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TRACING TWO EFL STUDENT WRITERS' SENSE OF AUTHORSHIP

por

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ABSTRACT

TRACING TWO EFL STUDENT WRITERS' SENSE OF AUTHORSHIP

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1999

Supervisor Professor: Loni Kreis Taglieber

To engage in academic written discussion, student writers need, among other skills, to handle multiple sources of information, to build up, restructure, and use acquired topic knowledge strategically, to develop a refined sense of purpose and audience needs, to be able to synthesize, summarize, and, even, challenge sources. These skills are critical indexes of a writer's sense of authorship. The present study aims to trace two Applied Linguistics students' sense of authorship by (1) identifying their concerns while composing, (2) observing how different assigned tasks affected the students' manipulation and integration of source text information and the expression of their own critical thinking, and (3) examining the students' comfort levels about writing and their self-image as evolving writers. Three writing tasks, ranging from more- to less-source based, required the students to address a specific audience. The analysis of the students' verbal protocols, retrospective reports, interviews, questionnaires and stimulated recalls revealed the students' concerns, beliefs about writing and their discomfort levels. The analysis of the students' drafts produced along the thinking aloud sessions and of the versions produced at home documented the origin of the information presented, the use of the available sources, the reliability of source borrowed information, the expression and strength of the students' critical thinking. The results indicated that the students lacked topic and strategic knowledge, showed a content-display orientation, used text information as *source of content* for their texts, adopted similar routinized procedures, regardless of the tasks, and showed a very low sense of authorship. Individual differences were noted with respect to apprehensive states, attitude toward writing and discomfort levels. The study supports the results of cognitive and socio-cognitive research in both first and second language; however, it acknowledges the active role of the affective component in the students' academic composing process.

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RESUMO

TRAÇANDO O SENSO DE AUTORIA DE DOIS ALUNOS-ESCRITORES DE INGLÊS

COMO LÍNGUA ESTRANGEIRA

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Para participar de discussões acadêmicas escritas, alunos-escritores precisam, entre outras habilidades, manusear múltiplas fontes, construir, reestruturar e manipular conhecimento sobre um determinado assunto estrategicamente, desenvolver um senso refinado de propósito e das necessidades do leitor, ser capaz de sintetizar, resumir e, até mesmo, contestar fontes. Essas habilidades refletem o senso de autoria de um escritor. Este trabalho objetiva traçar o senso de autoria de dois alunos de Lingüística Aplicada, (1) identificando suas preocupações enquanto redigiam; (2) observando como três tarefas influenciaram a manipulação e integração da informação proveniente das fontes e a expressão do pensamento crítico dos mesmos e (3) examinando seus níveis de bem-estar face à escritura assim como suas auto-imagens enquanto escritores em desenvolvimento. As tarefas exigiram que os alunos se dirigissem a um grupo específico de leitores. A análise dos protocolos verbais, relatos retrospectivos, entrevistas questionários, recordações estimuladas revelaram as preocupações e crenças dos alunos em relação à escritura. A análise dos rascunhos produzidos durante a sessão de protocolo verbal e das versões finais documentou a origem das informações apresentadas, o uso das fontes disponíveis, a veracidade da informação provinda das fontes, a expressão e fundamentação do pensamento crítico dos alunos. Os resultados indicam que os alunos careceram de conhecimento tanto do assunto abordado quanto estratégico, priorizaram a exposição do conteúdo, usaram informação textual como fonte de conteúdo de seus textos, adotaram procedimentos semelhantes e rotineiros independente da tarefa e mostraram um senso de autoria ainda não desenvolvido. Diferenças individuais foram observadas em relação ao estado de apreensão, atitude em relação à escrita e níveis de desconforto. O trabalho corrobora os resultados das pesquisa de cunho cognitivo e sócio-cognitivo em primeira e segunda língua; entretanto, o mesmo reconhece o papel atuante do componente afetivo no processo de composição de textos acadêmicos.

