handle both in her mind were perhaps the factors that made me think of Annabelle as an expert writer that knew how to get her point across successfully.

Case Study: Lorraine

Lorraine was a Scottish woman majoring in History and Politics. She had spent eight months in Spain at the time of this investigation. Lorraine explained in the interview that she had had quite a lot of experience on writing during her schooling years and during the years she had spent at University. She wrote almost every day and had frequent assignments. Lorraine did not excel in writing but she was able to pass her classes with success.

Lorraine's descriptions of her own composing processes included thinking about the topic – what she thought about drugs, data she had read in the paper, marijuana as a pain reliever, the relation between marijuana and young people, cannabis psychosis, observations about people who

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smoke cannabis and how she felt about it - and thinking about the order, although she did not prepare any kind of outline. She had thought about going to the Internet but she had had no time finally. She indicated when talking about her planning:

I don't plan that much ... I didn't really write a plan for this one ... so, then, I thought about it quite a bit, what I wanted to write and then on the bus coming over and stuff, so ..., I suppose, I think about it, I didn't really write any plan, started to write but trying to be a mind-ordered and then planned as I went along.

Lorraine further reported having used the language that she knew and learned at University despite the fact that she felt that she had lost quite a few useful expressions, such as “in the final analysis” or “to conclude.”

It seems however that Lorraine's understanding of her composing processes differed depending on whether or not the composition was for a formal audience, such as a university setting or for a more informal one, such as personal writings. For the first case, Lorraine usually did some research and prepared an outline while, for the latter case, she wrote without any kind of organizational pattern and her composition was solely based on her own ideas and opinions. From my interview with Lorraine, I gathered that she understood the principles guiding good writing, the need for spending time on thinking about the topic and for questioning oneself while writing the composition, and the priority of content over questions of form. Lorraine also pointed out that she was not interested in writing any longer since she had already finished her studies: “It's been a long time... well, I probably could write an essay now but, hopefully, I won't ever have to ... I won't do any more studying, so....”

On the subject of her revision processes, I gathered that revising was not an important stage in Lorraine's composing since, as she acknowledged, she did not spend over 10% of her composing time making revisions nor was her writing intended for an audience. Lorraine indicated that she had not made many changes from her first draft to her final draft and these were grammar problems rather than ideas:

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I read through the first draft. I thought it wasn't too bad, but it needed ... a couple of things I read that didn't make sense. A couple of words, I've changed. It's basically the same. Nothing is changed majorly surely. I've added a bit. Something in the end I hadn't said before which I thought explained a bit better... I checked the grammar rather than ideas.

In fact, for Lorraine revising was synonym of editing:

When I was revising it, not so much the style. The style, I thought, it didn't really matter but grammatical correctness because I made a couple of grammar mistakes. When I read through it, I saw it. So, revising, just looking at the grammar and somewhat changing some things.

When I asked her how different the two essays were, she repeated that they were basically the same but that she had "tidied it [the final draft] up." Lorraine further said that she never made global changes. She remembered moving things around in the past; however, she acknowledged that it was not her usual practice.

Lorraine's composing processes

Lorraine's composing processes started by first reading the instructions and the arguments for and against the legalization of marijuana provided in the assignment sheet. She came to the writing session with her mind set to write against the legalization of marijuana. She read the arguments "against" in the assignment sheet, affirmed that she agreed with them and started writing right away.

Lorraine did not do any kind of prior planning; instead, she started right away, similarly to other writers who "plan" what they want to say by actually writing or "freewriting" in an effort to discover meaning as they go along. She wrote an idea and went back to the beginning of the portion of text she was writing searching for a way of continuing. On two occasions, while writing or reading, Lorraine remembered two ideas she wanted to mention. She wrote them down in a blank page not to forget them and continued with her writing. Although not as much as the inexperienced writers in this study, Lorraine was somewhat concerned with formal aspects while writing her drafts.

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She stopped a few times to write specific words in a blank page when she was unsure of the spelling or stopped writing her idea when looking for the right preposition. In such cases, Lorraine rehearsed aloud trying out different possibilities.

Regarding her reading and reviewing, Lorraine read back frequently in an attempt to find what to say next. Most of her readings were constraint to the sentence she was writing, but she also read the arguments and the instructions in the assignment sheet when trying to generate text, which she did fluently. Unlike the inexpert writers' in this study, Lorraine did not experience many of the difficulties with coming up with new ideas. Rather, generating further text was relatively easy and straightforward between sentences and within the sentence. During the first writing session, Lorraine went back to read globally twice, once before finishing her first paragraph and the second time when she ran out of ideas in the middle of her text. Her global readings were quick because they were intended to keep what she had written in mind, not for revisional purposes. At the end of the first writing session, she started a global reading of her text, but got bored and did not finish. Lorraine also read globally at the beginning of the second 90-minute session. She spent about twenty minutes considering her draft and making between-draft revisions. At the end of the second session, Lorraine did read globally, but her readings were intended to check minor mistakes. Unlike the inexpert writers in this study, Lorraine did not experience many of the difficulties associated with coming up with new ideas. Generating further text was relatively easy and straightforward for her between sentences and within the sentence.

Lorraine's arguments against the legalization of marijuana were based on her own opinions and on ideas she had read long ago. Some ideas were treated extensively in long sentences and paragraphs but Lorraine did not discuss the opposing view and, therefore, she did not write an argumentative essay. She explained in the interview that she had thought about her arguments before the composing sessions and had preferred not to write any notes for this composition since it was an informal piece of writing.

It is worth mentioning that Lorraine showed little involvement with the writing task, as Perl's (1979) and Pianko's (1979) native subjects. She got distracted several times observing the pen,

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making personal comments, opening her back and looking for something. When she saw the time remaining, she went back to the task and commented a few times: “hurry up” and “come on.”

Overall, Lorraine presented some behaviors that resembled those of expert writers; that is, reading globally or locally as a way of finding how to continue, freewriting as a discovery process of the ideas she intended to develop and rehearsing. Some other behaviors were however more like those of inexperienced writers, such as not reading globally for revisional purposes, lack of planning and revising for meaning rather than for minor concerns during the second writing session, lack of an organizational order in either her first or second draft, failure to write the argumentative essay requested and lack of interest for the writing exercise. These considerations made me think of Lorraine as a less expert writer than other writers in this study.

Lorraine’s written product

Although there are some outward appearances that Lorraine knew the basic characteristics of academic writing, such as the need for a thesis statement in the introduction, where the writer takes a stand, and topic sentences at the beginning of paragraphs that support the thesis statement, the quality of her composition is low.

Lorraine argued against marijuana legalization based on personal opinions, which ranged from medical problems derived from marijuana consumption to the belief that the use of marijuana can lead on to the use of other more harmful drugs. There is however no mention to other arguments for or against marijuana legalization that contributes to discussion. The style of the essay is also highly colloquial evident from the use of expressions that are more typical of the oral language, such as “young people feel it is okay to go to the next level,” “what I am trying to say” and “I believe.” There are other cohesive problems involving the use of pronouns without a referent, comma splices and problems with punctuation, which made me think that Lorraine’s essay needed further work.

Lorraine’s composition also presents several shortages in paragraph development and organization. Although each paragraph deals with one aspect of marijuana legalization, the paragraphs are insufficiently developed, some should have been combined and the order of

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appearance should have been rearranged. Her final paragraph does not summarize any arguments nor does it close any problems that may have been presented earlier. Instead, Lorraine presented her support for marijuana legalization for medical purposes and her rejection to the legalization of the drug for other uses. Lorraine's drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored the essay as follows:

	Rater # 1	Rater # 2
<i>Content</i>	21 (Fair to poor)	21 (Fair to poor)
<i>Organization</i>	9 (Very poor)	13 (Fair to poor)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	21 (Good to average)	17 (Fair to poor)
<i>Mechanics</i>	4 (Good to average)	3 (Fair to poor)

Lorraine's revisions

Summary of Lorraine's revisions*

FIRST-DRAFT REVISIONS:

Word	11	Addition	11	Cosmetic	4
Phrase	5	Deletion	13	Grammatical	1
Clause	0	Substitution	5	Mechanical	9
Sentence	0	Reordering	0	Informational	12
Paragraph	0	Consolidation	0	Referential	3
Global	0			Conjunctural	0
Surface	13			Lexical	0
Total	29				

Percentage of total revisions: 35.36%

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BETWEEN-DRAFT AND FINAL DRAFT REVISIONS:

Word	15	Addition	26	Cosmetic	2
Phrase	11	Deletion	11	Grammatical	4
Clause	1	Substitution	15	Mechanical	25
Sentence	1	Reordering	3	Informational	20
Paragraph	0	Consolidation	0	Referential	2
Global	0			Conjunctural	2
Surface	25			Lexical	0
Total	53				

Percentage of total revisions: 64.63%

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

First-draft revisions

Lorraine's revisions in her first draft were few, which testifies for her writing fluency, but they were also of little concern with the global meaning of the text. She made a total of 22 revisions or 21.15% of the total number. All of them were revisions of words (36.36%), phrases (18.18%) or surface matters (45.54%) while there was no consideration for paragraph or global revisions. Most of these changes came about while rehearsing or reading back previous text. (The table above shows the numbers and percentages of revisions per 1,000 words of text).

As pointed out in the interview, Lorraine did not make major departures once she had decided what she wanted to write, which justifies her lack of content changes. My observations of her in the videotape brought me to think that Lorraine wrote in a quite straightforward manner, reading back frequently when she did not know how to finish her idea or to generate new ideas, not to make revisions. Indeed, for Lorraine, her first draft was the definitive version and no changes were contemplated. On a couple of occasions, she felt that something sounded wrong, but unable to say what, she left it altogether. However, Lorraine's text would have benefited from revising at the paragraph level of the language, since in an attempt to translate her thoughts into written form, she wrote very long paragraphs, made some grammatical mistakes and the ideas were often not well distributed with commas and full stops.

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Between-draft and final draft revisions

During the second 90-minute session, Lorraine started by reading her first draft and making changes, which took her about 20 minutes. Some between-draft changes came about while reading sentences and paragraphs, all of them changes of form rather than meaning. She employed a strategy not observed in inexpert non-native writers: She relied on the sound of the words when she commented: “there is something wrong.” She then read back looking for a possible mismatch between form and sound. Lorraine started to write her final draft right after she finished considering some changes in the first draft. She read and copy almost word by word, making sometimes changes in the process of transcribing. Lorraine also went back to the first draft and added new between-draft revisions, mixing then the between-draft and the final draft revisions. Both types of revisions accounted for 78.84% of the total number of revisions. Most of the changes were surface (46.51%) or word (27.91%) revisions, additions (47.67%), deletions (19.77%) or substitutions (27.91%) of information with a mechanical (46.51%) or an informational (36.05%) purpose. Lorraine only made one sentence revision, but she made no revisions at the paragraph or global levels of the language. She only presented 3 higher-level revisions or 3 reorderings of information, but these only consisted in the reordering of a few words in a sentence or in the distribution of content of one sentence into two.

Lorraine’s concern with form is obvious in her think-aloud protocol. In the fragment below, Lorraine says aloud what she is writing:

A mental illness ... dash, a mental illness brought on I believe... no, I don’t know if I can do that. [inaudible] that’s okay... brought on in my opinion solely through or by? solely through the use... hang on...solely by the use...solely through the use by the use ... through, through, through....brought on I believe solely, brought on I believe solely through the use of cannabis ... through the use of cannabis on a regular basis.

When Lorraine finished writing her final draft, she read it through again and made some punctuation corrections.

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Case Study: Chris

Chris was a 30-year-old man majoring in Music who had arrived in Spain a few months prior to the meeting sessions. He was eager to learn Spanish because he wanted to spend some time in a South American country. In the interview, I learned that Chris had not had much experience on writing either in his schooling years or at university. At the time of this study, he rarely wrote but, when he did, he liked to write about topics that were of interest to him. Frequent teachers' comments on his papers included structuring problems since Chris tended to get carried away by his thoughts and not get to the point. As he put it:

They [teachers] focused on the actual structure. For example, if it was an essay or things like that I tend to get carried away and not have an introduction and a conclusion, which is the whole point of an essay. So, my argument would tend to go in different directions. I lose the structure.

Examination of Chris' first draft revealed that the essay was formed of four paragraphs: a one-sentence introductory paragraph, one three-page paragraph plus another paragraph, which was the body of the composition and a one-sentence paragraph that closed the essay. The final draft did not represent an important departure from the first draft in terms of organization since it included the same introductory and final paragraphs.

Throughout my conversation with him, it became quite clear that Chris was aware of some of the characteristics of good academic writing. He explained that he rarely used an outline to write his composition but that his writing "was quite spontaneous ... It is probably not the most academic way of doing it." When I asked him what the "academic way" of writing was, he said that it meant using an outline that "look[ed] at the best way to present it." He showed concern for being understood and the importance of content in an essay. However, it was also clear that Chris was worried about form because he wrote quite illegibly, which made him pay attention to formal matters prematurely.

When talking about how his composing processes, Chris told me that he always spent a long time thinking about the topic and that he liked to introduce an argument first and then write about it

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freely. In the final draft, he only had to make it more readable, which amounted to little more than adding or deleting some words. The content, however, remained virtually the same:

I tried to make it more professional ... that... this is very full of information, the first draft, and the second draft is as we say “crossing the t’s and dotting your eyes” ... it means, going back over and putting a few little things.

Chris also indicated that he had made most of his changes in the final draft, which were mostly grammar usage rather than ideas: “[the ideas] are a little bit more elaborated ... most of it was just the grammar.”

On the issue of his writing problems, Chris mentioned that sometimes he had felt that he needed to include information on the history of marijuana which would have contributed to improve his essay. As it happened with some expert and inexperienced writers in this study, Chris did not think that he had to move sections around, delete or include information in his drafts, because he was satisfied with his first attempt. Had he not been satisfied with his first draft, he would have considered global modifications.

Chris’s composing processes

Chris started to write his first draft shortly after I had given him the blank sheets and the assignment sheet. He did not use an outline to plan his moves before hand but, rather, he planned as he wrote along in a discovery process frequently found in both skilled and unskilled writers.

Chris wrote fluently from sentence to sentence, without interrupting his ideas to correct minor matters. He sometimes stopped to plan how to continue, such as when he described alcohol use in society. Chris pointed out: “I’m trying to give an example of what I’ve seen alcohol do to back up my argument,” which shows that Chris planned as he discovered what he wanted to say. At another point he said “I have to move this concept to an argument against. The other forms of escapism that we have in society like beer or things like that or alcohol.” It is however true that Chris’s lack of planning led him to write extensively on the arguments “for” and to forget the

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opposing viewpoint. At one point, Chris even resorted to aspects that did not really help to bring the discussion forward, but rather it swerved in a different direction, as when he wrote about the reasons why subjects are now discussing topics such as the for and againsts of marijuana legalization.

As a writer accustomed to dealing with meaning, Chris wrote his first draft primarily concerned with ideas, that is why he did not make any revisions while writing his first draft. During the second 90-minute session, he devoted himself to making changes. In spite of the revisions, however, the first and second drafts looked almost the same. When Chris ran out of ideas, he observed his product and set to write a final concluding sentence and a final sentence in capital letters, which summarized his understanding of marijuana legalization. At the end, he did not read globally because he had been working on individual sections.

During the second 90-minute session, Chris involved himself in making all his revisions, the majority of which came about while writing the final draft. However, for Chris revision was synonym of refining the meaning he wanted to express, which produced changes at the phrase, clause and surface levels of the language, but never changes that implied paragraphs or large sections of text. It seems that even expert writers do not usually change their ideas, once they have been expressed. When he finished copying or paraphrasing his first draft, Chris considered his task finished.

Chris's written product

Chris's composition is a good example of expository writing rather than an argumentative piece of writing, as originally requested. After the title "Legalise marijuana: A personal opinion," Chris defended the position of legalizing marijuana on the basis that marijuana has medicinal qualities and it is a less harmful form of escapism than alcohol. No mention is however found to the arguments "for" or "against" in the assignment sheet or to the arguments commonly found in discussions about the legalization of marijuana.

In terms of paragraph development and organization, Chris did not always write well-developed paragraphs, including a topic sentence and some supporting statements. The paragraphs

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generally move from general to specific and supported the stand taken in the first paragraph, except for the one-sentence introduction and conclusion and the second paragraph, which is far too long and needed to be divided into two. The concluding paragraph does not however summarize all the arguments put forward throughout Chris's composition, but it is rather a general statement on the need for considering and arguing options that can better the understanding we have as people. The afterthought written after the composition contributes to the impression that Chris wrote from a highly personal point of view, but did not attempt to discuss the pros and cons of marijuana legalization. As for organization, the essay is somewhat choppy. Overall, despite Chris's shortages, he showed a number of successful strategies, which made of writing an easy and straightforward procedure and convinced me that he was an expert writer that knew to get his meaning across. Chris's drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored Chris's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	26 (Good to average)	26 (Good to average)
<i>Organization</i>	17 (Good to average)	17 (Good to average)
<i>Vocabulary</i>	20 (Excellent to very good)	20 (Excellent to very good)
<i>Language use</i>	25 (Excellent to very good)	25 (Excellent to very good)
<i>Mechanics</i>	5 (Excellent to very good)	5 (Excellent to very good)

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Chris's revisions

Summary of Chris's revisions*

BETWEEN-DRAFT AND FINAL DRAFT REVISIONS:

Word	19	Addition	36	Cosmetic	0
Phrase	18	Deletion	6	Grammatical	0
Clause	5	Substitution	21	Mechanical	18
Sentence	6	Reordering	2	Informational	38
Paragraph	0	Consolidation	1	Referential	6
Global	0			Conjunctural	3
Surface	18			Lexical	0
Total	66				

Percentage of total revisions: 100%

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

Between-draft and final draft revisions

Chris started his second 90-minute session by browsing through his first draft quickly to gain a first impression. He seemed happy when he commented: "my first impression is that it is fairly complete really... I think... I'm sure .. I can add emphasis to it," but he was also concerned with the formal aspects of the paper, obvious when he told me that he could rewrite it again to improve his handwriting. Chris read through his first draft aloud and started making changes. He did not finish with the global reading, however, but he read pieces, observed the overall product and said "its okay." The between-draft changes were all formal matters, such as cosmetic or punctuation conventions. Hardly had seven minutes elapsed when Chris started to write the final version of his composition.

Chris read, marked the introductory paragraph and copied it without any changes except for the title: "Legalise marijuana: a personal opinion." Chris's pattern of revision was to read a sentence or paragraph from the first draft and to copy it making changes that sometimes involved adding a

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phrase or a sentence. Most of his changes were at the word (29.46%), phrase (26.78%) and surface (26.78%) levels of the language, mostly additions (55.38%) and substitutions (31.25%) with an informational purpose (58.03%). (See the table above for numbers and percentages of revisions per 1,000 words of text). Close observation reveals that Chris did not completely adhere to the first draft but he read the paragraph he was working on in the second draft and tried to express meaning. At a point, Chris said:

Just more or less dictation... but... just trying to polish it a little bit... but I don't gonna delude any message or any character that I have gathered in the first draft but I need to make it a little bit more smoother around the edges. That's what I'm gonna try to continue to do.

The following words express Chris's concern with correction and the feeling he wanted to transmit with his words:

Even if I'm deluding this essay a little bit I don't gonna lose the emphasis the first one had but it needs time. Hopefully, I'm not elaborating but laboring points about different things. It's an important issue and not to express myself correctly in these essays and, as I said, I hope not to have lost any character... from the transfer of the first draft to the final draft.

When Chris almost finished copying the first draft, he wrote a final one-sentence concluding paragraph and moved the last paragraph in his first draft to the end of the second draft as an afterthought. Having done this, Chris did not read globally because he had been working on individual sections.

Case study: Patrick

Patrick was a 33-year-old English guy who went to Spain with her girlfriend to spend some time. He studied Physics and Philosophy and got a Certificate in Education in England. He worked in an office before moving to Spain and he was working as an actor for infantile performances at the time of this investigation. As a child, he used to write very frequently and at university, once a week or a fortnight and he was told that he was good at "dissecting ideas." His writing was very much

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reduced to writing emails and notices. Getting his point across was always a concern for him since he had to make sure that he wrote what he wanted to say so that people did not get the wrong meaning. Patrick's mother influenced him into learning how to organize his essays better.

Patrick's descriptions of his own composing processes proved his concern with ideas rather than grammatical correctness, which he felt was secondary. His first and final drafts were quite different in nature because the first one served him the purpose of finding out what he wanted to say in a kind of stream of consciousness, which included no outline to guide his ideas. He did write down a four point-list of topics. The final draft contained parts copied from the first, but it also supposed a new understanding of his paper:

... I thought I was gonna write a small summary of the whole thing but ah... it changed. The big change is in the first draft in changing what the argument was gonna be... In this one I wrote not deliberately ... I found it interesting and got a law on ... why is law, why we have laws, and what the benefits of anti-marijuana laws, legal marijuana, illegal marijuana law and I discovered that I could write a law on that. So, you gotta narrow down... I had to narrow down to one small part, just because I enjoyed it, I liked that and went into that part. And it's a part from a philosophical perspective.... It's constraining in one question, one word really.

Patrick also believed that content, organization, style, or grammar took preference depending on the text type. He was aware of and knew the importance of an audience for an essay, although he was his own reader most of the time. He described his audience as follows:

Partly it was myself and partly, a neutral voter. So it's talking about legalization, so it's gotta be someone who is interested in it would make a difference, so a neutral politician, ideally, or a neutral voter or someone who doesn't have a strong opinion either for or against marijuana. Because if someone is passionate either way then, the best constructed argument won't make much difference. So, someone who is not that passionate and also, someone that would exercise his democratic rights.

When talking about how Patrick went about writing his composition, he explained that, after reading the title, his first thoughts were that he needed to clarify the question posed: "legalized, to who?, for when?, how?" and wrote down his initial thoughts. He did not use any outline or employed

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any material because he had to write a short essay. Only after writing his first draft did he discover that what he really wanted to communicate was the legal issues of marijuana legalization. It seems then that freewriting facilitated Patrick's discovery of the meaning of his text.

On the subject of his composing problems, Patrick referred to difficulties with handling the structure of his composition, since he could not move paragraphs around. He related that had he written the essay with a word processor, the final result would have been very different. During his first 90-minute period, Patrick argued on many arguments but, during the incubation period between the first and the final draft, he decided to concentrate on a legal argument and to do so from a personal perspective, failing to write an argumentative essay where two opposing views are encountered. The final draft was not satisfying for Patrick either, because he had been unable to make major changes on paper.

Patrick revised as he went along, planning revisions for the arguments he was dealing with in his first draft, although he finally decided to set his mind in a single point. He did not revise globally because, as he said, he was too lazy. In the first draft, Patrick returned to previous paragraphs a few times to read but such readings did not initiate revisions and had the purpose of checking what his initial thoughts had been. In his second draft, however, Patrick commented that he had not gone back to read because he knew what he wanted to say.

Patrick's composing processes

Patrick started his composing processes rewriting the title of the composition so that it expressed its underlying meaning: "The recreational use of marijuana should be legalized for adults." Such title really expressed legalization concerns similar to those raised with the legalization of alcohol and tobacco. Patrick acknowledged that he tended to take a medium stand but, this time, he stood for the legalization of marijuana based on individual freedom. He read the arguments in the assignment sheet but he did not seem to agree with the arguments "for." He believed that marijuana creates dependence and, although adulterated drugs could be avoided to some extent after their legalization, health benefits could never be obtained from them.

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Patrick employed the first writing session in finding out what he wanted to say. He wrote extensively on two main arguments – individual freedom and the comparison between marijuana and the legalized drugs - but did not argue against the contrary view, although he had originally planned to do so. During the second session, Patrick took over both arguments again and provided more support for the legalization of marijuana based on ideas of personal freedom and marijuana as not harmful to society as a whole. Patrick took sections of his initial draft and added others, which demonstrates the writer's ability to handle information in his mind and to elaborate it before writing it down on paper. Some of his behaviors while composing correspond to those of an expert writer, such as taking some moments to consider his ideas aloud, concern for his arguments and his audience. Yet, Patrick also undertook unsuccessful strategies that are more typical of less expert writers: he lacked extensive readings of his drafts to revise if the words captured the meaning he intended, global planning to consider the arguments typically addressed when talking about the legalization of marijuana, major and minor revisions on his ideas, revising for the overall organization of his essay and editing. He rejected some arguments aloud but not on paper and, therefore, he wrote on one side of the problem but left untouched important issues. Such behavior has also been observed in ESL/EFL writers. It is as if writers limited the richness of their ideas when translating them on paper.

Regarding Patrick's reading behaviors, they were constraint to the paragraph or sentence he was working on or to the previous one. When stuck, he stopped, thought aloud as if he was trying to put his thoughts in order, read back and set pen to paper again. Sometimes, such pauses generated revisions on clauses or sentences. Patrick's local readings occurred often and substituted the global readings at the end of both writing sessions. At the beginning of the second session, Patrick started a global reading but he merely read the first two paragraphs and the final conclusion because, as he acknowledged in the interview, he had already decided to concentrate on the legal aspects of the legalization of marijuana and did not need the rest of the arguments.

Patrick's written product

The organization of Patrick's composition is a major shortage, as there is no evidence that he had planned for it. Instead, the first and final drafts look as if Patrick had written the arguments

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straight from his head. In the final draft, there is not a proper introduction to the topic, including general and specific ideas and a thesis statement that summarizes Patrick's main argument; instead, he wrote a statement of purpose in a one-sentence paragraph. Some of his body paragraphs are also too short to stand alone, while the conclusion is formed of one sentence and does not summarize the main arguments put forth. Both drafts had a strong oral tone, including expressions that are more typical of an informal language, such as interrogative questions and abbreviations, than of a piece of academic text. Moreover, the texts also have punctuation problems, such as fragments, apart from many mechanical mistakes, which made them difficult to be followed. Patrick's drafts are in Appendix 7.

Raters # 1 and # 2, respectively, scored Patrick's composition as follows:

	Rater # 1	Rater # 2
<i>Content</i>	26 (Good to average)	26 (Good to average)
<i>Organization</i>	13 (Fair to poor)	17 (Good to average)
<i>Vocabulary</i>	17 (Good to average)	17 (Good to average)
<i>Language use</i>	17 (Fair to poor)	17 (Fair to poor)
<i>Mechanics</i>	4 (Good to average)	3 (Fair to poor)

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Patrick's revisions

Summary of Patrick's revisions*

PRE-DRAFT REVISIONS:

Word	32	Addition	0	Cosmetic	0
Phrase	0	Deletion	32	Grammatical	0
Clause	16	Substitution	48	Mechanical	16
Sentence	16	Reordering	0	Informational	48
Paragraph	0	Consolidation	0	Referential	16
Global	0			Conjunctive	0
Surface	16			Lexical	0
Total	80				

Percentage of total revisions: 27.40%

FIRST DRAFT REVISIONS:

Word	44	Addition	17	Cosmetic	1
Phrase	18	Deletion	39	Grammatical	4
Clause	11	Substitution	37	Mechanical	15
Sentence	4	Reordering	0	Informational	52
Paragraph	0	Consolidation	0	Referential	11
Global	0			Conjunctive	6
Surface	15			Lexical	4
Total	67				

Percentage of total revisions: 22.95%

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FINAL DRAFT REVISIONS:

Word	51	Addition	46	Cosmetic	0
Phrase	20	Deletion	36	Grammatical	4
Clause	20	Substitution	59	Mechanical	20
Sentence	27	Reordering	3	Informational	92
Paragraph	7	Consolidation	1	Referential	12
Global	1			Conjunctural	9
Surface	20			Lexical	8
Total	145				

Percentage of total revisions: 49.66%

*All the revisions are expressed per 1,000 words of text and rounded off to the nearest whole revision

First draft revisions

For his planning, Patrick wrote a five-point outline in the body of his text with the arguments that supported his ideas in favor of the legalization of marijuana but, during the first writing session, he did not go back to the outline to generate more content. Instead, Patrick planned as he went along reading back when he needed to generate ideas. Patrick merely concentrated on the first two arguments, which he treated extensively, but he left out an argument “for” and a global plan to argue against the opposing view since he had nearly finished the five sheets given. He did not ask for more paper and set to write his final concluding paragraph. At the beginning of the second 90-minute session Patrick wrote a brief outline, since he had made up his mind and had decided that he wanted to focus on a single point of his argumentation.

Patrick’s first draft revisions were mainly at the word level, which represented 47.76% of all his revisions in the first draft, followed in order of preference by the phrase (19.40%) and surface levels (16.41%), mainly with an informational purpose (56.71%) in mind, because his primary intention was to communicate some meaning. The rest of purposes of revision were of lesser importance. Although he did revise at the clause and sentence levels, these revisions were few in number and had little influence on the meaning of his essay. (See the table above for numbers and percentages of revisions per 1,000 words of text).

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Final draft revisions

Patrick's final draft revisions were important both in number and nature. Central global changes were considered as he narrowed down his discussion on the legalization of marijuana to concentrate on the legal aspects. Whole paragraphs were changed but he also took some parts of his initial draft and added them to his final draft as many expert writers do. The introductory paragraphs in both drafts are proof of the changes that Patrick undertook:

(First draft)

The use of marijuana should be legalized. I believe this question means the recreational use of marijuana should be legalized for Adults. This change is because marijuana is already legal for medical purposes and I've added adults to bring a legalization of pot in line with other legal drugs like alcohol and cigarettes (Lines 1-10).

(Final draft)

In looking at whether or not to legalize marijuana (from now abbreviated to pot) we must consider the recreational use by Adults as pot has some medical uses already and legalization for children is a further issue (Lines 1-7).

Patrick was primarily concerned with the ideas that he wanted to communicate, which explains why he changed the focus of his argumentation and was not prematurely worried about formal matters. However, he did not take the time to revise what he had written to refine his argumentation, to establish some kind of organization and to edit, because he was accustomed to writing with a computer, where changing phrases, sentences or paragraphs was easy and straightforward and the writer does not have to recopy. .

CHAPTER 7

EXPERIMENTAL STUDY: DISCUSSION AND RESULTS

7.1. First research question

When did revisions occur during the composing process?

7.1.1. Were there any similarities and differences between the experienced and novice writers per cycles of revision?

Figure 14 on the expert writers' raw frequencies and percentages of total revisions across drafts reveals that the final draft was the moment chosen by the majority of the experienced writers to undertake their largest numbers of revisions, which represented 50% of all their revisions. The second most important stage for revision was the first draft, although it represented a little over half the percentage of revisions of the final draft (27%). The between-draft and pre-draft stages were however of little importance for the experienced writers in this study (11% and 12%, respectively), who spent little time and effort on the stages in spite of the fact that they are often regarded as fundamental, the pre-draft for laying the foundations of the composition and the between-draft for improving the first draft before the final draft is written down.

Figure 15 presents the percentage of total revisions in the experienced writers' drafts according to whether they occurred in the *first writing session* or in the *second* and it reveals that all subjects except for Chris revised in the first and second writing sessions. The average percentage of revisions carried out in the first writing session is 36.08 and the standard deviation is 16.43. The variation coefficient (VC) indicates that the standard deviation is 45.54% of the total first writing session media.

The *second writing session* was, however, the moment chosen to carry out the majority of revisions. In fact, all experienced writers made most of their revisions while writing in the second session. Laura, Nuria, Annabelle and Amanda made almost twice as many revisions in the second session as in the first; Yoanna quadrupled the number of revisions in the second session; Assumpta and Lola made similar percentages in both sessions; Alicia made over 50% her revisions in the first writing session; and Chris made all his revisions in the final 90-minute meeting, because during the first 90-minute session he was merely preoccupied in writing down

all his thoughts. The increases in percentage total revisions from the first writing session to the second in the majority of the writers' essays were not lower than 1.25% and as high as 100%. The mean average of all revisions undertaken in the second writing session is 64.11, the standard deviation 16.45, and the variation coefficient 25.66%.

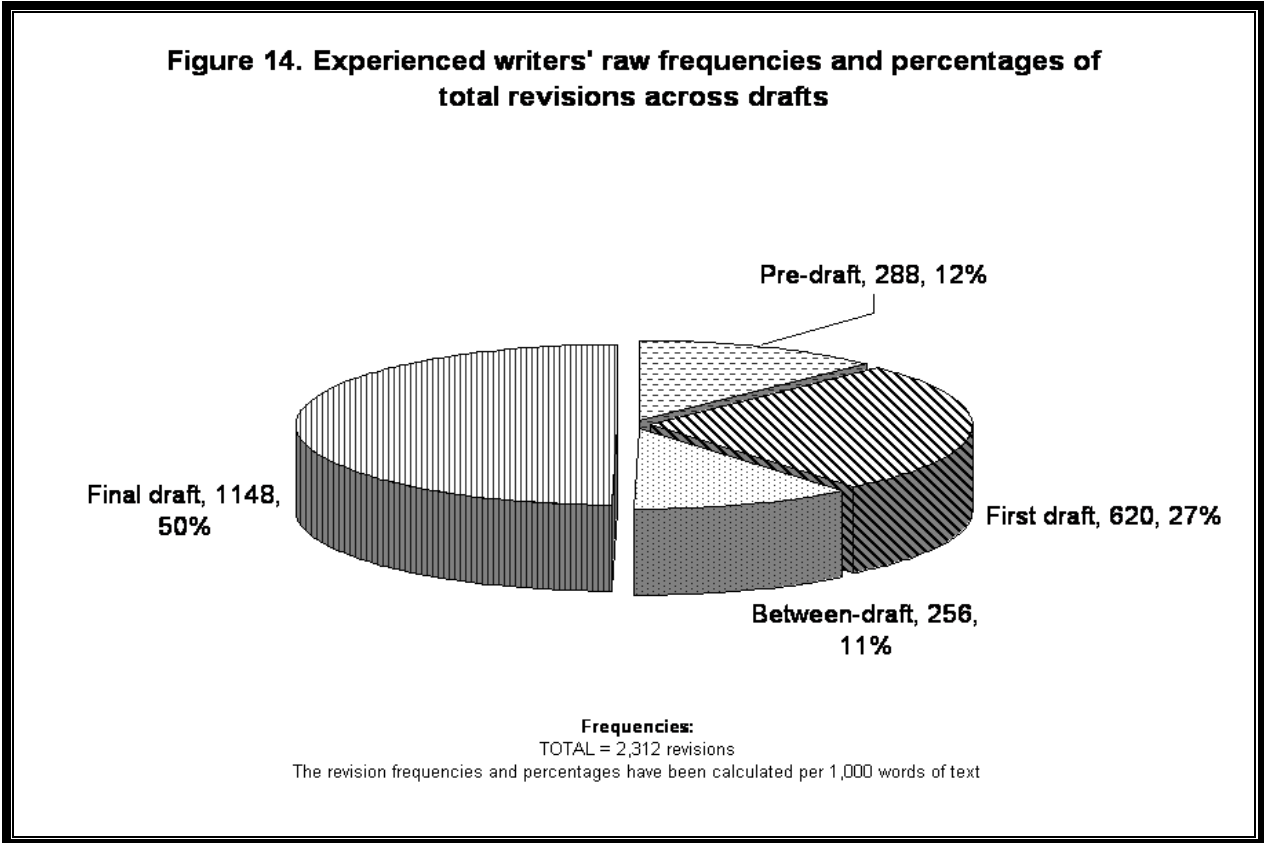
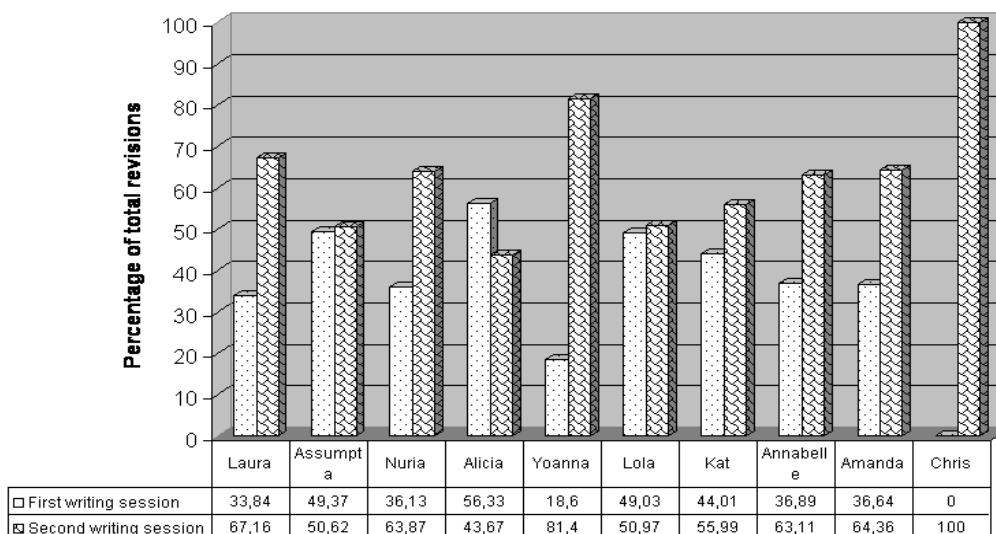


Figure 15. Percentages of total revisions in the experienced writers' drafts across writing sessions



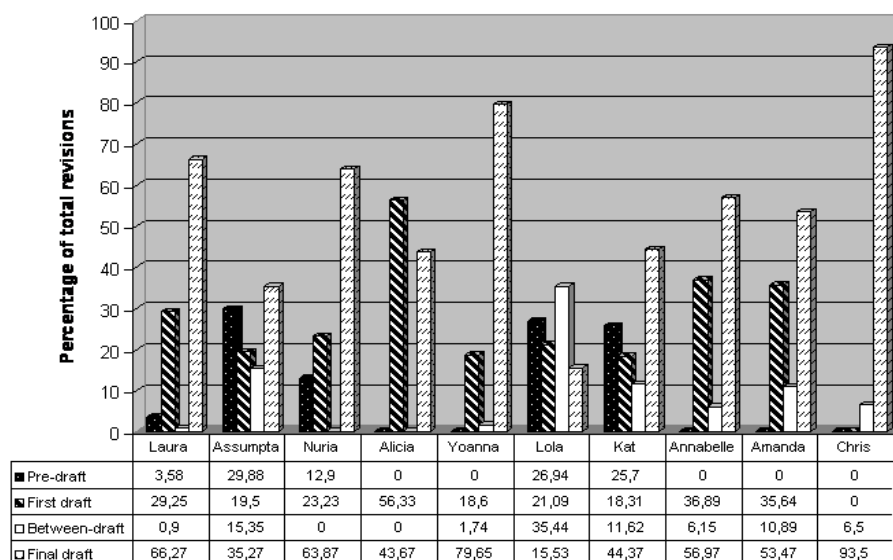
1st session $r = 36.08$, $SD = 16.43$; 2nd session $r = 64.11$, $SD = 16.45$
 Note: The percentages have been calculated per 1,000 words of text

Figures 16 and 17 break down the total revision frequencies and percentages per individual subject and illustrate the percentages of total revisions that the experienced writers undertook in their *pre-drafts*, *first drafts*, *between-drafts*, *final drafts* and combinations of those, that is, *pre-draft/first drafts* and *between-draft/final drafts*. As pointed out, the experienced writers' tendency was to revise in their first and final drafts, where they carried out the majority and most important revisions. This was so for all writers except for Lola, who favored pre-draft and between-draft revisions; Assumpta and Kat, who made high percentages of pre-draft and final draft revisions; and Chris, who did not revise his first draft. The final draft stage was however the most important moment for revision ($r = 53.26$) for 8 or 80% of the experienced subjects. The expert writers in this study also presented differing degrees of revision in their final drafts, which ranged from the least frequent reviser, Lola, who made 15.53% of all her revisions, to Chris, who made as much as 93.5% of all his revisions.

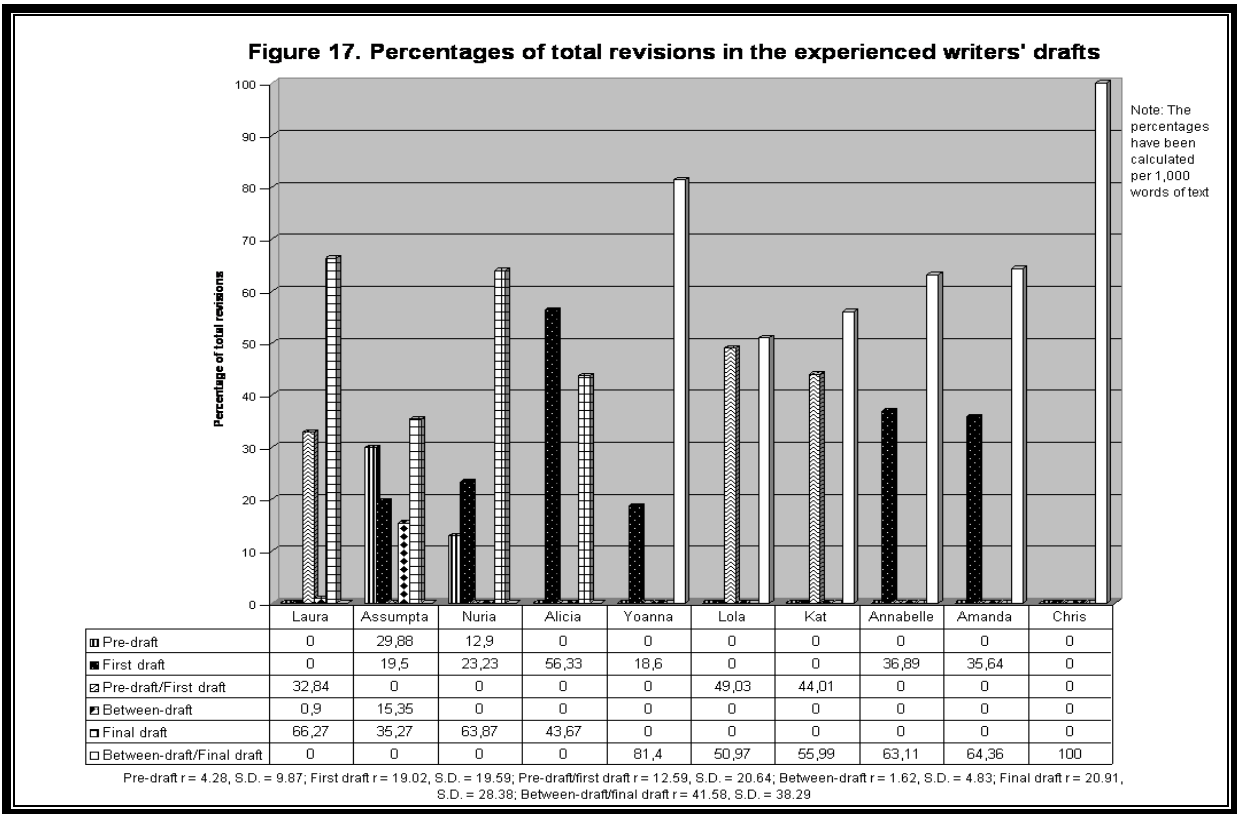
Although little used, the between-draft stage was employed by most of the skilled subjects in this study ($n = 8$), although they revised to different extents. Two of the experienced subjects, Nuria and Alicia, did not revise at this stage. Lola was the most frequent reviser ($r = 35.44$), since she understood that further work on her first draft was necessary before writing the final version of her composition. The rest of the expert subjects, however, hardly revised at the intermediate stage of the writing process, as the mean average of between-draft changes

indicates: $r = 8.86$. This result confirms the writers' preference for final version revisions over between-draft. Finally, 50% of the expert writers revised at the pre-draft stage: Laura, Assumpta, Nuria, Lola, and Kat, who revised very little, as showed by the mean number of revisions ($r = 9.9$). Indeed, the tendency for some was also to start writing the first draft and no notes or outlines that contained the points to be developed in the composition were prepared beforehand. Instead, they made a kind of mental plan before the first writing session or at the onset of the writing task. For others, planning consisted in drawing an outline of their ideas, often in list form. The most frequent revisers at the pre-draft cycle were Assumpta, Lola and Kat, who made 29.88%, 26.94% and 25.7% of their overall number of revisions at that stage, respectively.

Figure 16. Percentages of total revisions in the experienced writers' drafts



Pre-draft $r = 9.9$, $SD = 12.82$; First draft $r = 25.88$, $SD = 14.93$; Between-draft $r = 8.86$, $SD = 10.77$; Final draft $r = 53.26$, $SD = 20.33$
 Note: The percentages have been calculated per 1,000 words of text



The standard deviations and variation coefficients in the first draft (S.D. = 14.93, VC = 57.69%), between-draft (S.D. = 10.77, VC = 121.56%) and final draft (S.D. = 20.33, VC = 38.17%) are also noted. The standard deviation that varied the most from its media was therefore that of the between-draft, where the subjects showed the widest individual variability.

Some of the experienced writers in this study (Laura, Lola and Kat) combined the pre-draft and first draft revisions. When the students were making changes in the first draft, they were observed to go back to add more changes to the pre-draft (see Figure 17). In all three cases, the writers made at least one third of their total revisions in the combination pre-draft/first draft; however, their highest percentage of revisions occurred in the final draft. The mean average of pre-draft/first draft revisions was low: 12.59 (S.D. = 20.64).

Other expert writers (Yoanna, Lola, Kat, Annabelle, Amanda and Chris) also merged two stages: the between-draft and final draft, which constituted the immense majority of the subjects' revisions. It is interesting to note that all six subjects made over 50% of their total revisions when combining both drafts and, in the case of Chris, they amounted to 100% of his revisions. The mean average was higher than that of pre-draft/first draft revisions: 41.58 (S.D. = 38.29).

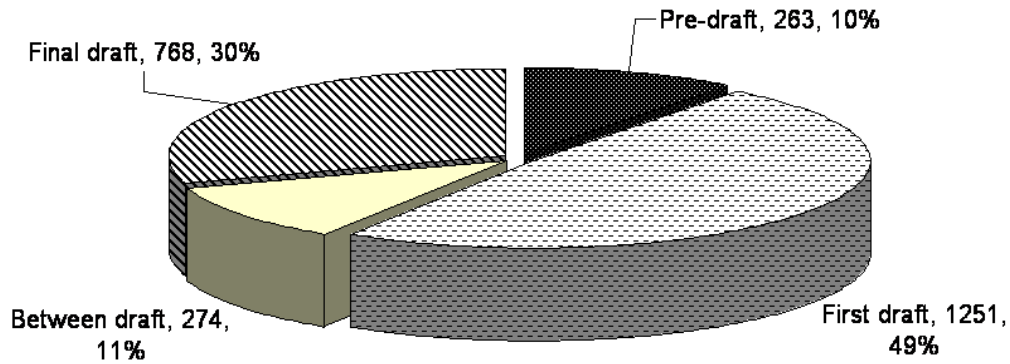
The pre-draft/first draft and the between-draft/final draft combinations demonstrate that revision is a recursive rather than a linear process, which involves going back to early stages in order to carry out later ones and where all drafts are intimately interconnected. Thus, combinations of drafts may be said to favor revisions and may be found more often in the expert than in the less expert writers.

Figure 18 on the novice writers' raw frequencies and percentages of revisions across drafts reveals that, as it had occurred with the experienced writers in this study, the first and final drafts proved to be the most important stages for revision for the novice writers. Yet, the percentage of first draft revisions indicates that the first stage was the most salient revising stage (49% of all revisions). In descending order, the rest of the stages were: final draft (30%), between-draft (11%) and pre-draft (10%).

Figure 19 reveals that the novice writers in this study revised more frequently during the *first writing session* than the expert writers did ($r = 52.21$ and 36.08 , respectively), where they undertook the majority of their changes. The percentage of *second writing session* revisions was slightly lower ($r = 47.79$).

Per individual drafts, six out of nine (60%) writers preferred not to make any revisions at the pre-draft stage. The mean average was 9.58. At the between-draft stage, more subjects undertook between-draft revisions than pre-draft and only four in nine did not make them at all. However, the mean average of between-draft revisions was still low ($r = 9.23$), the standard deviation was 12.08 and the variation coefficient, 130.88 (see Figure 20). The mean average of between-draft revisions was however higher than that of the effective group and, thus, it can be concluded that the between-draft stage, although typical of experienced writers, is also found in the unskilled writers' composing processes. The first and final drafts were the preferred stages for revision. Although more subjects undertook the majority of their revisions in the final draft rather than in the first draft ($n = 3$ versus 6), the mean average of first draft changes was higher, revealing a premature interest in early revisions. The percentages correspond in turn to the individual frequencies and percentages in Tables 6 and 7.

Figure 18. Novice writers' raw frequencies and percentages of total revisions across drafts

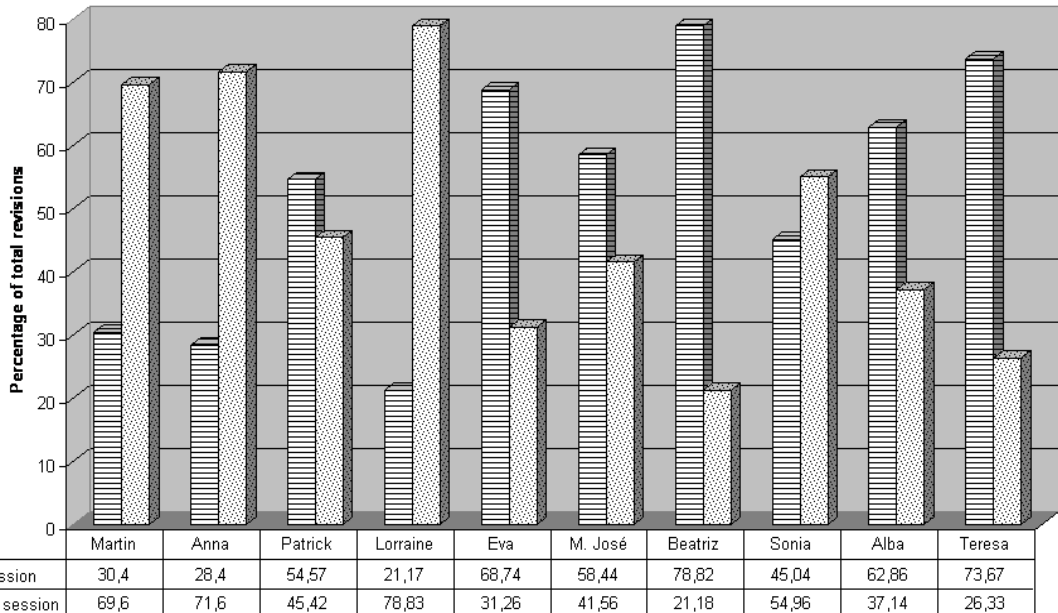


Frequencies:

TOTAL: 2,556 revisions

Note: The revision frequencies and percentages have been calculated per 1,000 words of text

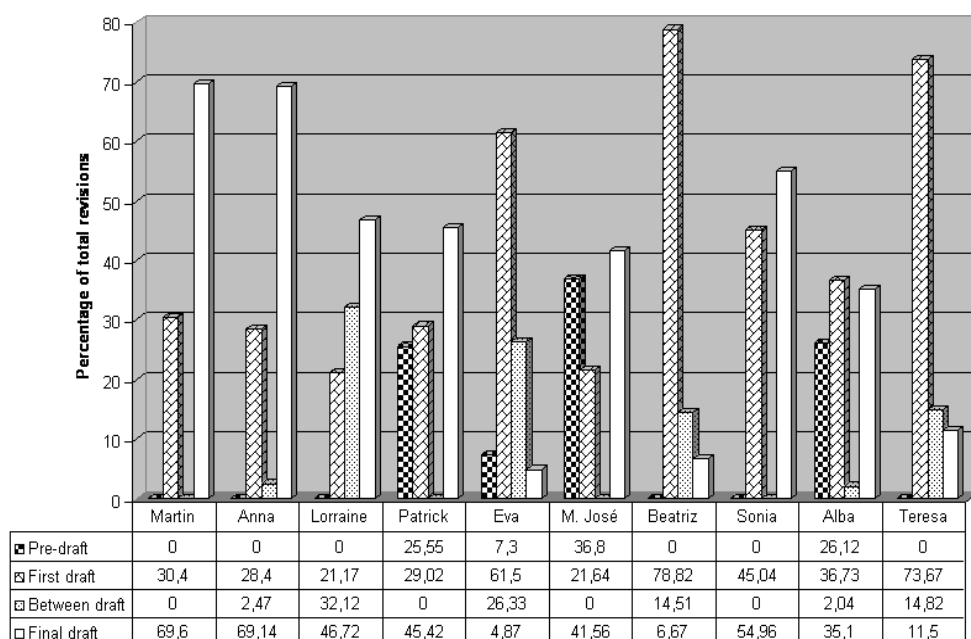
Figure 19. Percentages of total revisions in the novice writers' drafts across writing sessions



1st writing session $r = 52.21$, S.D. = 20.16; 2nd writing session $r = 47.79$, S.D. = 20.16

Note: The percentages have been calculated per 1,000 words of text

Figure 20. Percentages of total revisions in the novice writers' drafts



Pre-draft $r = 9.58$, S.D. = 14.24; First draft $r = 42.64$, S.D. = 21.37; Between-draft $r = 9.23$, S.D. = 12.08; Final draft $r = 38.55$, S.D. = 24
 Note: The percentages have been calculated per 1,000 words of text

Figure 21 further distinguishes some sub-classifications in the novice writers' essays: *pre-draft/first draft revisions* and *between-draft/final version revisions*, which is also an indication that the less expert writers also think that all drafts are intimately interconnected. Eva, M. José and Alba mixed the first draft with the pre-draft revisions, which constituted 68.74% of Eva's revisions, 58.44% of M. José's revisions and 62.86% of Alba's revisions. Only Eva's percentage of pre-draft revisions was comparatively low when compared with the percentage of first draft changes and, thus, she did not go back to her outline to initiate revisions. M. José and Alba made higher percentages of pre-draft revisions and, yet, they were not successful. The mean average of pre-draft/first draft revisions was slightly higher than that of the experienced writers: 19 (S.D. = 30.70).

Anna, Eva, Alba and Lorraine (40% of the subjects) merged the between-draft and the final version revisions, of whom Lorraine undertook the highest percentage (78.83%), Anna made 71.6%, while Eva and Alba made less than 50% of their revisions in combination, since the writers did little more than recopy their first drafts. The mean average of between-draft/final draft revisions was low: 21.88 (S.D. = 31.46), revealing low use. Close observation of the novice individuals' composing reveals, however, that the writers did not make important revisions in their pre-drafts and between-drafts but, rather, they focused on words or surface matters that had little repercussion on content.

Tables 6 and 7 illustrate the effective and ineffective writers' frequencies and percentages of revision per cycles of revision calculated per 1,000 words of text. The results corroborate the findings concluded earlier. The expert and novice writers made similar numbers of revisions per 1,000 words of text: 2,315 ($r = 231.5$) revisions *versus* 2,556 ($r = 255.6$), respectively, although the results were comparatively very different.

The effective and ineffective subjects' revision profiles also differed from each other, since they concentrated on different drafts for revision. Of the 2,315 revisions, the expert writers made 908 revisions or 39% of all their revisions in the first writing session and 1,407 revisions or 61% in the final session. The poor writers, however, made 2,556 revisions, which were distributed as follows: 1,514 revisions or 59% of all their revisions were first writing session revisions and 1,042 revisions or 41% were second writing session revisions. Hence, for the poor writers, the first writing session was the moment chosen to make the immense majority of revisions, unlike the better writers, who favored second session changes. It seems that the expert writers concentrated on meaning first and revision was left for later, while the poor subjects prioritized form over meaning, which had negative consequences for the quality of their essays.

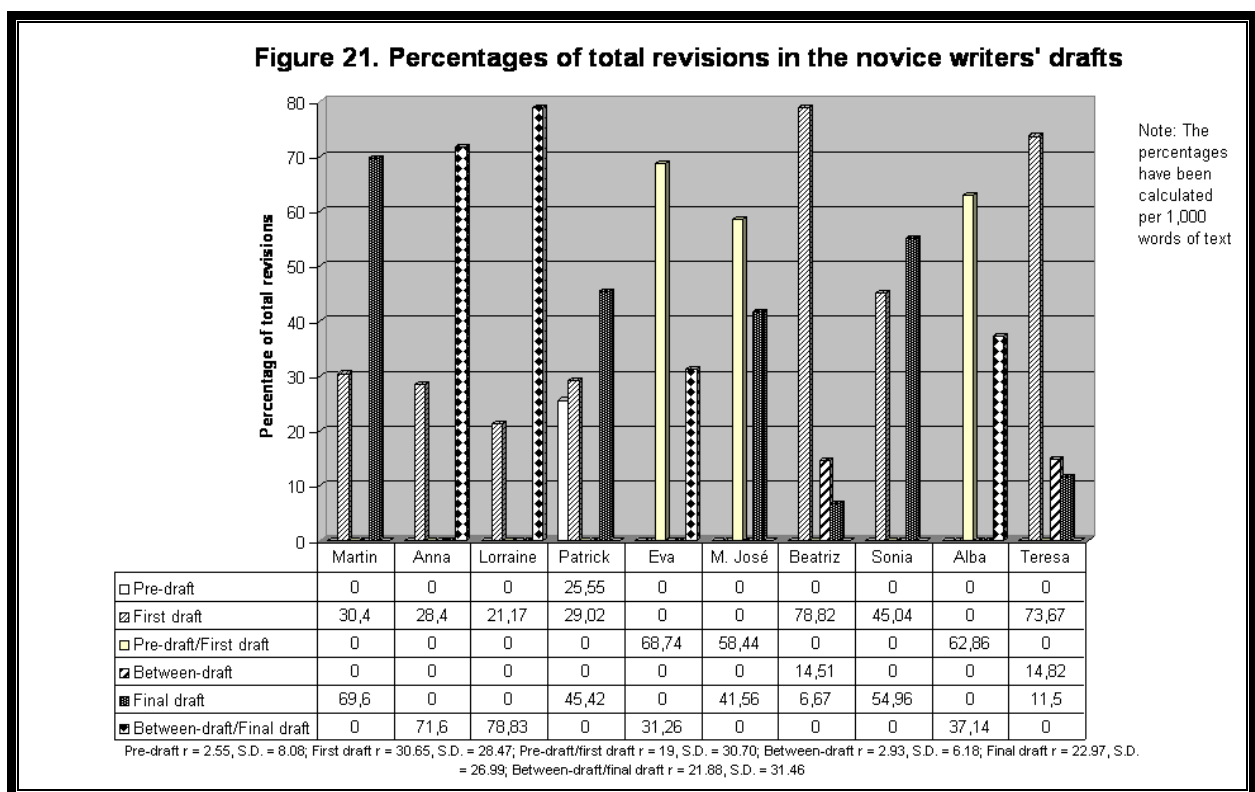


Table 6. Expert subjects' total frequencies and percentages per cycles of revisions

CYCLES					
<u>Expert subjects</u>					
	PRE-DRAFT	FIRST DRAFT	BETWEEN-DRAFT	FINAL DRAFT	TOTAL
LAURA	12 (4%)	98 (29%)	3 (1%)	222 (66%)	335
ASSUMPTA	72 (30%)	47 (19%)	37 (15%)	85 (35%)	241
NURIA	20 (13%)	36 (23%)	0 (0%)	102 (65%)	158
ALICIA	0 (0%)	138 (56%)	0 (0%)	107 (44%)	245
YOANNA	0 (0%)	32 (19%)	3 (17%)	137 (80%)	172
AMANDA	0 (0%)	36 (36%)	11 (11%)	54 (53%)	101
LOLA	111 (27%)	91 (21%)	146 (36%)	64 (16%)	412
KAT	73 (26%)	52 (18%)	33 (12%)	126 (44%)	284
ANNABELLE	0 (0%)	90 (37%)	15 (6%)	139 (57%)	244
CHRIS	0 (0%)	0 (0%)	8 (7%)	115 (93%)	123
TOTAL	288 (12%)	620 (27%)	256 (11%)	1,151 (50%)	2,315
	908 (39%)		1,407 (61%)		

Note: The frequencies and percentages have been calculated per 1,000 words of text and have been then rounded off to the nearest whole revision.

Table 7. Novice subjects' total frequencies and percentages per cycles of revisions

CYCLES					
<u>Novice subjects</u>					
	PRE-DRAFT	FIRST DRAFT	BETWEEN-DRAFT	FINAL DRAFT	TOTAL
MARTIN	0 (0%)	38 (30%)	0 (0%)	87 (70%)	125
ANNA	0 (0%)	23 (28%)	2 (2%)	56 (69%)	81
LORRAINE	0 (0%)	29 (21%)	44 (32%)	64 (47%)	137
PATRICK	81 (26%)	92 (29%)	0 (0%)	144 (45%)	317
EVA	33 (7%)	277 (61%)	119 (26%)	22 (5%)	451
M ^a JOSÉ	85 (37%)	50 (22%)	0 (0%)	96 (42%)	231
BEATRIZ	0 (0%)	201 (79%)	37 (15%)	17 (7%)	255
SONIA	0 (0%)	118 (45%)	0 (0%)	144 (55%)	262
ALBA	64 (26%)	90 (37%)	5 (2%)	86 (35%)	245
TERESA	0 (0%)	333 (74%)	67 (15%)	52 (12%)	452
TOTAL	263 (10%)	1,251 (49%)	274 (11%)	768 (30%)	2,556
	1,514 (59%)		1,042 (41%)		

Note: The frequencies and percentages have been calculated per 1,000 words of text and have been then rounded off to the nearest whole revision.

Further insight into the revisions made in the individual drafts shows that the better writers made more pre-draft revisions than the novice (12% *versus* 10%, respectively), who focused on first draft revisions instead. Both groups of writers also presented similar numbers of revisions at the between-draft cycle and, therefore, it was not a distinguishable feature for the experienced writers in this study. Expert subjects favored final draft revisions, unlike the ineffective writers, who concentrated less on the final draft.

7.1.2. *Were there any similarities and differences between the native and non-native experienced writers per cycles of revision?*

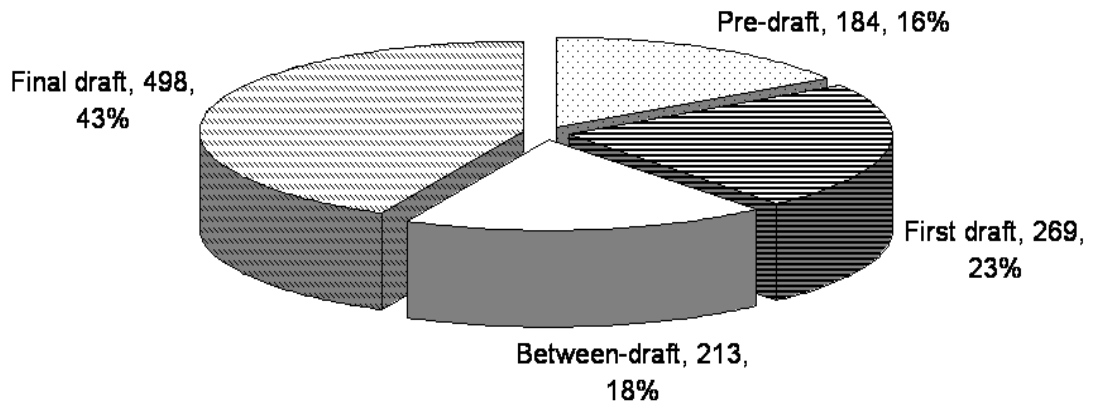
Figures 22 and 23 illustrate the native and non-native experienced writers' raw frequencies and percentages of total revisions across drafts. The native experienced writers in this study made similar total numbers of revisions than their non-native counterparts ($n = 1,164$ versus 1,148 revisions, respectively). The mean average of revisions per native subject was, therefore, slightly higher than the non-native: $r = 232.8$ versus $r = 229.6$ revisions, respectively.

For both writer types, the first and final drafts were the preferred drafts for revision over the pre-draft and between-draft, which had little importance overall. Instead, the writers concentrated on the final draft since, once the meaning had been expressed in the first draft, the next step was to polish the draft, both its form and content. The non-native experienced writers made greater use of the final draft (56% of all revisions for the non-native versus 43% of all revisions for the native), while the native subjects revised at the pre-draft and between-draft cycles more often and they, therefore, took greater advantage of their outlines to plan next moves and of the intermediate stage of revision, which are often associated with good writing. The native experienced writers' proportions of pre-draft and between-draft revisions are indeed more balanced than the non-native expert's when compared with the proportions of first and final draft revisions.

The non-native expert writers' low percentage of revisions at the pre-draft cycle indicates that the outlines served the purpose of acting as a kind of reminder of the points to be treated in the body of the compositions. The outlines were not modified once they were on paper, a characteristic that is often encountered in novice writers' composing processes. Also, the writers preferred to plan as they went along, to improvise new ideas as they developed the text and to discard planned ones. First draft revisions were second in importance for all writers. Yet, the percentage of first draft revisions was more important for the non-native expert writers, which represented one third of their total number of changes.

Figures 24 and 25 describe the percentages of total revisions in the native and non-native experienced writers' drafts according to writing session. No differences have been found between both writer types regarding the writing session preferred for revision. The second

Figure 22. Native experienced writers' raw frequencies and percentages of total revisions across drafts

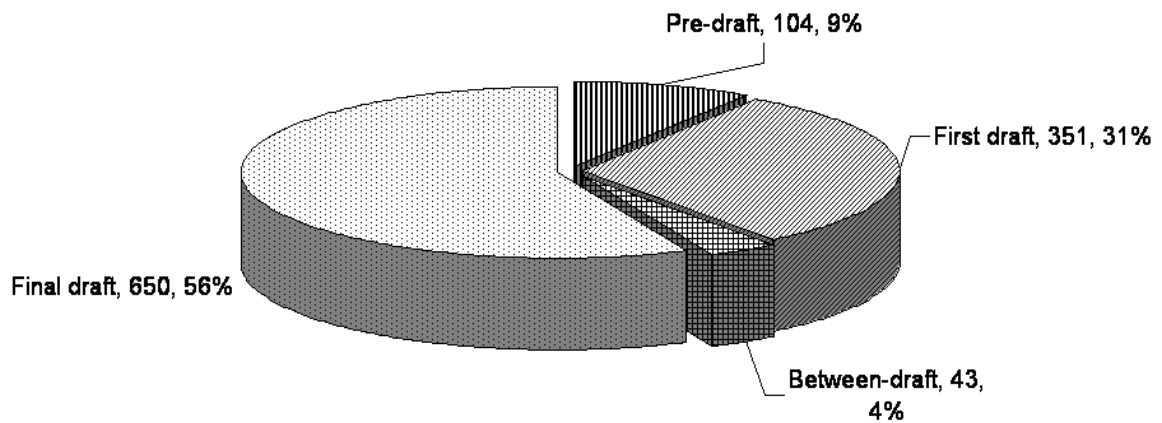


Frequencies:

TOTAL = 1,164 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 23. Non-native experienced writers' raw frequencies and percentages of total revisions across drafts



Frequencies:

TOTAL = 1,148 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

writing session was the moment chosen to carry out the majority of the subjects' revisions. Indeed, all native and non-native writers except for Alicia made over 50% of their revisions in the second session.

I further note significant increases of percentage revisions from the *first* to the *second writing session* in all cases: Two of the non-native expert writers – Assumpta and Nuria – and four of the native – Lola, Kat, Annabelle and Amanda - made less than twice as many revisions in the second session as in the first; one of the non-native – Laura - made over twice as many; Yoanna made over four times as many; and Chris made 100% of his revisions in the second session, because he had spent the first session on writing down all his ideas on paper. The mean average of revisions in the native experienced writers' second writing session was only slightly higher than the non-native: $r = 66.89$ (S.D. = 19.3, VC = 28.85%) and $r = 61.34$ (S.D. = 14.75, VC = 20.05%), respectively. It seems, therefore, that all experienced writers, both native and non-native, had favored second session revisions because during the first session they had set up a scale of priorities where the development of ideas came first and revision was second.

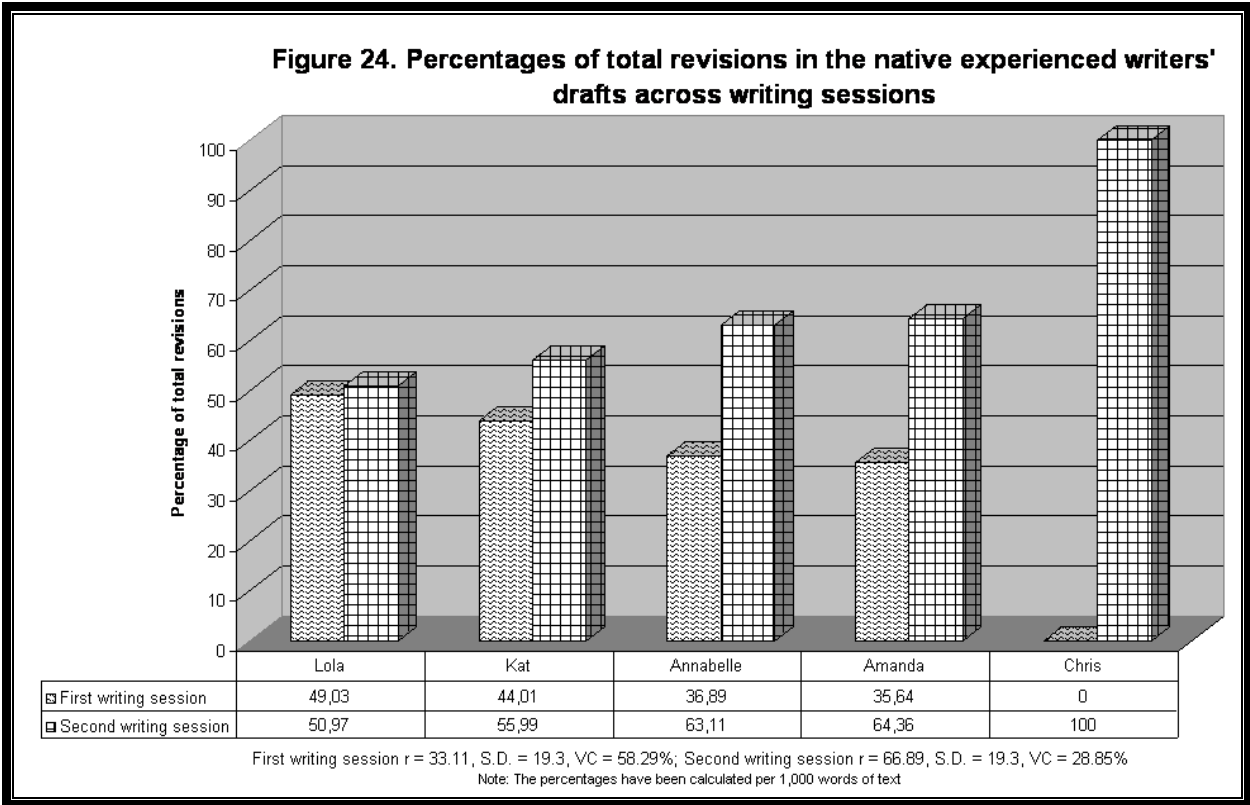
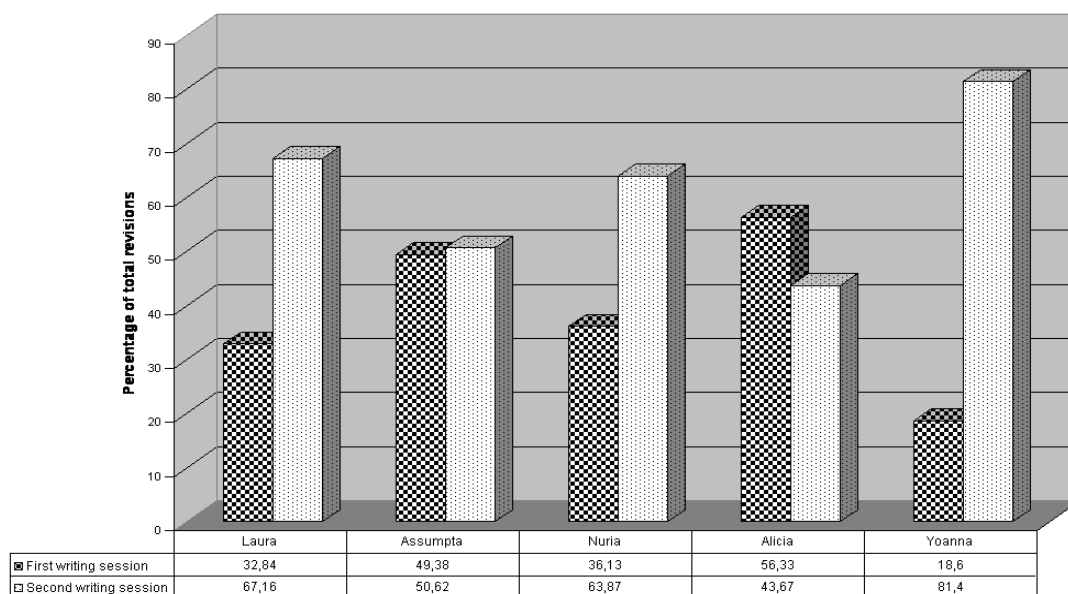


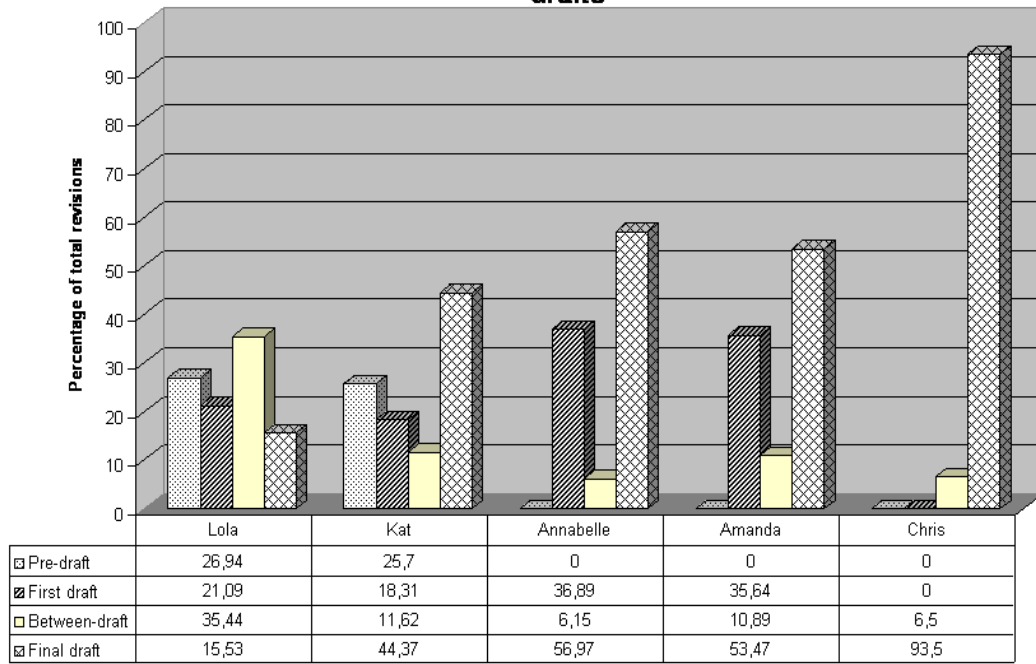
Figure 25. Percentages of total revisions in the non-native experienced writers' drafts across writing sessions



1st writing session $r = 38.66$, S.D. = 14.75, VC = 38.15%; 2nd writing session $r = 61.34$, S.D. = 14.75, VC = 24.05%
 Note: The percentages have been calculated per 1,000 words of text

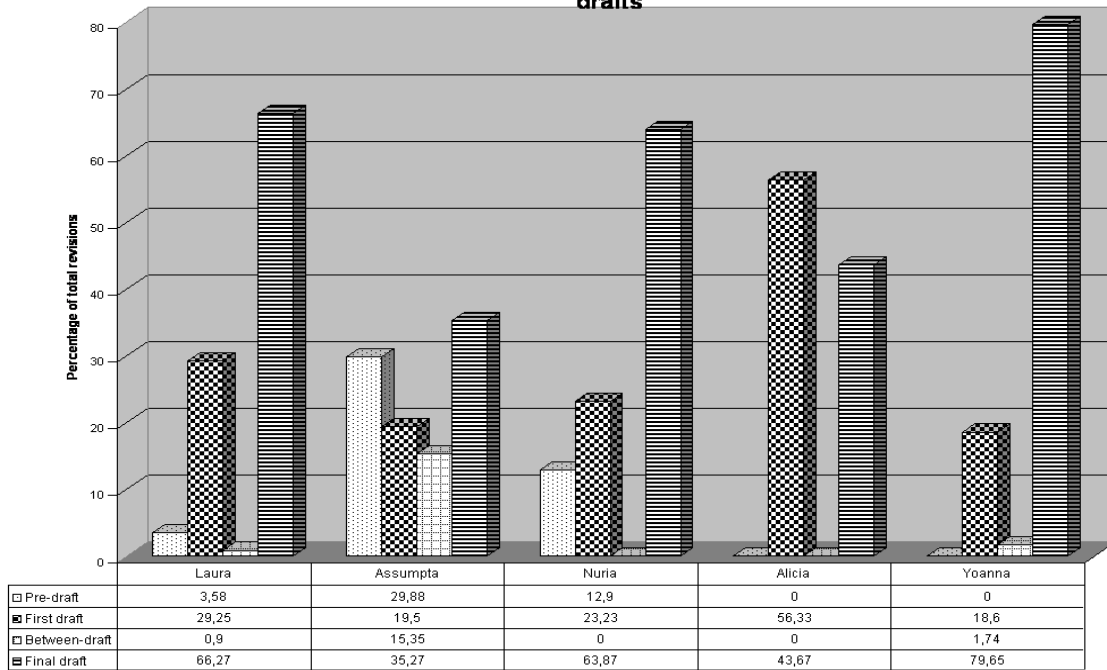
Figures 26 and 27 illustrate the native and non-native expert subjects' percentages of revision across drafts. These percentages correspond to the individual frequencies and percentages of revisions in Tables 8 and 9. All writers except for Alicia and Lola made important increases of revisions from the first to the final draft. No subject made less than 18% of all their revisions in the first draft and s/he also made increases from one draft to the next, which ranged from 17% to 93.5% for the native experienced writers and from 15% to 61% for the non-native. Alicia favored first draft revisions while Lola preferred to focus on the between-draft rather than on the final draft for revising. Chris did not undertake any first draft changes but concentrated on writing rather than revising at early stages. The mean averages of first and final draft revisions were slightly higher for the non-native writers than for the native: $r = 29.38$ (S.D. = 19.64, VC = 66.85%) versus $r = 22.39$ (S.D. = 15.05, VC = 67.22%), respectively in the first draft and $r = 57.75$ (S.D. = 17.98, VC = 31.13%) versus $r = 52.77$ (S.D. = 27.99, VC = 53.04%), respectively in the final draft, since the native had focused on the pre-draft and between-draft more often on average.

Figure 26. Percentages of total revisions in the native experienced writers' drafts



Pre-draft $r = 10.53$, $SD = 14.42$; First draft $r = 22.39$, $SD = 15.05$; Between-draft $r = 14.12$, $SD = 12.17$; Final draft $r = 52.77$, $SD = 27.99$
 Note The percentages have been calculated per 1,000 words of text

Figure 27. Percentages of total revisions in the non-native experienced writers' drafts



Pre-draft $r = 9.27$, $SD = 12.67$; First draft $r = 29.38$, $SD = 19.64$; Between-draft $r = 3.6$, $SD = 6.61$; Final draft $r = 57.75$, $SD = 17.98$
 Note. The percentages have been calculated per 1,000 words of text

Closer observation of the *between-draft cycle* percentages per individual subject reveals that all native subjects made between-draft revisions while only three of the non-native gave any attention to them. In general, however, they were little employed, as the mean averages indicate: $r = 14.12$ (S.D. = 12.17, VC = 86.19%) for the native subjects and $r = 3.6$ (S.D. = 6.61, VC = 183.61%) for the non-native. The high standard deviations and the variation coefficients are indicative of wide individual variability between the subjects. Lola was an exception because she was a frequent reviser at the between-draft cycle, which represented almost 35.44% of all her revisions and testified for the importance that she gave to the “intermediate” cycle. Among the non-native writers, Assumpta was the most frequent reviser at the between-draft stage, who made 15.35% of all her revisions.

The *pre-draft cycle* was even less used than the between-draft: two of the native writers and three of the non-native made revisions. Assumpta, of all the non-native expert writers, and Lola, of the native, made the highest percentages of revisions (29.88 and 26.94, respectively), both of whom had interacted between the notes, outlines and first drafts and their percentages of revisions were more balanced than in the rest of writers. The means indicate little use and the standard deviations and variation coefficients show wide individual variability: $r = 10.53$ (S.D. = 14.42, VC = 136.94%) for the native writers and $r = 9.27$ (S.D. = 12.67, VC = 136.68%) for the non-native.

Tables 8 and 9 break down the total frequencies and percentages per cycles of revision into the individual native and non-native novice subjects’ revisions made across drafts. The results confirm the above findings. Further examination reveals that the majority of the expert writers made increases of the frequencies of revision from the pre-draft to the first draft and from the between-draft to the final draft, since they all regarded them as the most important stages for revision.

Figures 28 and 29 describe the native and non-native writers’ percentages of revisions across drafts and combinations of those; that is, the *pre-draft/first draft revisions* and *between-draft/final draft revisions*. While some writers have been observed to work in distinct phases, others go back and forth between the pre-draft and first draft and between the between-draft and final draft making changes, since for the writers, they are mutually interconnected and a sign of recursiveness, which can be explained by the fact that the writers needed to go back to early drafts in order to complete later ones. Such recursiveness may contribute to good writing and it is, then, a mark of the

Table 8. Native expert subjects' total revision frequencies and percentages per cycles of revisions

CYCLES					
<u>Native expert subjects</u>					
	PRE-DRAFT	FIRST DRAFT	BETWEEN-DRAFT	FINAL DRAFT	TOTAL
AMANDA	0 (0%)	36 (36%)	11 (11%)	54 (53%)	101
LOLA	111 (27%)	91 (21%)	146 (36%)	64 (16%)	412
KAT	73 (26%)	52 (18%)	33 (12%)	126 (44%)	284
ANNABELLE	0 (0%)	90 (37%)	15 (6%)	139 (57%)	244
CHRIS	0 (0%)	0 (0%)	8 (6.5%)	115 (93.5%)	123
TOTAL	184 (16%)	269 (23%)	213 (18%)	498 (43%)	1,164
	453 (39%)		711 (61%)		

Table 9. Non-native expert subjects' total revision frequencies and percentages per cycles of revisions

CYCLES					
<u>Non-native expert subjects</u>					
	PRE-DRAFT	FIRST DRAFT	BETWEEN-DRAFT	FINAL DRAFT	TOTAL
LAURA	12 (6%)	98 (29%)	3 (1%)	222 (66%)	335
ASSUMPTA	72 (30%)	47 (19%)	37 (15%)	85 (36%)	241
NURIA	20 (13%)	36 (23%)	0 (0%)	99 (64%)	155
ALICIA	0 (0%)	138 (56%)	0 (0%)	107 (44%)	245
YOANNA	0 (0%)	32 (39%)	3 (1%)	137 (60%)	172
TOTAL	104 (9%)	351 (31%)	43 (4%)	650 (57%)	1,148
	455 (40%)		693 (60%)		

Figure 28. Percentages of total revisions in the native experienced writers' drafts

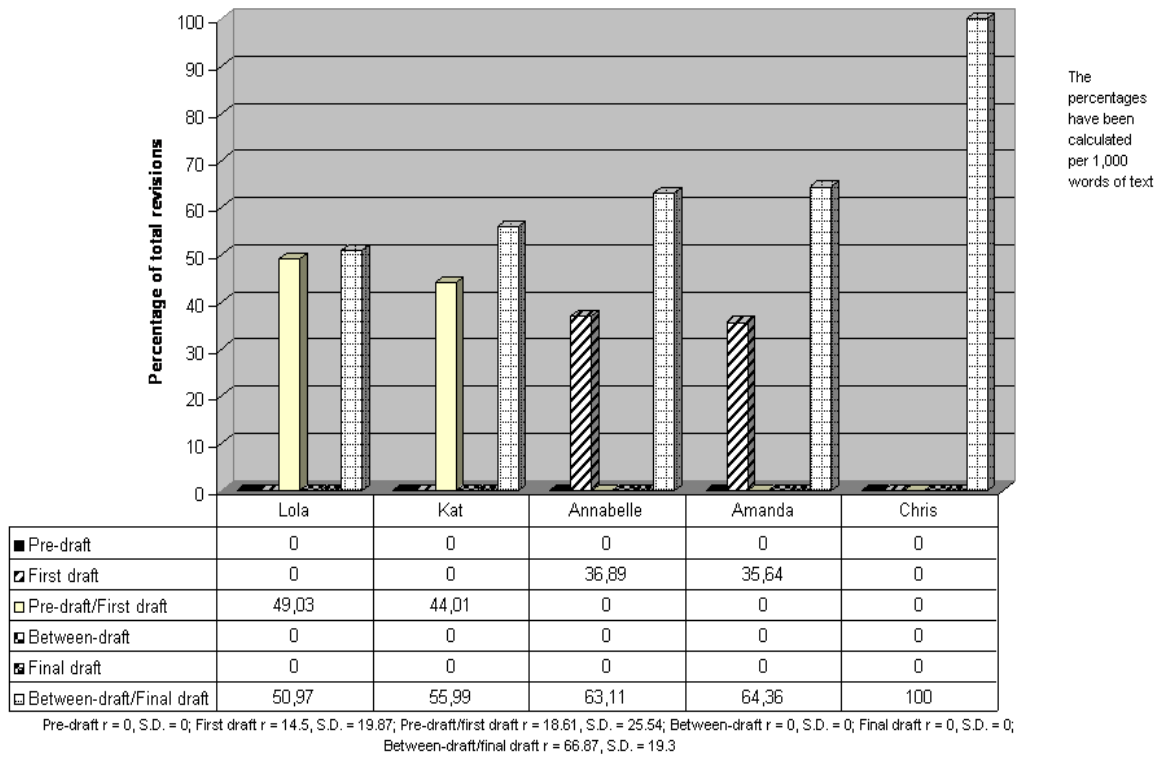
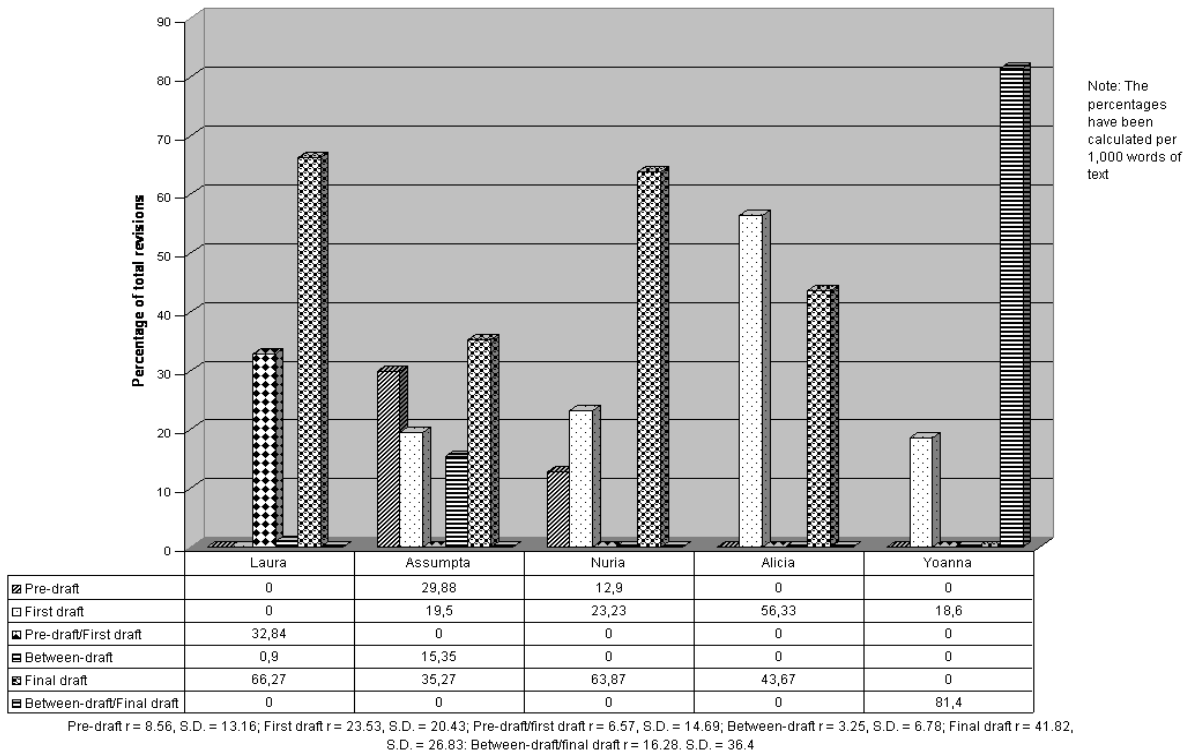


Figure 29. Percentages of total revisions in the non-native experienced writers' drafts



competent writer. Not all native and non-native effective writers mingled revisions, though, but again they followed individual patterns of revision. Two of the native expert subjects - Lola and Kat - made pre-draft/first draft revisions, while only one of the non-native – Laura - did so, which ranged from 32.84% to 49.03% of all their revisions. The percentages testify for the importance of the revisions made in combination.

