



Process Writing: Successful and Unsuccessful Writers; Discovering Writing Behaviours

ISMAIL BAROUDY *
Shahid Chamran University

ABSTRACT

Successful and unsuccessful strategies practically complied with in the act of writing have been so far experimentally tapped and scholastically rehearsed by several authors. In this study, a complementary task using a questionnaire worked out to comprehensively specify and cover almost all types of writing behaviours has been inquisitively manipulated. By analysing and inspecting the findings elicited from student-writers' response sheets, successful and unsuccessful writing strategies are then contrastively identified, categorised and demonstrated. Based on the awareness accomplished, writing teachers' consciousness will be raised and boosted, thus, helping their poor student-writers justifiably quit their debilitating habits and adopt instead, facilitative ones, those competent writers implement while writing. In the questionnaire, the student-writers would reflect upon their creeping experience and pass informative judgements about their own strategies. Student-writers will respond to fact-finding statements regarding five writing components delineated as rehearsing, drafting, revising, student-writers' role and the role of instructional materials

KEYWORDS: Process & Product Writing, Paradigm Shift, Writing Behaviors, Competent and Incompetent Writer

**Address for correspondence:* Ismail Baroudy. Faculty of Letters & Humanities. Department of English. Shahid Chamran University. Ahvaz-Iran. Tel: + 989163114225; e-mail: ibaroudy2006@yahoo.com

I. PREVIEW

Research and experience show that teaching and learning ESL/EFL writing has been a sad failure. Almost no one, whether a teacher or a learner, is found quite satisfied with the type of teaching/learning experience undergone in second/foreign language settings. Additionally, the process/product dichotomy seems to have universally emerged to commence a new flourishing paradigm, but both writing teachers and student-writers seeking to fulfill the preset objectives eagerly strived for in L₁ or L₂ writing contexts are still deflected by fruitless procedural measures. Why my little Johnny still cannot write! As such, to help the writing enigma dispelled, the student's writing behaviours are pragmatically highlighted to discover, specify and classify the favourable writing behaviours that versus the unfavourable ones. Practically, the products of successful student-writers are reasonably resorted to, extracting out of them the favourable strategies the students exploited. These strategies are then accordingly worked out as guidelines that may practically serve in resolving the critical case of unproductive writing.

To accomplish the desired goal long awaited for, a purposive questionnaire is developed to effectively elicit a record of student-writers' responses revealing the successful and the unsuccessful strategies, specifically adopted and used by the student-writers in the act of writing. Based on such a questionnaire, student-writers, whether of process or product category, are distinctively identified. Besides, poor student-writers are individually distinguished by observing their writing behaviours; so that they can collectively or individually be treated having them give up their debilitating writing habits. This is supposed to be consistently actualized assisting the poor student-writers to adopt, instead, the facilitating habits. Having the answer sheets collected from student-writers attentively inspected, the research findings indicated that almost all successful student-writers behaviours and strategies consciously or unconsciously comply with process procedural requirements. Finally, the questionnaire which has been developed to specify and classify the writing behaviours demonstrated by successful and unsuccessful student-writers seems to have been pragmatically exploited by the trainees for self-discovery to examine and discover intrinsically themselves as practioners i.e. their individualised writing biases. This, of course, can be achieved by student-writers on having their composing preferences concretely observed while practically writing. The findings can be accordingly manipulated to have them compared with a typical response model provided in black-dotted slots in the appendix. This can help both writing teachers and student-writers to optimally manifest and specify what competent writing in essence is. Although scholars believe in the idea advocating that 'writing

writes', there is no evidence that writing contributes to writing competence; those who write more do not write better and increasing writing does not result in better writing (Krashen, 1984, 1994).

II. BACKGROUND

In practice, of course, composition teachers define good writing by following many different ways, mainly with or without reference to a taxonomy of rhetorical forms. The central characteristic of the orthodox approach, in any case, is an almost exclusive concern with the qualities of the finished writing or product, with little or no attention at all granted to the writer, the writing process, or the evaluation of work in progress (Zamel, 1983; Raimes, 1985; Arndt, 1987). On the whole, to the extent that one can define the characteristics of good writing or competent writers, therefore, one can also readily teach writing according to established standards. Traditional rhetoric and composition classes endeavour above all to provide a definite practical answer to the question inquisitively inquiring about what the characteristics of good writing or successful writers are. Actually, this project directly or indirectly, explicitly or implicitly, through the reports submitted and the discussions held, consistently discloses the characteristics, strategies and preferences successful writers have already demonstrated and practically exercised.

The findings of studies done to date to investigate the L₁-L₂ global relationship in writing, though some claims have been forwarded that their being mildly contrastive or exclusively different yielded a plethora of conducive clues and plain evidences bearing witness to its being one of kinship. Such an advocacy confirms Friedlander's (1990) finding that L1 pre-writing activities facilitate organisation and coherence and Lally (2000) suggests that this practice may be advantageous for beginning or intermediate FL students. In the similar vein, studies by Friedlander (1990), Guasch (1997), and Lally (2000) are of great importance for they offer evidence to support the idea that allowing students in particular the novice writer to use the L1 during the planning stage can affect writing performance positively. Actually, favourable writing behaviours in L₁ and L₂ as witnessed are not sharply diverse; on the contrary, they have been found closely identical, globally universal and moreover, quite interdependent. L₁ competent writers, needless to say, if the classified requirements are generously and consistently met will eventually end up becoming competent L₂ writers.