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CHAPTER ONE

INTRODUCTION

1.1. Academic writing demands

University students are commonly required to do analytical writing across the curriculum. Getting socialized in academic discourse requires student writers to perceive various genres of usual discourse practices which may not match their previous school experience. For example, discourse practices such as summarizing or reporting, per se, may be regarded inappropriate to academic discourse community unless they are part of the writer's rhetorical purpose, that is, one whereby these practices are not an end in themselves but a means to another end. Although student writers enter university mastering a wide range of skills such as being able to report on facts, to summarize information, to stay on topic while writing on trivial subjects, etc., they usually fall short of engaging in critical thinking to transform source ideas in order to argue a position of their own (cf. Flower, 1990c; Higgins et al., 1992; Johns, 1997; Perry, 1968).

Among the demands posed by the academy is the need for student writers to develop critical literacy (Berkenkotter et al., 1989; Bizzell, 1984/1997, 1992; Flower, 1990a; 1990c), to integrate information from either single or multiple sources (Greene & Kachur, 1996; McGinley, 1992; Rose, 1993/1994) to transform rather than recite sources

(Flower, 1990c; Greene, 1995b; Higgins et al. 1992), to take a critical position (Berkenkotter, 1984; Greene, 1994; Higgins et al., 1992; Jamielson, 1997; Johns, 1993) and to contribute to ongoing scholarly conversation in their fields of interest (Bazerman, 1992; Belcher, 1995; Fitzgerald, 1988).

Making the required transition from disengaged to engaged prose may become a major hurdle for some student writers. Various researchers (Bartholomae, 1985; Flower 1990c; Greene, 1993, 1994, 1995; Pennycook, 1996; Rose, 1994/1993) have pinpointed students' difficulties over coping with two somehow conflicting roles posed to them in academic writing - that of being learners of a given subject-specific content and that of being expected to contribute to ongoing scholarly discussion in that same given area. Also, the burden of critical participation through analysis, synthesis, analogies, etc. requires students not only to make sense of multiple perspectives but also to negotiate one of their own. Some student writers not only fail to understand this kind of transition but are also reluctant to change those writing behaviors that have probably served them well along their schooling.

Whether student writers engage in a familiar simplified task of slotting source text information straight into their evolving texts without selecting or adapting such information to a specific purpose or whether they engage in a more complex task of transforming or interweaving source text information with their prior knowledge for a given specific purpose depends, in large part, on their own sense of authorship. The term authorship is used here as the act of taking on the responsibility of contributing to scholarly written discussion, acknowledging authorities' ideas in a given field of knowledge, presenting new or alternative ideas. The construct of authorship is a critical referent for written academic

discourse given the distinguishing feature of academic writing as an act of creating a text from others' texts.

In an attempt to account for student writers' difficulties deriving from the transition posed by the various academic demands mentioned above, researchers (Ackerman, 1990; Flower, 1994; Greene, 1995b; Higgins et al., 1992; Johns, 1997) have addressed cognitive, contextual[1], and cultural factors which they claim have strong bearing upon writers while composing.

While the cognitive inquiry has pointed out writers' cognitive immaturity to cope with highly complex cognitive tasks (Flower and Hayes, 1980a, 1981a, 1984, 1986; Lunsford, 1979), the socio-cognitive one has attributed part of student writers' difficulties, for example, to the legacy they have accumulated through schooling such as getting a paper done with minimum effort or invoking simple text formats such as summary or personal opinion essay to accomplish a given writing task (Casanave, 1995; Langer & Applebee, 1987; Nelson & Hayes, 1988). Still, other researchers (Ackerman, 1990; Ballard & Clanchy,1991; Dong, 1996; Johns, 1991; Spack, 1997) have noted that students from different cultural backgrounds may hold different assumptions of academic writing expectations. And, while these assumptions remain unnoticed, students tend to fall back on reproducing and accepting others' ideas unquestionably.