The between-draft/final draft revisions were also more frequent in the native expert writers than in the non-native: All native experienced writers merged the between-draft and final draft cycles, while only one of the non-native – Yoanna - made such combination. The percentages were all over 50% of the writers' total number of revisions. The mean averages also reflect the difference: $r = 18.61$ (S.D. = 25.54, VC = 137.24%) for the former group and $r = 6.57$ (S.D. = 14.69, VC = 223.59%) for the latter in the pre-draft/first draft and $r = 66.87$ (S.D. = 19.3, VC = 28.86%) for the former and $r = 16.28$ (S.D. = 36.4, VC = 223.59%) for the latter in the between-draft/final draft. The high standard deviations and variation coefficients for the native group at the pre-draft/first draft combination and at the pre-draft/first draft and between-draft/final draft combinations for the non-native are indicative of individual variability when revising.

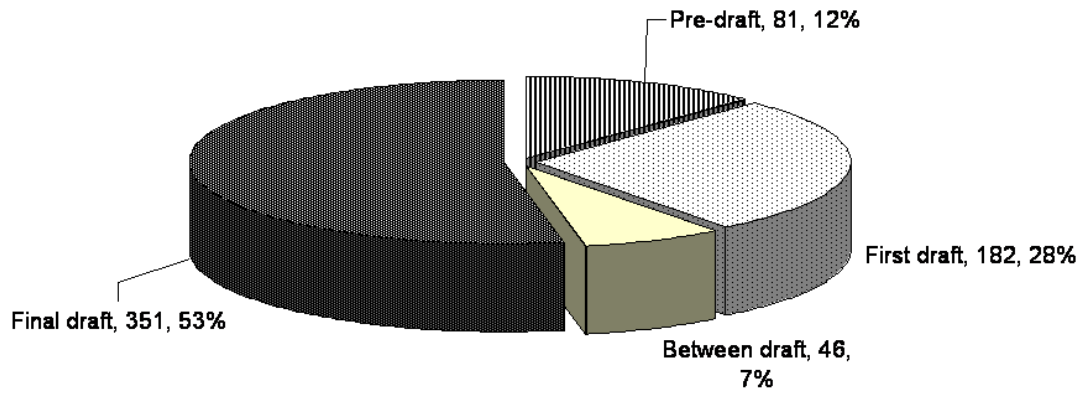
7.1.3. Were there any similarities and differences between the native and non-native novice writers per cycles of revision?

Figures 30 and 31 show the total frequencies and percentages of revisions made by both the native and non-native novice writers across drafts. The Figures illustrate an irregular response to revision by both groups of writers. The non-native novice subjects felt that they needed to revise more often than the native to make fit the text with the meaning that they intended to express, as the total number of revisions and mean averages per individual subject indicate: $n = 660$ revisions ($r = 165$) *versus* 1,896 revisions ($r = 316$) for the native and non-native novice, respectively. Indeed, the non-native novice writers made almost twice as many changes per individual subject.

Also, the native novice subjects made an overwhelming majority of final draft revisions (53% of all revisions), as other expert writers have been found to do, while the non-native novice writers showed a preference for first draft revisions (56%), which is reminiscent of the premature revisions that the unskilled writers in other studies make in their first drafts. Second in importance were the first draft revisions for the native novice subjects (28%) and the final draft revisions for the non-native (22%). The between-draft changes were more frequent in the non-native novice essays than in the native (12% and 7%, respectively), while the pre-draft changes also had little significance in all writers' essays, either native or non-native (12% and 10%, respectively).

Figures 32 and 33 describe the percentages of total revisions in the native and non-native novice writers' drafts according to writing session. As the experienced subjects, all novice writers revised during the *first* and *second writing sessions*, since having another 90-minute session provided them with further opportunities for revision. The second writing session was the moment chosen by the native novice writers to make a considerable number of changes, while the non-native novice writers presented a variable pattern of revision, although the majority preferred the first writing session, as it is typical of inexperienced writers: Eva, M. José, Beatriz, Alba and Teresa favored first writing session revisions, while only Sonia preferred the second session to make her highest numbers of revisions. Only Patrick of the native expert writers concentrated on the first writing session to undertake the majority of his revisions. The most frequent reviser in the first writing session was Beatriz, who made over three times as many

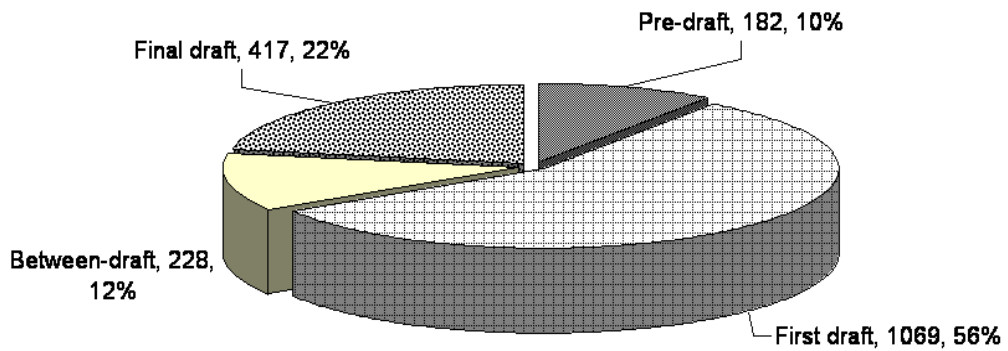
Figure 30. Native novice writers' raw revision frequencies and percentages of total revisions across drafts



Frequencies:
TOTAL = 660 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 31. Non-native novice writers' raw revision frequencies and percentages of total revisions across drafts



Frequencies:
TOTAL = 1,896 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 32. Percentages of total revisions in the native novice writers' drafts across writing sessions

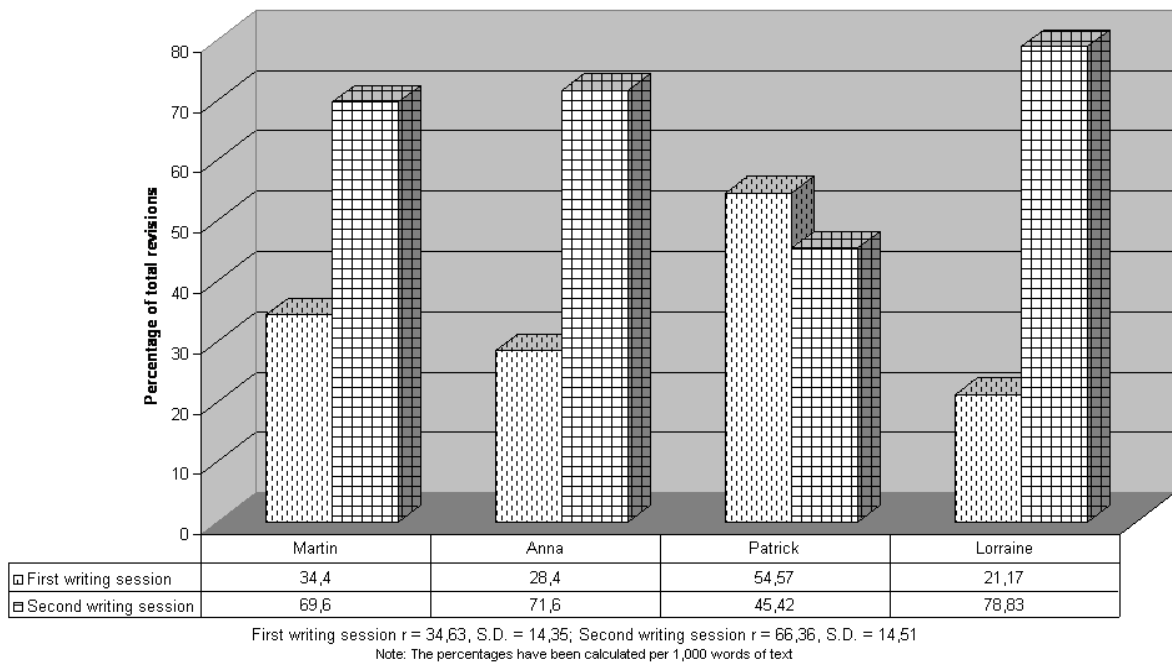
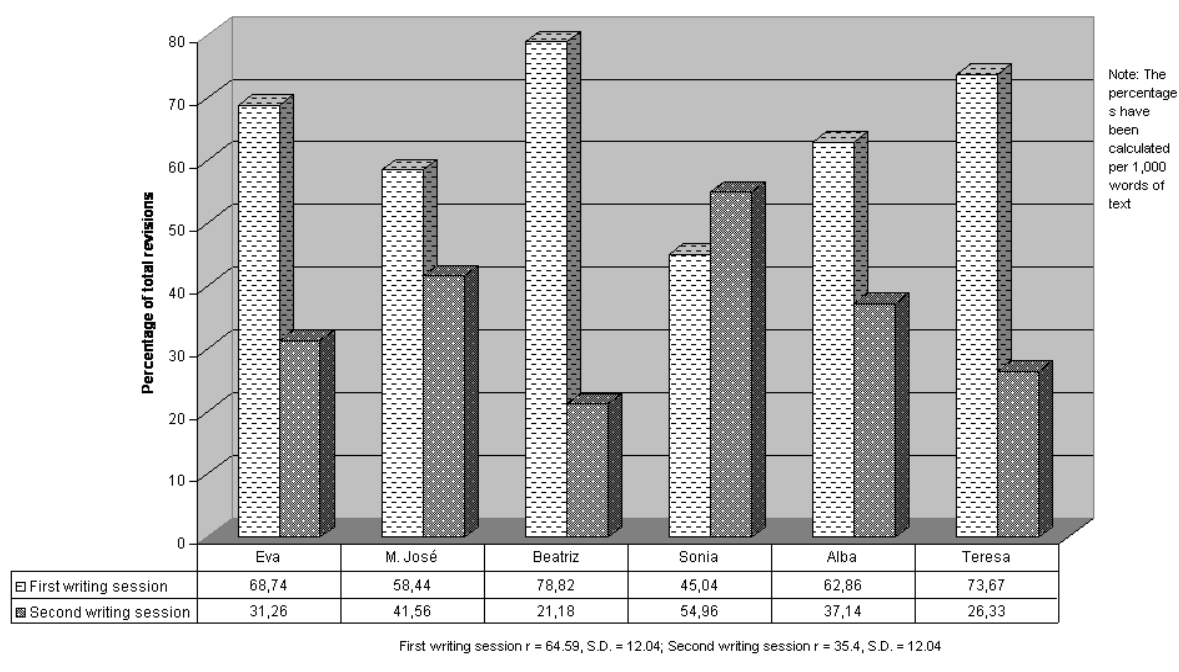


Figure 33. Percentages of total revisions in the non-native novice writers' drafts across writing sessions



revisions in the first session as in the second, followed by Teresa, Eva, Alba and M. José. Martin, Anna and Lorraine, however, made over twice as many changes in the second session as in the first, since they had prioritized writing over revising during the first writing session and, thus, they were more similar to expert writers.

Figures 34 and 35 break down the above Figures and describe the percentages of total revisions that the individual native and non-native novice subjects made across drafts. These revisions correspond to the individual revisions in Tables 10 and 11. All native novice subjects made significant increases of revisions from the *first* to the *final draft*, which were not lower than 19% and as high as 40%. In contrast, only one of the non-native writers, M. José, increased a similar percentage of revisions from the “early” draft to the “later” draft: 19.92%. The rest of the non-native writers followed the opposite tendency of focusing on first draft revisions, while Sonia made a low percentage increase: 9.92%. These conclusions suggest again that the native novice writers revise as expert writers do as regards the cycles of revisions attended to.

Further examination reveals that both the native and non-native novice subjects undertook few *pre-draft* and *between-draft* changes, if any. More non-native subjects than native undertook revisions at those cycles, although the differences were more important at the pre-draft cycle ($r = 11.7$, S.D. = 15.92 for the non-native subjects and $r = 6.39$, S.D. = 12.77 for the native). Two of the native novice subjects undertook between-draft revisions, of whom the most frequent reviser was Lorraine, who made even more between-draft than first draft revisions (32.12%). The non-native Eva, Beatriz and Teresa also knew of their importance and made large percentages of between-draft changes, which were even more than final version changes (26.33%, 14.51% and 14.82%, respectively), but they scarcely made any in their final drafts. It seems that these writers considered revision at the beginning of the second writing session while reviewing their first drafts. Their final drafts were not but a copy of their between-drafts.

Unlike in other studies, the unskilled writers M. José, Alba and Patrick made over 25% of their total revisions at the pre-draft cycle and, thus, they considered their outlines as a point of departure for further changes, but these did not lead to major improvements. Analysis of the types of changes made may shed some light into their apparent unsuccessfulness, while it is possible to affirm that unskilled writers also present characteristics of other more experienced subjects.

Figure 34. Percentages of total revisions in the native novice writers' drafts

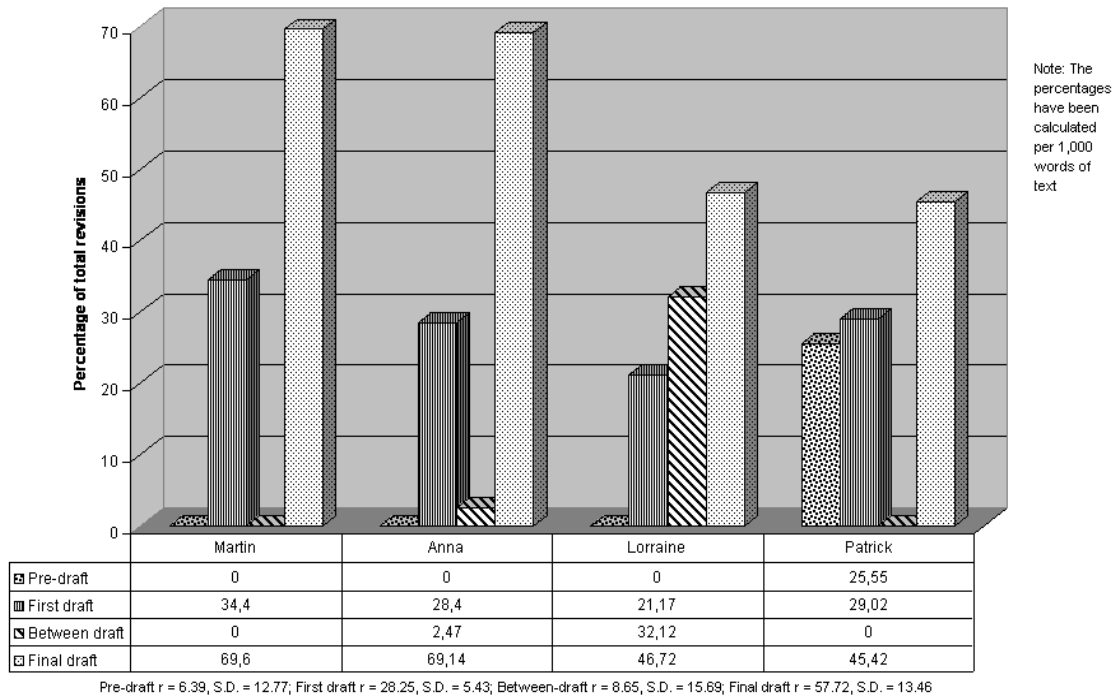
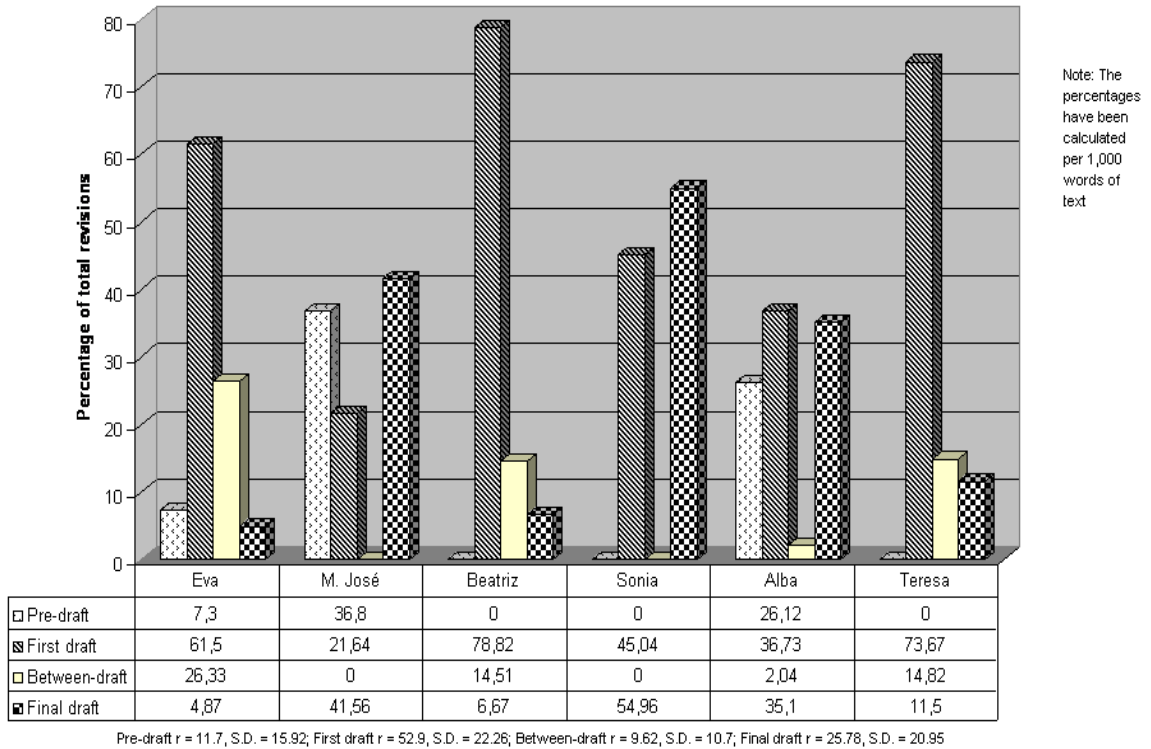


Figure 35. Percentages of total revisions in the non-native novice writers' drafts



The low medias reveal low use of revisions at the pre-draft and between-draft cycles, while the high standard deviations and variation coefficients point to wide individual variability: $r = 6.39$ (S.D. = 12.77, VC = 199.84%) and $r = 11.7$ (S.D. = 15.92, VC = 136.07%) for the native and non-native novice writers, respectively at the pre-draft cycle and $r = 8.65$ (S.D. = 15.69, VC = 181.39%) and $r = 9.62$ (S.D. = 10.7, VC = 111.23%) for the native and non-native novice subjects, respectively at the between-draft cycle.

Tables 10 and 11 on the individual native and non-native novice subjects confirm the above findings and indicate that the majority of subjects showed a greater preference for the first and final drafts. Indeed, the majority of writers made important increases of revisions from the pre-draft to the first draft, which were not lower than 12% and as high as 38% for the native novice writers and not lower than 11% and as high as 79% for the non-native novice writers. There were also significant increases from the between-draft to the final draft, which ranged from 15% to 70% for the native novice and from 33% to 55% for the non-native novice.

Figures 36 and 37 describe the native and non-native novice writers' percentages of revision across drafts and the combinations of those; that is, the *pre-draft/first draft* and *between-draft/final draft*. The only three non-native writers that made any pre-draft revisions, Eva, M. José and Alba, preferred to do so in combination with the first draft changes, while Patrick isolated them from the first draft revisions. However, the combinations of revisions appeared to have little effect on the quality of the essays, although one might think that the texts may benefit from such combinations.

Even fewer subjects combined the between-draft and the final draft changes: Anna and Lorraine in the native novice group and Eva and Alba in the non-native novice. Although Lorraine and Eva made revisions at the between-draft cycle and Anna at the final draft cycle, as other expert writers in this study, the writers did not reach the same good results. The types of revisions made, which did not affect large portions of text but were rather local, surely played a part. Alba's pattern of revision coincided more with that of unskilled writers and, thus, she made premature revisions, which explains her lack of success.

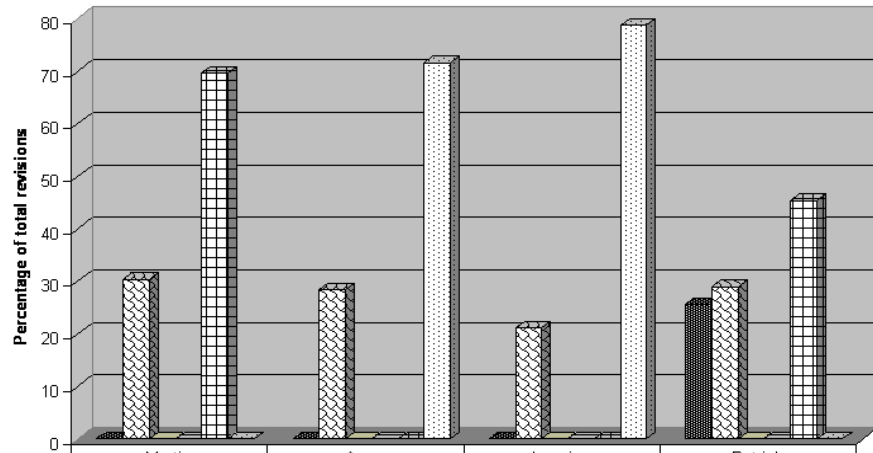
Table 10. Native novice subjects' total revision frequencies and percentages per cycles of revisions

CYCLES					
<u>Native novice subjects</u>					
	PRE-DRAFT	FIRST DRAFT	BETWEEN-DRAFT	FINAL DRAFT	TOTAL
MARTIN	0 (0%)	38 (30%)	0 (0%)	87 (70%)	125
ANNA	0 (0%)	23 (28%)	2 (2%)	56 (69%)	81
LORRAINE	0 (0%)	29 (21%)	44 (32%)	64 (47%)	137
PATRICK	81 (26%)	92 (29%)	0 (0%)	144 (45%)	317
TOTAL	81 (12%)	182 (28%)	46 (7%)	351 (53%)	660
	263 (40%)		397 (60%)		

Table 11. Non-native novice subjects' total revision frequencies and percentages per cycles of revisions

CYCLES					
<u>Non-native novice subjects</u>					
	PRE-DRAFT	FIRST DRAFT	BETWEEN-DRAFT	FINAL DRAFT	TOTAL
EVA	33 (7%)	277 (61%)	119 (26%)	22 (5%)	451
M ^a JOSÉ	85 (37%)	50 (22%)	0 (0%)	96 (42%)	231
BEATRIZ	0 (0%)	201 (79%)	37 (15%)	17 (7%)	255
SONIA	0 (0%)	118 (45%)	0 (0%)	144 (55%)	262
ALBA	64 (26%)	90 (37%)	5 (2%)	86 (35%)	245
TERESA	0 (0%)	333 (74%)	67 (15%)	52 (11.5%)	452
TOTAL	182 (10%)	1,069 (56%)	228 (12%)	417 (22%)	1,896
	1,251 (66%)		645 (34%)		

Figure 36. Percentages of total revisions in the native novice writers' drafts

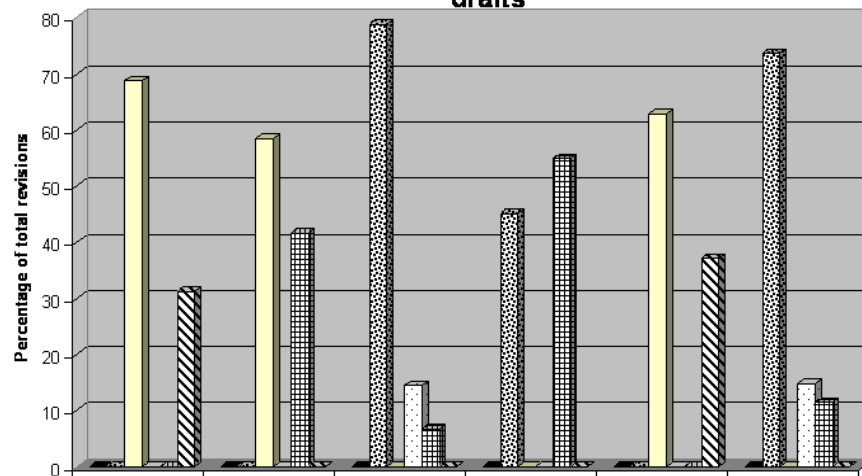


Note:
The percentages have been calculated per 1,000 words of text

	Martin	Anna	Lorraine	Patrick
■ Pre-draft	0	0	0	25,55
▨ First draft	30,4	28,4	21,17	29,02
□ Pre-draft/First draft	0	0	0	0
▩ Between-draft	0	0	0	0
□ Final draft	69,6	0	0	45,42
▨ Between-draft/Final draft	0	71,6	78,83	0

Pre-draft $r = 6.39$, S.D. = 12.77; First draft $r = 27.25$, S.D. = 4.14; Pre-draft/first draft $r = 0$, S.D. = 0; Between-draft $r = 0$, S.D. = 0; Final draft $r = 28.75$, S.D. = 34.64; Between-draft/final draft $r = 37.61$, S.D. = 42.53

Figure 37. Percentages of total revisions in the non-native novice writers' drafts



Note:
The percentages have been calculated per 1,000 words of text

	Eva	M. José	Beatriz	Sonia	Alba	Teresa
■ Pre-draft	0	0	0	0	0	0
▨ First draft	0	0	78,82	45,04	0	73,67
□ Pre-draft/First draft	68,74	58,44	0	0	62,86	0
□ Between-draft	0	0	14,51	0	0	14,82
▩ Final draft	0	41,56	6,67	54,96	0	11,5
▨ Between-draft/Final draft	31,26	0	0	0	37,14	0

Pre-draft $r = 0$, S.D. = 0; First draft $r = 32.92$, S.D. = 37.86; Pre-draft/first draft $r = 31.67$, S.D. = 34.85; Between-draft $r = 4.89$, S.D. = 7.57; Final draft $r = 19.11$, S.D. = 23.38; Between-draft/final draft $r = 11.4$, S.D. = 17.76

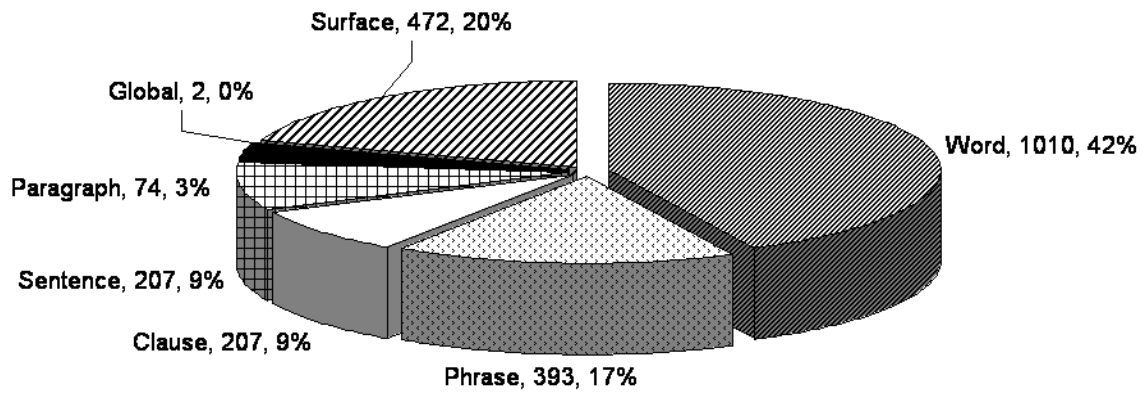
7.2. SECOND RESEARCH QUESTION**Were there any similarities and differences in the categories the subjects employed?**

7.2.1. Were there any similarities and differences between the experienced and novice writers per levels of revision?

Figures 38 and 39 describe the experienced and novice writers' total revision frequencies and percentages per types of revision across drafts. Examination of the Figures reveals that both writer types made similar frequencies of revisions; however, they differed in their preferences for revision: while the expert writers addressed the higher levels of the language, their novice counterparts attended the lowest levels in a greater degree. Yet, both the native and non-native subjects coincided in making the majority of their revisions at the word level, since it required little cognitive effort: (42% versus 43%, respectively) to the detriment of the higher discourse levels of the language. In descending order, the experienced subjects made revisions as follows: word (42%), surface (20%), phrase (17%), clause (9%), sentence (9%), paragraph (3%), and global (0%). The novice writers presented a similar pattern of revision: word (43%), surface (25%), phrase (16%), clause (8%), sentence (6%), paragraph (2%), and global (0%). Therefore, for both writer types, the revision frequencies per levels of revision descended as the discourse level increased from the word to the global level. The surface level was however second rather than first. The global level was the least employed by the experienced and novice subjects; however, they both managed to make two global changes as they knew of their importance, unlike in other studies, whose unskilled writers did not make any global changes.

Figure 40 summarizes the revisions made by the expert and novice writers in the *first* and *second writing sessions*. Word and surface changes were more attended to than changes at the rest of levels in the two writing sessions and for both types of writers. If I compare the second session with the first, I report an increase of surface revisions and of revisions at the phrase, clause, sentence, paragraph and global levels followed by a decrease of word revisions made for both the expert and novice subjects. Despite the similarities between effective and ineffective writers in the types of revisions made, I further note the better writers' higher percentages of second session revisions at the clause and sentence levels and lower at the surface and word levels and, thus, they considered

Figure 38. Experienced writers' total revision frequencies and percentages per levels of revision across drafts

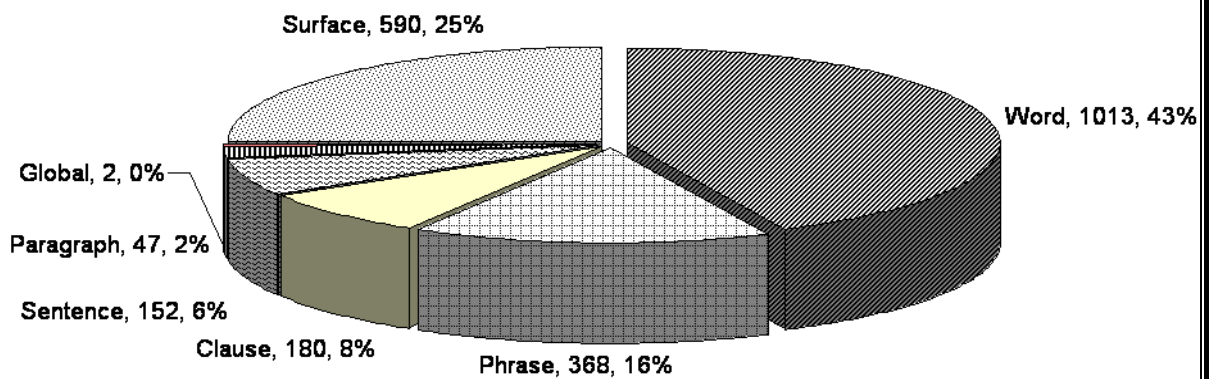


Frequencies:

TOTAL = 2,365 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 39. Novice writers' total revision frequencies and percentages per levels of revision across drafts



Frequencies:

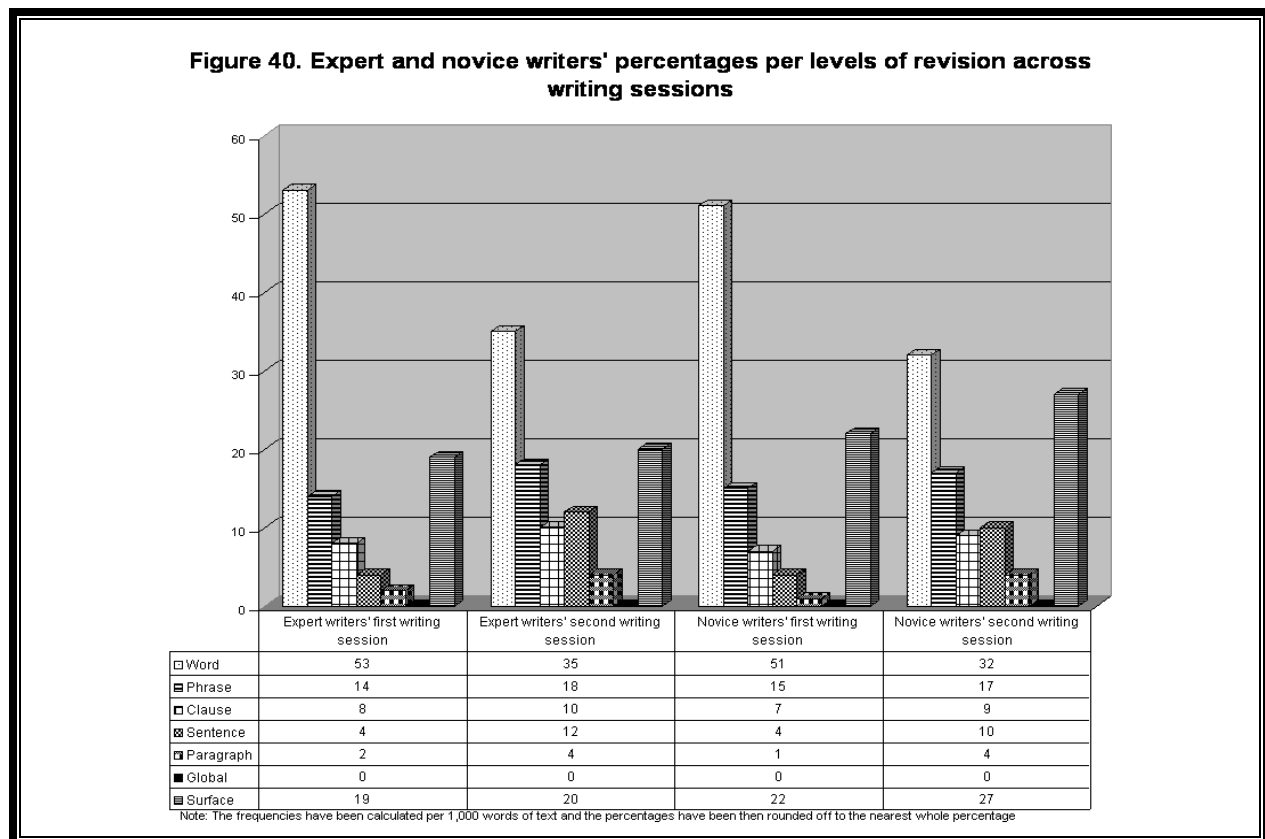
TOTAL = 2,352 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

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meaning at the later stages. However, increases of the percentages of revisions did not always correspond to increases of the frequencies of revisions, such as in the novice writers' second session. For example, at the clause and surface levels the percentages of revisions increased but the frequency of changes decreased.



Figures 41 and 42 illustrate the experienced and novice writers' revision percentages per levels of revision across writing cycles. Comparisons between the percentages of revisions in the expert and less expert writers' texts reveal that all writers revised the most at the word level across all drafts followed by the surface level. The word was then considered as a unit of revision. In order of preference the rest of levels were: phrase, clause, sentence, paragraph, and global. Thus, this study further finds evidence to affirm that, in the majority of cycles and for both the expert and novice writers in this study, the number of revisions decreased as the discourse level increased.

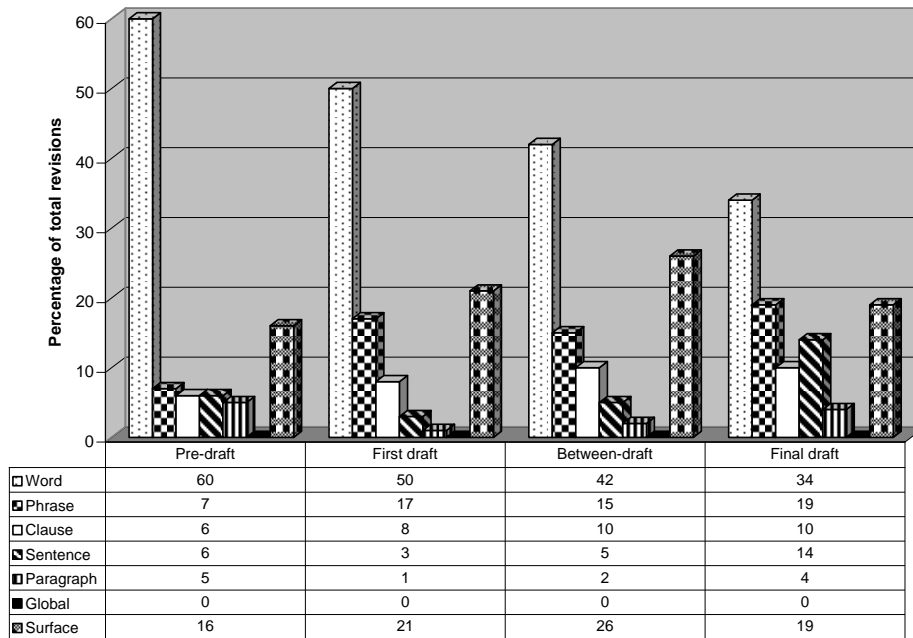
The experienced writers' success should be sought in the greater importance given to higher-level concerns across all drafts and in their greater ability for handling meaning and form, without

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that contributing to disrupt their flow of composing. Why the content revisions did not achieve the results expected is a matter for further investigation in the inexpert writers' essays, although one might hypothesize that they may lack the necessary strategies that expert writers employ. It is however true that, even if the novice subjects revised at the lower levels, they knew the importance of making revisions that addressed meaning, which is a symptom that, given the necessary training on revision, they may get to be good writers.

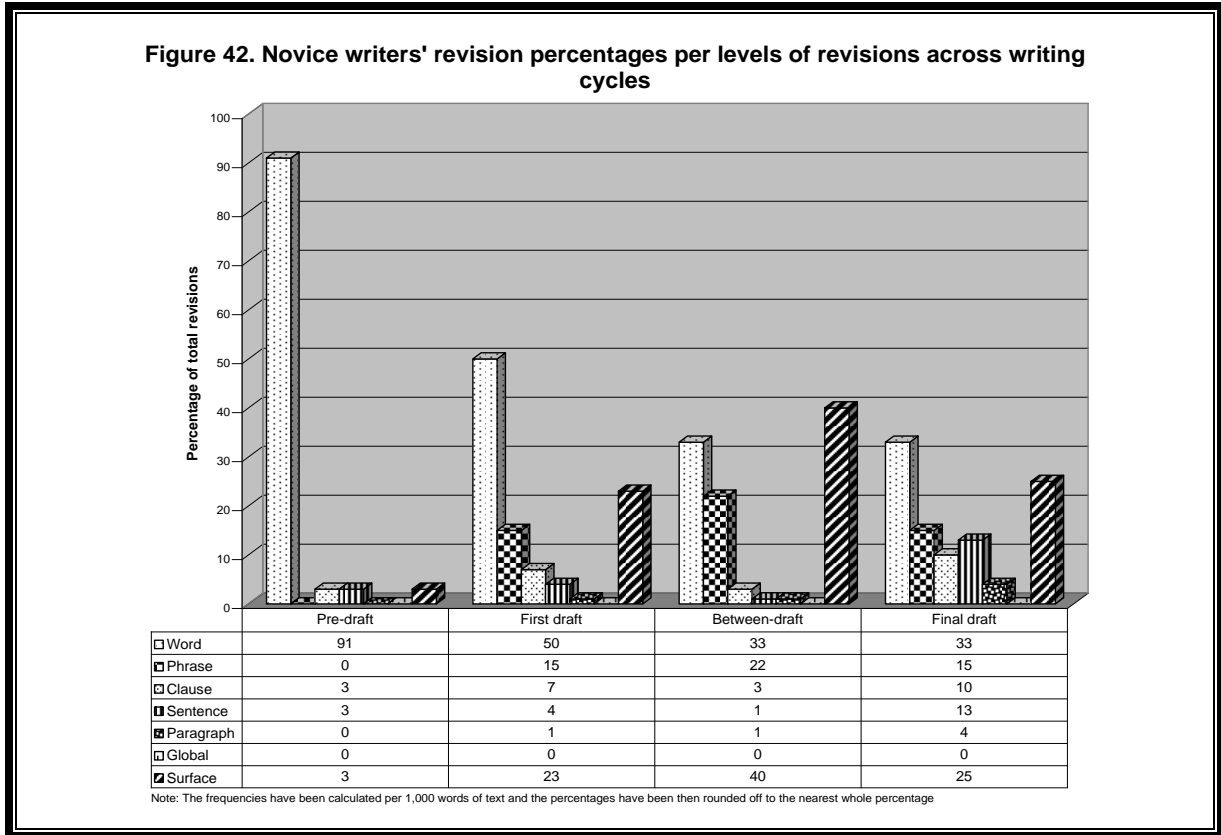
Figure 41. Experienced writers' revision percentages per levels of revision across writing cycles



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest

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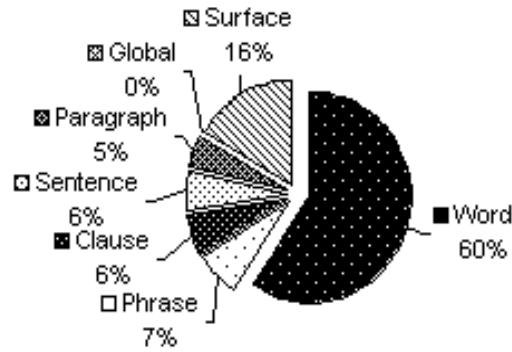


Next, the levels of revision have been analyzed in detail across drafts:

Experienced and novice writers' levels of revision in the pre-draft

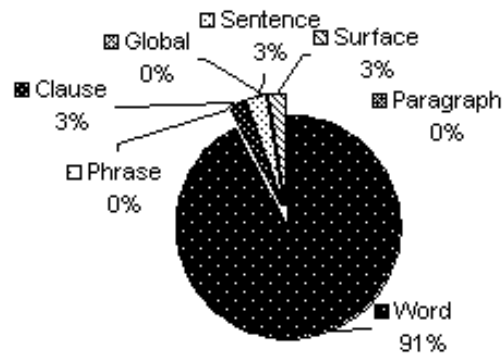
Figures 43 and 44 show the experienced and novice writers' revision frequencies and percentages per levels of revision in their pre-drafts. Both writer types coincided in making the majority of their revisions at the word level, which testifies for the importance of the word as a unit of revision. For the expert writers, the frequencies at the rest of the levels descended as the discourse level ascended. The non-native, however, followed a variable pattern of revision. Despite the similarities, the experienced writers revised at the higher discourse levels on more occasions than their novice counterparts even at early stages of writing.

Figure 43. Experienced writers' revision frequencies and percentages per levels of revision in their pre-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 172, Ph. F = 20, Cl. F = 18, S F = 17, Par. F = 15, Gl. F = 0, Sur. F = 47
 TOTAL = 289

Figure 44. Novice writers' revision frequencies and percentages per levels of revisions in their pre-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 35, Ph. F = 0, Cl. F = 1, S F = 1, Par. F = 0, Gl. F = 0, Sur. F = 1
 TOTAL = 38

Experienced and novice writers' levels of revision: first draft *versus* final draft

Figures 45a and 45c illustrate the experienced and novice writers' revision frequencies and percentages per levels of revision in their *first drafts*. These frequencies and percentages correspond to the individual frequencies in Tables 12 and 13. The overall frequencies per 1,000 words of text were higher for the inexpert ($n = 1,290$) than for the expert ($n = 674$), because of their preference for early revisions.

Figures 44 and 45 also reveal that the majority of first draft revisions occurred at the word level for both the experienced and novice writers (50% and 50%, respectively). Both types of writers also coincided in the rest of the levels: surface, phrase, clause, sentence, paragraph and global. It seems, therefore, that once again the skilled and unskilled writers decreased the frequency of revisions as the discourse level increased. Although both writer types made similar percentages of revisions, they differed in the frequencies represented, which were almost twice as many for the novice.

Figures 45b and 45d illustrate the revision frequencies and percentages per 1,000 words of text that the experienced and novice writers made in their *final drafts*. These frequencies and percentages correspond to the individual frequencies in Tables 14 and 15. Both groups of writers differed in the overall number of revisions made, which was higher for the expert than for the novice ($n = 1,147$ and $n = 753$, respectively), since they concentrated on meaning first and left revising for later stages.

The expert and novice writers coincided, however, in the main focus for revising the final version of their essays: the word, phrase and surface levels of the language while the clause, sentence, paragraph and global levels were much less considered. In spite of the similarities, the experienced writers made higher frequencies of revisions at all discourse levels. At the word level, for example, the expert writers made 388 revisions and the novice made 242. The percentages these represented were however alike: 34% for the expert and 33% for the novice. Most noteworthy was the fact that the skilled subjects made over three times as many revisions at the sentence level as the

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novice writers and almost twice as many at the paragraph level, which testifies for the importance that they give to meaning.

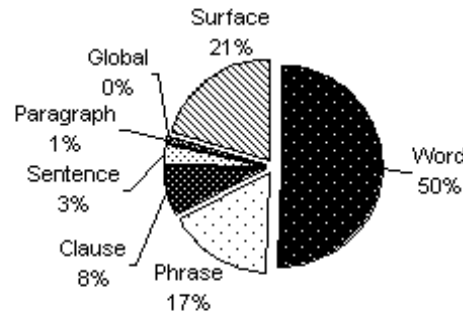
Although on fewer occasions than the expert writers, the novice subjects did make important revisions at the *final draft stage*, but only one of them was global in nature and very few of them (4%) were at the paragraph level. This study, therefore, finds that some native inexperienced subjects also make global revisions, unlike other investigations that conclude that inexperienced writers, either native or non-native, are completely lacking such higher-order revisions. In fact, in this study the novice and expert writers made the same number of global revisions ($n = 2$). However, the majority of the subjects avoided making such changes but, once they had decided on the content of their essays, they did not make major moves.

Both writer types also made increases from the first-draft cycle to the final draft cycle in the majority of the higher levels and they, therefore, understood that the final draft needed revision of content and editing of form. Such increases were usually more important in the experienced writers' drafts than in the novice writers' drafts: the better subjects increased 2% of revisions at the clause level and 11% at the sentence level, while the poor only increased them 3% at the clause level and 9% at the sentence level. Also, increases of high-level revisions from the first to the final draft were often accompanied by decreases of surface levels changes, which coincided with an interest in checking out that the text communicated the meaning that they wanted to express. If this was not so, meaning changes took place. Contrary to what may be expected, no important differences can be concluded between expert and inexperienced writers, although the percentage of surface changes in the final draft was slightly higher for the novice.

Further comparisons reveal different tendencies regarding frequencies and percentages of revisions. For the expert writers, whilst the frequency of revisions remains about the same, the proportion of revisions decreases by 16% at the word level from the first to the final draft due to the higher incidence of the higher-level revisions. However, the novice writers decreased the frequency of revisions at the word level by over half from the first to the final version, while the percentage increased by 17%. The remaining revisions followed a similar pattern to that reported above.

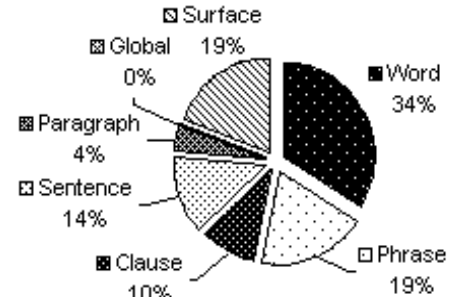
FIGURE 45. EXPERIENCED AND NOVICE WRITERS: FIRST DRAFT *VERSUS* FINAL DRAFT

Figure 45a. Experienced writers' revision frequencies and percentages per levels of revision in their first drafts



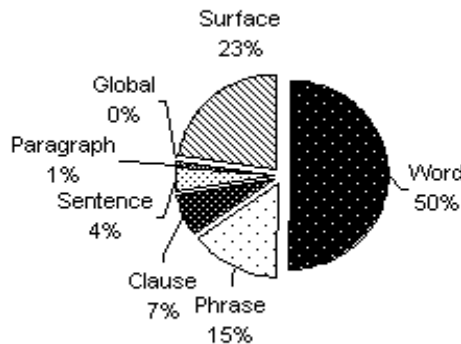
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 341, Ph. F = 112, Cl. F = 55, S F = 22, Par. F = 5, Gl. F = 0, Sur. F = 139
 TOTAL = 674

Figure 45b. Experienced writers' revision frequencies and percentages per levels of revisions in their final drafts



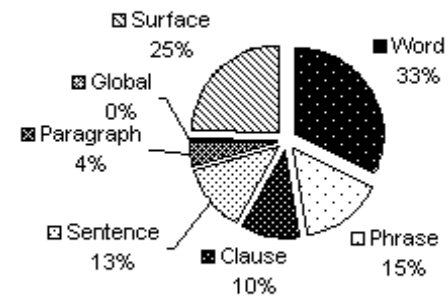
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 388, Ph. F = 222, Cl. F = 109, S F = 156, Par. F = 50, Gl. F = 2, Sur. F = 220
 TOTAL = 1,147

Figure 45c. Novice writers' revision frequencies and percentages per levels of revision in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 647, Ph. F = 193, Cl. F = 91, S F = 53, Par. F = 11, Gl. F = 0, Sur. F = 295
 TOTAL = 1,290

Figure 45d. Novice writers' revision frequencies and percentages per levels of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 242, Ph. F = 116, Cl. F = 79, S F = 95, Par. F = 33, Gl. F = 2, Sur. F = 186
 TOTAL = 753

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Table A shows the expert and novice writers' means and standard deviations in their *first drafts* at all discourse levels, although not all writers were able to revise at the first draft cycle and, therefore, the means and standard deviations are somewhat lower than they would have been otherwise, although still high enough to be talking about individual variability. I report a wide range in individual frequency recorded for the expert and novice writers in this study, further reflected in varying proportions of revisions, in the standard deviations and variation coefficients. In those cases where the standard deviation is higher than the media, the variation coefficient is also high, indicating wide differences between the individual frequencies. Such is the case of the expert writers' clause and sentence levels and the novice writers' clause, sentence, paragraph and surface levels.

Table A. Statistical analyses in the expert and novice writers' first drafts

<i>FIRST DRAFT</i>	EXPERT WRITERS				NOVICE WRITERS			
LEVELS OF REVISION	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
Word	34.1	20.21	59.27%	61	64.7	51.43	79.49%	127
Phrase	11.2	9.86	88.04%	33	19.3	18.85	97.67%	50
Clause	5.5	9.47	172.18%	30	9.1	11.38	125.05%	32
Sentence	2.2	2.74	124.55%	8	5.3	10.59	199.81%	29
Paragraph	0.5	0.97	194%	3	1.1	2.85	259.09%	9
Global	0	0	0%	0	0	0	0%	0
Surface	13.09	9.80	74.87%	30	29.5	31.72	107.53%	103

There is also wide variability in the expert and novice writers' *final drafts* across some levels of revision, as the means, standard deviations and frequency ranges indicate (see Table B). At the global level, for example, the expert and novice writers' standard deviations are higher than the media while the variation coefficients show that the standard deviations are 315% and 210% of the media, respectively, indicating variability between the individual frequencies. The novice subjects' clause, sentence and paragraph levels also presented varying proportions of individual frequencies,

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since the standard deviations are higher than the media and the variation coefficients are similarly high (P = 110%, 105.16% and 118.79%, respectively).

This variability is also reflected in the difficulty of relating revision frequencies with the writers' grades in the assignment. For example, Eva and Alba received similar grades; yet, Alba made higher frequencies of phrase, clause, and sentence revisions in the final draft.

Table B. Statistical analyses in the expert and novice writers' final drafts

<i>FINAL DRAFT</i>	EXPERT WRITERS				NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
LEVELS OF REVISION								
Word	38.8	23.60	60.82%	87	24.2	14.56	60.17%	49
Phrase	22.2	16.10	72.52%	57	11.6	8.28	71.38%	27
Clause	10.9	5.90	54.13%	18	7.9	8.69	110%	25
Sentence	15.06	11.60	77.03%	37	9.5	9.99	105.16%	25
Paragraph	5	4.11	82.2%	13	3.3	3.92	118.79%	8
Global	0.2	0.63	315%	2	0.2	0.42	210%	1
Surface	22	10.42	47.36%	34	18.6	7.88	42.37%	25

Observation of Tables 12 and 13 on the expert and novice writers' individual revision frequencies per levels of revision in their first drafts calculated per 1,000 words of text reveals that fewer novice and expert subjects revised as the discourse level increased from the phrase to the global level. The word level predominated in all subjects, except for the inexperienced writers M. José and Lorraine, who showed their preference for the surface level.

Indeed, at the first draft cycle all novice subjects recorded revision at the surface, word, and phrase levels; however, four subjects did not make any clause revisions, three - Eva, Patrick and Teresa - recorded revision at the sentence level and two - Eva and Teresa - at the paragraph level. Eva made an astonishing amount of 29 and 9 revisions at the sentence and paragraph levels, respectively, while Teresa made 21 and 2 revisions. All expert writers except for Chris made word,

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phrase and surface revisions, 7 writers made clause revisions, 7 subjects made sentence revisions, 3 subjects made paragraph revisions and no expert writer made any global revisions.

The expert and inexperienced writers also followed the tendency of decreasing the total numbers of revisions from the word to the global level, while the surface level was second in importance after the word level. Nonetheless, the individual subjects did not revise less in a gradual way as the discourse level increased, although the numbers of revisions decreased strongly from the word level onwards. More expert than novice subjects revised at the paragraph level (3 of all expert subjects versus 2 of all novice writers), while none of either group made revisions at the global level.

Tables 14 and 15 illustrate the frequencies of revisions calculated per 1,000 words of text in the expert and novice writers' final drafts. There is also a general tendency to revise less as the discourse level increased from the word to the global level. On examining the tables closely, it is also clear that the individual expert writers were more frequent revisers at the higher-discourse levels.

Experienced and novice writers' levels of revision: between-draft *versus* final draft

As noted, the *between-draft* stage was in general little employed despite the opportunity it provided to make changes in the first draft. Closer examination of the between-draft revisions made by both groups of subjects in Tables 16 and 17 below reveals that eight experienced subjects revised at the between-draft stage (Laura, Assumpta, Yoanna, Amanda, Lola, Kat, Annabelle and Chris), while only five inexperienced did so at the same stage (Lorraine, Eva, Beatriz, Alba and Teresa).

Figures 46a and 46b further show that the word, surface and phrase levels were the most predominant for the skilled and unskilled writers in this study, while they made few or no revisions at the rest of the levels. The expert writers also showed more preference for the higher levels of the language than the less expert writers at the between-draft stage (5% at the sentence level and 2% at the paragraph level for the skilled subjects versus 1% at both levels for the unskilled), which demonstrates that the experienced writers showed more concern with the revisions that affected the content of their essays than the novice subjects, although they did so very little. The novice writers

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Table 12. Expert writers' revision frequencies per levels of revision in their first drafts

LEVELS								
<u>Expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAGR.	GLOBAL	<i>Total</i>
LAURA	26	38	33	0	2	0	0	99
ASSUMPTA	8	34	1	1	1	1	0	46
NURIA	4	23	9	0	0	0	0	36
ALICIA	30	63	9	30	6	0	0	138
YOANNA	9	60	12	9	0	0	0	90
AMANDA	12	13	9	1	1	0	0	36
LOLA	12	52	22	1	1	0	0	88
KAT	14	24	5	2	3	3	0	51
ANNABELLE	24	34	12	11	8	1	0	90
CHRIS	0	0	0	0	0	0	0	0
<i>Total</i>	139	341	112	55	22	5	0	674

Table 13. Novice writers' revision frequencies per levels of revision in their first drafts

LEVELS								
<u>Inexpert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
MARTIN	4	26	6	2	0	0	0	38
ANNA	0	17	4	2	0	0	0	23
LORRAINE	13	11	5	0	0	0	0	29
PATRICK	11	32	13	8	3	0	0	67
EVA	17	136	55	32	29	9	0	278
M. JOSÉ	63	35	13	0	0	0	0	111
BEATRIZ	40	138	13	10	0	0	0	201
SONIA	25	81	12	0	0	0	0	118
ALBA	19	43	19	11	0	0	0	92
TERESA	103	128	53	26	21	2	0	333
<i>Total</i>	287	658	198	91	53	11	0	1,290

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Table 14. Expert writers' revision frequencies per levels of revision in their final drafts

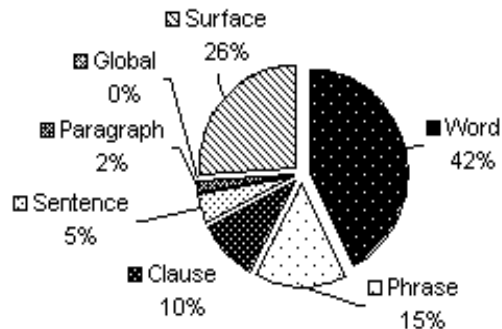
LEVELS								
<u>Expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
LAURA	43	98	61	10	8	2	0	222
ASSUMPTA	13	28	26	11	4	4	0	86
NURIA	16	46	7	15	10	5	0	99
ALICIA	15	29	22	7	20	13	2	108
YOANNA	9	42	21	18	40	7	0	137
AMANDA	16	11	4	2	13	7	0	53
LOLA	29	19	11	3	3	0	0	65
KAT	21	45	17	13	18	9	0	123
ANNABELLE	32	34	21	20	29	3	0	139
CHRIS	26	36	32	10	11	0	0	115
<i>Total</i>	220	388	222	109	156	50	2	1,147

Table 15. Novice writers' revision frequencies per levels of revision in their final drafts

LEVELS								
<u>Novice writers</u>								
	SURF.	WORD	PHRASE	CLAU.	SENT.	PARAG.	GLOBAL	<i>Total</i>
MARTIN	16	21	9	6	24	10	1	87
ANNA	10	22	2	12	10	0	0	56
LORRAINE	35	16	9	1	3	0	0	64
PATRICK	15	39	15	15	21	5	1	111
EVA	13	3	3	0	3	0	0	22
M. JOSÉ	12	35	21	16	4	7	0	95
BEATRIZ	17	8	6	0	0	3	0	34
SONIA	27	52	29	4	25	8	0	145
ALBA	25	22	10	25	5	0	0	87
TERESA	16	24	12	0	0	0	0	52
<i>Total</i>	186	242	116	79	95	33	2	753

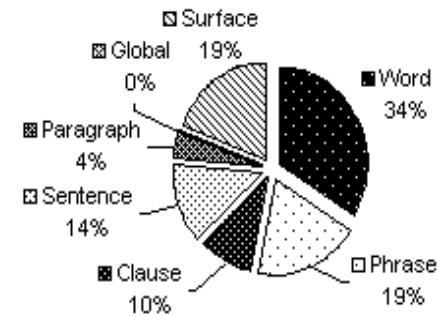
FIGURE 46. EXPERIENCED AND NOVICE WRITERS: BETWEEN-DRAFT *VERSUS* FINAL DRAFT

Figure 46a. Experienced writers' revision frequencies and percentages per levels of revision in their between-drafts



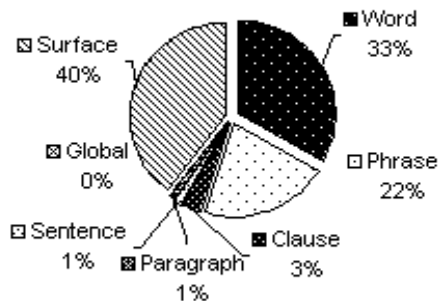
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 109, Ph. F = 39, Cl. F = 25, S F = 12, Par. F = 4, Gl. F = 0, Sur. F = 66
 TOTAL = 255

Figure 45b. Experienced writers' revision frequencies and percentages per levels of revisions in their final drafts



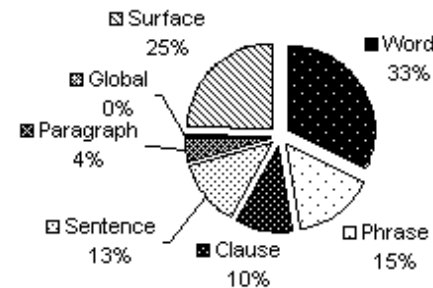
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 388, Ph. F = 222, Cl. F = 109, S F = 156, Par. F = 50, Gl. F = 2, Sur. F = 220
 TOTAL = 1,147

Figure 46b. Novice writers' revision frequencies and percentages per levels of revision in their between-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 91, Ph. F = 59, Cl. F = 9, S F = 3, Par. F = 3, Gl. F = 0, Sur. F = 108
 TOTAL = 273

Figure 45d. Novice writers' revision frequencies and percentages per levels of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 242, Ph. F = 116, Cl. F = 79, S F = 95, Par. F = 33, Gl. F = 2, Sur. F = 186
 TOTAL = 753

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in this study were also aware of the need for making important revisions that affected meaning at some stage of their writing. However, no writer of either type used the between-draft cycle to revise meaning exclusively.

Comparisons across drafts reveal that the frequency of revisions made at all levels increased dramatically from the *between-draft* to the *final draft* for both the expert and novice writers. However, while the frequency of revisions increased nearly three-fold at the word level, the proportion of total revisions these represented decreased due to the increase in the incidence of revisions at the other levels in the final draft.

Experienced and novice writers' levels of revision: pre-draft/first draft *versus* between-draft/final draft

In the process of writing their first drafts, the subjects in this study came about with new ideas that could be later developed. They then returned to their pre-drafts to write the ideas down or to modify the existing ones. The modifications that resulted were classified as *pre-draft/first draft* revisions (see Figures 47a and 47c on the experienced and novice writers' revision frequencies and percentages per levels of revision in their pre-draft/first drafts). The frequencies and percentages correspond to the individual frequencies presented in Tables 18 and 19.

Figures 47a and 47c show that the experienced and novice writers' *pre-draft/first draft* revisions were again mainly focused on the word, phrase and surface levels while the clause, sentence, paragraph and global levels received little attention overall. Closer insight into Figures 47a and 47c reveals that for both groups of writers, the word level was the most important (47% for the expert writers and 50% for the novice) followed by the rest of the levels. They all revised, therefore, more frequently at the lower discourse levels while the higher levels were little used, which explains why their revisions had little overall effect. Tables 18 and 19 confirm the individual's preference for the lower discourse levels. The steady decrease in numbers of revisions only becomes noticeable at the paragraph level.

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Table 16. Expert writers' revision frequencies per levels of revision in their between-drafts

LEVELS								
<u>Expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	Total
LAURA	0	0	3	0	0	0	0	3
ASSUMPTA	3	24	2	7	0	0	0	36
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	3	0	0	0	0	0	0	3
AMANDA	6	0	2	2	0	1	0	11
LOLA	34	59	27	14	11	1	0	146
KAT	8	20	1	2	1	1	0	33
ANNABELLE	4	6	4	0	0	1	0	15
CHRIS	8	0	0	0	0	0	0	8
<i>Total</i>	66	109	39	25	12	4	0	255

Table 17. Novice writers' revision frequencies per levels of revision in their between-drafts

LEVELS								
<u>Novice writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAGR.	GLOBAL	Total
MARTIN	0	0	0	0	0	0	0	0
ANNA	2	0	0	0	0	0	0	2
LORRAINE	15	14	14	1	0	0	0	44
PATRICK	0	0	0	0	0	0	0	0
EVA	24	49	35	8	3	0	0	119
M. JOSÉ	0	0	0	0	0	0	0	0
BEATRIZ	22	11	0	0	0	3	0	36
SONIA	0	0	0	0	0	0	0	0
ALBA	5	0	0	0	0	0	0	5
TERESA	40	17	10	0	0	0	0	67
<i>Total</i>	108	91	59	9	3	3	0	273

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In sum, it seems that the skilled writers, as their unskilled counterparts, tended to revise frequently at the lower levels of the language at early stages because they needed little cognitive effort. This study also finds that, although the novice writers did revise surface matters in their pre-draft/first drafts, they did not forget higher-level revisions and were, therefore, conscious of the importance of revising at more global levels of the language.

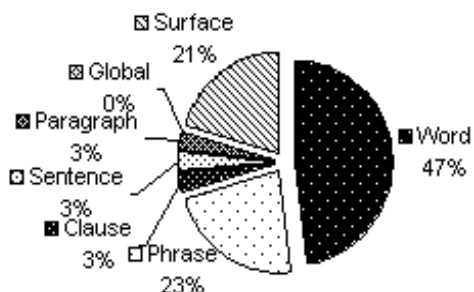
The writers were also observed to revise their first drafts at the beginning of the second writing session, which seemed to be the most suitable time for revising their texts. Such revisions have been called “between-draft revisions,” because they are carried out between the writing of the first and final drafts. When writing out the final version of the compositions, some subjects also went back to the between-draft and made further revisions. They are called *between-draft/final draft* revisions. Six of the experienced subjects and four of the novice merged the revision of the between-draft with the revision of the final draft, because for them both drafts were closely interconnected. Figures 47b and 47d illustrate the experienced and novice writers’ individual frequencies per levels of revision in the between-draft/final draft. The frequencies and percentages correspond in turn to the individual frequencies in Tables 20 and 21.

Figures 47b and 47d reveal that, although the experienced writers revised over twice and a half times as much as the novice subjects in their *between-draft/final drafts*, both groups coincided in their preference for the lower discourse levels: the word, phrase and surface levels. However, at the clause, sentence, paragraph and global levels, the overall number of revisions was about twice as many for the experienced as for the inexperienced writers. Further examination shows that the experienced and inexperienced writers’ percentages of revisions at the clause, sentence, paragraph and global revisions descended gradually, as observed in the majority of cycles. Tables 20 and 21 verify such tendency; yet, the expert writers’ decrease in the number of revisions was more apparent at the global level, while for the novice it was so at the paragraph level.

Comparisons between *pre-draft/first draft* revisions and *between-draft/final draft* revisions reveal that the experienced writers increased the frequencies of revisions from the pre-draft/first draft to the between-draft/final draft, but the percentages did not follow the same pattern; that is, the frequencies of word revisions remained about the same in both combinations, while the

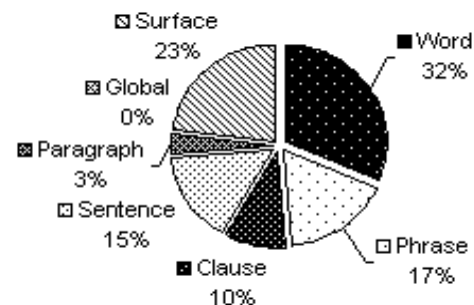
FIGURE 47. EXPERIENCED AND NOVICE WRITERS: PRE-DRAFT/FIRST DRAFT *VERSUS* BETWEEN-DRAFT/FINAL DRAFT

Figure 47a. Experienced writers' revision frequencies and percentages per levels of revision in their pre-draft/first drafts



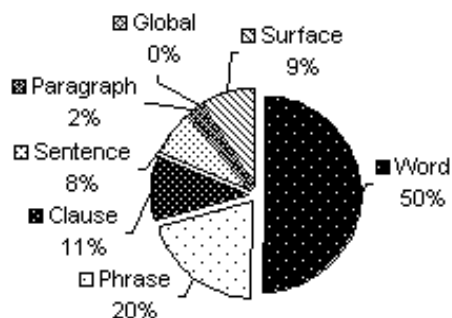
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 126, Ph. F = 59, Cl. F = 8, S F = 8, Par. F = 7, Gl. F = 0, Sur. F = 54
 TOTAL = 262

Figure 47b. Experienced writers' revision frequencies and percentages per levels of revision in their between-draft/final drafts



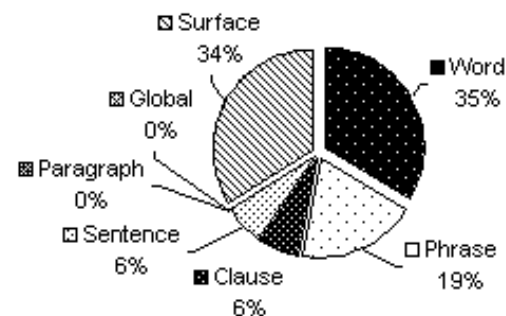
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 139, Ph. F = 74, Cl. F = 43, S F = 66, Par. F = 15, Gl. F = 0, Sur. F = 101
 TOTAL = 438

Figure 47c. Novice writers' revision frequencies and percentages per levels of revision in their pre-draft/first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 199, Ph. F = 80, Cl. F = 42, S F = 30, Par. F = 8, Gl. F = 0, Sur. F = 36
 TOTAL = 395

Figure 47d. Novice writers' revision frequencies and percentages per levels of revision in their between-draft/final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 64, Ph. F = 37, Cl. F = 12, S F = 12, Par. F = 0, Gl. F = 0, Sur. F = 65
 TOTAL = 190

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Table 18. Expert writers' revision frequencies per levels of revision in their pre-draft/first drafts

LEVELS								
<u>Expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
LAURA	23	35	29	0	2	0	0	89
ASSUMPTA	0	0	0	0	0	0	0	0
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	0	0	0	0	0	0	0	0
AMANDA	0	0	0	0	0	0	0	0
LOLA	12	57	22	1	1	0	0	93
KAT	19	34	8	7	5	7	0	80
ANNABELLE	0	0	0	0	0	0	0	0
CHRIS	0	0	0	0	0	0	0	0
<i>Total</i>	54	126	59	8	8	7	0	262

Table 19. Novice writers' revision frequencies per levels of revision in their pre-draft/first-drafts

LEVELS								
<u>Novice writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAGR.	GLOBAL	<i>Total</i>
MARTIN	0	0	0	0	0	0	0	0
ANNA	0	0	0	0	0	0	0	0
LORRAINE	0	0	0	0	0	0	0	0
PATRICK	0	0	0	0	0	0	0	0
EVA	16	125	51	29	27	8	0	256
M. JOSÉ	4	38	11	1	1	0	0	55
BEATRIZ	0	0	0	0	0	0	0	0
SONIA	0	0	0	0	0	0	0	0
ALBA	16	36	18	12	2	0	0	84
TERESA	0	0	0	0	0	0	0	0
<i>Total</i>	36	199	80	42	30	8	0	395

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Table 20. Expert writers' revision frequencies per levels of revision in their between-draft/final drafts

LEVELS								
<u>Expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
LAURA	0	0	0	0	0	0	0	0
ASSUMPTA	0	0	0	0	0	0	0	0
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	7	21	10	9	20	3	0	70
AMANDA	11	6	3	2	7	4	0	33
LOLA	31	38	19	8	7	1	0	104
KAT	15	33	10	8	10	5	0	81
ANNABELLE	19	22	14	11	16	2	0	84
CHRIS	18	19	18	5	6	0	0	66
<i>Total</i>	101	139	74	43	66	15	0	438

Table 21. Novice writers' revision frequencies per level of revision in their between-draft/final drafts

LEVELS								
<u>Novice writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
MARTIN	0	0	0	0	0	0	0	0
ANNA	5	11	1	6	5	0	0	28
LORRAINE	26	16	12	1	1	0	0	56
PATRICK	0	0	0	0	0	0	0	0
EVA	19	26	19	4	3	0	0	71
M. JOSÉ	0	0	0	0	0	0	0	0
BEATRIZ	0	0	0	0	0	0	0	0
SONIA	0	0	0	0	0	0	0	0
ALBA	15	11	5	1	3	0	0	35
TERESA	0	0	0	0	0	0	0	0
<i>Total</i>	65	64	37	12	12	0	0	190

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percentages decreased by 15%. Most noteworthy is the fact that the most important increases were at the higher-discourse levels of the language, while the lowest descended. For the novice writers, however, the frequencies of revisions descended significantly and especially at the higher discourse levels while the word and surface levels were almost exclusive. No paragraph and global revisions were recorded in the novice's between-draft/final draft combination.

7.2.2. *Were there any similarities and differences between the native and non-native experienced writers per levels of revision?*

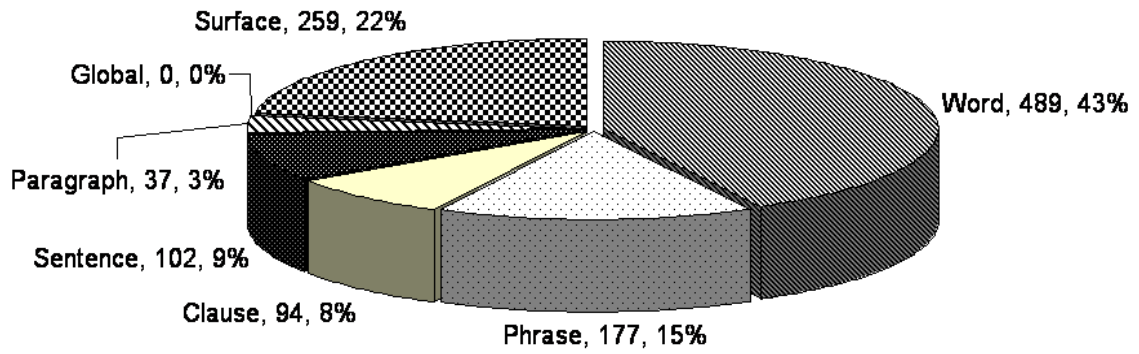
Figures 48 and 49 illustrate the native and non-native experienced writers' total revision frequencies and percentages distributed per levels of revisions and calculated per 1,000 words of text. Both the native and non-native expert subjects had similar percentages of revisions across drafts. They also made similar total numbers of revisions, although they were only slightly higher for the non-native ($n = 1,158$, $r = 231.6$ and $n = 1,207$, $r = 241.4$).

The majority of revisions were at the word level (43% for the native experienced and 43% for the non-native). The rest of levels occurred in order of occurrence for the native and non-native expert writers as follows: surface (22% and 18%, respectively), phrase (15% and 18%, respectively), clause (8% and 9%, respectively), sentence (9% and 9%, respectively), paragraph (3% for both) and, finally, global (0% for both) and, thus, they made similar percentages of total revisions. Also, for both the native and non-native writers the percentage of revisions decreased as the discourse level increased from the word to the global level. The surface level was however second rather than first.

Figure 50 illustrates the native and non-native writers' revision percentages per levels of revisions across the *first* and *second writing sessions*. The native and non-native writers made use of similar percentages of revisions across most levels, except for the word and surface levels. Per writing session, the word also occupied the first position, while the rest of levels went on in descending order after the surface level as the discourse level became larger.

I further report increases of percentages of revisions from the first to the second writing session across the majority of levels, followed by a corresponding decrease at the word and surface levels: for the native expert writers, the phrase level increased 4%, the clause level 3%, the sentence level 8%, while the paragraph and global levels remained the same; for the non-native expert subjects, the phrase level increased 6%, the clause level 1%, the sentence level 8%, the paragraph level 3% and the global level 0%. However, the differences were larger at the word and surface levels, which descended 26% and 9%, respectively for the native experienced subjects and 12% and 7%, respectively for the non-native. These results suggest that competent writers, either native or non-native, revised similarly as regards most levels of the language

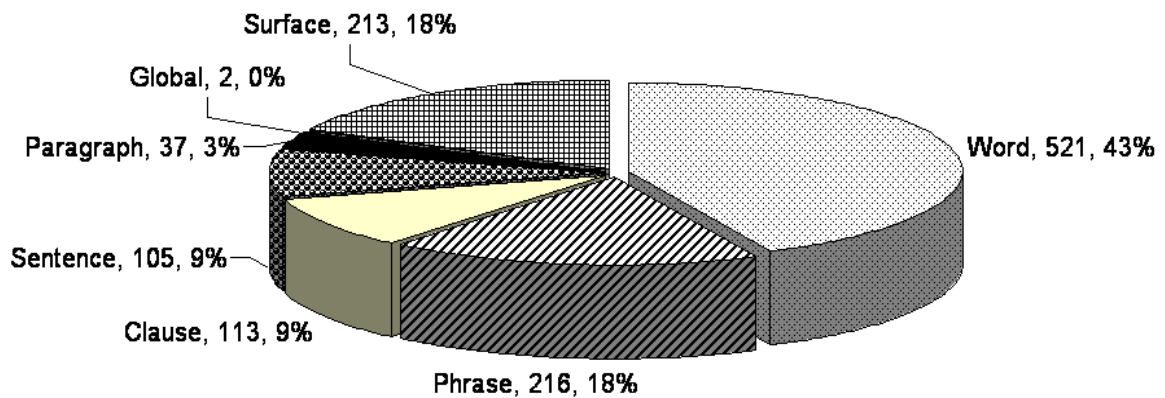
Figure 48. Native experienced writers' total revision frequencies and percentages per levels of revisions across drafts



TOTAL = 1,158 revisions, $r = 231.6$

Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 49. Non-native experienced writers' total revision frequencies and percentages per levels of revisions across drafts



TOTAL = 1,207 revisions, $r = 241.4$

Note: The frequencies and percentages have been calculated per 1,000 words of text

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attended to in the first and second writing sessions: they made most of their revisions at the word and surface levels and they both increased the number of content revisions from one session to the next as they became more interested in meaning, which were followed by decreases of word and surface revisions.

The frequencies of revisions also increased from the first to the second writing session. However, the frequencies often increased as the percentages of revisions decreased. From the first to the second writing session, the non-native expert writers decreased the percentages of word and surface revisions 12% and 7%, respectively, which were followed by increases of revision frequencies of 108 and 6, respectively. Also, the native expert writers made 3% of paragraph revisions in both writing sessions; however, they made 23 revisions in the second and only 11 in the first.

Figures 51 and 52 break down the first and second writing sessions into cycles to illustrate the percentages of revisions made per levels of revision. Across all drafts, both the native and non-native experienced subjects made most of their revisions at the word level, while the rest of the levels recorded revisions in descending order as the discourse unit ascended. The pre-draft, first draft and between-draft included the highest percentages of word and surface revisions.

There were also increases of frequencies of revisions from one cycle to the next, a sign that the subjects were considering their texts for revision. The frequency of revisions increased dramatically at most levels from the pre-draft to the first draft and from the between-draft to the final draft. However, the proportion of revisions did not always increase, but it sometimes decreased. For example, from the first to the final draft the native expert writers decreased the percentage of word revisions (29% *versus* 46%); yet, the frequency was higher ($n = 145$ *versus* 123).

Figure 50. Native and non-native expert writers' percentages per levels of revision across writing sessions

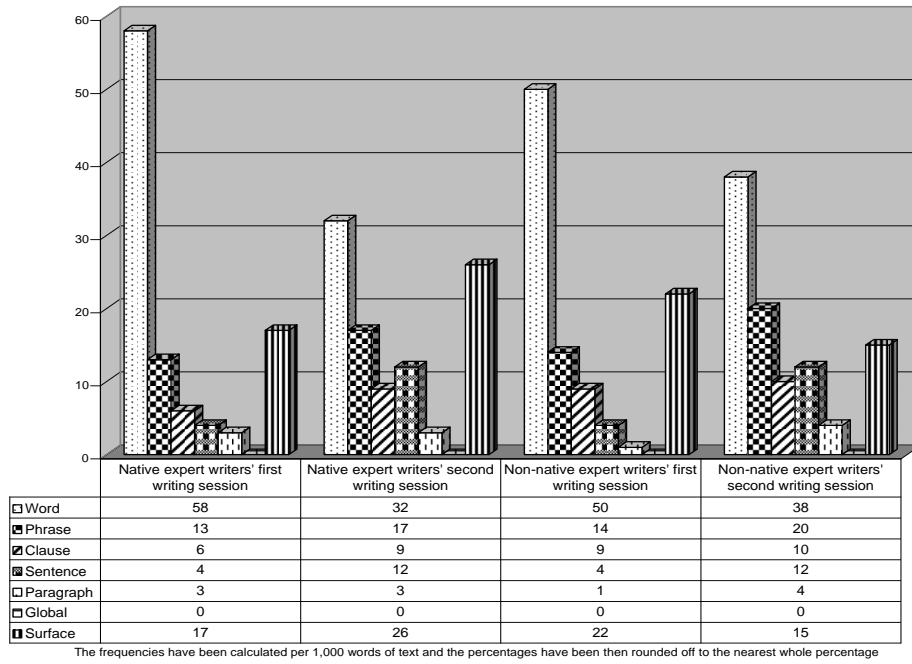


Figure 51. Native experienced writers' revision percentages per levels of revision across writing cycles

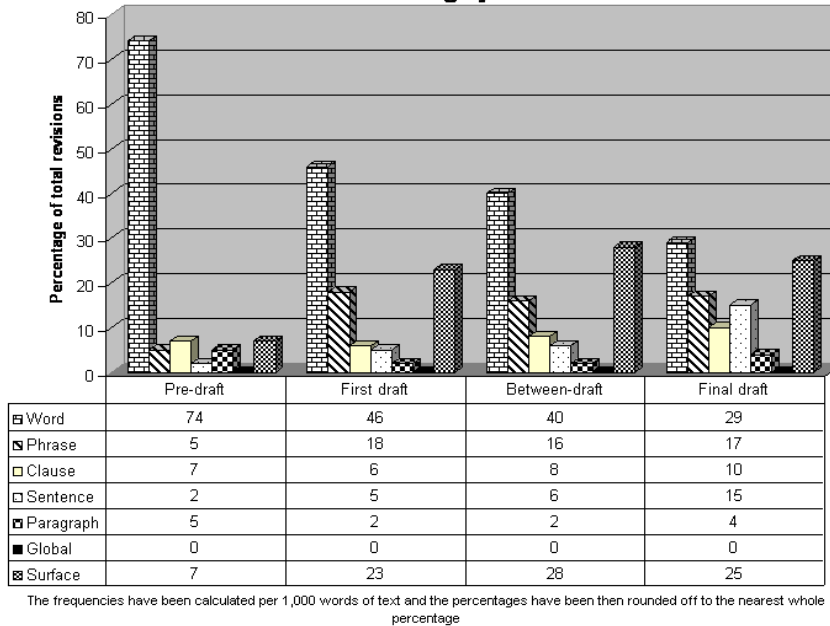
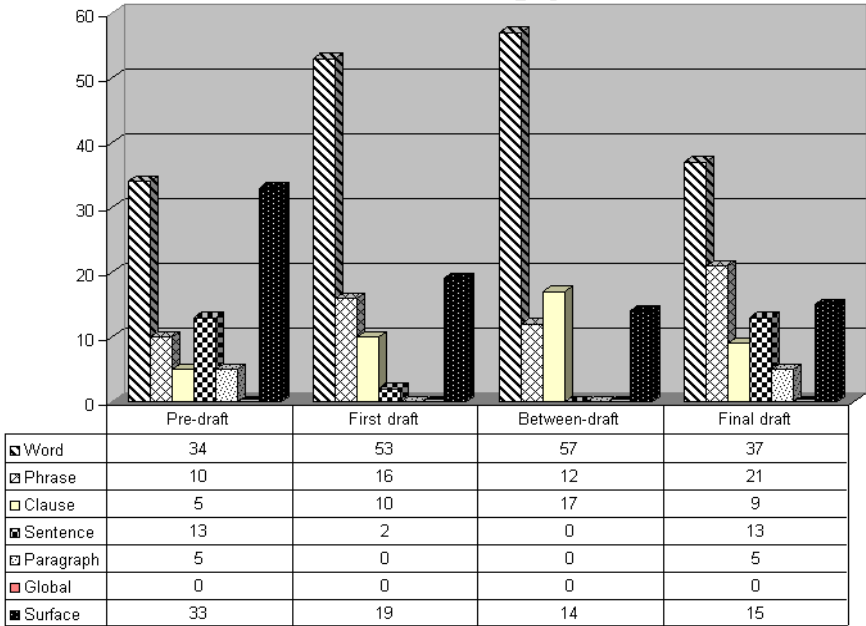


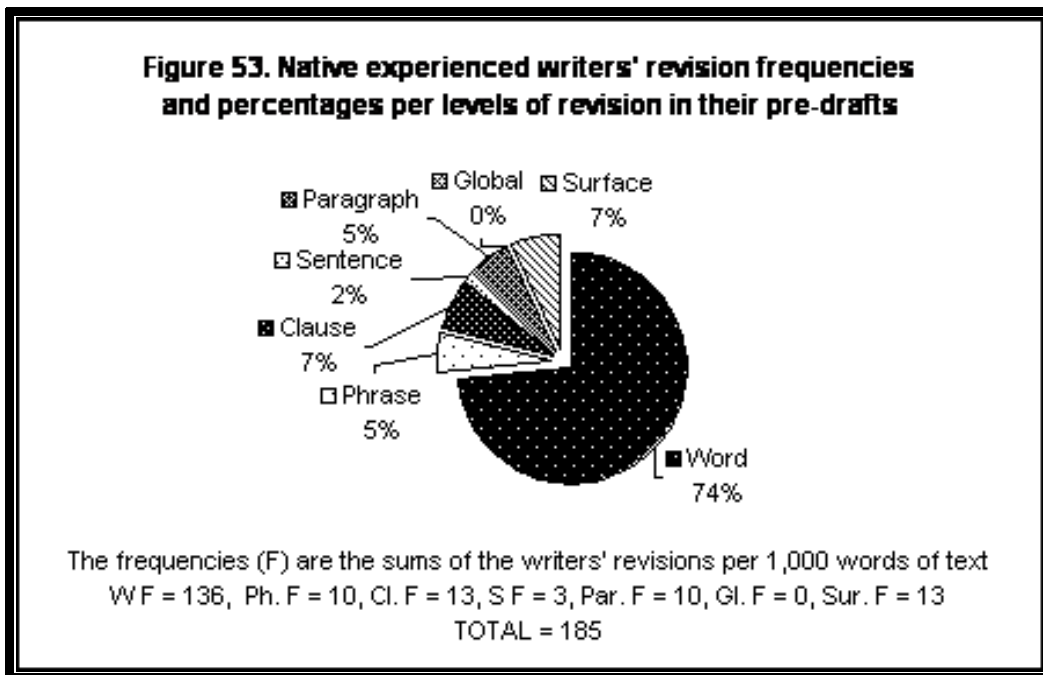
Figure 52. Non-native experienced writers' revision percentages per levels of revision across writing cycles

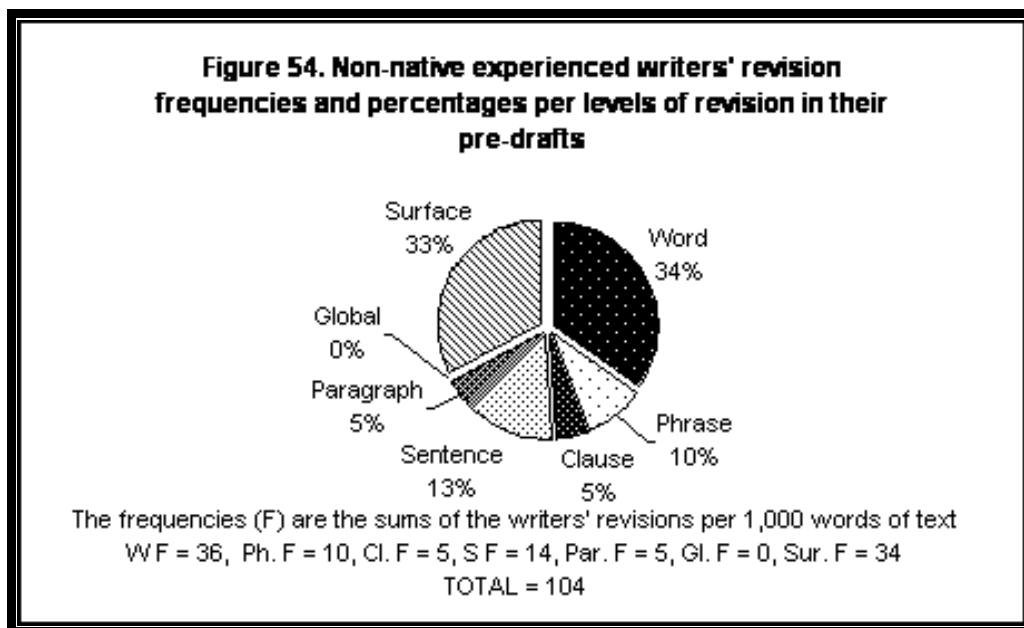


Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole percentage

Native and non-native experienced writers' levels of revision in the pre-draft

Figures 53 and 54 illustrate the native and non-native writers' revision frequencies and percentages per levels of revision in their pre-drafts. Only two of the native experienced subjects – Lola and Kat - revised at the pre-draft level, while three of the non-native did so: Laura, Assumpta and Nuria. The total number of revisions was, however, higher for the former group as well as the mean average, since it was a more frequent reviser: 185 revisions ($r = 37$, S.D. = 52.33) per individual native writer *versus* 104 revisions ($r = 20.8$, S.D. = 29.85) per individual non-native. Again, both writer groups followed the tendency of focusing on the lowest discourse levels, while the numbers of revisions diminished progressively as the discourse level ascended.