III. LANGUAGE AND CULTURE

Meritorious writing behaviours are not language or culture specific, despite Kaplans' (1966, 1967, and 1987) advocacies proclaimed via the emerging trend of contrastive rhetoric. What contrastive rhetoric claims is something mainly language-based whereas writing behaviour is 'whole person-based, which does not conform to some type of bone-dry criteria or a set of inflexible measures. These behaviours are universals by category and they can be readily spotted in all competent as well as incompetent writers who honestly experience undergoing the process of writing solemnly aiming at constructing or creating a text. Nationality, race, sex and color are not found to be influentially serving as variety determinants on categorically chopping the writing behaviours. Correspondingly, geographical locations, weather conditions, environmental priorities or natural resources and the like are not accounted for to create distinguishing diversities in writing behaviours among student-writers. Some student-writers may disregard abiding by the details of skilful writing or may find themselves quite ignorant about their own personal, unfavourable writing behaviours. Successful and unsuccessful writing behaviours are those that are distinguished in competent and incompetent writers everywhere and, with every culture, or any language indiscriminately.

As part of a judgement, what student-writers seriously lack, is adequate exposure to those empirically specified and supported favourable writing behaviours. Of course, if such a deficiency is expected to be addressed, that will definitely require skilled writing teachers who have been diachronically informed about such graded research accomplishments. These teachers need to promote their awareness about approved successful or unsuccessful writing behaviours. Additionally, they are required to avoid ignoring, in the minimum, the effective techniques of how those successful behaviours can be smoothly and furtively transferred or communicated to student-writers who do need them and how the unsuccessful ones can turn beneficially neutralized and get transformed into successful ones with poor student-writers.

IV. GOAL-DIRECTEDNESS

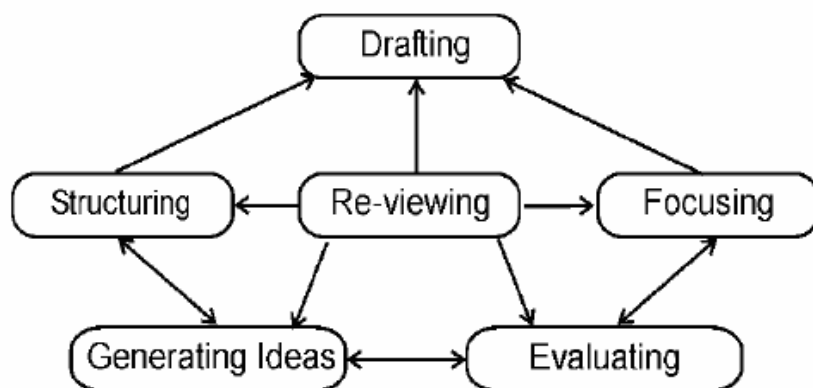
Flower and Hayes (1980) are quoted to have seen goal-directedness serving as a salient characteristic that unequivocally distinguishes between the competent and incompetent writers. For example, good student-writers are witnessed attending to many aspects of the rhetorical problems. During all phases of composition, good student-writers work

constructing representations of not only the assignment and the audience, but also of their own private goals regarding their intended meaning, the reader, and the constraints of the genre. Good student-writers build a rich network of goals to purposefully affect the reader who, in turn, assists student-writers themselves with developing new ideas. Poor student-writers have failed to distinguish themselves as goal-directed subjects during the process of composing. They are reported to have been rendered mostly concerned with the superficial properties of the text e.g. length or general format, and most of their content is directly linked to the topic and to any type of goals of higher level. Elementary students are reported to usually fail exhibiting the planning behaviour that is the patent characteristic of more mature student-writers, particularly when they are performing school-sponsored writing tasks (Emig, 1971).

Scardamalia and Breiter (1985) described two varieties of goal directed behaviours; “the high road” and the “the low road”. The high road, typical of mature student-writers, involves a writing process characterized by recursive, back and forth and polyshot behavioural performance during which the student-writers continually compare their goals with the text as it gradually emerges into concrete being. The low road, on the other hand, typical of almost seemingly immature student-writers, is based on avoiding goal constraints. Whatever outcome the writing brings about will be rendered acceptable for its author as long as it is found to have been related to the general topic. The low road approach is seen to have been entirely a forward-moving scheme in category. This model, which indicates that the more effective student-writers are directed by goals beyond the actual text and the ineffective student-writers are directed by the writing topic and not guided by higher level goals, provides an heuristic practically quite useful in making sense of student-writers’ problem-solving behaviours. Student-writers understand that composing is a “highly fluid” process that calls without being a careful type for adventurous experience. Porte’s (1996) study that focuses on unskilled writers offers insights into learners’ revision strategies and their awareness of the need for instruction in revision which can help them gain a new conception of what writing involves. Unskilled beginners due to their scarce critical experience with a cyclical process are seen to have been justifiably rendered unconscious about making preferences as far as their writing strategies are concerned. Accordingly, as White and Arndt (1991) assert, writing serves as a cyclical process. For instance, while students are revising, they might have to return to the prewriting phase to develop and expand their ideas. The diagram below proposed by White and Arndt (1991) shows the nature of the writing stages. These novice student-writers are reported to harmfully inhibit themselves by attending to some deterring or crippling writing