English as a Second Language (hereafter, ESL) writing studies have closely followed the path crossed by first language (hereafter, L1) cognitive and socio-cognitive

[1] Context is used here in the sense defined by Johns (1997:27, after Halliday, 1991), "[c]ontext refers not merely to a physical place, such as a classroom, or a particular publication, such as a journal, but to all of the nonlinguistic and nontextual elements that contribute to the situation in which reading and writing are accomplished".

research (cf. Reid, 1993; Silva, 1993) and as such have also attributed student writers' difficulties to cognitive, social or cultural factors.

In both L1 and ESL writing research, the affective domain remains barely untouched with few exceptions (e.g. McLeod, 1987, 1997 and Bailey, 1983). Equally neglected has remained the unique writing context of English as a foreign language (EFL) Brazilian academic writing, which requires students not only to build up subject-specific knowledge by means of reading sources written in the target language, but also to display and adapt content knowledge for a given purpose by writing on the basis of these very sources in the foreign language.

1.2. Statement of the problem

In light of these considerations, this study examines how two Brazilian EFL undergraduate novice writers approached three writing tasks in the area of Applied Linguistics. I intend to trace the students' sense of authorship by examining (1) what they attend to while composing, (2) how the assigned tasks affect the students' manipulation and integration of source text information and the expression of their own perspective, and (3) how affective factors acted upon the students' composing processes. Of particular interest for tracing students' sense of authorship is examining students' sense of *what* to do, *how* and *why* to do it while accomplishing a task assignment, their control of the situation in hand, the degree of effort they make to solve a task, their attitude toward school writing assignments, and, finally, their beliefs about and attitude toward school writing. In a broader sense, this study also aims at examining the extent to which Flower and Hayes's (1980, 1981a) L1 cognitive writing theory and more recent L1 socio-cognitive oriented studies predict and account for the EFL student writers' composing processes.

My view of authorship differs from previous ones which are more concerned with ownership and intellectual property (e.g. Horward, 1995; Lunsford, 1996, 1997; Woodmanzee & Jazzi, 1994) and from those which are more concerned with authors' textual rhetorical moves (e.g. Flower and Hayes, 1981; 1984, etc; Jacobs, 1990; Swales, 1990). All these views have one thing in common: one is considered an author on the basis of how she or he writes, that is, independent of whether or how a real audience will respond to it. My view also differs from Greene's later piece (1995), in which he shifted his terminology from 'authority' (1990) to 'authorship' (1995). According to Greene (personal communication, June 19, 1997), the notion of authority is more concerned with individual's choices while they appropriate sources for their own rhetorical purposes. Alternatively, the term authorship takes into account the social nature of contribution, that is, writers negotiate meaning, adapt and transform information in light of their intended audience needs and likely responses to it. From this standpoint, an author is recognized as such if he or she is socially sanctioned, that is, if he or she is read and referred to by the community he or she belongs to. Despite the fact that I subscribe to Greene's social view that the construct of authorship comprises a sense of "*what* is appropriate in a given context", "*how* to fulfill one's goals" and the ability "to judge *why* certain moves might be effective" (Greene, 1994:14) as well as that "without this sense of *what, how* and *why* students fall short within the academic discourse community" (personal communication, June 19, 1997), I add an affective component to this construct by contending that the way student writers see themselves as authors, their comfort levels to accomplish a task assignment, and their control of the writing situation determine their very sense of *what* to do, *how* and *why* to do it, which in turn, reflects student writers' sense of authorship. Thus, to gain substantial insights about writers' sense of authorship, we need to go beyond students' textual moves

and look at student writers' composing process and also at their self-images as evolving writers. Thus, the following research questions aim to gain such insights into the students' concerns, the tasks' effect upon their accomplishments and their comfort levels during task completion to, ultimately, portray their sense of authorship:

1. *What cognitive, metacognitive and other activities did students engage in while composing across the three tasks? Did the student writers show a more form-oriented or a more content-oriented attitude toward task completion?*
2. *How did the three different writing tasks affect students' manipulation and integration of source text information and expression of a position of their own in their evolving texts?*
3. *How did the affective factor come into play along the student writers' composing processes?*