Native and non-native experienced writers' levels of revision: first draft *versus* final draft

Figures 55a and 55c describe the native and non-native experienced writers' revision frequencies and percentages per levels of revision in their *first drafts*. Tables 22 and 23 illustrate the individual frequencies in the writers' first drafts. All native and non-native competent writers made revisions at the first draft cycle, although they revised to different extends: the non-native writers were more frequent revisers at early writing stages than the native ($n = 409$ revisions *versus* 265 revisions, respectively).

The word level was again the most frequently employed (46% for the native and 53% for the non-native), followed by the rest of the levels in descending order: surface, phrase, clause, sentence, paragraph, and global. Therefore, in the first draft, the frequency of revisions appeared to decrease as the discourse level increased.

Figures 55b and 55d describe the native and non-native experienced writers' revision frequencies and percentages per levels of revision in their *final drafts*. These frequencies and percentages correspond in turn to the individual frequencies in Tables 24 and 25. All native and non-native subjects revised at the final draft cycle, but they differed in the total number of revisions made, which was higher for the non-native skilled writers ($n = 652$) than for the native skilled ($n = 495$), since they had focused on the between-draft cycle instead.

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Figures 55b and 55d show that at the final draft cycle the non-native expert writers were also more frequent revisers than their native counterparts. One might hypothesize that revising served the purpose of freeing the writers' cognitive load. The word level at the final draft recorded the highest percentages of revisions for both the native and non-native expert subjects. However, for the native subjects, the percentage of word level revisions did not represent the overwhelming majority of revisions as in the rest of writing cycles and, therefore, the percentages at the higher discourse levels increased: clause (10%), sentence (15%) and paragraph (4%). Such increases reveal a concern with meaning at the latest stages. In spite of the increases, the percentage of surface revisions was still high (25%) and was even higher than the non-native's. No global revisions were however recorded at this stage of the writing process for the native expert writers and two were found for the non-native experts.

Comparisons between the first and final draft revisions indicate that the native and non-native expert writers did not differ greatly as regards the revision increases made. The largest increases of revisions occurred from the first to the final draft for both writer types at the higher-discourse levels of the language, which were followed by decreases at the word and surface levels. For the native expert, the revision increases were 4%, 10% and 2%, respectively at the clause, sentence and paragraph levels while for the non-native, the phrase, sentence and paragraph levels increased 5%, 11% and 5%, respectively.

Frequency increases at the high discourse levels were not always regular, however, but decreases also occurred from one cycle to the next or remained equal. For example, in the final version of both the native and non-native expert writers, the frequency of revisions at the word level remained roughly about the same; however, the frequency of revisions at the other levels increased considerably, except for the global level.

Table C shows the means, standard deviations and variation coefficients at all discourse levels for the native and non-native expert writers in this study. In general, there are significant differences between mean averages and frequency ranges across levels of revision, which reflects variation at the individual levels. The largest differences between subjects are at the clause, sentence and paragraph levels for both types of writers:

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Table C. Statistical analyses in the native and non-native expert writers' first drafts

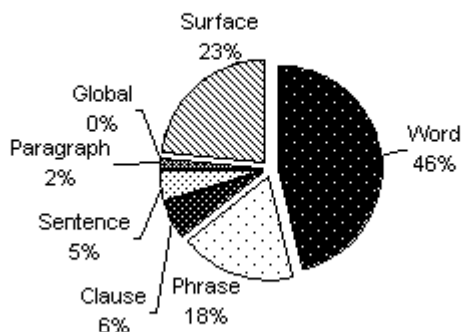
<i>FIRST DRAFT</i>	NATIVE EXPERT WRITERS				NON-NATIVE EXPERT WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
LEVELS OF REVISION								
Word	24.6	19.87	80.77%	52	43.6	17.27	39.61%	37
Phrase	9.6	8.26	86.04%	22	12.8	12	93.75%	32
Clause	3	4.53	151%	11	8	12.86	160.75%	30
Sentence	2.6	3.21	123.46%	8	1.8	2.49	138.33%	6
Paragraph	0.8	1.30	162.5%	3	0.2	0.45	225%	1
Global	0	0	0%	0	0	0	0%	0
Surface	12.4	8.53	68.79%	24	15.4	11.74	76.23%	26

By reference to Tables 22, 23, 24 and 25, I find that fewer expert writers revised as the discourse level increased from the word to the global level. Such tendency was also found per total numbers of revisions, which was more regular for the native subjects. At the *first draft*, all native expert subjects recorded revisions at the surface, word, phrase, clause and sentence levels, except for Chris, who did not undertake any first draft revisions. Only Kat and Annabelle made revisions at the paragraph level and none of them did so at the global level. All non-native expert writers also made revisions at the surface, word and phrase levels; yet, fewer subjects made revisions at the clause level and even fewer at the paragraph level. No global revisions were recorded for the non-native expert writers at the first draft cycle.

Likewise, at the *final draft cycle*, all native expert writers recorded revisions at all levels. The decrease in the number of writers was evident at the paragraph and global levels. At the final draft cycle, all non-native expert writers made revisions at all levels except for the global, which recorded only two. Individually, such decrease was also less regular, although still evident. Alicia and Yoanna, for example, revised more often at the sentence level than at the clause and phrase levels.

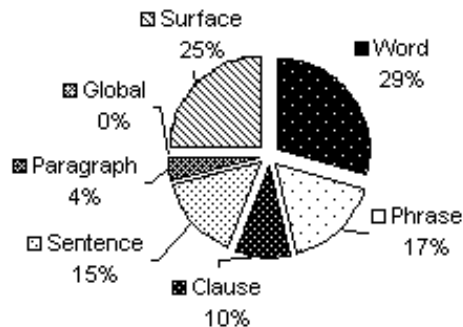
FIGURE 55. NATIVE EXPERT AND NON-NATIVE EXPERT WRITERS: FIRST DRAFT *VERSUS* FINAL DRAFT

Figure 55a. Native experienced writers' revision frequencies and percentages per levels of revision in their first drafts



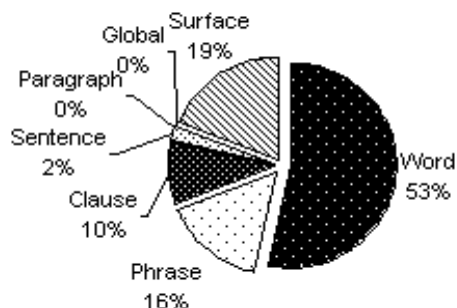
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 123, Ph. F = 48, Cl. F = 15, S F = 13, Par. F = 4, Gl. F = 0, Sur. F = 62
 TOTAL = 265

Figure 55b. Native experienced writers' revision frequencies and percentages per levels of revisions in their final drafts



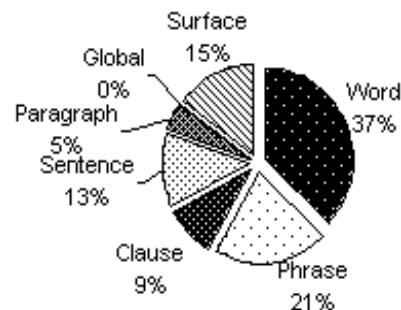
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 145, Ph. F = 85, Cl. F = 48, S F = 74, Par. F = 19, Gl. F = 0, Sur. F = 124
 TOTAL = 495

Figure 55c. Non-native experienced writers' revision frequencies and percentages per levels of revision in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 218, Ph. F = 64, Cl. F = 40, S F = 9, Par. F = 1, Gl. F = 0, Sur. F = 77
 TOTAL = 409

Figure 55d. Non-native experienced writers' revision frequencies and percentages per levels of revisions in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 243, Ph. F = 137, Cl. F = 61, S F = 82, Par. F = 31, Gl. F = 2, Sur. F = 96
 TOTAL = 652

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Table 22. Native expert writers' frequencies per levels of revision in their first drafts

LEVELS								
<u>Native expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAGR.	GLOBAL	<i>Total</i>
AMANDA	12	13	9	1	1	0	0	36
LOLA	12	52	22	1	1	0	0	88
KAT	14	24	5	2	3	3	0	51
ANNABELLE	24	34	12	11	8	1	0	90
CHRIS	0	0	0	0	0	0	0	0
<i>Total</i>	62	123	48	15	13	4	0	265

Table 23. Non-native expert writers' revision frequencies per levels of revision in their first drafts

LEVELS								
<u>Non-native expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAGR.	GLOBAL	<i>Total</i>
LAURA	26	38	33	0	2	0	0	99
ASSUMPTA	8	34	1	1	1	1	0	46
NURIA	4	23	9	0	0	0	0	36
ALICIA	30	63	9	30	6	0	0	138
YOANNA	9	60	12	9	0	0	0	90
<i>Total</i>	77	218	64	40	9	1	0	409

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Table D illustrates the means, standard deviations, variation coefficients and frequency ranges in the native and non-native expert writers' final drafts. The mean averages per level of revision were higher for the non-native group, since they were more frequent revisers. The differences between frequency ranges and mean averages reveal variability. The largest differences between the subjects are at the paragraph level in the native expert writers' essays and at the global level in the non-native.

Table D. Statistical analyses in the native and non-native expert writers' final drafts

<i>FINAL DRAFT</i>	NATIVE EXPERT WRITERS				NON-NATIVE EXPERT WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
LEVELS OF REVISION								
Word	29	13.73	47.34%	34	48.6	28.72	59.09%	70
Phrase	17	10.56	62.12%	28	27.4	20.11	73.39%	54
Clause	9.6	7.44	77.5%	18	12.2	4.32	35.41%	11
Sentence	14.8	9.60	64.86%	26	16.4	14.45	88.11%	36
Paragraph	3.8	4.09	107.63%	7	6.2	4.21	67.90%	11
Global	0	0	0%	0	0.4	0.89	222.5%	2
Surface	24.8	6.38	25.73%	16	19.2	13.57	70.68%	34

Table 24. Native expert writers' revision frequencies per levels of revision in their final drafts

LEVELS								
Native expert writers								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAGR.	GLOBAL	<i>Total</i>
AMANDA	16	11	4	2	13	7	0	53
LOLA	29	19	11	3	3	0	0	65
KAT	21	45	17	13	18	9	0	123
ANNABELLE	32	34	21	20	29	3	0	139
CHRIS	26	36	32	10	11	0	0	115
<i>Total</i>	124	145	85	48	74	19	0	495

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Table 25. Non-native expert writers' revision frequencies per levels of revision in their final drafts

LEVELS								
<u>Non-native expert writers</u>								
	SURF.	WORD	PHR.	CLAUSE	SENT.	PARAGR.	GLOBAL	<i>Total</i>
LAURA	43	98	61	10	8	2	0	222
ASSUMPTA	13	28	26	11	4	4	0	86
NURIA	16	46	7	15	10	5	0	99
ALICIA	15	29	22	7	20	13	2	108
YOANNA	9	42	21	18	40	7	0	137
<i>Total</i>	96	243	137	61	82	31	2	652

Native and non-native experienced writers' levels of revision: between-draft versus final draft

Figures 56a and 56b describe the native and non-native experienced writers' revision frequencies and percentages per levels of revision in their *between-drafts*. These frequencies and percentages correspond to the individual frequencies in Tables 26 and 27.

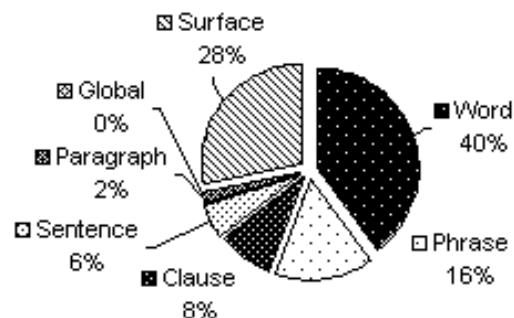
The word level was again the most frequently used by both writer types: 40% for the native writers and 57% for the non-native. For the native and non-native subjects, I further report a tendency to revise less as the discourse level increased from the word to the global level and, once again, there is evidence that fewer subjects revised as the discourse level became larger (see Tables 26 and 27). Yet, they differed in the importance given to surface revisions, which was higher for the native expert, while the non-native expert focused on the phrase and clause levels.

For the between-draft to the final draft, I report dramatic increases of frequencies of revisions ($n = 282$ for the native expert and $n = 610$ for the non-native expert). However, whilst the frequency of revisions increased nearly two-fold for the native expert and over ten-fold for the non-native expert at the word level, the proportion of total revisions these represented decreased due to the increase in the incidence of revisions at the other levels in the final draft.

At the *final draft* stage, there was also a predominance of revisions addressing the word level and again the tendency was for the frequency of revisions to decrease as the discourse level got larger. Both the native and non-native writers revised at the higher discourse levels in a greater degree in the final version of their essays. Also, Tables 24 and 25 confirm that more revision at more levels was made by more subjects in the final draft. Indeed, the paragraph and global levels registered higher frequencies of revisions than at the rest of levels and more subjects made changes.

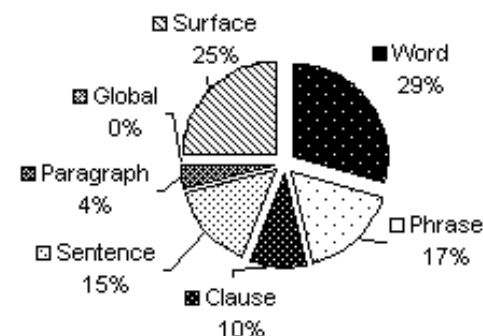
FIGURE 56. NATIVE EXPERT AND NON-NATIVE EXPERT WRITERS: BETWEEN DRAFT *VERSUS* FINAL DRAFT

Figure 56a. Native experienced writers' revision frequencies and percentages per levels of revision in their between-drafts



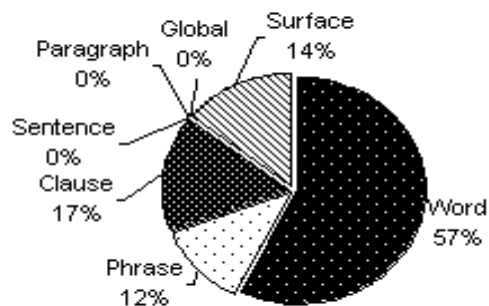
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 85, Ph. F = 34, Cl. F = 18, S F = 12, Par. F = 4, Gl. F = 0, Sur. F = 60
 TOTAL = 213

Figure 55b. Native experienced writers' revision frequencies and percentages per levels of revisions in their final drafts



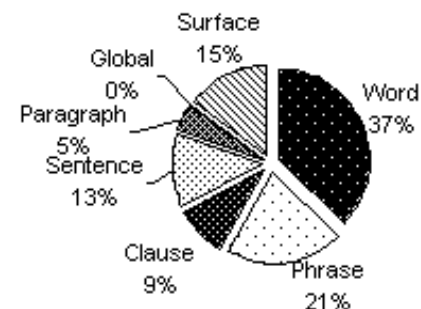
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 145, Ph. F = 85, Cl. F = 48, S F = 74, Par. F = 19, Gl. F = 0, Sur. F = 124
 TOTAL = 495

Figure 56b. Non-native experienced writers' revision frequencies and percentages per levels of revision in their between-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 24, Ph. F = 5, Cl. F = 7, S F = 0, Par. F = 0, Gl. F = 0, Sur. F = 6
 TOTAL = 42

Figure 55d. Non-native experienced writers' revision frequencies and percentages per levels of revisions in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 243, Ph. F = 137, Cl. F = 61, S F = 82, Par. F = 31, Gl. F = 2, Sur. F = 96
 TOTAL = 652

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Table 26. Native expert writers' revision frequencies per levels of revision in their between-drafts

LEVELS								
<i>Native expert writers</i>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
AMANDA	6	0	2	2	0	1	0	11
LOLA	34	59	27	14	11	1	0	146
KAT	8	20	1	2	1	1	0	33
ANNABELLE	4	6	4	0	0	1	0	15
CHRIS	8	0	0	0	0	0	0	8
<i>Total</i>	60	85	34	18	12	4	0	213

Table 27. Non-native expert writers' revision frequencies per levels of revision in their between-drafts

LEVELS								
<i>Non-native expert writers</i>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
LAURA	0	0	3	0	0	0	0	3
ASSUMPTA	3	24	2	7	0	0	0	36
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	3	0	0	0	0	0	0	3
<i>Total</i>	6	24	5	7	0	0	0	42

Native and non-native expert writers' levels of revision: pre-draft/first draft versus between-draft/final draft

Figures 57a and 57c reflect the native and non-native experienced writers' revision frequencies and percentages per levels of revision in their *pre-draft/first drafts* and Figures 57b and 57d, the writers' frequencies and percentages in their *between-draft/final drafts*. These frequencies and percentages correspond in turn to the individual frequencies in Tables 28 and 29 for the pre-draft/first draft revisions and in Tables 30 and 31 for the between-draft/final draft revisions.

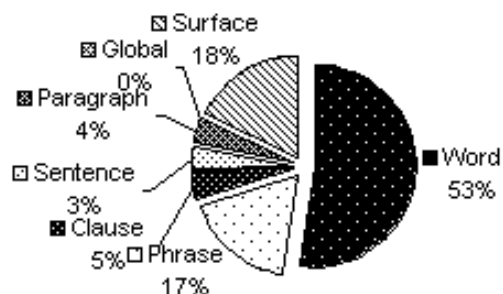
Observation of the revisions made in both combinations demonstrates the difficulty of ascertaining a pattern of revision that corresponds to the skill designation of the writers. For example, two of the native expert subjects – Lola and Kat – and one of the non-native – Laura – mingled the pre-draft and first draft revisions and, therefore, only a few of the subjects went back to their outlines to modify the existing ideas with new arguments or further details. All five native skilled subjects combined the revisions in their between-drafts and final drafts, while only one of the non-native – Yoanna – did so.

Upon observation of Figures 57a, 57b, 57c and 57d, it is clear that the word level was again the most predominant of all levels. However, whilst for the native experienced writers the proportion of revisions decreased as the discourse level got larger, the non-native followed an irregular response. Despite such difference, both writer groups focused on the lowest discourse levels to the detriment of meaning revisions. Tables 28, 29, 30 and 31 confirm such tendency. In the between-draft/final draft combination more native expert writers made more revisions at more discourse levels. As in the pre-draft/first draft, only one non-native expert writer made between-draft/final draft revisions, although she did revise at the higher discourse levels on more occasions.

I further report dramatic increases of the frequencies of revisions from the pre-draft/first draft to the between-draft/final draft for the native expert writers, while the non-native descended the total number of revisions. Yet, both writer groups raised the number of meaning revisions from one combination to the next, since they got more concerned with meaning toward the latest stages of the writing process.

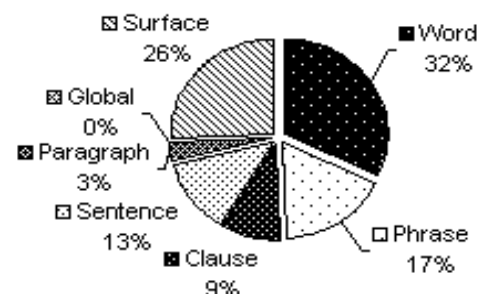
FIGURE 57. NATIVE AND NON-NATIVE EXPERT WRITERS: PRE-DRAFT/FIRST DRAFT VERSUS BETWEEN-DRAFT/FINAL DRAFT

Figure 57a. Native experienced writers' revision frequencies and percentages per levels of revision in their pre-draft/first drafts



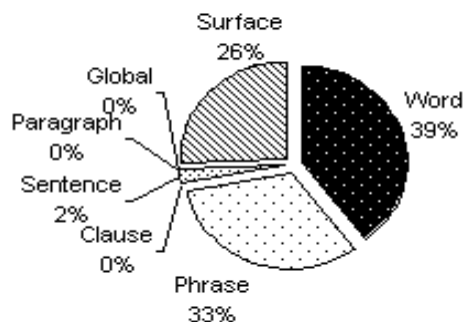
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 91, Ph. F = 30, Cl. F = 8, S F = 6, Par. F = 7, Gl. F = 0, Sur. F = 31
 TOTAL = 173

Figure 57b. Native experienced writers' revision frequencies and percentages per levels of revision in their between-draft/final drafts



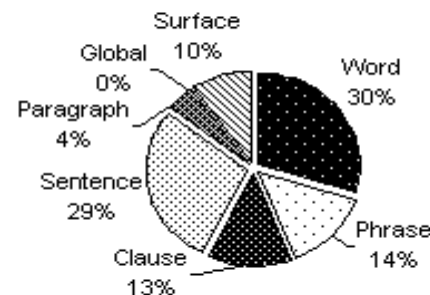
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 118, Ph. F = 64, Cl. F = 34, S F = 46, Par. F = 12, Gl. F = 0, Sur. F = 94
 TOTAL = 368

Figure 57c. Non-native experienced writers' revision frequencies and percentages per levels of revision in their pre-draft/first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 35, Ph. F = 29, Cl. F = 0, S F = 2, Par. F = 0, Gl. F = 0, Sur. F = 21
 TOTAL = 89

Figure 57d. Non-native experienced writers' revision frequencies and percentages per levels of revision in their between-draft/final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 21, Ph. F = 10, Cl. F = 9, S F = 20, Par. F = 3, Gl. F = 0, Sur. F = 7
 TOTAL = 70

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Table 28. Native expert writers' revision frequencies per levels of revision in their pre-draft/first draft

LEVELS								
<u>Native expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
AMANDA	0	0	0	0	0	0	0	0
LOLA	12	57	22	1	1	0	0	93
KAT	19	34	8	7	5	7	0	80
ANNABELLE	0	0	0	0	0	0	0	0
CHRIS	0	0	0	0	0	0	0	0
<i>Total</i>	31	91	30	8	6	7	0	173

Table 29. Non-native expert writers' revision frequencies per levels of revision in their pre-draft/first draft

LEVELS								
<u>Non-native expert writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
LAURA	23	35	29	0	2	0	0	89
ASSUMPTA	0	0	0	0	0	0	0	0
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	0	0	0	0	0	0	0	0
<i>Total</i>	23	35	29	0	2	0	0	89

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Table 30. Native expert writers' revision frequencies per levels of revision in their between-draft/final draft

LEVELS								
Native expert writers								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	Total
AMANDA	11	6	3	2	7	4	0	33
LOLA	31	38	19	8	7	1	0	104
KAT	15	33	10	8	10	5	0	81
ANNABELLE	19	22	14	11	16	2	0	84
CHRIS	18	19	18	5	6	0	0	66
<i>Total</i>	94	118	64	34	46	12	0	368

Table 31. Non-native expert writers' revision frequencies per levels of revision in their between-draft/final draft

LEVELS								
Non-native expert writers								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	Total
LAURA	0	0	0	0	0	0	0	0
ASSUMPTA	0	0	0	0	0	0	0	0
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	7	21	10	9	20	3	0	70
<i>Total</i>	7	21	10	9	20	3	0	70

7.2.3. Were there any similarities and differences between the native and non-native novice writers per levels of revision?

Figures 58 and 59 illustrate the native and non-native novice writers' revision frequencies and percentages per levels of revision across drafts. Again, both writer types made the majority of their revisions at the word level, followed by the surface level. Indeed, the word and surface levels represented the majority of the writers' revisions in this study: 65% of the native novice changes and 67% of the non-native novice. The rest of the levels continued as follows: phrase, clause, sentence, paragraph and global. Thus, for the expert writers in this study, over the whole assignment the frequency of revisions appeared to decrease as the discourse unit became larger. Yet, the native novice writers appeared to be more frequent revisers than their non-native novice counterparts at the higher-discourse levels. Most noteworthy was the fact that the native novice made two global revisions.

Figure 60 describes the native and non-native novice writers' revision percentages per levels of revisions across writing sessions. During the *first* and *second writing sessions*, both writer types concentrated on minor matters in a greater degree during the first 90-minute session while, during the second session, they redirected their attention to meaning, although the word and surface levels still predominated over the rest.

Close examination reveals that the native and non-native novice writers coincided in making the majority of their revisions at the word and surface levels in the first and second writing sessions because they needed little cognitive effort, while they revised less as the discourse level progressed from the word to the global level.

In the *first writing session*, both writer types made similar percentages of meaning revisions. Yet, in the *second session*, the native novice subjects focused on the high discourse levels on more occasions than the non-native did: clause (10% *versus* 8%, respectively), sentence (16% *versus* 6%, respectively), paragraph (4% *versus* 3%, respectively) and global (1% *versus* 0%, respectively), which was followed by a corresponding decrease of the word level for both writer types. The surface level, however, underwent a significant increase, which was higher for the native subjects, since the writers were still concerned with formal matters.

Figure 58. Native novice writers' revision frequencies and percentages per levels of revision across drafts

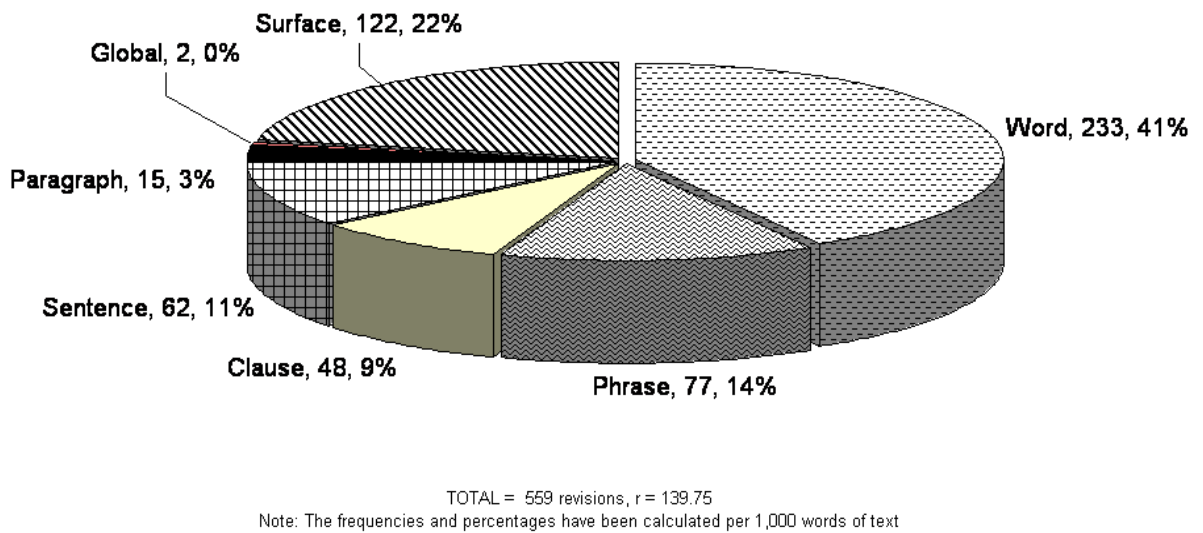


Figure 59. Non-native novice writers' revision frequencies and percentages per levels of revision across drafts

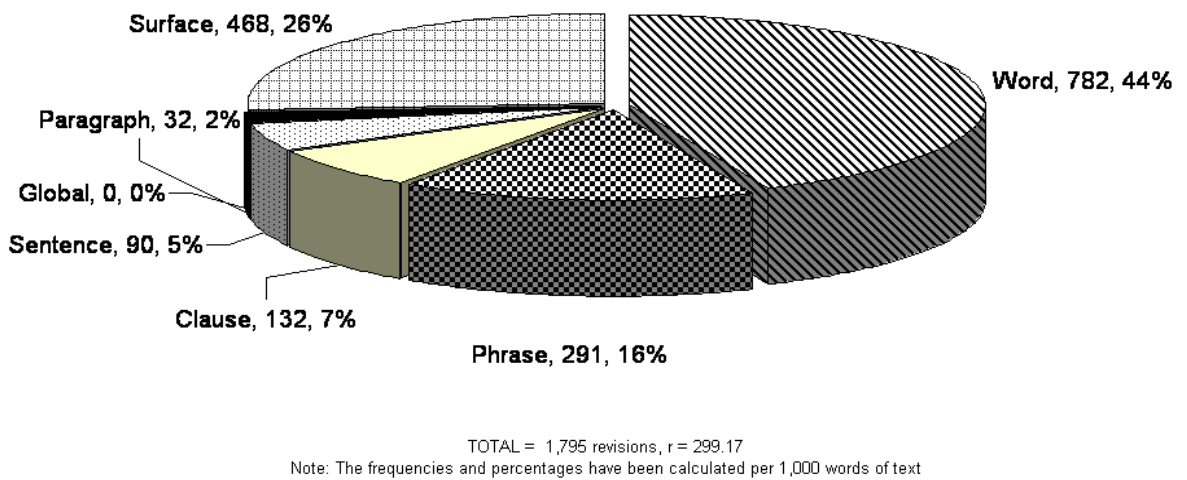
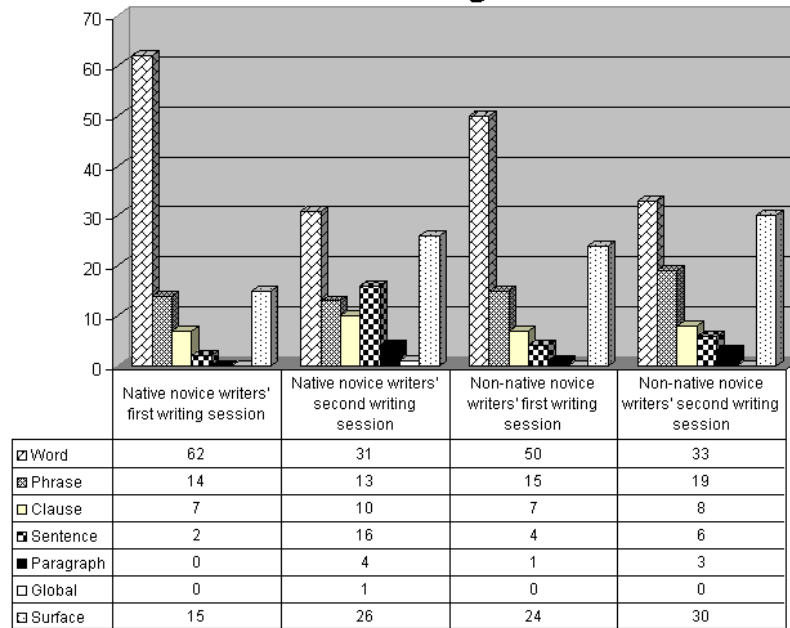


Figure 60. Native and non-native novice writers' percentages per levels of revision across writing sessions



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole percentage

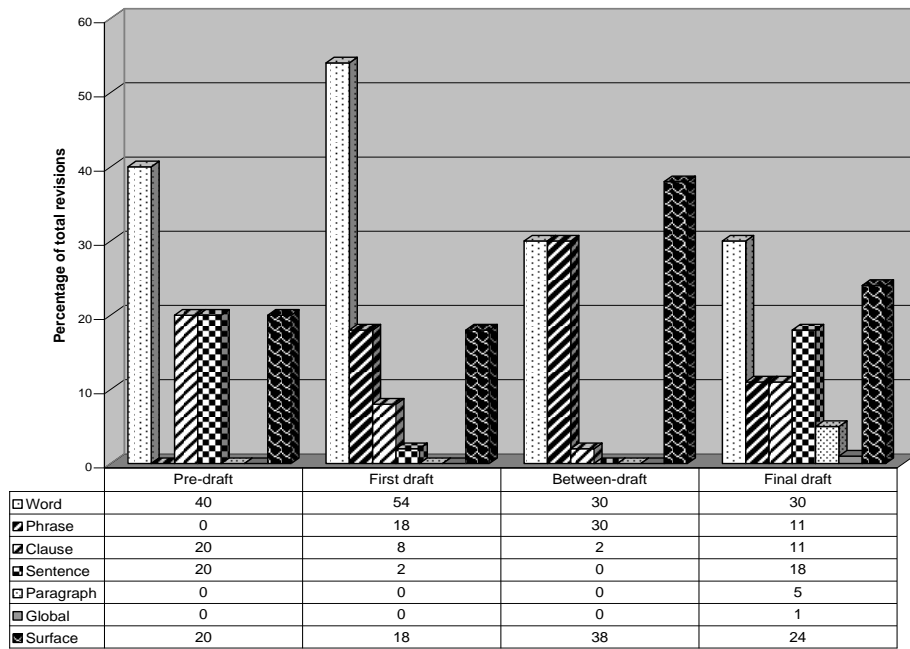
Comparisons across sessions reveal that from the first to the second session, the native novice writers increased the frequencies of revisions considerably (n = 202), while the non-native reduced them across all levels except for the paragraph and global levels (n = 1,504 of total revisions). Increases of revision frequencies were not always followed by increases of revision percentages; on the contrary, the percentages were often lower due to an increase of the incidence of revision at the higher discourse levels. For example, at word level for the native novice writers, the percentage of revisions was reduced by half from the first to the second session. However, the frequency of revisions increased 24.

Figures 61 and 62 break down first and second session revisions into *pre-draft*, *first draft*, *between-draft* and *final draft* revisions. Comparisons between the Figures reveal that both the native and non-native novice writers made revisions across all writing drafts, although they did so to different extends. The pre-draft and between-draft cycles had little importance for meaning revision, since the writers concentrated on the first and final drafts to undertake the majority and most important revisions. It seems that both writer types chose not to draw an outline or, if the

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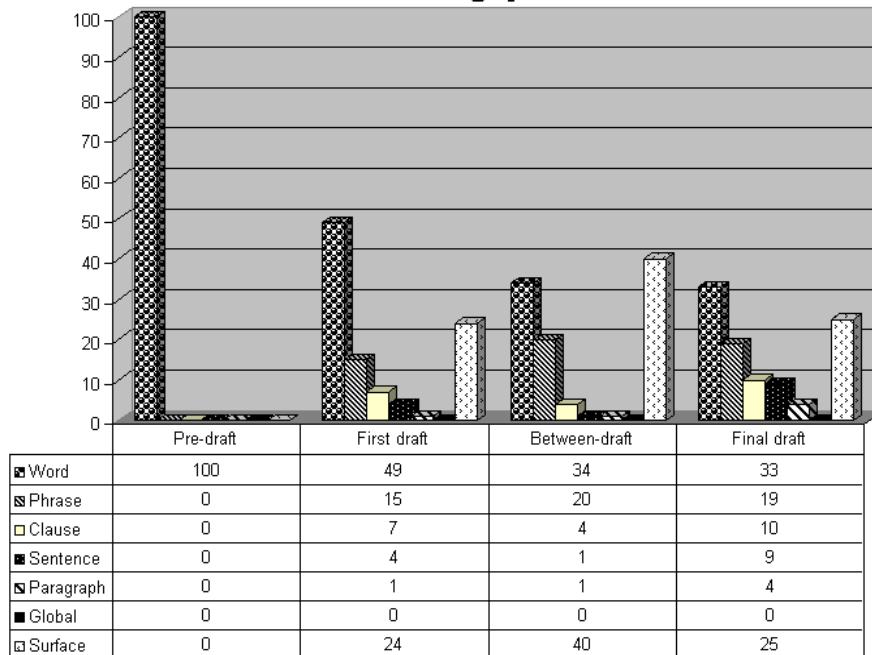
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Figure 61. Native novice writers' revision percentages per levels of revisions across writing cycles



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole percentage

Figure 62. Non-native novice writers' revision percentages per levels of revisions across writing cycles



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole percentage

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did so, they did not come back to it to add further details or to modify the existing ideas. For both writer types, the majority of revisions occurred at the word level across all drafts, while there was also a decreasing pattern of revision as the discourse level increased from the word to the global level. The surface level occupied the second position in order of preference. The only exception was the between-draft stage for the non-native novice writers, which was surface-oriented.

Next, the levels of revision have been analyzed in detail across drafts:

Native and non-native novice writers' levels of revision in the pre-draft

Figures 63 and 64 describe the native and non-native novice writers' revision frequencies and percentages per levels of revision in their pre-drafts. As pointed out, only one native novice writer – Patrick - and one non-native – Eva - made use of the pre-draft cycle for revision, since most of the novice subjects did not devise an initial outline that guided their composing. Instead, they preferred to plan as they composed, improvising ideas that had little to do with the kind of planning, either written or mental, that is often encountered in expert writers.

Figures 63 and 64 reveal that Patrick made 5 revisions, two of which were at the word level, one at the clause and sentence levels and one at the surface level, while Eva made a total of 33 revisions, all of which were at the word level.

Figure 63. Native novice writers' revision frequencies and percentages per levels of revisions in their pre-drafts

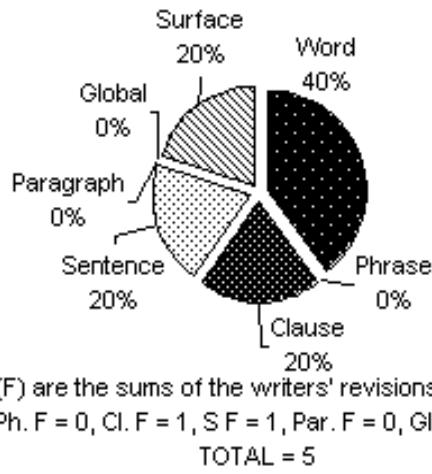
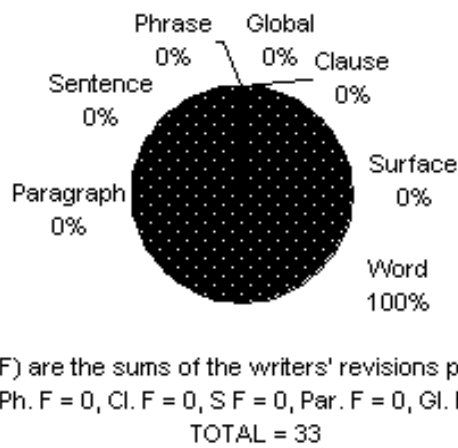


Figure 64. Non-native novice writers' revision frequencies and percentages per levels of revisions in their pre-drafts



Native and non-native novice writers' levels of revision: the first draft versus the final draft

Figures 65a and 65c illustrate the native and non-native novice writers' revision frequencies and percentages per levels of revision in their *first drafts*. The frequencies and percentages correspond to the individual frequencies in Tables 32 and 33.

Unlike in the pre-draft cycle, all native and non-native novice subjects made revisions in the first draft cycle and revised similarly across the majority of levels. Again, the word and surface levels received the majority of revisions ($54\% + 18\% = 72\%$ for the native subjects and $49\% + 24\% = 73\%$ for the non-native). The remaining levels were attended to in lower frequencies as the discourse level ascended: phrase, clause, sentence and paragraph. No revisions were recorded at the global level.

Figures 65b and 65d show the native and non-native writers' revision frequencies and percentages per levels of revision in their *final drafts*. The frequencies and percentages correspond to the individual frequencies in Tables 34 and 35. As Figures 65b and 65d show, all native and non-native novice subjects revised the final version of their essays and made 318 and 435 revisions, respectively.

Upon examination of the levels of revisions addressed, I conclude that the changes were now more regularly distributed into the different levels, although the word and surface levels were again the most frequently revised ($30\% + 24\% = 54\%$ for the native group and $33\% + 25\% = 58\%$ for the non-native). From the phrase to the global level, the number of revisions decreased for both group types as the discourse level got larger and, thus, contrary to what may be expected, they did not forget the more global levels of the language. The native novice subjects were more frequent revisers at the more global levels of the language – clause, sentence, paragraph and global levels - and were, therefore, more similar to the expert subjects.

When comparing the first and final drafts, I find that the native and non-native novice subjects made increases of percentage revisions at the high levels of the language, which went along with decreases at the word level. The percentage increases were, however, higher for the native novice writers than for the non-native: sentence (16% and 4%, respectively), paragraph

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(5% and 3%, respectively) and global (1% and 0%, respectively). The surface level revisions did not decrease, however, but rather they increased, especially for the native novice writers.

Despite the increases and decreases of revision percentages, the frequencies increased across all levels for the native novice subjects, revealing more interest in the final draft for revision, whilst the non-native novice subjects reduced the frequencies of revisions dramatically, since they concentrated on premature revisions and the final version was little more than a copy of the first draft.

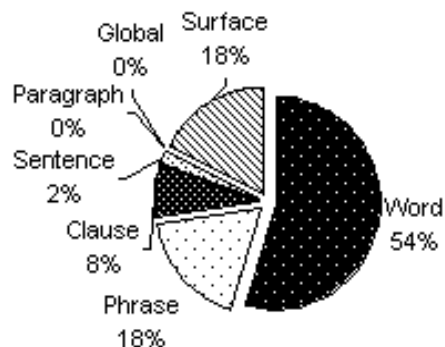
Table E below shows that there are large differences between some mean averages and frequency ranges for the non-native novice writers. For example, at the clause level the mean average is 13.17 and the frequency range is 32. The variation coefficient indicates that the standard deviation is 100.76% of the mean, reflecting individual variability. Also, the table reflects that the non-native novice writers made higher mean averages than the native at all levels of the language except for the global level and, therefore, they concentrated on them on more occasions than their native equals. The differences between mean averages are especially important at the word and surface levels, a sign that the non-native novice writers were concerned with them at early writing stages.

Table E. Statistical analyses in the native and non-native novice writers' first drafts

<i>FIRST DRAFT</i>	NATIVE NOVICE WRITERS				NON-NATIVE NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
LEVELS OF REVISION								
Word	21.5	9.33	43.40%	21	93.5	47.13	50.41%	103
Phrase	7	4.08	58.29%	9	27.5	20.69	75.24%	43
Clause	3	3.46	57.67%	8	13.17	13.27	100.76%	32
Sentence	0.75	1.5	200%	3	8.33	13.16	157.98%	29
Paragraph	0	0	0%	0	1.83	3.60	196.72%	9
Global	0	0	0%	0	0	0	0%	0
Surface	7	6.05	86.43%	13	44.5	33.38	75.01%	86

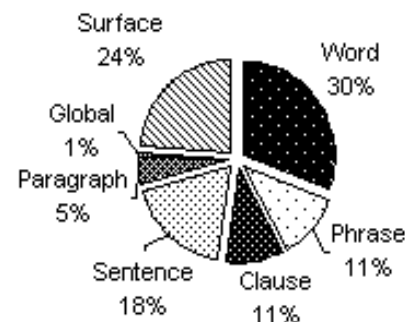
FIGURE 65. NATIVE AND NON-NATIVE NOVICE WRITERS: FIRST DRAFT VERSUS FINAL DRAFT

Figure 65a. Native novice writers' revision frequencies and percentages per levels of revision in their first drafts



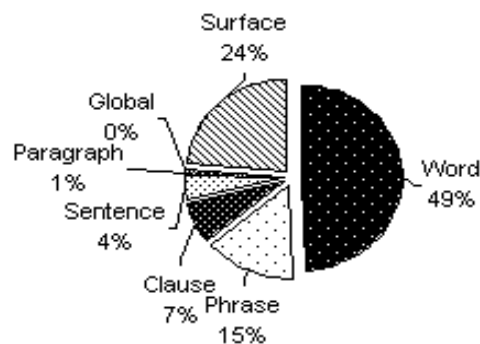
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 86, Ph. F = 28, Cl. F = 12, S F = 3, Par. F = 0, Gl. F = 0, Sur. F = 28
 TOTAL = 157

Figure 65b. Native novice writers' revision frequencies and percentages per levels of revision in their final drafts



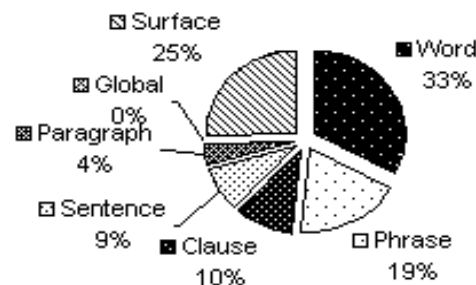
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 98, Ph. F = 35, Cl. F = 34, S F = 58, Par. F = 15, Gl. F = 2, Sur. F = 76
 TOTAL = 318

Figure 65c. Non-native novice writers' revision frequencies and percentages per levels of revision in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 561, Ph. F = 165, Cl. F = 79, S F = 50, Par. F = 11, Gl. F = 0, Sur. F = 267
 TOTAL = 1,133

Figure 65d. Non-native novice writers' revision frequencies and percentages per levels of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 144, Ph. F = 81, Cl. F = 45, S F = 37, Par. F = 18, Gl. F = 0, Sur. F = 110
 TOTAL = 435

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Table F illustrates the native and non-native novice writers' mean averages, standard deviations, variation coefficients and frequency ranges per levels of revision in the final draft. The largest differences between the individual subjects were at the paragraph level in the native novice writers' drafts and at the clause and sentence levels in the non-native novice writers' essays, since the standard deviations are higher than the mean average. In the rest of the levels, the differences between the subjects were not that significant.

Table F. Statistical analyses in the native and non-native novice writers' final drafts

<i>FINAL DRAFT</i>	NATIVE NOVICE WRITERS				NON-NATIVE NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
LEVELS OF REVISION								
Word	24.5	10.02	40.90%	23	24	17.92	74.67%	49
Phrase	8.75	5.32	60.8%	13	13.5	9.77	72.37%	26
Clause	8.5	6.24	73.41%	14	7.5	10.58	141.07%	25
Sentence	14.5	9.75	67.24%	21	6.17	9.45	153.16%	22
Paragraph	3.75	4.79	127.73%	10	3	3.69	123%	8
Global	0.5	0.58	116%	1	0	0	0%	0
Surface	19	10.98	57.79%	25	18.33	6.25	34.10%	13

Tables 32 and 33 illustrate the native and non-native novice writers' revision frequencies per levels of revision in their first drafts. The individual and total numbers of revisions show that the non-native subjects were more frequent revisers than the native. Indeed, Alba, who was the non-native writer who revised the least at the first draft cycle, revised more than any of the native subjects. Only Teresa, who made 333 changes, exceeded the total number of revisions that all native novice subjects had made ($n = 186$), which may have been used by the writers as a way of unloading their minds of the cognitive weight that composing and revising imposed on them.

Also, there was a tendency for the total numbers of revisions to decrease as the discourse level increased. Individually, fewer subjects revised as the discourse level got larger: While the majority of the native and non-native novice writers made revisions at the word, phrase, clause

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and surface levels, only one of the native and two of the non-native made sentence revisions and only two of the non-native novice writers made paragraph revisions. No revisions were recorded at the global level for any of the writer types.

Tables 34 and 35 below depict the individual native and non-native novice writers' revision frequencies and percentages per levels of revision in their final drafts. As in the rest of the drafts, both writer types diminished the number of total revisions as the discourse level got larger from the word to the global level, except at the sentence level in the expert writers' final draft, which was higher than the phrase and clause levels. Per individual subject, the numbers of revisions also decreased progressively, although there were also exceptions, such as Martin and Patrick, who made more sentence than phrase, clause and surface revisions.

Also, a decrease in the number of writers who made revisions was evident at the paragraph and global levels for the native novice writers and from the clause to the global level for the non-native novice. I report however that two native novice writers made global revisions and, therefore, they resembled expert writers.

Native and non-native novice writers' levels of revision: the between-draft *versus* the final draft

Figures 66a and 66b illustrate the native and non-native novice revision frequencies and percentages per levels of revision in their *between-drafts*. These frequencies and percentages correspond to the individual frequencies in Tables 36 and 37.

Two of the native novice subjects – Anna and Lorraine - and four of the non-native – Eva, Beatriz, Alba and Teresa - made revisions at the intermediate stage of the writing process, of whom Eva was the most frequent reviser and, thus, it is difficult to determine a revision pattern according to the degree of skill of the writers, since the novice writers also present behaviors that are more typical of more competent writers.

Chapter 7*Experimental Study: Discussion and Results***Table 32. Native novice writers' revision frequencies per levels of revision in their first drafts**

LEVELS								
<i>Native novice writers</i>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
MARTIN	4	26	6	2	0	0	0	38
ANNA	0	17	4	2	0	0	0	23
LORRAINE	13	11	5	0	0	0	0	29
PATRICK	11	32	13	8	3	0	0	67
<i>Total</i>	28	86	28	12	3	0	0	157

Table 33. Non-native novice writers' revision frequencies per levels of revision in their first drafts

LEVELS								
<i>Non-native novice writers</i>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
EVA	17	136	55	32	29	9	0	278
M. JOSÉ	63	35	13	0	0	0	0	111
BEATRIZ	40	138	13	10	0	0	0	186
SONIA	25	81	12	0	0	0	0	118
ALBA	19	43	19	11	0	0	0	86
TERESA	103	128	53	26	21	2	0	333
<i>Total</i>	267	561	165	79	50	11	0	1,133

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Table 34. Native novice writers' revision frequencies per levels of revision in their final drafts

LEVELS								
Native novice writers								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	Total
MARTIN	16	21	9	6	24	10	1	87
ANNA	10	22	2	12	10	0	0	56
LORRAINE	35	16	9	1	3	0	0	64
PATRICK	15	39	15	15	21	5	1	111
<i>Total</i>	76	98	35	34	58	15	2	318

Table 35. Non-native novice writers' revision frequencies per levels of revision in their final drafts

LEVELS								
Non-native novice writers								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	Total
EVA	13	3	3	0	3	0	0	22
M. JOSÉ	12	35	21	16	4	7	0	95
BEATRIZ	17	8	6	0	0	3	0	34
SONIA	27	52	29	4	25	8	0	145
ALBA	25	22	10	25	5	0	0	87
TERESA	16	24	12	0	0	0	0	52
<i>Total</i>	110	144	81	45	37	18	0	435

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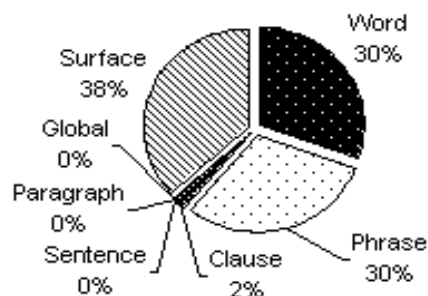
The majority of revisions were distributed into the word, phrase and surface levels (98% for the native group and 94% for the non-native). It seems, however, that the writers focused their attention mostly on the surface level (38% and 40%, respectively) and, therefore, they did not undertake changes that affected the meaning of the text. The rest of the levels were hardly of any importance. No writer devoted their attention to address meaning exclusively. The Tables 34, 35, 36 and 37 confirm that, once again, fewer subjects recorded revisions as the discourse level increased.

From the between-draft to the final draft, I also record significant gains of revision frequencies across all levels for the native novice writers and across all levels except for the global for the non-native novice. The percentages of revisions reveal however decreases at the word (1%), phrase (1%) and, especially, at the surface level (15%), which were followed by increases at the clause (6%), sentence (8%) and paragraph levels (3%) in the non-native novice subjects' final drafts.

In the native novice writers' *final drafts*, the percentages of phrase (19%) and surface levels (14%) decreased, while those at the rest of levels increased: clause (9%), sentence (18%), paragraph (5%), and global (1%). One might say that the novice subjects in this study also understood the importance of revisions that dealt with the meaning of the text, although such revisions were not successful and the majority of them were still at the lower discourse levels. Finally, Tables 34 and 35 also confirm that more revision was also recorded at more discourse levels by more native and non-native novice subjects.

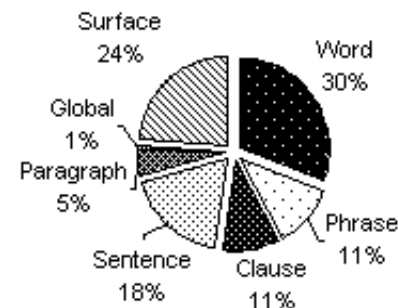
FIGURE 66. NATIVE AND NON-NATIVE NOVICE WRITERS: BETWEEN-DRAFT VERSUS FINAL DRAFT

Figure 65a. Native novice writers' revision frequencies and percentages per levels of revision in their between-drafts



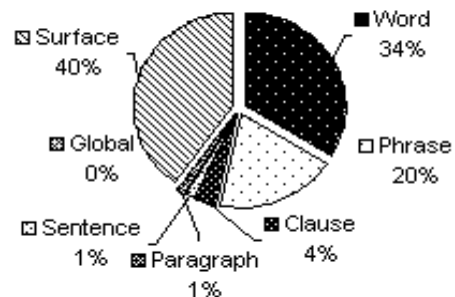
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 14, Ph. F = 14, Cl. F = 1, S F = 0, Par. F = 0, Gl. F = 0, Sur. F = 17
 TOTAL = 46

Figure 65b. Native novice writers' revision frequencies and percentages per levels of revision in their final drafts



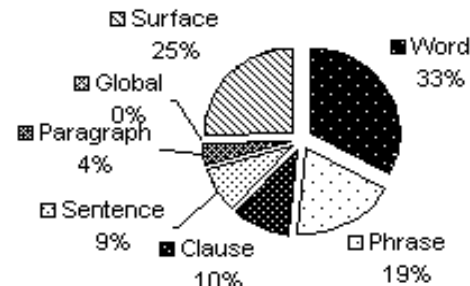
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 98, Ph. F = 35, Cl. F = 34, S F = 58, Par. F = 15, Gl. F = 2, Sur. F = 76
 TOTAL = 318

Figure 66a. Non-native novice writers' revision frequencies and percentages per levels of revision in their between-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 77, Ph. F = 45, Cl. F = 8, S F = 3, Par. F = 3, Gl. F = 0, Sur. F = 91
 TOTAL = 227

Figure 65d. Non-native novice writers' revision frequencies and percentages per levels of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 WF = 144, Ph. F = 81, Cl. F = 45, S F = 37, Par. F = 18, Gl. F = 0, Sur. F = 110
 TOTAL = 435

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Table 36. Native novice writers' revision frequencies per levels of revision in their between-drafts

LEVELS								
<u>Native novice writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
MARTIN	0	0	0	0	0	0	0	0
ANNA	2	0	0	0	0	0	0	2
LORRAINE	15	14	14	1	0	0	0	44
PATRICK	0	0	0	0	0	0	0	0
<i>Total</i>	17	14	14	1	0	0	0	46

Table 37. Non-native novice writers' revision frequencies per levels of revision in their between-drafts

LEVELS								
<u>Non-native novice writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
EVA	24	49	35	8	3	0	0	119
M. JOSÉ	0	0	0	0	0	0	0	0
BEATRIZ	22	11	0	0	0	3	0	36
SONIA	0	0	0	0	0	0	0	0
ALBA	5	0	0	0	0	0	0	5
TERESA	40	17	10	0	0	0	0	67
<i>Total</i>	91	77	45	8	3	3	0	227

Native and non-native novice writers' levels of revision: the pre-draft/first draft versus the between-draft/final draft

Figure 67b describes the non-native novice writers' revision frequencies and percentages per levels of revision in the *pre-draft/first draft*. These percentages correspond in turn to the individual frequencies in Table 38. None of the native novice writers made revisions at the pre-draft/first draft cycle, but they preferred not to merge cycles and they, therefore, worked in individual phases. Three in six of the non-native novice subjects, however, undertook modifications in combination. Eva, M. José and Alba made a total number of 395 revisions, of whom the most frequent reviser was Eva, who made 256 changes.

The word level comprised 50% of all revisions followed in descending order by the phrase, clause, surface, sentence, paragraph and global revisions. Thus, the frequency of revision appeared to diminish as the discourse level increased, which is confirmed by the individual revisions in Table 37. However, the surface level occupied the fourth position in importance rather than the second as in other writing cycles.

Figures 67a and 67c show the native and non-native writers' revision frequencies and percentages per levels of revision in their *between-draft/final drafts*. These percentages correspond to the individual frequencies in Tables 39 and 40. Two of the native subjects – Anna and Lorraine - and two of the non-native – Eva and Alba - merged the between-draft and final draft revisions.

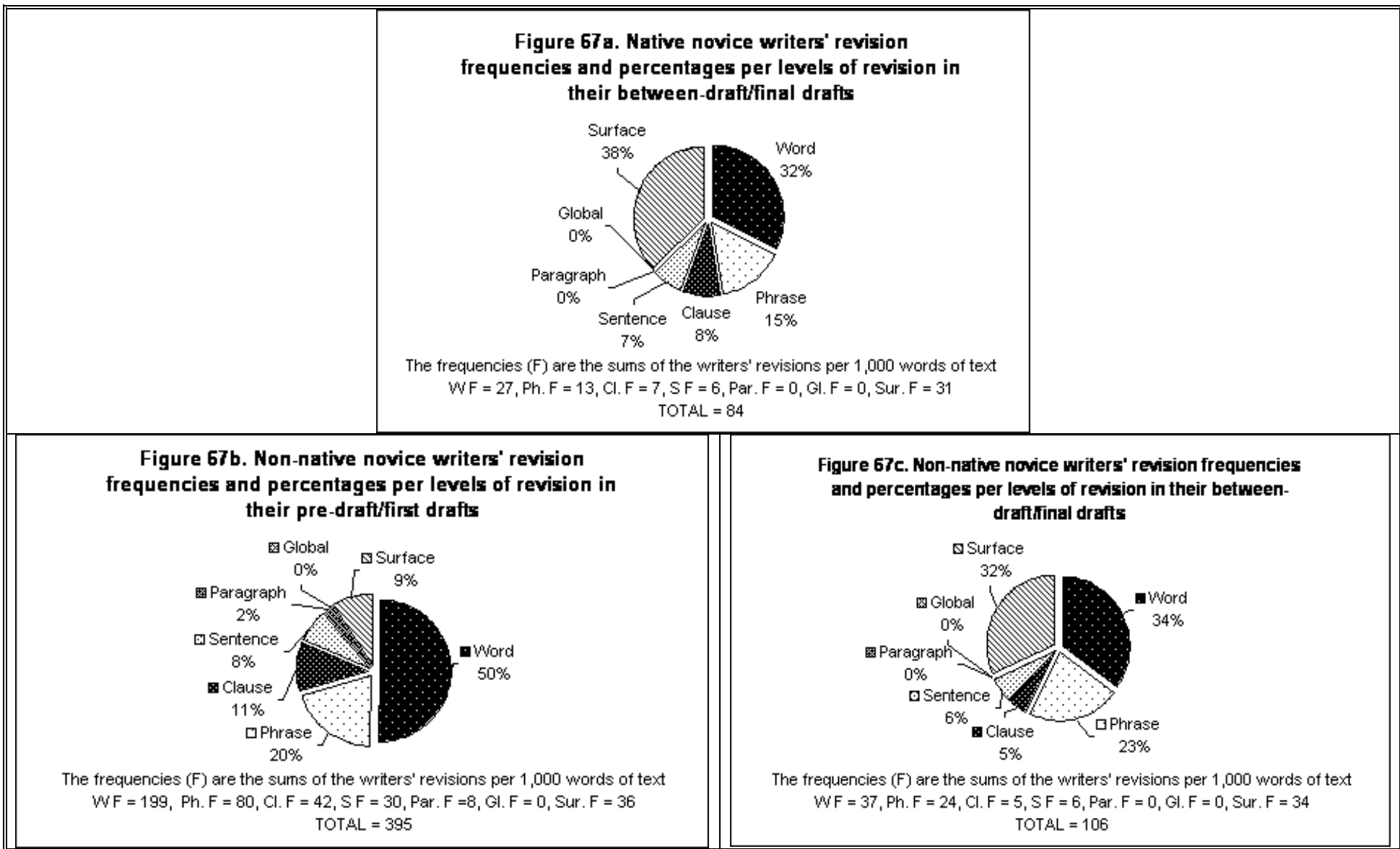
Close insight into the levels of revision made in combination reveal that both writer types concentrated on the lowest levels of the language: the word, surface and phrase levels, which amounted to 85% of the native novice revisions and 89% of the non-native. It seems, therefore, that both types of writers did not choose to make important modifications in combination. Indeed, the only two global revisions that the native novice writers made were found in the final draft cycle.

The percentages of clause and sentence levels were low, while those of the paragraph and global levels were zero. Such findings are verified by the individual frequencies in Tables 39 and 40. However, unlike in the final draft cycle, comparisons between the pre-draft/first draft and

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FIGURE 67. NATIVE AND NON-NATIVE NOVICE WRITERS: PRE-DRAFT/FIRST DRAFT VERSUS BETWEEN-DRAFT/FINAL DRAFT



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Table 38. Non-native novice writers' revision frequencies per levels of revision in their pre-draft/first draft

LEVELS								
<u>Non-native novice writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
EVA	16	125	51	29	27	8	0	256
M. JOSÉ	4	38	11	1	1	0	0	55
BEATRIZ	0	0	0	0	0	0	0	0
SONIA	0	0	0	0	0	0	0	0
ALBA	16	36	18	12	2	0	0	84
TERESA	0	0	0	0	0	0	0	0
<i>Total</i>	36	199	80	42	30	8	0	395

Table 39. Native novice writers' revision frequencies per levels of revision in their between-draft/final draft

LEVELS								
<u>Native novice writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
MARTIN	0	0	0	0	0	0	0	0
ANNA	5	11	1	6	5	0	0	28
LORRAINE	26	16	12	1	1	0	0	56
PATRICK	0	0	0	0	0	0	0	0
<i>Total</i>	31	27	13	7	6	0	0	84

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Table 40. Non-native novice writers' revision frequencies per levels of revision in their between-draft/final draft

LEVELS								
<u>Non-native novice writers</u>								
	SURF.	WORD	PHRA.	CLAUSE	SENT.	PARAG.	GLOBAL	<i>Total</i>
EVA	19	26	19	4	3	0	0	71
M. JOSÉ	0	0	0	0	0	0	0	0
BEATRIZ	0	0	0	0	0	0	0	0
SONIA	0	0	0	0	0	0	0	0
ALBA	15	11	5	1	3	0	0	35
TERESA	0	0	0	0	0	0	0	0
<i>Total</i>	34	37	24	5	6	0	0	106

between-draft/final draft cycles do not reveal that more revision was made at more levels by more non-native novice subjects but, rather, on the contrary, the frequencies decreased.

From the non-native novice writers' pre-draft/first draft combination to the between-draft/final draft combination, the frequencies and percentages of meaning revisions descended, followed by a corresponding increase of surface revisions, which is indicative that the writers did not seek to improve meaning, but were instead dominated by minor considerations.

7.3. THIRD RESEARCH QUESTION**Were there any similarities and differences in the techniques the subjects employed?**

7.3.1. Were there any similarities and differences between the experienced and novice writers per types of revision?

Figures 68 and 69 illustrate the experienced and novice writers' total revision frequencies and percentages per types of revision calculated per 1,000 words of text. All writers, irrespective of their proficiency level, added, deleted, substituted, reordered and consolidated information in their texts. The percentages of addition and substitution were quite similar for both writer types (33% and 39% for the expert and 37% and 36% for the novice), which suggests that, in general terms, the writers employed the strategies according to their own needs, but they did not show more overt preference for one over another. The percentage of deletion was however slightly lower than those of addition and substitution (25% for both writer types).

The complex techniques of reordering and consolidation required more cognitive effort and, therefore, they were often avoided. Both the expert and novice writers reordered words, phrases or clauses in a sentence and sentences in a paragraph. The percentage of reordering was only slightly higher for the experienced subjects (3% *versus* 2%, respectively), while consolidation was scarcely used by either writer type.

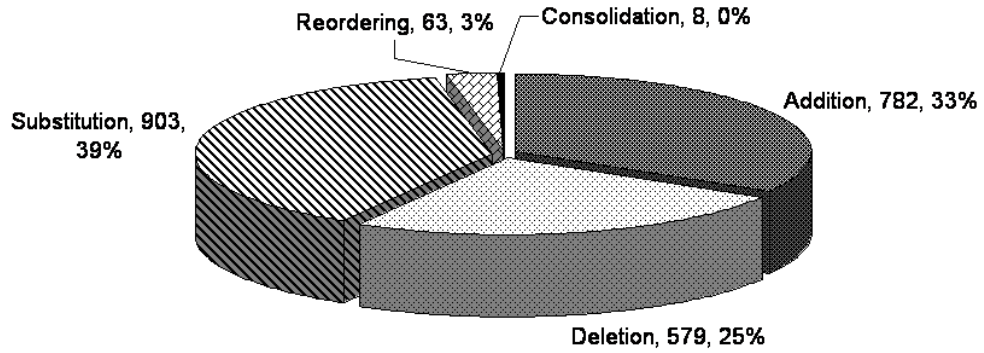
Thus, the simplest strategies were favored over the complex by all writers. It is true that the experienced subjects addressed those techniques that required managing large sections of text in a greater degree than the novice, as it is typical of expert writers; however, the total revision frequencies and percentages did not show clear differences between the subjects in the types of revision made. Examination of the individual drafts may shed more light on the types of revision preferred by the expert and novice subjects in this study.

Figure 70 breaks down Figures 68 and 69 to show the experienced and native writers' revision percentages per types of revision in the *first* and *second writing sessions*. The experienced and novice writers made most of their revisions of the addition, deletion and substitution types, which represented 99% and 95% of all their revisions in the first and second writing sessions for both writer types, while reordering and consolidation were secondary.

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Figure 68. Experienced writers' total revision frequencies and percentages across types of revision

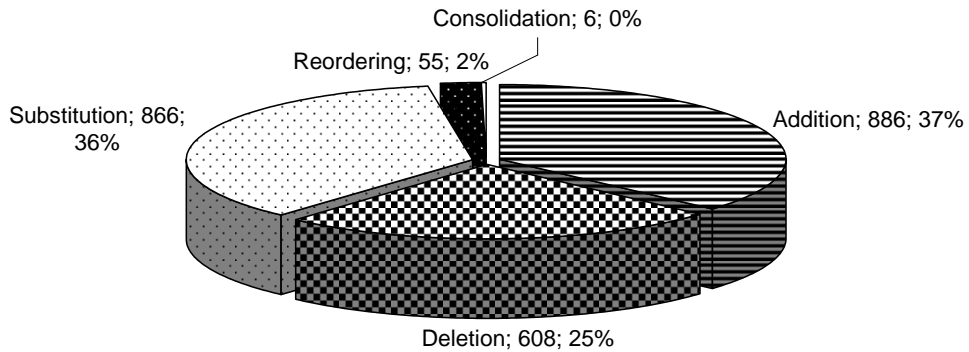


Frequencies:

TOTAL = 2,335 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 69. Novice writers' total revision frequencies and percentages across types of revision



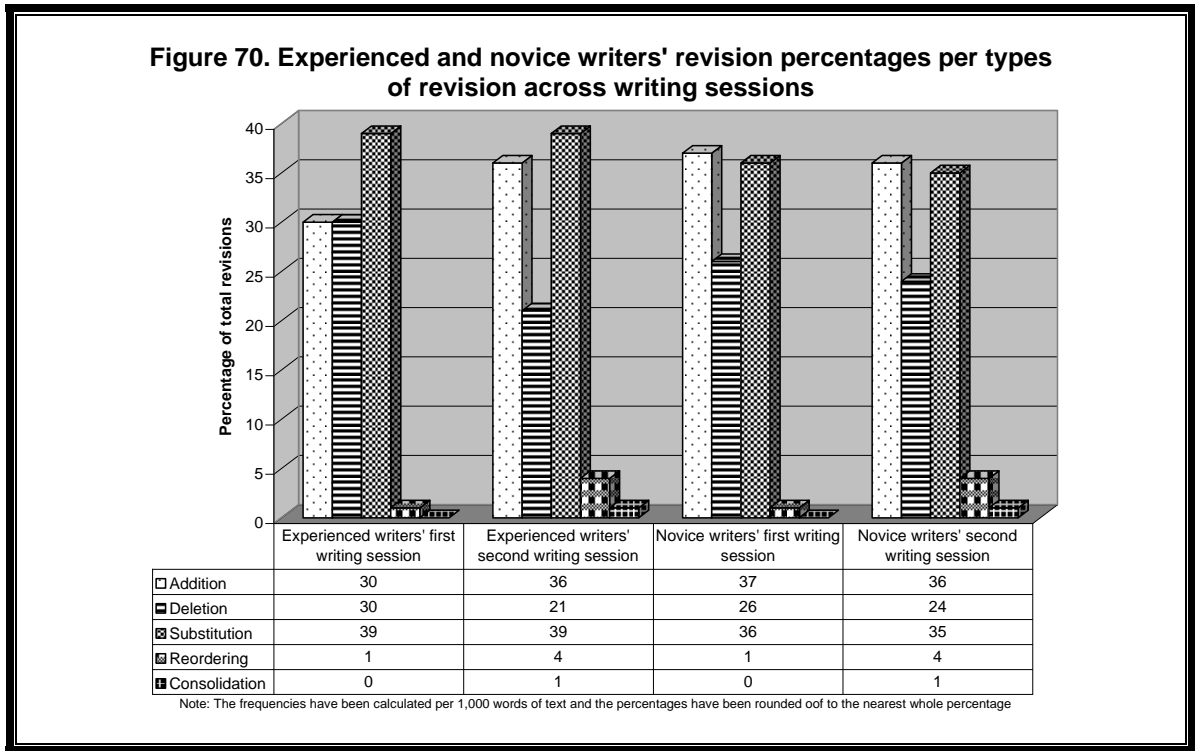
Frequencies:

TOTAL = 2,421 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

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For the expert writers, the frequencies of revisions increased significantly for all revision types from the first to the second writing sessions. However, the percentages varied slightly or did not vary at all. For example, in the experienced writers' first writing session, substitution represented 39% or 373 revisions, while in the second session the frequency was 530 but the percentage remained the same. For the novice writers, the frequencies descended dramatically from one writing session to the next. The novice writers only made gains of revisions of the reordering and consolidation types (3% and 1%, respectively), as the expert writers had been found to do.

Figures 71 and 72 illustrate the experienced and novice writers' revision percentages of types of revisions across writing cycles. When the percentages of types of revisions are compared across writing cycles – *pre-draft*, *first draft*, *between-draft* and *final draft* – I find again that both writer types mainly concentrated on addition, deletion and substitution, while the reordering and consolidation techniques were much less employed. Also, both addition and substitution predominated over the rest, because the writers preferred not to delete what they had written and to start anew.

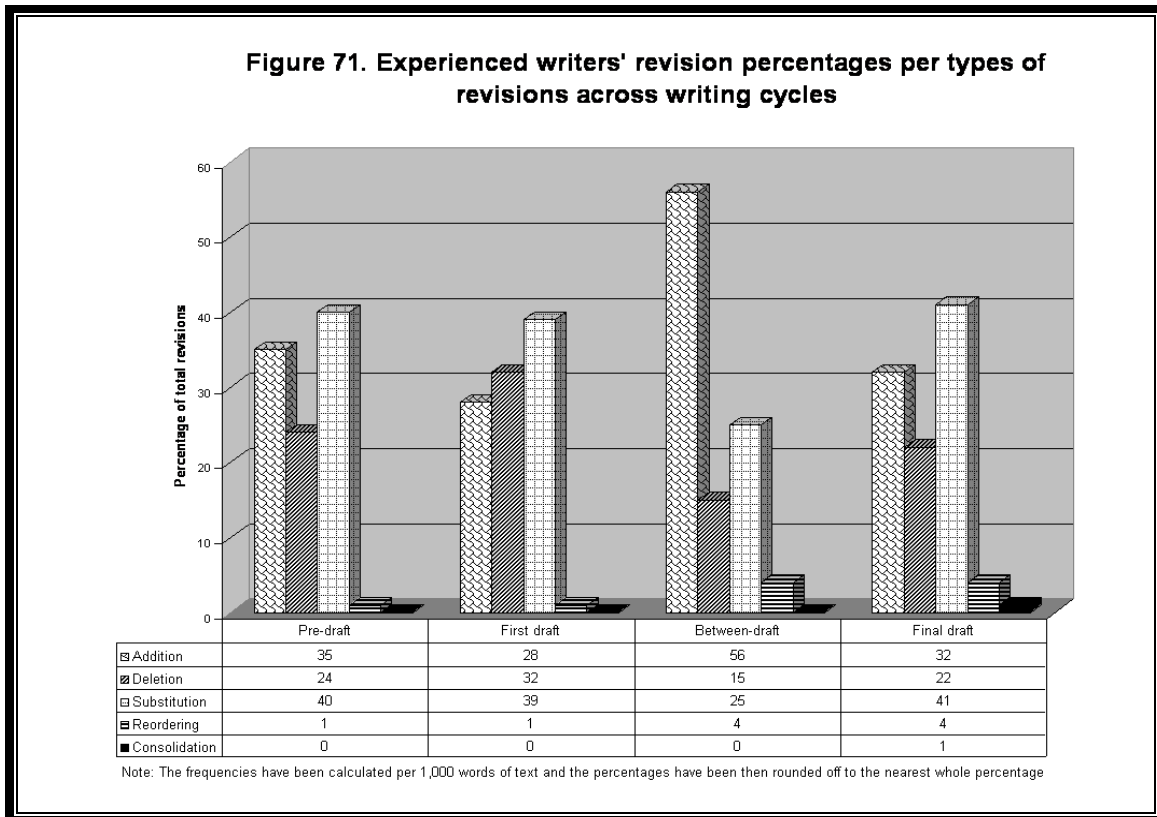
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Next, the individual drafts have been analyzed in detail:

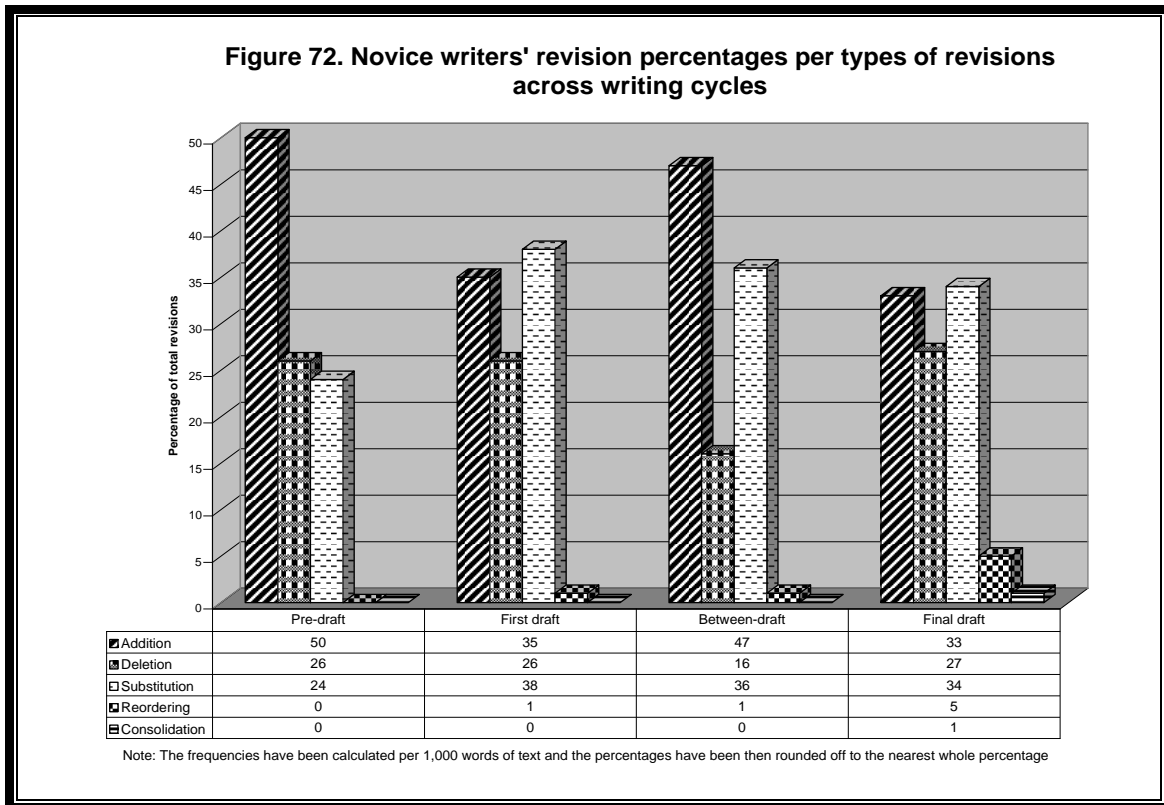
Expert and novice writers' types of revision in the pre-draft

Figures 73 and 74 illustrate the expert and novice subjects' revision frequencies and percentages per types of revisions in their *pre-drafts*. Only two successful writers and four unsuccessful writers made any pre-draft revisions, while three of either type preferred to merge their changes with first draft revisions. The majority of the effective and ineffective writers' revisions in their pre-drafts were of the addition, deletion and substitution types, followed by reordering and consolidation. The frequencies and percentages of revisions decreased dramatically from the simplest strategy types to the most complex. Indeed, the experienced writers only undertook three reordering revisions, but did not make any consolidation changes, while the novice made none of either type.

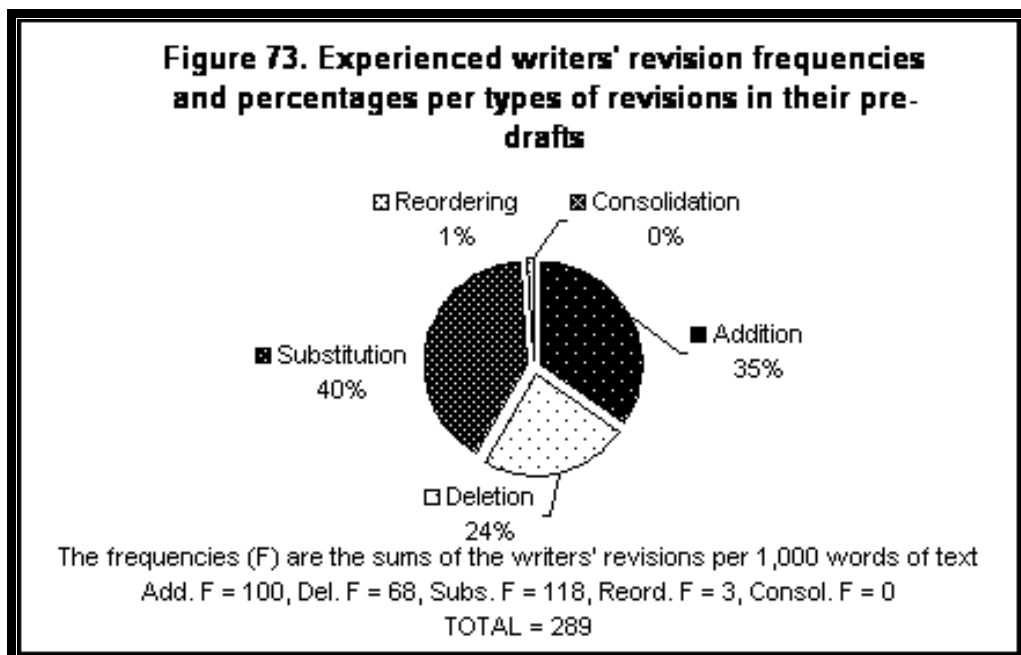


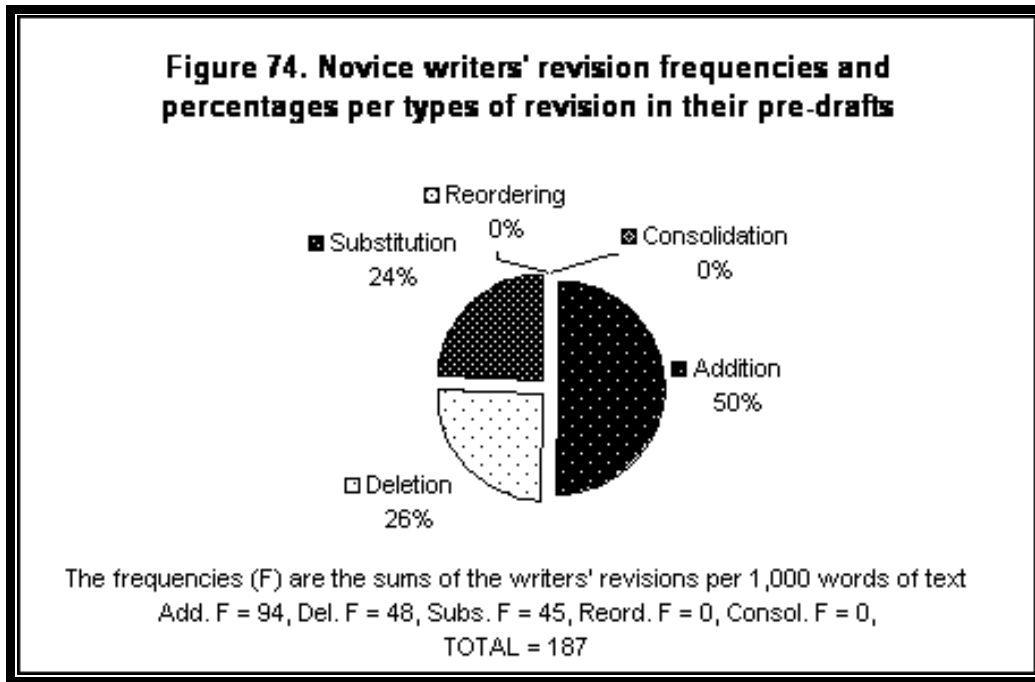
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These results are not surprising since, going back to complete their outlines with new ideas was a strategy rarely employed but, instead, the majority of writers improvised as they were writing or did not make major changes from the original ideas envisaged. Revisions merely occurred as writing out some ideas and were mostly of little importance for the content of the essays.





Experienced and novice writers' types of revision: the first draft *versus* the final draft

Figures 75a and 75b illustrate the frequencies and percentages of revisions in the experienced writers' *first draft* and *final draft*. These frequencies and percentages correspond, in turn, to the individual revision frequencies for each subject presented in Tables 41, 42, 43 and 44.

Comparisons between the first and final draft cycles reveal that the experienced writers made dramatic increases of the frequencies of revisions from the first to the final draft cycles. Yet, the proportions of revisions these represented did not increase in the same proportion. For example, at the addition type of revision in the final draft, the expert writers almost doubled the number of revisions in the first draft, while the percentage of revisions only increased 4%. For the deletion type of revision, the percentage of revisions decreased by 10% while the frequency increased slightly. For the reordering and consolidating types, the expert writers made some increases, showing interest in complex revisions, although they also avoided them for the extra effort that they required.

The novice writers in this study diminished the frequencies of revisions from the first to the final draft, as they had concentrated the majority of their changes on the earliest of the writing drafts. Examination of Figures 75c and 75d indicates that the proportions of additions,

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deletions and substitutions did not increase or decrease as the frequencies of revisions did. The addition and substitution types, for example, decreased the frequencies of revisions almost by half and, yet, the percentages of revisions diminished by 4% and 2%, respectively. The proportions of reordering and consolidation revisions increased as the frequencies of revisions also increased, although the percentages were of scarcely any importance.