behaviours. It is no wonder then that such inexperienced student-writers fail to allow themselves absolute freedom to explore their own thoughts on paper.

The writing process (White and Arndt, 1991).



V. SUCCESSFUL LANGUAGE LEARNERS/WRITERS

Successful student-writers are largely viewed to boast the specifications allocated for competent or successful language learners. Good language learning is said to depend, at least, on three variables: “aptitude, motivation, and opportunity” (Rubin, 1975:42) and there is no doubt that some students are more successful learners if compared to others (Rubin, 1978:15). Some others typically learn the second/foreign language despite the teacher, the textbook or the classroom situation. But, being a good language learner is a potential factor that cannot be disregarded on accounting for successful student-writers. They are not rendered mutually exclusive, but on the contrary, quite in complementary distribution; thus reciprocally dependent. To be a successful student-writer, one has no choice but to abide by the true obligations of being or becoming a good language learner, as well.

Successful language learners are readily identified to adopt personality factors, cognitive styles, specific strategies, implementational techniques and remedial tasks as some immediately required factors to practically approach and handle their language tasks with flying colours. As far as their personality preferences and cognitive styles are concerned, successful learners are proved by research to be field independent; capable to select relevant linguistic stimuli and to reasonably disregard the inappropriate ones. These students are known to show tolerance for ambiguity, ignorance and uncertainty and are able to cope with novelty, complexity and insolubility. They are seen to display category width; able to avoid bias and to remain in the middle of things. Extrovert characters proved to serve better as

successful language learners; their adventurism, conscientiousness and assertiveness facilitate and enhance learning a second/foreign language to uncritically and non-defensively occur in a non-threatening environment. Moreover, successful language learners are commonly witnessed to invariably get access to adequate amount of awareness about their learning strategies and learning styles. They usually develop a dynamic, reflective approach to learning tasks, show willingness to take risk, guess most appropriately and attend to form as well as content.

All those characteristics discussed so far that highlight the successful language learners are essentially required to have the performances of successful student-writers precisely analyzed, explicitly described and contrastively compared with unsuccessful students. Consequently, so as to appear as a successful student-writer, one has to avoid missing the true chances of becoming a good language learner, of course, taking some mild exceptions into consideration. Successful student-writers are evidently known to categorically belong to a clan of practitioners who enjoy the privilege of a good language learning experience with shining past records credited in their favor.

VI. THE STUDY

In recent years, interest in the composing process is said to have ascendingly grown in size and number. Writing about the state of research in written composition seems to call for direct observation, case study or 'think aloud' procedures to support the intention of embarking on some prospective researches. The studies done and completed on the process of composing to date are precisely of this kind, but more studies should be scholastically conducted to insure the real value of developing sharp, ductile awareness about the processes of composing. Narrative descriptions of composing processes do not provide sufficient evidence for the perception of underlying regularities and patterns. Without such bulk of evidence, it is difficult to generate a well-defined hypothesis to readily move from exploratory research to more controlled experimental studies. Besides, in research activities, when tapping the area in question, a more detailed description of the nature of poor writers should be carefully entertained, worked out and included. Research should indispensably target at providing writing teachers with a firmer understanding of the needs of those student-writers debilitated with serious cramming writing problems. One prominent feature of the research design justifiably involves developing systematic methodology for cognitively rendering the composing process into a sequence of observable and scorable behaviours. Besides, it strives

to focus on student-writers whose writing problems baffle or mislead the writing teachers held in charge of orienting and training them.

Recent research on learning and teaching writing, unluckily, has leaked conflicting findings and generated limited success in training student-writers as learners. These problems, of course, to a large extent, are deeply rooted in the inadequate and inept knowledge of the actual processes undergone and the procedures manipulated by student-writers, particularly by the unsuccessful trainees in contrast to what they seemingly report doing.

Luckily, the present study combines a set of methods to simultaneously probe the writing strategies of both successful and unsuccessful student-writers. Student-writers are asked to discover the minute details of their own writing behaviours, to honestly and cooperatively respond to a series of personal inquiries that are stated. These inquiries embrace five domains in a questionnaire prepared beforehand. The questionnaire dimensionally constitutes a pentad body comprising a set of inquiries regarding varieties of writing activities, tasks and roles significantly adopted and complied with by the student-writers involved in a way in the steady act of writing. The questionnaire is amplified by the privilege of practically serving as a body of knowledge that inquires about prewriting or rehearsing, writing or drafting and, revising or redrafting behaviours student-writers inevitably undergo while they are buzzingly engaged writing. Besides, the questionnaire has been developed to tap two other crucial aspects in the domain of writing skill as far as student-writers and writing teachers' roles are concerned.