1.3. Significance of the study

The relevance of this study lies in the fact that it provides a cross-cultural perspective of composing in a given content area, making use of various process-tracing research methods (e.g. thinking aloud protocols, retrospective reports, questionnaires, etc.). Although this study supports previous cognitive and socio-cognitive findings with regard to novice writers' foci of attention, manipulation of sources, and integration of source text information into their own texts (e.g. Berkenkotter, 1984; Flower and Hayes, 1979; Greene, 1995, 1990; Perl, 1980; Zamel, 1983) , it differs from previous ones in terms of socio-cultural context, circumnstances under which it was carried out, nature of the assigned tasks, students' writing experiences.

Also, locating authorship within a cognitive (research question one), socio-cognitive (research question 2), and affective (research question three) framework complicates

researchers' current understanding of what is involved in the process of composing from sources, of what student writers need to have under control to meet the needs of current contextual demands. It also points to the need of broadening our view not only of ESL / EFL, but also of L1 student writing.

Unlike cognitive researchers, this study attempts to offer explanations for the students' decisions taken along their composing processes. Another expected contribution of this study is the description of the EFL student writers' concerns during their composing processes in a content area while still integrating new knowledge under evaluative conditions. It is also expected to shed some light on the way EFL student writers handled the task of writing from sources as opposed to writing about personal experience, on the degree of engagement with the writing tasks, on their attitudes toward and beliefs about writing in general and writing in school, on the previous writing experiences these students tended to draw upon, on what basis they interpreted the writing tasks and, finally, on their assumptions about contributing their own perspective in the academy.

1.4. Definition of terms

In the context of this research some terms hold specific meanings. These are:

- *critical thinking* - the ability to analyze, question, reflect, associate, refute and challenge others' ideas.
- *ill-defined task* - an ill-defined task or an ill structured problem is a problem for which there is no ready made representation of the task, no standard solution procedure, and no single agreed-upon answer.
- *legacy of schooling* - the literate heritage one accumulates through years of school experiences that determines, for example, one's beliefs about school writing, instructor's expectations or task demands.

- *process-tracing research* - process-tracing is an umbrella term used to describe a variety of verbal and written methods of data collection (e.g. stimulated recall, thinking aloud, oral and written interviews).
- *rhetorical situation* - rhetorical situation includes academic discourse conventions, instructor's expectations, task requirements, writing purpose, and intended audience.

1.5. Limitations and drawbacks of the study

Although thinking-aloud protocols (also called verbal protocols) have provided rich insights into the students' topic knowledge, I did not apply any pre-test to measure the students' topic knowledge, which for a more conventional reader can be interpreted as a limitation of the study.

Another limitation of this study was the reduced number of participants and the fact that both writers were students of convenience who very likely felt they had no other choice than participating in the research. The main difficulty I faced was finding student writers who were willing to participate in such a laborious enterprise. My experience in getting students to participate in this piece of research showed that many highly potential ones chose not to submit themselves to the unfolding of their private act of composing mainly because of the verbalization itself.

Despite my efforts to prevent the students who participated in this research from being disturbed during the thinking aloud sessions, during the third session of data collection, an uncommon flow of students, looking for final grades in the staff's offices, disturbed their composing process, as they themselves mentioned in a given moment of their thinking aloud session.

In addition, I should have examined oral and written responses given to the students to check any influence upon their subsequent task completion. As their responses had not

been planned to be investigated in the first design of the research, I missed the opportunity to record the oral feedback I gave to the students by the time we discussed their performance.

Finally, this study was very time-consuming in terms of collecting, transcribing, coding, and analyzing data. It took three years including the pilot study to sort out the story I wanted to tell. As others (Flower and Hayes, 1986; Smagorinsky, 1991) have already said, thinking aloud protocols and other process-tracing methods provide an enormous rich amount of data out of which various stories can be told.