Although the percentages are very small when compared with the rest of revision types, both the skilled and unskilled writers reordered information in the final draft on more occasions than in the rest of the drafts and, for the first time, they consolidated information in their texts. In fact, the poor writers in this study reordered their texts in a higher percentage than the effective writers and, thus, no differences can be concluded between both writer types regarding the use of the most complex revision types. It seems that all writers knew the importance of making higher-level revisions for improving the content of their compositions and they both coincided in leaving most of them for the later stages of writing once they had discovered what they wanted to say and had set out to refine their essays. Many of these important revisions came about when the writers had read a piece of text from their between-drafts and changed it in their minds or put it on paper before transcribing it in the final draft or, when revising the final draft, they made the changes directly in the essay.

Table G illustrates the means, standard deviations, variation coefficients and ranges in the expert and novice writers' first drafts. Although not all expert subjects revised at the first draft cycle and the results may vary somewhat for the group, the means, standard deviations, frequency ranges and variation coefficients for every subject were calculated. Per types of revision, individual frequencies of revisions per type varied considerably for both the effective and ineffective writers. For example, for the novice writers' addition type, the frequency range was 131 and the mean descended to 42.5. The standard deviation was higher than the mean, which indicated wide variability between the less effective writers at the addition type. The variation coefficient further points out that the standard deviation is 101.93% of the mean. Similar differences between statistical analyses were recorded at the reordering type of revision for both the expert and novice writers:

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Table G. Statistical analyses in the expert and novice writers' first drafts

<i>FIRST DRAFT</i>	EXPERT WRITERS				NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
TYPES OF REVISION								
Addition	19.3	9.73	50.41%	33	42.5	43.32	101.93%	131
Deletion	22	17.89	81.32%	63	32	28.02	87.56%	88
Substitution	15.5	18.46	9.42%	50	46.4	40.44	87.16%	121
Reordering	1	2	200%	6	1.7	3.73	219.41%	11
Consolidation	0	0	0%	0	0	0	0%	0

In the final draft, the means, standard deviations, frequency ranges and variation coefficients also show variability at the consolidation type for both writer types (see Table H):

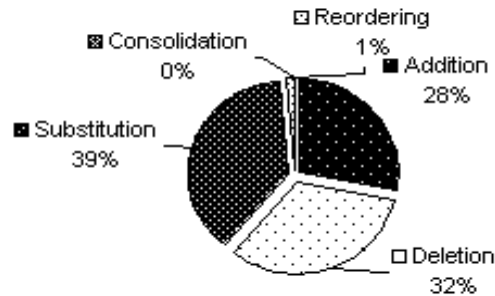
Table H. Statistical analyses in the expert and novice writers' final drafts

<i>FINAL DRAFT</i>	EXPERT WRITERS				NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
TYPES REVISION								
Addition	36.6	13.84	37.81%	43	24	14.48	60.33%	50
Deletion	25.7	16.82	65.45%	57	19.5	13.95	71.54%	44
Substitution	47.4	26.64	56.20%	96	25.9	19.30	74.52%	48
Reordering	4.2	3.29	78.33%	11	3.5	2.72	77.71%	10
Consolidation	0.8	1.32	165%	4	0.6	0.84	140%	2

Tables 41, 42, 43 and 44 illustrate the expert and inexperienced subjects' individual frequencies per types of revision in their first and final drafts. The total frequencies of revision for both the expert and novice subjects confirm the above findings: that the simplest strategies of addition, deletion and substitution were the most frequently employed. The frequencies descended however abruptly at the reordering type and were zero at the consolidation type in the first draft and nearly zero in the final draft. Thus, both the expert and novice subjects made their highest

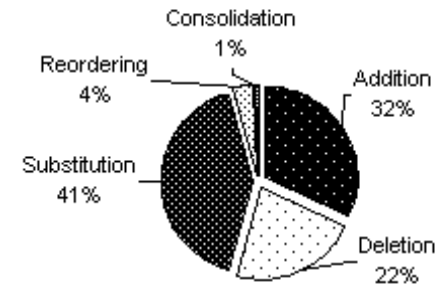
FIGURE 75. EXPERIENCED AND NOVICE WRITERS: FIRST DRAFT *VERSUS* FINAL DRAFT

Figure 75a. Experienced writers' revision frequencies and percentages per types of revisions in their first drafts



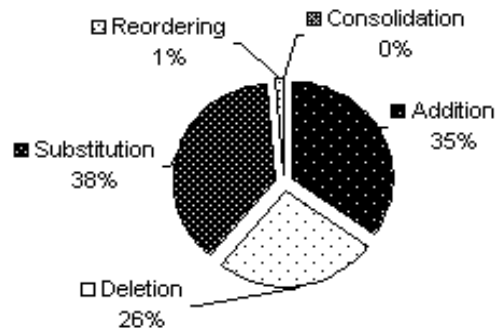
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 193, Del. F = 220, Subs. F = 255, Reord. F = 10, Consol. F = 0
 TOTAL = 678

Figure 75b. Experienced writers' revision frequencies and percentages per types of revisions in their final drafts



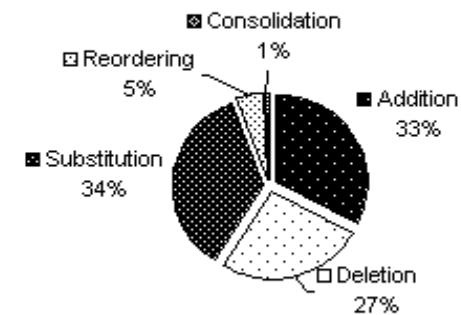
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 366, Del. F = 257, Subs. F = 474, Reord. F = 42, Consol. F = 8
 TOTAL = 1,147

Figure 75c. Novice writers' revision frequencies and percentages per types of revisions in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 425, Del. F = 320, Subs. F = 464, Reord. F = 17, Consol. F = 0
 TOTAL = 1,226

Figure 75d. Novice writers' revision frequencies and percentages per types of revisions in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 240, Del. F = 195, Subs. F = 259, Reord. F = 35, Consol. F = 6
 TOTAL = 735

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frequencies of revision of the simplest strategy revisions and descended as the revisions grew in complexity. Also, fewer subjects revised as the discourse level became larger.

Individually in the first draft, all expert writers except for Chris made most of their revisions of the simplest types, three of them did so of the reordering type and none of the consolidation type. All novice subjects also focused on addition, deletion or substitution, while only two of them did so on the reordering type and none on consolidation. Therefore, fewer subjects revised as the revision complexity increased. In the final draft, all writers made revisions of the simplest types, while more revision of the reordering and consolidation types was recorded by more subjects than in the first draft.

Further analysis reveals that, although little employed, the expert and inexperienced writers used the reordering and consolidation techniques in similar percentages and, therefore, this study finds that the use of the reordering and consolidation strategies does not discriminate between types of writers.

Table 41. Expert writers' revision frequencies per types of revision in their first drafts

TYPES						
<u>Expert writers</u>	ADD.	DEL.	SUBS.	REORD.	CONSOL.	<i>Total</i>
LAURA	14	35	50	0	0	99
NURIA	12	12	11	0	0	35
ALICIA	30	63	45	0	0	138
YOANNA	15	21	48	6	0	90
ASSUMPTA	19	9	19	0	0	47
LOLA	25	30	33	3	0	91
KAT	26	16	9	1	0	52
ANNABELLE	33	25	32	0	0	90
AMANDA	19	9	8	0	0	36
CHRIS	0	0	0	0	0	0
<i>Total</i>	193	220	255	10	0	678

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Table 42. Novice writers' revision frequencies per types of revision in their first drafts

TYPES						
<u>Novice writers</u>						
	ADD.	DEL.	SUBS.	REORD.	CONSOLID.	<i>Total</i>
MARTIN	1	10	28	0	0	39
ANNA	8	6	8	0	0	22
LORRAINE	11	13	5	0	0	29
PATRICK	12	28	27	0	0	67
EVA	87	90	95	6	0	278
M. JOSÉ	21	11	16	0	0	48
BEATRIZ	70	54	77	0	0	201
SONIA	62	25	31	0	0	118
ALBA	21	19	51	0	0	91
TERESA	132	64	126	11	0	333
Total	425	320	464	17	0	1,226

Table 43. Expert writers' revision frequencies per types of revision in their final drafts

TYPES						
<u>Expert writers</u>						
	ADD.	DEL.	SUBST.	REORD.	CONSOLID.	<i>Total</i>
LAURA	39	68	107	6	0	220
NURIA	35	23	39	3	2	102
ALICIA	44	27	32	5	0	108
YOANNA	26	35	69	7	0	137
ASSUMPTA	19	18	44	1	4	86
LOLA	21	15	26	1	0	63
KAT	44	18	50	11	1	124
ANNABELLE	50	30	59	0	0	139
AMANDA	26	12	11	4	0	53
CHRIS	62	11	37	4	1	115
<i>Total</i>	366	257	474	42	8	1,147

Table 44. Novice writers' revision frequencies per types of revision in their final drafts

TYPES						
<u>Novice writers</u>						
	ADD.	DEL.	SUBS.	REORD.	CONSOLID.	Total
MARTIN	24	47	11	3	1	86
ANNA	14	24	14	4	0	56
LORRAINE	28	16	16	4	0	64
PATRICK	35	28	45	2	1	111
EVA	8	5	5	3	0	21
M. JOSÉ	24	18	53	1	0	96
BEATRIZ	6	3	6	3	0	18
SONIA	56	33	44	10	2	145
ALBA	27	5	49	5	0	86
TERESA	18	16	16	0	2	52
<i>Total</i>	240	195	259	35	6	735

Experienced and novice writers' types of revision: the between-draft *versus* the final draft

Figures 76a and 75b illustrate the experienced writers' frequencies and percentages of revision in the *between-draft* and *final draft*. The frequencies and percentages in the between-draft and final draft correspond to the individual revision frequencies in Tables 45 and 43, respectively.

At both revision stages, there was a predominance of revisions addressing the addition, deletion and substitution revision types, whilst, again, the reordering and consolidation techniques were of little importance. The frequency of revisions made at all types increased dramatically from the between-draft to the final draft. However, while the frequency of addition revisions increased nearly three-fold, the proportion of total revisions these represented decreased by 24% due to the increase in the incidence of revisions at the other revision types in the final draft. The only consolidation revisions were made in the final draft.

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Figures 76b and 75d show the novice writers' frequencies and percentages of revision in the *between-draft* and *final draft*. The frequencies and percentages in the between-draft and final draft correspond to the individual revision frequencies in Tables 46 and 44, respectively.

The novice writers also made a significant increase of the frequency of revisions from the between-draft to the final draft, although it was not as important as that of the expert writers. Again, the addition, deletion and substitution types of revisions predominated over reordering and consolidation. The frequency of addition revisions also increased almost two-fold, but the proportion of revisions decreased by 14%, since the proportion of deletion, reordering and consolidation revisions increased. The novice writers also made all their consolidation revisions in the final version of their essays.

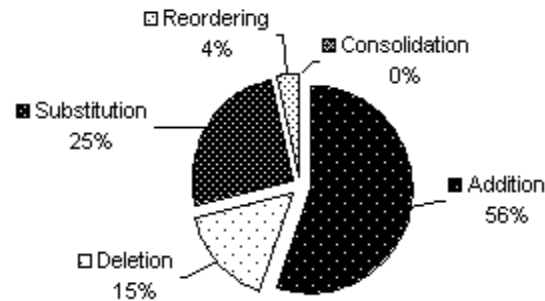
By reference to Tables 43, 44, 45 and 46, I report the tendency above indicated: the individual subjects' preference for the simplest revision types, followed by the reordering and consolidation techniques. The revisions descended gradually from the simplest types to the reordering and consolidation revisions.

Individually, fewer writers revised as the revision strategy became more complex. In fact, almost all subjects, regardless of their proficiency level, managed to make at least one revision of the reordering type in the final draft. One of the expert writers, Kat, made 11 revisions and one of the novice's, Sonia, made 10. In the between-draft, however, only two expert and two novice subjects managed to make additions, deletions, substitutions and reorderings. None of either type made consolidation changes.

Close observation indicates that, although the majority of the subjects revised at the between-draft stage, either in isolation or combined with first draft revisions, the writers made comparatively little use of such stage for revision. Yet, as observed on Tables 43 and 44, in the final draft considerably more revisions occurred at more levels by more subjects than in the between-draft.

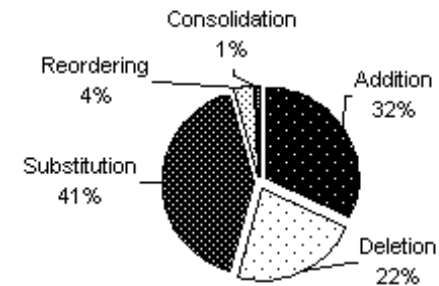
FIGURE 76. EXPERIENCED AND NOVICE WRITERS: BETWEEN-DRAFT *VERSUS* FINAL DRAFT

Figure 76a. Experienced writers' revision frequencies and percentages per types of revisions in their between-drafts



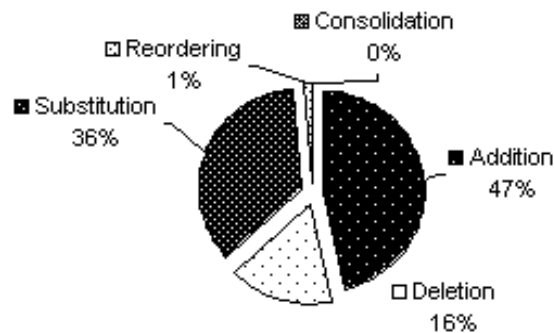
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 123, Del. F = 34, Subs. F = 56, Reord. F = 8, Consol. F = 0
 TOTAL = 221

Figure 75b. Experienced writers' revision frequencies and percentages per types of revisions in their final drafts



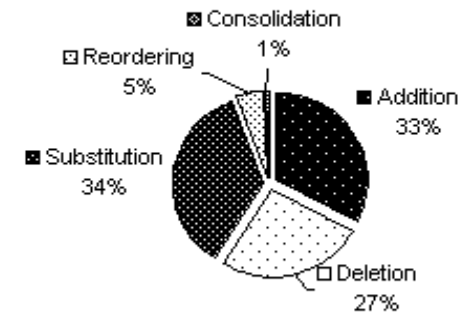
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 366, Del. F = 257, Subs. F = 474, Reord. F = 42, Consol. F = 8
 TOTAL = 1,147

Figure 76b. Novice writers' revision frequencies and percentages per types of revisions in their between-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 127, Del. F = 45, Subs. F = 98, Reord. F = 3, Consol. F = 0
 TOTAL = 273

Figure 75d. Novice writers' revision frequencies and percentages per types of revisions in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 240, Del. F = 195, Subs. F = 259, Reord. F = 35, Consol. F = 6
 TOTAL = 735

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Table 45. Expert writers' revision frequencies per types of revision in their between-drafts

TYPES						
<u>Expert writers</u>						
	ADD.	DEL.	SUBS.	REORD.	CONSOLID.	<i>Total</i>
LAURA	2	2	0	0	0	4
NURIA	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0
YOANNA	3	0	0	0	0	3
ASSUMPTA	0	0	0	0	0	0
LOLA	73	28	38	7	0	146
KAT	23	3	7	1	0	34
ANNABELLE	10	1	4	0	0	15
AMANDA	6	0	6	0	0	12
CHRIS	6	0	1	0	0	7
<i>Total</i>	123	34	56	8	0	221

Table 46. Novice writers' revision frequencies per types of revision in their between-drafts

TYPES						
<u>Novice writers</u>						
	ADD.	DELET.	SUBS.	REORD.	CONSOLID.	<i>Total</i>
MARTIN	0	0	0	0	0	0
ANNA	2	0	0	0	0	2
LORRAINE	24	5	14	1	0	44
PATRICK	0	0	0	0	0	0
EVA	46	30	43	0	0	119
M. JOSÉ	0	0	0	0	0	0
BEATRIZ	8	6	22	0	0	36
SONIA	0	0	0	0	0	0
ALBA	5	0	0	0	0	5
TERESA	42	4	19	2	0	67
<i>Total</i>	127	45	98	3	0	273

Experienced and novice writers' types of revision: the pre-draft/first draft *versus* the between-draft/final draft

Figures 77a and 77c illustrate the frequencies and percentages of revisions undertaken by the experienced and novice writers in their *pre-draft/first drafts* per types of revision and Figures 77b and 77d show the revision frequencies and percentages per types of revisions in their *between-draft/final drafts*. These frequencies and percentages correspond in turn to the individual frequencies in Tables 47, 48, 49 and 50.

Comparisons across drafts reveal that the experienced writers increased the numbers of revisions from the pre-draft/first draft to the between-draft/final draft. However, whilst the frequencies of revisions increased at the deletion and substitution types, the percentages decreased due to the increase in the incidence of revisions at the other types of revision. At both revision stages, there was a predominance of addition, deletion and substitution types of revision and I again find a tendency to decrease the frequencies and percentages of revision dramatically at the reordering and consolidation types. The mean averages also reflect the difference. High standard deviations and variation coefficients are a sign of individual variability:

$r = 4.74$, S.D. = 7.79, VC = 164.35% in the pre-draft/first draft

$r = 5.82$, S.D. = 7.94, VC = 136.43% in the between-draft/final draft

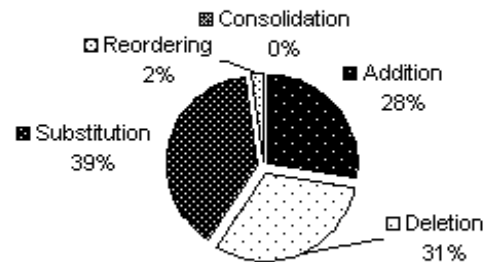
The novice writers followed the opposite tendency and decreased the total frequencies of revision from the pre-draft/first draft combination to the between-draft/final draft. Again, at both revision stages, the novice writers made the majority of their revisions of the addition, deletion and substitution types while reordering and consolidation were little used. This time, whilst the frequencies of revisions decreased significantly, the percentages increased. For example, at the addition type of revision the novice writers increased 57; yet, the percentage increased 5% to compensate for the increase in incidence of revision at the other types of revision. The mean averages reflect the difference:

$r = 7.94$, S.D. = 14.47, VC = 182.24% in the pre-draft/first draft

$r = 3.9$, S.D. = 5.42, VC = 138.97% in the between-draft/final draft

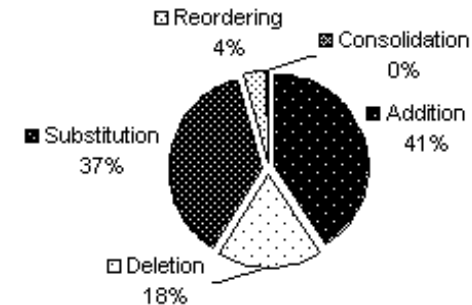
FIGURE 77. EXPERIENCED AND NOVICE WRITERS: PRE-DRAFT/FIRST DRAFT *VERSUS* BETWEEN-DRAFT/FINAL DRAFT

Figure 77a. Experienced writers' revision frequencies and percentages per types of revisions in their pre-draft/first drafts



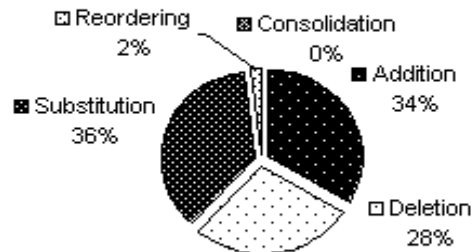
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 66, Del. F = 74, Subs. F = 92, Reord. F = 5, Consol. F = 0
 TOTAL = 237

Figure 77b. Experienced writers' revision frequencies and percentages per types of revisions in their between-draft/final drafts



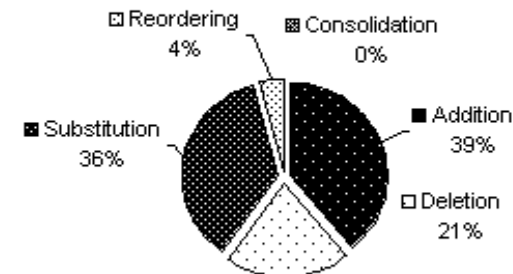
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 179, Del. F = 79, Subs. F = 162, Reord. F = 17, Consol. F = 2
 TOTAL = 439

Figure 77c. Novice writers' revision frequencies and percentages per types of revisions in their pre-draft/first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 133, Del. F = 113, Subs. F = 143, Reord. F = 8, Consol. F = 0
 TOTAL = 397

Figure 77d. Novice writers' revision frequencies and percentages per types of revision in their between-draft/final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 76, Del. F = 41, Subs. F = 70, Reord. F = 8, Consol. F = 0
 TOTAL = 195

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Tables 47, 48, 49 and 50 confirm the steady decrease of the frequencies of revision at the reordering and consolidation types of revision. Also, fewer subjects revised as the revisions grew in complexity.

Table 47. Expert writers' revision frequencies per types of revision in their pre-draft/first draft

TYPES						
<u>Expert writers</u>						
	ADD.	DEL.	SUBS.	REORD.	CONSOLID.	<i>Total</i>
LAURA	12	32	44	0	0	88
NURIA	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0
YOANNA	0	0	0	0	0	0
ASSUMPTA	0	0	0	0	0	0
LOLA	25	30	33	3	0	91
KAT	29	12	15	2	0	58
ANNABELLE	0	0	0	0	0	0
AMANDA	0	0	0	0	0	0
CHRIS	0	0	0	0	0	0
<i>Total</i>	66	74	92	5	0	237

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Table 48. Novice writers' revision frequencies per types of revision in their pre-draft/first draft

TYPES						
<u>Novice writers</u>						
	ADD.	DEL.	SUBS.	REORD.	CONSOLID.	<i>Total</i>
MARTIN	0	0	0	0	0	0
ANNA	0	0	0	0	0	0
LORRAINE	0	0	0	0	0	0
PATRICK	0	0	0	0	0	0
EVA	80	82	90	5	0	257
M. JOSÉ	23	15	15	3	0	56
BEATRIZ	0	0	0	0	0	0
SONIA	0	0	0	0	0	0
ALBA	30	16	38	0	0	84
TERESA	0	0	0	0	0	0
<i>Total</i>	133	113	143	8	0	397

Table 49. Expert writers' revision frequencies per types of revision in their between-draft/final draft

TYPES						
<u>Expert writers</u>						
	ADD.	DEL.	SUBS.	REORD.	CONSOLID.	<i>Total</i>
LAURA	0	0	0	0	0	0
NURIA	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0
YOANNA	15	18	35	3	0	71
ASSUMPTA	0	0	0	0	0	0
LOLA	46	21	32	4	0	103
KAT	34	11	30	6	1	82
ANNABELLE	32	17	35	0	0	84
AMANDA	16	6	9	2	0	33
CHRIS	36	6	21	2	1	66
<i>Total</i>	179	79	162	17	2	439

Chapter 7*Experimental Study: Discussion and Results***Table 50. Novice writers' revision frequencies per types of revision in their between-draft/final draft**

TYPES						
<u>Novice writers</u>						
	ADD.	DEL.	SUBS.	REORD.	CONSOLID.	<i>Total</i>
MARTIN	0	0	0	0	0	0
ANNA	6	9	5	1	0	21
LORRAINE	26	11	15	3	0	55
PATRICK	0	0	0	0	0	0
EVA	27	18	24	1	0	70
M. JOSÉ	0	0	0	0	0	0
BEATRIZ	0	0	0	0	0	0
SONIA	0	0	0	0	0	0
ALBA	17	3	26	3	0	49
TERESA	0	0	0	0	0	0
<i>Total</i>	76	41	70	8	0	195

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7.3.2. *Were there any similarities and differences between the native and non-native experienced writers per types of revision?*

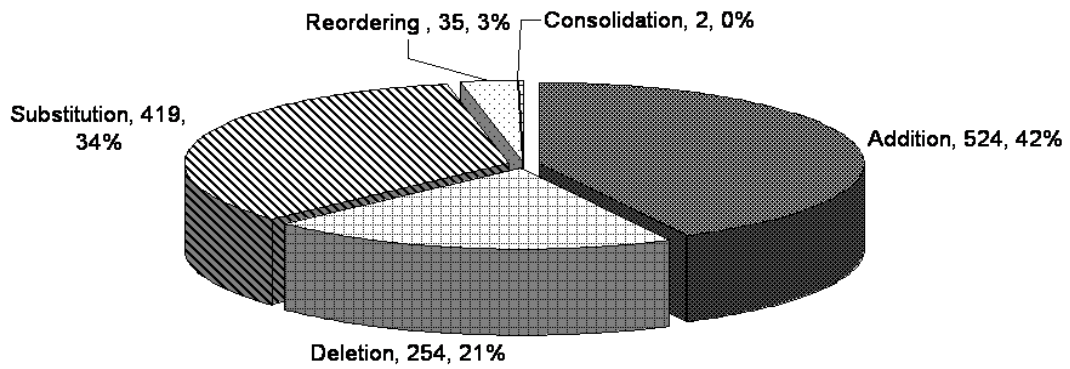
Figures 78 and 79 illustrate the native and non-native experienced writers' total revision frequencies and percentages per types of revisions across drafts. Again, both writer groups made the majority of their revisions of the addition, deletion and substitution types, since they were the simplest strategies, while the reordering and consolidation techniques, which required more cognitive effort, were little employed. The native experienced writers favored addition (42%), while the non-native experienced favored substitution (43%). These results suggest that, even though the writers were well aware of the need for making revisions that affected large portions of text, they avoided it at all costs.

Figure 80 describes the native and non-native experienced writers' revision percentages per types of revision across writing sessions. During the *first* and *second writing sessions*, the native and non-native skilled writers followed the same pattern of revision as above indicated; that is, they favored the use of the simplest strategy types, while they diminished the revisions dramatically at the reordering and consolidation types.

Comparisons between the first and second writing sessions reveal that the native and non-native expert subjects made significant revision gains from the first to the second writing session. Yet, whilst the frequencies of revisions increased dramatically, the proportion of revisions these represented remained the same or varied slightly due to the higher incidence of some revision types. For example, the native expert writers increased the frequency of revisions of the substitution type almost two-fold from the first to the second writing sessions; yet, the percentage remained the same.

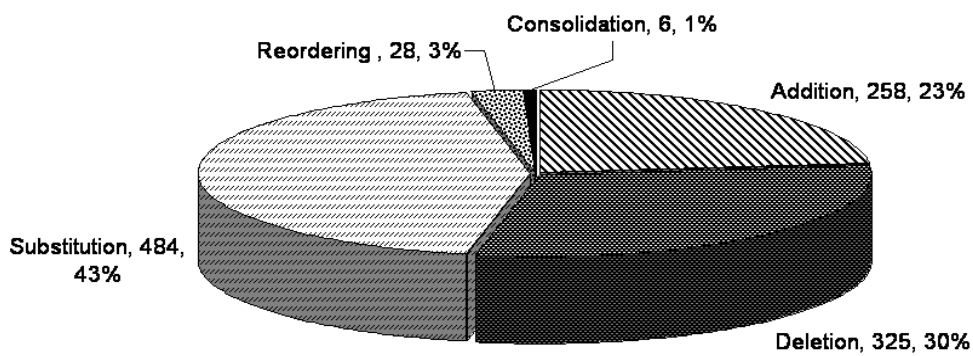
Increases of reordering and consolidation revisions are further noted in the second writing session of both writer types, of which reordering was the most important for the native expert and consolidation for the non-native expert. Techniques for making complex revisions were therefore mostly encountered in the second writing session, when the writers revised their first drafts and decided to combine the existing and new material. The combinations could often not be undertaken with simple operations but with the complex operations that are characteristics of good writers.

Figure 78. Native experienced writers' total frequencies and percentages of revisions distributed per types of revision across drafts

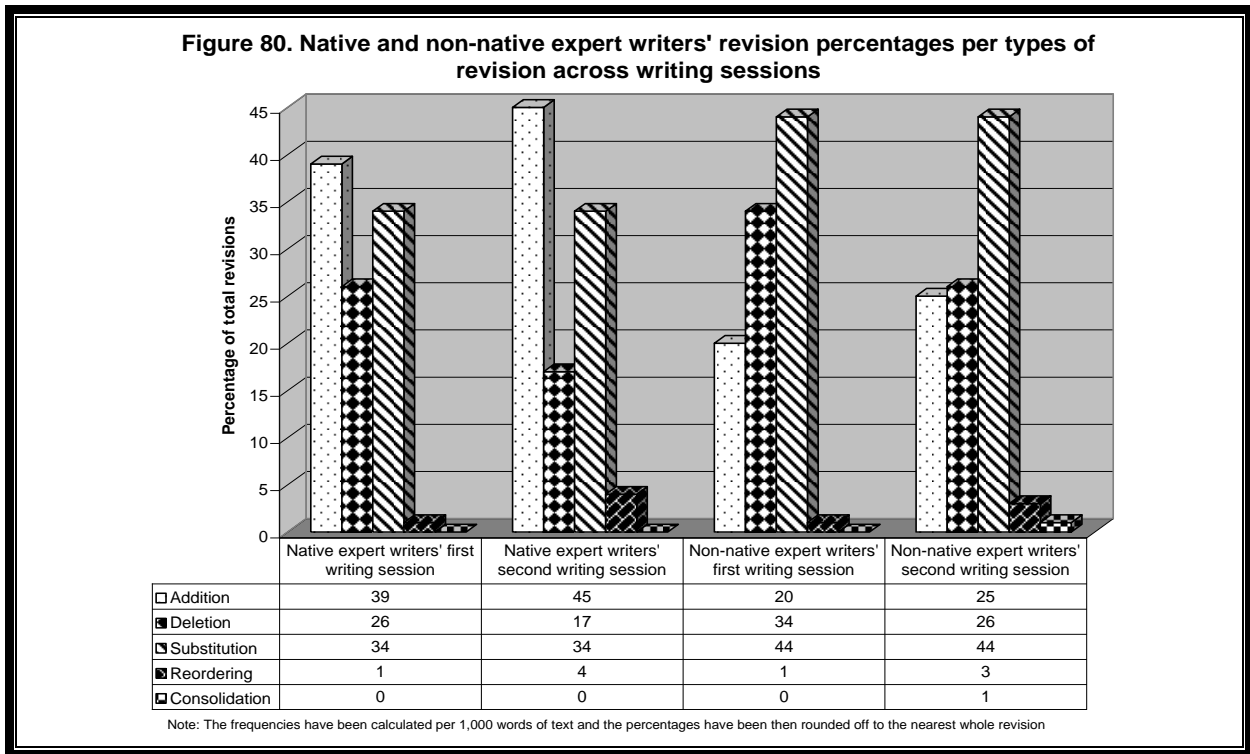


TOTAL = 1,234 revisions
Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 79. Non-native experienced writers' total frequencies and percentages of revisions distributed per types of revision across drafts



TOTAL = 1,101 revisions
Note: The frequencies and percentages have been calculated per 1,000 words of text



Figures 81 and 82 describe the native and non-native expert writers' revision frequencies and percentages per types of revision across writing cycles. As in the Figures above, the native and non-native subjects in this study added, deleted or substituted information in their texts. The reordering or consolidation strategies were hardly used, which was especially so of the latter.

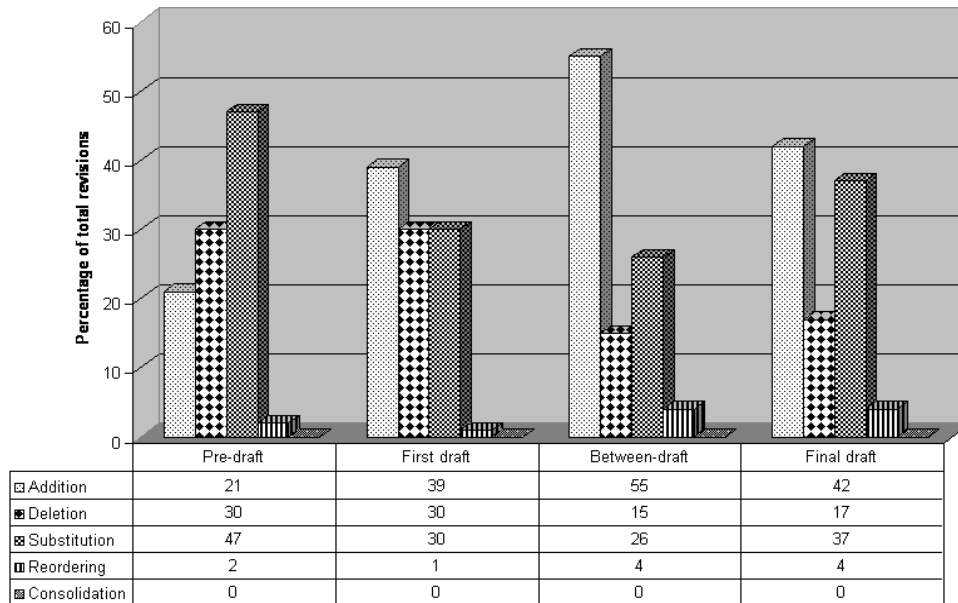
Further examination reveals that the native and non-native expert writers favored one type of revision over the rest across drafts and, thus, they used a variety of strategies according to the place and situation and only made prevail one strategy over the rest according to their needs in the text. Yet, the native expert writers used the reordering technique more frequently in the between-draft and final draft (4% for both) and the non-native expert in the final draft (3%), since the writers took their first drafts as a point of departure for the content of their final drafts. Indeed, some sections were paraphrases of previously written parts, which included simple and complex revisions.

I further record frequency gains from the pre-draft to the first draft and from the between-draft to the final draft across most types of revisions. The highest increases in frequencies of revision were however in the final draft. Despite the increases in revision frequencies, the percentages increased or decreased from one type of revision to the next due to the higher incidence of revision in the rest of types of revision.

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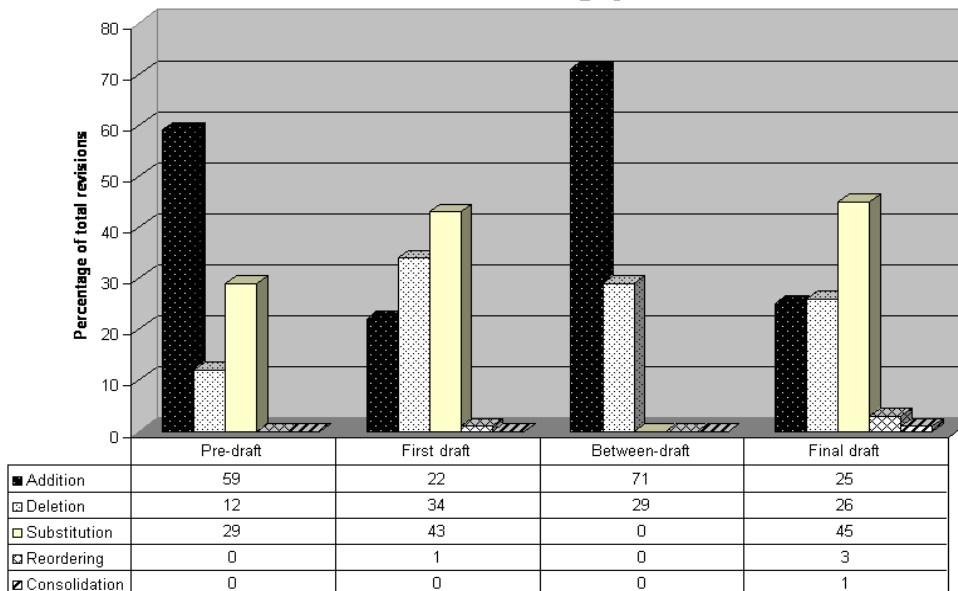
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Figure 81. Native experienced writers' revision percentages per types of revision across writing cycles



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

Figure 82. Non-native experienced writers' percentages per types of revision across writing cycles

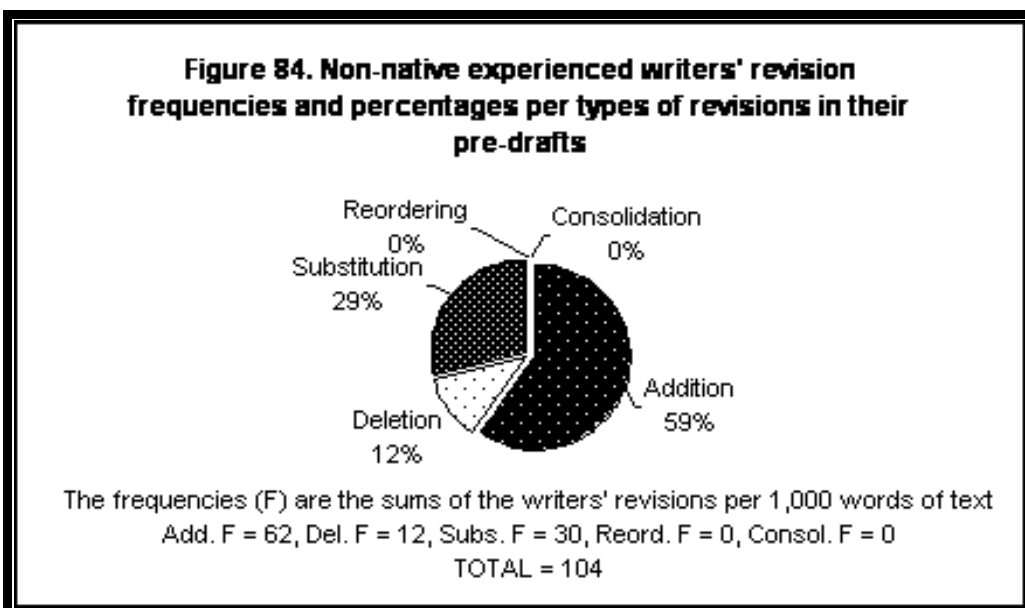
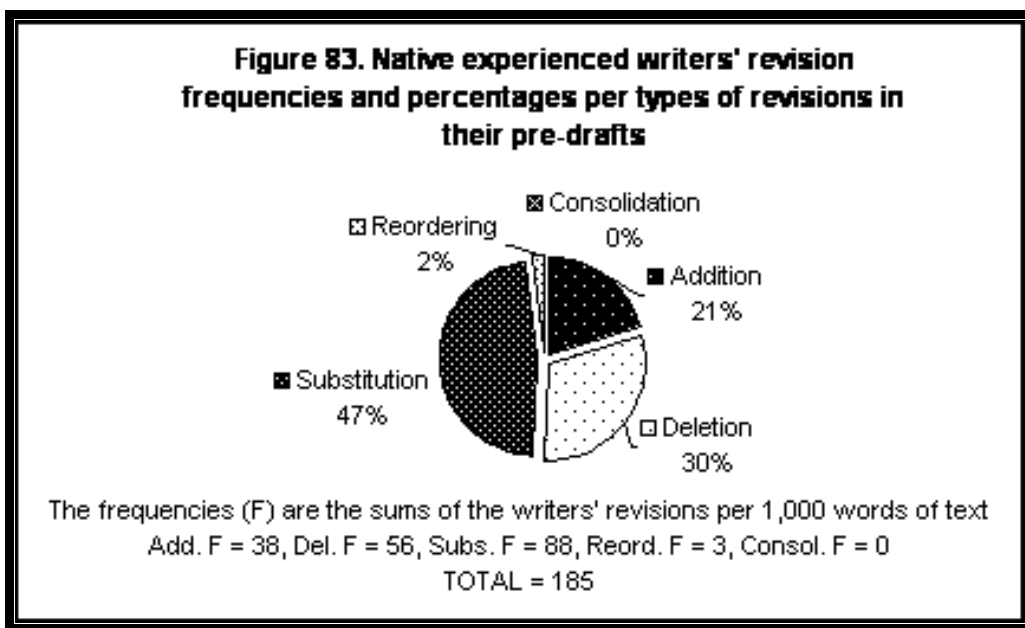


Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

Next, the types of revision have been analyzed in detail across drafts:

Native and non-native expert writers' types of revision in the pre-draft

Figures 83 and 84 illustrate the native and non-native expert writers' revision frequencies and percentages per types of revision in their *pre-drafts*. Despite the comparatively low number of pre-draft revisions, the majority of changes were of the simplest types, while only the native expert subjects made a few reordering revisions and none of either type made any consolidation changes. Therefore, again, there was a tendency for the frequency of revisions to decrease as the revisions grew in complexity.



Native and non-native experienced writers' types of revision: the first draft *versus* the final draft

Figures 85a and 85c describe the native and non-native experienced writers' revision frequencies and percentages per types of revision in their *first drafts* and Figures 85b and 85d illustrate their frequencies and percentages of revision in their *final drafts*. The frequencies and percentages correspond in turn to the individual frequencies in Tables 51 and 52 for the first draft and Tables 53 and 54 for the final draft.

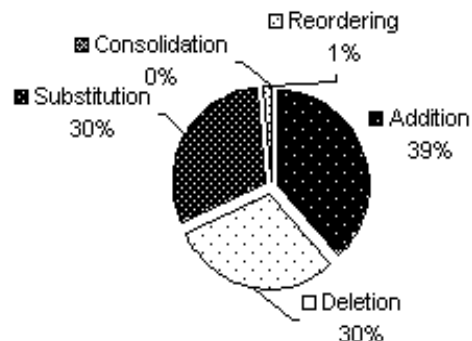
Once again, at both revision stages, both the native and non-native experienced writers concentrated the majority of their changes on the simple strategies of addition, deletion and substitution, while the frequencies and percentages diminished dramatically at the reordering and consolidation types.

Comparisons between the first and final drafts show that, whilst the frequencies of revisions increased dramatically from the first to the final draft, the percentages these represented increased slightly or even decreased due to the higher occurrence of the rest of types of revision, such as reordering and consolidation. The only incidence of consolidation revisions happened in the final draft of both writer types. Such results are confirmed by the individual native and non-native expert writers' frequencies of revision in Tables 51 and 52 for the first draft and in Tables 53 and 54 for the final draft. The total numbers of revisions also reflect the difference in frequency of revision between the simplest and the most complex revision types.

Further examination reveals that fewer subjects revised as the complexity of the revisions increased. All native expert writers except for Chris and all non-native expert made revisions of the addition, deletion and substitution types in the first draft cycle. Yet, only Lola and Kat of all native expert subjects and Yoanna of the non-native made revisions of the reordering type. None of them undertook revisions of the consolidation type. Tables 53 and 54 confirm that more revisions were undertaken at more levels by more subjects in the final draft. The only consolidation revisions made by both the native and non-native experienced writers are found in the final version of their essays.

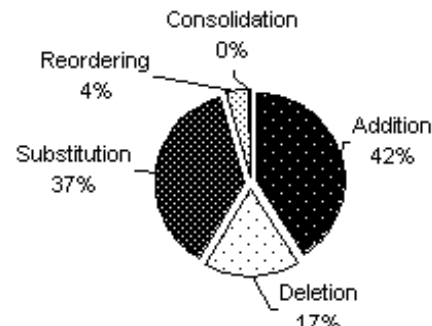
FIGURE 85. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: FIRST DRAFT VERSUS FINAL DRAFT

Figure 85a. Native experienced writers' revision frequencies and percentages per types of revisions in their first drafts



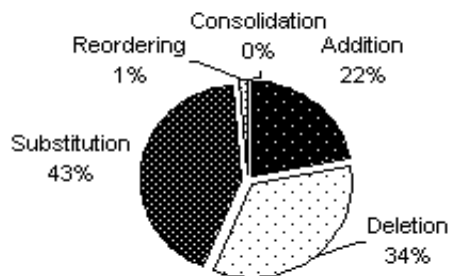
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 103, Del. F = 80, Subs. F = 82, Reord. F = 4, Consol. F = 0
 TOTAL = 269

Figure 85b. Native experienced writers' revision frequencies and percentages per types of revisions in their final drafts



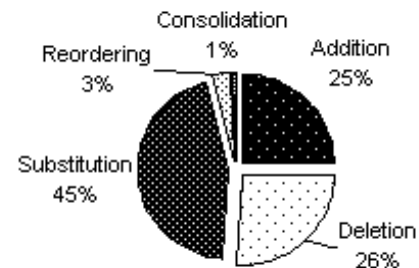
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 203, Del. F = 86, Subs. F = 183, Reord. F = 20, Consol. F = 2
 TOTAL = 494

Figure 85c. Non-native experienced writers' revision frequencies and percentages per types of revisions in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 90, Del. F = 140, Subs. F = 173, Reord. F = 6, Consol. F = 0
 TOTAL = 409

Figure 85d. Non-native experienced writers' revision frequencies and percentages per types of revisions in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 163, Del. F = 171, Subs. F = 291, Reord. F = 22, Consol. F = 6
 TOTAL = 653

Chapter 7*Experimental Study: Discussion and Results***Table 51. Native expert writers' revision frequencies per types of revision in their first**

TYPES						
<u>Native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
LOLA	25	30	33	3	0	91
KAT	26	16	9	1	0	52
ANNABELLE	33	25	32	0	0	90
AMANDA	19	9	8	0	0	36
CHRIS	0	0	0	0	0	0
<i>Total</i>	103	80	82	4	0	269

drafts**Table 52. Non-native expert writers' revision frequencies per types of revision in their first draft**

TYPES						
<u>Non-native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
LAURA	14	35	50	0	0	99
NURIA	12	12	11	0	0	35
ALICIA	30	63	45	0	0	138
YOANNA	15	21	48	6	0	90
ASSUMPTA	19	9	19	0	0	47
<i>Total</i>	90	140	173	6	0	409

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Table 53. Native experienced writers' revision frequencies per types of revision in their final drafts

TYPES						
<u>Native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
LOLA	21	15	26	1	0	63
KAT	44	18	50	11	1	124
ANNABELLE	50	30	59	0	0	139
AMANDA	26	12	11	4	0	53
CHRIS	62	11	37	4	1	115
<i>Total</i>	203	86	183	20	2	494

Table 54. Non-native experienced writers' revision frequencies per types of revision in their final drafts

TYPES						
<u>Non-native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
LAURA	39	68	107	6	0	220
NURIA	35	23	39	3	2	102
ALICIA	44	27	32	5	0	108
YOANNA	26	35	69	7	0	137
ASSUMPTA	19	18	44	1	4	86
<i>Total</i>	163	171	291	22	6	653

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Table I describes the native and non-native expert writers' mean averages, standard deviations, variation coefficients and frequency ranges in the native and non-native expert writers' first drafts. There is some individual variability between the subjects, as the differences between mean averages and frequency ranges indicate. For example, at the deletion type, the frequency range for the non-native expert writers was 54 and the mean average 28. The largest difference is however found at the reordering type for both the native and non-native subjects, since the standard deviations and variation coefficient are especially important.

Table I. Statistical analyses in the native and non-native expert writers' first drafts

<i>FIRST DRAFT</i>	NATIVE EXPERT WRITERS				NON-NATIVE EXPERT WRITERS			
	<i>mean</i>	<i>S.D</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
TYPES OF REVISION								
Addition	20.6	12.54	60.87%	33	18	7.18	39.89%	18
Deletion	16	12.06	75.37%	30	28	22.02	78.64%	54
Substitution	16.4	15.11	92.13%	33	34.6	18.20	52.60%	39
Reordering	0.8	1.30	162.5%	3	1.2	2.68	223.33%	6
Consolidation	0	0	0%	0	0	0	0%	0

Native and non-native experienced writers' types of revision: the between-draft *versus* the final draft

Figures 86a and 86c describe the native and non-native expert writers' revision frequencies and percentages per types of revision in their *between-drafts* and Figures 85b and 85d, the frequencies and percentages in their *final drafts*. The frequencies and percentages correspond to the individual frequencies in Tables 52 and 53 in the final draft and in Tables 54 and 55 in the between-draft.

I report that at both revision stages the addition, deletion and substitution types of changes predominated over the rest and, thus, there was a tendency for both the native and non-native experienced writers to make most of their revisions of the simplest techniques while the

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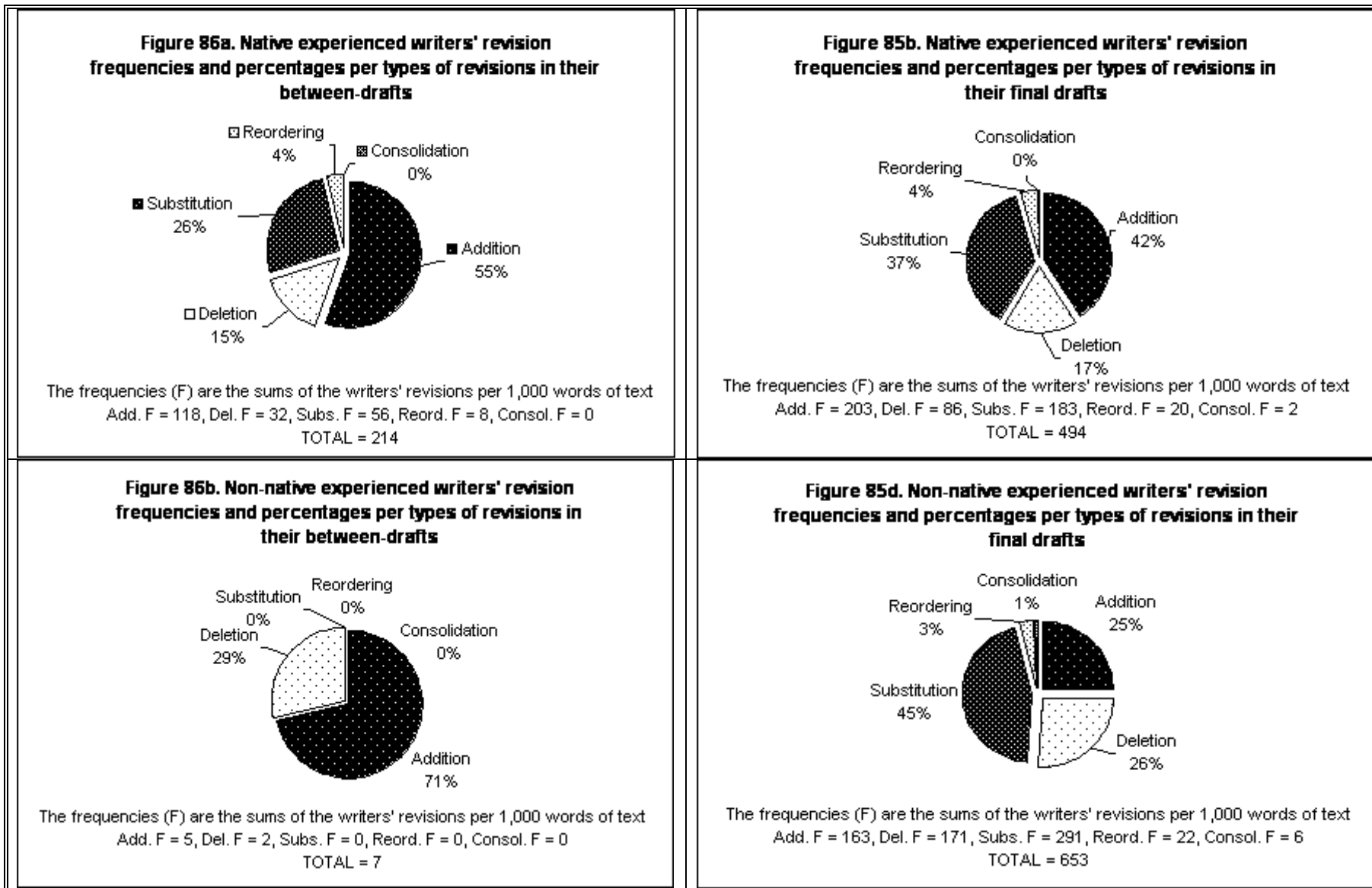
number of revisions decreased dramatically at the reordering and consolidation types. The native expert writers only made some reordering revisions at the between-draft stage; yet, the non-native expert made none of the most complex types.

Tables 55, 56, 53 and 54 confirm the above indication that fewer subjects revised as the complexity of the changes increased from the simplest strategy types of addition, deletion and substitution to the most complex of reordering and consolidation, although more native expert subjects than non-native managed to make revisions. Indeed, all native expert writers made addition and substitution revisions, while only one of the non-native experts made any addition and deletion revisions.

There is also a considerable increase of revision frequency from the between-draft to the final draft for the native and non-native expert writers. Such was the increase that the proportions of addition and substitution decreased by 13% and 9%, respectively for the native experienced subjects despite the fact that the actual frequency of revisions nearly doubled. For the non-native experienced writers, the proportion of addition revisions fell by 54% due to the increase in incidence of substitution, reordering and consolidation revisions. Most noteworthy is the fact that the only instances of consolidation changes happened in the final version of the writers' essays. It seems that the writers would read portions of their first drafts or between-drafts and would often paraphrase them in their final drafts, making simple and complex changes. The complexity lay in the fact that they were not only additions, deletions or substitutions, but they involved the reordering of old material and, sometimes, the combination of old and new material.

Table J includes the means, standard deviations, variation coefficients and frequency ranges per types of revision in the native experienced writers' between-drafts. In all types of revision but consolidation, the important differences between the frequency ranges and the mean averages, the high standard deviations and variation coefficients reveal wide individual variability. The statistical analyses for the non-native writers have not been included, since not all of them made revisions at the intermediate stage of the writing process.

FIGURE 86. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: BETWEEN-DRAFT VERSUS FINAL DRAFT



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Table J. Statistical analyses in the native experienced writers' between-drafts

<i>BETWEEN – DRAFT</i>	NATIVE EXPERIENCED WRITERS			
	mean	S.D.	V.C.	range
TYPES OF REVISION				
Addition	23.6	28.48	129.67%	67
Deletion	6.4	12.14	189.69%	28
Substitution	11.2	15.16	135.36%	37
Reordering	1.6	3.05	190.63%	7
Consolidation	0	0	0	0

Table 55. Native experienced writers' revision frequencies per types of revision in their between-drafts

TYPES						
<u>Native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	Total
LOLA	73	28	38	7	0	146
KAT	23	3	7	1	0	34
ANNABELLE	10	1	4	0	0	15
AMANDA	6	0	6	0	0	12
CHRIS	6	0	1	0	0	7
TOTAL	118	32	56	8	0	214

Table 56. Non-native experienced writers' revision frequencies per types of revision in their between-drafts

TYPES						
Non-native expert writers						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	Total
LAURA	2	2	0	0	0	4
NURIA	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0
YOANNA	3	0	0	0	0	3
ASSUMPTA	0	0	0	0	0	0
TOTAL	5	2	0	0	0	7

Table K includes the native and non-native expert writers' mean averages, standard deviations, variation coefficients and frequency ranges in their final drafts. The non-native writers' consolidation type of revision suggests wide individual variability: the mean average is 1.2 and the frequency range is 4. The standard deviation is higher than the mean, 1.79. The variation coefficient indicates that the standard deviation is 149.17% of the media. Likewise, the native expert writers' statistical analyses at the reordering and consolidation techniques also reveal wide differences between subjects.

Table K. Statistical analyses in the native and non-native expert writers' final drafts

FINAL DRAFT	NATIVE EXPERT WRITERS				NON-NATIVE EXPERT WRITERS			
	mean	S.D.	VC	range	mean	S.D.	VC	range
TYPES OF REVISION								
Addition	40.6	16.99	41.85%	41	32.6	10.06	30.86%	25
Deletion	17.2	7.66	44.53%	19	34.2	19.89	58.16%	70
Substitution	36.6	19.03	51.99%	48	58.2	30.64	52.65%	75
Reordering	4	4.30	107.5%	11	4.4	2.41	54.77%	6
Consolidation	0.4	0.55	137.5%	1	1.2	1.79	149.17%	4

Native and non-native experienced writers' types of revision: the pre-draft/first draft versus the between-draft/final draft

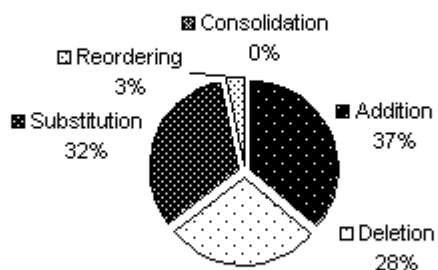
Figures 87a and 87c illustrate the native and non-native expert writers' revision frequencies and percentages per types of revision in their *pre-draft/first drafts* and Figures 87b and 87d, the frequencies and percentages in the *between-draft/final draft* combination. These frequencies and percentages correspond in turn to the individual frequencies in Tables 57, 58, 59 and 60.

For both combinations, the changes addressing the addition, deletion and substitution types of revision predominated over the most complex of reordering and consolidation. Therefore, I report again an inclination for the simplest strategy types and a tendency to decrease the number of revisions dramatically at the most complex types. Tables 57, 58, 59 and 60 on the individual frequencies confirm such inclination. However, only in the native expert writers' between-draft/final draft combination a steady decrease in the number of subjects at the reordering type of revision is noticeable.

There is an increase of revision frequency from the pre-draft/first draft to the between-draft/final draft for the native experienced writers, while the non-native expert subjects descended the number of revisions slightly. The increases of the frequencies of revision did not always correlate with increases of the proportions of revision, such as at the deletion type in the native experienced writers' between-draft/final draft combination, whose frequency increased 19 and the percentage this represented decreased by 11%. For the non-native experienced writers, the frequencies either increased or decreased slightly while the proportions of revisions varied greatly. The only instances of reordering revisions were found in the between-draft/final draft combination of both writer types. Either of them did not consolidate text.

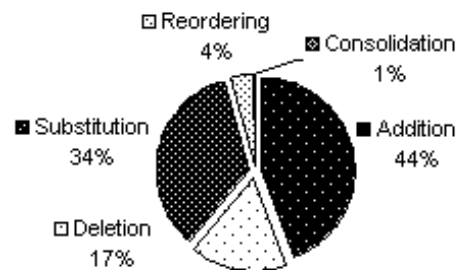
FIGURE 87. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: PRE-DRAFT/FIRST DRAFT VERSUS BETWEEN-DRAFT/FINAL DRAFT

Figure 87a. Native experienced writers' revision frequencies and percentages per types of revisions in their pre-draft/first drafts



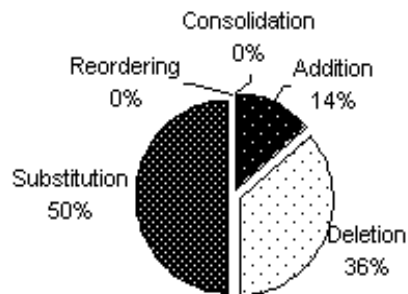
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 54, Del. F = 42, Subs. F = 48, Reord. F = 5, Consol. F = 0
 TOTAL = 149

Figure 87b. Native experienced writers' revision frequencies and percentages per types of revisions in their between-draft/final drafts



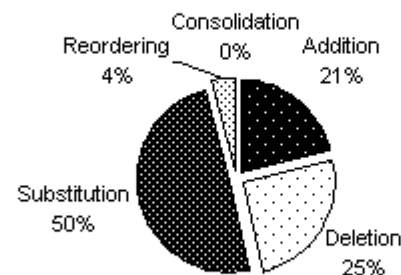
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 164, Del. F = 61, Subs. F = 127, Reord. F = 14, Consol. F = 2
 TOTAL = 368

Figure 87c. Non-native experienced writers' revision frequencies and percentages per types of revisions in their pre-draft/first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 12, Del. F = 32, Subs. F = 44, Reord. F = 0, Consol. F = 0
 TOTAL = 88

Figure 87d. Non-native experienced writers' revision frequencies and percentages per types of revisions in their between-draft/final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 15, Del. F = 18, Subs. F = 35, Reord. F = 3, Consol. F = 0
 TOTAL = 71

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Table 57. Native experienced writers' revision frequencies per types of revision in their pre-draft/first draft

TYPES						
<u>Native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
LOLA	25	30	33	3	0	91
KAT	29	12	15	2	0	58
ANNABELLE	0	0	0	0	0	0
AMANDA	0	0	0	0	0	0
CHRIS	0	0	0	0	0	0
<i>Total</i>	54	42	48	5	0	149

Table 58. Non-native experienced writers' revision frequencies per types of revision in their pre-draft/first draft

TYPES						
<u>Non-native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
LAURA	12	32	44	0	0	88
NURIA	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0
YOANNA	0	0	0	0	0	0
ASSUMPTA	0	0	0	0	0	0
<i>Total</i>	12	32	44	0	0	88

Chapter 7*Experimental Study: Discussion and Results***Table 59. Native experienced writers' revision frequencies per types of revision in their between-draft/final draft**

TYPES						
<u>Native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
LOLA	46	21	32	4	0	103
KAT	34	11	30	6	1	82
ANNABELLE	32	17	35	0	0	84
AMANDA	16	6	9	2	0	33
CHRIS	36	6	21	2	1	66
<i>Total</i>	164	61	127	14	2	368

Table 60. Non-native experienced writers' revision frequencies per types of revision in their between-draft/final draft

TYPES						
<u>Non-native expert writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
LAURA	0	0	0	0	0	0
NURIA	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0
YOANNA	15	18	35	3	0	71
ASSUMPTA	0	0	0	0	0	0
<i>Total</i>	15	18	35	3	0	71

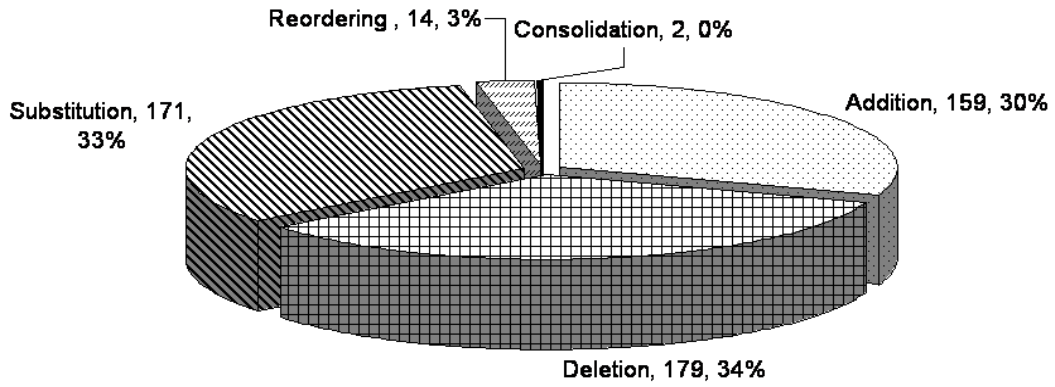
7.3.3. *Were there any similarities and differences between the native and non-native novice writers per types of revision?*

Figures 88 and 89 illustrate the native and non-native novice writers' total revision frequencies and percentages per types of revisions across drafts. Both writer types concentrated the majority of their revisions on the addition, deletion and substitution types. Reordering was, however, of little importance for the writers in this study, while consolidation revisions were virtually non-existent. Indeed, addition, deletion and substitution revisions amounted to 97% or 371 revisions of the total number of revisions made in the native novice writers' essays and 98% or 1,851 revisions in the non-native novice essays.

The percentages of addition, deletion and substitution were very similar across drafts for the native novice subjects in this study, which suggests that the writers employed the simplest techniques according to the place and situation, but they did not favor one strategy over another. The non-native, however, made higher percentages of addition and substitution revisions. Despite being unskilled writers, all subjects also knew the importance of applying complex strategies, such as reordering and consolidation. One might think that the difficulty and the extra effort that these strategies necessitated prevented the writers from applying such higher-order strategies.

Figure 90 illustrates the native and non-native novice writers' revision percentages per types of revision across writing sessions. Both the native and non-native subjects made revisions in the *first* and *second writing sessions*, since the second 90-minute session provided further opportunities for revision. In both sessions, all subjects also made all or the majority of their changes of the addition, deletion and substitution types (100% of the revisions for the native novice subjects and 99% of the non-native novice). However, only the non-native novice writers made reordering revisions during the first writing session but none of either group made consolidation revisions at early writing stages. Thus, the writers made lower percentages of revisions as the complexity of the revisions increased.

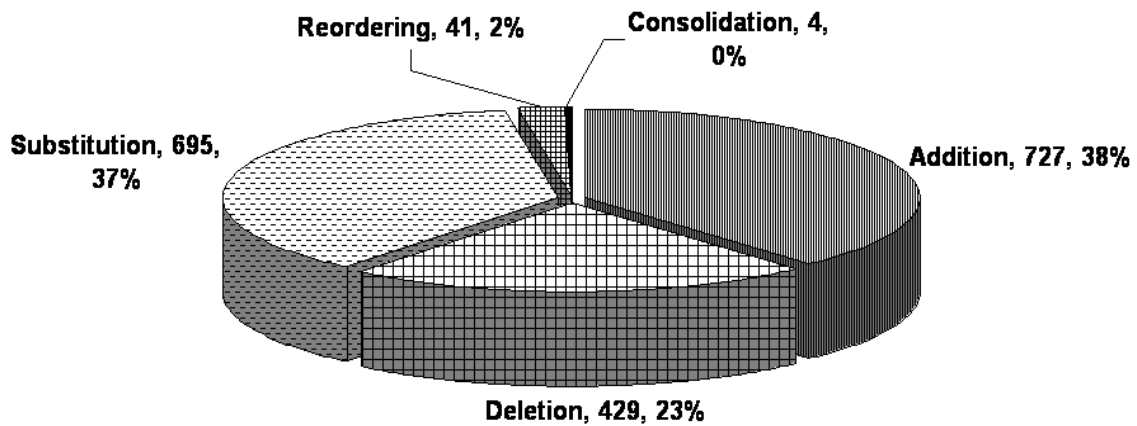
Figure 88. Native novice writers' total revision frequencies and percentages of revisions per types of revision across drafts



TOTAL = 525 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 89. Non-native novice writers' total revision frequencies and percentages per types of revision across drafts



TOTAL = 1,896 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

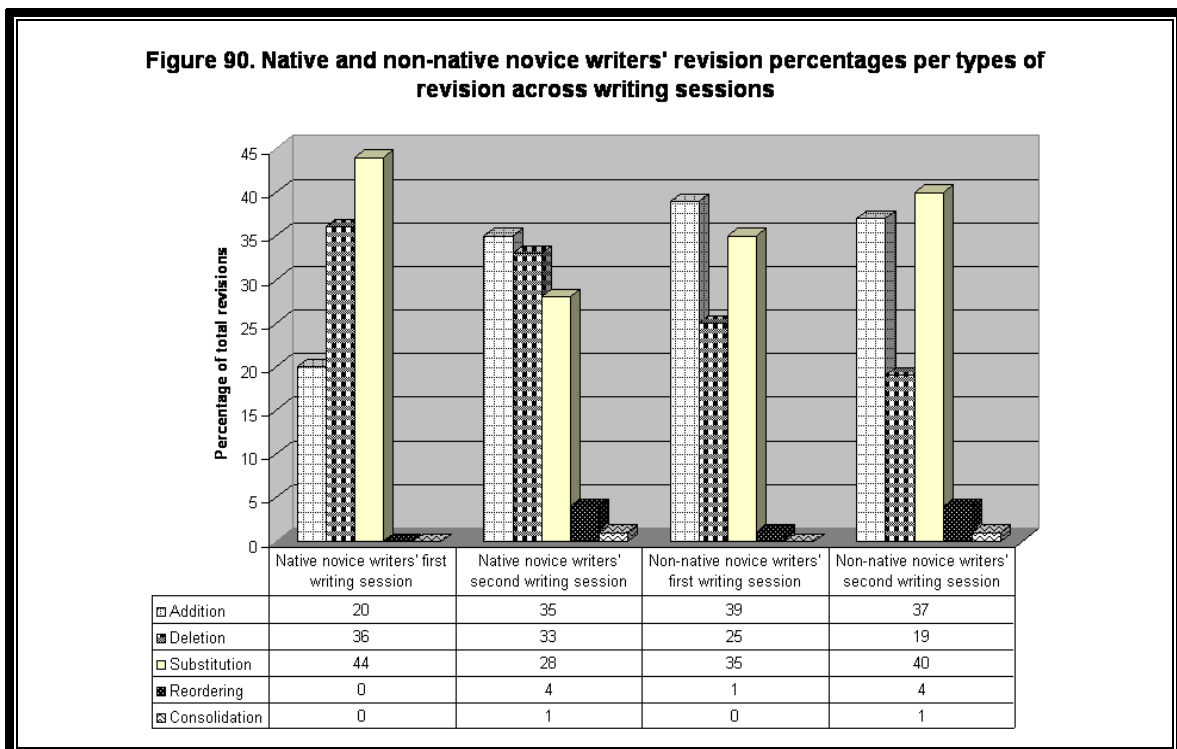
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Further examination reveals that the native novice writers made revision gains from the first to the second writing session, while the non-native reduced the total frequencies of revision. Increases of reordering and consolidation frequencies were followed by gains of percentages of revisions and decreases at the rest of types of revision: 4% for reordering and 1% for consolidation in the native novice writers' second session and 3% for reordering and 1% for consolidation in the non-native novice writers' second session.

Figures 91 and 92 break down the native and non-native novice writers' first and second writing session revisions into writing cycles - *pre-draft*, *first draft*, *between-draft* and *final draft* cycles - to illustrate the percentages of revisions made per types of revision. Again, both writer types concentrated the majority of their revision frequencies on the simplest strategy types across all drafts. Per drafts, the writers also made lower frequencies of revision as the complexity of the revisions increased. The complex strategy revisions, although little used, were mostly found in the between-draft and final draft.

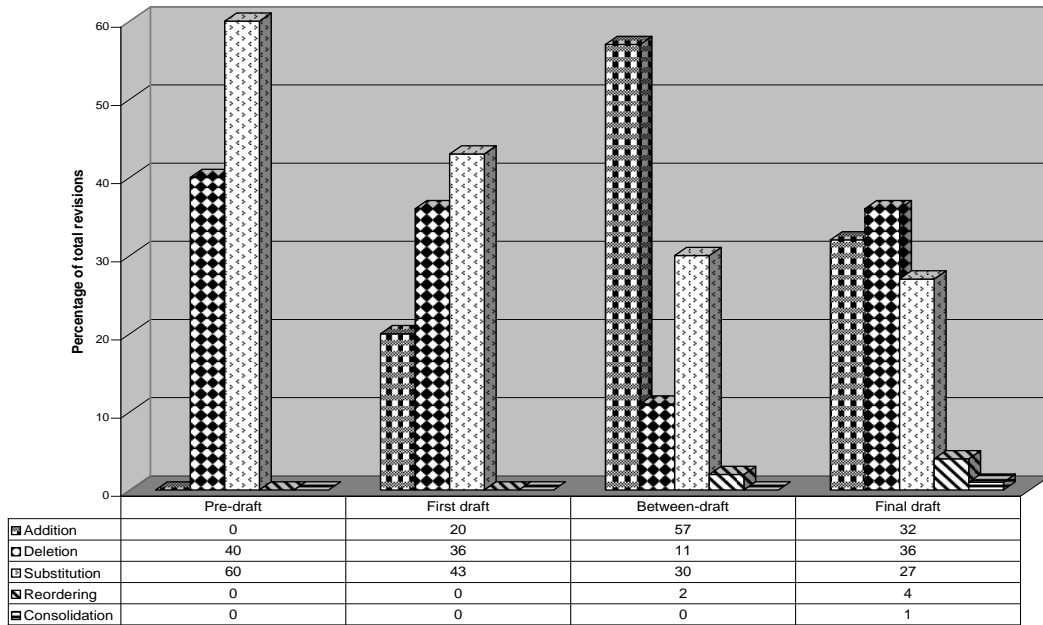
In general, for both writer types the frequency of revision of the addition, deletion and substitution types increased dramatically from the pre-draft to the first draft and from the between-draft to the final draft. However, the proportions of revisions per type of revision decreased due to the increase of the incidence of reordering and consolidation revisions.



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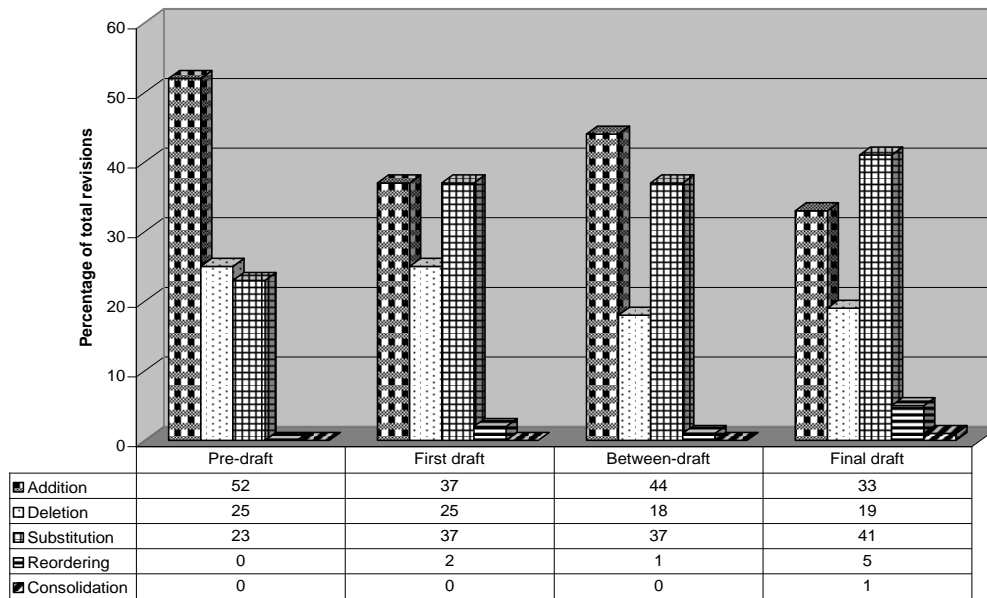
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Figure 91. Native novice writers' percentages per types of revisions across writing cycles



Note: The frequencies were calculated per 1,000 words of text and the percentages were then rounded off to the nearest whole revision

Figure 92. Non-native novice writers' revision percentages per types of revisions across writing cycles



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

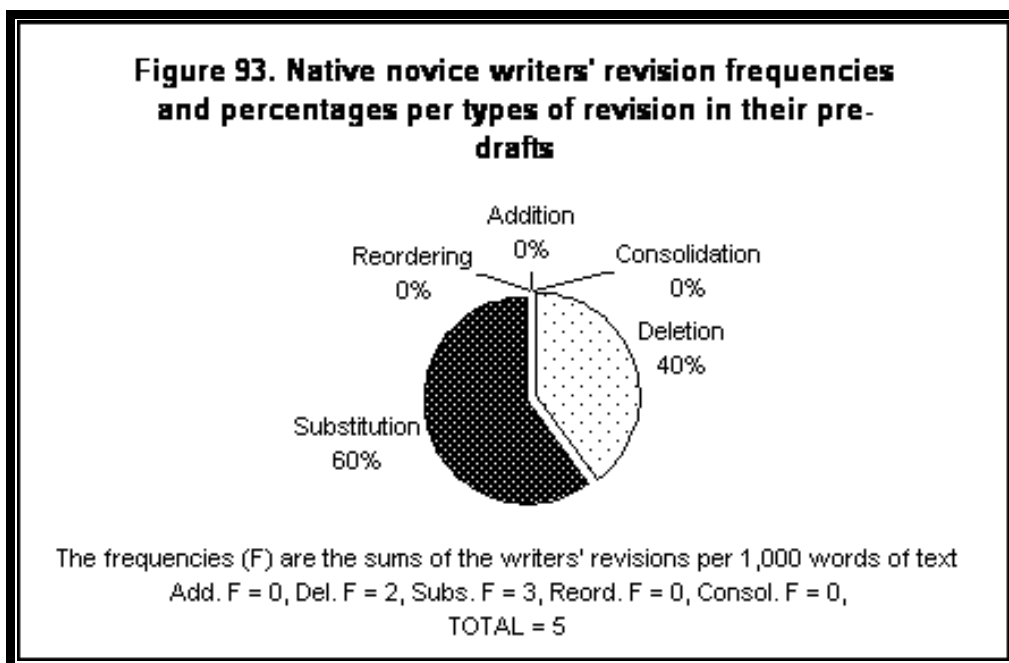
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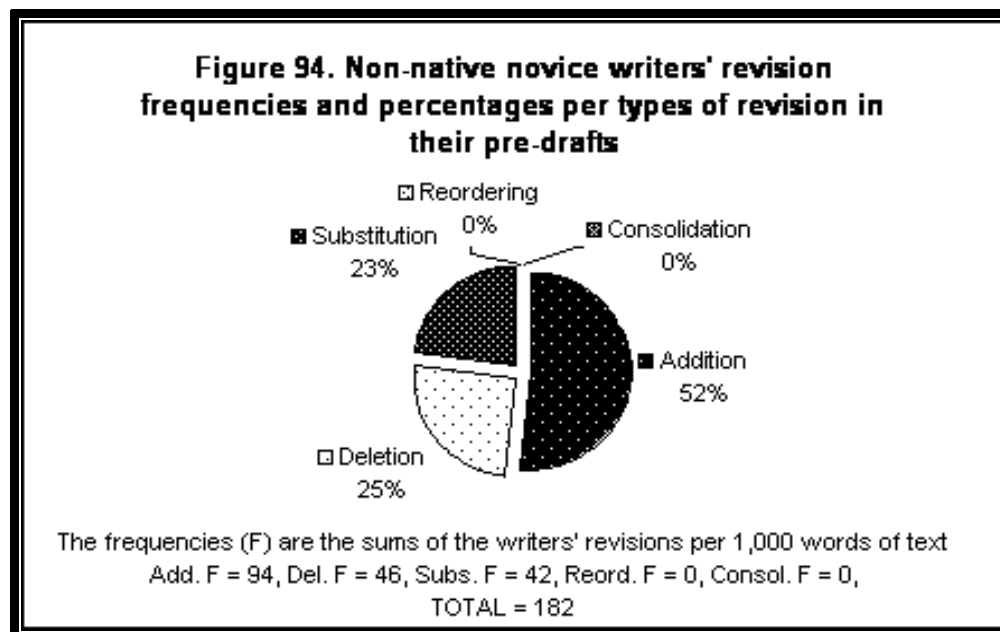
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Next, the types of revisions across drafts have been analyzed in detail:

Native and non-native novice writers' types of revision in the pre-draft

Figures 93 and 94 illustrate the native and non-native novice writers' revision frequencies and percentages per types of revision in their *pre-drafts*. At this early stage, the writers addressed the simplest strategy types, while reordering and consolidation were left untouched. It seems that moving away from a few pre-established ideas is a task that novice writers hardly ever undertake, even if they often agree that devising an initial plan is a good method to plan ideas and to avoid organizational problems.





Native and non-native novice writers' types of revision: the first draft *versus* the final draft

Figures 95a and 95c describe the native and non-native novice writers' revision frequencies and percentages per types of revision in their *first drafts* and Figures 95b and 95d their revision frequencies and percentages in their *final drafts*. These frequencies correspond in turn to the individual frequencies in Tables 61 and 62 in the first draft and in Tables 63 and 64 in the final draft.

At both writing stages, the native and non-native novice writers made the majority of their revisions of the addition, deletion and substitution types, while reordering and consolidation were of much lesser importance. Thus, I again confirm a tendency to revise more the simplest techniques and less as the complexity of the techniques increased. Although the frequency of revisions increased from the first to the final draft for the native novice writers, the proportion of total revision made up at deletion fell by over 17% and remained the same for deletion. At the first draft stage, there was no revision at reordering and consolidation. In the final draft, there were significant gains in revision frequencies at all types of revision, although reordering and consolidation increased the least. The only revisions found of the consolidation type were found in the final draft.

For the non-native novice writers, the frequencies of revision decreased dramatically from the first to the final revision stage; yet, the proportions of addition, deletion and substitution

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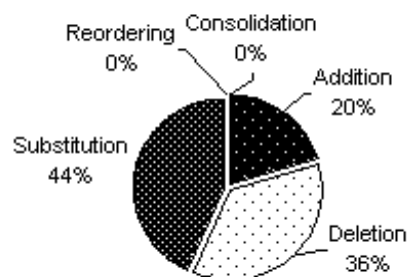
increased or decreased slightly due to the increase of occurrence of the reordering and consolidation revisions. Unlike the native novice writers, the non-native novice writers made some reordering revisions at the first draft stage, which they increased by 3% at the final draft stage. The only consolidation revisions also occurred in the final draft.

Tables 61, 62, 63 and 64 reveal the individual native and non-native revision frequencies per types of revision in their first and final drafts. I find again that the subjects preferred the simple changes for revision and avoided the complex ones. Indeed, from substitution to consolidation, the writers revised less as the complexity increased. Also, fewer subjects revised as the revision complexity increased: In the first draft, all native and non-native novice subjects made revisions of the addition, deletion and substitution types, only two of the non-native made reordering revisions and none made any consolidation revisions. In the final draft, more subjects revised at the reordering and consolidation types when compared with the first draft; yet, these types of revision record the lowest number of subjects. Indeed, all native novice writers and all but one made reordering revisions while only two of either type made any consolidation changes.

Table L records the mean averages, standard deviations, variation coefficients and frequency ranges in the native and non-native novice writers' first drafts. The largest differences between frequency ranges and mean averages are found in the non-native novice writers' reordering revisions. At the reordering type of revision, the difference is especially significant: the mean average is 2.83, the frequency range rises to 11 while the standard deviation is higher than the mean, 4.67. The variation coefficient indicates that the standard deviation is 165.02% of the media.

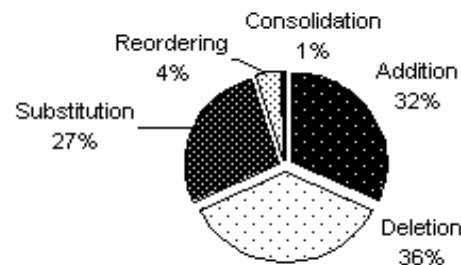
FIGURE 95. NATIVE AND NON-NATIVE NOVICE WRITERS: FIRST DRAFT VERSUS FINAL DRAFT

Figure 95a. Native novice writers' revision frequencies and percentages per types of revisions in their first drafts



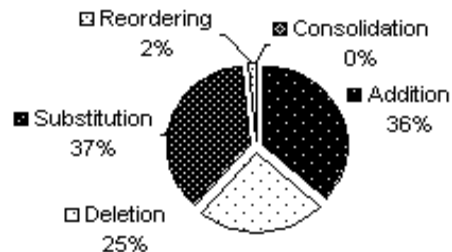
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 32, Del. F = 57, Subs. F = 68, Reord. F = 0, Consol. F = 0
 TOTAL = 157

Figure 95b. Native novice writers' revision frequencies and percentages per types of revisions in their final drafts



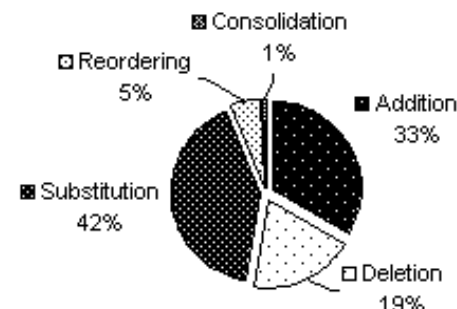
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 101, Del. F = 115, Subs. F = 86, Reord. F = 13, Consol. F = 2
 TOTAL = 317

Figure 95c. Non-native novice writers' revision frequencies and percentages per types of revisions in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 393, Del. F = 263, Subs. F = 396, Reord. F = 17, Consol. F = 0
 TOTAL = 1,069

Figure 95d. Non-native novice writers' revision frequencies and percentages per types of revisions in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 139, Del. F = 80, Subs. F = 173, Reord. F = 22, Consol. F = 4
 TOTAL = 418

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Table 61. Native novice writers' revision frequencies per types of revision in their first drafts

TYPES						
<u>Native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
MARTIN	1	10	28	0	0	39
ANNA	8	6	8	0	0	22
LORRAINE	11	13	5	0	0	29
PATRICK	12	28	27	0	0	67
<i>Total</i>	32	57	68	0	0	157

Note: The frequencies have been calculated per 1,000 words of text and have been rounded off to the nearest whole revision

Table 62. Non-native novice writers' revision frequencies per types of revision in their first drafts

TYPES						
<u>Non-native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
EVA	87	90	95	6	0	278
M. JOSÉ	21	11	16	0	0	48
BEATRIZ	70	54	77	0	0	201
SONIA	62	25	31	0	0	118
ALBA	21	19	51	0	0	91
TERESA	132	64	126	11	0	333
<i>Total</i>	393	263	396	17	0	1,069

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Table 63. Native novice writers' revision frequencies per types of revision in their final drafts

TYPES						
<u>Native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
MARTIN	24	47	11	3	1	86
ANNA	14	24	14	4	0	56
LORRAINE	28	16	16	4	0	64
PATRICK	35	28	45	2	1	111
<i>Total</i>	101	115	86	13	2	317

Table 64. Non-native novice writers' revision frequencies per types of revision in their final drafts

TYPES						
<u>Non-native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
EVA	8	5	5	3	0	21
M. JOSÉ	24	18	53	1	0	96
BEATRIZ	6	3	6	3	0	18
SONIA	56	33	44	10	2	145
ALBA	27	5	49	5	0	86
TERESA	18	16	16	0	2	52
<i>Total</i>	139	80	173	22	4	418

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Table L. Statistical analyses of the native and non-native novice writers' first drafts

<i>FIRST DRAFT</i>	NATIVE NOVICE WRITERS				NON-NATIVE NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
TYPES OF REVISION								
Addition	8	4.97	62.12%	11	65.5	42.14	64.34%	111
Deletion	14.25	9.60	67.37%	22	43.83	30.63	69.88%	79
Substitution	17	12.19	71.71%	23	66	41.26	62.52%	110
Reordering	0	0	0%	0	2.83	4.67	165.02%	11
Consolidation	0	0	0%	0	0	0	0%	0

Table M includes the mean averages, standard deviations, variation coefficients and frequency ranges in the native and non-native novice writers' final drafts. For both writer types, the largest differences between the subjects are in consolidation. For the native novice, the frequency is 1 and the mean average descends to 0.5. The standard deviation is higher than the mean (0.58), which is also a sign of individual variability.

Table M. Statistical analyses of the native and non-native novice writers' final drafts

<i>FINAL DRAFT</i>	NATIVE NOVICE WRITERS				NON-NATIVE NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
TYPES OF REVISION								
Addition	25.25	8.77	34.73%	21	23.17	18.14	78.29%	50
Deletion	28.75	13.15	45.74%	31	13.33	11.50	86.27%	30
Substitution	21.5	15.80	73.49%	34	28.33	22.25	78.54%	47
Reordering	3.25	0.96	29.54%	2	3.67	3.56	97%	10
Consolidation	0.5	0.58	116%	1	0.67	1.02	152.24%	2

Native and non-native novice writers' types of revision: the between-draft *versus* the final draft

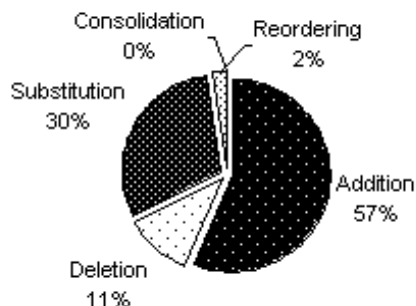
Figures 96a and 96c describe the native and non-native writers' revision frequencies and percentages per types of revision in their *between-drafts* and Figures 95b and 95d illustrate their frequencies and percentages per types of revision in their *final drafts*. These percentages correspond in turn to the revision frequencies for each subject presented in Tables 65 and 66 for the between-draft and in Tables 63 and 64 for the final draft.