VII. INSTRUMENT AND PROCEDURE

Inquiring about the student-writers strategic writing behaviours is usually conducted and carried out by attentively detecting 'think-aloud' protocols and task-based activities. But in our case, a questionnaire as such can procedurally furnish granting an assessment device, which subjectively or objectively complies with its set of inquisitive but analytical requirements. Student-writers' responses of whatsoever category they are, if adequately reviewed and analyzed, the collected data approached can readily reflect the nature of the writing the student-writers have already acquired. Actually, the whole procedure can be interpreted as a monologue or a silent interview which can be individually or collectively entertained, during which student-writers respond in terms of the slot choices they make to a series of scientifically supported curiosities into the spiral, convoluted and recursive ladder of writing behaviours. Moreover, the questionnaire serves as a self-serving test provided that

student-writers honestly and truthfully respond to its content requirements. This can help them get fully oriented with their private writing behaviours; thus raising their consciousness about themselves on experimenting with writing as a purely cognitive, affective and purely problem-solving activity. All the items included in the questionnaire can be assimilated by the writing teachers. This is not undertaken only to familiarize the students with the details of successful and unsuccessful writing behaviours but also to facilitate the fluent shifting of those successful strategies to those student-writers who are expected to effortlessly and authentically undergo the complex task of unfettered writing.

Internalizing such a kind of cumulative body of knowledge can be accounted for to serve as an honest academic gesture on part of those diligent writing teachers attempting hard to motivate unsuccessful writers to beneficially quit their sterile writing behaviours. Student-writers are encouraged to adopt instead the successful writing behaviours, which quite hopefully result in the gradual improvement of performances. Writing teachers and the student-writers both indiscriminately benefit from such an advantageous accountability when the conscious - raising writing jargons manipulated in the questionnaire are readily interpreted and procedurally actualized. Besides, the craft of writing as a specific genre, in this way, gets plainly explicated and fluently circulated among the genuine members of a caring and sharing community of writers.

One of the problems pressing hard against developing an effective method in training student-writers is the dearth of evidence concerning the strategies employed by the unsuccessful learners (Vann and Abraham, 1990:178). Actually, the questionnaire worked out can be found effectively helpful in precisely spotting the impeding strategies by means of which poor student-writers unintentionally block themselves with. Once those writing strategies are sapiently declared, successful ones can be derived from the other side of the coin to make up for the barren ones; thus, removing the deficiencies student-writers are made inferior with, and may be unjustifiably or ruthlessly be blamed for.

This explorative experience gloriously boasts other privileges. It can be found beneficially within reach if sufficiently pondered over its minor details. The inquiries included in the questionnaire are in fact heuristic devices comprising a set of strategic questions. They provide a response guide student-writers expect to resort to in organizing and generating adequate amount of thought urgently required to let a meaningful, authentic, and appropriate text geared to a qualified real audience who primarily means to practice fulfilling real writing for real intentions. Moreover, the substances pragmatically fed into the questionnaire can be selectively worked out to functionally act as a checklist according to which student-writers

can calculate whether they are typically complying with the expectations of a communicative writing syllabus or not. The answer sheets that will be collected after the student-writers honestly mark their alternative slots can be statistically described, analyzed and interpreted to reach new, true findings about an adventurous type of writer that can merely expect the unexpected.

VIII. PEDAGOGICAL IMPLICATIONS

Depending on such a questionnaire, two cultures of writing as product and as process can be readily mapped out and isolated to eventually see how sharply they are contrastive. Thus, based on either slot preferences, student-writers, whether abiding by process or product, are readily and neatly distinguished to be quite different in writing behaviour from each other. These comparative findings are useful because if thoroughly worked out, happy new ideas can be tolerantly elicited from about how effectively ambiguity, vagueness and complexity of the writing skill can be decisively dealt with and resolved.

Finally, in the questionnaire that has been developed to inquisitively tap student-writers' writing behaviours, a typical marked response sheet serving as a key is included. According to this typical response sheet student-writers' choices as affiliated to successful or unsuccessful type of writing, or whether they are rendered sympathetic toward the process or the product oriented approach can be duly identified compared and tackled. Some incompetent student-writers can atomistically rather than holistically undergo a type of instructive treatment due to the fact that their response sheets display the minute details of their shortcomings as far as successful writing is specifically concerned. Hopefully, such an initiative is expected to lead to more academic novelties and practical solutions so that the tension stealthily residing in the art of teaching and learning the writing skill might be decisively relieved and thwarted.

THE QUESTIONNAIRE

Dear Respondent

The success of this study depends upon your honest and frank responses. The purpose of the present endeavor is to identify the facets of your writing behaviour that are salient for enhancing the quality of the writing skill. It is hoped you will wholeheartedly extend your cooperation to facilitate the accomplishment of the objectives proposed for the study. Here is a very important request that you please read each and every statement very carefully and answer them honestly and decisively, and do not have any of the inquisitive statements or questions left unanswered.

Please read carefully. Do not leave any item unanswered

The following inquisitive statements pertain to your rehearsing/prewriting behaviours, drafting/writing behaviours, redrafting /revising behaviours, besides the student-writers' role and the role of instructional activities. You are requested to indicate your genuine responses regarding the statements/questions included in the questionnaire.

Enclosed with the questionnaire, you are provided with an answer sheet. If you find the writing behaviour about which the inquiry made is complied with, mark the choice given in column (A), if found not complied with, mark the choice given in column (B), but if the statement reviewed is distinguished " undecided ", then the choice in column (C) is the one to be selectively marked.

Thank you

I. Prewriting and Rehearsing Behaviours

- 1 ... Whether spending time thinking about the task.
- 2 ... Whether planning how the task can be approached.
- 3 ... Whether abiding by planning.
- 4 ... Whether being flexible in planning
- 5 ... Whether assessing the fit between your plans and your products.
- 6 ... Whether allocating adequate time to planning.
- 7 ... Whether keeping in touch with your conceptual blueprint which helps in what you write next.
- 8 ... Whether starting with whatever you think to be the easiest.
- 9 ... Whether the plan and the content developing simultaneously.
- 10 ... Whether gathering and organizing information.
- 11 ... Whether having different strategies to adopt in writing e.g. note-taking, brainstorming, cubing, quickwriting etc.

- 12 ... Whether starting confused about the task.
- 13 ... Whether trying false starts and multiple beginnings.
- 14 ... Whether exploring all kinds of options before writing what it is to be the first sentence.
- 15 ... Whether beginning writing with a secure sense of where you are heading.
- 16 ... Whether considering purpose and audience beforehand.
- 17 ... Whether letting ideas incubate.
- 18 ... Whether letting ideas interact to develop and organize themselves.
- 19 ... Whether thoughtfully handling the topics you are supposed to develop into a text.
- 20 ... Whether developing and preparing neat outlines.
- 21 ... Whether collecting a subject lists of words and phrases in the sense of promoting your awareness within the writing process.
- 22 ... Whether personally and freely selecting topics and generating ideas.

Please re-check and make sure that all the statements have been responded to.

II. Drafting and Writing Behaviours

- 23 ... Whether moving from known to unknown using your previous knowledge.
- 24 ... Whether using information and ideas derived from rehearsing to trigger writing.
- 25 ... Whether taking time to let ideas develop.
- 26 ... Whether getting ideas onto paper quickly and fluently.
- 27 ... Whether thinking of grammar rather than the message you wish to convey.
- 28 ... Whether trying to write by a "one shot" effort completing the writing assignment in one sitting.
- 29 ... Whether trying to write it right the first time.
- 30 ... Whether having sufficient language resources available (e.g. grammar, vocabulary) to enable you to concentrate on meaning rather than form.
- 31 ... Whether spending time reviewing what you write to allow for what you have written to trigger new ideas.
- 32 ... Whether believing that a correct and a perfect model exists that you should attempt to emulate.
- 33 ... Whether trying to create a replica of the product you believe the teacher wants.
- 34 ... Whether reviewing both at the sentence and the paragraph level.
- 35 ... Whether knowing how to use reviewing to solve composing problems.

- 36 ... Whether using reviewing to trigger planning.
- 37 ... Whether referring back to rehearsing data to maintain focus and to trigger further writing.
- 38 ... Whether primarily dealing with higher levels of meaning.
- 39 ... Whether experiencing writing as a cyclical, and non-linear process of generating and integrating ideas.
- 40 ... Whether attending to the development and clarification about your ideas.
- 41 ... Whether understanding that composing involves the constant interplay of thinking, writing and rewriting.
- 42 ... Whether developing essays representing ideal rhetorical models as reproducing them by imitation.
- 43 ... Whether following a set of prescribed rules.
- 44 ... Whether trying your best to get every thing written down correctly.
- 45 ... Whether knowing from the outset what it is you will say in your writing.
- 46 ... Whether exploring your ideas and the thought on paper the first time.
- 47 ... Whether designing a mental conceptual blueprint of your composition and retain the plan even as you develop and reconstruct it, which accordingly helps you to plan what to write next.
- 48 ... Whether preparing elaborate preliminary outlining.
- 49 ... Whether beginning the writing task immediately.
- 50 ... Whether referring to the task or topic to trigger writing.
- 51 ... Whether having limited language resources in accesses and therefore quickly becoming concerned with language matters.
- 52 ... Whether primarily caring for vocabulary choice and sentence formation.
- 53 ... Whether focusing in the first instance on quantity rather than quality.
- 54 ... Whether getting your ideas on paper in any shape or form without worrying too much about formal correctness.
- 55 ... Whether producing final texts at your first attempt.
- 56 ... Whether undergoing writing activities involving revisions of successive drafts of your texts.
- 57 ... Whether composing in your first language and translating them into target language, say English.
- 58 ... Whether anticipating the likely problems of readers to be encountered.
- 59 ... Whether exercising think aloud verbalization in time of composing a text.
- 60 ... Whether substantially complying with recursiveness in writing.
- 61 ... Whether taking the mechanics of writing; handwriting, capitalization, punctuation, and spelling in full consideration.
- 62 ... Whether trying hard to avoid making errors.
- 63 ... Whether mostly trying to produce correct sentences
- 64 ... Whether strictly observing grammatical rules and rhetorical patterns.
- 65 ... Whether focussing on the patterns and forms of organization used in different kinds of written texts (e.g. differences between descriptive,