I report that at both revision stages changes addressing the addition, deletion and substitution revisions predominated, which amounted to 98% of all native novice writers' revisions and to 99% of all non-native revisions, despite the comparatively low number of between-draft revisions. Therefore, I again note the tendency to decrease the frequency of revisions as the revisions grew in complexity. There is also a considerable increase of revision frequency from the between-draft to the final draft. Such was the increase that the proportion of total revisions made up by changes addressing addition fell by 25% for the native novice writers and 11% for the non-native novice despite the fact that the actual number of revisions increased 75 and 38, respectively. The same applies at the rest of the simplest techniques or the percentage increased slightly. It is the reordering and consolidation revisions the ones that most account for this phenomenon.

Tables 65 and 66 confirm that the explanation to the above findings lay in the fact that the between-draft was little used: two in four of the native novice and four in six of the non-native made any type of between-draft revisions. Of the ones that did make any changes at the most complex types, only one of either type made reordering revisions while none made any consolidation changes. Thus, once again, fewer subjects made revisions as the complexity increased from the simplest types to the most complex ones. Tables 63 and 64 on the individual frequencies of revisions in the final draft confirm that more revision was made at more levels by more subjects. Indeed, the progressive decrease in the number of revisions was only apparent at the consolidation type of revision.

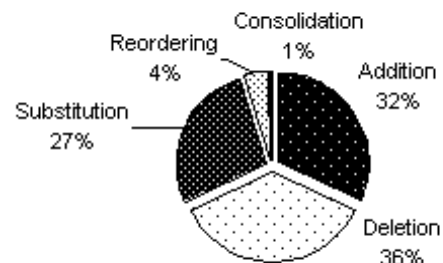
FIGURE 96. NATIVE AND NON-NATIVE NOVICE WRITERS: BETWEEN-DRAFT VERSUS FINAL DRAFT

Figure 96a. Native novice writers' revision frequencies and percentages per types of revisions in their between-drafts



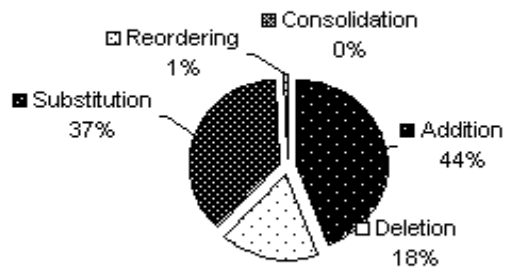
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 26, Del. F = 5, Subs. F = 14, Reord. F = 1, Consol. F = 0
 TOTAL = 46

Figure 95b. Native novice writers' revision frequencies and percentages per types of revisions in their final drafts



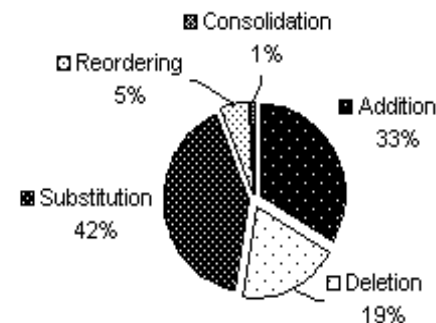
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 101, Del. F = 115, Subs. F = 86, Reord. F = 13, Consol. F = 2
 TOTAL = 317

Figure 96c. Non-native novice writers' revision frequencies and percentages per types of revisions in their between-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 101, Del. F = 40, Subs. F = 84, Reord. F = 2, Consol. F = 0
 TOTAL = 227

Figure 95d. Non-native novice writers' revision frequencies and percentages per types of revisions in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Add. F = 139, Del. F = 80, Subs. F = 173, Reord. F = 22, Consol. F = 4
 TOTAL = 418

Chapter 7*Experimental Study: Discussion and Results***Table 65. Native novice writers' revision frequencies per types of revision in their between-drafts**

TYPES						
<u>Native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
MARTIN	0	0	0	0	0	0
ANNA	2	0	0	0	0	2
LORRAINE	24	5	14	1	0	43
PATRICK	0	0	0	0	0	0
<i>Total</i>	26	5	14	1	0	45

Table 66. Non-native novice writers' revision frequencies per types of revision in their between-drafts

TYPES						
<u>Non-native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
EVA	46	30	43	0	0	119
M. JOSÉ	0	0	0	0	0	0
BEATRIZ	8	6	22	0	0	36
SONIA	0	0	0	0	0	0
ALBA	5	0	0	0	0	5
TERESA	42	4	19	2	0	67
<i>Total</i>	101	40	84	2	0	227

Native and non-native novice writers' types of revision: the pre-draft/first draft versus the between-draft/final draft

Figure 97b illustrates the non-native novice writers' revision frequencies and percentages per types of revision in the *pre-draft/first draft*. No revisions were recorded in combination for the native novice subjects but, instead, they preferred to revise in individual drafts. Figures 97c and 97d represent the native and non-native novice writers' revision frequencies and percentages per types of revision in their *between-draft/final drafts*. These frequencies and percentages correspond in turn to the individual frequencies in Table 67 for the *pre-draft/first draft* revisions and in Tables 68 and 69 for the *between-draft/final draft* revisions.

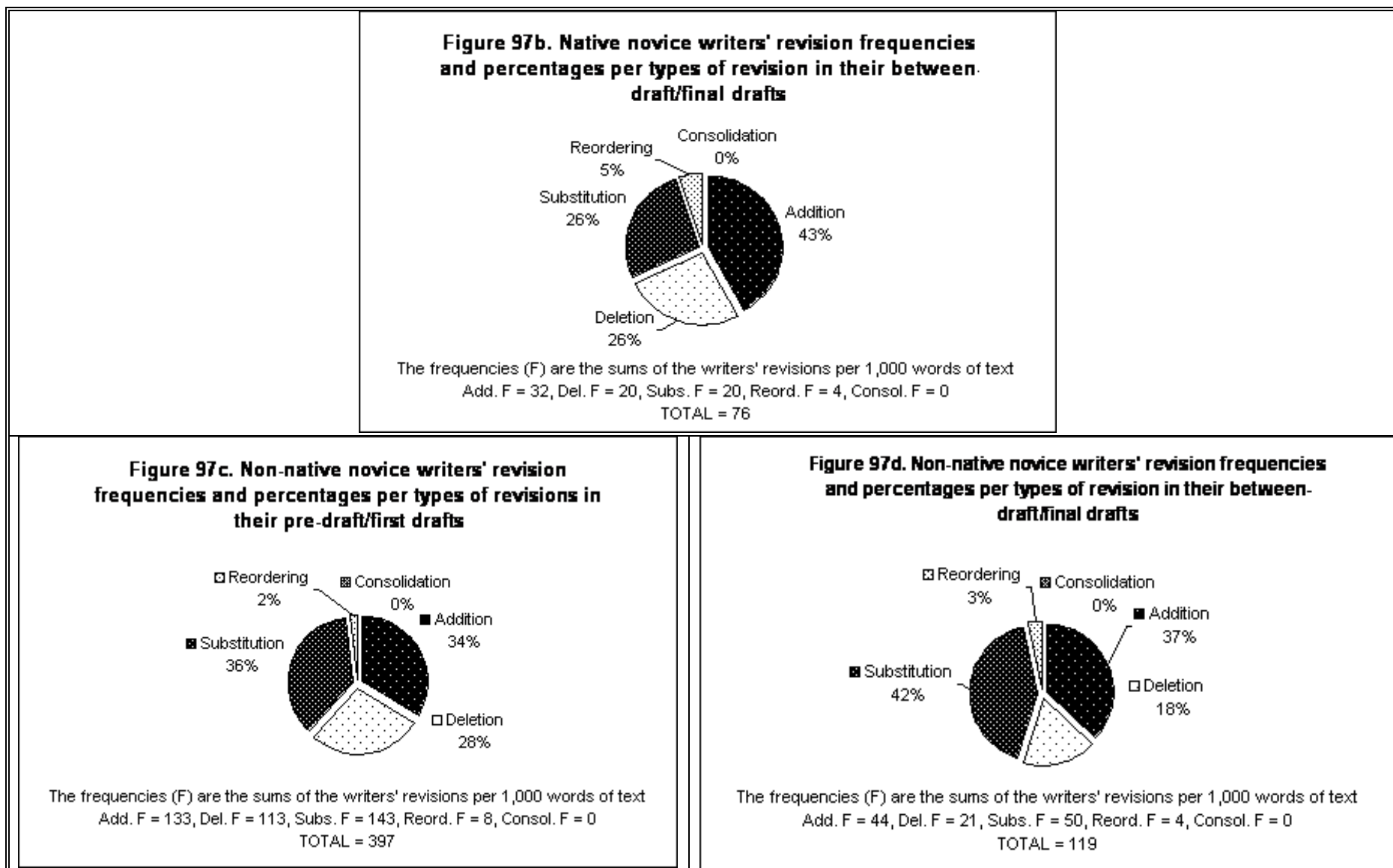
Once again, addition, deletion and substitution recorded the majority of the subjects' revisions and reordering amounted to a very low percentage in the *pre-draft/first draft* and *between-draft/final draft* combinations, even when combining drafts provided opportunities for reordering and consolidating text. No revisions were recorded at the consolidation type. Indeed, 95% of all native novice subjects were simple revisions and only 5% were complex in the *between-draft/final draft*, while for the non-native, 98% and 97% of all changes were simple revisions and 2% and 3% were complex in the *pre-draft/first draft* and *between-draft/final draft* combinations, respectively. Thus, the frequencies of revisions descended dramatically as the revisions grew in complexity. This finding is confirmed in Tables 66, 67 and 68. Also, only in the non-native novice writers' *pre-draft/first draft* combination, fewer subjects revised at the reordering type of revision. This tendency is however not found in the rest of combinations.

Comparisons between the *pre-draft/first draft* and *between-draft/final draft combinations* indicate that the frequencies descended from the *pre-draft/first draft* to the *between-draft/final draft*; yet, the proportions these represented increased some times, such at the addition and substitution types. The increase of the proportion of reordering revisions mostly accounts for the increase of the percentage of revisions.

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FIGURE 97. NATIVE AND NON-NATIVE NOVICE WRITERS: PRE-DRAFT/FIRST DRAFT VERSUS BETWEEN-DRAFT/FINAL DRAFT



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Table 67. Non-native novice writers' revision frequencies per types of revision in their pre-draft/first draft

TYPES						
<u>Non-native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
EVA	80	82	90	5	0	257
M. JOSÉ	23	15	15	3	0	56
BEATRIZ	0	0	0	0	0	0
SONIA	0	0	0	0	0	0
ALBA	30	16	38	0	0	84
TERESA	0	0	0	0	0	0
<i>Total</i>	133	113	143	8	0	397

Table 68. Native novice writers' revision frequencies per types of revision in their between-draft/final draft

TYPES						
<u>Native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
MARTIN	0	0	0	0	0	0
ANNA	6	9	5	1	0	21
LORRAINE	26	11	15	3	0	55
PATRICK	0	0	0	0	0	0
<i>Total</i>	32	20	20	4	0	76

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Table 69. Non-native novice writers' revision frequencies per types of revision in their between-draft/final draft

TYPES						
<u>Non-native novice writers</u>						
	ADDITION	DELETION	SUBST.	REORDERING	CONSOLID.	<i>Total</i>
EVA	27	18	24	1	0	70
M. JOSÉ	0	0	0	0	0	0
BEATRIZ	0	0	0	0	0	0
SONIA	0	0	0	0	0	0
ALBA	17	3	26	3	0	49
TERESA	0	0	0	0	0	0
<i>Total</i>	44	21	50	4	0	119

7.4. FOURTH RESEARCH QUESTION

Were there any similarities and differences in the purposes of the subjects' revisions?

7.4.1. Were there any similarities and differences between the experienced and novice subjects per purposes of revision?

Figures 98 and 99 describe the experienced and novice writers' total revision frequencies and percentages per purposes of revision across drafts.

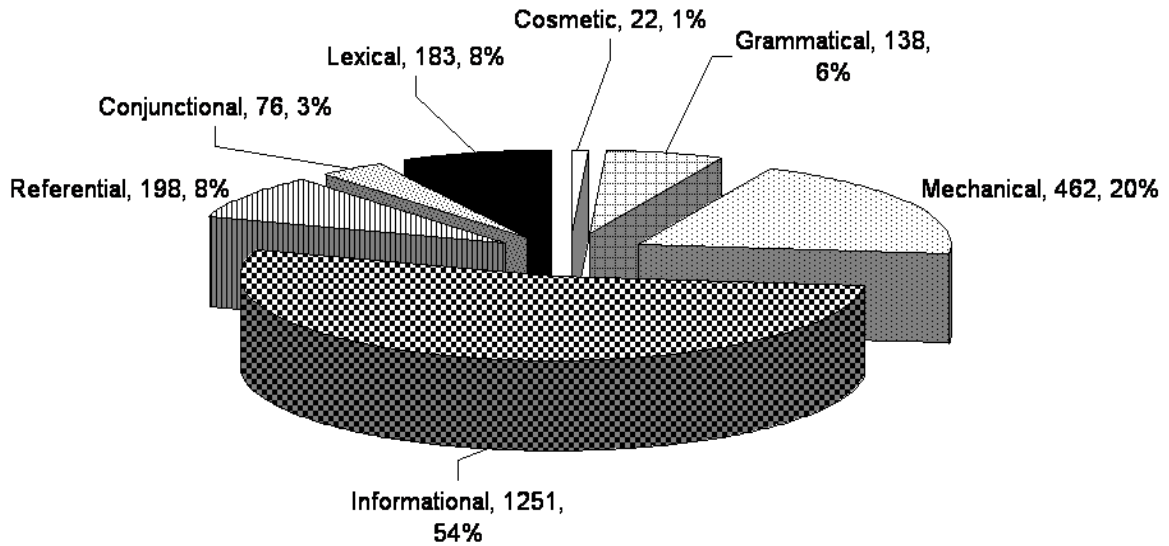
The informational purpose was the most important purpose of revision as all writers intended to communicate some meaning to their readers. Indeed, the experienced subjects made 54% of their revisions with an informational purpose in mind while the novice made 53%. The remaining purposes of revisions were in order of importance for the skilled subjects: mechanical, referential, lexical, grammatical, conjunctive and cosmetic.

For the unskilled subjects, the mechanical purpose was second in order of preference, followed by the referential, conjunctive, lexical and cosmetic. Therefore, the novice subjects also made a significant percentage of mechanical revisions and they concentrated on grammatical and cosmetic revisions in a greater degree than their expert peers. Also, as expected, the writers made fewer lexical and referential revisions than the expert but they made more conjunctive changes.

The results suggest that the expert and novice writers are primarily interested in meaning but neither of them forgot formal matters, although the novice subjects demonstrated a higher concern. The higher-order purposes were more typical of the experienced subjects, although the novice were not completely unaware of them but, on the contrary, they knew that they contributed to improve the content of their compositions.

Figure 100 illustrates the expert and novice writers' revision percentages per purposes of revision across writing cycles. Comparisons between the competent and novice subjects' revisions in the *first writing session* reveal that both writer types coincided in their inclination for informational revisions first and for mechanical revisions later. They differed however in the rest of purposes: the expert focused on the lexical, referential, grammatical, conjunctive and

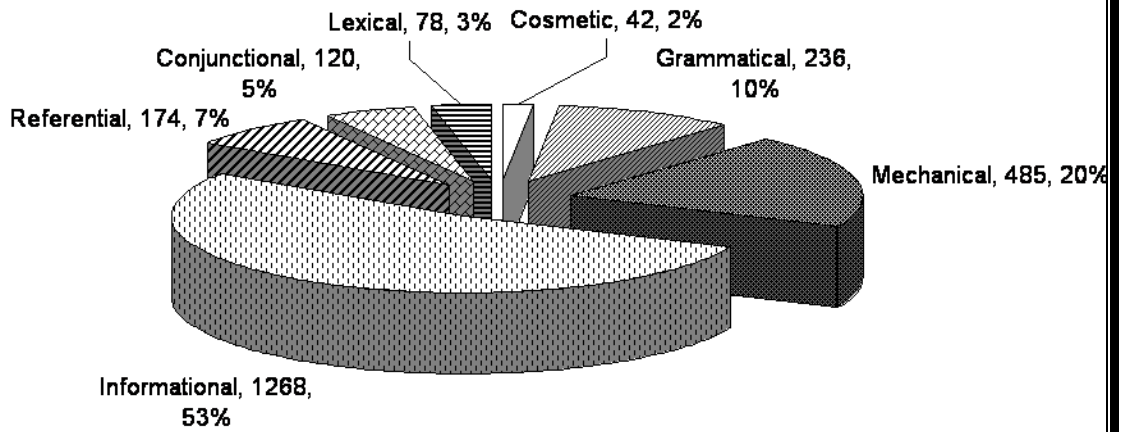
Figure 98. Experienced writers' total revision frequencies and percentages per purposes of revision across drafts



TOTAL = 2,330 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 99. Novice writers' total revision frequencies and percentages per purposes of revision across drafts



TOTAL = 2,403 revisions

Note: The frequencies and percentages have been calculated per 1,000 words of text

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cosmetic purposes, while the novice preferred the grammatical, referential, conjunctive, lexical and cosmetic revisions. Thus, the novice writers made a higher total percentage of formal revisions than the expert (31% *versus* 27%, respectively) and also lower percentages of higher purposes of revision, except for the conjunctive.

In the *second writing session*, both the expert and novice subjects increased and decreased the frequencies and percentages of their revisions, but their focus of attention was still on meaning. The expert made percentage gains at the informational and mechanical purposes (4% and 2% increase, respectively) and, to a lesser degree, at the referential and conjunctive purposes (1% increase) and decreased the percentages of changes at the lexical (5%) and grammatical (2%) purposes. Therefore, the skilled writers addressed meaning in the second writing session but also formal matters.

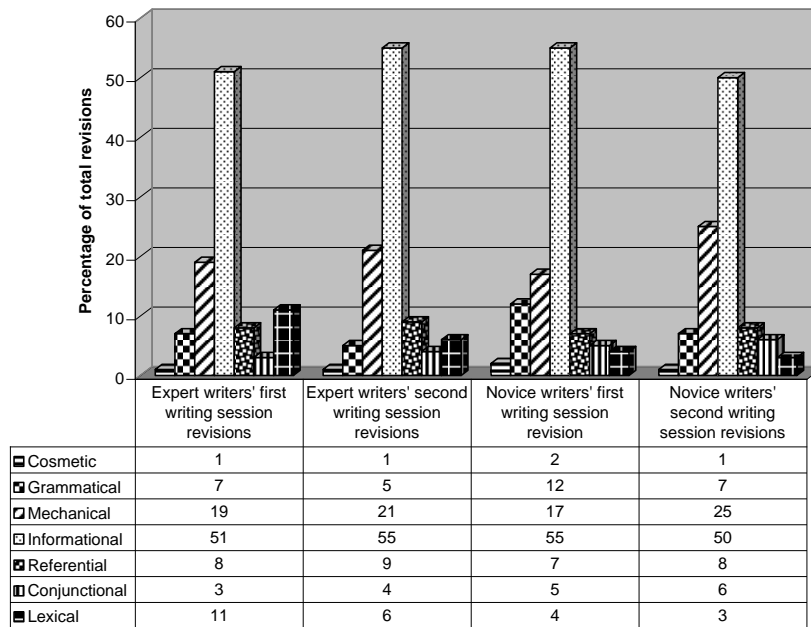
The novice writers, however, although concerned with meaning, decreased the frequencies and percentages of informational (5%), grammatical (5%) and lexical (1%) revisions and made frequency and percentage gains at the mechanical purpose (8%), which no doubt had an effect on meaning. It seems therefore that the unskilled writers were concerned with form rather than meaning and reductions of surface matters did not contribute to make the novice writers' texts more effective.

Figures 101 and 102 illustrate the expert and novice writers' revision percentages per purposes of revision across writing cycles. The expert and novice writers in this study coincided in concentrating the majority of their revisions on the informational purpose at all writing cycles, since their primary purpose was to communicate. They further coincided in the second most important purpose for revising across most drafts: the mechanical purpose, which implied little more than adding, deleting or substituting letters or punctuation conventions. The referential, conjunctive and lexical purposes were in general of little significance.

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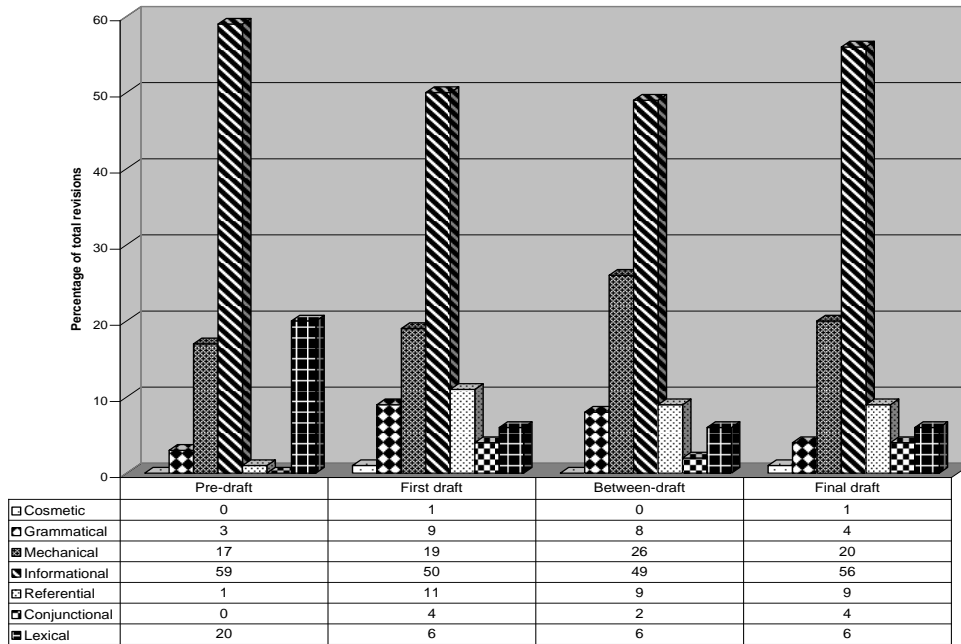
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Figure 100. Expert and novice writers' revision percentages per purposes of revision across writing sessions

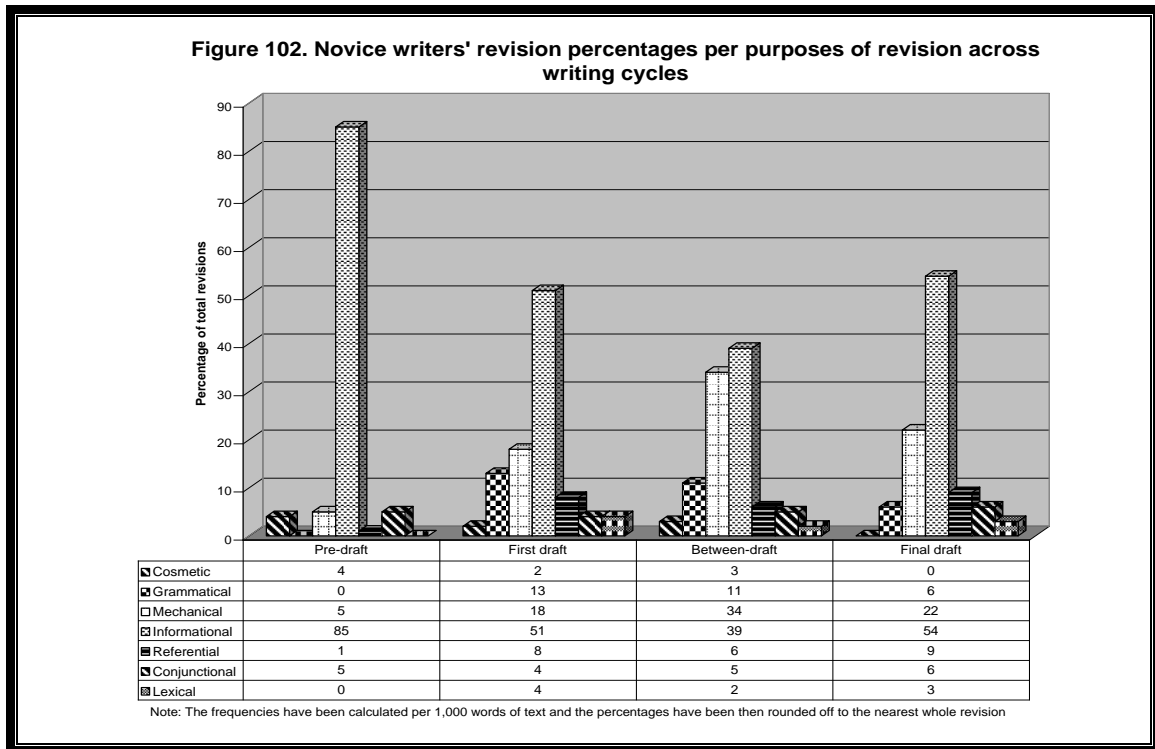


Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

Figure 101. Experienced writers' revision percentages per purposes of revisions across writing cycles



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

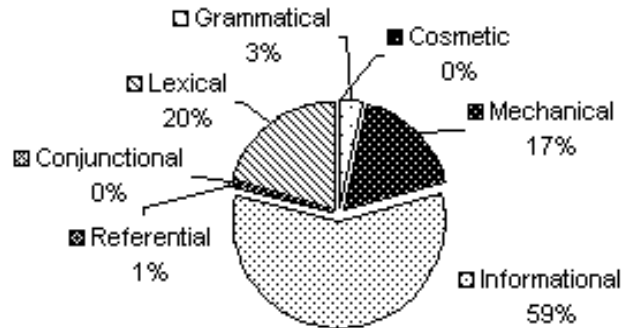


The drafts have been analyzed per purposes of revisions as follows:

Experienced and novice writers' purposes of revision in the pre-draft

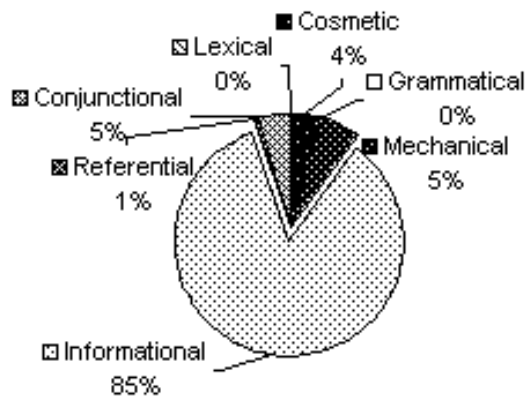
Figures 103 and 104 illustrate the expert and novice writers' purposes of revision in the *pre-draft cycle*. The experienced and novice writers were mainly occupied in putting all their thoughts on paper, as proved by the main purpose of their revisions, which was addressed at information. Both writer groups differed however in the rest of purposes. The expert subjects' interest in lexis and the mechanics of the text indicate that they considered various possibilities for a single word, a sign that they had a larger vocabulary range at their disposal. Yet, they also made premature revisions of the mechanical and grammatical types at early writing stages in percentages that were even larger than those of the novice's, contrary to the belief that they do not revise at the formal levels of the language early on in their writings. The novice had little consideration for the rest of purposes of revision, which included the mechanical, conjunctional, lexical and referential purposes.

Figure 103. Experienced writers' revision frequencies and percentages of purposes of revision in their pre-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 0, Gram. F = 10, Mech. F = 50, Inf. F = 166, Ref. F = 3, Conj. F = 0, Lex. F = 59
 TOTAL = 288

Figure 104. Novice writers' revision frequencies and percentages per purposes of revision in their pre-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 8, Gram. F = 0, Mech. F = 10, Inf. F = 158, Ref. F = 1, Conj. F = 9, Lex. F = 0
 TOTAL = 186

Experienced and novice writers' purposes of revision: the first draft *versus* the final draft

Figures 105a and 105c illustrate the expert and novice writers' revision frequencies and percentages per purposes of revisions at the *first draft cycle* and Figures 105b and 105d their frequencies and percentages at the *final draft cycle*. These frequencies and percentages

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correspond in turn to the individual frequencies in Tables 70 and 71 for the first draft and 72 and 73 for the final draft.

Examination of Figures 105a and 105c reveal that the experienced and novice writers revised similarly at the first draft cycle. They all revised primarily concerned with meaning, although the formal levels of the language followed it closely in importance, which reminds of the “premature” revisions of unskilled native and non-native writers often encountered in the ESL/EFL literature. The second position was occupied by mechanical revisions.

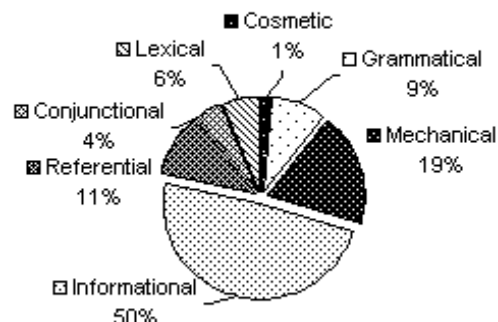
The expert and novice writers differed however in the rest of purposes: while the novice concentrated on grammar, the expert focused on referents. The conjunctive, lexical and cosmetic purposes were the least employed by both writer types, although their use also indicates that the writers knew of their importance. The percentage of total formal concerns was also slightly higher for the novice group: 29% *versus* 33%, respectively, which may have contributed to disrupt their composing processes, since they diverted the subjects’ attention from meaning. It may be argued that the experienced writers’ greater writing ability and capability for making a cognitive effort facilitated the task of revising meaning and formal matters.

Figures 105c and 105d on the expert and novice writers’ revisions at the final draft cycle show that both writer groups revised primarily concerned with meaning, followed by the mechanics of the text and the referential purpose. They differed in the rest of purposes of revision for the final draft. Lexis took preference over grammar and conjunctions for the expert writers while the novice preferred them over lexis. Cosmetic revisions were the least used.

Comparisons across drafts indicate that for both writer types the percentages of revision at the informational purpose increased from the first to the final draft cycles and, thus, the writers aimed at communicating meaning. However, mechanical revisions were not forgotten as they both made increases of percentages of revision from one cycle to the next. The novice writers’ decreases of the percentages of grammar revisions and increases of referential and conjunctive changes reveal an interest in establishing relations between pronouns and their referents and conjunctions to relate various parts of the text. The expert subjects however descended the percentages of referential and grammar revisions due to the increase in incidence at the rest of purposes.

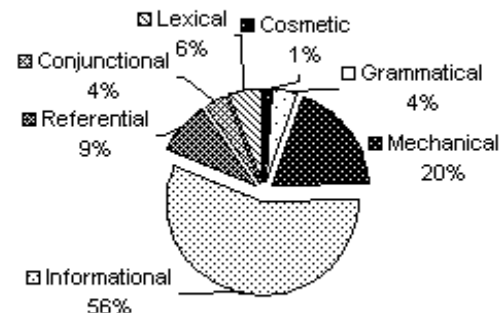
FIGURE 105. NATIVE AND NON-NATIVE NOVICE WRITERS: FIRST DRAFT VERSUS FINAL DRAFT

Figure 105a. Experienced writers' revision frequencies and percentages per purposes of revision in their first drafts



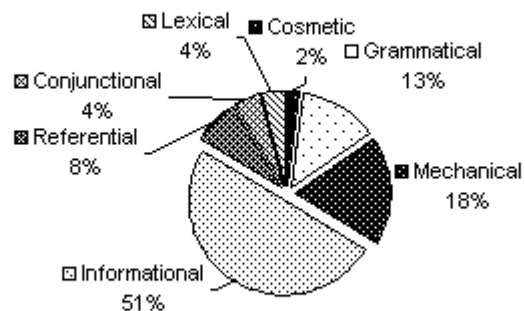
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 9, Gram. F = 62, Mech. F = 129, Inf. F = 328, Ref. F = 75, Conj. F = 28, Lex. F = 43
 TOTAL = 674

Figure 105b. Experienced writers' revision frequencies and percentages per purposes of revision in their final drafts



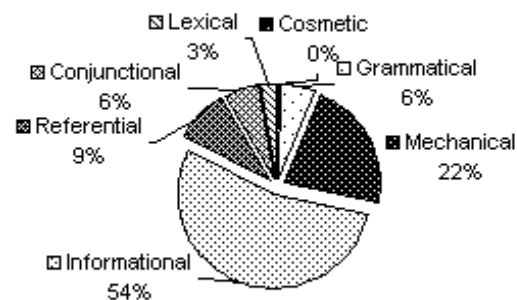
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 12, Gram. F = 48, Mech. F = 225, Inf. F = 650, Ref. F = 101, Conj. F = 43, Lex. F = 68
 TOTAL = 1,147

Figure 105c. Novice writers' revision frequencies and percentages per purposes of revision in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 24, Gram. F = 162, Mech. F = 222, Inf. F = 605, Ref. F = 94, Conj. F = 54, Lex. F = 52
 TOTAL = 1,213

Figure 105d. Novice writers' revision frequencies and percentages per purposes of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 44, Mech. F = 161, Inf. F = 397, Ref. F = 63, Conj. F = 43, Lex. F = 20
 TOTAL = 730

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I further note that, whilst the frequency of revisions at the referential purpose for the expert writers increased almost twice as much, the proportion of revisions these represented decreased by 2%, since the incidence of revision at the other purposes increased. For the novice writers, however, the proportions of revision at the informational, mechanical, referential and conjunctive increased, but the frequencies decreased dramatically.

Tables 70 and 71 on the first draft cycle confirm the above findings and find that the majority of expert writers made revisions at all purposes except for cosmetic, while fewer novice made conjunctive and lexical purposes but, rather, they concentrated on grammatical, mechanical and informational changes. Tables 72 and 73 show that at the final draft cycle, more experienced writers recorded more revisions at all purposes except for grammar, revealing an interest in meaning, while the novice recorded fewer at all purposes of revision.

Table 70. Expert writers' revision frequencies per purposes of revision in their first drafts

PURPOSES								
<u>Expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LAURA	0	24	24	31	12	0	7	98
NURIA	0	7	4	18	5	0	1	35
ALICIA	0	12	24	66	18	12	3	135
YOANNA	3	3	6	51	9	3	15	90
ASSUMPTA	1	4	8	28	4	1	1	47
LOLA	1	3	12	43	13	6	12	90
KAT	1	3	14	26	3	2	2	51
ANNABELLE	0	3	27	48	11	1	1	91
AMANDA	0	3	10	17	0	3	1	34
CHRIS	0	0	0	0	0	0	0	0
<i>Total</i>	6	62	129	328	75	28	43	671

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Table 71. Inexpert writers' revision frequencies per purposes of revisions in their first drafts

PURPOSES								
<u>Inexpert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
MARTIN	0	1	6	26	2	1	1	37
ANNA	0	0	2	18	2	0	0	22
LORRAINE	4	1	9	12	3	0	0	29
PATRICK	1	2	11	38	8	4	3	67
EVA	0	38	12	136	32	26	35	279
M. JOSÉ	0	13	6	21	8	3	0	51
BEATRIZ	0	64	47	74	7	3	7	202
SONIA	10	17	12	72	6	0	0	117
ALBA	0	0	19	56	0	0	0	75
TERESA	9	26	98	152	26	17	6	334
<i>Total</i>	24	162	222	605	94	54	52	1,213

Table 72. Expert writers' revision frequencies per purposes of revision in their final drafts

PURPOSES								
<u>Expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
LAURA	2	21	47	90	29	8	23	220
NURIA	0	3	21	51	9	8	9	101
ALICIA	0	2	15	72	7	8	3	107
YOANNA	1	0	9	104	10	3	9	136
ASSUMPTA	1	12	7	47	7	1	9	84
LOLA	4	1	25	26	1	4	3	64
KAT	3	4	16	75	12	5	9	124
ANNABELLE	1	3	31	82	17	0	5	139
AMANDA	0	2	15	33	1	3	0	54
CHRIS	0	0	39	70	11	5	0	125
<i>Total</i>	12	48	225	650	104	45	70	1,154

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Table 73. Inexpert writers' frequencies per purposes of revisions in their final drafts

PURPOSES								
Inexpert writers								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
MARTIN	0	3	18	60	6	0	0	87
ANNA	0	0	8	34	2	10	0	54
LORRAINE	0	4	36	19	1	4	0	64
PATRICK	0	3	15	71	9	7	6	111
EVA	0	3	11	5	0	3	0	22
M. JOSÉ	0	6	10	63	7	4	4	94
BEATRIZ	0	8	0	3	3	3	0	17
SONIA	0	10	27	80	17	6	4	144
ALBA	2	5	20	44	10	2	2	85
TERESA	0	2	16	18	8	4	4	52
<i>Total</i>	2	44	161	397	63	43	20	730

Table N illustrates the means, standard deviations, frequency ranges and variation coefficients across purposes, which indicates wide variability at the first writing cycle for all purposes of revision:

Table N. Statistical analyses in the expert and novice writers' first drafts

FIRST DRAFT	EXPERT WRITERS				NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
PURPOSES OF REVISION								
Cosmetic	0.9	1.20	133.33%	3	2.4	3.95	164.58%	10
Grammatical	6.2	7.04	113.55%	24	16.2	21.23	131.05%	64
Mechanical	12.9	9.27	71.86%	27	22.2	29.46	132.70%	96

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Informational	32.8	19.40	59.15%	66	60.5	49.24	81.39%	140
Referential	7.5	6.02	80.27%	18	9.4	11.79	125.43%	32
Conjunctional	2.8	3.74	133.57%	12	5.4	8.87	164.26%	26
Lexical	4.3	5.27	122.56%	15	5.2	10.80	207.69%	35

Experienced and novice writers' purposes of revision: the between-draft *versus* the final draft

Figures 106a and 106c illustrate the experienced and novice writers' revision frequencies and percentages in their *between-drafts* and Figures 105b and 105d the revision frequencies and percentages in their *final drafts*. These frequencies and percentages correspond in turn to the individual frequencies in Tables 74 and 75 in the between-draft and in Tables 72 and 73 in the final draft.

Figures 105a and 105c show that both the expert and novice writers revised at the between-draft primarily concerned with meaning; however, mechanical changes were next in order of importance, which was especially so for the novice subjects, whose percentage of mechanical revisions was as high as that of informational changes: 34%. Grammatical revisions were next for the novice writers, while the expert preferred the referential purpose. Such was the importance that the novice writers gave to formal changes that these amounted to 48% of all their changes, while for the expert it was 34%. For both writer types, the conjunctional, lexical and cosmetic purposes were the least used.

Comparisons between the between-draft and the final draft cycles indicate that both the expert and novice writers made increases of the percentages of revisions at the informational purpose as they all intended to convey some meaning. Yet, for the expert subjects, whilst the frequencies of revisions increased over six-fold, the percentage these represented only increased 6%. For the referential, lexical, grammatical and mechanical purposes, the proportion of total revisions remained either the same or decreased slightly due to the increase in the incidence at the rest of the purposes. For the novice writers, the frequencies of mechanical and grammatical changes increased

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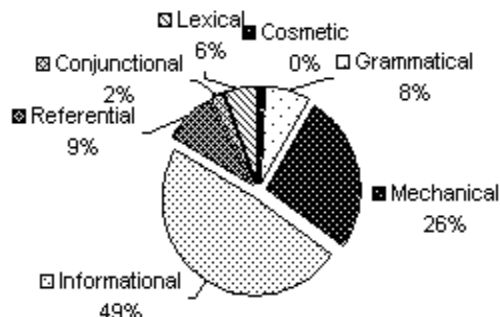
while the percentages decreased, since the percentages for the rest of purpose of revision had more prevalence at the final draft cycle.

Data in Tables 74 and 75 show that more expert writers than novice made use of the between-draft cycle for revision. However, these made higher frequencies and, thus, they were more frequent revisers. Also, in the between-draft and final draft cycles more subjects made revisions at the informational, mechanical and grammatical purposes and, thus, information was a concern but they did not forget formal matters. However, the referential purpose was of little significance in the between-draft as were the conjunctive, lexical and cosmetic purposes.

Close examination of Tables 72 and 73 reveal that for some subjects, the informational purpose superseded all others since they made three or four times as many revisions with an informational purpose as with any other purpose. This was so for all writers except for the novice Lorraine, Eva, and Beatriz, who made more revisions with a mechanical and/or a grammatical purpose. Other inexpert writers, however, understood the importance of improving content. It is also worth saying that, despite being experts, Assumpta and Laura made the highest frequencies of grammatical changes, but they did so at the final draft stage, since they had prioritized meaning over formal considerations in their first drafts.

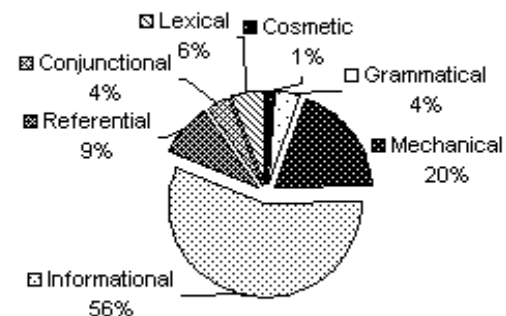
FIGURE 106. NATIVE AND NON-NATIVE NOVICE WRITERS: BETWEEN-DRAFT VERSUS FINAL DRAFT

Figure 106a. Experienced writers' revision frequencies and percentages per purposes of revision in their between-drafts



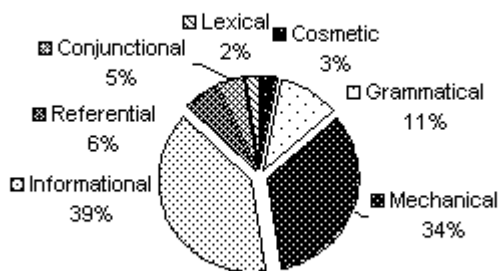
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 1, Gram. F = 18, Mech. F = 58, Inf. F = 107, Ref. F = 19, Conj. F = 5, Lex. F = 13
 TOTAL = 221

Figure 105b. Experienced writers' revision frequencies and percentages per purposes of revision in their final drafts



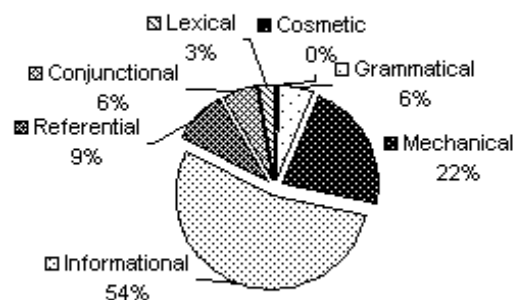
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 12, Gram. F = 48, Mech. F = 225, Inf. F = 650, Ref. F = 101, Conj. F = 43, Lex. F = 68
 TOTAL = 1,147

Figure 106c. Novice writers' revision frequencies and percentages per purposes of revision in their between-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 8, Gram. F = 30, Mech. F = 92, Inf. F = 108, Ref. F = 16, Conj. F = 14, Lex. F = 6
 TOTAL = 274

Figure 105d. Novice writers' revision frequencies and percentages per purposes of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 44, Mech. F = 161, Inf. F = 397, Ref. F = 63, Conj. F = 43, Lex. F = 20
 TOTAL = 730

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Table 74. Expert writers' revision frequencies per purposes of revision in their between-drafts

PURPOSES								
<u>Expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LAURA	0	0	0	3	0	0	0	3
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	0	0	0	4	0	0	0	4
ASSUMPTA	0	0	0	0	0	0	0	0
LOLA	0	4	32	81	12	4	12	145
KAT	0	9	9	7	7	1	1	34
ANNABELLE	0	3	5	9	0	0	0	17
AMANDA	0	2	6	3	0	0	0	11
CHRIS	1	0	6	0	0	0	0	7
<i>Total</i>	1	18	58	107	19	5	13	221

Table 75. Inexpert writers' frequencies per purposes of revisions in their between-drafts

PURPOSES								
<u>Inexpert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
MARTIN	0	0	0	0	0	0	0	0
ANNA	0	0	2	0	0	0	0	2
LORRAINE	4	4	14	20	3	0	0	45
PATRICK	0	0	0	0	0	0	0	0
EVA	0	16	19	60	11	14	0	120
M. JOSÉ	0	0	0	0	0	0	0	0
BEATRIZ	0	8	17	11	0	0	0	36
SONIA	0	0	0	0	0	0	0	0
ALBA	0	0	5	0	0	0	0	5
TERESA	4	2	35	17	2	0	0	60
<i>Total</i>	8	30	92	108	16	14	0	268

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Table O shows the means, standard deviations, frequency ranges and variation coefficients and suggests considerable variability across the groups in both the expert and novice writers' revisions. At the grammatical purpose, for example, the expert writers' mean was 4.8 and the frequency range was 21. As the standard deviation was higher than the mean (6.65), the variation coefficient varied from the media very much (138.5%).

Table O. Statistical analyses in the expert and novice writers' final drafts

<i>FINAL DRAFT</i>	EXPERT WRITERS				NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
PURPOSES OF REVISION								
Cosmetic	1.2	1.40	116.67%	4	0.2	0.63	315%	2
Grammatical	4.8	6.65	138.54%	21	4.4	2.95	67.05%	10
Mechanical	22.5	13.04	57.96%	40	16.1	10.13	62.92%	36
Informational	65	25.11	38.63%	78	39.7	28	70.53%	77
Referential	10.1	8.20	81.19%	28	6.3	5.12	81.27%	17
Conjunctional	4.3	3.06	71.16%	10	4.3	2.79	64.88%	10
Lexical	6.8	6.68	98.24%	23	2	2.31	115.5%	6

Experienced and novice writers' purposes of revision: the pre-draft/first draft *versus* the between-draft/final draft

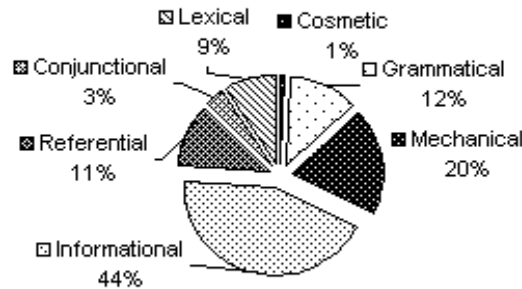
Figures 107a and 107c in the *pre-draft/first draft* and Figures 107b and 107d in the *between-draft/final draft* show that the expert and novice writers made the majority of their revisions with an informational purpose in mind, followed by the mechanical purpose except for the novice writers at the pre-draft/first draft cycle, since they concentrated on grammar and referential revisions. The conjunctional, lexical and cosmetic purposes received the least attention. The frequencies and percentages in the Figures above correspond to the individual frequencies in Tables 76, 77, 78 and 79.

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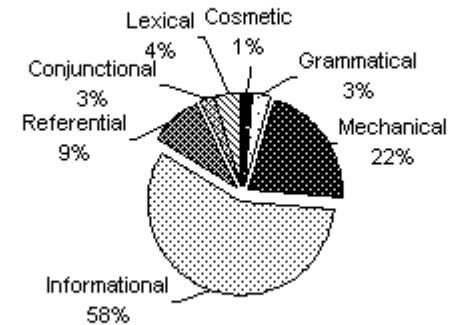
FIGURE 107. NATIVE AND NON-NATIVE NOVICE WRITERS: PRE-DRAFT/FIRST DRAFT VERSUS BETWEEN-DRAFT/FINAL DRAFT

Figure 107a. Experienced writers' revision frequencies and percentages per purposes of revision in their pre-draft/first drafts



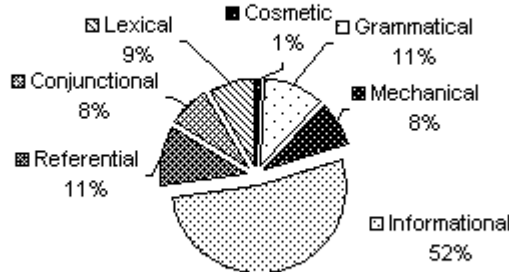
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 29, Mech. F = 47, Inf. F = 103, Ref. F = 27, Conj. F = 8, Lex. F = 22
 TOTAL = 238

Figure 107b. Experienced writers' revision frequencies and percentages per purposes of revision in their between-draft/final drafts



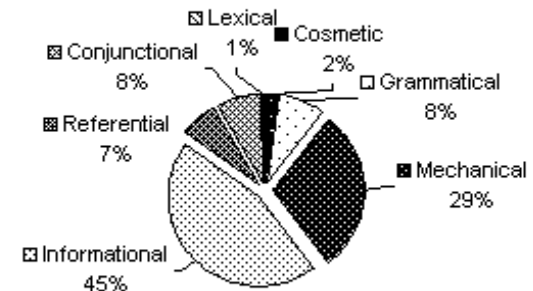
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 6, Gram. F = 14, Mech. F = 96, Inf. F = 253, Ref. F = 39, Conj. F = 13, Lex. F = 19
 TOTAL = 440

Figure 107c. Novice writers' revision frequencies and percentages per purposes of revision in their pre-draft/first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 46, Mech. F = 32, Inf. F = 211, Ref. F = 45, Conj. F = 30, Lex. F = 34
 TOTAL = 400

Figure 107d. Novice writers' revision frequencies and percentages per purposes of revision in their between-draft/final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 4, Gram. F = 16, Mech. F = 57, Inf. F = 88, Ref. F = 13, Conj. F = 15, Lex. F = 1
 TOTAL = 194

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Comparisons across drafts reveal that the experienced writers in this study made significant gains in revision frequency of mechanical, lexical and referential changes in the *between-draft/final draft cycle* and the novice, of informational and referential revisions, but the proportions these represented either decreased or remained the same due to the higher occurrence at the rest of purposes.

Tables 76, 77, 78 and 79 show that few expert and inexpert writers made the majority of their revisions at the *pre-draft/first draft cycle* and they both made most of them at the informational purpose. More skilled and unskilled writers mingled the between-draft and final draft revisions; yet, the expert writers were more frequent revisers than their inexpert counterparts.

Table 76. Expert writers' revision frequencies per purposes of revision in their pre-draft/first draft

PURPOSES								
<u>Expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
LAURA	0	21	21	29	11	0	6	88
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	0	0	0	0	0	0	0	0
ASSUMPTA	0	0	0	0	0	0	0	0
LOLA	1	3	12	44	13	6	13	92
KAT	1	5	14	30	3	2	3	58
ANNABELLE	0	0	0	0	0	0	0	0
AMANDA	0	0	0	0	0	0	0	0
CHRIS	0	0	0	0	0	0	0	0
<i>Total</i>	2	29	47	103	27	8	22	238

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Table 77. Inexpert writers' frequencies per purposes of revisions in their pre-draft/first draft

PURPOSES								
<u>Inexpert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
MARTIN	0	0	0	0	0	0	0	0
ANNA	0	0	0	0	0	0	0	0
LORRAINE	0	0	0	0	0	0	0	0
PATRICK	0	0	0	0	0	0	0	0
EVA	0	35	11	128	30	24	32	260
M. JOSÉ	0	11	7	27	7	4	0	56
BEATRIZ	0	0	0	0	0	0	0	0
SONIA	0	0	0	0	0	0	0	0
ALBA	2	0	14	56	8	2	2	84
TERESA	0	0	0	0	0	0	0	0
<i>Total</i>	2	46	32	211	45	30	34	400

Table 78. Expert writers' revision frequencies per purposes of revision in their between-draft/final draft

PURPOSES								
<u>Expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LAURA	0	0	0	0	0	0	0	0
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	1	0	7	52	5	1	5	71
ASSUMPTA	0	0	0	0	0	0	0	0
LOLA	2	3	29	53	7	4	7	105
KAT	2	6	13	42	10	3	5	81
ANNABELLE	1	3	19	49	10	0	2	84
AMANDA	0	2	10	19	1	2	0	34
CHRIS	0	0	18	38	6	3	0	64
<i>Total</i>	6	14	96	253	39	13	19	439

Chapter 7*Experimental Study: Discussion and Results***Table 79. Inexpert writers' frequencies per purposes of revisions in their between-draft/final draft**

PURPOSES								
<u>Inexpert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
MARTIN	0	0	0	0	0	0	0	0
ANNA	1	0	4	13	1	4	0	23
LORRAINE	2	4	25	20	2	2	0	55
PATRICK	0	0	0	0	0	0	0	0
EVA	0	9	15	32	5	8	0	69
M. JOSÉ	0	0	0	0	0	0	0	0
BEATRIZ	0	0	0	0	0	0	0	0
SONIA	0	0	0	0	0	0	0	0
ALBA	1	3	13	23	5	1	1	47
TERESA	0	0	0	0	0	0	0	0
<i>Total</i>	4	16	57	88	13	15	1	194

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7.4.2. *Were there any similarities and differences between the native and non-native experienced subjects per purposes of revision?*

Figures 108 and 109 illustrate the native and non-native expert writers' total revision frequencies and percentages per purposes of revision across drafts.

Closer examination into the purposes of revisions reveals that both the native and non-native expert subjects revised primarily interested in the meaning that they intended to communicate, as the percentages of informational revisions indicate: 53% for the native experienced writers and 54% for the non-native. The second most important purpose of revision was the mechanical purpose for both group types (22% for the former and 17% for the latter), which is indicative that, regardless of their proficiency level, the mechanics of the text attracted their attention. They differed, however, in the preference given to the rest of the purposes. For the native experienced subjects the rest of the purposes were as follows: lexical, referential, grammatical, conjunctive and cosmetic, while the non-native used in order of preference the referential, grammatical, lexical, conjunctive and cosmetic purposes. Thus, as expected, the grammar of the text was of greater importance for the non-native expert than for their native counterparts, since they made twice the percentage of the native subjects. Instead, the native expert subjects favored the lexical variety of their texts as showing a large vocabulary assortment is a sign of good writing.

Figure 110 represents the native and non-native writers' revision percentages per purposes of revision across writing sessions. It is clear that both writer types made the majority of their revisions with an informational purpose in mind across writing sessions and they both made high percentages of mechanical changes. They revised differently in the rest of purposes of revision in both sessions.

In third position, the native expert subjects gave preference to the lexical purpose in the *first session*, while the rest of purposes descended as follows: referential, grammatical, conjunctive and cosmetic. In the *second writing session*, the revision gains were at the informational (1%), mechanical (8%) and referential purposes (1%), while the percentages of revision for the rest of purposes descended, the most important of which was the mechanical, revealing an interest in the mechanics of the text.

Figure 108. Native experienced writers' total revision frequencies and percentages per purposes of revision across drafts

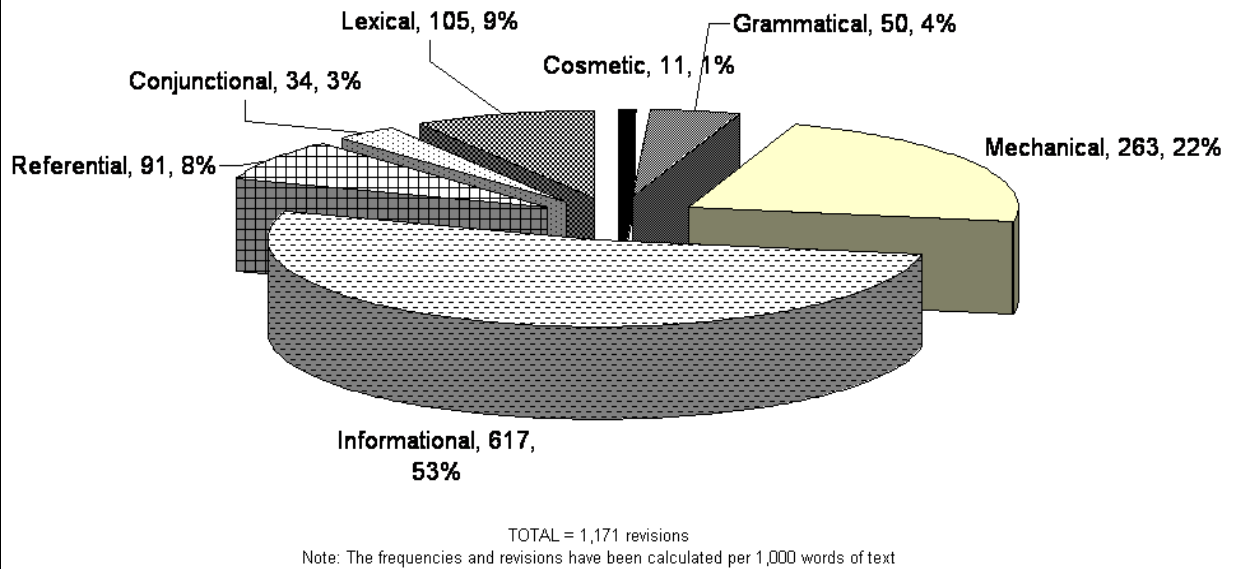
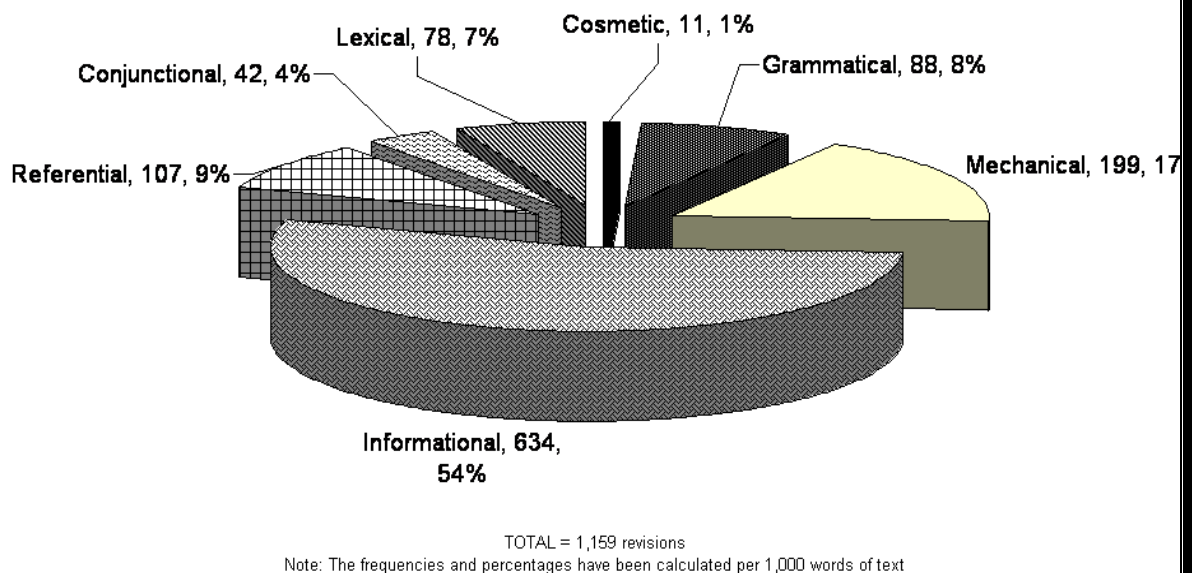
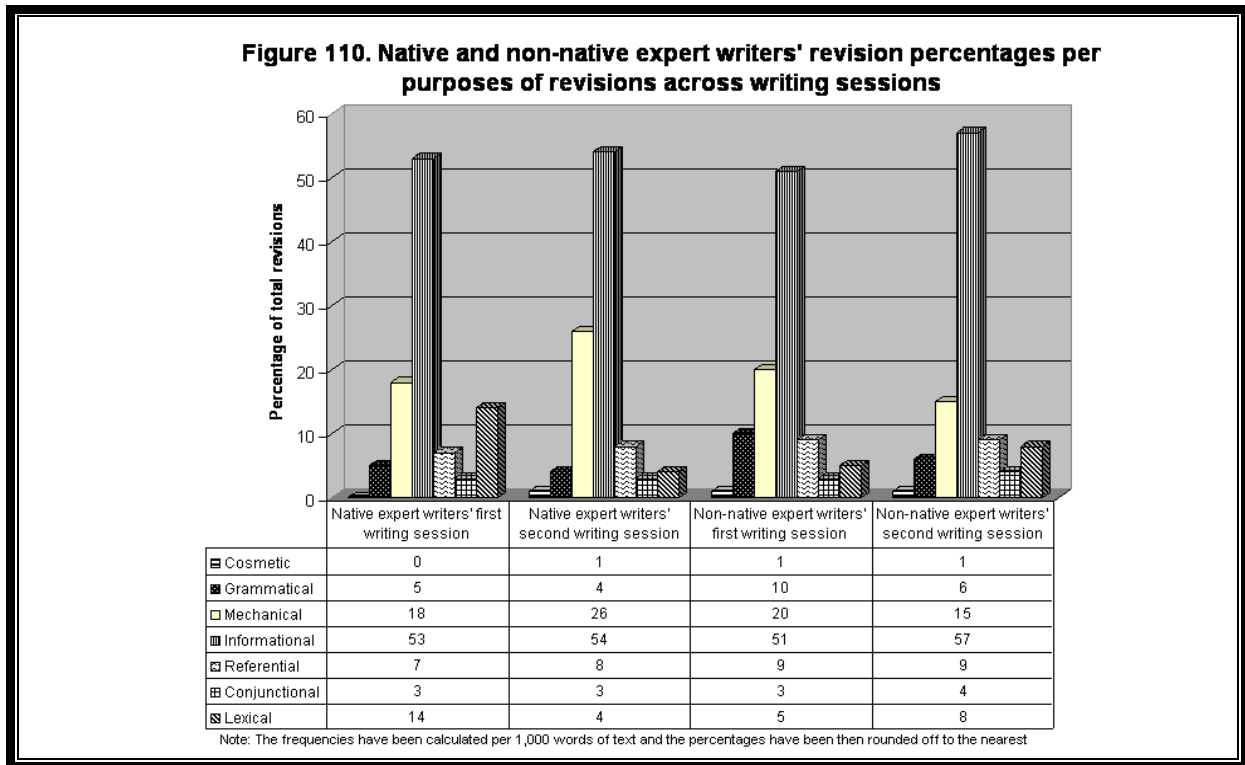


Figure 109. Non-native experienced writers' total revision frequencies and percentages per purposes of revision across drafts





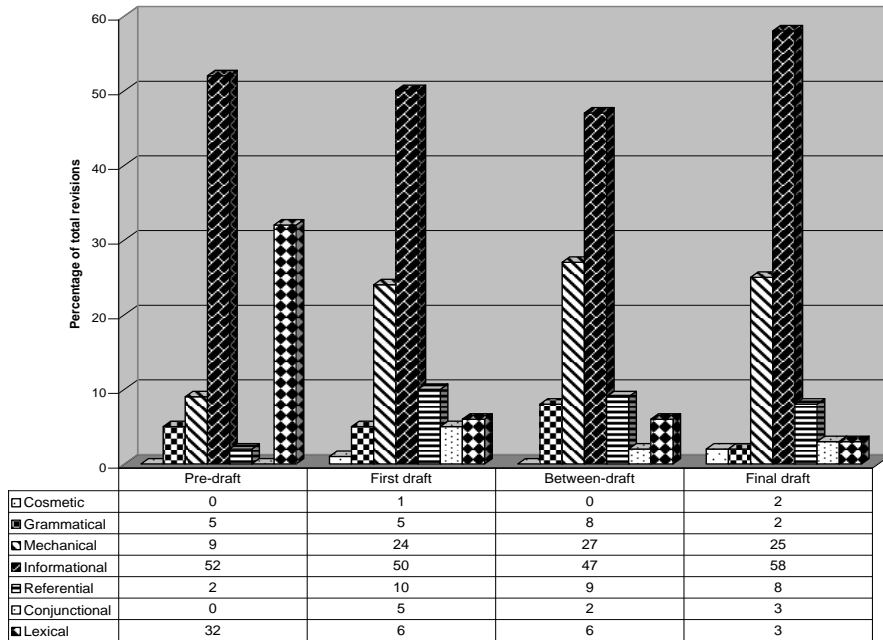
For the non-native expert writers, the third position was for the grammatical purpose closely followed by the referential. The rest of purposes descended as follows: lexical, conjunctive and cosmetic. From the first to the second writing session, the most important increases were at the informational (6%), lexical (3%) and conjunctive purposes (1%) and the corresponding decreases were at the mechanical (5%) and grammatical revisions (4%). Therefore, the native and non-native expert writers' interest was in communicating meaning, although they did not forget surface level matters.

Figures 111 and 112 break down Figure 110 to illustrate the native and non-native expert writers' revision percentages per purposes of revision in the pre-draft, first draft, between-draft and final draft cycles. Both groups of writers concentrated again on information and mechanics across drafts, except for the native experienced writers at the pre-draft cycle, who made the majority of their revisions at the informational and lexical purposes. Such results suggest that meaning took the writers' attention, although formal concerns were addressed prematurely at early writing stages. It seems however that the expert writers had the ability to handle meaning and form simultaneously without that imposing a burden on their cognitive processes.

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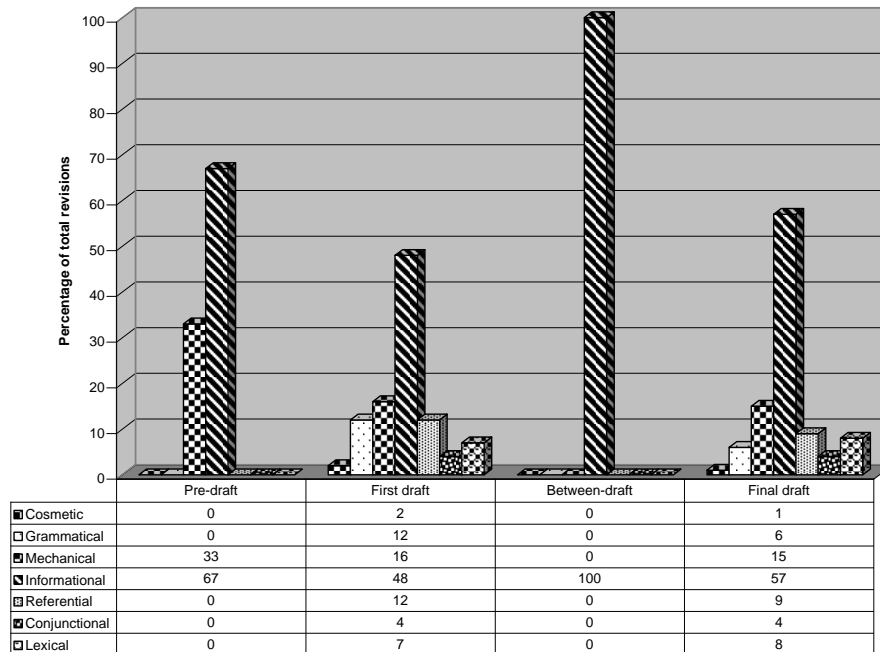
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Figure 111. Native experienced writers' revision percentages per purposes of revision across writing cycles



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

Figure 112. Non-native experienced writers' revision percentages per purposes of revision across writing cycles



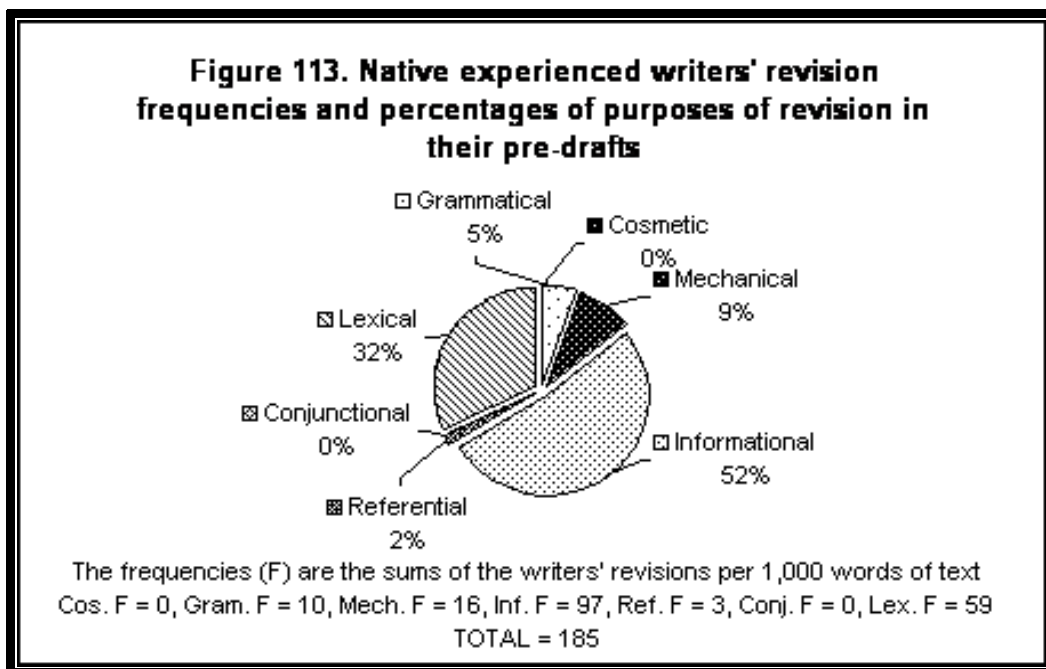
Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

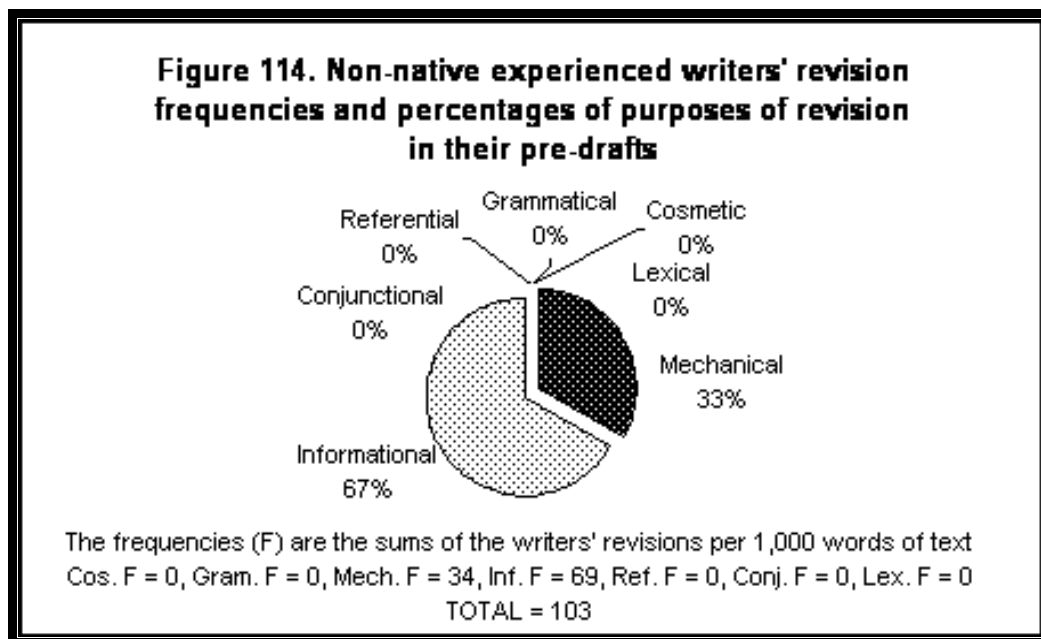
Next, the purposes of revision have been analyzed in detail:

Native and non-native experienced writers' purposes of revision in the pre-draft

Figures 113 and 114 describe the native and non-native experienced writers' revision frequencies and percentages per purposes of revision in their *pre-drafts*.

Both the native and non-native experienced writers made the majority of their revisions at the informational purpose since they all aimed at communicating. They differed however in the rest of purposes: whilst the native experienced tried to show lexical variety, the non-native were sidetracked by mechanical changes and did not undertake any other revisions, which made them resemble to expert writers. The mechanical, referential and grammatical revisions were for the native expert subjects of minor significance.





Native and non-native experienced writers' purposes of revision: the first draft *versus* the final draft

Figures 115a and 115c show the native and non-native expert writers' revision frequencies and percentages per purposes of revision in their *first drafts* and Figures 115b and 115d, the frequencies and percentages in their *final drafts*. These frequencies and percentages correspond in turn to the individual frequencies in Tables 80 and 81 in the first draft and 82 and 83 in the final draft.

Figures 115a and 115c show that for the native experienced writers the majority of revisions in the first and final drafts attended the informational purpose followed by the mechanical and referential purposes. The rest of purposes were in general of lesser importance. I note increases of frequencies and percentages of revisions at the informational, mechanical and cosmetic purposes from the first to the final draft for the native experienced writers in this study, while there were corresponding decreases at the remaining purposes. The most important increase was at the informational purpose, which amounted to 8%, indicating an interest in conveying meaning. I also note that, whilst the frequencies of referential, conjunctive and lexical purposes increased, the percentages decreased due to the higher occurrence of the rest of purposes.

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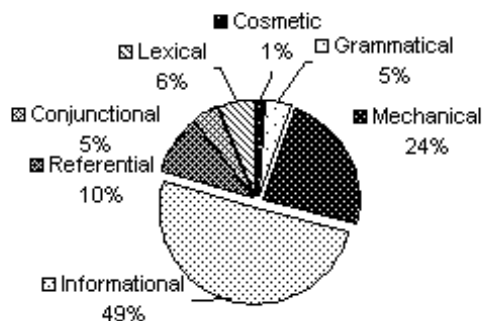
As the native expert writers, the non-native experienced also made the majority of their revisions at the informational, mechanical and referential purposes in the first and final drafts. The rest of purposes followed them in importance, although the writers also presented a premature interest in grammar. The non-native expert writers also made increases of the frequencies and percentages of revision from one cycle to the next; yet, the increases of the frequencies at the mechanical, referential and conjunctive purposes were not followed by their corresponding increases of the proportions of revisions to compensate for the higher incidence of the informational and lexical purposes.

The total numbers of revisions in the first draft cycle in Tables 80 and 81 and in Tables 82 and 83 in the final draft cycle confirm the above findings. Also, individually the majority of writers made revisions across all purposes of revision except for the cosmetic. Chris was an exception, as he did not undertake any first draft changes. Thus, it seems that, while the expert writers revised trying to convey meaning in their texts, they were also concerned with surface level matters at early stages. Such interest in minor issues did not however interrupt their flow of composing as the writers had the cognitive ability to handle form and meaning simultaneously.

Table P includes the statistical analyses at the native and non-native expert writers' first drafts per purposes of revision. At some purposes of revision where all subjects revised, there was considerable variability in revision frequencies. At the cosmetic purpose, for example, for the native expert writers the frequency range was 1, with a mean of 0.4 and a standard deviation of 0.55. The variation coefficient indicates that the standard deviation was 137.5% of the media. Similarly, for the native expert subjects, variability is found at the referential and lexical purposes and for the non-native expert, at the cosmetic, conjunctive and lexical purposes.

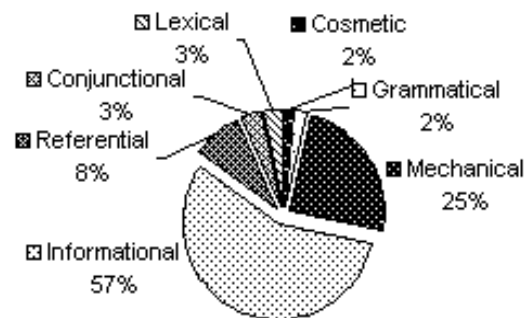
FIGURE 115. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: FIRST DRAFT VERSUS FINAL DRAFT

Figure 115a. Native experienced writers' revision frequencies and percentages per purposes of revision in their first drafts



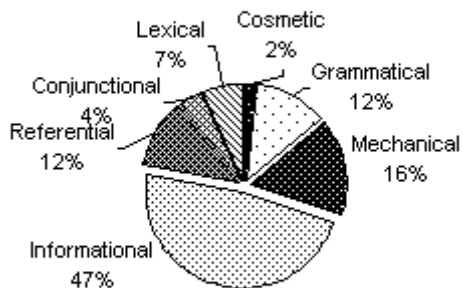
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 12, Mech. F = 63, Inf. F = 134, Ref. F = 27, Conj. F = 12, Lex. F = 16
 TOTAL = 266

Figure 115b. Native experienced writers' revision frequencies and percentages per purposes of revision in their final drafts



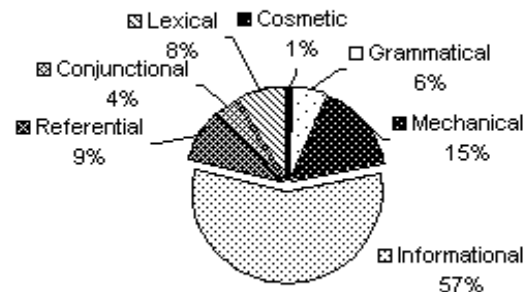
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 8, Gram. F = 10, Mech. F = 126, Inf. F = 286, Ref. F = 42, Conj. F = 17, Lex. F = 17
 TOTAL = 506

Figure 115c. Non-native experienced writers' revision frequencies and percentages per purposes of revision in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 7, Gram. F = 50, Mech. F = 66, Inf. F = 194, Ref. F = 48, Conj. F = 16, Lex. F = 27
 TOTAL = 408

Figure 115d. Non-native experienced writers' revision frequencies and percentages per purposes of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 4, Gram. F = 38, Mech. F = 99, Inf. F = 364, Ref. F = 59, Conj. F = 26, Lex. F = 51
 TOTAL = 641

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Table P. Statistical analyses at the native and non-native expert writers' first drafts

<i>FIRST DRAFT</i>	NATIVE EXPERT WRITERS				NON-NATIVE EXPERT WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
PURPOSES OF REVISION								
Cosmetic	0.4	0.55	137.5%	1	1.4	1.52	108.57%	3
Grammatical	2.4	1.34	55.83%	3	10	8.57	85.7%	21
Mechanical	12.6	9.69	76.90%	27	13.2	9.96	75.45%	20
Informational	26.8	19.54	72.91%	48	38.8	19.36	49.9%	48
Referential	5.4	6.19	114.63%	13	9.6	5.68	59.17%	14
Conjunctural	2.4	2.3	95.83%	6	3.2	5.07	158.44%	12
Lexical	3.2	4.97	155.31%	12	5.4	5.9	109.26%	14

Table Q describes the native and non-native expert writers' revision percentages per purposes of revision. The native experienced writers showed the widest individual variability at the cosmetic and lexical purposes, while the non-native did so at the cosmetic and grammatical purposes. For example, at the cosmetic purpose, the native expert subjects' mean average was 1.6 and the frequency range descended to 4. The standard deviation was somewhat higher than the media: 1.82 and, therefore, there was more variation between the subjects.

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Table 80. Native expert writers' revision frequencies per purposes of revision in their first drafts

PURPOSES								
Native expert writers								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LOLA	1	3	12	43	13	6	12	90
KAT	1	3	14	26	3	2	2	51
ANNABELLE	0	3	27	48	11	1	1	91
AMANDA	0	3	10	17	0	3	1	34
CHRIS	0	0	0	0	0	0	0	0
<i>Total</i>	2	12	63	134	27	12	16	266

Table 81. Non-native expert writers' revision frequencies per purposes of revision in their first drafts

PURPOSES								
Non-native expert writers								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LAURA	0	24	24	31	12	0	7	98
NURIA	0	7	4	18	5	0	1	35
ALICIA	0	12	24	66	18	12	3	135
YOANNA	3	3	6	51	9	3	15	90
ASSUMPTA	1	4	8	28	4	1	1	47
<i>Total</i>	4	50	66	194	48	16	27	405

Chapter 7*Experimental Study: Discussion and Results***Table 82. Native expert writers' revision frequencies per purposes of revision in their final drafts**

PURPOSES								
<u>Native expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
LOLA	4	1	25	26	1	4	3	64
KAT	3	4	16	75	12	5	9	124
ANNABELLE	1	3	31	82	17	0	5	139
AMANDA	0	2	15	33	1	3	0	54
CHRIS	0	0	39	70	11	5	0	125
<i>Total</i>	8	10	126	286	42	17	17	506

Table 83. Non-native expert writers' revision frequencies per purposes of revision in their final drafts

PURPOSES								
<u>Non-native expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
LAURA	2	21	47	90	29	8	23	220
NURIA	0	3	21	51	9	8	9	101
ALICIA	0	2	15	72	7	8	3	107
YOANNA	1	0	9	104	10	3	9	136
ASSUMPTA	1	12	7	47	7	1	9	84
<i>Total</i>	4	38	99	364	62	28	53	648

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Table Q. Statistical analyses at the native and non-native expert writers' final drafts

<i>FINAL DRAFT</i>	NATIVE EXPERT WRITERS				NON-NATIVE EXPERT WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
PURPOSES OF REVISION								
Cosmetic	1.6	1.82	113.75%	4	0.8	0.84	105%	2
Grammatical	2	1.58	79%	4	7.6	8.79	115.66%	21
Mechanical	25.2	10.16	40.32%	24	19.8	16.16	81.62%	38
Informational	57.2	25.76	45.03%	56	72.8	24.55	33.72%	57
Referential	8.4	7.13	84.88%	16	11.8	9.65	81.78%	22
Conjunctional	3.4	2.07	60.88%	5	5.2	3.83	73.65%	7
Lexical	3.4	3.78	111.18%	9	10.2	7.56	74.12%	20

Native and non-native experienced writers' purposes of revision: the between-draft versus the final draft

Figures 116a and 116c describe the native and non-native experienced writers' revision frequencies and percentages per purposes of revision in their *between-drafts* and Figures 115b and 115d illustrate the frequencies and percentages of revisions in their *final drafts*. Such frequencies and percentages correspond to the individual frequencies in Tables 84 and 85 in the between-draft and in Tables 82 and 83 in the final draft.

I report that, at both revision stages, changes addressing the informational purpose predominated, despite the comparatively low number of revisions made at the between-draft stage. Furthermore, I also note the tendency to revise at the mechanical purpose except for the non-native expert writers at the intermediate stage, who only revised with an informational purpose in mind. Again, the rest of purposes of revision were of minor significance.

There was a considerable increase in revision frequency at all purposes from the between-draft to the final draft for both the native and non-native expert writers. The native expert subjects also increased the percentages of informational, conjunctional and cosmetic purposes,

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the most important of which was the informational (9%), revealing an interest in communicating. However, increases of revision frequencies were not always paralleled by increases of the proportions these represented. For example, the non-native expert writers descended the percentage of informational revisions 43%; yet, they increased the frequencies of revision fifty-two-fold. This was so due to the increase in incidence at the rest of purposes of revision.

The total numbers of revisions in Tables 84 and 85 in the between-draft and Tables 82 and 83 in the final draft corroborate the writers' preference for the informational purpose. Yet, none of the native expert and only two of the non-native revised information exclusively. Tables 82 and 83 reveal more revisions at more purposes by more subjects in the final draft cycle. The decrease in the number of subjects revising was noticeable at the cosmetic and lexical purposes for the native expert writers and at the cosmetic for the non-native.

Native and non-native experienced writers' purposes of revision: the pre-draft/first draft versus the between-draft/final draft

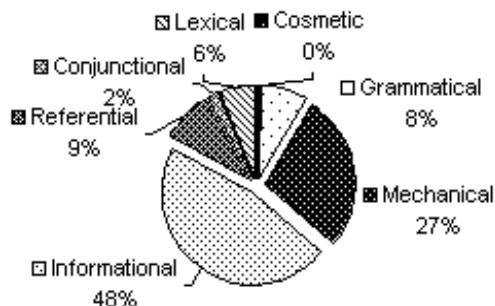
Figures 117a and 117c illustrate the native and non-native expert writers' revision frequencies per purposes of revision in their *pre-draft/first drafts* and Figures 117b and 117d the frequencies and revisions in their *between-draft/final drafts*. These frequencies and percentages correspond to the individual frequencies in the pre-draft/first draft cycle in Tables 86 and 87 and to the frequencies in the between-draft/final draft in Tables 88 and 89.

I report that, once again, both writer groups concentrated the majority of their revisions on the informational and mechanical revisions at both writing cycles. The grammatical purpose also played an important role for the non-native expert writers at the pre-draft/first draft cycle. They differed however in the preference given to the rest of purposes, which were of lesser importance.

I also report gains in revision frequency at the majority of purposes from the pre-draft/first draft cycle to the between-draft/final draft cycle for the native experienced subjects, as they tended to make the majority of their revisions toward the end, while the non-native decreased them. Interest in meaning and the mechanics of the text led the native expert writers to make dramatic frequency increases at those purposes. At the rest of purposes, whilst the

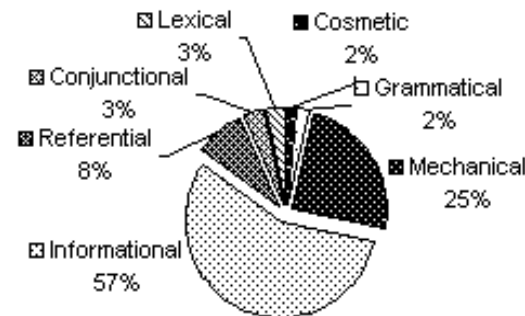
FIGURE 116. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: BETWEEN-DRAFT VERSUS FINAL DRAFT

Figure 116a. Native experienced writers' revision frequencies and percentages per purposes of revision in their between-drafts



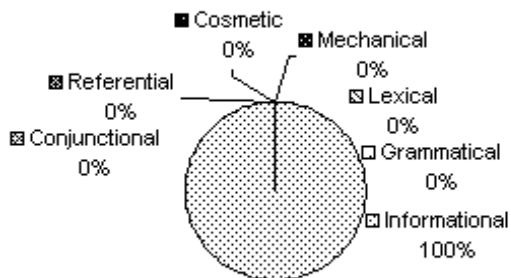
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 1, Gram. F = 18, Mech. F = 58, Inf. F = 100, Ref. F = 19, Conj. F = 5, Lex. F = 13
 TOTAL = 214

Figure 115b. Native experienced writers' revision frequencies and percentages per purposes of revision in their final drafts



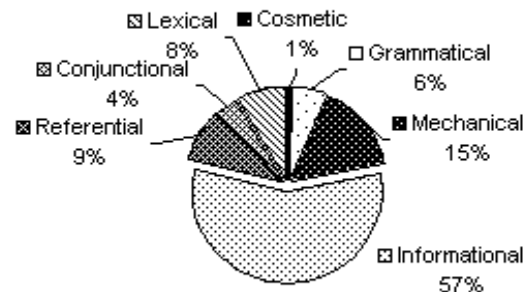
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 8, Gram. F = 10, Mech. F = 126, Inf. F = 286, Ref. F = 42, Conj. F = 17, Lex. F = 17
 TOTAL = 506

Figure 116c. Non-native experienced writers' revision frequencies and percentages per purposes of revision in their between-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 0, Gram. F = 0, Mech. F = 0, Inf. F = 7, Ref. F = 0, Conj. F = 0, Lex. F = 0
 TOTAL = 7

Figure 115d. Non-native experienced writers' revision frequencies and percentages per purposes of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 4, Gram. F = 38, Mech. F = 99, Inf. F = 364, Ref. F = 59, Conj. F = 26, Lex. F = 51
 TOTAL = 641

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frequencies increased, the percentages decreased, since the proportions of informational and mechanical changes were more important. The non-native expert subjects made significant increases of the proportion of informational revisions from one cycle to the next, since the mechanical, grammatical and referential decreased significantly.