- narrative, expository and persuasive writing, different ways of organizing information in paragraphs, formats used to present information in an essay or a report, etc.).
- 66 ... Whether trying to produce the kinds of written texts you frequently come across in educational, institutional or personal contexts.
- 67 ... Whether using a working vocabulary, capable of extending the concepts and ideas introduced in your essay.
- 68 ... Whether relying on adequate working vocabulary previously developed and adopted.
- 69 ... Whether concentrating on the challenge of finding the right words and sentences to express meaning.
- 70 ... Whether reverting to L1 for difficult problems.
- 71 ... Whether forming your first draft partly in L1 and partly in L2.
- 72 ... Whether visualizing a reader while busy writing.
- 73 ... Whether making critical imitation of models provided.
- 74 ... Whether assimilating the conventions of the genre and the register of your subject to get involved in writing activities.
- 75 ... Whether adding material even after the third draft.
- 76 ... Whether reading back over what you have already written.
- 77 ... Whether coping with novelty, complexity or insolubility of a given writing task.

Please re-check and make sure that all the statements have been responded to.

III. Revising Behaviours

- 78 ... Whether following a neat sequence of planning, organizing, writing and then revising.
- 79 ... Whether making fewer formal changes at the surface level.
- 80 ... Whether using revisions successfully to clarify meaning.
- 81 ... Whether making effective revisions to change the direction and the focus of the text.
- 82 ... Whether revising at all levels (lexical, sentence, discourse).
- 83 ... Whether adding, substituting, deleting and reordering when revising.
- 84 ... Whether reviewing and revising all throughout the composing process.
- 85 ... Whether often pausing for reviewing and revising during writing the first draft.
- 86 ... Whether when revising, interfering with the progress, direction, and control of the writing progress.
- 87 ... Whether being bothered by temporary confusion arising during the

- revising process.
- 88 ... Whether using the revision process to generate new content and trigger need for further revision.
- 89 ... Whether paying attention to what is still vague and unclear.
- 90 ... Whether continually going back to read and to repeat what you have just written; sentences or parts of sentences or chunks of discourse.
- 91 ... Whether working in groups and reading, criticizing and proofreading your own writing.
- 92 ... Whether rewriting awkward sentences and confusing paragraphs from students' essays.
- 93 ... Whether making most revisions only during the first draft.
- 94 ... Whether undergoing a revision process with the composing process.
- 95 ... Whether bothered by the confusion associated with revising, thus reducing the desire to revise.
- 96 ... Whether using revision process primarily aiming at correcting, grammar, spelling, punctuation or vocabulary.
- 97 ... Whether making major revisions in the direction or focus of the text.
- 98 ... Whether receiving teacher feedback at several stages during the writing processes, rather than the end of the purpose.
- 99 ... Whether rescanning large segments of your work often.
- 100 ... Whether holding a short checklist, drawing your attentions to specific features of sentence paragraph or text organization while you are revising.
- 101 ... Whether rescanning to connect the new thoughts to those previously stated on paper

Please re-check and make sure that all the statements have been responded to.

IV. Student-writers' Role

- 102 ... Whether writing mainly depending on the teacher.
- 103 ... Whether working collaboratively with the other students.
- 104 ... Whether grappling with challenging ideas.
- 105 ... Whether taking the risk with language to accomplish communication.
- 106 ... Whether exercising confidence about what you write.
- 107 ... Whether serving as a teacher either in pairs or small group collaboration.
- 108 ... Whether restricting yourself to teacher generated rules and modification of lexis.
- 109 ... Whether trying your writings with some actual, experimental readers (e.g.

- classmates, friends, etc . . .).
- 110 ... Whether carrying out writing in response to tests or homework assignment that is to be evaluated by the teacher.
- 111 ... Whether abiding by a discourse community while writing.
- 112 ... Whether resorting to resources where relevant information can be found.
- 113 ... Whether undergoing writing performances as a process of ‘creating and criticizing’.
- 114 ... Whether consulting your own background knowledge.
- 115 ... Whether allocating adequate amount of time to writing.
- 116 ... Whether using aids to writing such as dictionary, grammar and the like.
- 117 ... Whether caring for “process” “making meaning” “invention” “heuristics” and multiple drafts.
- 118 ... Whether treating writing as a separate skill.
- 119 ... Whether reflecting on what you write.
- 120 ... Whether resisting to undertake writing assignments.
- 121 ... Whether writing as often as possible.
- 122 ... Whether deliberately involving yourself in writing activities.
- 123 ... Whether having insight into your own writing styles.
- 124 ... Whether, in order to communicate, willing to appear foolish using the means at your disposal to convey meaning.
- 125 ... Whether introducing yourself to the subject that you will develop the necessary background by the time you undertake your writing task.