Data on Tables 86, 87, 88 and 89 confirm the writers' preference for the informational and mechanical revisions, although most writers made revisions across the majority of purposes. Both the native and non-native expert writers showed their preference for the between-draft/final draft stage; yet, more native expert than non-native chose to revise in combination.

Table 84. Native expert writers' revision frequencies per purposes of revision in their between-drafts

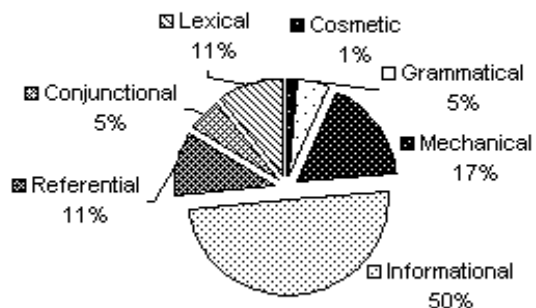
PURPOSES								
<u>Native expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LOLA	0	4	32	81	12	4	12	145
KAT	0	9	9	7	7	1	1	34
ANNABELLE	0	3	5	9	0	0	0	17
AMANDA	0	2	6	3	0	0	0	11
CHRIS	1	0	6	0	0	0	0	7
<i>Total</i>	1	18	58	100	19	5	13	214

Table 85. Non-native expert writers' revision frequencies per purposes of revision in their between-drafts

PURPOSES								
<u>Non-native expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LAURA	0	0	0	3	0	0	0	3
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	0	0	0	4	0	0	0	4
ASSUMPTA	0	0	0	0	0	0	0	0
<i>Total</i>	0	0	0	7	0	0	0	7

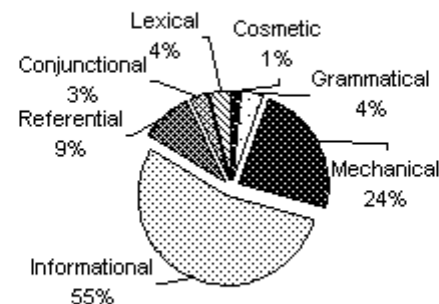
FIGURE 117. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: PRE-DRAFT/FIRST DRAFT *VERSUS* BETWEEN-DRAFT/FINAL DRAFT

Figure 117a. Native experienced writers' revision frequencies and percentages per purposes of revision in their pre-draft/first drafts



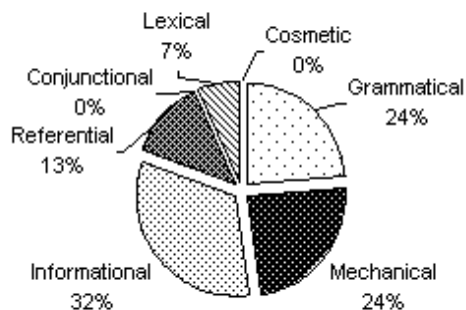
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 8, Mech. F = 26, Inf. F = 74, Ref. F = 16, Conj. F = 8, Lex. F = 16
 TOTAL = 150

Figure 117b. Native experienced writers' revision frequencies and percentages per purposes of revision in their between-draft/final drafts



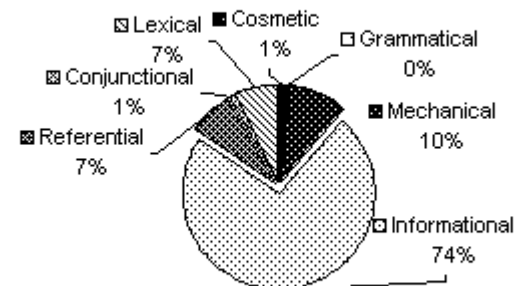
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 5, Gram. F = 14, Mech. F = 89, Inf. F = 201, Ref. F = 34, Conj. F = 12, Lex. F = 14
 TOTAL = 369

Figure 117c. Non-native experienced writers' revision frequencies and percentages per purposes of revision in their pre-draft/first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 8, Mech. F = 26, Inf. F = 74, Ref. F = 16, Conj. F = 8, Lex. F = 16
 TOTAL = 150

Figure 117d. Non-native experienced writers' revision frequencies and percentages per purposes of revision in their between-draft/final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 1, Gram. F = 0, Mech. F = 7, Inf. F = 52, Ref. F = 5, Conj. F = 1, Lex. F = 5
 TOTAL = 71

Chapter 7*Experimental Study: Discussion and Results***Table 86. Native expert writers' revision frequencies per purposes of revision in their pre-draft/first drafts**

PURPOSES								
<u>Native expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
LOLA	1	3	12	44	13	6	13	92
KAT	1	5	14	30	3	2	3	58
ANNABELLE	0	0	0	0	0	0	0	0
AMANDA	0	0	0	0	0	0	0	0
CHRIS	0	0	0	0	0	0	0	0
<i>Total</i>	2	8	26	74	16	8	16	150

Table 87. Non-native expert writers' revision frequencies per purposes of revision in their pre-draft/first drafts

PURPOSES								
<u>Non-native expert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
LAURA	0	21	21	29	11	0	6	88
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	0	0	0	0	0	0	0	0
ASSUMPTA	0	0	0	0	0	0	0	0
<i>Total</i>	0	21	21	29	11	0	6	88

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Table 88. Native expert writers' revision frequencies per purposes of revision in their between-draft/final drafts

PURPOSES								
Native expert writers								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LOLA	2	3	29	53	7	4	7	105
KAT	2	6	13	42	10	3	5	81
ANNABELLE	1	3	19	49	10	0	2	84
AMANDA	0	2	10	19	1	2	0	34
CHRIS	0	0	18	38	6	3	0	65
<i>Total</i>	5	14	89	201	34	12	14	369

Table 89. Non-native expert writers' revision frequencies per purposes of revision in their between-draft/final drafts

PURPOSES								
Non-native expert writers								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
LAURA	0	0	0	0	0	0	0	0
NURIA	0	0	0	0	0	0	0	0
ALICIA	0	0	0	0	0	0	0	0
YOANNA	1	0	7	52	5	1	5	71
ASSUMPTA	0	0	0	0	0	0	0	0
<i>Total</i>	1	0	7	52	5	1	5	71

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7.4.3. Were there any similarities and differences between the native and non-native novice subjects per purposes of revision?

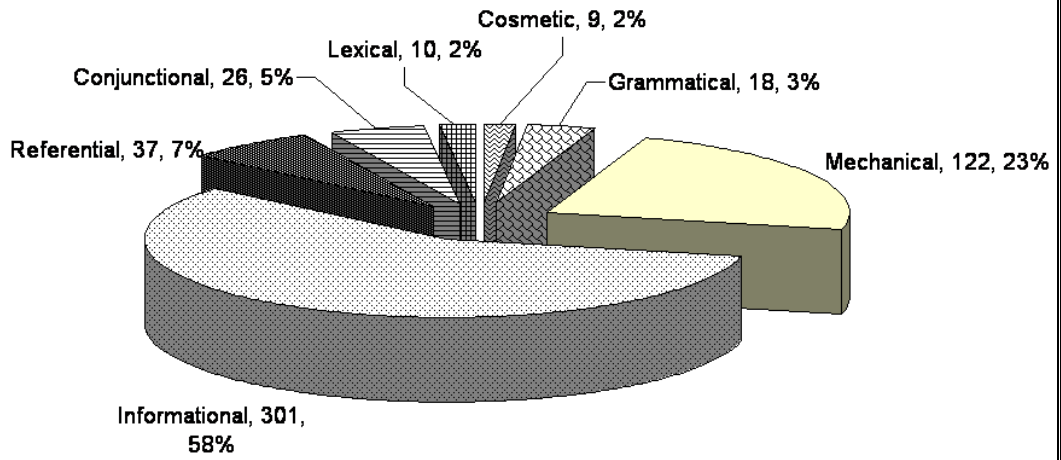
Figures 118 and 119 describe the native and non-native novice writers' total revision frequencies and percentages per purposes of revision across drafts.

Upon observation of Figures 118 and 119, it is clear that the majority of revisions were recorded at informational purpose followed by the mechanical ($f = 301$; 59% and $f = 967$; 51% at the informational purpose and $f = 122$; 23% and $f = 363$; 19% at the mechanical purpose for the native and non-native novice writers, respectively). Conveying some meaning was therefore their primary aim, although the mechanics of the text were also a concern. As expected, grammar was next in order of preference for the non-native novice writers ($f = 218$; 12%), while the native focused on referents ($f = 137$; 7%). The rest of purposes of revision were of little importance for the both writer groups and were as follows: conjunctions ($f = 26$; 5%), grammar ($f = 18$; 3%), lexis ($f = 10$; 2%) and cosmetic purposes ($f = 9$; 2%) for the native novice writers and referential ($f = 137$; 7%), conjunctive ($f = 94$; 5%), lexical ($f = 68$; 4%) and cosmetic ($f = 33$; 2%) for the non-native novice.

Figure 120 represents the native and non-native novice writers' revision percentages across writing sessions. Once again, the informational purpose was the writers' first preference while the mechanical was next in order of occurrence. They differed in the rest of purposes: whilst the native novice writers concentrated on referents, their non-native novice counterparts did so on grammar. The conjunctive, lexical and cosmetic purposes received little attention overall.

Further examination reveals that the native novice writers made frequency gains across all purposes of revision. Yet, for the native novice frequency gains did not always mean increases of the percentages of revision. The percentages of cosmetic, informational, referential and lexical purposes diminished due to the higher incidence of the grammatical (1.5% increase), mechanical (8%) and conjunctive purposes (3%), which shows the native writers' interest in the formal levels of the language.

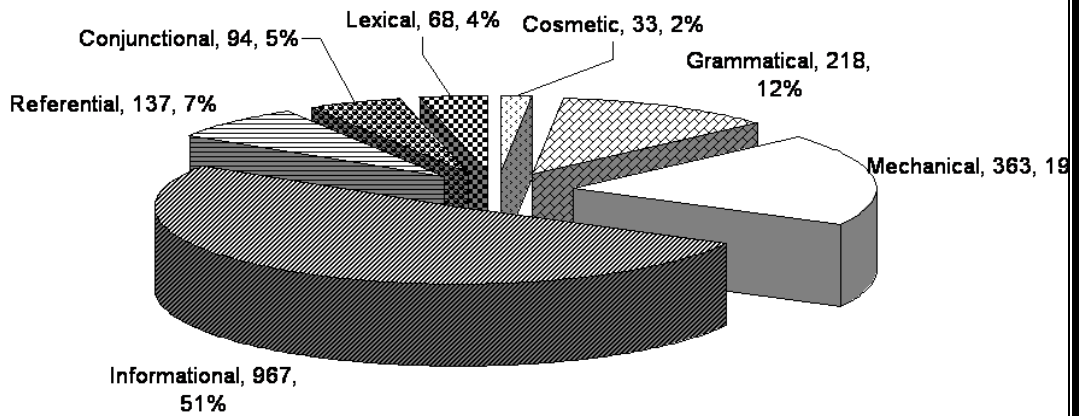
Figure 118. Native novice writers' revision frequencies and percentages per purposes of revision across drafts



TOTAL = 523 revisions

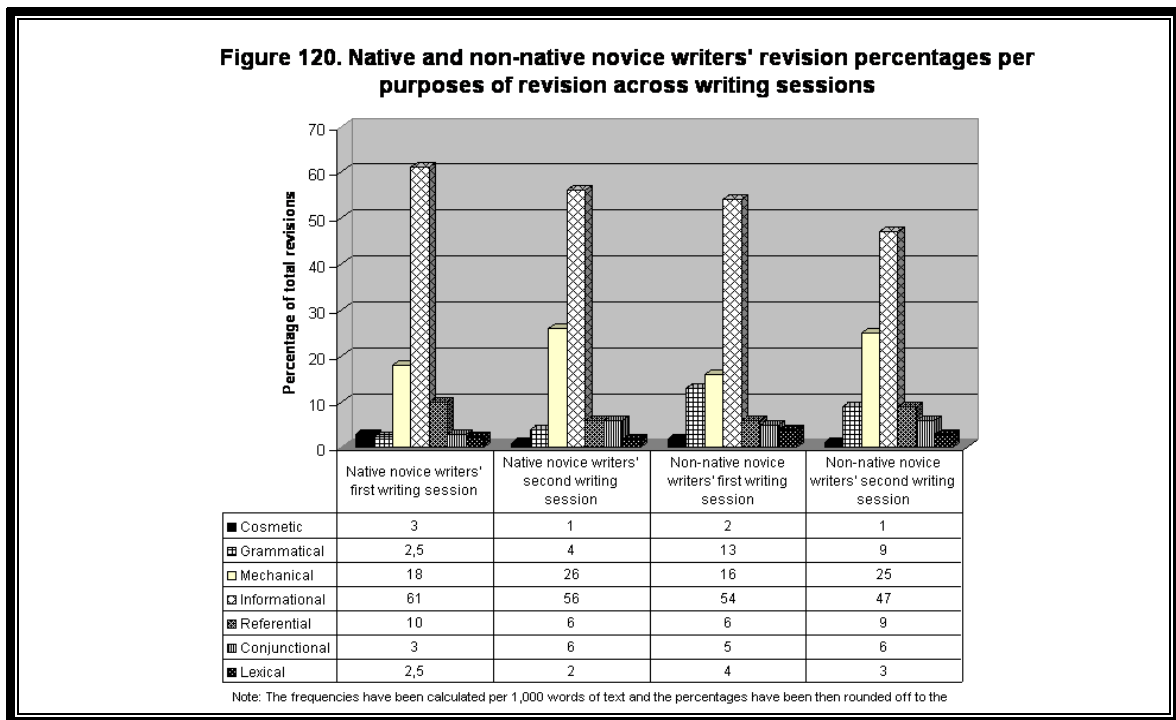
Note: The frequencies and percentages have been calculated per 1,000 words of text

Figure 119. Non-native novice writers' revision frequencies and percentages per purposes of revision across drafts



TOTAL = 1,880 revision

Note: The frequencies and percentages have been calculated per 1,000 words of text



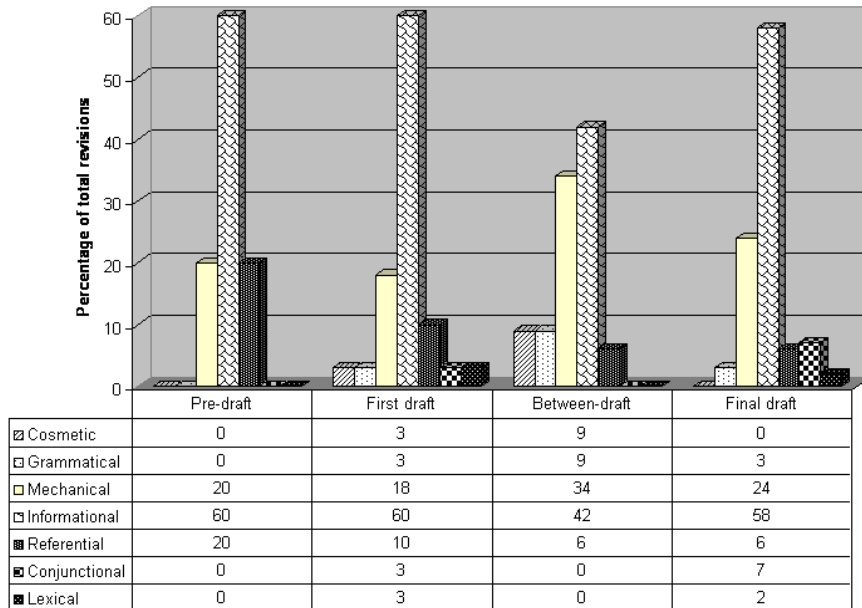
The non-native novice writers decreased the frequencies of revision from the first to the second writing session. However, the percentages of mechanical (9% increase), referential (3%) and conjunctional purposes (1%) increased while the rest of percentages decreased. These results suggest that, as the native novice, the non-native occupied themselves in mechanics even to the detriment of the meaning of the text.

Figures 121 and 122 break down the percentages of revisions in Figure 120 to show the revision percentages in the pre-draft, first draft, between-draft and final draft. As above, the majority of revisions for both the native and non-native novice writers across drafts were at the informational and mechanical purposes. The rest of purposes were however of minor significance. Figures 121 and 122 further show that the native and non-native novice writers made percentage increases and decreases across drafts since they favored some purposes over others according to the place and situation.

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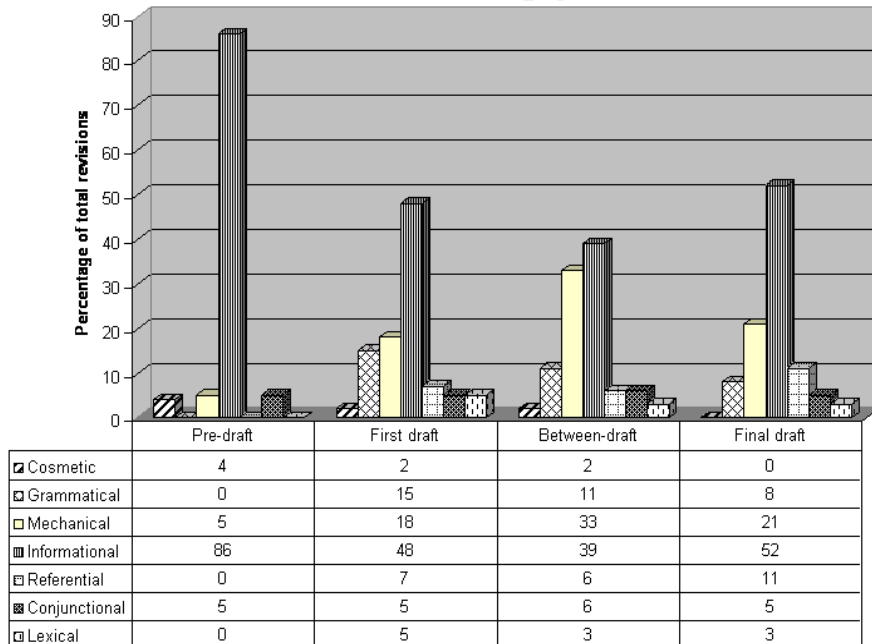
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Figure 121. Native novice writers' revision percentages per purposes of revision across writing cycles



Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

Figure 122. Non-native novice writers' revision percentages per purposes of revision across writing cycles



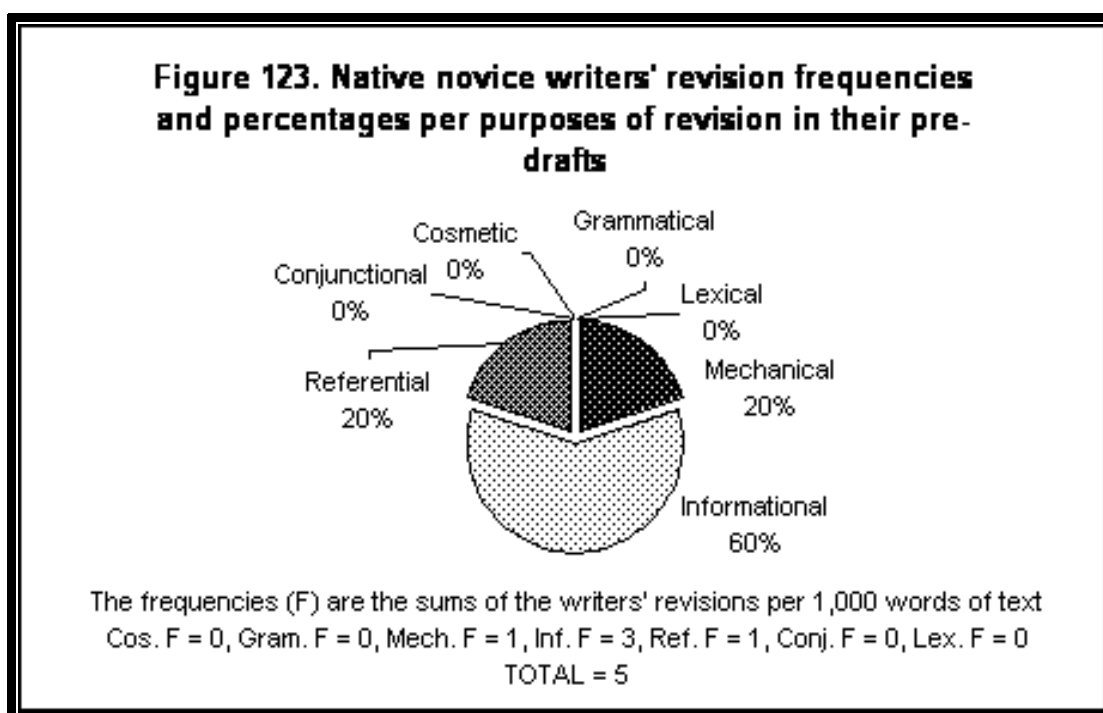
Note: The frequencies have been calculated per 1,000 words of text and the percentages have been then rounded off to the nearest whole revision

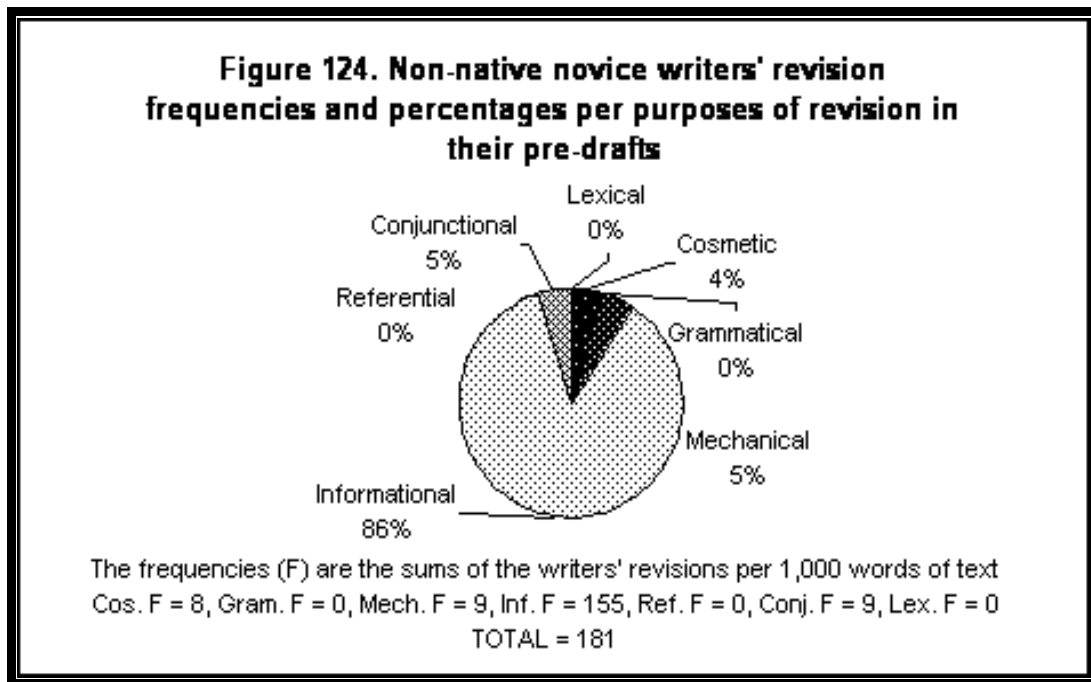
Next, the purposes of revision have been analyzed in detail as follows:

Native and non-native novice writers' purposes of revision in the pre-draft

Figures 123 and 124 describe the native and non-native novice revision frequencies and percentages per purposes of revision in their *pre-drafts*.

The native novice writers, as their expert counterparts, concentrated the majority of their revisions on the informational purpose: 60% for the native novice subjects *versus* 86% for the non-native novice. Despite the similarities at the percentages of informational revisions, the frequency of revisions of the non-native novice writers was much larger: 3 *versus* 155 revisions. The rest of purposes of revision had much less importance for both groups and focused on mechanical and referential revisions for the native novice subjects and on conjunctive, mechanical and cosmetic revisions for the non-native novice. The frequencies reveal low use, though. The novice subjects sought to convey some meaning to their readers primarily and, in a lesser degree, they intended to improve referents, conjunctions and mechanics.





Native and non-native novice writers' purposes of revision: the first draft *versus* the final draft

Figures 125a and 125c illustrate the native and non-native novice writers' revision frequencies and percentages per purposes of revision in their *first drafts* and their frequencies and percentages of revision in their *final drafts* in Figures 125b and 125d. These frequencies and percentages correspond in turn to the individual frequencies in Tables 90 and 91 in the first draft and in Tables 92 and 93 in the final draft.

Insight into the purposes of revisions sought while revising indicates that conveying information was the main objective that the writers attempted to accomplish while writing their first drafts, followed by the formal matters of the text, which is reminiscent of the premature revisions that novice writers undertake in their first drafts. Comparisons between the first and final draft show frequency gains at all purposes of revision for the native expert writers. Yet, I note decreases of the percentages at all purposes of revision due to the increase in the percentages of mechanical revisions, revealing interest in formal concerns, which needed little cognitive effort.

For the non-native novice writers, there were dramatic frequency decreases from the first to the final draft, as they had favored first draft revisions. Despite the decreases, there were

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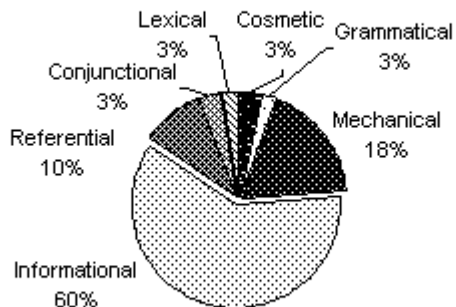
percentage increases from one cycle to the next at the informational (4%), mechanical (3%) and referential purposes (4%), while the percentages at the rest of purposes decreased. Despite being inexperienced writers, the native novice did not make as many grammar revisions as the non-native, since repetition in their mother tongue had prevented grammatical shortages. The percentages at the referential, conjunctive and lexical purposes reveal some interest on the part of the novice writers in pronouns and referents, conjunctive relations and lexical variety, and, therefore, the novice writers are not completely lacking them.

The total number of revision in Tables 90, 91, 92 and 93 confirm the above findings; namely, the native and non-native novice writers' preference for informational and mechanical purposes. Also, more revisions were recorded for more subjects at the informational, mechanical, referential and grammatical purposes than at the rest of purposes at the first draft cycle. At the final draft cycle, more writers revised at the conjunctive and lexical purposes and, thus, they considered conjunctions as textual elements that contributed to the cohesion of the text and tried to add variety to their texts, in spite of their proficiency level. As in the first draft, the cosmetic purpose was the least employed of all.

Table R shows the statistical analyses in the native and non-native novice writers' first drafts per purposes of revision. Comparison between the native and non-native novice writers' means reveal that the non-native subjects made higher frequency means than their native novice equals and were, therefore, more frequent revisers. The differences between frequency ranges and mean averages and between high standard deviations and variation coefficients point toward individual variability. For example, at the cosmetic purpose the native novice writers had a mean average of 1.25, the frequency range ascended to 4 while the standard deviation was higher than the media, indicating that the individual subjects' revision frequencies varied from the media. The same large differences are found at the conjunctive and lexical purposes of revision for the native novice subjects and at the cosmetic, mechanical, conjunctive and lexical purposes for the non-native novice writers.

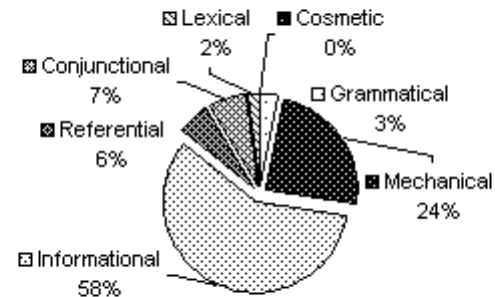
FIGURE 125. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: FIRST DRAFT VERSUS FINAL DRAFT

Figure 125a. Native novice writers' revision frequencies and percentages per purposes of revision in their first drafts



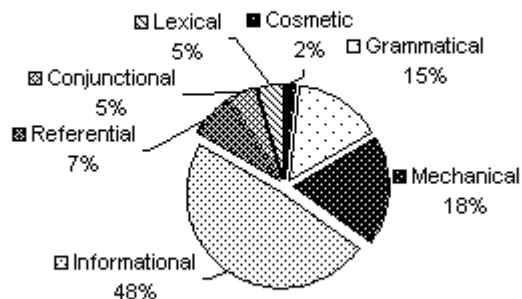
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 5, Gram. F = 4, Mech. F = 28, Inf. F = 94, Ref. F = 15, Conj. F = 5, Lex. F = 4 TOTAL = 155

Figure 125b. Native novice writers' revision frequencies and percentages per purposes of revision in their final drafts



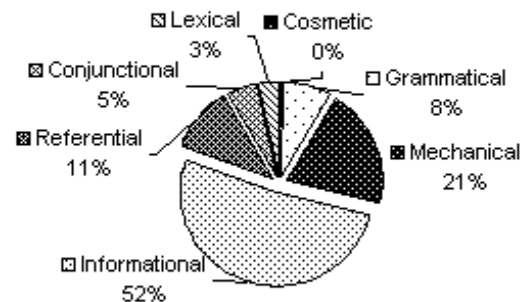
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 10, Mech. F = 77, Inf. F = 184, Ref. F = 18, Conj. F = 21, Lex. F = 6 TOTAL = 316

Figure 125c. Non-native novice writers' revision frequencies and percentages per purposes of revision in their first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 19, Gram. F = 158, Mech. F = 194, Inf. F = 511, Ref. F = 74, Conj. F = 49, Lex. F = 48 TOTAL = 1,058

Figure 125d. Non-native novice writers' revision frequencies and percentages per purposes of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 34, Mech. F = 84, Inf. F = 213, Ref. F = 45, Conj. F = 22, Lex. F = 14 TOTAL = 414

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Table R. Statistical analyses in the native and non-native novice writers' first drafts

<i>FIRST DRAFT</i>	NATIVE NOVICE WRITERS				NON-NATIVE NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
PURPOSES OF REVISION								
Cosmetic	1.25	1.89	151.2%	4	3.17	4.92	155.21%	10
Grammatical	1	0.82	82%	2	26.33	22.42	85.15%	64
Mechanical	7	3.92	56%	9	32.33	35.29	109.16%	92
Informational	23.5	11.24	47.83%	26	85.17	49.63	58.27%	131
Referential	3.75	2.87	76.53%	6	13.17	12.72	96.58%	32
Conjunctional	1.25	1.89	151.2%	4	8.17	10.80	132.19%	26
Lexical	1	1.41	141%	3	8	13.61	170.12%	35

Table 90. Native inexperienced writers' revision frequencies per purposes of revisions in their first drafts

PURPOSES								
Native inexperienced writers								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
MARTIN	0	1	6	26	2	1	1	37
ANNA	0	0	2	18	2	0	0	22
LORRAINE	4	1	9	12	3	0	0	29
PATRICK	1	2	11	38	8	4	3	67
<i>Total</i>	5	4	28	94	15	5	4	155

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Table 91. Non-native inexpert writers' revision frequencies per purposes of revisions in their first drafts

PURPOSES								
<u>Non-native inexpert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
EVA	0	38	12	136	32	26	35	279
M. JOSÉ	0	13	6	21	8	3	0	51
BEATRIZ	0	64	47	74	7	3	7	202
SONIA	10	17	12	72	6	0	0	117
ALBA	0	0	19	56	0	0	0	75
TERESA	9	26	98	152	26	17	6	334
<i>Total</i>	19	158	194	511	79	49	48	1,058

Table 92. Native inexpert writers' revision frequencies per purposes of revisions in their final drafts

PURPOSES								
<u>Native inexpert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
MARTIN	0	3	18	60	6	0	0	87
ANNA	0	0	8	34	2	10	0	54
LORRAINE	0	4	36	19	1	4	0	64
PATRICK	0	3	15	71	9	7	6	111
<i>Total</i>	0	10	77	184	18	21	6	316

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Table 93. Non-native inexperienced writers' revision frequencies per purposes of revisions in their final drafts

PURPOSES								
<u>Non-native inexperienced writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
EVA	0	3	11	5	0	3	0	22
M. JOSÉ	0	6	10	63	7	4	4	94
BEATRIZ	0	8	0	3	3	3	0	17
SONIA	0	10	27	80	17	6	4	144
ALBA	2	5	20	44	10	2	2	85
TERESA	0	2	16	18	8	4	4	52
<i>Total</i>	2	34	84	213	45	22	14	414

Native and non-native novice writers' purposes of revision: the between-draft *versus* the final draft

Figures 126a and 126c illustrate the native and non-native novice writers' revision frequencies and percentages per purposes of revision in their *between-drafts* and Figures 125b and 125d the frequencies and percentages in their *final draft*. These frequencies and percentages correspond in turn to the individual frequencies at the between-draft cycle in Tables 94 and 95 and at the final draft cycle in Tables 92 and 93.

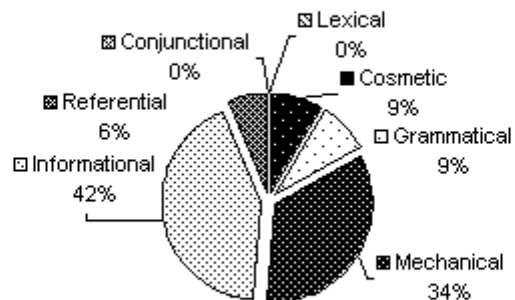
I again note that at both cycles of revision the native and non-native novice writers favored the informational and mechanical revisions over the rest. Also, these percentages were quite similar at the intermediate stage of the writing process (42% and 34% for informational and mechanical revisions, respectively for the native novice writers and 39% and 33%, respectively for the non-native novice) and, thus, the writers did not solely seek to improve the meaning of their texts, but they were also strongly dominated by formal concerns. The rest of purposes were of little significance. Grammar occupied a prominent position over the remaining purposes (9% for the native novice and 11% for the non-native novice).

Comparisons between the between-draft and final draft cycles indicate that both writer types made frequency gains from one cycle to the next, the most important of which was the informational. Yet, for both, whilst the frequency of revisions increased, the proportions these represented decreased at the grammatical and referential purposes for the native novice writers and at the grammatical, mechanical and conjunctive purposes for the non-native novice since the incidence at the rest of purposes increased, especially at the informational purpose. Also, for both, the conjunctive, lexical and cosmetic purposes recorded the lowest frequencies of revision.

The total numbers of revisions at the between-draft and final draft cycles in Tables 94, 95, 92 and 93 confirm the writers' preference for informational and mechanical revisions. More revisions were recorded at more purposes by more subjects at the final draft cycle for both the native and non-native novice writers, which indicates that novice writers are also aware of meaning revisions, despite the common belief that novice writers are merely preoccupied by formal changes.

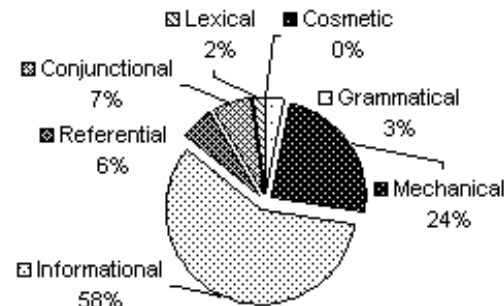
FIGURE 126. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: BETWEEN-DRAFT VERSUS FINAL DRAFT

Figure 126a. Native novice writers' revision frequencies and percentages per purposes of revision in their between-drafts



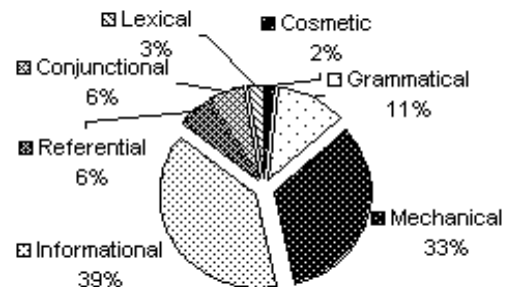
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 4, Gram. F = 4, Mech. F = 16, Inf. F = 20, Ref. F = 3, Conj. F = 0, Lex. F = 0 TOTAL = 47

Figure 125b. Native novice writers' revision frequencies and percentages per purposes of revision in their final drafts



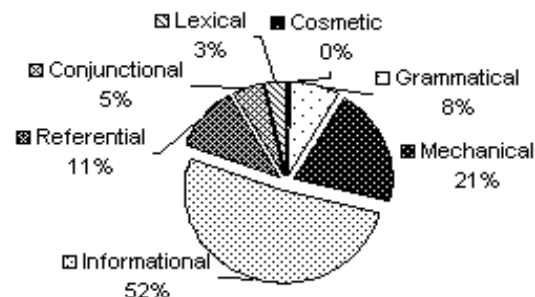
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 10, Mech. F = 77, Inf. F = 184, Ref. F = 18, Conj. F = 21, Lex. F = 6 TOTAL = 316

Figure 126c. Non-native novice writers' revision frequencies and percentages per purposes of revision in their between-drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 4, Gram. F = 26, Mech. F = 76, Inf. F = 88, Ref. F = 13, Conj. F = 14, Lex. F = 6 TOTAL = 227

Figure 125d. Non-native novice writers' revision frequencies and percentages per purposes of revision in their final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 34, Mech. F = 84, Inf. F = 213, Ref. F = 45, Conj. F = 22, Lex. F = 14 TOTAL = 414

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Table 94. Native inexpert writers' revision frequencies per purposes of revisions in their between-drafts

PURPOSES								
<u>Native inexpert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
MARTIN	0	0	0	0	0	0	0	0
ANNA	0	0	2	0	0	0	0	2
LORRAINE	4	4	14	20	3	0	0	45
PATRICK	0	0	0	0	0	0	0	0
<i>Total</i>	4	4	16	20	3	0	0	47

Table 95. Non-native inexpert writers' revision frequencies per purposes of revisions in their between-drafts

PURPOSES								
<u>Non-native inexpert writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	Total
EVA	0	16	19	60	11	14	0	120
M. JOSÉ	0	0	0	0	0	0	0	0
BEATRIZ	0	8	17	11	0	0	0	35
SONIA	0	0	0	0	0	0	0	0
ALBA	0	0	5	0	0	0	0	5
TERESA	4	2	35	17	2	0	6	66
<i>Total</i>	4	26	76	88	13	14	6	226

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Table S shows the native and non-native novice writers' mean averages, standard deviations, frequency ranges and variation coefficients per purposes of revision. The largest variation between the individual subjects was at the lexical purpose for the native novice writers and at the cosmetic purpose for the non-native novice writers. The difference between frequency ranges and mean averages also suggest a difference: at the lexical purpose, the frequency range was 6 and the mean average descended to 1.5. At the cosmetic purpose, the frequency range was 2 and the mean average descended to 0.33.

Table S. Statistical analyses in the native and non-native novice writers' final drafts

<i>FINAL DRAFT</i>	NATIVE NOVICE WRITERS				NON-NATIVE NOVICE WRITERS			
	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>	<i>mean</i>	<i>S.D.</i>	<i>VC</i>	<i>range</i>
PURPOSES OF REVISION								
Cosmetic	0	0	0%	0	0.33	0.82	248.48%	2
Grammatical	2.5	1.73	69.2%	4	5.67	3.01	53.09%	8
Mechanical	19.25	11.93	61.97%	28	14	9.27	66.21%	27
Informational	46	23.76	51.65%	52	35.5	31.94	89.97%	77
Referential	4.5	3.70	82.22%	8	7.5	5.89	78.53%	17
Conjunctional	5.25	4.27	81.33%	10	3.67	1.37	37.33%	3
Lexical	1.5	3	200%	6	2.33	1.97	84.55%	4

Native and non-native novice writers' purposes of revision: the pre-draft/first draft versus the between-draft/final draft

Figure 127c describes the non-native novice writers' revision frequencies and percentages per purposes of revision in their *pre-draft/first drafts*. These frequencies and percentages correspond to the individual frequencies in Tables 96, 97, 98 and 99.

The native novice did not undertake any revisions in combination at the early writing stage. Eva, M. José and Alba merged the pre-draft and first draft revisions and, therefore, while

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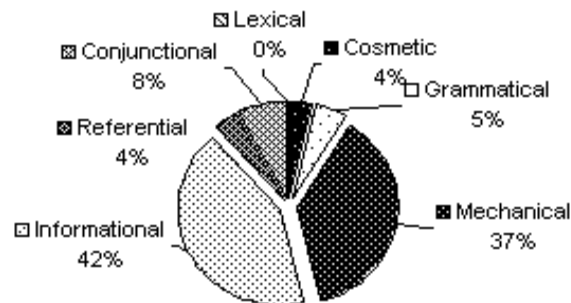
writing their first drafts, they went back to their pre-drafts to make changes. The informational purpose was also the most frequently revised (52%), followed by the referential (11%), grammatical (11%), lexical (9%), mechanical (8%), conjunctive (8%) and cosmetic (1%). One might say that making revisions in combination had favored revisions that affected the content of the compositions, with corresponding decreases at the mechanical and grammatical purposes.

Figures 127b and 127d illustrate the native and non-native novice writers' revision frequencies and percentages per purposes of revision in their *between-draft/final drafts*. Two native and two non-native novice writers (50% and 33.33% of all subjects, respectively) combined the between-draft and final draft revisions; however, the two non-native novice made more revisions in combination than the native writers did. The mean average per individual subject was similar for both writer types: $r = 19.5$ (S.D. = 26.03, VC = 133.49%) and $r = 19.33$ (S.D. = 30.75, VC = 159.08%). High standard deviations and variation coefficients are indicative of individual variation.

Close examination reveals that the informational purpose was the most frequent purpose of revision for both the native and non-native novice writers: 42% for the former and 47% for the latter, followed by the mechanical purpose (37% and 24%, respectively). Therefore, as in the rest of writing cycles, information was the most important purpose of revision as writers intended to get some meaning across; yet, the mechanical purpose was also of primary importance, which was especially so for the native novice. The non-native novice were not only concerned with mechanics but also with grammar, which sidetracked the writers from communicating meaning to formal matters. Indeed, the mechanical, grammatical and cosmetic purposes amounted to 46% of all the native novice revisions and to 35% of all the non-native novice revisions at the expense of meaning revisions.

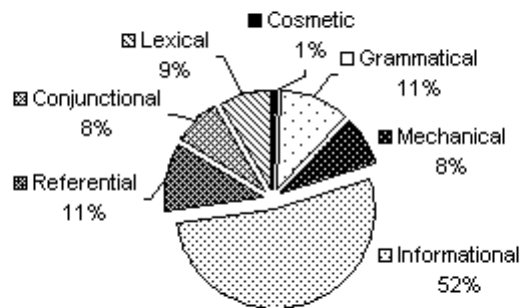
FIGURE 127. NATIVE AND NON-NATIVE EXPERIENCED WRITERS: PRE-DRAFT/FIRST DRAFT *VERSUS* BETWEEN-DRAFT/FINAL DRAFT

Figure 127b. Native novice writers' revision frequencies and percentages per purposes of revision in their between-draft/final drafts



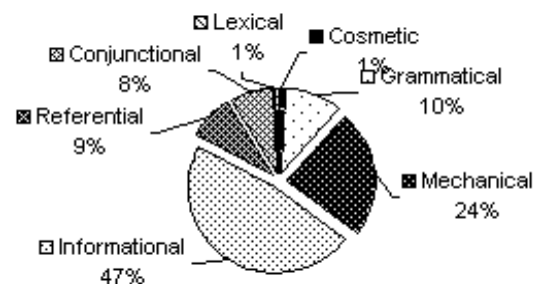
The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 3, Gram. F = 4, Mech. F = 29, Inf. F = 33, Ref. F = 3, Conj. F = 6, Lex. F = 0
 TOTAL = 78

Figure 127c. Non-native novice writers' revision frequencies and percentages per purposes of revision in their pre-draft/first drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 2, Gram. F = 46, Mech. F = 32, Inf. F = 211, Ref. F = 45, Conj. F = 30, Lex. F = 34
 TOTAL = 400

Figure 127d. Non-native novice writers' revision frequencies and percentages per purposes of revision in their between-draft/final drafts



The frequencies (F) are the sums of the writers' revisions per 1,000 words of text
 Cos. F = 1, Gram. F = 12, Mech. F = 28, Inf. F = 55, Ref. F = 10, Conj. F = 9, Lex. F = 1
 TOTAL = 116

Chapter 7*Experimental Study: Discussion and Results***Table 96. Non-native inexperienced writers' revision frequencies per purposes of revisions in their pre-draft/first drafts**

PURPOSES								
<u>Non-native inexperienced writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
EVA	0	35	11	128	30	24	32	260
M. JOSÉ	0	11	7	27	7	4	0	56
BEATRIZ	0	0	0	0	0	0	0	0
SONIA	0	0	0	0	0	0	0	0
ALBA	2	0	14	56	8	2	2	84
TERESA	0	0	0	0	0	0	0	0
<i>Total</i>	2	46	32	211	45	30	34	400

Table 97. Native inexperienced writers' revision frequencies per purposes of revisions in their between-draft/final drafts

PURPOSES								
<u>Native inexperienced writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
MARTIN	0	0	0	0	0	0	0	0
ANNA	1	0	4	13	1	4	0	23
LORRAINE	2	4	25	13	1	4	0	49
PATRICK	0	0	0	0	0	0	0	0
<i>Total</i>	3	4	29	26	2	8	0	72

Chapter 7*Experimental Study: Discussion and Results***Table 98. Non-native inexperienced writers' revision frequencies per purposes of revisions in their between-draft/final drafts**

PURPOSES								
<u>Non-native inexperienced writers</u>								
	COSMETIC	GRAM.	MECHAN.	INFORM.	REFERENTIAL	CONJUNCT.	LEXICAL	<i>Total</i>
EVA	0	9	15	32	5	8	0	69
M. JOSÉ	0	0	0	0	0	0	0	0
BEATRIZ	0	0	0	0	0	0	0	0
SONIA	0	0	0	0	0	0	0	0
ALBA	1	3	13	23	5	1	1	47
TERESA	0	0	0	0	0	0	0	0
<i>Total</i>	1	12	28	55	10	9	1	116

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7.5. Conclusions

The aim of the present investigation was to portray a composite picture of the native and non-native expert and novice writers' composing and revising processes as they wrote an argumentative essay in English. Analyses of the experienced and novice writers' revision processes have served to answer the four main questions and eight sub-questions posed at the beginning of the experimental study:

FIRST RESEARCH QUESTION

When did the revisions occur during the composing process?

Were there any similarities and differences between the experienced and novice writers per cycles of revision?

The experienced and novice writers in this study were observed to revise in the first and second writing sessions and in the four writing cycles: in the pre-draft and first draft during the first 90-minute session and in the between-draft and final draft during the second 90-minute session. The first draft and final draft included the majority of the writers' revisions and, thus, they were the preferred stages for revision. The pre-draft and between-draft cycles were little used, if any, and, thus, the writers went back to their outlines few times so as to initiate revisions in their first or final drafts. Also, they started to write the final version of their compositions right away rather than review their first drafts at the "intermediate" stage adding any necessary changes and then write the final draft. Combinations of cycles were also found in both writer types, which resulted in pre-draft/first draft and between-draft/final draft revisions.

Despite the similarities, there were differences regarding which draft the writers thought better for making the majority and most important revisions: Most of the experienced subjects chose the final draft, as found in other investigations with skilled writers (Skibniewski and Skibniewska 1981; Zamel 1982, 1983; Raimes 1987; Conrad and Goldstein 1999; Victori 1999), which concluded that the experienced writers tended to revise toward the latest stages of writing, once content and structure had been dealt with, and they made pre-draft and between-draft revisions, the former for guiding the writers' composing and revising, and the latter for reviewing their first drafts before undertaking the writing of the final version of their essays.

For the unskilled writers, however, the results coincided with those in other investigations (L1: Perl 1979, Pianko 1979; L2: Zamel 1982, 1983, Gaskill 1986, Manchón et al. 2000b), which concluded that the less expert writers were more inclined to making first draft revisions, generally premature editing of form that disrupted the writers' flow of composing, while they contradict Porte's (1995a) findings, who had found that his underachieving writers had made most of their revisions at the final draft cycle. Although the novice writers did employ pre-draft and between-draft revisions, which may contribute to good writing, these were few in number and did not achieve the results intended. Thus, novice subjects are not completely lacking revisions more typical of experienced subjects but, rather, they know of their importance for successful writing.

Finally, the majority of expert writers combined the between-draft and final draft revisions when revising and less the pre-draft and the first draft and those that did so made the majority of their changes at this stage of the writing process. Such combination may have favored changes since the writers envision revision as a global process, where all drafts are intimately connected. The novice writers, however, would rather revise in individual drafts and, thus, they may have thought of revising as a more local process.

Were there any similarities and differences between the native and non-native experienced writers per cycles of revision?

All native and non-native expert writers made first and second session revisions, except for the native experienced writer Chris, who made all his revisions in the second writing session, since during the first session he had concentrated on communicating meaning. The percentages of the native and non-native expert writers' revisions in the second session were over 50% of all their revisions and there were also significant increases from one session to the next, a sign that the writers were interested in revising to make conform the text with the meaning that they intended to communicate. Only Alicia made the majority of her changes during the first writing session, which added to the individuality of the writers as revisers. The mean average of second writing session revisions for both the native and non-native experienced writers reveals high use and, thus, the second session was one of the preferred stages for revision. Despite the similarities between the native and non-native competent subjects, it also seems clear that the native expert subjects were more frequent revisers at the second session than their non-native experienced counterparts.

Further examination into the cycles of revision indicates that the first and final draft cycles were favored over the pre-draft and between-draft cycles for making the majority of the writers' revisions, as concluded in other L1 and L2 investigations with skilled writers (Faigley and Witte 1981, Zamel 1983, Gaskill 1986), except for Lola and Kat, who concentrated on the early and intermediate drafts, which points to the use of individual revision behaviors. Although all native experienced writers made between-draft revisions and were also more frequent revisers than their non-native counterparts, they returned few times to their outlines for considering revisions in their first or final drafts. The non-native expert subjects concentrated on final version revisions and they seemed to conform to the novice subjects' tendency of paying hardly any consideration to the "early" and "intermediate" writing cycles. These results are however only tentative, since, to my knowledge, very little has been done to account for the differences between native and non-native experienced writers when revising.

Finally, the writers were not particularly fond of going back and forth between the pre-draft and first draft making revisions and only the native expert combined the between-draft and final draft, which favors the recursiveness that characterizes the writing process and may conduct to successful writing. Most non-native writers revised in individual drafts, which also resulted in good writing and supports the belief that there is no one single revision pattern resulting in successful prose.

Were there any similarities and differences between the native and non-native novice writers per cycles of revision?

The native and non-native novice writers coincided in concentrating the majority of their changes on the first and final drafts, while the pre-draft and between-draft were scarcely used. Yet, the native novice writers made higher percentages of final version revisions than of any other type, as found in expert writers, while the non-native seemed more inclined to making premature revisions, coupled with large numbers of revisions in an attempt to reduce the cognitive load that revising entailed on their minds, which had negative consequences for the quality of their essays, as the writers were unable to put down meaning on paper and to revise at the same time. Such revisions were often the result of the writers' constant rereadings of the previous sentence or sentences since, as they were writing, there was much agonizing about what to write next. Also, all native novice writers made significant revision gains from the first to the final draft, while only one of the non-native novice, M. José, did so in a similar percentage. The

rest of the non-native novice subjects either focused on first draft revisions or the percentage increase was very low. Such results had already been concluded for other L1 and L2 unskilled writers, although they differ from other studies, such as Hall (1987) and Porte (1995a), whose L2 writers made the majority of their revisions in the final draft.

No differences can be concluded between the native and non-native novice writers at the pre-draft and between-draft cycles as they were virtually of no importance, which was especially so of the pre-draft cycle and, thus, the writers did not go back and forth between their essays and outlines to add changes or to check how well the drafts matched their outlines, while the “intermediate” changes were not many and added little to the original meaning. Combinations of pre-draft and first draft changes and of between-draft and final draft changes were also few and brought no improvements to the writers’ texts. Hence, it seems that the novice writers did little use of potentially successful strategies but, even if they employed them, the results were not satisfactory. Examination into the types of changes made has brought some light into the causes of such unsuccessfulness.

SECOND RESEARCH QUESTION

Were there any similarities and differences in the categories the subjects employed?

Were there any similarities and differences between the experienced and novice writers per levels of revision?

The experienced and novice writers coincided in their preference for the word level over the surface, phrase, clause, sentence, paragraph and global levels across all drafts and writing sessions, because the word was regarded as the main unit of revision, as evidenced by the written products and the recordings of the writing sessions. In the videotapes of the subjects’ writing sessions, it became evident that the writers resorted to the dictionary to find the translation of individual words or turned to their native languages when they could not come up with the right word in English. The surface level was second in order of importance because it needed little cognitive effort. In general terms, there was a tendency to decrease the number of revisions as the discourse level increased from the word to the global level. For the expert and novice subjects, more revisions were also recorded at the higher discourse levels in the second writing session, followed by a decrease at the word and surface levels. Nevertheless, the percentage increases and decreases were better for the skilled writers than for the unskilled.

The present study confirms the conclusion drawn by L1 (Perl 1979, Pianko 1979, Faigley and Witte 1981) and L2 studies (Zamel 1982, 1983; Gaskill 1986, Hall 1987; Porte 1995a; Victori 1999; and Manchón et al. 2000b) working with expert and novice writers, which concluded that unskilled writers favor first draft revisions of the surface category, which added little to the content of their compositions but, rather, they had a bad effect on the quality of their essays and distracted the writers from meaning. In contrast, the experienced subjects revised at the higher discourse levels across drafts and combinations of drafts more often than the novice writers did. Indeed, the frequencies of high level revisions were higher across the majority of drafts, which no doubt had a good effect on quality. The first draft and the pre-draft/first draft were the only exceptions, since the novice subjects made almost twice as many revisions as the expert and they also exceeded the expert subjects' frequencies of high level changes.

In spite of the differences, there were also similarities between both types of writers: the unskilled writers in this study were also aware of the need for making content revisions, which agrees with Porte's (1995a) conclusions. Indeed, they made some attempts at improving meaning through sentence, paragraph and global revisions, although they failed to achieve success. Yet, the experienced writers also attended to surface revisions prematurely, as pointed out by other L2 researchers (Zamel 1982, 1983, 1987; Gaskill 1986; Kim 1996; Conrad and Goldstein 1999; Paulus 1999; and Victori 1999).

Finally, the statistical analyses carried out across drafts and levels of revision indicate wide individual variability for the experienced and novice writers, which leads us to think of individual patterns rather than group patterns of revision.

Were there any similarities and differences between the native and non-native experienced writers per levels of revision?

The native and non-native expert writers made similar total numbers of revisions calculated per 1,000 words of text and they further coincided in their preference for the word level across drafts and writing sessions. The rest of levels of revision occurred in descending order as the discourse level ascended from the word to the global level. The surface level was second in order of importance and, thus, the experienced writers also showed an interest in the lower discourse levels of the language, as concluded for inexpert subjects. Zamel (1982), Gaskill (1986) and Wong (2005) also concluded that their inexpert writers presented an early concern

with minor matters. Although premature formal revisions in the first draft may have had a negative effect on text quality, it seems that some expert writers did not make high frequencies of surface matters, while those that did so had the cognitive ability to manage form and meaning at the same time.

Further similarities between the native and non-native experienced writers are related to the dramatic increases of frequencies of revisions at the higher-discourse levels of the language from the first to the second writing sessions, from the pre-draft to the first draft and from the between-draft to the final draft, which resulted in decreases of the frequencies of revisions at the word and surface levels. Yet, the largest increases were recorded from the first draft to the final draft, as the writers had spent the first session on putting down their ideas onto paper and left revising toward the end. The native expert subjects made increases of the proportions of revisions at the higher discourse levels. No revisions were however recorded at the global level for the native experienced subjects and two of them were recorded for the non-native. Thus, global revisions were often avoided, even by more competent writers, as they needed more effort. In the interviews and in the videotapes, it also became evident that meaning was a primary aim for the expert writers, which they sought to communicate. Even when they experienced problems in the first draft, in the second draft, they were able to take a global perspective, to pinpoint the areas that needed revision and to make the necessary improvements. The interviews also confirmed that revising on paper had prevented some subjects from making global changes, which would have occurred, had they written and revised their compositions with a computer.

In the combinations pre-draft/first draft and between-draft/final draft, the native and non-native experienced writers centered their revisions on the formal level and, hence, the writers did not make major departures from their original ideas; however, there was a tendency to make clause, sentence and paragraph revisions in the between-draft/final draft combination, since in an attempt to write the final version of their compositions, the subjects went back to their between-drafts to clarify the meaning that they wanted to express, which often implied making revisions at the high discourse levels.

At the “intermediate stage” of the writing process, the native experienced subjects differed from the non-native in their greater attention to meaning revisions while the non-native expert favored local revisions. Despite such inclination toward the high discourse levels of the language, the word level still prevailed over the rest. These results should be confirmed or

rejected by other studies dealing with the similarities and differences between native and non-native expert writers.

Were there any similarities and differences between the native and non-native novice writers per levels of revision?

The native and non-native novice writers showed a tendency for local revisions from their earliest drafts to the later ones. Local concerns amounted to over 50% of all the native and non-native novice writers' revisions across drafts and to over 60% of their total number of revisions. Hence, formal matters were a concern for the novice writers in this study, which may help to explain their unsuccessfulness. As concluded for Porte's (1995a) underachieving EFL writers, the word level was first in order of preference, followed by the surface, phrase, clause, sentence, paragraph and global levels across drafts, writing sessions and total numbers of revisions. Thus, the native and non-native novice writers decreased their numbers of revisions as the discourse level increased from the word to the global level. Although during the first and second writing sessions, the word and surface levels were predominant over the rest of the levels, during the second session the native and non-native novice subjects redirected their attention to meaning. These results indicate that novice writers are not insensitive to revision at the higher discourse levels, contrary to the conclusions of many L1 and L2 researchers (Perl 1979; Chelala 1981; Zamel 1982, 1983; Raimes 1985) but, rather, their ultimate intention is to communicate meaning.

The native novice subjects made greater revision gains at the higher discourse levels – clause, sentence, paragraph and global levels - from the first draft to the final draft and from the between-draft to the final draft than their non-native novice counterparts. Unlike other studies with inexpert writers, the present study also found that the native novice writers made two global revisions and, thus, they also took a global approach when revising their texts, which was not limited to the word, phrase or sentence in progress. The reason why the native novice writers in this study attempted to undertake global revisions may be explained by the fact that they were all graduate students and, therefore, they had more experience on writing than the rest of novice subjects in this and other studies (L1: Perl 1979, Pianko 1979), who were usually undergraduate students. Despite the global revisions, the native novice writers were still unsuccessful. One may hypothesize that the avoidance of strategies such as global readings, plan for the content and structure of their compositions and revising had a toll on the writers' essays.

THIRD RESEARCH QUESTION

Were there any similarities and differences in the techniques the subjects employed?

Were there any similarities and differences between the experienced and novice writers per types of revision?

The experienced and novice writers concentrated the majority of their revisions on the simple strategies of addition, deletion and substitution across all drafts and writing sessions while the more complex strategies of reordering and consolidation were scarcely used, which was especially so of the latter case. These results coincide with those in L1 and L2 studies (L1: Faigley and Witte 1981; L2: Chelala 1982, Jones and Tetroe 1987, Lay 1982, Zamel 1982, 1983). For the simplest types, the expert and novice writers made similar percentages calculated per total numbers of revisions and writing sessions, which suggests that the writers used the strategies that best fitted their needs according to the place and situation. Per writing sessions, the expert writers favored substitution in the first writing session and addition and substitution in the second writing session. The novice addressed addition and substitution in both sessions.

Across drafts, the experienced subjects substituted rather than added or deleted information in their texts, while the novice either added or substituted. In the combinations pre-draft/first draft and between-draft/final draft, the expert and novice writers did not show a stronger inclination for one simple revision over another. In contrast, the percentages of reordering and consolidation techniques were low for both writer types, since they required more cognitive effort, although complex strategies may also have been avoided for neatness concerns, since the writers may have had to scratch whole sections of text and to rewrite them all over. Thus, across drafts and writing sessions, the expert and novice writers seemed to decrease the numbers of revisions as the complexity of those revisions increased from the simplest strategies of addition, deletion and substitution to the most complex of consolidation. Also, fewer expert and novice subjects made revisions as the complexity increased. However, this study also records slightly frequency and percentage increases from the first to the second writing sessions at the reordering and consolidation types for both writer types, contrary to the expectations from much of the literature on L2 writing for expert writers.

As for the differences between the expert and novice writers in the types of revisions preferred, this study does not show conclusive results. Across most drafts, the experienced and

novice writers made similar percentages of reordering and consolidation revisions, except for the between-draft cycle, where the skilled writers exceeded the unskilled in the percentages of complex revisions. Also, they both employed the consolidation technique in the final draft, because the writers needed to consider various sentences or paragraphs before rewriting the final version. Therefore, this study finds that higher-order strategies are not only typical of expert writers, but novice writers also consider changes that may go over sentence boundaries although, the cognitive maturity that they required and neatness concerns may have contributed to lack of consolidation revisions. The fact that some novice writers were graduate students and, thus, they were acquainted with some basic notions of English writing may have influenced their total percentages of reordering and consolidation changes.

Were there any similarities and differences between the native and non-native experienced writers per types of revision?

The native and non-native experienced writers concentrated the majority of their revisions on the simplest revision techniques across drafts and writing sessions, namely, addition, deletion and substitution, whereas the complex techniques of reordering and consolidation were scarcely used (L1: Faigley and Witte 1981; L2: Chelala 1982; Jones and Tetroe 1987; Lay 1982; Zamel 1982, 1983). Therefore, once again, the writers revised less as the complexity of revisions increased from the simplest techniques to the most complex ones. Individually, fewer writers also made changes as the complexity of revisions increased across all drafts. Yet, toward the final draft, the most complex changes were more frequent but, in all cases, the number of consolidation changes recorded the lowest percentages.

Close insight into the types of revisions made across drafts reveals that the native and non-native expert writers preferred to add or substitute information in their texts rather than delete, since the writers hardly ever deleted to start again. Reordering revisions were found in low percentages, while consolidation changes only happened in the final draft, as the writers took their first drafts as a point of departure for later developments. In fact, the final draft recorded more revisions at more types by more subjects. In the combinations pre-draft/first draft and between-draft/final draft, the simple strategies also prevailed over the complex, although merging drafts may have encouraged reordering or consolidating text since, as the writers go back and forth between drafts reading and adding changes, they may come up with a different version of a sentence or a paragraph, where information needs reordering or consolidating.

Finally, high standard deviations and variation coefficients are indicative of individual variability for both the native and non-native competent writers and, therefore, it is possible to talk about individual revision patterns rather than group patterns. They also provide evidence to affirm that there is not one single revision pattern resulting in successful prose.

Were there any similarities and differences between the native and non-native novice writers per types of revision?

Examination of the types of revisions that the native and non-native novice writers made across drafts, writing sessions and total numbers of revisions reveals that the native and non-native novice writers made most of their changes of the addition, deletion and substitution types, while the reordering and consolidation revisions were little used. Therefore, the native and non-native novice writers were inclined to making fewer revisions as the revision complexity increased from the simplest to the most complex revisions.

Per writing cycles, no differences between the native and non-native novice writers have been found per types of revisions: either addition or substitution superseded all the rest across drafts, because the writers preferred to add or substitute information rather than delete it to start anew. Such avoidance did not have good results since good writers often have to rephrase sentences or paragraphs to improve expression. Yet, both writer types made increases of reordering and consolidation revisions from the first to the second writing sessions. As the expert writers, the most important increases of the percentages of reordering and consolidation changes were in the final draft, since the writers reviewed the meaning expressed in their first drafts before writing the final version of their compositions. As they did so, they needed to go back to their first drafts to copy parts or paraphrase others. Such paraphrases resulted in a few reorderings and consolidations of information. The results of this study suggest that novice writers are also interested in meaning, employ higher-order strategies and are, therefore, potentially generative, contrary to the beliefs commonly held for novice writers (Chelala 1981, Dennett 1985, Gaskill 1986, Skibniewski 1988). High standard deviations and variation coefficients are indicative of individual variability at the reordering and consolidation revisions.

FOURTH RESEARCH QUESTION

Were there any similarities and differences in the purposes of the subjects' revisions?

Were there any similarities and differences between the experienced and novice subjects per purposes of revision?

The experienced and novice writers in this study coincided in making the majority of their revisions with an informational purpose in mind across all drafts and writing sessions, which confirms the results in the previous sections regarding the writers' interest in meaning and the results in Hall's (1987) investigation. Mechanical revisions were the second most important revision purpose for both writer groups across the majority of drafts, which was a burden for the novice writers, as they were unable to attend to both form and meaning at the same time, while it reflects a premature interest in formal matters on the part of the experienced writers. Zamel's (1982), Gaskill's (1986), Victori's (1999) and Wong's (2005) expert writers also attended to surface-level changes at early stages.

However, the experienced and novice writers differed in their preference for the rest of purposes of revision. The former writers demonstrated a clearer tendency for revisions affecting the meaning of the text than the latter writers, including referents for showing relations between pronouns and their referents and, to a lesser degree, lexis and conjunctions. The novice writers, however, prioritized grammar over referential changes. The interviews and observations of the writers on the videotapes showed marked contrasts between the writers' behaviors and confirmed the above findings: The experienced subjects revised to check whether or not the written text matched the intended meaning, to make sure that the organizational structure of their essays contributed to communicating meaning and to giving a sense of clarity and organization. The novice writers, however, revised very much concerned with formal matters, as revising was equivalent to editing and proofreading at the surface level, although they also attempted high-level changes aiming at improving meaning. These results agree with those found in other investigations with skilled and unskilled writers (L1: Perl 1979, Pianko 1979; L2: Zamel 1982, 1983, Gaskill 1986, Hall 1987, Porte 1995a, Manchón et al. 2000b).

Were there any similarities and differences between the native and non-native experienced subjects per purposes of revision?

The native and non-native experienced writers coincided in the use of similar revision models; that is, they concentrated on meaning and mechanical changes while the rest of purposes were of lesser importance across all drafts, combinations of drafts, writing sessions and total numbers of revisions, because their primary concern was with communicating meaning, which coincides with Hall's (1987) expert and novice writers, whose primary interest was meaning. Grammar and referents were also of significance for the non-native subjects and referents for the native. The percentages of mechanical revisions reveal that formal revisions were a focus of attention across all drafts, although they did not have a negative effect on the quality of the writers' essays, which may be attributed to the subjects' greater cognitive ability to deal with content and form at the same time and to the use of successful strategies – reading globally, giving more careful attention to the pros and cons of their arguments, and using complex changes -, which helped them to overcome shortages. Although the rest of purposes of revision were of lesser significance, the writers' preference for one over another varied across drafts.

The native and non-native experienced subjects differed, however, in the former writers' attention to all revision purposes in the pre-draft and between-draft and, thus, they tried to improve their texts at all levels, while the latter writers had a more limited view of revision and only concentrated on information and mechanics. The final draft also reflects a greater interest in meaning on the part of the native experienced subjects. The fact that grammatical concerns were more typical of non-native expert than native expert subjects may be due to the greater emphasis that they receive in L2 writing classes and to lack of repetition in an EFL environment, which may create uncertainty about the grammatical form to be used. The results in this study suggest that, while both the native and non-native expert subjects shared the good writers' preference for meaning changes, they also presented characteristics of less able subjects, which included an inclination toward mechanics and grammar. The highest standard deviations and variation coefficients are found at the cosmetic, referential, conjunctive and lexical purposes, which are indicative of wide individual variability.

Were there any similarities and differences between the native and non-native novice subjects per purposes of revision?

The native and non-native novice writers made most of their revisions with an informational purpose in mind, because they all wanted to communicate some meaning in their texts. However, meaning revisions were often interrupted with formal revisions, as novice writers envisioned revision as editing on form, which implies that, once they wrote a sentence or a paragraph in their essays, they hardly ever deleted it to start anew. Writing constituted a strenuous effort that had nothing to do with the straightforward task that expert writers undertake. These results coincide with those obtained in studies with native and non-native novice writers: L1: Perl 1979, Faigley and Witte 1981, Gaskill 1986; L2: Raimes 1982, 1983, Raimes 1985, Porte 1995a, Victori 1999. Such was the importance of formal changes for the native and non-native novice writers in this study that, from the first to the second writing session, the highest increases of the percentages of revision were at the mechanical purpose and the highest decreases were at the informational purpose. Despite the similarities between both writer types, observations of the videotapes revealed that the non-native novice writers were more concerned with their writings than were their native novice counterparts. Indeed, the non-native novice writers tried to write their texts to the best of their abilities, reading back frequently to revise, while the native novice got distracted easily and read back to generate ideas and very little to revise.

For both writer types, the highest percentages of revisions were of the informational and mechanical purposes in the first and second writing sessions and across writing cycles, although the percentages were slightly lower for the non-native novice subjects, who focused on grammatical and mechanical revisions instead. Concern with the grammar of the text may be explained by the fact that the non-native novice subjects were L2 students who understood good writing as free of any grammatical errors. Hence, despite the limitations that the native novice writers showed, they presented characteristics that made them resemble more to expert subjects than to the non-native novice writers in this study. Increases of conjunctive and lexical revisions reveal that, irrespective of their low proficiency level, the writers attempted to establish connections between pronouns and their referents favoring the cohesion of the text, tried to improve conjunctive relations and to show lexical variety.

CHAPTER EIGHT

IMPLICATIONS FOR TEACHING AND SUGGESTIONS FOR FURTHER RESEARCH

8.1. Implications for teaching

Research into the similarities and differences between native and non-native experienced and novice subjects suggests that both writer types may benefit from instruction on writing and revising, the former writers because they have been observed to use unsuccessful strategies that are more typical of less expert writers and to avoid revision for lack of concern with their writing, and the latter because they present serious shortages at all linguistic levels, which impede communication. Proficient writers show further deficiencies, such as insufficient planning and development of ideas, lack of large-scale revisions, lack of address of the opposing view, structural problems, insufficient reading to see if the ideas are well supported throughout and inability to distance themselves from their texts to take an objective perspective. Despite their deficiencies, the native and non-native experienced subjects presented good composing strategies in general and were similar in the way they handled meaning with success. The native and non-native novice writers presented the same problems as the expert plus a variety of other problems at the syntactic, semantic and lexical levels and, thus, “the less proficient writers ... need more of everything” (Hall 1987: 250). The conclusions and implications in this study are however only tentative and need to be confirmed with other EFL/ESL groups from different language levels and with larger groups of writers. Also, apart from the implications specified below, others may be obtained.

Findings from the first research question indicate that instruction should focus on all revision cycles for proficient and especially for non-proficient students: pre-draft, first draft, between-draft and final draft cycles and combinations of cycles: pre-draft/first draft and between-draft/final draft cycles. At the pre-draft cycle, instruction on planning strategies should be intended to generate content, as all writers, proficient and non-proficient, stuck to a few ideas, which hardly ever deleted or modified. Specific activities aimed at generating and organizing ideas should be taught in writing classes, including logs, frames, outlines, brainstorming activities, listening, questioning and freewriting. Talking in class may be useful for generating ideas so students realize the need for studying both sides of an issue, for setting up goals and for thinking about the topic, which may lead to add further details or to narrow it down. The student

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should further question himself/herself what the purpose of his/her writing is and how s/he is going to achieve such purpose. Then, the writer may start his/her ideas flowing, jotting down everything that comes to mind, while talking to his/her audience at the same time. Pretending that s/he is being interviewed by a person or group of people may help to see a topic from different points of view since, as the writer poses some questions that the interviewer may ask, s/he is considering different sides of the same issue. Reading aloud or to another person may also be helpful for considering an audience. After the writer has generated some ideas, s/he may start organizing them in a tree, an outline or some other schematic form. Outlining should also be dealt with in writing classes to help organize and order the ideas that the writer has brainstormed. Initial ideas will be the point of departure to which s/he will later return to initiate revisions or to add further details when s/he feels that there is a gap in the text that needs to be filled with new ideas. Such recursiveness contributes to successful writing and needs therefore to be encouraged.

The first draft cycle should be spent on putting down the writers' ideas onto paper and on trying to create a coherent text. It is the first serious attempt at creating meaning. The first paper is not usually the final paper, but improvements will need to be made in successive stages until the writer is satisfied with the final result. Interaction between plans, outlines and drafts will help to generate further content. Writers need to let go the flow of composing and not interrupt it with premature revisions, which often add little, if anything, to the meaning of the text. At these early writing stages, teachers should also indicate that students need to prioritize meaning over formal matters, which are better handled at the end of the composing process. High percentages of mechanical revisions at the first draft cycle on the part of expert and less expert writers reveal that the writers lacked an effective approach to writing, where meaning took preference over matters of form. Working with different drafts at different times may help to see the convenience of dealing with each aspect separately. For example, one draft may be used for generating ideas and organizing them according to order of occurrence in the text. The next draft may be used to write the first draft of their essays, paying close attention to content and rhetorical structure. As writers do so, they may need to go back to their plans to modify the existing ideas, to add new ones or to move paragraphs around until the ideas are presented in the text as a unifying whole rather than look scattered in the text. The next draft may be spent on considering grammar and mechanical revisions, before writing the final neat copy. The less successful writers may also be taught rhetorical patterns, and especially ESL/EFL students, whose L1s have rhetorical patterns that are in conflict with English rhetorical patterns and are a source of interference. The students may be given a selection of readings with different rhetorical structures that they learn in class

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and then apply to their writings. Instruction on paragraphing techniques may also be useful for providing the writers with concepts, such as topic sentences, adequate development of ideas, cohesion and coherence.

The between-draft cycle is also a much neglected stage of revision and, thus, writing teachers need to stress the importance of working on the intermediate stage of the writing process, since it provides opportunities to reflect upon the writers' first drafts before writing the final version of their compositions. Some students may need to distance themselves from their products to mull over them and then go back with new considerations. Concerns of content and audience are important at this point to check whether or not the text says what the writer wants it to say, follows a given organizational structure and has been written taking into account the needs of the audience. For example, if the student has been requested to write an argumentative essay, s/he should consider the pros and cons of the argumentation, take a stand and defend his/her position with arguments, while the opposing view is rejected with further arguments, since the primary purpose is to convince an audience. Teachers need to eliminate the notion of school-sponsored writing, as students associate it with receiving grades and their teachers as the sole audience of their papers. Instead, the teacher's job is to create a non-threatening atmosphere, where learning to write effectively is the primary aim. Often, students' writing shows organizational problems, which may be due to lack of instruction on a broad range of organizational patterns and paragraph organization in English. Students should be provided with exercises that ask them to write thesis statements for given paragraphs, to organize paragraphs in an essay, to write supporting statements in a paragraph and to write introductory and concluding paragraphs. These exercises will offer students opportunities to practice before their actual writing and will no doubt contribute to the improvement of their writing.

During the final draft cycle, writers work on the final version of their compositions, which may include parts that have been copied from the writers' first drafts, others that have been rephrased, while still others have been added or deleted completely. Some paragraphs may have been written in a different position in the text. Such extensive revisions should be encouraged in writing classes, which are often followed by extensive readings so as to consider the text from different perspectives and to see if the arguments have been well supported throughout. Teachers should guide students in the process of evaluating their essays with questions, such as "Is my thesis statement clearly stated? Have I supported my position adequately? Have I addressed the opposing view? How have I responded to it? Which criticisms

can my essay receive? If such criticisms are right, do I need to revise my position?" Since novice writers work on a much simpler level, they may need assistance from their writing teachers not only for evaluating their texts, but also for improving content, avoiding repetitions and contradictions and having audience concerns. Finally, they should be instructed on grammar and spelling, since they also have shortages at the linguistic level.

While some students have been observed to work on individual drafts – pre-draft, first draft, between-draft and final draft - making revisions and, when they seemed satisfied with the result, they began writing the final version of their essays, others followed a recursive operation for revision consisting in going back to early drafts to mark changes while writing later drafts. Although one may think that combining drafts while revising can contribute to writing effectively as all drafts are related, the truth is that the results in this study are not conclusive regarding the use of the pre-draft/first draft cycle on the part of the expert and novice writers. The less successful writers made a greater use of pre-draft/first draft changes than the better writers did and were still unsuccessful, because they dealt with surface forms while meaning was essentially the same. At the between-draft/final draft cycle, however, the experienced writers made high mean averages of revisions and, thus, they understood revising as a recursive procedure, where all drafts were interconnected. Such recursiveness favored reflecting on large parts of an essay since, as the writers went back and forth between drafts, they had further opportunities for considering changes affecting the clause, sentence and paragraph levels. In contrast, for the poor writers, revision at the last stage of the writing process was a linear process mainly consisting in eliminating surface errors from their texts, which had nothing to do with the complex operations that expert writers undertake.

In the revision and composing processes, teacher feedback plays a fundamental role in guiding writers. Teachers should evaluate their own feedback and make it fit to the situation, as some writers may respond better to specific questions rather than comments, while students become responsible of considering the feedback received. Teachers should also inform students of their own feedback form so that they take the greatest advantage and then teachers should check how students responded to the feedback. As the students write successive drafts, they may be encouraged to ask for feedback to their teachers, who may use comments that are text-specific rather than general and move to improve content and organization. More specific cues on how to make an improvement may be given to less successful writers, such as pointing out the source of dissonance in their texts and providing various alternatives to the problem. However, more

experienced writers, as they have more cognitive abilities to deal with writing difficulties, may receive more general hints on how to make a revision so that they look for various solutions to the problem. Writers may also offer written comments explaining why they have chosen one option rather than another to a specific indication for revision on the part of the teacher. Such comments will facilitate considering various possibilities thoroughly before making a final decision, while the teacher, who acts as an observer and a researcher in the writing class, learns about how their students undertake the process of writing and revising their papers.

Findings from the second research question suggest that expert and non-expert writers need to move away from the word and surface levels of revision to other higher levels of the language across all writing cycles, including the sentence, paragraph and global levels. The word and surface levels were favored because they needed little cognitive effort, but it also became evident from the interviews and protocols that writing and revising on paper had prevented the subjects from making higher-order revisions. Although research on computer-aided revision has given contradictory results, it may be promoted if the student feels comfortable with using it. At the “intermediate” stage of the writing process, the native expert subjects showed a greater preference for the higher discourse levels than their non-native counterparts and, thus, the non-native expert should learn about the benefits of taking a global approach to revising at this stage of writing. Only by addressing the higher discourse levels will the writer deal with meaning adequately and will s/he transmit it effectively. However, given the importance that error-free compositions have received in writing classes, students are likely to prioritize form over meaning. Changing the focus of attention from form to meaning may result in the students’ general impression that they are not improving their proficiency in English, as they keep making the same formal mistakes and these go unattended. But, even if the students deal with meaning revisions in a writing course, they will not understand and assume the importance of content, if the rest of teachers in a school or university do not share the same values toward revision. But changing the focus away from form to meaning leads to other changes, such as a redefinition of a teaching theory that concentrates on communicating meaning through the use of successive drafts, such as the process approach; course objectives; source material that agrees with the teaching philosophy; and teacher and peer feedback.

Further findings from the second research question indicate that novice subjects are not completely unaware of meaning revisions but they know of their importance for successful writing and, thus, they are potential good writers. Writing teachers need to provide more

opportunities for students to write and revise and to address revision in the writing class so that inexperienced writers learn the importance of revising at the more global levels of the language. Once they establish a set of priorities, they will improve content and structure and will eventually learn how to improve form. Writing teachers also need to address the reasons why the novice subjects' meaning changes do not contribute to successful writing. As the inexpert writers in this study, they may use successful strategies that are not the most appropriate to the task at hand; lack metacognitive strategies, which help them to monitor their errors and evaluate their progress; and cognitive-demanding strategies, which aid in the process of revising meaning. The protocols and the interviews revealed, for example, that some unskilled writers read globally for revision purposes, which did not result in meaning revisions but in a few formal changes, and merged drafts, which may favor meaning revisions. Also, while some acknowledged the importance of planning, they did not show any or very few planning strategies. Training to use higher-order strategies needs thus to be provided in writing classes through exercises and further practice.

The results of the third research question indicate that both the native and non-native expert and novice writers mostly made additions, deletions and substitutions of information, while reordering and consolidating revisions were much less used and tended to be found in the between-draft and final draft. Although the native and non-native novice subjects increased the percentages of complex revisions at the latest stages of writing, it seems that such high-discourse changes did not achieve good results, as they mostly addressed the local levels of the language, such as reorderings of words and clauses. The novice writers only reordered a few sentences and made even fewer reorderings of paragraphs. Consolidation revisions were virtually non-existent and also dealt with the local levels of the language. The native and non-native experienced writers made few reorderings and consolidations of information, but their revisions not only treated the lower discourse levels, but also those at the higher discourse levels, such as sentence or paragraph revisions. No important differences between native and non-native skilled and between native and non-native unskilled writers have been concluded. The protocols and interviews revealed that the writers avoided making complex revisions for the extra effort that they imposed on their minds, but also for neatness concerns, as they had to scratch some sections and recopy them again. The novice subjects acknowledged being too lazy to make such type of revisions and, thus, they were little concerned with their writings. The recursiveness that characterizes the writing process should lead to the reordering and consolidation of old material in combination with new material, which is likely to be located in the latest stages of writing.

Teachers need to promote reordering and consolidating changes through exercises that ask students to organize sentences in a paragraph or paragraphs in an essay and to consolidate sentences or paragraphs so that the ideas do not look scattered in the text but, rather, each paragraph deals with one single idea, contributing in this way to paragraph unity. One- or two-sentence paragraphs should be taught in writing classes as inadequately developed paragraphs, which need revising. New sentences may be added to short paragraphs or two or more short paragraphs may be part of a larger paragraph. Finally, working with computers may favor complex changes, since the cut-and-paste computer tools make of revising globally an easy and neat task.

Research into the fourth research question reveals that the native and non-native expert and novice subjects shared an interest in communicating meaning to the reader(s) and a premature attention to mechanical changes. They differed in their preference for the rest of purposes of revision. The novice writers showed a greater inclination for grammar revisions than their experienced counterparts, as they had grammar shortages and had received instruction on writing that penalizes compositions that are not grammatically error-free. Between the novice native and non-native writers, the non-native made higher proportions of grammar revisions at early writing stages and lower decreases of the proportions of cosmetic and grammar revisions from the between-draft to the final draft, as a result of lack of self-confidence in the English language and the writing instruction received. Teachers need to indicate that content and form should be dealt with separately, but most important of all, they need to promote the students' awareness of the importance of meaning in their texts. Although the successful and less successful writers were able to get some meaning across, there is also supporting evidence that inexperienced writers work better with familiar topics and genres (Raimes 1985, Gaskill 1986, Porte 1995a). Therefore, students should start with familiar topics before moving on to other more abstract topics. Also, as argumentation is often regarded as more difficult than description or narration, less experienced writers should also work on the easiest genres before dealing with argumentation, which is more cognitive demanding. Frequent readings showing different rhetorical structures should also be encouraged. Referents, conjunctions and lexis are also a primary issue in writing classes, referents for expressing relations between pronouns and their referents, conjunctions for showing relations in the text and lexis for displaying lexical variety. Exercises should be primarily intended to aid students in the process of creating cohesive and coherent texts through the use of pronouns, repetitions, synonyms and transition words. The

various nuances of conjunctions should be studied so that writers do not think that they can interchange any of them on the same list.

Some of what has already been said for novice writers can also be applied to expert writers because, despite their success in dealing with meaning effectively, they also showed characteristics that made them resemble inexperienced writers. The native experienced writers made mechanical revisions at early stages of writing, while the non-native expert favored grammar revisions, as grammar is a focus of attention in L2 writing classes. Proficiency in English is generally equated with high grammatical command, which explains the non-native expert writers' attention to grammar even at the expense of meaning. In the final draft, however, the native expert writers favored informational revisions and, thus, they tried to refine the meaning expressed in their first drafts, whereas the non-native expert preferred to improve meaning in the between-draft cycle and to focus on formal and cohesion revisions in the final draft cycle. Writing teachers, while allowing for individual preferences for writing, should teach to read and revise the students' complete drafts once they have written their texts. Once they learn to consider meaning first, they will go over to audience concerns, appropriate rhetorical structure, well supported arguments and they will eventually deal with their weaknesses.

8.2. Suggestions for further research

Once the investigation has come to an end, one cannot help to wonder what else should be done, what parts have not been addressed properly and, thus, further investigation is needed that helps clarify some weak points. I will deal with some basic observations and suggestions, which I think may provide new insights into the expert and novice writers' composing processes.

First, Hall's (1987) classification of revisions was chosen because the revisions could be easily categorized; however, there were problems when the revisions were complex involving the rephrasing of old material in combination with new material, which made me think that the classification was sometimes too simple. Other classifications of revisions may be devised to find out if they work well with complex changes.

Second, future studies may also include factors that have not been considered in this piece of research, such as finding out if the results in this study coincide with other types of

writing, such as a descriptive or expository. Also, the students may be allowed to write on familiar topics, since there is evidence to affirm that they write and revise differently. It would also be interesting to discover the extent to which writers undertake revisions in their final drafts once they have received feedback from their teachers and peers, what types of revisions they make, or whether or not they change their notion of revision as a result of teacher and peer feedback.

Third, the results in this investigation suggest that both the expert and novice writers revised according to their own preferences for revision and, thus, their revision behaviors did not always coincide with those presented in the L2 literature for skilled and unskilled writers, which associate meaning revisions with expert writers and surface changes with novice. Teachers, who act as researchers in the writing class, should therefore teach how to write and revise while respecting the individual preferences for revision. Also, novice writers are potential good writers because they are not completely unaware of the benefits of revising meaning and are therefore worth observing in their own right for the information that they may offer about their own composing strategies.

Finally, more work should be done to account for the similarities and differences between native and non-native expert and novice writers at the revision stage of the writing process, which confirms or rejects the results in this study and gives further insights into their composing and revising processes. Also, the L2 literature has acknowledged that writers go back and forth between drafts and made combinations of changes. Yet, very little has been done that aids in investigating if such combinations contribute to successful writing and in finding out why novice writers did not get positive outcomes from their combinations. In sum, the acknowledged differences between degrees of expertise in expert and novice writers should be addressed so the less expert have an opportunity to succeed in their writing-related personal and academic enterprises.

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INTERVIEW QUESTIONS³

1. In English, how often did you write in high school or in gymnasium?
2. What specific comments did teachers tell you about your writing in English?
3. What worries you the most about writing in English (besides grammar)?
4. How would you rate these features from most important to least important in English?
 - Content
 - Organization
 - Grammar
 - Style
5. What is the most difficult thing for you when you write in English? What worries you the most?
6. What is the easiest thing for you when you write in English?
7. How important is writing in English to your personal or professional life?
8. What is the first thing you do when you must write a paper in English?
9. How would you divide 100% of the time it takes you to write a paper among these tasks?
 - Thinking
 - Note taking
 - Writing out a plan or an outline
 - Writing a first rough draft
 - Revising ideas to make them clearer
 - Checking for mechanical and grammatical mistakes
 - Writing a final neat copy
10. Do you think you divide your time the same way when writing in English and in your native language?
11. From your own experience, do you think it is possible to write a good paper in English by first writing the paper in your native language and then translating it into English? If you don't think it is possible for you, why not?

³ Questions extracted from Hall's (1987) doctoral dissertation p. 120-3.

Appendix 1
Interview Questions

12. What do you do if you can't think of the correct or right word in English when you are writing a paper?
13. Has what you have learned about writing in your native language helped you write better in English? Why or why not?
14. Do you plan your paper in English carefully or do you just begin writing, planning as you go along?
15. How do you know that a paper is finished? That is, what criteria do you use to decide you have written enough?
16. Who or what has influenced you the most in your writing?
17. What do you think makes a good writer?
18. When you write, do you try to think of a person or group of people to write to?
19. Do you read aloud when you write?
20. Do you read your writing to another person?
21. In your native language, did your parents or some other relative ever help you with your writing?
22. What is your earliest memory of some teacher giving you explicit instructions on how to write something?
23. In your native language, do you write in more than one dialect? Is there a special written language (or dialect) in your native language?
24. Do you let friends read your writing and give you advice on how to improve your writing?
25. Can you write any time or must you be in the mood to write an assignment in a college course?
26. What types of writing do you like best? For example, do you like to write poetry? Stories? Letters?

INTERVIEW QUESTIONS⁴

1. How often did you write in high school?
2. What specific comments did teachers tell you about your writing?
3. What worries you the most about writing (besides grammar)?
4. How would you rate these features from most important to least important?
 - Content
 - Organization
 - Grammar
 - Style
5. What is the most difficult thing for you when you write? What worries you the most?
6. What is the easiest thing for you when you write?
7. How important is writing to your personal or professional life?
8. What is the first thing you do when you must write a paper?
9. How would you divide 100% of the time it takes you to write a paper among these tasks?
 - Thinking
 - Note taking
 - Writing out a plan or an outline
 - Writing a first rough draft
 - Revising ideas to make them clearer
 - Checking for mechanical and grammatical mistakes
 - Writing a final neat copy
10. What do you do if you can't think of the correct or right word when you are writing a paper?
11. Do you plan your paper carefully or do you just begin writing, planning as you go along?
12. How do you know that a paper is finished? That is, what criteria do you use to decide you have written enough?
13. Who or what has influenced you the most in your writing?
14. What do you think makes a good writer?
15. When you write, do you try to think of a person or group of people to write to?

⁴ Based on Hall's (1987) dissertation.

Appendix 2
Interview Questions

16. Do you read aloud when you write?
17. Do you read your writing to another person?
18. Did your parents or some other relative ever help you with your writing?
19. What is your earliest memory of some teacher giving you explicit instructions on how to write something?
20. Do you write in more than one dialect? Is there a special written language (or dialect)?
21. Do you let friends read your writing and give you advice on how to improve your writing?
22. Can you write any time or must you be in the mood to write an assignment in a college course?
23. What types of writing do you like best? For example, do you like to write poetry? Stories?
Letters?

Appendix 3
Instructions for the Assignment

INSTRUCTIONS FOR THE ASSIGNMENT

Write a well-developed composition in English arguing for or against the following statement:

The use of marijuana should be legalized

Listed below are some arguments for and against that you can consider. However, you must know that these arguments need further development and explanations. You should also provide additional arguments to support your position in your paper. For the arguments against, consider how these ideas are weak or inadequate from your own point of view.

Against:

1. The use of marijuana would become more widespread
2. Its consumption would start at earlier ages
3. Especially children would become prey of its consumption
4. ...

For:

1. Marijuana is consumed anyway
2. Adulterated drugs can be avoided
3. It does not create dependence
4. ...

Appendix 4

General Instructions for all Writing Assignments in this Study

GENERAL INSTRUCTIONS FOR ALL WRITING ASSIGNMENTS IN THIS STUDY⁵

First, I want to thank you for agreeing to participate in this study. Your assistance and cooperation is invaluable for my thesis research. I hope that this experience will be both pleasant and informative for you. If at any time you have a question or feel uncomfortable, please feel free to talk with me.

1. There will be one composition in this study that you have to write in English. This composition will be graded by an instructor and then, I will be analyzing it to categorize the revision changes you have made throughout your writing.
2. For the composition, you will have two ninety-minute sessions. The two sessions will occur in two separate days. In the first session, your goal is to write the best first draft that you can write in the time given. Your paper will be collected at the end of the session and photocopied to be used in the investigation. In the second session, your paper will be returned without any marks on them. You will have to write another draft or drafts until arriving to the “clean copy” of your essay. This composition will be collected at the end of the writing session and given to an instructor to grade.
3. Pens and paper will be provided. You will use a blue pen for the first session and a black one for the next so that I can see clearly the changes you have made in each one of the sessions. There will be a dictionary of American English you can use freely. If you wish, you can also use other dictionaries you think that can be helpful for your writing.

⁵ Based on Hall's (1987) instructions

Appendix 4

General Instructions for all Writing Assignments in this Study

4. The assignment will be an argumentative essay. You will be presented with a situation and you will have to argue for or against it. Along with the statement of the issue, you will have arguments for or against as examples that will need to be further developed if you decide to use any of them. You should also develop some arguments of your own. Consider your position carefully and the arguments that support it. Remember that a good argumentative essay analyzes the advantages and the drawbacks of the opposing position.

5. Your composition will be evaluated paying attention to both content and form. As part of this research, your writing will also be evaluated according to the “ESL Composition Profile” (Jacobs et al., 1981), widely used in many composition studies. Your first draft will also be graded according to this system.

6. You should write your composition with the idea that an instructor, this researcher and all your classmates are going to be your readers. Write as well as you can and do not forget that you have an audience.

7. The first question that the reader will try to find out is “What is the position of the writer?” Define yourself as for or against the argument and state it clearly. Do not avoid this issue, because it is essential for the development of your essay.

8. Each composition should have an introduction, where your position is clearly stated, a body supporting your opinions and reasons against the opposing view and finally, a conclusion. Clarify your ideas and give details to what you write.

Appendix 4

General Instructions for all Writing Assignments in this Study

9. Do not erase anything that you write. If you want to make changes, draw a line across the words, phrases, sentences, paragraphs, or parts of the paragraphs.

10. There is no page limit; however, think of your composition as an in-class assignment, which usually ranges from two to five pages. Please, write as neatly as you can.

11. Thank you again for your cooperation and good luck!!

INTERVIEW⁶

1. Name and age
2. Academic status in NSU
3. Length of stay in the U.S.
4. Years of English instruction
5. Contact with the English language in the students' native countries (readings, TV, radio, ...)
6. Composing processes:
 - a) Do you plan your papers in your first or second language?
 - b) At what point do you think in your first language and at what point do you think in English?
 - c) In what way did the thinking in your first language help you? In what way did the thinking in English help you?
 - d) Does thinking in your first language pose a problem to you during your composing?
 - e) When you thought in your first language first, did you have any problems translating them into English? If so, what kind of problems did you encounter?
 - f) Tell me when thinking in your first language does not help you or facilitate your writing in English.
 - g) Description of the problems you have encountered
 - h) When you were composing/revising, what was the thing you were most concerned with? Ideas or grammatical correctness and style?
 - i) When did you start to revise? Did you wait until you finished your drafts or did you revise it as you were composing?
 - j) When you detected errors in your essay, what did you do? Did you correct them right away or did you wait until you finished your ideas in a sentence, a paragraph or the whole essay?

⁶ Based on Hall's (1987) doctoral dissertation.

Appendix 5

Interview

- k) Which draft did you make the most changes? Which draft did you make the least changes? Why?
- l) When you revise, what kind of revision did you change the most? Grammar usage or ideas?

STUDENT QUESTIONNAIRE⁷

1. Please rate the difficulty level of the assignment. (1= very difficult; 10= very easy)

2. Please rate how much you liked the assignment. (1= not at all; 10= very much)

3. Please rate the amount of time allotted to the assignment. (1= too little; 10= too much)

4. Compared to other in-class assignments, did you spend more time or less time on this writing? How would you rate it? (1= much less; 10= much more)

5. Compared to other outside class assignments, did you spend more time or less time on this writing? How would you rate it? (1=much less; 10=much more)

6. Compared to other in-class assignments, have you written much more or much less? How would you rate it? (1= much less; 10= much more)

7. Compared to other outside assignments, have you written much more or much less? How would you rate it? (1= much less; 10= much more)

8. Compared to other in-class assignments, have you made more or fewer revisions in this writing? How would you rate it? (1= many fewer; 10= many more)

9. Compared to other outside class assignments, have you made more or fewer revisions in this writing? How would you rate it? (1= many fewer; 10= many more)

⁷ Based on Gaskill's (1986) and Hall's questionnaire (1987), p. 371-2 and p. 145-7, respectively

Appendix 6
Student Questionnaire

10. Compared to other writings, how difficult or easy has this assignment been? (1= much more difficult; 10= much easier)

11. Did you have a specific reader in mind when you wrote your composition? If so, describe this reader briefly.

11. Do you have a purpose in mind when writing? Did you try to convince or persuade your reader or readers?

SKILLED WRITERS

A. Native skilled writers

A.1. LOLA

Lola's pre-draft

Notes

Use of Marijuana Should be legalized

despite its physiological ... afflictions which

Against

1. smoking - bab
- 2.

Lola's first draft

Although legal in some countries, legalization of Marijuana is still under debate. Where decriminalisation of Marijuana is an issue, the debate (both political, cultural and popular) can be quite controversial. The use of Marijuana should be legalized, despite its physiological effects (Effects which are already present in society from the use of Tobacco, alcohol) and its negative cultural connotations. Legalization and Regularization of Marijuana should mean that its quality, content and character would be controlled. This control would include economic + medical regularization. Once legalized, this drug and its associated substances would no longer be part of illegal trade + criminal practices.

This debate is not new to us. The traditional opinions against legalization, such as the fear of juvenile use and widespread, uncontrolled addiction are founded, but these arguments can apply to any drug, including those already legal, such as alcohol and tobacco. Medically speaking, Marijuana + hashish are smokable substances – which means that they can affect us physiologically. In some cases, it is mixed with tobacco and smoked – this, no doubt would affect the lungs and, of course, non-smokers in public places. – But this can be included in the entire tobacco smoking debate.

In Modern Western societies, where even cigarettes are considered taboo, Marijuana would be thought of as more taboo, even demonic. Would Marijuana mainstream opinion be prepared for legalization? Considering the last 50 years of popular culture and media, “Pot” has been the object of fear and disgust. In the 50's, upstanding American parents feared their children would be taken by + addicted to “weed”. Films like “Reefer Madness”, underlined this paranoia by showing teenagers (normal and responsible and drug free) becoming “hooked on” Marijuana. Not only did these teenagers drop out of school, but they were shown + portrayed as common street thugs + petty criminals. Albeit an exaggerated depiction, many parents felt that Marijuana and Hashish would cause their children to drop out of school, and society. Although an example of the paranoia of the 1950's some of this opinion exists today. Marijuana smokers are shown on Popular TV and in Films as being, “out”, marginalized non-members of society. From the point of view of popular culture + mainstream thought, legalization of marijuana would be considered a lowering of North American popular values. Are we ready for this?

Ready as we might be or not, the legalization and regularization of Marijuana would provide us with a safe and legal substance, not unlike alcohol and tobacco. If regulated, Marijuana and its associated substances can be controlled and marketed. Regulating bodies + Government departments can ensure its quality is high and its content pure. When Marijuana is categorized, labelled and regulated, its consumption would be safe and free of doubts about its origin and quality. Like Alcohol and Tobacco, Marijuana types can be evaluated, its prices fixed. Its use and consumption, once regulated would be ideal for medical purposes, which are currently being tested and researched.

Appendix 7

Skilled and Unskilled Writers' Drafts

Marijuana can be used for cancer pain therapy, chronic pain and Migraines, and has proven to be successful in these cases. Safe, clean and high quality Marijuana on the open market would be available to everyone at standard prices.

Legal and safe trade of Marijuana on the open market would weaken its illegal trade and associated criminal practices. Decriminalizing Marijuana and taking it away from dealers would dismantle drug dealing rings and weaken its illegal contraband. In many cases, its origins and quality are doubtful, as are its criminal associations. Illegal drug trading is associated with trade in other areas, such as weapons and other drugs.

The legalization of Marijuana would mean decriminalisation of the traditionally illegal drug, and its regularization. If it is to be consumed, it should be as safe as possible, its prices standard. Alcohol and tobacco, which are legal, are associated with negative physiological effects, which are also associated with Marijuana. Culturally, it may be a difficult pill to swallow for traditional mainstream opinion, but in some cases an inevitable decision, considering its already legal status in other countries.

Lola's between draft

Although already legal in some countries, legal Marijuana use in others is still under debate. Where decriminalisation of Marijuana is an issue, the political, cultural and popular debate can be quite controversial. The use of Marijuana should be legalized, despite its physiological + cultural those associated effects (those associated problems which are already present in society: The use of tobacco alcohol for example. 1. Legalization and Regularization of Marijuana would mean that its quality, content and origin would be controlled. 2. This control would include economic + medical regulation. 3. Once legalized, this drug and its associated substances would no longer be part of illegal trade + criminal practices, possibly reducing them.

1. This debate is not new to us. The traditional opinions against legalization, such as the fear of juvenile use and widespread, uncontrolled addiction are founded, but these arguments can apply to any drug, including those already legal, such as alcohol and tobacco. Medically speaking, , Marijuana + hashish are smokable substances – which means that they can affect us physiologically. In some uses, it is mixed with tobacco and smoked – this, no doubt would affect the lungs and, of course, non-smokers in public places - But this can be included in the entire tobacco smoking debate.

In Modern Western societies, where even cigarettes can be considered taboo, Marijuana would be thought of as more taboo, even demonic. Would North American mainstream opinion be prepared for legalization? Considering the last 50 years of popular culture and media, “pot” has been the object of fear and disgust. In the 1950's, upstanding American parents feared their children would be taken in by and become addicted to “weed”. Films like “Reefer Madness”, underlined this paranoia by showing teenagers (normal and responsible and drug free at the start) getting “hooked on” Marijuana. Not only did these teenagers drop out of school, but they eventually and became common street thugs and petty criminals. Albeit an exaggerated depiction, many parents felt that Marijuana and Hashish would cause their children to drop out of school, and eventually society. Although an example of the paranoia of the 1950's some of this opinion exists today. Marijuana smokers are shown on Popular television and in Films as being, “out of it”, marginalized non-members of society. From the point of view of popular culture and mainstream thought, legalization of marijuana would be considered a lowering of North American popular “values”. Are we ready for this?

2. Ready as we might be or not, the legalization and regularization of Marijuana would provide us with a safe and legal substance, not unlike alcohol and tobacco. If regulated, Marijuana and its associated substances can be controlled and marketed. Regulating bodies + Government departments can ensure its quality is high and its content pure. When Marijuana is categorized, labelled and regulated, its consumption would be safe and free of doubts about its origin and quality. Like Alcohol and Tobacco, Marijuana types can be evaluated and its prices fixed or standardized.* Its use and consumption, once regulated would be ideal for medical purposes. Marijuana can be used for cancer pain therapy, chronic pain and Migraines, and has proven to be effective in these cases. It is the subject of current research and has been tested in the past – often proven to be. Safe, clean and high quality Marijuana on the open market would be available to everyone at standard prices.

* It is no wonder that useful. Cancer patients, in organized groups, are fighting for legalization of M. and some break current laws by using M. to alleviate cancer pain.

3. Legal and safe trade of Marijuana on the open market would weaken its illegal trade and associated criminal practices. Decriminalizing Marijuana and taking it away from dealers would dismantle some drug dealing rings and weaken its illegal contraband. In many cases, its origins and quality are doubtful, as are its criminal associations. Illegal drug trading is associated with trade in other areas, such as weapons and stolen goods.

The legalization of Marijuana would mean decriminalisation of the traditionally illegal drug, and its regularization. If it is to be consumed, it should be as safe as possible, its prices standard. Alcohol and tobacco, which are legal, can cause negative physiological effects, which are also associated with Marijuana. Culturally,

Appendix 7

Skilled and Unskilled Writers' Drafts

legalization may be a difficult pill to swallow for mainstream opinion, in some cases, is an inevitable policy change. (considering) (its already legal status in other countries.)

Lola's final draft

Although already legal in some countries, legal Marijuana use in others is still under debate. Where decriminalization of Marijuana is an issue, the political, cultural and popular debate can be quite controversial; Both sides equally fierce in their support for or arguments against legalization. The use of Marijuana should be legalized, despite its physiological, cultural and sociological effects – those effects already accepted by us and which form part of our society; the use and abuse of alcohol and tobacco are examples. Legalization and regularization of Marijuana would mean that its quality, content and origin should be controlled. This control would include economic and medical regulation. Once legalized, this drug and its associated substances would no longer be part of illegal trade and criminal practices, possibly reducing them.

This debate is not new to us. The traditional opinions against legalization, such as the fear of juvenile use and widespread, uncontrolled addiction are founded, but these arguments can apply to any drug, including those already legal, such as alcohol and tobacco. Medically speaking, Marijuana and hashish are smokable substances – which means that they can affect us physiologically. In some cases, it is mixed with tobacco and smoked – this, no doubt, would affect the lungs and, of course, non-smokers in public places. – But this can be included in the entire smoking debate, and cannot be an argument against smoking Marijuana per se, an argument against smoking in general.

In Modern Western societies, where even cigarettes can be considered taboo, Marijuana would be thought of as a worse evil, even demonic. Would North American mainstream opinion be prepared for legalization? Considering the last 50 years of popular culture and media, “pot” has been the object of fear and disgust. In the 1950's, upstanding American parents feared their children would be taken in by and become addicted to “weed”. Films like “Reefer Madness” underlined this paranoia by smoking teenagers (normal, responsible and drug-free at the start) getting “hooked on” Marijuana. Not only did these teenagers drop out of school, but they became common street thugs and petty criminals. Albeit an exaggerated depiction, many parents and teachers felt that Marijuana and hashish would cause their children to drop out of school, and eventually society. Although an example of the paranoia of the 1950's, some of this opinion exists today. Marijuana smokers are shown on Popular Television and in Films as being “out of it” or “losers” – marginalized non-members of society. From the point of view of popular culture and mainstream thought, legalization of Marijuana would be considered a lowering of North American popular “values”. Are we (or they) ready for this?

Ready as we might be or not, the legalization and regularization of Marijuana would provide us with a safe and legal substance, not unlike alcohol and tobacco. If regulated, Marijuana and its associated substances can be controlled and marketed. Regulating bodies and government departments can ensure its quality is high and its content pure. When Marijuana is categorized, labelled and regulated, its consumption can only be safe and free of doubts about its origin and quality. Like alcohol and tobacco, Marijuana types can be evaluated and its prices fixed and/or standardized. In some countries; Holland being the best example, soft drugs like Marijuana are already controlled in this way and this regularization has proven to be successful. Its use and consumption, once regulated, would be ideal for medical purposes. Marijuana can be used for cancer pain therapy, chronic pain and migraines and has proven to be effective in these cases. Not surprisingly, it is the subject of current research and has been tested in the past – often shown to be useful. It is no wonder then, that cancer patients, in organized groups, are fighting for legalization and some break current laws by using and trading marijuana to alleviate cancer pain. Safe, clean and high quality Marijuana on the open market would be available to everyone at standard prices.

Legal and safe trade of marijuana on the open market would weaken its illegal trade and associated criminal practices. Decriminalizing Marijuana and taking it away from dealers would dismantle some drug dealing rings and weaken its illegal contraband. In many cases, its origins and quality are doubtful, as are its criminal associations. Illegal drug trading is associated with the trade in other areas, such as weapons and stolen goods.

The legalization of Marijuana would mean decriminalisation of the traditionally illegal drug, and its regulation. If it is to be consumed, it should be as safe as possible, its prices standard. Alcohol and tobacco, which are legal, can cause negative physiological effects – which are also associated with Marijuana. Culturally, legalization maybe a difficult pill to swallow for mainstream opinion, but considering its already legal status in other countries, it is an inevitable policy change.

A.2. KAT

Kat's pre-draft

Marijuana should be legalized

I'm arguing for the legalization of cannabis but in this argument I am not saying that the use of marijuana is good in all situations is good, foresay?.

It's been proven to be bad for your health as everyone knows but it can be very beneficial for patients of cancer, etc. Also for financial reasons we should consider legalizing marijuana.

I believe it should be legalized for medical reasons.

Conclusion
Why has people suffer ^{society} ^{last} like the young aids patient – Legalization would prevent less suffering.

Has legalized it would be cheaper to get hold of marijuana

Pre-draft 2

Point 1
Medical reasons
- Marinol
- Discuss the man whose wife was sick
- Cheaper cost of marijuana
Aids patient
- prohibition – more money channelled into other things. - less crime
- wouldn't increase children's consumption

```
graph TD
    C[consumption] --> NT[not taboo]
    C --> R[restrictions]
    C --> IE[increased education]
    NT --> SI[Spain + Ireland taboo]
    R --> PL[People less likely to get class A drugs]
    IE --> IE2[increased education]
```

- Amsterdam → unadulterated drugs
→ country got it right
→ drug tourism

- Conclusions

"If cannabis were a 'gateway' drug we'd have 80 million heroin addicts running around now wouldn't we"

I believe marijuana should be legalized and do not feel that legalization will cause an increase in the number of hard drug users. I am going to make parallels highlighting the benefits of drug legalization between other countries to demonstrate my point and to highlight the possible benefits legalization could bring. More importantly how can humane society should make marijuana illegal for medical purposes.

Making it legal to buy marijuana in shops would mean in one fowl swoop the government could get rid of many pushers as they would no longer be a demand of their services. Many people become pushers of marajauna became they themselves.

Most important of all is that marijuana is legalized for medical purposes. I read a heart breaking account of a young aids patient.

Kat's first draft

I think marajauana should be legalized for medical reasons. It can help patients with many illnesses or depression, panic attacks, arthritis, migraine headaches.

Appendix 7

Skilled and Unskilled Writers' Drafts

In this argument I'm arguing for the legalization of marajuana. I am in no way saying that the use of marajuana is good in all situations for say. We all know it's bad for our health. I believe it should be legalised for medical reasons primarily. Also I believe it should be legalized so more money could be put in education. In other countries to show how a more permissive society is a better society. This argument I'm going to make parallels [?].

Although there are other pharmaceutical drugs on the market eg. Marinol. They are not as effective as marijuana. Marinol is a substitute for marajuana but it is useless for many patients with "chronic nausea from chemotherapy can't keep the pill down long enough for it become effective". Also there are many properties in marajauna. "Marinol contain only one of a dozens of active substances found in marajauna....: who knows which is effective".

On the internet I read about a man whose wife had fibromyalgia. Marajauna "has allowed her to reduce or discontinue the use of 8 dangerous pharmaceutical medications since she returned to its use ... these drugs were killing her liver ... she's recovering from the damage these drugs did."

Also in regards to medical use we should consider the lower costs of using marajauna for medical treatment. Marinol costs "\$30 a day--- 2-5 the cost of margyauna use. Also could marajana cheaper without having to pay pyshers. If marajauna were legalized people from underprivileged backgrounds could get it free from the NHS. I was nce read a case of a man who had Aids. If he bought marajauna he could keep food down but he couldn't afford to buy food. If he bought food he couldn't afford marajauna. If marajauna was legalized this kind of situation (vicious circle) would never exist.

We should also consider the fact that decriminalisation would reduce crime. When America made Alcohol illegal during the prohibition a whole crime network was created; the mafia De-criminalization would reduce crime and enable the police to spend ore time and resources to catch dealers of blass. A drugs perpertrations of and more serious offences such as rape and murder. Case of policeman who is famous in Britain for not wasting police time on marajauna. N.B find quote.

Money that is now being spent of arresting dealers and consumers of this drug could even be re-channeled intpo drug rehabilitation programmes or education programmes. Tax which could gained from the sale of marajauna could distributed in a similar manner.

Many people believe that if margujauna was legalized it would mean an increase in the number of children using it. With money redistributed into education this could off-set this. Also bringing it out of the closet would mean people would begin to talk about t. It would no longer be a taboo topic of conversations. Having lived in Spain for a year I have noticed that the attitudes regarding alcohol has affected the spanish youth. Spanish youth has more respect for alcohol than their irish counterparts because there are fewer restrictions on the consumption of alcohol. Spanish bars stay often till two or three in the morning. In Ireland they close at eleven. This created alot of problems into alcohol abuse. An open approach to marajauna use would create a society that won't resort to excesses of use. Selling marajauna in shops would mean that it could be more easily regulated. It would stop people coming into contact into harder drugs. Now people buy marajauna through a "network of silence". if marajauna where legalized this would dissappear and it would mean "more harmful drugs would be harder to get".

As in the instance of Amsterdam a drug testing programme could be introduced. This would mean unadulterated drugs could be available which would be better for your health. In Amsterdam they also give information and advice at the time they out the results of tests.

Amsterdam is a prime example of a country who has got it right as far drug legalization is concerned. With general population itself there does not appear to be a problem. They seem to have a very healthy and rounded attitude to marajauna. The only problem in Amsterdam is one of the influse of Europeans who come to advantage of it's drug laws. These people do not come from countries with the same tolerance for drugs and they seem to go over-board when they visit Amsterdam much to the consternation of the local population. Amsterdams' problems of drug tourism wouldn't exist if the whole of Europe tooth on the same approach to drug use.

I think given the right attitude and approach legalization could create less crime. The next generation would probably have more respect for drugs given the right education. Legalization would lead to a more tolerant society and as society today can we let people go on suffering like the young aids patient who had to choose between food he couldn't eat or marijuana which could help him to eat.

Kat's between-draft

I think marajuana should be legalized for medical reasons. It can help patients with many illnesses or depression, panic attacks, arthritis, migraine headaches.

In this argument I'm arguing for the legalization of marajuana. I am in no way saying that the use of marajuana is good in all situations for say. We all know it's bad for our health. I believe it should be legalised for medical reasons primarily. Also I believe it should be legalized so more money could be put in education. In other countries to show how a more permissive society is a better society. This argument I'm going to make parallels [?].

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Skilled and Unskilled Writers' Drafts

Although there are other pharmaceutical drugs on the market eg. Marinol. They are not as effective as marijuana. Marinol is a substitute for marijuana but it is useless for many patients with "chronic nausea from chemotherapy who can't keep the pill down long enough for it become effective". Also there are many properties in marijuana. "Marinol contain only one of a dozens of active substances found in marijuana...: who knows which is effective".

On the internet I read about a man whose wife had fibromyalgia. Marijuana "has allowed her to reduce or discontinue the use of 8 dangerous pharmaceutical medications since she returned to its use ... these drugs were killing her liver ... she's recovering from the damage these drugs did."

Also in regards to medical use we should consider the lower costs of using marijuana for medical treatment. Marinol costs "\$30 a day--- 2-5 the cost of marijuana sp. use. Also could marijuana cheaper without having to pay physicians. If marijuana were legalized people from underprivileged backgrounds could get it free from the NHS. I once read a case of a man who had Aids. If he bought marijuana he could keep food down but he couldn't afford to buy food. If he bought food he couldn't afford marijuana. If marijuana was legalized this kind of (vicious circle) would never exist.

We should also consider the fact that decriminalisation would reduce crime. When America made Alcohol illegal during the prohibition years a whole crime network was created; the mafia De-criminalization would reduce crime and enable the police to spend more time and resources catching dealers of drugs. They could also use the time to catch more offences such as rape and murder. Case of policeman who is famous in Britain for not wasting police time on marijuana. N.B find quote. Money that is now being spent of arresting dealers and consumers of this drug could even be re-channeled into drug rehabilitation programmes or education programmes. Tax which could gained from the sale of marijuana could be distributed in a similar manner.

Many people believe that if marijuana was legalized it would mean an increase in the number of children using it. With money redistributed into education this could off-set this from happening. Also bringing it out of the closet would mean people would begin to talk about it. It would no longer be a taboo topic of conversations. Having lived in Spain for a year I have noticed that the attitudes regarding alcohol has affected the Spanish youth. Spanish youth has more respect for alcohol than their Irish counterparts because there are fewer restrictions on the consumption of alcohol. Spanish bars stay open till two or three in the morning. In Ireland they close at eleven. This created a lot of problems into alcohol abuse. An open approach to marijuana use would create a society that won't resort to excesses of use and would have more respect of the drug. Selling marijuana in shops would mean that it could be more easily regulated. It would stop people coming into contact into harder drugs. Now people buy marijuana through a "network of silence". If marijuana were legalized this would disappear and it would mean "more harmful drugs would be harder to get".

As in the instance of Amsterdam a drug testing programme could be introduced. This would mean unadulterated drugs could be available which would be better for your health. In Amsterdam they also give information and advice at the time they give out the results of tests.

Amsterdam is a prime example of a country who has got it right as far drug legalization is concerned. With the general population itself there does not appear to be a problem. They seem to have a very healthy and rounded attitude to marijuana. The only problem in Amsterdam is one of the influx of Europeans who come to advantage of it's drug laws. These people do not come from countries with the same tolerance for drugs and they seem to go over-board when they visit Amsterdam much to the consternation of the local population. Amsterdam's problem is one of drug tourism which wouldn't exist if the whole of Europe took on the same approach to drug use.

I think given the right attitude and approach legalization could create less crime. The next generation would probably have more respect for drugs given the right education. Legalization would lead to a more tolerant society and as society today can we let people go on suffering like the young AIDS patient who had to choose between food he couldn't eat or marijuana which could help him to eat.

Too many things
Just one point

Kat's final draft

"If cannabis were a 'gateway' drug we'd have 80 million heroin addicts running around now wouldn't we?"

I strongly believe that marijuana should be legalized and do not feel that legalization will cause an increase in the consumption of hard drugs. To demonstrate my point I am going to make parallels between other countries, highlighting the possible benefits legalization could bring. More importantly how can a humane society make marijuana illegal for medical purposes.

Firstly de-criminalization of Marijuana would reduce crime. When America made alcohol illegal during the prohibition years, a whole crime network was created; the mafia. Making it legal to buy marijuana in shops mean in one foul swoop the government would get rid of many dealers as there would no longer be a demand for their

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Skilled and Unskilled Writers' Drafts

services. This would be free up a lot of time and resources which the police force could use in order to catch dealers of class A drugs or more serious felons.

Another consideration is a financial one. Tax which could be gained from the sale of marijuana could be channelled into drug rehabilitation or on education programmes. Money that is now being wasted on catching dealers and more incomprehensibly consumers of this drug could be re-channelled in a similar manner.

Many people believe that if marijuana was legalized it would mean an increase in the number of children using it. With money redistributed into education this could be off-set. Bringing marijuana out of the closet would mean people would begin to talk about it. It would no longer be a taboo topic of conversation. As a result of silence surrounding marijuana many young and old people have not heard about the possible mental side-effects. Legalization would bring about a new awareness of the dangers of marijuana.

Having lived in Spain for a year I have noticed how the government's attitude towards alcohol consumption has affected the Spanish youth. They have more respect for alcohol than their Irish counterparts. This is all due to fewer restrictions on the consumption of alcohol. Spanish bars stay open till two or three in the morning. In Ireland they close at eleven o'clock. As a result Ireland's strict laws have created a drink til you are sick culture. Irish people drink to excess and we have many problems due to alcohol abuse. An open approach to marijuana use would create a society that wouldn't resort to excesses of use and would have more respect for the drug.

Amsterdam is a prime example of a country which has got it right as far as drug legalization is concerned. With the general population itself there does not appear to be a problem. They seem to have a very healthy and rounded attitude towards marijuana. The only problem being, the influx of Europeans who come to take advantage of its liberal drug laws. These people do not come from countries with the same tolerance for drugs. They go overboard when they visit Amsterdam much to the consternation of the local population. Amsterdam's main problem is one of drug tourism which wouldn't exist if the whole of Europe took on the same approach to drug use.

Another plus point in regards to legalization is that if it were sold in shops it could be more highly regulated. It would be more difficult for children to get hold of it. Furthermore it would stop people coming into contact with class A drugs. Today people buy marijuana "a network of silence". If marijuana were legalized this would all disappear and it would mean "more harmful drugs would be harder to get".

As in the instance of Amsterdam a drug testing programme could be introduced. This would mean fewer adulterated drugs would be available. In Amsterdam they also give information and advice at the time they give out the results of the tests.

Most important of all is that marijuana must be legalized for medical purposes. Recently I read a heart breaking account of a young AIDS patient. He was faced with an impossible choice. Marijuana enabled him to beat his nausea but if he bought Marijuana he couldn't afford food. If he bought food he couldn't keep it down long enough for it to give him the nutrition his dying body required.

Anti-drug campaigners will argue that there are other drugs on the market. There is one drug called Marinol which is a substitute for marijuana but accompanying Marinol's use is a whole list of side effects. Marinol cannot be inhaled so in the case of the young AIDS patient above it is absolutely useless because he cannot "keep the pill down long enough for it to become effective". Also there are many properties in marijuana "Marinol contains only one of a dozen active substances found in marijuana ... who knows which is effective."

Drugs that are often used as substitutes for Marijuana are often very damaging to health. On the internet I read about a man whose ill wife had used marijuana and it "has allowed her to reduce or discontinue the use of dangerous pharmaceutical medication". "These drugs" he said "were killing her liver," and "she is now recovering from the damage these drugs did."

Cost should also be taken into consideration. Marinol costs "\$ 30 a day 2-5 the cost of marijuana use". If marijuana were legalized people from underprivileged backgrounds could get it from the NHS for free and people such as the young AIDS patient would no longer have to suffer.

Given the right attitude and approach legalization could bring about many benefits. As a society we would begin to mature and a new respect for drugs would be more widely held. Individuals would have the freedom to make educated decisions and people such as the AIDS patient would not have to suffer due to a draconian law. No-one should have to choose between marijuana and food.

A.3. ANNABELLE

Annabelle's first draft

The law does not stop people from behaving as they choose. Laws that prevent people from taking drugs are in place presumably to protect the individual from themselves. The law is punitive and has a role as a yardstick, giving individuals moral guidelines that they wish to follow. If they choose to break the law, they may be punished.

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Skilled and Unskilled Writers' Drafts

Most countries have laws against drugs, and cannabis in particular. In most of these countries the drug is also smoked or ingested and the practice is recognised as widespread by the relevant authorities. (This is certainly true of England where media and government have waged “wars” against drugs unsuccessfully for years).

The law does not successfully prevent people from taking, buying, or selling drugs. It does not protect anyone from the drug’s effects. I see no reason, therefore, to maintain legislation which cannot be policed effectively, is highly costly, and (British) police regard as a waste of time.

As a cannabis smoker, I was first introduced to the drug aged thirteen by an older friend of the family. Until that moment, I have brought the rhetoric we had been told through school, media, parents, etc, that drugs would kill, and ‘screw me up.’ Despite having behaved all that, curiosity got the better of me, and I got stoned for the first time. Peer pressure was clearly a factor in my decision to try the drug, but it was more than that. I was exercising personal rights, my right to try something I was interested in. It felt like an act of deliberate choice, and became a milestone I enacted with growing up.

Access was there, despite my young age, and middle class upbringing. No amount of education would have stopped me taking that first smoke.

The illegality of the drug did not stop me from getting access to it then, or later on. It may however have involved more risks (going to neighbourhoods I wouldn’t otherwise, etc), and may have given me further access to other drugs. A dealer is unlikely to make much money from cannabis sales whereas selling class A drugs is far more profitable. The commonly cited argument that making a drug illegal protects young people is not in my opinion, true. Conversely, it can mean they are used for trafficking purposes, or (as later happened to me) the legal system punishes them. When I got into trouble for eating some cannabis in school, I was severely punished, suspended from school for seven weeks and castigated by everyone. I was ‘labelled’. It was a shocking fact for my school and town to deal with. It seemed to me at the time that I suffered more from society’s attitudes than from taking the drug.

There are other cultures in which cannabis use is legal or at least decriminalised. In Britain police have now admitted to turning a ‘blind eye’ to small amounts of cannabis. It simply wasn’t practical to police cannabis use.

As with many drugs, cannabis use is beneficial to some people. People suffering from arthritis and other diseases can find relief through its use. British law floundered around trying to find a way of legalising cannabis use under prescription. I believe they gave up, resulting in its new status as decriminalised.

It can be beneficial to users with specific health problems. It can also be beneficial to a stressed city worker who needs to relax on return home. I can’t see that there can possibly be a problem with that, nor do I see that the government should have the power to prevent that person making that choice.

Cannabis use is different to that of other drugs. It does not turn users into addicts, it does not make them unable to cope with their ordinary lives, and does not exacerbate violent tendencies. Cannabis-related behaviour is in some ways more socially acceptable than alcohol related behaviour. And yet Britain at least is steeped in the culture of alcohol.

My dislike of ruling against cannabis is based above all on arguments concerning personal freedom. Unless an action causes significant harm to other people or the environment, I believe responsibility should belong to the individual.

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Annabelle’s between-draft

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The law does not successfully prevent people from taking, buying, or selling drugs. It does not protect anyone from the drug’s effects. I see no reason, therefore, to maintain legislation which cannot be policed effectively, is highly costly, and (British) police regard as a waste of time.

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There are other cultures in which cannabis use is legal or at least decriminalised. In Britain police have now admitted to tuning a 'blind eye' to small amounts of cannabis. It was found to be simply wasn't practical to police cannabis use. Passive

As with many drugs, cannabis use is beneficial to some people. People suffering from arthritis and other diseases can find relief through its use. British law floundered around trying to find a way of legalising cannabis use under prescription. I believe they gave up, resulting in its new status as decriminalised.

Personal rights. That the law was tying itself in knots. Stress that – no point in the law 'time and money.'

It can be beneficial to users with specific health problems. It can also be beneficial to a stressed city worker who need to relax on return home. I can't see that there can possible be a problem with that, nor do I see that the government should have the power to prevent that person making that choice.

Cannabis use is different to that of other drugs. It does not turn users into addicts, it does not make them unable to cope with their ordinary lives, and does not exacerbate violent tendencies. Cannabis-related behaviour is in some ways more socially acceptable than alcohol related behaviour. And yet Britain at least is steeped in the culture of alcohol.

My dislike of official ruling against cannabis is based above all on arguments concerning personal freedom and choice. Unless an action causes significant harm to other people or the environment, I believe responsibility should belong with the individual.

Cannabis use is different to that of other drugs. / It does not turn users into addicts, it does not make them unable to cope with their ordinary lives, and does not exacerbate violent tendencies. Cannabis-related behaviour is in some ways more socially acceptable than alcohol related behaviour. And yet Britain (at least) is steeped in the culture of alcohol.

Dominant
Scientific says

Annabelle's final draft

What is the law for? It is too simplistic to see the law as defining for us what is 'right' and what is 'wrong'. This may be how governing bodies perceive their duties, but an individual living in a democratic society is unwise to suspend their own judgement. A democratic system is built then on the idea of the common good, and the individual may often disagree with this 'one size fits all' approach.

Laws are made and enforced so that people live as harmoniously as possible together. The British government has often been referred to as the 'Nanny State'. The reason for this is that many laws are made to protect the individual, from themselves as much as from others.

Most countries have laws against drugs, and most countries legislate against cannabis. At the same time, these same countries recognise that the drug is smoked or 'taken' by a significant subsection of the culture. This is certainly true of Britain where media and government have waged "war" against drugs unsuccessfully for years.

In fact the Labour government invented a new position – that of "Drugs Tsar" which went to the lucky Keith Helliwell. When he first got the job, he made a lot of noise about getting rid of the problem of drugs. He gradually got quieter. The job, it became clear, was an impossible, or very difficult one.

Not all users of cannabis use it recreationally. But whereas a cancer victim receives prescribed morphine, the relief given by cannabis to, for example, those suffering from arthritis, has never been legal. There is no extant way of getting cannabis on prescription, and never has been.

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This is partly because it is such a political 'hot potato'. Although as a crop it can be useful, an a type of the plant with a very low THC content is grown, there was still a public outcry about it being grown legally in England. Or at least, that's how the media portrayed it. A fuss about nothing.

As a cannabis smoker I was first introduced to the drugs at the age of thirteen, by an older friend of the family. Until the moment he offered it to me, I had accepted what the Holy Trinity of 'school, parents and media' had told me. The standard line then was that "Drugs Kill" and "Screw you up." No distinction was made between classes or types of drugs or on educating us about what exactly they were, etc.

Despite having believed what they said, that natural human instinct curiosity got the better of me, and I got stoned for the first time. I didn't die; it was mildly pleasant.

Peer pressure was clearly a factor in my decision to try the drug, but to me it felt like more than that. I was exercising a right. I was trying something I was interested in. I was making a deliberate choice. Having done it, I couldn't see what the fuss was about. That is, I couldn't see the point in its illegal status. The severity of the culture's attitude towards the drugs issue made me see the authorities as suspect, rather than the drugs. Were they needlessly scared of something that was almost harmless?

The illegality of the drug did not stop me from getting access to it then or later on. Instead, it means I may have smoked resin containing bits of carcinogenic plastic added to the product to bulk it out. So the product is less reliable because it is illegal. There are many similar problems, such as being 'ripped off' in all the ways possible, without legal regress.

The illegality of the drug does not protect young people, in my opinion. Conversely it means they are used for trafficking, or (as later happened to me) the legal system can punish them. A custodial sentence, it seems to me, can be more damaging to a young person than taking cannabis.

In Britain the police have now admitted to turning a 'blind eye' to the possession of cannabis for personal consumption. The impracticality of policing usage of the drug overwhelmed the conservative attitude that the law must always be enforced.

British law floundered for a while because in different counties different penalties were imposed for possession. This is why it made sense to state officially that cannabis found for personal use would carry no penalty.

The law also struggled with the fact that cannabis can relieve the symptoms of several terminal diseases. This was a factor in its decriminalisation. The law was being made to look 'an ass' for penalising such users.

Marijuana can be beneficial to users with specific health problems. It can also be beneficial to a stressed city worker who needs to relax after a day's work. I see no problem with such usage, and I see no point in a law that condemns someone smoking a spliff in their own home.

Above all my dislike for official ruling against cannabis is based on arguments concerning personal freedom. Unless an action causes significant harm to other people or the environment I believe responsibility should belong with the individual.

Cannabis use is different to other drugs because of the effects it has on the user. Dominant scientific opinion says it is not addictive, it does not make unable to cope with their ordinary lives, and it does not exacerbate violent tendencies. Although, as with other drugs, driving etc are not a good idea under the influence, cannabis induced behaviour can be more socially acceptable than alcohol induced behaviour. And yet Britain is steeped in the culture of alcohol. And no matter how bad for you they found cigarettes and alcohol to be, I cynically believe the duty earned through tax would be so high, and the public opinion would be so negative that cigarettes and alcohol would never be legislated against.

A.4. AMANDA

Amanda's first draft

Marijuana is the most commonly used illegal drug in the United States (1). Marijuana is a drug that is grouped as a cannabis. Marijuana is an illegal drug that, if caught, can carry jail time. Marijuana prohibition has been in effect since 1937, with trends that closely resemble those of alcohol prohibition (3). Many people feel that marijuana prohibition, like alcohol prohibition, has set trends in crime, distrust, and dissension. These people feel that if the goal of marijuana is to stop Americans from using it, then it has failed, just like other prohibition failed to make America a "dry" country. They believe stages of exaggeration, silence, and the imposition of severe penalties caused the prohibition of marijuana and that these things have changed. If these people are right and marijuana prohibition has been put into effect because of ignorance of the marijuana usage, then shouldn't marijuana be

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legalized? Shouldn't people be able to use marijuana if they so choose? Only there is one question that still arises... What do we know about the health risks associated with marijuana. This paper will answer this question and provide information that, when weight against the good of marijuana, will show that marijuana should not be legalized.

There is no doubt that heavy marijuana use has negative consequences (2). Heavy respiratory usage causes respiratory damage (3). Research has shown a link between chronic heavy marijuana use and damage to the respiratory system similar to that caused by tobacco (3). Long term marijuana smoking is associated with changes – such as injury to the major bronchi – that leaves the lungs open to injury and infection. Frequent, marijuana use has been linked with bronchitis (3). Attention, memory and learning are also impaired among heavy marijuana users, even after user discontinued its use for at least 24 hours. Heavy marijuana use is associated with residual neuropsychological effects even after a day of supervised abstinence from the drug. Heavy users displayed significantly greater impairment than light users in attention/ executive functions, as evidenced particularly by greater preservations on card sorting and reduced learning of word lists (4).

Heavy marijuana use can affect hormones in both males and females. Heavy doses of the drugs may delay the onset of puberty in young men. Marijuana use can also have adverse effects on sperm production. Among women, regular marijuana use can disrupt the normal monthly menstrual cycle and inhibit the discharge of eggs from the ovaries (4).

Marijuana also affects people who use it occasionally and are not heavy users. Marijuana impairs memory for recent vents, causes difficulty in concentrating, dreamlike states, impaired memory coordination, impaired driving skill and other psychomotor skills (4). A roadside study of reckless drivers, who were not impaired by alcohol, showed that 45% of these drivers tested positive for marijuana (4). Experimental studies of driving show that the use of marijuana impairs breaking time, attention to traffic signals, and other driving behavior (2). In short, marijuana smoking affects the brain and leads to impaired short-term memory, perception, judgement, and motor skills.

Marijuana users may have many of the same respiratory problems that tobacco smokers have, such as chronic bronchitis and inflamed sinuses. The daily use of 1 to 3 marijuana joints appears to produce approximately the same lung damage and potential cancer risk as smoking 5 times as many cigarettes (4). Smoking one marijuana cigarette leads to air deposition of four time as much cancer-causing tar as does tobacco smoke. The same lung cancer risks associated with tobacco also apply to marijuana users, even though they smoke far less (4).

Marijuana and some of its compounds can also influence the immune system and affect the body's ability to resist viruses, bacteria, fungi, and protozoa, and decreases the body's antitumor activities. Marijuana can compromise the immune system's ability to screen out cancer cells and eliminate infection.

The link between marijuana and the use of other drugs is also of concern. In particular, people have questioned whether marijuana acts as a "gateway drug" to heroin, cocaine or other drug use. There is a statistical link between the use of marijuana and other drugs. Marijuana users are more likely to use tobacco and alcohol, for example. There are also more likely to try other illicit drugs than those who have never used marijuana. As well, the earlier a person uses marijuana and the more he or she consumes, the greater the likelihood that the person will use other illicit drugs.

Given the previous information, one can occur that probably the most important health effects of marijuana use are: injury or death from intoxication – for example, from a traffic crash, respiratory disorders and ailments linked to heavy use, and the transition from a lighter drug like marijuana to more dangerous drugs such as heroine and cocaine. With even if marijuana, legalized, could be used to ease the pain of the terminally ill the downside of marijuana usage is too great. If marijuana was legalized even more people would begin to abuse the drug. An old Chinese proverb states, "There is a little good in every evil and a little evil in every good," but with marijuana the bad outnumbers the good.

Amanda's between-draft

Marijuana is the most commonly used drug in the United States (1). Marijuana is a drug that is grouped, as a cannabis, with other drugs such as hashish and hash oil. Marijuana is an illegal drug that, if caught, can carry jail time. Marijuana prohibition has been in effect since 1937, with other trends that closely resemble those of alcohol prohibition (3). Many people feel that marijuana prohibition like alcohol prohibition, has set trends in crime, distrust, and dissension. These people feel that if the goal of marijuana prohibition is to stop Americans from using it, then it has failed, just like the other prohibition failed to make America a "dry" country (3). Supporters of legalization of marijuana feel that the factors that first influenced marijuana prohibition have since changed. These people argue that these. If these people are right and marijuana prohibition was put into effect and kept because of ignorance of the effects of marijuana then shouldn't marijuana be legalized? Shouldn't people able to use marijuana is they so choose? Only there is one question that still arises ... What do we know about the health risks associated

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with marijuana? This paper will answer that question and provide information that, when weighed against the good of marijuana, will show that marijuana should not be legalized.

There is no doubt that heavy marijuana use has negative consequences (2). Heavy respiratory usage causes respiratory damage (3). Research has shown a link between chronic heavy marijuana use and damage to the respiratory system similar to that caused by tobacco (3). Long term marijuana smoking is associated with changes – such as injury to the major bronchi – that leaves the lungs open to injury and infection. Frequent, marijuana use has been linked with bronchitis (3). MEMORY. Attention, memory and learning are also impaired among heavy marijuana users, even after user discontinued its use for at least 24 hours. Heavy marijuana use is associated with residual neuropsychological effects even after a day of supervised abstinence from the drug. Heavy users displayed significantly greater impairment than light users in attention/ executive functions, as evidenced particularly by greater preservations on card sorting and reduced learning of word lists (4).

HORMONES. Heavy marijuana use can affect hormones in both males and females. Heavy doses of the drugs may delay the onset of puberty in young men. Marijuana use can also have adverse effects on sperm production. Among women, regular marijuana use can disrupt the normal monthly menstrual cycle and inhibit the discharge of eggs from the ovaries (4).

MEMORY. Marijuana also affects people who use it occasionally and are not heavy users. Marijuana impairs memory for recent vents, causes difficulty in concentrating, dreamlike states, impaired memory coordination, impaired driving skill and other psychomotor skills (4). A roadside study of reckless drivers, who were not impaired by alcohol, showed that 45% of these drivers tested positive for marijuana (4). Experimental studies of driving show that the use of marijuana impairs breaking time, attention to traffic signals, and other driving behavior (2). In short, marijuana smoking affects the brain and leads to impaired short-term memory, perception, judgement, and motor skills.

TOBACCO. Marijuana users may have many of the same respiratory problems that tobacco smokers have, such as chronic bronchitis and inflamed sinuses. The daily use of 1 to 3 marijuana joints appears to produce approximately the same lung damage and potential cancer risk as smoking 5 times as many cigarettes (4). Smoking one marijuana cigarette leads to air deposition of four time as much cancer-causing tar as does tobacco smoke. The same lung cancer risks associated with tobacco also apply to marijuana users, even though they smoke far less (4).

LAST PARAG. Marijuana and some of its compounds can also influence the immune system and affect the body's ability to resist viruses, bacteria, fungi, and protozoa, and decreases the body's antitumor activities. Marijuana can compromise the immune system's ability to screen out cancer cells and eliminate infection.

OTHER DRUG. The link between marijuana and the use of other drugs is also of concern. In particular, people have questioned whether marijuana acts as a "gateway drug" to heroin, cocaine or other drug use. There is a statistical link between the use of marijuana and other drugs. Marijuana users are more likely to use tobacco and alcohol, for example. There are also more likely to try other illicit drugs than those who have never used marijuana. As well, the earlier a person uses marijuana and the more he or she consumes, the greater the likelihood that the person will use other illicit drugs.

CONCLUSION. Given the previous information, one can occur that probably the most important health effects of marijuana use are: injury or death from intoxication – for example, from a traffic crash, respiratory disorders and ailments linked to heavy use, and the transition from a lighter drug like marijuana to more dangerous drugs such as heroine and cocaine. With even if marijuana, legalized, could be used to ease the pain of the terminally ill the downside of marijuana usage is too great. If marijuana was legalized even more people would begin to abuse the drug. An old Chinese proverb states, "There is a little good in every evil and a little evil in every good," but with marijuana the bad outnumbers the good.

Amanda's final draft

Marijuana is the most commonly used drug in the United States (Sidney 1). Marijuana is a drug that is grouped, as a cannabis, with other drugs such as hashish and hash oil (Addition Research Foundation 1). Marijuana is an illegal drug that, if caught, can carry jail time. Marijuana prohibition has been in effect since 1937, with other trends that closely resemble those of alcohol prohibition (Wikman 1).

Many people feel that marijuana prohibition like alcohol prohibition, has set trends in crime, distrust, and dissension (Wikman 1). These people feel that if the goal of marijuana prohibition is to stop Americans from using it, then it has failed, just like the other prohibition failed to make America a "dry" country (Wikman 1). Supporters for legalization of marijuana feel that the factors that first influenced marijuana prohibition have since changed. The supporters charge that the factors leading to illegalization of marijuana – exaggeration, silence and imposition of severe penalties – has changed in today's world (Wikman 1). If these people are right and marijuana prohibition was put into effect and kept because of ignorance of the effects of marijuana then should not marijuana be legalized?

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Should people not able to use marijuana is they so choose? Are people not able to make decisions for themselves? Yes they are but not when their health is at stake.

Supporters of marijuana feel that marijuana should be legalized for various reasons. Some feel people have the right to do whatever they want to do, and some feel that there is nothing wrong with marijuana. But the majority of people are for the legalization of marijuana because of health issues, such as to help with medical problems. Supporters believe marijuana can help with pain for people who have serious medical problems. But there is only a short term answer to the people's medical problems what about in the long run? How will marijuana affect people years from now?

In 1994 there was a research concerning heavy marijuana usage in the average human being. The research concluded that there is no doubt that heavy marijuana use has negative consequences (Addiction Research Foundation 2). Marijuana usage can cause damage to the respiratory system, to physical co-ordination, to one's hormones, and to a persons memory, perception and behavior. Research has shown a link between chronic marijuana use and damage to the respiratory system similar to that caused by tobacco (Addiction 2): Long term marijuana smoking is associated with changes – such injury injury to the major bronchi – that leave the lungs open to injury and infection (Addiction 2). Frequent heavy use has been linked with bronchitis (Addiction 2).

Another way in which marijuana use is dangerous is the fact that it damages ones physical co-ordination. This brings with it the risk of injury and death through impaired driving or accidents such as falls (Addiction 3). Experimental studies of driving show that marijuana use can impair braking time, attention to traffic signals and other driving behaviors. These studies found that subjects appear to realize that they are impaired, and compensate where they can. However, such compensation is not possible when unexpected events occur as if the task requires continued attention (Addiction 3). A roadside study of reckless drivers, who were not impaired by alcohol, showed that 45% of these drivers tested positive for marijuana (A Fact Sheet on the Effects of Marijuana 2).

Heavy marijuana use can also affect hormones in both males and females. Heavy doses of the drug may delay the onset of puberty in young men. Marijuana can also have adverse affects on sperm production. Among women, regular marijuana use can disrupt the normal monthly menstrual cycle and inhibit the discharge of eggs from ovaries (A Fact Sheet on the Effects of Marijuana 3). Marijuana also affects women whoa re pregnant (Addiction 3). As with tobacco smoking, risks such as low birth weight and premature delivery increase with use. With this marijuana is not only affecting us, but our future too. Attention, memory, and learning are so impaired among heavy marijuana users, even after the user discontinues it's use for at least 24 hours (Fact Sheet 1). Heavy marijuana users display significantly greater impairment than light users on attention and execrative functions (A Fact Sheet on the Effects of Marijuana).

Marijuana and some of its components can also influence the immune system and affect the body's ability to resist viruses, bacteria, fungi, protozoa and decrease the body's anti-tumor activities. This can cause the immune system to not be able to scream out cancer cells and eliminat infection (A Fact Sheet 4). If this happens then users would be more acceptable to diseases, thus increasing sickness.

The goal of many supporter of legalization of marijuana is to ease people's pain, but that is only a short-term goal. What about the long-term affects of marijuana? Through information and research one knows that marijuana affects a persons health, increases their changes of having an accident, affects their hormones and can cause a changes in behavior, memory, and perception. Even if we could throw these facts aside to be a "gateway drug" to heroin, cocaine, or other drug use (Addiction 5). An old Chinese proverb states, "There is little good in every evil, and a little evil in every good." With marijuana this is especially true, but the fact is we cannot legalize marijuana just for the little good that is in the evil.

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A.5. CHRIS

Chris's first draft

I think the use of marijuana should be legalised because of the need for a more harmless substance that can provide our modern day society with a legal form of escapism.

Marijuana is a plant, it feeds off the land that we walk on and drinks the water that we drink (more or less). Plants have always been associated with healing properties. In nature there is a common denominator that gives us the possibility of natural resources for our well being. The modern day form of accepted and legalised escapism is alcohol. Alcohol is everywhere we go, it's qualities are always expanded but it's issues are brushed (it seems) under the table so society can keep buying the drinks and the circle of bars and licenced outlets can continue to make to make their living. Basically alcohol is an accepted and prolific form of release. It is a proven fact that alcohol actually kills the many sensitive brain cells that each of us have. There is no middle ground with alcohol in whatever decorative or traditional form it is connected with. The truth is that alcohol kills. In England there is an onslaught of alcoholic drinks designed to capture the imagination of the younger society. All types of lovely flavours e.g. lemon, orange, cherry under the labelling 'alco-Pops'. They even have an alcoholic milk drink. The irony here and the point being made is that far from creating a happy feel good picture for all those who drink these drinks. It actually has the opposite reality. Young people consuming vast amounts of sweet and palatable high in alcohol content drinks inevitably lose all concept of any imaginary ray of sunshine and instead spiral into a tangible apathy of hedonism. It is true that alcohol is produced from plants, vegetables, etc. But to compare marijuana is to compare the cocoa plant and a piece of nestle chocolate. The point being that marijuana is a much more natural form of substance than chemically processed and enhanced forms of 'modern alcoholic consumption'. Something to be aware of in this argument for Marijuana is that any substance taken without forms of moderation can be harmful. For example, the most natural and precious substance we have 'Water'. To drink too much water can kill you, and this has been a cause of death for a number of people. Sounds strange but its true. So with a more natural substance 'e.g. a plant' 'e.g. Marijuana' that does not kill our precious brain cells but only numbs them (e.g. makes dement for a time) there is a logical point to follow in regards to an argument for the legalisation of Marijuana. In my opinion the society of today needs a form of escapism from the turmoil of the present age. Most people escape via holidays and some have the ability to escape through forms of expression. E. g. music, writing. But the majority of people trying to live a good life are faced with the honest and apparent need to 'recharge their batteries'. This is not a point made to condone a narcotic but it is a point made to show that one option can be less harmful than the other. Personally I don't smoke marijuana and I don't smoke anything else but I know of people that enjoy the comfort of marijuana. It seems to be a way for them to accept the stressful situations in life. It does have healing qualities and has even been subscribed by doctors as a form of medication. Marijuana is also a less dependant form of narcotic than alcohol, certainly there can be forms of addiction to Marijuana but none so helpless as a full blown alcoholic.

In my opinion one of the reasons why, in fact the main reason why subjects such as the 'fors and againts' of using Marijuana are being more freely discussed e. g. this composition is because as a people, we are searching for more understanding. We are more philosophical about life now than ever before. Why! Because we have to be, the world, our world is changing, and has changed so quickly. We are only human, with feelings and needs and if the legalisation of a natural product helps us (people) to have a better understanding of our own natures and the world in which we live then I believe it will be a positive and constructive choice. As long as any decision or choice is made to better the understanding we need then it is worthy of attention throughout society.

This is my conclusion as to why I am for the legalisation of Marijuana.

MARIJUANA IN MODERATION FOR THE MODERN GENERATION
PEACE NOT WAR

Chris's between-draft

I think the use of marijuana should be legalised because of the need for a more harmless substance that can provide our modern day society with a legal form of escapism.

Marijuana is a plant, it feeds off the land that we walk on and drinks the water that we drink (more or less). Plants have always been associated with healing properties. In nature there is a common denominator that gives us the possibility of natural resources for our well being. The modern day form of accepted and legalised escapism is alcohol. Alcohol is everywhere we go, it's qualities are always expanded but it's issues are brushed (it seems) under the table so society can keep buying the drinks and the circle of bars and licenced outlets can continue to make to

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make their living. Basically alcohol is an accepted and prolific form of release. It is a proven fact that alcohol actually kills the many sensitive brain cells that each of us have. There is no middle ground with alcohol in whatever decorative or traditional form it is connected with. The truth is that alcohol kills. In England there is an onslaught of alcoholic drinks designed to capture the imagination of the younger society. All types of lovely flavours e.g. lemon, orange, cherry under the labelling 'alco-Pops'. They even have an alcoholic milk drink. The irony here and the point being made is that far from creating a happy feel good picture for all those who drink these drinks. It actually has the opposite reality. Young people consuming vast amounts of sweet and palatable high in alcohol content drinks inevitably lose all concept of any imaginary ray of sunshine and instead spiral into a tangible apathy of hedonism. It is true that alcohol is produced from plants, vegetables, etc. But to compare marijuana is to compare the cocoa plant and a piece of nestle chocolate. The point being that marijuana is a much more natural form of substance than chemically processed and enhanced forms of 'modern alcoholic consumption'. Something to be aware of in this argument for Marijuana is that any substance taken without forms of moderation can be harmful. For example, the most natural and precious substance we have 'Water'. To drink too much water can kill you, and this has been a cause of death for a number of people. Sounds strange but its true. So with a more natural substance 'e.g. a plant' 'e.g. Marijuana' that does not kill our precious brain cells but only numbs them (e.g. makes dement for a time) there is a logical point to follow in regards to an argument for the legalisation of Marijuana. In my opinion the society of today needs a form of escapism from the turmoil of the present age. Most people escape via holidays and some have the ability to escape through forms of expression. E. g. music, writing. But the majority of people trying to live a good life are faced with the honest and apparent need to 'recharge their batteries'. This is not a point made to condone a narcotic but it is a point made to show that one option can be less harmful than the other. Personally I don't smoke marijuana and I don't smoke anything else but I know of people that enjoy the comfort of marijuana. It seems to be a way for them to accept the stressful situations in life. It does have healing qualities and has even been subscribed by doctors as a form of medication. Marijuana is also a less dependant form of narcotic than alcohol, certainly there can be forms of addiction to Marijuana but none so helpless as a full blown alcoholic.

In my opinion one of the reasons why, in fact the main reason why subjects such as the 'fors and againts' of using Marijuana are being more freely discussed e. g. this composition is because as a people, we are searching for more understanding. We are more philosophical about life now than ever before. Why! Because we have to be, the world, our world is changing, and has changed so quickly. We are only human, with feelings and needs and if the legalisation of a natural product helps us (people) to have a better understanding of our own natures and the world in which we live then I believe it will be a positive and constructive choice. As long as any decision or choice is made to better the understanding we need then it is worthy of attention throughout society.

This is my conclusion as to why I am for the legalisation of Marijuana.

MARIJUANA IN MODERATION FOR THE MODERN GENERATION
PEACE NOT WAR

Chris's final draft

Legalise marijuana: A personal opinion

I think the use of marijuana should be legalised because of the need for a more harmless substance that can provide our modern day society with a legal form of escapism.

Marijuana is a plant, and it feeds off the same water that fills the reservoirs and noirs from which we drink. Plants have always been associated with healing properties, in fact most of our modern day prescriptions (if not all) from the doctor, come from a plant source. In nature there is a common denominator that gives us (living beings upon the planet) the possibility to use natural resources for our own well being. The substance of alcohol is taken from plant forms whether they be grain, fruit or any other form of vegetable. However alcohol, although it is our modern day form of accepted and legalized escapism, is much more harmful to health than Marijuana. But alcohol is everywhere we go, it's qualities seem to always be expanded but yet it's negative issues are brushed (literally) under the table. So society keeps on buying the drinks and talking the talk and the circle of licensed outlets and bars continues to make a living. Alcohol is an accepted and prolific form of release. It is a proven medical fact that alcohol kills the many sensitive brain cell forms that each one of us as individuals posses. There is no middle ground in whatever decorative or traditional form it is connected with. The truth is that 'alcohol kills'. In England there is an onslaught of alcoholic drinks designed to capture the imagination and curiosity of the 'younger generation'. All types of lovely appealing flavours e.g. lemon, orange, cherry and many others that go under the labelling and titles of 'alco Pops' are widely and freely available. Incredibly, there is even an alcoholic milk drink. There is an irony here, and the point I am trying to make is that far from creating a happy and feel-good picture for all those who drink the drinks, it actually has the opposite reality. Young people consuming vast amounts of sweet and palatable

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high in alcohol content drinks inevitably lose all concept of any imaginary ray of sunshine and instead spiral into a tangible apathy of hedonism.

It is true, as afore mentioned, that alcohol is made from forms of plants. But to compare Marijuana is to compare a raw cocoa plant and a piece of sophisticatingly manufactured 'Nestle Chocolate'. The point being that Marijuana is a much more natural form of substance than chemically processed and enhanced forms of 'modern alcoholic consumption'. Something else to be aware of in this argument for Marijuana is that any substance taken without moderation can be harmful. For example, the most natural and precious substance we have 'Water'. To drink too much water can kill you, and it has actually been the cause of death for a number of people. It sounds strange but it is true. With a more natural substance e.g. 'a plant' e.g. 'marijuana' there is a logical point to follow in regards to the argument for it's legalisation and acceptance. Marijuana does not kill brain cells, in fact it merely 'numbs' them or one could say 'keeps them pre-occupied'. Whichever way it is expressed it amounts to this, 'It does not destroy'.

In my opinion the society of today needs a form of escapism from the turmoil of the 'present age'. Most people escape via 'holidays' and some have the ability to escape through forms of 'expression', such as music or writing and painting. But the majority of people trying to 'live a good life' are faced with the honest and apparent need to 'recharge their batteries'. This is not a point to condone a narcotic, but it is a point made to show that one option can be less harmful than the other. Personally, I don't smoke Marijuana and I don't smoke anything else, but I know of people that enjoy the comfort of 'Marijuana'. It seems to be a way for them to accept the stressful situations in life. It does have healing qualities and has been subscribed by doctors as a recognized form of medication. Marijuana is also a less dependent form of narcotic than alcohol. Certainly there can be forms of addiction to Marijuana but none as helpless and destructive as a full blown alcoholic.

So my conclusion takes the form, as long as any decision or choice is made that can better the understanding we need as a people (whether that be from the legalisation of a less harmful narcotic in comparison with other options (i.e. 'Marijuana') then it is worthy of debate, argument for and find serious attention throughout society.

An Afterthought (Expressing my opinion)

In my opinion one of the reasons why, if not 'the main reason' why, subjects such as the 'fors and againsts' of using Marijuana are being more freely discussed e.g. this composition is because as a people we are searching for more understanding. We are more philosophical about life now than ever before. Why? Because we have to be, the world, our world is changing and has changed within the last fifteen to twenty years very quickly. We are only human, with feelings and needs, and if the legalisation of a natural product helps us to gain a better understanding and awareness of our own natures and the world in which we live then it has to be a positive thing. But that's my opinion.

Peace Not War

B. Non-native skilled writers

B.1. LAURA

Laura's pre-draft

- Introduction - talk about marijuana
- I am for "but"
- Against
 - Physical and psychological effects
 - Memory /perception behavior
 - Cardiovascular effects
 - Respiratory system
- Use of marijuana more widespread (it's easier to get it)
- It would start at earlier ages (for: an age)
- Children would become prey (like tobacco and alcohol?)
- For:
 - Consumed anyway (true, it should be controlled though)

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- Adulterated drugs can be avoided (probably they would also exist)
- It does not create dependence (false)

Laura's first draft

According to the Encyclopedia Macmillan Health, Marijuana is: “ a drug derived from the Indian hemp plant, Cannabis sativa” (Macmillan Health 78), but Marijuana is much more than a plant, it is a “social matter.” It is “the most commonly used illegal drug in the United States” (Macmillan Health 79), and its effects are not only physical but also psychological. Physical effects that the individual smoking Marijuana experiences within few minutes are among others: “dryness in the mouth, reddening of the eyes, slight clumsiness, increased heart rate, and heighten appetite” (Macmillan Health 79). Psychological effects are a reduction of the short-term memory, difficulties in visual perception and alteration of psychometer skills. Although it may seem, according to what has been written so far, that there are reasons enough to believe that Marijuana should not be legalized the author of this essay will try to show why Marijuana should be legalized in certain cases. The opinion of this writer is that the present legal situation of Marijuana limits and reduces the possible medical effects that, as it will be demonstrated, have been proved in individuals with certain illnesses such as cancer, AIDS, and so on.

Arguments against the legalization of Marijuana are not only its physical and psychological effects. Some opponents would argue that its consumption would start at earlier ages. In the opinion of this writer, the problem would be solved with he appropriate educational background; schools and parents have an important role not only in this “drug case” but also in other illegal drugs, as well as in other “legal drugs,” alcohol and tobacco. Comparing Marijuana with alcohol and tobacco a child that receives a correct information about their disadvantages may still want to try them and usually if it is “something forbidden” the child or the teenager is more attracted to it. The writer of this essay is not trying to promote the legalization of marijuana in any case. However, possible medical uses should be taken into account in order to consider a regularization at least in “medical terms.” As stated in “The 1999 Maine Medical Marijuana Initiative” “Use of marijuana has been found to provide important therapeutic and palliative benefits to many patients who suffer from debilitating conditions resulting from certain diseases or treatment of these diseases” (Maines 1). The same article shows that Marijuana has been proved to help patients with AIDS, cancer, glaucoma, epilepsy and multiple esclerosis (Mainers 4). Likewise any medicine Marijuana would contain secondary effects, those described at the beginning of this essay, the doctor, then, should be aware of he history of the patient and prescribe the medicine or not according to his/her special circumstances.

As for the argument “for” supported by several researchers as Eric Wilkman statying that Marijuana does not create dependence, different investigations such as the one finished by “Busted america’s war on marijuana” argue that marijuana does create dependence in the same way as alcohol and tobacco does. Or that reason, doctors should control the amount given to a patient, in order not to create an addiction in him/her.

As it has been demonstrated, there are reasons enough to believe in a “medical legalization” in the same way it happened in 1996 in the state of California. A doctor, a person who has been designated – by knowledge and certificate- as the right person to know if Marijuana could help an AIDS patient to feel better, should have the legal authorization to do it if he considered so.

Laura's final draft

According to the Enciclopedia Macmillan Health, Marijuana is: “a drug derived from the Indian hemp plant, Cannabis Sativa” (Macmillan Health 78); but it is much more than just a ‘drug plant,’ it is a “social matter.” Marijuana is the most commonly used illegal drug in the United States” (Macmillan Health 79), and its effects are not only physical but also psychological. Physical reaction that an individual smoking Marijuana experiences are: “dryness in the mouth, reddening of the eyes, slight clumsiness, increased heart rate, and heightened appetite” (Macmillan Health 79). Psychological effects are a reduction of the short-term memory, difficulties in perception of the environment and feeling of annoyance. Although, according to what has been written so far, it may seem that there are enough reasons to believe that Marijuana should not be legalized, the author of this essay will show why legalization would not be such a moral deviation. The opinion of this writer is that the present legal situation of Marijuana limits and reduces possible medical effects that have been proved in individuals with specific illnesses. This is the case of cancer, AIDS, and multiple esclerosis.

Arguments against the legalization are not only referring to its negative effects. Some opponents would state that its consumption would start at earlier ages. However, this writer would solve that problem with an

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appropriate educational background. Schools and parents have an important role, not only in this “drug case” but also in the use of other illegal drugs as well as in legal drugs, such as alcohol and tobacco.

This writer is not trying to promote the legalization of Marijuana in any case. Nevertheless, the possible medical uses should be taken into account in order to consider a regularization which will be at least in “medical terms.”

As stated in The Maine Medical Marijuana Initiative: “use of marijuana has been found to provide important therapeutic and palliative benefits to many patients who suffer from debilitating conditions resulting from certain diseases or treatment of these diseases” (Mainers 1). The same article shows that Marijuana has been proved to help patients with AIDS, cancer, glaucoma, epilepsy and multiple esclerosis (Mainers 4). Likewise any other medicine, marijuana would contain secondary effects, those described at the beginning of this essay. The doctor then, should be aware of the history of the patient and prescribe the medicine according to his/her special circumstances.

As for the arguments “for” supported by researchers, like Eric Wilkman, statying that Marijuana does not create dependence, different investigations argue that Marijuana does create dependence in the same way Alcohol or tobacco does. For that reason, doctors should control the amount given to a patient in order not to create addiction in him/her.

As it has been demonstrated, there are reasons enough to believe in a “medical legalization” in the same way in happened in 1996 in the State of California. A doctor, a person who has been designed by certificate – as the right person to determine whether Marijuana could help an AIDS patient to feel better, should have the legal authorization to do it if he considered so.

B.2. ASSUMPTA

Assumpta's pre-draft

FOR

- Well needed for medical purpose as a medicine against pain & to beat several nervous diseases.
- Forbidden things allow contraband & gangs to cheat
- Everything is good in itself but that's human use or abuse which makes them worse.
- The problem is not the drug consume in itself, but the circumstances which provoke it:
 - * dissatisfaction with the system $\begin{matrix} \longrightarrow & \text{economical} & \text{HIGH MIDDLE CLASS} \\ & \searrow & \\ & \text{work} & \end{matrix}$
 - loss of the concept of future \longrightarrow search of a future climat, instant gratification
 - * disgregation of the family unit: mobility, mass living, rapid travel \longrightarrow YOUTH every member of the family
 - has an only existence \longrightarrow loss of community sense
 - \longrightarrow in the youth it's a mark which distinguishes from adults and joins to the youth.
 - Poor areas and suburbs: alienating to go away it's own problems
 - \longrightarrow The solution it's not forbidding but solving the base problems.

AGAINST

- Dangerous because of its effects:
 - feeling of incontrollable hilarity
 - Difficulties to link thoughts errors in time & space
 - Fixed ideas – delirious conviction
 - Emotional disturbance (uncontrollable) \longrightarrow incoherence \longrightarrow violence & delinquence
 - Irresistible impulses.
- These effects lead to behavior which is against the law. Many others also (adultery, gambling) and are not forbidden.

Alcohol and tobacco also are dangerous $\begin{matrix} \longrightarrow & \text{health} \\ & \searrow & \\ & \text{behavior} & \end{matrix}$

Assumpta's first draft

The first thing we should take into account when discussing about the legalization of marijuana is that everything on earth is good for nature but it's the human being who uses it, or misuses it or even abuses from it.

According to this first item, there should be no reason for the marijuana to be forbidden, but the reality is quite different: marijuana is prohibited all over the world. This banning is mostly due to a feeling of fear, unsafety and anxiety among most of the population.

All over the latest decades, marihuana has been seen as a dangerous substance because of its alienating effects: feeling of uncontrollable hilarity, difficulties in linking thoughts, stablishments of fixed ideas which lead to delirious conviction, and even uncontrollable emotional disturbance and irresistible impulses which have lead to incoherence and violent acts.

With all these symptoms, the use of marihuana has always been related to against-the-law behaviors and consequently, most governments have thought that when killing the dog, the disease disappear. All of us know that's not the true: organized gangs allow the trade of drug, with a high cost for both, the users and the State, not only for the consume itself but for the consequences of getting adulterated drugs.

This is the moment when we should question the whole world response, although it should arise most controversy. To face up any possible misunderstanding, reasonable arguments may be used, not emotional ones.

First of all, anyone taking part on the discussion should be aware of the necessity of marihuana for medical purpose. It's often used as a soothing medicine and as a basic component in the treatment for several nervous diseases. This means that little dose of this substance is advisable under medical prescription. Despite this, the legal framework considers these cases as exceptions to the rule, and patients have to fill in applications in order to be allowed to receive this kind of treatment.. I can't consider this behaviour normal, not even fair, for as many patient should have the right to be given the suitable medicine at once.

How would you feel if you had to ask permission to the government in order to be allowed to buy aspirins any time you were cold? That's a great discriminatory measure to determined diseases.

Moreover, by forbidding drugs there is a high disadvantage which may be taken into account much seriously: contraband is much a threat than consume, because it moves much more money and is a very neat lucrative trade for just a few unscrupulous people who don't care in taking advantage of ingenuity. The high cost of drug for users and the little guarantee of drug to be unadulterated are the main causes to homicides and drug diseases.

Finally we should be aware that the problem to solve is not the drug use, but the circumstances which provoke a misuse of it. Then, if we regard to the whole world, we can see three different situations: the original one, which is the consume of drugs in poor areas and suburbs in order to go away from their diary problems and poor living; the yuppie's one, which is mainly spread through high and middle class, and the youth one. The two latest are mainly caused by disappointing with the economical and social system. Bosses and service workers have little reward from their work as well as they've lost a future perspective, so they're the perfect field for growing depression and other nervous diseases which often require a search of pleasure climate, an instant gratification that can be found in marihuana.

On the other hand, mobility, mass living and rapid travel are provoking more and more disgregation of the family unit: every member has a lonely existence and this causes a loss of identity in youth. Marihuana is the key to provide young people with a mark which distinguishes them from the whole youth in a new common sense that tries to look for another way of living with new, different and worthier values.

After all these items, I think a mature political system should deal with this questions with a reasonable adult procedure: solving the basic social problem is far more useful for both, population and social system, than banning any potential danger. By all these things I think marihuana should be legalized, but not with a beaten of law, nor with polemical measures, because this legalization shouldn't be regarded as a success of depriving values nor as a loss of power. There's years ago since the human being doesn't believe in dictatorship but in freedom and self maturity which allow him to be authentically adult. Governments should think of deviate budgets from police agents to a better educational system from prisons to family policies, from Parliament's wages to social infrastructure, from President's friends welfare to poor's welfare. It would be more productive to think of making better my neighbour's life than thinking of banning anything that could make worse mine. Mind opening and reason are the only weapons to be used in this battle, that, despite all the things, still goes on.

Assumpta's between-draft

The first thing we should take into account when discussing about the legalization of marijuana is that everything on earth is good by nature but its use, misuse or even abuse depends only on human being's behavior and attitude towards it.

According to this first item, there should be no reason for marijuana to be forbidden, nevertheless the reality is quite different: marijuana is prohibited all over the world. If we look through this question carefully, we may notice that this banning is mostly due to a feeling of fear, unsafety and anxiety among most of the population.

All over the latest decades, marihuana has been seen as a dangerous substance because of its alienating effects: feeling of uncontrollable hilarity, difficulties in linking thoughts, stablishments of fixed ideas which lead to delirious conviction, and even uncontrollable emotional disturbance and irresistible impulses which have lead to incoherence and sometimes, to violent acts.

With all these symptoms, the use of marihuana has always been related to against-the-law behaviors and consequently, most governments thought that when killing the dog, the disease would have to disappear. All of us know that's not the proper true illegally: organized gangs allow the trade of drug, with a high cost for both, the users and the State, not so much for the consume itself but for the consequences of getting adulterated drugs.

This is the moment for us to question the whole world response, despite the controversy it may arise. To face up any possible misunderstanding, reasonable arguments may be used, not emotional ones.

First of all, anyone taking part on the discussion should be aware of the necessity of marihuana for medical purpose. It's often used as a soothing medicine and as a basic component in the treatment of several nervous diseases. This means that little dose of this substance is advisable under medical prescription. Despite this, the legal framework considers these cases as exceptions to the rule, and patients have to fill in applications in order to be allowed to receive this kind of treatment.. I can't consider this behaviour normal, not even fair, for as many patient should have the right to be given the suitable medicine at once.

How would you feel if you had to ask permission to the government in order to be allowed to buy aspirins any time you were cold? That's a great discriminatory measure for determined diseases.

Moreover, by forbidding drugs there is a high disadvantage which may be taken into account much seriously: contraband is much a threat than consume, because it moves much more money and is a very neat lucrative trade for just a few unscrupulous people who don't care in taking advantage of ingenuity. The high cost of drug for users and the little guarantee of drug to be unadulterated are the main causes to homicides and drug diseases.

Finally we should be aware that the problem to solve is not the drug use, but the circumstances which provoke a misuse of it. We can distinguish three different situations: the original one, which is the consume of drugs in poor areas and suburbs in order to go away from their daily problems and poor living; the yuppie's one, which is mainly spread through high and middle class, and the youth one. The two latest are mainly caused by disappointing with the economical and social system. Bosses and service workers have little reward from their work as well as they've lost a future perspective, so they're the perfect field for growing depression and other nervous diseases which often require a search of pleasure climate, an instant gratification that can be found in marihuana.

On the other hand, mobility, mass living and rapid travel are provoking more and more disgregation of the family unit: every member has a lonely existence and this causes a loss of identity in youth. Marihuana is the key to provide young people with a mark which distinguishes them from the whole youth in a new common sense that tries to look for another way of living with new, different and worthier values.

After all these items, I think a mature political system should deal with this questions with a reasonable adult procedure: solving the basic social problem should be far more useful for both, population and social system, than banning any potential danger. By all these things I think marihuana should be legalized, but not with a stroke of law, nor with polemical measures, because this legalization shouldn't be regarded as a success of depriving values nor as a loss of power. It's years ago since the human being doesn't believe in dictatorship but in freedom and self maturity which allow him to be authentically adult. Governments should think of deviate budgets from police agents to a better educational system from prisons to family policies, from Parliament's wages to social infrastructure, from President's friends welfare to poor's welfare. By this, it would be more productive to think of making better our neighbour's life than thinking of banning anything that could make worse ours. Mind opening and reason are the only weapons to be used in this battle, that, despite all the things, still goes on.

Assumpta's final draft

The first thing we should take into account when discussing about the legalization of marihuana is that everything on the earth is good by nature but its, use, misuse or even abuse depends only on human being's behavior and attitude towards it.

According to this first item, there should be no reason for marihuana to be forbidden, nevertheless the reality is quite different: marihuana is prohibited all over the world. If we look through this question carefully, we may notice that this prohibition is mostly due to a feeling of fear, unsafety and anxiety among the big part of the population.

All over the latest decades, marihuana has been seen as a dangerous substance because of its alienating effects: feeling of uncontrollable hilarity, difficulties in linking thoughts, stablishments of fixed ideas which lead to delirious conviction, and even uncontrollable emotional disturbance and irresistible impulses which have lead to incoherence and sometimes, to violent acts.

With all these symptoms, the use of marihuana has always been related to against-the-law behaviors, that's why most governments thought that when killing the dog, the rabies would disappear, so they decided to ban marihuana. However, all of us know that is not the proper true since illegally organized gangs maintain the trade of drug much for the consume but for the consequences of getting adulterated drugs.

This is the moment for us to question the whole world response, despite the controversy it may arise. First of all, anyone taking part on this discussion should be aware of the necessity of marihuana for medical purposes. This substance is used as a soothing medicine and as a basic component in the treatment of several nervous diseases. Because of this we can affirm that little dose of this substance is advisable under medical prescription, but on the contrary, the legal framework considers these cases such exceptions that patients must fill in applications in order to be allowed to receive this kind of treatment. I can't consider this measures to be normal, not even fair, since every patient should have the right to be given the suitable medicine with the same equality conditions. How would you feel if you had to ask permission to the government in order to be allowed to buy aspirins any time you were cold? Governments are having great discriminatory measures towards determined diseases.

Moreover, by forbidding drugs a high disadvantage turns up, and it's serious enough to be taken into account: contraband is much a threat than consume, as it moves much more money and is a very neatly lucrative trade for just a few unscrupulous people who don't care about taking advantage of ingenuity. In addition, the high cost of drugs for users and the little guarantee of its quality are the main causes to homicides and drug diseases.

Finally we should be aware that the problem to solve is not cutting out the drug use, but to eradicate the circumstances which provoke a misuse of it. We can distinguish two kinds of circumstances: the consume in poor areas in order to away from daily problems and miserable life, and the consume in high and middle class as a leisure habit. Both have the same root: disappointing with the economical and social system. Poor people, as managing people in industrial societies have little reward from their living as they've lost future perspective, the first ones due to the lack of opportunities and the second ones because of rapid changes and present time benefit importance. Marihuana means an instant of gratification and pleasure away from their living.

On the other hand, mobility, mass living and rapid travel are provoking more and more disgregation of the family unit: every member has a lonely existence and this is causing a loss of identity in youth. Marihuana is the key to provide young people with a mark which distinguishes them from adults and their traditional values as well as joins the whole youth in a new community that tries to look for other ways of living with new, different and worthier values.

After all these items a mature political system should pay preferent attention to solve the basic problems which lead to a drug addition, better than banning any potential danger with measures that discriminate part of the population.

Marihuana should be legalized, but not with a polemical stroke of law that may lead to think as legalization as the victory of depriving values. It's years ago since human being doesn't believe in dictatorship but in freedom as the first step to social maturity. That's why legalization should have to preceeded by government reforms that provide the countries with better educational systems and resources, frequent family policies and warmer attention to poor areas and suburbs. Proper education, information and prevention might allow a free existance of drugs in society and might cut off all the troubles caused from illegal trade and adulterated drug desease. Besides, a more careful work system, thought for people's health benefit, would put a score to nervous diseases and would finish with unfair situations of poverty.

B.3. NURIA

Nuria's pre-draft

Introduction:

- current state of affairs
- personal situation

→ marijuana should be legalised

Argumentation

AG	FOR
<p>More widespread Earlier ages Ghettos</p> <p>→ Compromise Yes to legalization, but <u>information</u> Tobacco rules Tolerance ---- respect</p>	<p>- m. consumed anyway - the amount of consumers</p> <p>- money</p> <ul style="list-style-type: none"> • m. cheaper • sust. Adulterated <p>- en.</p>

Nuria's first draft

That young generations traditionally tend to be easier to influence and to adopt some vices or additions, of which they later repent, is an obvious fact. Apart from tobacco or alcohol drinks such as beer, nowadays adolescents and young people in general are in many cases habitual marijuana consumers.

Personally, I have never experienced this kind of temptation, but I absolutely respect those who do, the same way that I would like to be respected. The legalization of marijuana is not a new vindication among consumers, but it has become an up-to-date affair thanks to the progressist ideology represented by the new Spanish government.

In the following lines, I will defend my position in favour of the legalisation of this substance, although I will also pay attention to the claims and opinions of those who oppose to it.

Firstly, the most common argument against the legalisation of marijuana is that its consume would become more widespread. However, I do not believe that this should necessarily be like that. In that point, I want to use my own case to reinforce this belief, because I am completely convinced of the disadvantages of taking drugs of any kind, and my attitude won't change depending on its legalisation. But I would like to go beyond the prejudice and even turn it upside down. I really believe that a great amount of the people smoking marijuana starting doing so because they were fascinated with breaking the rules, with doing something forbidden, and due to their desire to oppose to all types of authority, ranging from parent to police. If marijuana is legalised, this fascination could be overcome and the number of consumers could be even reduced.