Please re-check and make sure that all the statements have been responded to.

V. The Role of Instructional Activities

- 126 ... Whether exploring ideas and recording thoughts in journals.
- 127 ... Whether rapidly exchanging information about a topic.
- 128 ... Whether projecting whatever words come to mind when you come across the topic word.
- 129 ... Whether comparing attitudes toward a variety of specific problems and situations.
- 130 ... Whether writing a topic in the middle of a page and organizing related words
- 131 ... Whether writing as much as you can in a given time (e.g. five minutes) on a topic, without worrying about the form of what you write.
- 132 ... Whether complying with assignments related to a theme or a topic (e.g.

- interview opinion surveys, field trips and experiments or demonstrations).
- 1 Whether examining a set of strategic questions to help you focus, prioritize, and select ideas for writing.
 - 2 ... Whether developing a thesis statement and a topic sentence out of a given statement.
 - 3 ... Whether individually or collectively elaborating and developing a given sentence.
 - 4 ... Whether reordering the jumbled sentences to make a coherent paragraph.
 - 5 ... Whether quick writing various sections of your composition: beginnings, central sections, and conclusions.
 - 6 ... Whether jointly drafting different sections of a composition.
 - 7 ... Whether breaking down a wordy paragraph into simpler sentences.
 - 8 ... Whether giving yourself the chance of behaving like scholars making knowledge.
 - 9 ... Whether attending one to one conferences of class discussions.
 - 10 ... Whether exploring and developing a personal approach to writing.
 - 11 ... Whether experiencing the writing skill in an effective favourable environment.
 - 12 ... Whether discovering your own strength and weakness as a writer.
 - 13 ... Whether writing under more realistic circumstances.
 - 14 ... Whether manipulating the 'reading to writing' technique on preparing a text.
 - 15 ... Whether distinguishing between aims and modes of discourse (e.g. expressive, expository and persuasive or description, narration, evaluation and classification).
 - 16 ... Whether reordering paragraphs to produce a coherent essay.
 - 17 ... Whether using clues effectively and making legitimate inferences.
 - 18 ... Whether observing and discussing to identify successful approaches to different aspects of the writing process.

Please re--check and make sure that all the statements have been responded to

IX. CONCLUSION

As a curtain line, the whole project in fact seems to have been embarked on to work out a brainy-trendy questionnaire. This inquisitive questionnaire strictly depends on the authentic feedback elicited from the respondents to help writing teachers as well as student-writers to delicately find themselves well discovered and identified. They will come to know what the writing-subjects undergo in the midst of writing. According to the decent scores obtained from independent raters, free writers, barnstormers, revisers, multiple-drafters, recursive-thinkers, meaning-seekers, form-neglectors, quickwriters, feedback-anticipators, audience-detectors, real addressees, content-verbalisers, journal keepers, conference attendants, portfolio carriers, editor minders, free-topic selectors and to mention a few are seen to have been categorically rendered competent writers.

Based on the research done by exploiting the questionnaire in question, one can intelligently conclude that most successful student-writers are almost consciously or unconsciously process-writing fans. They are deliberately or non-deliberately in favor of freely writing using self-selected topic. They write learning from multiple-drafts. They brainstorm to provoke dormant knowledge in their pre-writing stages. They concurrently write and revise. They ignore grammatical accuracy and discard aiming at correctness as an ultimate goal. They do not submit themselves to an inhibited writing by focusing on local rather than global aspects of language. They write in a meaningful context with potential or practical audience in mind. They fight writing observing a non-linear movement rather than getting bugged in by a forward and a non-backward linear path.

In tandem with the typical response sheet provided in the appendix section, the black-dotted column A displays the positive feedback given whereas the slots black-dotted in column B are merely negative responses. These negative and positive responses do not hold genuinely positive or negative value. Admittedly, a positive response may be rendered unfavorable whereas a negative response can be accounted for serving as favorable choice in value. The typical response sheet provided in the appendix A plausibly demonstrates the strategies that are commonly adopted by the successful student-writers. Student-writers can compare their responses to the dotted-slots of the typical response to find out how close they are to a competent writer or how they suffer as poor writers from the employment of deterring strategies.

REFERENCES

- Arndt, V. (1987). Six Writers in Search of Texts: A Protocol-based Study of L1 and L2 Writing. *ELT Journal*, 41, 257-265.
- Emig, J. (1971). *The Composing Processes of Twelfth Graders*, Urbana ill: National Council of Teachers of English.
- Flower, L. and Hayes J. R. (1980). The Cognition of Discovery: Defining a Rhetorical Problem. *College Composition and Communication*, 31, 21-32.
- Friedlander, A. (1990). Composing in English: Effects of a first language on writing in English as a second language. In B. Kroll (Ed.), *Second Language Writing: Research insights for the classroom*. Cambridge: Cambridge University Press, pp.109-125.
- Guasch, O. (1997). Parler en L1 pour ecrire en L2. *Aile*, 10, 21- 49.
- Kaplan, R. B. (1966). Cultural Thought Patterns in Intercultural Education. *Language Learning*, 16, 1-20.
- Kaplan, R. B. (1967). Contrastive Rhetoric and the Teaching of Composition. *TESOL Quarterly*, 3,10-16.
- Kaplan, R. B. (1987). Cultural thought patterns revisited. In U. Connor & R. B. Kaplan (Eds.), *Writing across Languages: Analysis of L2 text*. Reading, MA: Addison-Wesley, pp.9-20.
- Krashen, S. (1984). *Writing: Research, Theory and Applications*. Beverly Hills: Laredo.
- Krashen, S. (1994). The input hypothesis and its rivals. In N. Ellis (Ed.) *Implicit and Explicit Learning of Languages*. London: Academic Press. pp. 45-77.
- Lally, C. G. (2000). First language influences in second language composition: The effect of pre-writing. *Foreign Language Annals*, 33: 4, 428- 432.
- Porte, G. (1996). When writing fails: How academic context and past learning experiences shape revision. *System*, 24, 107- 116.
- Raimes, A. (1985). What Unskilled Writers Do as They Write: A Classroom Study of Composing. *TESOL Quarterly*, 16, 195-209.
- Rubin, J. (1975). What the Good Language Learner Can Teach Us. *TESOL Quarterly*, 9, 41-51.
- Rubin, J. (1978). Learner Strategies: Theoretical Assumption, Research History and Typology. In A. Wenden and J. Rubin (Eds) *Learner Strategies in Language Learning*. New York: Prentice Hall.
- Scardamalia, M. and Bereiter, C. (1985). Fostering the Development of Self-regulatory Knowledge Processing. In S. F. Chapman, J. W. Segal, and R. Glaser (Eds), *Thinking and Learning Skills: Research and Open Questions*, pp. 563-578.

- Vann, J. R. and Abraham, R. G. (1990). Strategies of Unsuccessful Learners. *TESOL Quarterly*, 24, 177-198
- White, R. and Arndt, V. (1991). *Process writing*. London: Longman.
- Zamel, V. (1983). The Composing Processes of Advanced ESL Students: Six Case Studies. *TESOL Quarterly*, 17, 165-187.

APPENDIX

Answer Sheet:

Name:

Test

Class

C	A B	C	A B	C	A B	C	A B
1	□□□	26	□□□	51	□□□	76	□□□
2	□□□	27	□□□	52	□□□	77	□□□
3	□□□	28	□□□	53	□□□	78	□□□
4	□□□	29	□□□	54	□□□	79	□□□
5	□□□	30	□□□	55	□□□	80	□□□
6	□□□	31	□□□	56	□□□	81	□□□
7	□□□	32	□□□	57	□□□	82	□□□
8	□□□	33	□□□	58	□□□	83	□□□
9	□□□	34	□□□	59	□□□	84	□□□
10	□□□	35	□□□	60	□□□	85	□□□
11	□□□	36	□□□	61	□□□	86	□□□
12	□□□	37	□□□	62	□□□	87	□□□
13	□□□	38	□□□	63	□□□	88	□□□
14	□□□	39	□□□	64	□□□	89	□□□
15	□□□	40	□□□	65	□□□	90	□□□
16	□□□	41	□□□	66	□□□	91	□□□
17	□□□	42	□□□	67	□□□	92	□□□
18	□□□	43	□□□	68	□□□	93	□□□
19	□□□	44	□□□	69	□□□	94	□□□
20	□□□	45	□□□	70	□□□	95	□□□
21	□□□	46	□□□	71	□□□	96	□□□
22	□□□	47	□□□	72	□□□	97	□□□
23	□□□	48	□□□	73	□□□	98	□□□
24	□□□	49	□□□	74	□□□	99	□□□
25	□□□	50	□□□	75	□□□	100	□□□
						101	□□□
						102	□□□
						103	□□□
						104	□□□
						105	□□□
						106	□□□
						107	□□□
						108	□□□
						109	□□□
						110	□□□
						111	□□□
						112	□□□
						113	□□□
						114	□□□
						115	□□□
						116	□□□
						117	□□□
						118	□□□
						119	□□□
						120	□□□
						121	□□□
						122	□□□
						123	□□□
						124	□□□
						125	□□□
						126	□□□
						127	□□□
						128	□□□
						129	□□□
						130	□□□
						131	□□□
						132	□□□
						133	□□□
						134	□□□
						135	□□□
						136	□□□
						137	□□□
						138	□□□
						139	□□□
						140	□□□
						141	□□□
						142	□□□
						143	□□□
						144	□□□
						145	□□□
						146	□□□
						147	□□□
						148	□□□
						149	□□□
						150	□□□