The opponents of marijuana legalisation also criticise it, because they believe that it would have as a consequence that younger and younger people would start consuming it. The argumentation I presented in the previous paragraph is also valid to discredit this thought. Apart from that, if this belief were true, I can still justify my position in favour of marijuana legalisation. Actually, if marijuana is legal, its price will drastically fall. When taking into consideration the limited budgets young people have at their disposal, I truly think that it is preferable that they consume marijuana, the quality of which should be somehow controlled by sanitary authorities, than to have access to adulterated and low-quality substances, which are the ones that they can afford nowadays for the same amount of money.

The slanders of marijuana legalisation even speak about corruption of society in moral terms, which I find unacceptable. There is a hypocritical position, because they are trying to deny the evidence that marijuana is habitually used. This denial doesn't prevent or solve the problem, but rather marginalises it. Thus, ghettos have become a social reality, which could be improved if marijuana became legal. That way, drug-dealing would be

drastically stopped, and consequently crime and illegal activities related to the drug world, at least when concerning marijuana, would disappear.

I really do not want to use in favour of my opinion some arguments that have been defended by consumers to support its legalisation, like the claim that it doesn't create any dependence or that it even has some benefits in the treatment of illnesses or pains. If I decide to leave this argumentative line out of my essay is because I don't want to take as a fact some hypotheses which, I think, medicine and doctors haven't confirmed yet or, at least, the side-effects of which haven't been sufficiently studied.

Anyway, As I announced from the very beginning and as I have been trying to justify clearly enough, I firmly believe that marijuana should be legalised, as the arguments against it seem to be rather moral and distant from social reality. However, I would like to finish expressing a compromise between both parts, which should prevent legalisation from worsening the situation of marijuana consume. Legalising a substance able to alter certain human states and of which consequences may be unknown should go hand in hand with an increase of information available to potential consumers, so that they can sensibly decide if they want to take this step or not. I would also submit marijuana legalisation to the acceptance of rules and conditions, such as happens with tobacco smoking in working places, restaurants, supermarkets etc. in order not to disturb those who aren't consumers. Finally, I would like to express a wish. With my position in favour of its legalisation I have proved my tolerance towards marijuana use. Actually, I don't get any advantage from the fact that it remains illegal, and therefore I find no reason to oppose to it. The same way, I would like marijuana consumers to be tolerant towards non-consumers and avoid smoking in public places or in any other circumstance in which it can be disturbing or bothering.

Nuria's between-draft

That young generations traditionally tend to be easier to influence and to adopt some vices or additions, of which they later repent, is an obvious fact. Apart from tobacco or alcohol drinks such as beer, nowadays adolescents and young people in general are in many cases habitual marijuana consumers.

Personally, I have never experienced this kind of temptation, but I absolutely respect those who do, the same way that I would like to be respected. The legalization of marijuana is not a new vindication among consumers, but it has become an up-to-date affair thanks to the progressist ideology represented by the new Spanish government.

In the following lines, I will defend my position in favour of the legalisation of this substance, although I will also pay attention to the claims and opinions of those who oppose to it.

Firstly, the most common argument against the legalisation of marijuana is that its consume would become more widespread. However, I do not believe that this should necessarily be like that. In that point, I want to use my own case to reinforce this belief, because I am completely convinced of the disadvantages of taking drugs of any kind, and my attitude won't change depending on its legalisation. But I would like to go beyond the prejudice and even turn it upside down. I really believe that a great amount of the people smoking marijuana starting doing so because they were fascinated with breaking the rules, with doing something forbidden, and due to their desire to oppose to all types of authority, ranging from parent to police. If marijuana is legalised, this fascination could be overcome and the number of consumers could be even reduced.

The opponents of marijuana legalisation also criticise it, because they believe that it would have as a consequence that younger and younger people would start consuming it. The argumentation I presented in the previous paragraph is also valid to discredit this thought. Apart from that, if this belief were true, I can still justify my position in favour of marijuana legalisation. Actually, if marijuana is legal, its price will drastically fall. When taking into consideration the limited budgets young people have at their disposal, I truly think that it is preferable that they consume marijuana, the quality of which should be somehow controlled by sanitary authorities, than to have access to adulterated and low-quality substances, which are the ones that they can afford nowadays for the same amount of money.

The slanders of marijuana legalisation even speak about corruption of society in moral terms, which I find unacceptable. There is a hypocritical position, because they are trying to deny the evidence that marijuana is habitually used. This denial doesn't prevent or solve the problem, but rather marginalises it. Thus, ghettos have become a social reality, which could be improved if marijuana became legal. That way, drug-dealing would be drastically stopped, and consequently crime and illegal activities related to the drug world, at least when concerning marijuana, would disappear.

I really do not want to use in favour of my opinion some arguments that have been defended by consumers to support its legalisation, like the claim that it doesn't create any dependence or that it even has some benefits in the treatment of illnesses or pains. If I decide to leave this argumentative line out of my essay is because I don't want to take as a fact some hypotheses which, I think, medicine and doctors haven't confirmed yet or, at least, the side-effects of which haven't been sufficiently studied.

Appendix 7

Skilled and Unskilled Writers' Drafts

Anyway, As I announced from the very beginning and as I have been trying to justify clearly enough, I firmly believe that marijuana should be legalised, as the arguments against it seem to be rather moral and distant from social reality. However, I would like to finish expressing a compromise between both parts, which should prevent legalisation from worsening the situation of marijuana consume. Legalising a substance able to alter certain human states and of which consequences may be unknown should go hand in hand with an increase of information available to potential consumers, so that they can sensibly decide if they want to take this step or not. Marijuana legalisation should be submitted to the acceptance of rules and conditions, such as happens with tobacco smoking in working places, restaurants, supermarkets etc. in order not to disturb those who are not consumers. Finally, I would like to express a wish. With my position in favour of its legalisation I have proved my tolerance towards marijuana use. Actually, I don't get any advantage from the fact that it remains illegal, and therefore I find no reason to oppose to it. The same way, I would like marijuana consumers to be tolerant towards non-consumers and avoid smoking in public places or in any other circumstance in which it can be disturbing or bothering.

Nuria's final draft

Although the legalisation of marijuana is not a new claim, certain recent political events have increased its relevance in nowadays society. On the one hand, the new Spanish government seems to be willing to pass laws related to some social vindications like abortion or homosexual marriage, and maybe marijuana legalisation may be treated similarly. On the other hand, I would like to emphasise the surprising results the Cannabis Party, whose only political claim is the legalisation of marijuana, has got in the last elections. On March 14th, they were the 25th most voted political organisation with 16.845 electors. In the elections held on June 13th to choose the members of the European Parliament, they got 53755 votes and had already become the 8th most supported party.

Apart from its political dimension, the legalisation of marijuana is a deeply social issue. Mainly young generations are easy targets, but some years later they repent of these previously acquired vices and addictions.

Personally, I have never experienced this kind of temptation, but I absolutely respect those who do, the same way that I would like to be respected. In the following lines, I will defend my position in favour of the legalisation of marijuana, although I will also pay attention to the claims and opinions of those who oppose to it. However, this essay should not be considered as a praise of marijuana consumption itself, but rather as an argued reflection in favour of its legalisation. Firstly, the most common argument against the legalisation of marijuana is that its consume would become more widespread. However, do not believe that this should necessarily be like that. So far, I want to use my own case to reinforce this belief, because I am completely convinced of the disadvantages of taking drugs of any kind, and my attitude won't change depending on its legalisation.

Nevertheless, it is not only an individual experience which supports this belief, but it can be even reinforced thanks to a study comparing marijuana use in Amsterdam and San Francisco, where this substance is respectively legal and illegal. The consume habits and age at which people start smoking marijuana are very similar in both cities, and there is no evidence that its legalisation may either increase nor reduce its consume.

But I would like to go beyond the prejudice and even try to turn it upside down. I really believe that a great amount of people smoking marijuana started doing so, because they were fascinated with the idea of breaking the rules and of doing something forbidden, but also due to their desire to contradict any type of authority, ranging from parents to police. If marijuana is legalised, this fascination could be overcome and the number of consumers could be even reduced.

The opponents of marijuana legalisation also criticise it, because they believe that it would have as a consequence that younger and younger people would start consuming it. According to an investigation by the Pharmacology Department at the Pompeu i Fabra University (Barcelona), the average age of marijuana first consume in Spain is 14.7 years. Regarding this fact, I consider unlikely, if not impossible, that people start smoking marijuana at an even younger age.

Another argument following the same line is related to the price of this substance, which may fall if it becomes legal, in connection to the age of the consumers, who are quite young and whose budgets are therefore relatively limited. I truly think that it is preferable that they consume marijuana, the quality of which should be somehow controlled by sanitary authorities, than to have access to other adulterated and low-quality substances, which are the ones that they can afford nowadays for the same amount of money.

The slanders of marijuana legalisation even speak about corruption of society in moral terms, which I find unacceptable. Theirs is a hypocritical position, because they are trying to deny the evidence that marijuana is quite commonly used. Actually, it is the most consumed illegal drug in the European Union and 36% of Spanish people have occasionally or habitually smoked marijuana, according to the Spanish Observatory for Drugs. The denial of this reality by those against marijuana legalisation does neither prevent or solve the problem, but rather marginalises it. Thus, ghettos have become a social evidence, which could be improved if marijuana became legal. That way,

drug-dealing would be notoriously stopped and, as a consequence, crime and illegal activities related to the drug world, at least when concerning marijuana, would disappear.

In favour of my opinion, I will not make use of some arguments that have been defended by consumers to support marijuana legalisation, like the claim that it does not create any dependence or that it even has some benefits in the treatment of illnesses or pains, because they are mere hypotheses that medicine and doctors have not confirmed yet, or the side-effects of which have not been sufficiently studied.

Anyway, as I announced from the very beginning and as I have been trying to justify clearly enough, I firmly believe that marijuana should be legalised, as the arguments against it seem to be rather moral and distant from social reality. However, I would like to finish expressing a compromise between both parts, which should prevent legalisation from worsening the situation of marijuana consume. Legalising a substance able to alter certain human states and of which consequences may be unknown should go hand in hand with an increase of information available to potential consumers, so that they can sensibly decide if they want to take this step or not. If those potential consumers knew that smoking marijuana may cause psychiatric illnesses and may favour lung cancer even more than cigarettes do, probably they would forget about consuming marijuana.

I would also submit marijuana legalisation to the acceptance of rules and conditions, such as happens with tobacco smoking in working places, restaurants, supermarkets etc. in order not to disturb those who are not consumers. Finally, I would like to express a wish. With my position in favour of its legalisation I have proved my tolerance towards marijuana use. Actually, I don't get any advantage from the fact that it remains illegal, and therefore I find no reason to oppose to it. The same way, I would like marijuana consumers to be tolerant towards non-consumers and avoid smoking in public places or in any other circumstance in which it can be disturbing or bothering.

B.4. ALICIA

Alicia's pre-draft

- It creates dependence
- It is a kind of drug ---- although ppl do not consider it to be so --- leads to

INTR ---- stating my position
AGAINST
FOR
CONCLUSION

Alicia's first draft

This essay is aimed at providing my own view on the legalization of marijuana. We will analyse the causes and possible consequences which would arise from this fact.

To begin with, I must claim that I am clearly against the consumption of marijuana. It goes without saying that although some people do not consider it as a kind of drug, it is so. Besides, it is as addictive as any other type of drug, e.g. heroine or cocaine, and therefore, it creates dependence. If it was legalized, its consumption would start at earlier ages and nobody could do anything to stop the situation, affecting directly children, eager to try unknown things in order to show off in front of their peers. The legalisation of a specific drug like marijuana is bound to lead to some major problems such as the legalisation of other drugs. If the government reaches an agreement and decides to pass a law in favour of marijuana, there is every likelihood of people asking for the legalisation of other drugs, a fact that poses a threat to society.

Looking into the matter carefully, we should consider the daring possibility of its legal consumption. People do consume marijuana anyway and they take for granted that it is not dangerous at all. Some would argue that it has medical uses which can help people and because of that, its banning would be something irrational rather than a benefit.

The avoidance of adulterated drugs is something we should take into account as marijuana would prevent people from their consumption. Its effects would not be as strong and unbearable as the ones by hard drugs, which without any doubts, damage the brain and make the consumer moody and aggressive.

Appendix 7

Skilled and Unskilled Writers' Drafts

To sum up, we ought to point out the importance of striking a balance so as to avoid extreme positions. Marijuana should remain under strict control and government should take action rather than siding the easiest position: being passive and turning a blind eye on it.

Alicia's final draft

It goes without saying that marijuana is one of the world's most commonly used illegal drug (4). It is usually smoked like a cigarette, but it can also be cooked (3). There are many mysteries about its health effects on humans and a proof of this is the overwhelming number of studies that have attempted to explain the physical and psychological effects (5).

I must state that I am clearly against the consumption and legalisation of marijuana because of its adverse reactions on humans and its long-term effects. We are going to analyse the positive and negative effects of this drug that have been largely reported since the beginning of times.

It is important to point out the benefits of marijuana. Looking into the matter carefully, we should consider the daring possibility of its legal use. Marijuana is employed as an appetite stimulant for patients with serious illnesses such as AIDS or terminal cancer who need to eat in order to survive (1). This medical usage helps people and, die to this fact, there are some that would agree on its banning being something irrational rather than a benefit for humanity.

There are some consumers that would mistakenly think of marijuana as something which prevents them from the consumption of hard drugs such as heroine or cocaine. This is something taken for granted despite its untruthfulness since the earlier people start using drugs, the more likely they are to go on to experiment with other drugs (2). Besides, there are people who do consume marijuana anyway as they think it is not as dangerous as tobacco. What they may not imagine is that, in the long run, marijuana's smoke is more harmful for the lungs than tobacco's smoke.

Drawing our attention to the negative side-effects of marijuana, we should mention first that depending on the dose, the immediate effects will vary. In low to medium doses, marijuana causes sleepiness, reduced blood pressure, an altered sense of time and space and it reduces coordination (3). In high doses, it causes hallucinations, impaired memory and disorientation (3). We need to highlight the fact that long-term consumers may become psychologically dependent.

Focusing on young people, who usually are the main target of drug dealers, it is essential to put forward the idea that their degree of consumption of marijuana will undoubtedly affect their schoolwork as they lose their interest and motivation. Given this fact, it is unavoidable to consider marijuana as something that interferes with learning by impairing thinking, reading comprehension and mathematical skills (2). Youngsters often try drugs such as marijuana either because they feel pressured by peers to be part of the group (2) or because they want to show off in front of their friends.

Moving on to adults, we must not forget that of course marijuana also affects them. It diminishes the ability to drive as thinking and reflexes are slowed (2). It has a great negative influence on the reproductive system leading to a partial loss of fertility and having a direct effect on babies, who may suffer neurological problems in development if their mothers have used marijuana during their pregnancies.

To conclude, we have clearly seen that there is no balance between positive and negative aspects of marijuana consumption and that is why I am against its use and legalisation, the later fact being an extreme position which should be avoided at all costs.

Marijuana should remain under strict control and government should take immediate action rather than siding the easiest position: being passive, eluding responsibility and turning a blind eye on it.

B.5. YOANNA

Yoanna's first draft

I'd like to start by positioning myself regarding the possible legalization of marijuana. I have to say that I'm not particularly in favour of any kind of use of drug – either abuse or just use in a general sense. By saying any kind of drugs I'm also including medical drugs. And marijuana is, of course, one of these drugs. After all, despite being against drugs in general, I should say I am in favour of legalization of drugs in general and marijuana in this case.

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Skilled and Unskilled Writers' Drafts

Although this may sound contradicting it does make sense if we just think how drugs are frequently adulterated. I am sure one of the reasons drugs are socially accepted is that they are legal – such is the case with those above-mentioned medical drugs as well as alcohol or cigarrets. I just thinks these drugs can be as harmful as marijuana and even worse when consumed in similar quantities. Much less would it be if its commercialisation was carried out under control. In that situation, marijuana's long-term consequences would probably be even below alcohol's and the like's. I am not expert in the subject but it is my belief that tobacco has effects more terrible and life-jeopardizing than marijuana. I am talking about cancer.

To sum up, in my opinion if marijuana were legalized it would not be worse than tobacco for what it comes to its long-term health consequences. In this regard, I think it is only kept illegal because its effects are hedonistic in such a way that society will not accept. Again I believe this is probably due to ignorance on its effects.

Following my last argument some may say all kinds of drugs should be turn/made illegal. But would this really stop people from doing drugs? As we can see with marijuana, illegalization does not stop people from consuming drugs. Therefore, why not making sure those people are safe? By this I mean, why not follow the same procedure they follow with alcohol or tobacco? Not only would this lead to a close-up check on drugs – meaning adulterated drugs would be avoided – but also would it lead to a decrease in drug commercialisation. This way we would also stop drug dealers from becoming every time richer and richer. Legalizing marijuana would, in my opinion, mean a decline of this illegal activity and therefore a decrease in small crimes related with drug use. It is well known that drug users frequently confront or attack their dealers and rival gangs fight each other over any amount of drugs. If government took control of its dealing all these crimes would be avoided to a great extent.

Another problem coming from our present situation where some drugs are illegal, is the adulteration of these drugs. By this I am referring to the many deaths drugs have caused not because they were badly used but because they had been previously adulterated. Since marijuana is not legal it cannot go through any kind of control check-up and dealers take advantage of this situation to adulterate it with other chemical substances to get twice as many marijuana to sell.

Illegal commerce creates yet another conflicting situation, that is, it takes advantage of some people's extreme poverty to use them as the actual means of transport. Drug dealers hire poor people to get drugs through customs risking their own lives. With legalization this situation could also be avoided. Marijuana plantation would be under control, and only those working in the plantation would benefit like any other job. That kind of black mailing poor people would finish.

Apart from all this, if we just look around us and see that marijuana is being consumed anyway why not just legalizing it? I making it illegal is aimed at stopping its consumption and it is not working out, what is the whole point of keeping it illegal? All the above-mentioned reason talk for themselves but if those keeping marijuana illegal are just selfish and se that marijuana can mean yet another way of raising taxes, what is stopping them? What is stopping the legalization of this drug?

One of the reasons to keep marijuana illegal is that its use woul become more widespread. But this is just not true since it is really easy for just anyone to buy marijuana nowadays: What I mean by this is that those who want to smoke marijuana cannot and are not stopped by its illegalization. If someone wants to smoke marijuana, he will eventually no matter the difficulties.

Another one of the reasons given against is that the consumption of marijuana would start at earlier ages. If anything, By legalizing marijuana it would be the other way round. Control over its commerce would means more control over who is selling to whom, more control would be made over its dealers as well as its users. Of course there would always be limitation on who can buy drugs just as it is now with alcohol, tobacco or even medical drugs.

After all the reasons I have stated I think it is quite clear why I am in favour of the legalization of marijuana. Although I said – and it is true – I am in favour to be honest with myself I should say again that I am more against the use of any drug. But if we respect any people's choices we have to be consequent and do not keep marijuana's sue in the shadow. If it is being consumed and probably always will, then we'd better be honest and put is use under control.

Yoanna's between-draft

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Following my last argument some may say all kinds of drugs should be turned/made illegal. But would this really stop people from doing drugs? As we can see with marijuana, illegalization does not stop people from consuming drugs. Therefore, why not making sure those people are safe? By this I mean, why not follow the same procedure they follow with alcohol or tobacco? Not only would this lead to a close-up check on drugs – meaning adulterated drugs would be avoided – but also would it lead to a decrease in drug commercialisation. This way we would also stop drug dealers from becoming every time richer and richer. Legalizing marijuana would, in my opinion, mean a decline of this illegal activity and therefore a decrease in small crimes related with drug use. It is well known that drug users frequently confront or attack their dealers and rival gangs fight each other over any amount of drugs. If government took control of its dealing all these crimes would be avoided to a great extent.

Another problem coming from our present situation where some drugs are illegal, is the adulteration of these drugs. By this I am referring to the many deaths drugs have caused not because they were badly used but because they had been previously adulterated. Since marijuana is not legal it cannot go through any kind of control check-up and dealers take advantage of this situation to adulterate it with other chemical substances to get twice as many marijuana to sell.

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Apart from all this, if we just look around us and see that marijuana is being consumed anyway why not just legalizing it? If making it illegal is aimed at stopping its consumption and it is not working out, what is the whole point of keeping it illegal? All the above-mentioned reasons talk for themselves but if those keeping marijuana illegal are just selfish and see that marijuana can mean yet another way of raising taxes, what is stopping them? What is stopping the legalization of this drug?

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Another one of the reasons given against is that the consumption of marijuana would start at earlier ages. If anything, by legalizing marijuana it would be the other way round. Control over its commerce would mean more control over who is selling to whom, more control would be made over its dealers as well as its users. Of course there would always be limitation on who can buy drugs just as it is now with alcohol, tobacco or even medical drugs.

After all the reasons I have stated I think it is quite clear why I am in favour of the legalization of marijuana. Although I said – and it is true – I am in favour to be honest with myself I should say again that I am more against the use of any drug. But if we respect any people's choices we have to be consequent and do not keep marijuana's use in the shadow. If it is being consumed and probably always will, then we'd better be honest and put its use under control.

Yoanna's final draft

I would like to start by positioning myself regarding the hypothetical legalization of marijuana. To be honest, I have to say that I am not particularly in favour of using any kind of drugs. This is, in an ideal level, I am even against the mildest of drugs or even the best considered ones. This would include even antibiotics. In fact I oppose using antibiotics more than I oppose using marijuana. I think antibiotics' long term-effects are worse than marijuana, especially to what it comes to future generation. Even at risk of sounding like a sci-fi book, I will say that antibiotics modify our DNA and make us vulnerable to new or different diseases. Whereas marijuana does not. Furthermore, antibiotics can, and usually do, create dependency as well as many other non-medical drugs.

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I should explain further why although being against the use of drugs I am defending the legalization of marijuana. It is just a matter of letting people decide for themselves. I am against the use of marijuana but not against it being legal.

Of course some may say that antibiotics are created for our own good, for the sake of health. But then they can find no reasons to explain why other milder drugs like alcohol or tobacco are still legal. They cause illnesses that can even jeopardize our lives. Marijuana effects are comparable to these drugs' and its long-term damages do not usually include a direct threat to our life. When I look for the reason why marijuana is then still stigmatised and kept illegal is that its effects are far more hedonistic than the effects of any other social drugs.

The most important reason why marijuana should be legalized is because its production, trade and dealing would be carried out under control. Adulteration could be avoided if government took full responsibility for marijuana. This way not only many lives would be saved because of adulterated marijuana but also many crimes related with the trading and dealing of marijuana would be stopped.

In any case, if the current state of things – that is, marijuana being illegal, is not stopping people from consuming it, why not legalizing it and making sure consumers are safe for what it comes to the quality of the drug and the situation in which they are going to get it. If you cannot fight them, help them be in good hands. Even if we just look at it from a selfish point of view, government could make money out of it.

Another conflict created by our present situation is the slavery of people in plantations and also in its trading. Poor people are used to introduce marijuana into selling or consuming countries. But if we look closer to the particular countries into which this kind of trading is performed, none of these countries is Holland, where marijuana is legal. This means, by keeping a drug illegal its procedures and tradings are also kept far from the law or what is considered fair.

One of the reasons to keep marijuana illegal is that its use would become more widespread. But it is just not true since it is really easy now to buy marijuana if you want. What I mean by this is that those who want to purchase it are not stopped because it is illegal. Moreover, the case with Holland can work as a real life exemplum. Its consumption did not increase when it was legalized, not even when people come from other countries to consume it there freely.

Another reason given against, is that the consumption of marijuana would start at earlier ages. If anything, by legalizing marijuana it would be the other way around. Control over its commerce would mean more control over who is selling it to whom. There would be more control over its dealers as well as its consumers. Of course there would always be limitations on who can purchase drugs just as it is now with alcohol, tobacco and antibiotics. Furthermore, the appeal of forbidden things would also be lifted from marijuana.

After all the reasons I have stated, I think it is quite obvious why I am in favour of the legalization of marijuana. I can only see benefits coming from it. More control would be placed on its production and trading as well as quality. More research could be carried out on its long-term consequences. Its proved medical uses could be put it practice. But above all, if we call ourselves tolerant and respect people's choices, we have to be consequent and do not keep marijuana in the shadow.

UNSKILLED WRITERS

C. Native unskilled writers

C.1. MARTIN

Martin's first draft

I am for the legalization of marijuana. Granted, I think children and teenagers should not be permitted to use the drug, but after the age of eighteen it should be up to the individual to determine whether or not he or she will use the drug.

I have tried marijuana in the past and I am aware of the side effects that come from using it. I have tried it in excess and I have tried it in moderation. I must say that in moderation the use of pot can bring a great deal of enjoyment. I think that it does not hinder my faculties of body or mind when I use it sparingly. In fact, it relaxes me. I am, for the most part, a tense person that has benefited from pot's relaxing effect.

The arguments against the legalization of marijuana are generally weak. I will address three of the most important arguments against the drug legalization: One, that the use of marijuana would become more widespread;

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two, that its consumption would start at earlier ages; and three especially children would become prey of its consumption.

One of the greatest fears that people have when it comes to drug legalization of any kind is that it will cause the usage of the drug to become more widespread if it were legalized. I think that the assumption that goes along with this theory, that the use of pot is a "bad thing" is false. I believe that pot can have very positive influence in an adult's life. For most people, a moderate dosage helps to improve one's esteem and outlook on life. I do believe, like every other substance, too much pot lends to side effects, such as apathy and memory loss. In the United States, however, where personal freedom has always been important, the individual should have the freedom to do whatever he or she wishes, just as long he or she does not infringe the rights of others. Any adult (over the age of 18) should who wants to try marijuana should be able to do so. This person, however, should hopefully feel obligated to learn as much as he/she can so as to know its side effects if it is used to much.

And if people (and some unfortunately will) do abuse their freedom to use it, at least the side effects are not as bad as those of cigarette, alcohol, or other more illicit drugs, such as cocaine and heroin.

Another reason people give for arguing against the legalization of marijuana is that its consumption would start at earlier ages. I am certainly against the ideas of allowing teenagers to use the drug. I think laws should remain in existence to protect those that are younger than 18. True, there still may be, due to the legalization of the drug for adults, a greater chance that the use of the drug may start at a younger age. Despite the fact that this may happen, our government should trust indults to assure that it won't. Along the way, perhaps, tougher measurements need to be taken to insure that these laws are enforced.

I thought about addressing the third major reason why people come out against marijuana's legalization, that "especially children would become prey to consumption," but I believe I addressed this concern by addressing the second, that "its consumption would start at earlier ages."

So, let me instead explain why I believe marijuana can be a good thing. First, it helps to enhance lifestyles that people choose to live. I do not want to get into stereotypes, but I know people who have included it into their culture – it is something they do in order to socialize with others. Just like coffee is often times the impetus for conversation, marijuana can serve the same purpose. I remember a experience last summer, when my girlfriend and I attended this wedding in St. Louis. Just about everyone there smoked pot while enjoying themselves over a three day period. What impressed me the most was how friendly everyone was. And none of them appeared to be the typical "stoners" those who were apathetic and morose about life. Contrary to those anti-marijuana ads on T.V., marijuana does not have a detrimental effect on whatever inherent enthusiasm that we have for life. At this wedding I made friends with a doctor (who smokes weed) a lawyer (who smokes weed), and various other professional types who use weed to enhance their experience during social events. The drug, however, was not the center of our attention, just as the beer we were sipping wasn't nor the food we were eating.

My main argument is this: the government should place more trust in its people (adults) to use the drug responsibly. Americans generally know that marijuana useage is not a detriment to society when it is used in moderation, and it is an insult to our intelligent its attempts to convince us that no good can come from its use. Yes, it can!

Martin's final draft

There is an unfair stigma attached to marijuana usage: that it is a sign of nonconformity, slothfulness and weakness of moral character – just to name a few characteristics that contribute to this negative stigma. Some promoters of its use do not help to improve the overall impression that such activity generates. I went on the internet the other day and looked at some sites that advocate pot legalization, and I saw a lot of things that do not make me proud to be an advocate for the drug's legalization. It disturbs me how a lot of the humor is directed toward those who are against the drug is so negative, and it also disturbs me how the literature geared to attract those who are pot-legalization is so perverse. I got on one site and was sickened to see this graphic of the dog humping a bone (or some object I care not to remember). The more "low-brow" the humor gets with associations to the pro-legalization campaign, the less persuasive its effect will be. I am definitely for the legalization of marijuana, but I am reluctant to attend some of these "Bevus and Buthend" natured rallies.

What is important for those people who are not sure about whether or not pot should be legal should look past all the bullshit that exists on either side of the fence. I really believe that the world would be a better place if there was more marijuana to go around but I also feel that a lot of the well-deserved negativity that is caused by a lot of the lazy-brained, pot-smoking neanderthals needs to go away.

I do think that children and teenagers should not be permitted to use the drug, but after the age of eighteen it should be up to the individual to determine whether or not he or she wants to use it. If pot were legalized there would be less of a sense of depravity amongst those who use it. Instead of using it to be rebellious, adults would use

it because they want to experience its positive effects. Too often those who want to use the drug use it to rebel rather than use it simply for its experience.

I have tried marijuana in the past and I am aware of the side effects that come from using it. I have tried it in excess and I have tried it in moderation. I must say that in moderation the use of pot can bring a great deal of satisfaction. The greatest enjoyment that I got through using it is this overwhelming sense of harmony with my surroundings. As a typically over-anxious person, I need something that will quell my anxiety over life's day to day trials and tribulations that, in the end, have little significance. I know it's a cheezy, and overused association, but pot really can equal "peace."

The arguments that one hears that are against the legalization of marijuana are generally weak. One of the most popular arguments that I hear a lot is that the use of marijuana would become more widespread. The problem that I have with this notion is that it assumes that an increase in the numbers of people that use the drug is a bad thing. Not only do I support pot-legalization because I believe in the fundamental American belief in the individual to be free to choose to do whatever she or he wishes, just as long as it does not hinder the freedom of others, but I also believe that it would really be a good thing if more adults used the drug. I believe that pot can improve the American life style for adults. For most people, a moderate dosage helps to improve one's esteem and outlook on life. I do believe, like any other substance, that too much pot leads to side effects, such as general apathy and memory loss. In the United States, however, where personal freedom has always been important, the individual should have the freedom to do whatever he or she wishes as long as he or she does not keep other from being free. Any adult who wants to try pot should be able to do so.

C.2. ANNA

Anna's first draft

The legalization of marijuana has been questioned for many years and continues to be questioned. The issue has not yet been resolved, nor is it likely to be resolved in the near future because both sides present convincing arguments, but neither presents an argument strong enough to cancel the objections of the other. Given this fact, it seems that those arguing for the legalization of marijuana currently have the upperhand in the argument.

Like other narcotics, marijuana is legal now only when prescribed by a doctor. One objection to legalizing marijuana results from this. It is a logically invalid argument that takes the legalization of drugs to ad nauseam. The legalization of one low-level narcotic such as marijuana does not necessarily result in the legalization of all the others as some may suggest. Instead, the legalization of this commonly used drug would actually inhibit the drug market to some degree.

With marijuana legalized, the FDA (Federal Drug Administration) is free to closely regulate it however they see it fit. For instance, the age at which people are allowed to use the drug could be set at eighteen or twenty-one. These age limits are currently used to regulate the consumption of tobacco and alcohol. Since the physical effects of marijuana are much like those of alcohol, the age of consumption should be set closer to that of alcohol, twenty-one.

The major argument against marijuana is that it is used as a "gateway drug" meaning that it paves the way for using other more dangerous drugs. Since it is not physically addictive, this is not always the case. Drugs like alcohol and tobacco are far more physically addictive.

Marijuana should not be legalized simply as a recreational drug. In fact, the greatest benefits of legalizing marijuana do not come from its use as a drug, but from its crop value. The plant has earned the nickname "weed" because of its growth rate. It is extremely easy to grow and grows quickly. Once it is harvested, it can be used to manufacture a variety of products more cost effectively and more environmentally safely. For instance, paper made from hemp leaves lasts much longer than that made from wood. Likewise, clothes made from the plant are much more durable, as is rope. However, since marijuana is currently illegal, so is the cultivation of crops to make things like paper, rope and fabric.

Although the question of whether marijuana should be legalized may never be answered, the legalization of it does not pose as many problems as are sometimes feared. In fact, legalizing marijuana could have some great benefits like stricter age regulations, stronger paper and fabrics, and a new source of federal taxes as luxury taxes are placed on it. The drawbacks that the legalization of marijuana might have are comparable to those of alcohol and tobacco, both of which have been legal for quite some time.

Anna's between-draft

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Anna's final draft

The legalization of marijuana has been questioned by many years. This issue is not likely to be resolved in the near future. Both sides present convincing arguments, but neither presents an argument strong enough to cancel the objections of the other. Given this fact, it seems that those arguing for the legalization of marijuana currently have the upperhand in the argument.

Like other narcotics, marijuana is currently legal only when prescribed by a doctor. One objection to legalizing marijuana results from this. Legalizing marijuana does not automatically result in the legalization of all other drugs. Reasoning of this sort quickly results in absurdity. Instead, the legalization of this commonly used drug would actually inhibit the drug market to some degree.

With marijuana legalized, the FDA (Federal Drug Administration) is free to closely regulate it however they see fit. For instance, the age at which people are allowed to use the drug could be set at eighteen or twenty-one. These age limits are currently used to regulate the consumption of tobacco and alcohol. Since the physical effects of marijuana are much like those of alcohol, the age of consumption would be set closer to that of alcohol, twenty-one. Age restrictions are not the only ones the federal government could place on legalized marijuana. High luxury taxes placed on the substance would also inhibit marijuana consumption.

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Marijuana should not be legalized simply as a recreation drug. In fact, the greatest benefits of legalizing marijuana do not come from its use as a drug, but from its crop value. The plant has earned the nickname "weed" because of its growth rate. It is extremely easy to grow and grows quickly. Once it is harvested, it can be used to manufacture a variety of products more cost effectively. The crop would also be environmentally friendlier since marijuana plants grow in a shorter amount of time than trees and do not use up as many soil nutrients as cotton. Paper made from hemp leaves lasts much longer than that made from wood. Likewise, clothes made from the plant

are much more durable, as is rope. However, since marijuana is currently illegal, so is the cultivation of crops to make things like paper, rope and fabrics.

Although the question of whether marijuana should be legalized may never be answered, the legalization of it does not pose as many problems as are sometimes feared. In fact, legalizing marijuana could have some great benefits like stricter age regulations, stronger paper and fabrics, and a new source for federal funding as luxury taxes are placed on it. The drawbacks that the legalization of marijuana might have are comparable to those of alcohol and tobacco, both of which have been legal for some time.

C.3. PATRICK

Patrick's first draft

The use of marijuana should be legalized. I believe this question means the recreational use of marijuana should be legalized for Adults. This change is because marijuana is already legal for medical purposes and I've added Adults to bring a legislation of pot in line with other legal drugs like alcohol and cigarettes.

My initial Thoughts: are

- 1) Individual Freedom
- 2) Comparison with alcohol and cigarettes – other substances
- 3) Lack of hip factor
- 4) Altering to points against legislation

1) Individual Freedom

Laws are for the benefits of an integrated society. There exist to allow strangers to share space. There tends to be a sacrifice of individual freedom for common good of society. If the law which criminalizes pot is for the good of the society then a responsible member, or rather someone who believes in the core of the society, would agree with the law. So if one would argue pot is bad for society then kept it illegal. That's the story for a card carrying core member of society. Someone who votes and participates in group decisions. Someone who could and would, but only if they knew you, sign the back of your passport photo. If one agrees that a law does not protect society then one should act to change the law to increase personal freedom. This assumes freedom is a good thing for individuals. Which I will assume the reader agrees with.

2) Is Pot bad for society as a whole?

[?] individual benefit / harm is not relevant.

Consider driving on ones own land or ones one. Laws of the law become irrelevant. Despite it being still beneficial to drive sober and with a seat belt it can't be enforced as not harmful to anyone else.

So we do not need to consider whether pot is bad for the individual or addictive just its effect on society and in particular whether this effect is detrimental enough to warrant a ban.

There it's useful to consider similar recreational substances and their benefit / harm to society. The obvious comparable drug being tobacco. The taxes on tobacco generate enough income for governments to outweigh the burden of individual bad health. Take a UK example. Tax on 20 cigarettes is approx £3 (5 €). So as long as bad health, which through medical care and missed days at work is detrimental to society, costs are less than the tax spent in becoming ill then society benefits. The economic argument is in the smokers favour whilst taxes are so high. We must know consider if pot is comparable with tobacco on health grounds. Mostly pot is consumed with tobacco so taxing pot would lead to a double income for the government. But I will assume pot is being used in isolation to consider its harmful effects on society as a whole. Taking pot could be said to be bad for society, economically if it was proven to be unproductive for the individual in the workplace, but even then employers could ban use at work, like alcohol. It must reduce individuals productivity over a long period more than the obvious financial benefits of tax for it to be deemed bad for society. So does smoking pot reduce an individuals productivity? Depends on the individual. As with anything most obvious being alcohol. Addictions to anything can be detrimental to productivity yet as individuals are addicted to everything from exercise, food, gambling, shopping, sex and rugs one can hardly make being an addict illegal. We must consider as a whole are people less productive when they smoke pot I have not research stats but would think not. First to remind the reader its less productive than the tax benefits, which would no doubt be very high.

In Conclusion I have argued for the recreational use of marijuana to be legalised for Adults on the grounds that individual freedom is a "good" thing and legislation, which by definition reduces individual freedom, must be

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justified by being more “good” for society than the loss of individual freedom is bad. “Good” for society have investigated as purely financial terms as we live in commerce driven-free countries. In looking at just tobacco and alcohol we see comparable substances which are deemed not bad enough for society to ban so its justification for keeping pot illegal is non-existent on financial grounds alone.

Patrick's pre-draft (second writing session)

- 1) Define question – Rec. use for adults
- ⇒ Legalisation would mean abandoning the law that makes pot illegal.
- 2) What are laws for? ⇒ P good for society

Libertarian

Is this law justified ie. Does the benefit to society as a whole outweigh the loss of individual freedom. Here I won't consider good or bad effects of pot on the individual as its irrelevant.

Patrick's final draft

In looking at whether or not to legalize marijuana (from now abbreviated to pot) we may consider the recreational use by Adults as pot has some medical uses already and legalization for children is a further issue.

Legalization would mean abandoning the law that makes pot illegal. I will consider why we have laws and whether there is a case to abandon this one i.e. Is the law that makes recreational pot smoking by adults justified.

Laws are for the benefit of an integrated society. They exist to allow strangers to share space. Laws are necessary to allow people to interact freely. There is usually a sacrifice of individual freedom in making and upholding a law. As a Libertarian I believe strongly in freedom of the individual so for a law to be justified it's benefits to society must be large and obvious to outweigh the loss of freedom to the individual. So what are the benefits to society for criminalizing pot. What harm does it do society? If one concludes that a law is not protecting society then one should be in favour of changing the law to increase personal freedom. Note it must be shown to harm society not the individual. Laws are not place to protect the individual from himself. For example one can freely drive without a seatbelt and drunk on one's own land but cannot on a road used by others. Despite it being beneficial to drive sober and belted in one's own land it can't be enforced as its not harmful for anyone else.

Is pot harmful to society as a whole? Here it is useful to compare pot with similar recreational drugs that are legal ie nicotine and alcohol.

These two are legal but have restrictions e.g. We can't smoke in all public places and we can't drive on public roads under the influence of alcohol. ie. We can't take these drugs when their effects (passive smoking / dangerous driving) will be harmful to others.

With restricted use of marijuana how could it be considered harmful to others? One may reject the health issues. Cigarettes kill and so cause a huge drain on public health resources but are so highly taxed as to still be beneficial to the public purse. Pot would be similar. Especially as usually consumed with tobacco. Take a UK example. tax on 20 cigarettes is approx £ 3. So as long as bad health, which through medical care and missed days at work is detrimental to society, costs are less than the tax spent in becoming ill then society benefits. The economic argument is in the smokers favour whilst taxes are so high. Taxing pot comparably to cigarettes would negate the cost to society of ill health to the individual. Does smoking pot cause an individual to act in a detrimental way to society? If so this could justify the law making it illegal.

If we consider alcohol we find there are legal restrictions on quantity and timing of consumption to protect society from its harmful effects; those mostly being decreased productivity of the individual. Pot consumption would be restricted in a similar way. NB the restrictions are here employer enforced not universal. eg an actor may always go on stage half drunk, an executive may return from a working lunch drunk but a teacher may be sacked by his school for turning up drunk at 9.00 am.

With employee restrictions allowed what other harm could smoking pot be to society? Unless one can medically argue that smoking pot causes negative psychotic aggressive effects long term on an individual's interactions with society then there is no evidence. Note must be long terms as restrictions on consumption would negate short term effects.

eg

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I am not aware of any greater long term negative effects to an individuals interactions with society than other recreational drugs or bad foods. (eg. Sugar can make kinds go loopy, monosodium glutamate can make individuals aggressive).

The final argument for keeping pot illegal may be the decrease in productivity of individuals in society when under the influence. Here we must remember restrictions would mean the decrease in productivity must be long term. Also the decrease in productivity must be so great as to outweigh the huge tax benefits of legalizing pot. I can't see how research could show a positive or negative effect on an individuals productivity with or without pot. Its too subjective.

In conclusion I have argued against the law that stops adults using pot recreationally as it is of no benefit to society whilst it does decess individual freedom.

C.4. LORRAINE

Lorraine's first draft

“The use of marijuana should be legalized”

After some consideration I would have to argue against the above – in the belief that most drugs are harmful, some more than others, and that there is a reason for making them illegal. Although some would argue that cannabis is a “soft” drug, and its use should not be outlawed as in the case of heroin or cocaine. However, in my opinion, the use of cannabis – not necessarily a prerequisite for harder drug use, but is or can be of concern in that I believe its daily consumption is not conducive to good health and can lead to problems – such as lethargy, demotivation and serious conditions such as cannabis psychosis, - a serious illness brought on I believe solely by the use of cannabis on a regular basis. Of course, not every user is affected so extremely, and many would argue that cannabis is beneficial. Indeed it can have its place in medical use – for example – as a pain relief for people suffering from MS – multiple scelerosis and I think it should be made available as a treatment option by the medical profession. However, when witnessing it's daily use among some young people – it seems to have a depressive effect in the end and can act as an excuse for some people to do nothing – ie. it can prevent them from getting on with their lives.

It's legalisation in Holland has not really prevented drug problems in the main cities – such as Amsterdam – which have a large number of coffee shops where marijuana can be purchased and smoked legally, the city still has more than its fair share of serious drug addicts. This is not to say that the use of cannabis necessarily leads on to the abuse of harder drugs but can perhaps create an atmosphere where young people feel its okay to go to the next level and try something else. The allure of the illegal.

So perhaps to keep the use of marijuana illegal may prevent young people from going past first base. I realise this is perhaps not a very strong point as indeed many young people nowadays bypass marijuana altogether and go straight to ecstasy tablets – the large rare scene of the UK in the late 80's – to early 90's – saw an explosion in drug taking. But what I am trying to say is that in cities like Amsterdam where cannabis is legalised one finds a wide selection of drugs on offer to the general public daily via street vendors who occasionally hassle sometimes young unsuspecting teenagers and young people to buy their wares.

Furthermore concerning the use of marijuana and spliff form – i.e. the ingestion of the drug in cigarettes form, a leading UK research group have recently discovered that smoking cannabis resin is actually more harmful for your lungs than smoking tobacco. Of course, may people mix marijuana with tobacco thereby doubling the health risk.

In today's climate of anti-smoking – at least in USA, & now Ireland & Italy – where smoking in public places including bars is now banned, I think the use of marijuana in public should be curtailed to private use in the home, but definitely not to legalisation of use.

If we look at cocaine for example, in the early 20th Century cocaine was available for purchase in chemists in the UK as a painkiller, until the medical profession realised it was very addictive psychologically & it's sale & purchase was criminalized. Finally, if marijuana were to be legalised I think it would send the wrong message to teenagers and young people who might then view its use as no more unusual than having a coffee or a can of coke. That is to say it's use would become commonplace, run-of-the-mill – accepted in society regardless of the evidence that it can be quite a powerful drug when abused. So young people would be unwittingly subjected to a mind-altering experience far more substantial than the buzz from a can of coke or their first pint of larger or other alcoholic drink.

Indeed the ‘buzz’ can be very strong as in the case of adulterated marijuana – such as skunk – which is much, much stronger than regular marijuana and of course, typically, the development & sale of skunk came about in Holland. Finally, I support the legalisation of the use of marijuana for people with long-term medical problems,

but definitely would be against its widespread legalisation as it does seem to lead to wider scale use as I have recently observed.

Lorraine's between draft

“The use of marijuana should be legalized”

After some consideration I would have to argue against the above – in the belief that most drugs are harmful, some more than others, and that there is a reason for making them illegal. Although some would argue that cannabis is a “soft” drug, and its use should not be outlawed as in the case of heroin or cocaine. However, in my opinion, the use of cannabis – not necessarily a prerequisite for harder drug use, but is or can be of concern in that I believe its daily consumption is not conducive to good health and can lead to problems – such as lethargy, demotivation and serious conditions such as cannabis psychosis, - a serious illness brought on I believe solely by the use of cannabis on a regular basis. Of course, not every user is affected so extremely, and many would argue that cannabis is beneficial. Indeed it can have its place in medical use – for example – as a pain relief for people suffering from MS – multiple sclerosis and I think it should be made available as a treatment option by the medical profession. However, when witnessing it's daily use among some young people – it seems to have a depressive effect in the end and can act as an excuse for some people to do nothing – ie. it can prevent them from getting on with their lives.

It's legalisation in Holland has not really prevented drug problems in the main cities – such as Amsterdam – which have a large number of coffee shops where marijuana can be purchased and smoked legally, the city still has more than its fair share of serious drug addicts. This is not to say that the use of cannabis necessarily leads on to the use or abuse of harder drugs but can perhaps create an atmosphere where young people feel its okay to go to the next level and try something else. The allure of the illegal.

So perhaps to keep the use of marijuana illegal may prevent young people from going past first base + from experimenting further in the belief that cannabis smoking is *passé*. I realise this is perhaps not a very strong point as indeed many young people nowadays bypass marijuana altogether and go straight to ecstasy tablets – the large rare scene of the UK in the late 80's – to early 90's – saw an explosion in drug taking. But what I am trying to say is that in cities like Amsterdam where cannabis consumption has been legal for a number of years one finds a wide selection of drugs on offer daily to the general public via street vendors who occasionally hassle unsuspecting teenagers and young people to buy their wares.

Furthermore concerning the use of marijuana and “spliff” form – i.e. the ingestion of the drug in cigarettes form, a leading UK research group has recently discovered that smoking cannabis resin is actually more harmful for your lungs than smoking tobacco. Of course, many people mix marijuana with tobacco thereby doubling the health risk.

In today's climate of anti-smoking – at least in the USA, & now Ireland & Italy – where smoking in public places including bars is now banned, I think public or general use of marijuana in public should be limited to private use at home, in the home of the individual user, but definitely not to the legalisation of use. but its use should def. not made legal.

If we look at cocaine for example, in the early 20th Century cocaine was available for purchase in chemists in the UK as a painkiller, until the medical profession realised it was very addictive psychologically & it's sale & purchase was criminalized. Finally, if marijuana were to be legalised I think it would send the wrong message to teenagers and young people who might then view its use as no more unusual than having a coffee or a can of coke. That is to say it's use would become commonplace, run-of-the-mill – accepted in society regardless of the evidence that it can be quite a powerful drug when abused. So young people would be subjected to a mind-altering experience far more substantial than the “buzz” from a can of coke or their first pint of lager or other alcoholic drink.

Indeed the ‘buzz’ can be very strong as in the case of adulterated marijuana – such as skunk – which is much, much stronger than regular marijuana and of course, typically, the development & sale of skunk came about in Holland. Finally, I support the legalisation of the use of marijuana for people with long-term medical problems, but definitely would be against its widespread legalisation as it does seem to lead to wider scale use as I have recently observed.

Lorraine's final draft

“The use of marijuana should be legalised”

After some consideration, I would have to argue against the above in the belief that most drugs are harmful, some more than others, and that there is a good reason for making them illegal. Although some would argue that cannabis in a “soft” drug and should not be outlawed as in the case of heroin or cocaine. However, in my opinion, the use of cannabis, not necessarily a prerequisite for harder drug use, is or can be of concern in that I believe its daily consumption is not conducive to good health and can lead to problems such as lethargy, demotivation, and serious conditions such as cannabis psychosis – a mental illness brought on, in my opinion, solely through the use of cannabis on a regular basis. Of course, not every user is affected so extremely, and many would argue that cannabis is beneficial.

Indeed, it can have its place in medical use – for example – as a pain relief for people suffering from MS – multiple sclerosis and I think it should be made available as a treatment option by the medical profession. However, when witnessing it's daily use among some young people – it seems to have a depressive effect in the end, and can act as an excuse for some people to do nothing – i.e. – it can prevent them from getting on with their lives.

It's legalisation in Holland has not really prevented drug problems in the main cities such as Amsterdam which have a large number of coffee shops where marijuana can be purchased and smoked legally. Nevertheless, the city still has more than its fair share of serious drug addicts. This does not imply that the use of cannabis necessarily leads on to the use or abuse of harder drugs, but can perhaps create an atmosphere where young people fell its okay to go to the next level and try something else. The allure of the illegal. So, perhaps to keep the use of marijuana illegal may prevent young people from going past first base or from experimenting further in the belief that cannabis smoking is passé. I realise this is perhaps not a very strong point, as, indeed, many young people nowadays bypass marijuana altogether and go straight to ecstasy – MDMA – a Class one drug in the UK – with jail sentences of up to five years or more for possession and selling. The large rare scene of the UK in the late 80's to early 90s – saw an explosion in drug taking. But, what I am trying to say is that in cities like Amsterdam where cannabis consumption has been legal for a number of years, one finds a wide selection of drugs on offer daily to the general public via street dealers, who occasionally, hassle unsuspecting teenagers and young tourists to buy their wares.

Furthermore, concerning the use of marijuana in “spliff” or “joint” form – i.e. the ingestion of the drug in cigarette forms a leading UK research group has recently discovered that smoking cannabis resin is actually more harmful for your lungs than smoking tobacco. Of course, many people mix marijuana with tobacco thereby doubling the health risk.

In today's climate of anti-smoking legislation – at least in the USA, and now in Ireland and in Italy – where smoking in public places – including bars is now banned, I think the public or general use of marijuana should be limited to individual private use at home. But, its use should definitely not be made legal. If we look at cocaine, for example, in the early 20th Century cocaine was available for purchase in chemists in the UK as a painkiller, until the medical profession realised it was very psychologically addictive and its sale and purchase was criminalised.

Finally, if marijuana were to be legalised I think it would send the wrong message to teenagers and young people who might then view its use as no more unusual than having a coffee or a can of coke.

That is to say, its use would become commonplace, run-of-the-mill, and accepted in society regardless of the evidence that it can be quite a powerful drug when abused. As such, young people would be subjected to a mind-altering experience far more substantial than the “buzz” from a can of coke or their first alcoholic drink.

Indeed, the “buzz” can be very strong as in the case of adulterated marijuana – such as skunk – which is much, much stronger than regular marijuana, and of course, typically, the development and sale of skunk was introduced in Holland.

Finally, I support the legalisation of the use of marijuana for people with long term medical problems, but definitely would be against its widespread legalisation as it does seem to lead to wider scale use as I have recently observed.

D. Non-native unskilled writers

D.1. EVA

Eva's pre-draft

The use of marijuana should be legalized
What's marijuana?
How is marijuana used?
Used of marijuana
Against:
Effects
Widespread- Teenagers/ School
Earlier ages
Medicine does not keep marijuana
Dependence
Law

Eva's first draft

Marijuana is a mixture of green and grey dried leaves. It is usually smoked as a cigarette, on a pipe or bang.

Marijuana is used in Medicine as a therapeutic treatment for patients with cancer, but this occurs in a very low percentage, or it is mostly used for personal consumption.

The use of marijuana should not be legalized. There are three main reasons which are the most important ones: the government would contribute to the increment of health problems if it legalized marijuana. The effects produced by its consumption are proven to be harmful. Its use causes problems with memory, learning, coordination, perception, and thinking. The consumers also suffers from real health consequences as heart pains, dizziness, panic attacks, and anxiety. On the other side, it creates a strong dependence.

If marijuana is legalized, its consumption would start at earlier ages, and it would become more widespread. The consumption of marijuana is higher at schools among teenagers. They are easily influenced by the envioremental behavior. They generally become consumers because their friends consume drugs. They tend to be in groups, and follow the fashion. They also try to influence other teenagers to follow the same rules.

If legalization of marijuana is approved, the whole law should be changed. The use of marijuana is forbidden by many laws. As for example, there is drug penalty for traffic of drug. The user could be dismissed from her/his job as the law gives the right to the employer to penalize the employee that consumes marijuana. Driving lwas are very strict on that issue. The driver under drug influence as marijuana is arrested. It is considered extremely dangerous. There are also many law concerning to sport practice and the use of drugs. The government will have to change the judicial system drastically.

When the government thinks about the legalization of Marijuana, it is important to take into account if they are legalizing the drug because it is a general practice or because it would help to the development of the country, the society, the community, and the personal integrity.

Eva's between-draft

Marijuana is a mixture of green and grey dried leaves. It is usually smoked as a cigarette, as a pipe or bang.

Marijuana is used in Medicine as a therapeutic treatment for patients with cancer. But this is practiced in a very low percentage. It is mostly used for personal consumption.

The use of marijuana should not be legalized. There are three main reasons to take into account when thinking about legalization. First, the government would contribute to the increment of health problems. The effects produced by its consumption are proven to be harmful. Marijuana use causes problems with memory, learning,

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coordination, perception, and thinking. The consumers also suffers from real health consequences as heart pains, dizziness, panic attacks, and anxiety. On the other side, it's proven to create a strong dependence.

If marijuana is legalized, its consumption would start at earlier ages, and it would become more widespread. The consumption of marijuana is higher at schools among teenagers. Teenagers are easily influenced by the envioremental behavior. They generally become consumers because their friends consume drugs. Then they tend to go in groups, and they follow the fashion; they go with the flow. They also try to influence other teenagers in following the same rules.

If legalization of marijuana is approved, the whole law should be changed. The use of marijuana is forbidden by many laws. As for example, there is drug penalty for traffic of drug. The user of marijuana could be dismissed from her/his job as the law gives the right to the employer to penalize the employee that takes marijuana. Driving laws are very strict on that issue, too. The driver under drug influence is put under arrest. It is considered extremely dangerous for the other drivers. There are also many law restrictions concerning sport practice and the use of drugs. As consequence The government will have to change the judicial system drastically.

When the government thinks about the legalization of Marijuana, it is important to take into account if they are legalizing the drug because it is a general practice or because it would help to the development of the country, the society, the community, and the personal integrity. The answer will make the difference.

Eva's final draft

Marijuana is a mixture of green and grey dried leaves. It is usually smoked as a cigarette, as a long or on pipe.

Marijuana is used in Medicine as a therapeutic treatment for patients with cancer. But this is practice in a very low percentage. It is mostly used for personal consumption.

The use of marijuana should not be legalized. There are three main reasons to take into account when thinking about legalization. First, the government would contribute to the increasement of health problems. The effects produced by its consumption are proven to be harmful. Marijuana use causes problems with memory, learning, coordination, perception, and thinking. The consumers also suffers from real health consequences as heart pains, dizziness, panic attacks, and anxiety. On the other side, it is proven to create a strong dependence.

If marijuana is legalized, its consumption would start at earlier ages, and it would become more widespread. The consumption of marijuana is higher at schools among teenagers. Teenagers are easily influenced by the environmental behavior. They generally become consumers because their friends consume drugs. They tend to go in groups, and they follow the fashion; they go with the flow. They also try to influence other teenagers in following the same rules.

If legalization of marijuana is approved, the whole law should be changed. The use of marijuana is forbidden by many laws. As for example, there is drug penalty for drug dealers. The user of marijuana could be dismissed from her/his job as the law gives the right to the employer to penalize the employee that uses marijuana. Driving laws are very strict on that issue, too. The driver under drug influence is put under arrest. It is considered extremely dangerous for himself/herself and the other drivers. There are also many law restrictions concerning sport practice and the use of drugs. As consequence, the government will have to change the judicial system drastically.

When the government thinks about the legalization of Marijuana, it is important to take into account if they are legalizing the drug because it is a general practice or because it would help to the development of the country, the society, the community, and the personal integrity. The answer will make the difference.

D.2. M. JOSE

M. José's pre-draft

Marijuana, a drug: should it be legalized?

Well, most people think that it shouldn't be legalized

When we think about Marijuana, the main concept that comes into our head (the main connotation) is that it is bad. When people think about Marijuana, the main connotation that comes into our head is that it is a drug, so, we normally relacionate it with something bad and that can damage our lungs or can be harmful to / for our brain.

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From my point of view →
less people would use them
This is → as they are illegal, there is an illness to do what the government forbid
(morbo)

M. José's first draft

Marijuana, a plant that so many people use in most of the southamerican's countries for a living; Should it be legalized or not?

When people think about this plant, the main connotation that come into the heads is normally that it is a drug, so, consequently, it is bad for us because it damages our brain and can make us die.

However, recent studies in some scientific laboratories, have shown that it is not as bad as we think, and, for example, smoke marijuana is more healthy than smoke a cigarette.

In addition, it has been proved that this plant could be very beneficial for some illness.

Now, the question, as I have said before, is that whether we have to legalize them or not.

Most of the people, especially in Spain, believe that if marijuana becomes legalized it wouldn't be good for children and teenagers and our country would become too many free (in the sense that people, then, would be able to do whatever they want).

Hower, I think that if they were legalized, there wouldn't be so many problems, because less people would use them.

This is as they are illegal, there is an illness to do what the government forbids; this is what most young people do, just to feel wild and older.

On the other hand, we have the case of Holland, where drugs have become legalized and there hasn't been any problem about it. (It is said that when you arrive to the country, you can feel the smell of marijuana!)

Why it should be bad? It is bad, of course for our lungs and for our health, of course, but, why people have to say that you can't consume it? I mean, you can do with your body whatever you want, and if you feel like marijuana is good for you and make you feel you are in another world and better, is up to you! From my point of view, there are other types of drugs which are worse and there are very many people who consume them. These are drugs like amphetamines, extasis, cocaine, and all this kind of "shits" that could create more dependence than marijuana and are more expensive. The people that normally takes them are teenagers and almost children who just want to feel the kings of the world and want to demonstrate that they are superior and know how to have a good time, to their friends, so this is one of the reasons I think they should be legal.

Then, we have the problem of the people who work planting them, especially in South America.

I have seen so many times on television, some documentals where people who works in marijuana's plantations appears.

I can't remember it very well now, but the first thing that comes to my head is the problems they have with the police and the drug dealers, because, they are normally very poor people that just work here because they don't have enough money for their families, and although they don't pay them very much money, they have to do it.

I am talking about it, because I think it is another reason marijuana should be legalized; where these people would work if marijuana plantations disappear?

Now the question for the future is very retoric: what is going to happen? will it become legal?

The debate is opened and it has become to Internet where you can find some information about marijuana and the studies that scientifics are doing about the benefits.

Few weeks ago, for example, I found, in "erasmus" page, and enquiree where they ask you whether marijuana should be legalized or not, but I found the question so normal, so I didn't give it so many importance, as so many people nowadays do.

M. José's final draft

Marijuana, a plant that so many people use in most of the southamerican countries for a living is considered by so many people to be bad for their health and for their brains and minds. Now, the retoric question that several persons make to themselves is: should it be legalized or not?

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Although so many people think that the plant has been used only during this Century, the truth is that marijuana was already used in the 15th or 16th Century by people who had it because of the nice feeling this drug produced in themselves. It is known, for example, that the famous poet Shakespeare smoked marijuana before he started a poem or a dramatic book.

On the other hand, we have the case of Holland, where marijuana and all kind of drugs have been legalized, and, although I don't know very many things about it, it seems that this is working well.

I'm talking about it, because it is the only case and place where drugs can be consume without anyone saying (of course there must be people who disagree with this) that people shouldn't consume marijuana.

In this sense, I'm for the legalization of this drug, because, in most cases, marijuana and whatever kind of drugs, is taken by young people, especially teenagers, who think that if they have them, they are more free and more independent; this is, they only want to be against the society rules and the government.

However, this is the only point I'm for the legalization of marijuana, but, I think this is the most relevant thing that should be argued.

This is: from my point of view, this plant creates dependence but not the same way as cocaine, amphetamines, extasis and so on. I know some recent studies say that smoking marijuana is better than smoking a cigarette, but if you come to think about it, both damage your lungs and your health. However, as specialists say, I would rather smoke a marijuan cigarette than a normal one.

In the other hand, children would have the temptation to take it, but if it were legal, they would take it as well, because, they would think that it makes them more interesting in front of their friends or when they are flirting with a girl.

In this case, it would be interesting to talk about the subdesarrollate countries, where, as I have said before, marijuana is used for a living and it is seen as a normal thing (a thing of everyday life). Here, there are lots of children who consume not only marijuana, but cocaine, or just glue, because they think that taking them they feel better and they do not think about the terrible problems they have.

This is, from my point of view, a case of their unknowledge about the life and their illiteracy, because if they knew what could happen with the consume of drugs, they wouldn't take them (well, not in the strong sense, but if someone helps them, I think this could be avoided).

Now, the debate is open, and it will be opened for a long time because it is difficult to say whether marijuana and other drugs should be legal or not.

There have been several studies with this plant, and it has been discovered that it could be used for some illnesses as a medicine, so this shows that marijuana is not as bad as most of the people could think.

To sum up, we could say that is true that people say and think about marijuana and the damages that could cause. However, we should see the advantatges of this plant that grows in South America; if it became legal, - who knows?- perhaps the consumers would think that it is no more interesting because they had it only to go against the government, and because they wanted their lives to be dangerous.

However, is undeniable that they are not as good as some people say and is better not to take marijuana or any kind of drug.

D.3. BEATRIZ

Beatriz's first draft (1)

to become widespread → generalizarse peopling
anyway → de todos modos population

Drugs, or in general, marijuana are bad to our body, so I think that marijuana shouldn't be legalized.

Firstly, I am against the use of this because marijuana would become more widespread and then, all the people would become to smoke more and more and this would be worse to our health.

Secondly, in my view, I think that if marijuana is legalized, this consumption would start at earlier ages, and this would be transformed in a chaos for the humanity I mean, it would have a great number of mortality, less birth rate and the world would be a growed old population. This would be a chaos!!

Thirdly, the worst reason I don't want that marijuana should be legalized is that, if this is legalized, children would become pray of its consumption, therefore, the world in place of go ahead, this would move back.

In particular, I don't want that marijuana is legalized because I have friends that they consume drugs and I think that if the government legalized its this trasforme them in worst people.

After all, I have an only reason for the legalization of marijuana.

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I think that the marijuana, and the other drugs, if it is legalized or if isn't legalized, is consumed anyway, and I think that people have to consume equal.

On one hand I think that, in general, drugs shouldn't be legalized, but, on the other hand, I think that marijuana is a drug that isn't so bad to our health, and besides, it does not create dependence.

Finally, I want to say that I have never smoked marijuana and I have never consumed any drug and I feel very proud. I only smoke filters.

Beatriz's first draft (2)

Drugs, or in general, marijuana are bad to our body, so I think that the marijuana shouldn't be legalized.

Firstly, I am against the use of this because marijuana would become more widespread and then, all the people would become to smoke more and more and this would be worse to our health.

Secondly, in my view, I think that if marijuana is legalized, this consumption would start at earlier ages, and this would be transformed in a chaos for the humanity, I mean, it would have a great number of mortality, less birth rate and the world would be a growed old population. This would be a chaos!

Thirdly, the worst reason I don't want that marijuana should be legalized is that, if this is legalized, children would become pray of its consumption, therefore, the world in place of go ahead, this would move back.

In particular, I don't want that marijuana is legalized because I have friends that consume drugs and I think that if the government legalize its, this would transforme them in worst people.

After all, I have an only reason for the legalization of marijuana. I think that the marijuana and the other drugs, if they are legalized or if they aren't legalized, are consumed anyway, and I think that people have to consume equal.

On one hand I think that, in general, drugs shouldn't be legalized, but, on the other hand, I think that marijuana is a drug that isn't so bad to our health (it has curative properties) and besides, it does not create dependence.

Finally, I want to say that I have never smoked marijuana and I have never consumed any drug and I feel very proud. I only smoke filters!

Beatriz's between-draft

Drugs, or in general, marijuana are bad to our body, so I think that the marijuana shouldn't be legalized.

Firstly, I am against the use of this because marijuana would become more widespread and then, all the people would become to smoke more and more and this would be worse to our health.

Secondly, in my view, I think that if marijuana is legalized, this consumption would start at earlier ages, and this would be transformed in a chaos for the humanity, I mean, it would have a great number of mortality, less birth rate and the world would be a growed old population. This would be a chaos!

Thirdly, the worst reason I don't want that marijuana should be legalized is that, if this is legalized, children would become prey of its consumption, therefore, the world in place of go ahead, this would move back.

In particular, I don't want that marijuana is legalized because I have friends that consume drugs and I think that if the government legalize its, this would transforme them in a bit healthy people.

After all, I have an only reason for the legalization of marijuana. I think that the marijuana and the other drugs, if they are legalized or if they aren't legalized, anyway, and I think that people have to consume equal.

On one hand I think that, in general, drugs shouldn't be legalized, but, on the other hand, I think that marijuana is a drug that isn't so bad to our health (it has curative properties) and besides, it does not create dependence.

Finally, I want to say that I have never smoked marijuana and I have never consumed any drug and I feel very proud. I only smoke filters!

Now, in the party of Fallas, this drug together with other drugs like cocaina (cocaine), heroína (heroin), hachis, ... are going to be consume by very youngers. They think that to consume these drugs are to divertirse mas (enjoy) but they are unaware of the bad qualities to our body/ health that drugs have. I only wish them that they pasen bien (enjoy) this days of Fallas.

Beatriz's final draft

Drugs or in special, marijuana are bad to our body, so I think that the marijuana shouldn't be legalized.

Firstly, I am against the use of this because marijuana would become more widespread and then, all the people would become to smoke more and more and this would be worse to our health.

Secondly, in my view, I think that if marijuana is legalized, this consumption would start at earlier ages, and this would be transformed in a chaos for the humanity. I mean, it would have a great number of mortality, less birth rate and the world would be a growed old population. This would be a chaos!

Thirdly, the worst reason I don't want that marijuana should be legalized is that, if this is legalized, children would become prey of its consumption. Therefore, this world in place of go ahead, this would move back.

In particular, don't want that marijuana is legalized because I have some friends that consume drugs and I think that if the government legalize its, this would transforme them in a bit unhealthy people.

After all, I have an only reason for the legalization of marijuana. I think that marijuana and the other drugs, if they are legalized or if they aren't legalized, they are going to be consume anyway, and I think people have to consume equal.

On one hand I think that, in general, drugs shouldn't be legalized, but, on the other hand I think that marijuana that isn't so bad to our health sine its has a curative properties and, besides, it does not create dependence.

Now, in the party of Fallas, this drug together with other drugs like cocaine, heroine, hachis... are going to be consume by very youngers. They think that if they consume these drugs, they will enjoy more, but they unaware of the bad qualities to our brain that drugs have. I only wish them that they enjoy in this days of Fallas.

Finally, I want to say that I have never smoked marijuana and I have never consumed any drug, and I feel very proud. I only smoke filters!

D.4. SONIA

Sonia's first draft

The use of marijuana can't be very dangerous because like other drugs, if it is well used may not injure people. But on the other hand, if marijuana, tobacco or alcohol are improperly used can create big troubles to humans.

I think marijuana can injure like tobacco or alcohol if it's always used, and it can create dependence. But tobacco is legalized and marijuana is not. In my opinion it doesn't exist difference between tobacco and marijuana. And although Marijuana is not legalized, it is consumed anyway.

Everybody is free to choose if they want to smoke or don't, they know some disadvantages about tobacco and other drugs. They meet people who died because of smoking a lot, and they know the illnesses caused by drugs. In my opinion, the use of marijuana would become more widespread if it was legalized because a lot of teenagers would consum it for curiosity. So, I think there would be more probability about the increase of illnesses, for example cancer...

Its consumption would start at earlier ages, and all that would injure children who are growing, and developing. Most of them, when they are about fifty years they probably will have troubles with their lungs.

The use of marijuana can be very dangerous in this case, because surely the majority of population would consum this drug, and they would be prejudiced. A lot of children and adults would depend on it.

Also, if tobacco is not good for our health why is it legalized? Many people earn a lot of money selling tobacco, that can be the problem.

In conclusion, marijuana, tobacco and alcohol and other drugs may not be very harmful if they are used with much control.

It's like, medicines. If they are consumed immoderately and when they are not necessary, they can be terrible for us. In my opinion, the consum of drugs is not good in most cases, because some people think the world of them, and they only live to get money and buy them. They can create dependence to us.

But plenty of people have a plant of marijuana at their home, and they don't worry about if it is legalized or not. So, I think tobacco, and the other not legalized drugs will be always consumed. If they are not legalized it may avoid children to start to consum drugs at earlier ages. In this case I'm against the legalization of marijuana. But, at the same time for reasons I have explained before, the use of marijuana should be legalized.

Appendix 7

Skilled and Unskilled Writers' Drafts

In this last case, some people who provide drugs to other people wouldn't get easy money. It would be as problem for them. Everybody could get marijuana without pay much money, without any effort. Finally, I can say I'm not worried about the legalization of this drug, but if it was legalized I wouldn't be agree or disagree with it.

Sonia's final draft

The use of marijuana is a polemical topic in our society. Should it be legalized? This is the question we ask to each other.

Marijuana, according to some people, is healthier than tobacco and last one is legalized and it is consumed anyway. If marijuana, tobacco, alcohol and other drugs are improperly used they can create big problems to us. But, also medicines can prejudice us if they are immoderately consumed.

In my opinion, it doesn't exist much difference between tobacco and marijuana. And everybody is free to choose if they want to smoke or don't. Doctors inform us about disadvantages about consuming tobacco and other drugs. Most of us know people who died because of smoking a lot, and all of us know they illnesses caused by tobacco. But most of us don't worry about this topic. Some of us think of other things. A few, on the other hand, are more carefully and they try to give up smoking because their lungs are seriously damaged.

If the use of marijuana was of legalized, it would become more widespread because a lot of teenagers would consum it, surely, for curiosity. So, I think the increase of illness, for example, cancer would be high.

Its consumption would start at earlier ages, and all that would injure children who are growing and who are developing.

The use of this drug can be dangerous in this case, because surely, the majority of population, not only children but adults, too, would consum it and they would be prejudiced.

But another question is: if tobacco is not good for our health why is it legalized? All doctors say: tobacco is not good, it creates a lot of illnesses. But a lot of people can't give up smoking.

Many people earn much money selling tobacco, that can be the problem.

Also, we know marijuana is consumed anyway and it may not be harmful if it is used with control, like tobacco and alcohol. But in some cases, they also can be terrible for us.

One advantage of consuming marijuana is adulterated drugs can be avoided. Perhaps with the legalization of marijuana, a lot of hurt drugs will disappear step by step. It's not sure, but it's probable.

A lot of people have a plant of this drug at their home, and they don't worry about if it is legalized or not. I think tobacco, alcohol and other drugs will be always consumed.

If they are not legalized it may avoid children to start to consum drugs at earlier ages, but I really think people of all ages can get this drug if they want, without any effort.

Some people who provide drugs to other people wouldn't get easy money if it was legalized. Everybody could get marijuana without pay much money.

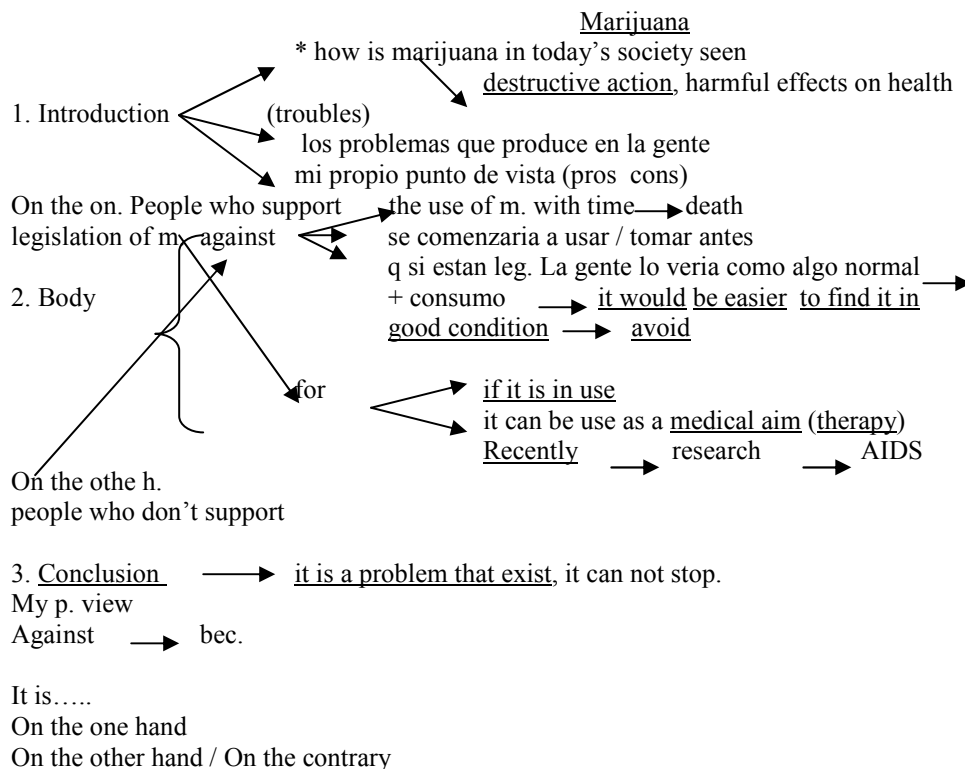
Finally, I can say I'm not worried about the legalization of it, but if it was legalized I wouldn't be disagree with it.

Each person has to choose if he or she want to smoke, and they must hear the information which is given about it.

Everybody has to live the life with errors or successfully.

D.5. ALBA

Alba's pre-draft



Alba's first draft

Marijuana is one of the main problems in today's society, not only because of the destructive action on human beings but also harmful effects on health. Its controversial legalization is a question discussed for a long time in the media, radio, TV programmes. We can see that in all the debates concerning with the problem of marijuana there is a discussion between two different opinions: those who support the legalization of marijuana as the best way to give up its use, and those who are against this legalization.

On the one hand, people that support the legislation of drugs are based on the idea that government should encourage a great campaign of information about its effects on health, such as the benefit of marijuana for therapy aims, it can help to solve different illnesses, as an example of this. A recent research had found that marijuana to fight against AIDS, this is unbelievable but it can be true; another reason for legalization is that it would be easier for marijuana addicts to find it and try it, in better conditions and also it would be more expensive so that it will avoid sale. On the other hand, people who is against marijuana argue that its use throughout time can provoke overdose, also addicts can be affected pshyologically, moreover, the fact that many people sell in secret marijuana, so that many people in making a great amount of money with it while other people are suffering from marijuana, it exits a big secret traffic with it that must be stopped. Both sides argue different reasons about this problem but I think that nobody has the solution to stop its use, it is only responsibility of the human being individually. I would say that social consciousness is the main solution to the problem, the legalization of marijuana is a very controversial topic since it presents pros and cons. In any case the legislation of marijuana a well as the rest of drugs is a matter that has to be dealt and decided by the Government in each country. In fact, in each country there are different rules to prevent marijuana, it has been checked that its legalization in some countries has lead to a smallest level of use.

Alba's between-draft

Marijuana is one of the main problems in today's society, not only because of the destructive action on human beings but also harmful effects on health. Its controversial legalization is a question discussed for a long time in the media, radio, TV programmes. We can see that in all the debates concerning with the problem of marijuana there is a discussion between two different opinions: those who support the legalization of marijuana as the best way to give up its use, and those who are against this legalization.

On the one hand, people that support the legislation of drugs are based on the idea that (government should encourage a great campaign of information) about its effects on health, such as the benefit of marijuana for therapy aims, it can help to solve different illnesses, as an example of this. A recent research had found that marijuana to fight against AIDS, this is unbelievable but it can be true; another reason for legalization is that it would be easier for marijuana addicts to find it and try it, in better conditions and also it would be more expensive so that it will avoid sale. On the other hand, people who is against marijuana argue that its use throughout time can provoke overdose, also addicts can be affected pshychologically, moreover, the fact that many people sell in secret marijuana, so that many people in making a great amount of money with it while other people are suffering from marijuana, it exits a big secret traffic with it that must be stopped. Both sides argue different reasons about this problem but I think that nobody has the solution to stop its use, it is only responsibility of the human being individually. I would say that social consciousness is the main solution to the problem, the legalization of marijuana is a very controversial topic since it presents pros and cons. In any case the legislation of marijuana a well as the rest of drugs is a matter that has to be dealt and decided by the Government in each country. In fact, in each country there are different rules to prevent marijuana, it has been checked that its legalization in some countries has lead to a smallest level of use.

Alba's final draft

One of the main problems in today's society, it could be said, are drugs, more specific one, marijuana, not only because of its destructive action on human beings but also its harmful effects on health.

Its controversial legalization is a question discussed for a long time in the media, radio and also on television programmes. We can see that in all debates concerning with the problem of marijuana there is a division between two different opinions: those who support the legalization of marijuana as the best way to give up its use, and those who are against this legalization.

On the one hand, people who support the legalization of drugs and this means marijuana are based on the idea that marijuana has highly important effects on health, such as its benefit for therapy aims, or other illness, as a consequence of these cons they argue that government should encourage a great campaign of information about the profitable marijuana. It is also important to say that a recent research had found that marijuana can also help to fight against AIDS', this is unbelievable but it could be true. Another reason for legalization is that it would be easier for marijuana addicts to find it in better conditions, it would mean, to consume it without risks on its bad quality when they buy it.

On the other hand, people who is against the legalization of marijuana say that if a person uses a lot of marijuana, with the time, he can be infected and also its use can provoke overdose. Moreover, addicts can be affected pshychologically, with the risk of turning crazies. Even if marijuana is harmful for the health of the addict, it is profitable for the person who sell it, as an example many people is increasing its life with the money from the marijuana traffic.

Both sides argue different reasons about this problem but I think that nobody has the solution to stop with its use.

In my opinion it is only the responsibility of the human being, but my own solution would be social consciousness since children are little, and avoid to give information when children had become in teenagers or adults and they had taken the marijuana. In any case the legalization of marijuana as well as the rest of drugs is a matter that has to be dealt and decided by the Government in each country, and only each person has the last word.

D.6. TERESA

Teresa's first draft (1)

1- Marijuana has been always a well-known drug. Not only has it been consumed throughout history by many people, but it also is characteristic of a well developed whole / is there a culture: the Rastafarian one.

2- Whether someone disagrees or not with the statement: "The us. m. should be legalized" no one can state that it is not a controversial sentence; since it covers a wide range of issues including society, culture, money, law, government In short, it alludes to human being. The taxing of tobacco / alcohol is a major source of revenue for most governments.

Distinctive codes of behaviour address [illegible] ... and – and the smoking of cannabis.

3- It seems to me that cannabis' use / the use of cannabis should be legalized because / owing to it is a hard drug which is consumed anyway.

It goes without saying that there are many arguments against its legalization. In this essay I'll try to refute them arguing my position.

1.

2. Nowadays its consumption is illegal in the vast majority of countries. Widespread / Even though. Addictive drugs/ addict to / one causing addiction / drug peddler [illegible]/ drug addict.

Even though that fact it is / its forbidding / prohibition it is quite easy to find it; therefore I am against the people who claim that its use would become more widespread. Many also argue that its consumption would start at earlier ages, but in case it is legalized, it would be controlled by the government, and consequently only adult people would be able to buy it. Nowadays in order to buy alcohol it is required to show the I.D, in the same way it would be required to buy marijuana. Moreover, adulterated drugs could be avoided if ... and the marijuana's drug peddlers would disappear. [Marijuana could be sold in pharmacies or / and people should show their I.D in order to "get" it.]; they must

Alcohol is pro

Today Alcohol is

It seems to me that in our society there are some "soft" drugs such as Alcohol or Cigarettes which are more prejudicial and cause more addiction than Marijuana. Nicotine accounts for its addictive nature and its harmful effects (towards health). alcoholic /kidney / ulcer. The links between cigarette smoking and lung cancer, heart disease, and other health problems are being discovered. The abuse of Alcohol causes ulcers, violent behavior and thousand of other diseases.

By contrast, it is said that marijuana has many medicinal qualities. Despite the fact that the use of this drug it kills some neurone. It has been used to 'fight' against Anorexia health problems and another health problems. Although this 'hard' drug is put in the same level as cocaine, heroine or opio by the governments, ironically it does not create dependence by its own. It can cause addiction when it is mixed with tobacco. Hypocritical / hypocrite.

Marijuana is defined as the dried leaves flowering tops, and stems of hemp, used as an intoxicating or hallucinogenic drug and usu. smoked in cigarettes: cannabis.

If Marijuana's use was legalized, not only adulterated drugs could

Teresa's first draft (2)

Marijuana is a well-know drug. Not only has it been consumed by many people throughout history, but it also is characteristic of a culture: the Rastafarian one. Whether someone disagrees or not with the statement: "The use of marijuana should be legalized", no one can state that it is not a controversial sentence; since it covers a wide range of issues including law, government, society, money....

It seems to me that marijuana's use should be legalized as it is a soft drug which is consumed anyway. It goes without saying that there are many arguments against its legalization. In this essay I will try to refute them arguing my point of view.

Marijuana is defined as the dried leaves flowering tops and stems of hemp, used as an intoxicating or hallucinogenic drug and usually smoked in cigarettes: cannabis. Nowadays its consumption is illegal in the vast majority of countries. Despite its forbidding it is quite easy to find it, therefore I am against those who claim that its use would become more widespread.

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Many also argue that its consumption would start at earlier ages, but in case it is legalized, it would be controlled by the government and consequently only adult people would be able to buy it. Nowadays in order to buy alcohol it is required to show the I.D, in the same way it would be required to buy Marihuana.

If Marihuana's use was legalized, not only adulterated drugs could be avoided, but also Marihuana's drug peddlers would disappear and consequently its smuggling.

In our society there are some "soft" drugs such as alcohol and cigarettes that form part of our culture, of our everyday life. Despite this, they are more prejudicial and cause more addiction than Marijuana. Nicotine accounts for its addictive nature and its harmful effects on health. The links between cigarette smoking and lung cancer, heart disease, and other health problems are well-known. The abuse of Alcohol causes ulcers, violent behaviour, etc.

But the taxing of these drugs [tobacco / alcohol] is a major source of revenue for most governments. By contrast, despite the fact that Marijuana can cause the killing of some neurones, it is said that it has many medicinal qualities. It has been used to "fight" against Anorexia, breast cancer, and another health problems.

Although this drug is put in the same level as cocaine, heroine or opio by (the) governments, ironically it does not create dependence by its own. It can cause addiction hen it is mixed with tobacco because it contains nicotine, its principal narcotic drug. If tobacco is legalized in our society, why is Marihuana illegal for?

To conclude, if Marihuana is a soft drug which contains medicinal qualities, it does not create dependence and it is consumed everywhere, I consider that its use should be legalized.

Teresa's between-draft

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Many also argue that its consumption would start at earlier ages, but in case it is legalized, it would be controlled by the government and consequently only adult people would be able to buy it. In these times in order to buy alcohol it is required to show the identity card, in the same way it would be required to buy Marihuana.

If Marihuana's use was legalized, not only adulterated drugs could be avoided, but also Marihuana's drug peddlers would disappear and as a result / as a consequence / therefore its smuggling.

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In our society there are some "soft" drugs such as alcohol and cigarettes that form part of our culture, of our everyday life. Despite this, they are more prejudicial and cause more addiction than Marijuana. Nicotine accounts for its addictive nature and its harmful effects on health. The links between cigarette smoking and lung cancer, heart disease, and other health problems are well-known. The abuse of Alcohol causes ulcers, violent behaviour, etc.

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Although this drug is put in the same level as cocaine, heroine or opio by (the) governments, ironically it does not create dependence by its own. It can cause addiction when it is mixed with tobacco because it contains nicotine, its principal narcotic drug. If tobacco is legalized in our society, why is Marijuana illegal for?

To conclude, if Marijuana is a soft drug which contains medicinal qualities, it does not create dependence and it is consumed everywhere, I consider that its use should be legalized.

Teresa's final draft

Marijuana is a well-known drug. Not only has it been consumed by many people throughout history, but it is also characteristic of a culture: the Rastagarian one.

Whether someone disagrees or not with the statement: "The use of marijuana should be legalized", no one can state that it is not a controversial sentence; since it covers a wide range of issues including law, government, society, money...

It seems to me that Marijuana's use should be legalized as it is a soft drug which is consumed anyway. It goes without saying that there are many arguments against its legalization, but in this essay I will try to refute them arguing my point of view.

Marijuana is defined as the dried leaves flowering tops and stems of hemp, used as an intoxicating or hallucinogenic drug and usually smoked in cigarettes: cannabis. Nowadays its consumption is illegal in the vast majority of countries. Despite its forbidding it is quite easy to find it, therefore I am against those who claim that its use would become more widespread. Moreover, when something is prohibited it is also more attractive; specially to those who are rebel and look for adventure, for new experiences. In other words, that which is prohibited becomes more desirable to the youth.

Many also argue that its consumption would start at earlier ages, but in case it is legalized, it would be controlled by the government and consequently only adult people would be able to buy it. In those days in order to buy alcohol it is required to show the identity card; in the same way it would be required to buy Marijuana.

If Marijuana's use was legalized, not only adulterated drugs could be avoided, but also marijuana's drug peddlers would disappear as a consequence its smuggling.

In our society there are some "soft" drugs such as alcohol or tobacco that play a part in our culture, in our everyday life. Despite this, they are more prejudicial and cause more addiction than Marijuana. By one hand, nicotine accounts for its addictive nature and its harmful effects on health. The links between cigarette smoking and lung cancer, heart disease, and other health problems are well-known. By the other hand, the abuse of alcohol causes ulcer, violent behaviour, etc. By contrast, despite the fact that Marijuana can cause the killing of some neurones, it is said that it has many medicinal qualities. I has been used to "fight" against anorexia nervosa, breast cancer, and other problems related with health.

Although this drug is put in the same level as cocaine, heroine or opio by many governments; ironically it does not create dependence by its own. It can cause addiction when it is mixed with tobacco because it contains nicotine, its principal narcotic drug. If tobacco is legalized in our society, why is Marijuana illegal for?

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