1.6. Overview of the chapters

In Chapter Two, I provide a review of mainstream English L1 writing research. The review focuses on the cognitive perspective by outlining Hayes & Flower's (1980) cognitive model and Flower and Hayes's (1981a) theory of writing. I also discuss various socio-cognitive oriented studies of writing[2]. After that, I address the affective component and review some studies that attempt to examine the interplay of affect and cognition. Finally, I present the development and major findings of ESL writing research within the cognitive, socio-cognitive and affective domain.

In Chapter Three, I present the methodology. It contains the description of: the students that participated in the study, my dual role along the experimental process, the instruments used for data collection, the procedures employed for gathering and analyzing data, the coding schemes devised for the thinking aloud protocols analysis and those borrowed for the product analysis, the pilot study, which aimed both at narrowing down

[2] There is not a singular theoretical construct but a body of related studies that comprise what can be called mainstream socio-cognitive writing scholarship.

the scope of inquiry for this study and at examining the effectiveness and reliability of using thinking aloud protocols to trace back the EFL students' composing process.

In Chapter Four, I discuss the following issues: (1) the student writers' concerns while composing; (2) the effects of tasks on students' manipulation and integration of source text information; and, at last, (3) the affective component that seemed to have directly influenced the students' composing process. Whereas the quantitative paradigm was chosen to tell part of the story, the qualitative one was employed in my attempt to trace the rationale underlying the students' accomplishments, their assumptions and perception of task demands and the effects of the affective component upon the students' cognitive component.

In Chapter Five, I present a summary of the main findings, the conclusions of the study, and some pedagogical implications, as well as suggestions for further research.

1.7. Summary

In this introductory chapter, I discussed various academic writing demands and some contextual forces that act upon student writers' composing process. I briefly pointed out some differences between the cognitive and socio-cognitive trends of research. I also stated the research problem, the research questions that guided my investigation, and what I mean by the construct of authorship. Then, I presented the educational significance of the study as well as the definitions of the terms as used in the context of this research. Finally, I mentioned some limitations of the study, and provided an overview of the chapters that comprise this piece of research.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND RESEARCH

2.1. The paradigm shift in composing

The starting point of this chapter is the paradigm shift that took place in composition scholarship in the late 60's and early 70's which resulted in what we know today as a shift from a product-oriented perspective to a process-oriented perspective. Until the late 60's, composition researchers, in their search for grammar correctness, focused exclusively on writers' finished texts with the major objective of examining the effectiveness of particular pedagogical approaches. At that time, the basis of composition teaching derived both from the classical rhetorical model, valuing *arrangement* and *style*, as well as from literature scholars' assumptions about what constituted an effective piece of written prose rather than from empirical research (cf. Hairston, 1982). The emphasis of writing pedagogy was on the product, discourse (words, sentences and paragraphs), usage (syntax, spelling and punctuation) and style (economy, clarity, emphasis). For details on such a rhetoric of the word, see, for example, Young (1978), Hairston (1982) and Winterowd & Blum (1994). The main assumptions of the prevailing current-traditional paradigm of the 60's were that (1) writing was a creative process therefore not teachable; (2) writing was a linear process; (3) writers started writing already knowing what they wanted to say, and (4) writing was an art of editing.

Although the current-traditional paradigm was deprived of theoretical support, it remained unchallenged for quite a long time. However, a wide dissatisfaction evolved due

to writing instructors' perception of their failure to provide effective instruction in what for them appeared to be missing - the rhetoric of the mind (cf. Winterowd & Blum, 1994) - that is, the rhetoric of thinking, a skill that was thoroughly ignored not only by current-traditional rhetoric, but also by the dominant theories of learning. Many factors contributed to bringing the traditional paradigm into collapse, namely (1) the open admission policy in the late 60's to US colleges resulting in a wider range of student population, (2) the incapability of these incoming students, labelled as "irremediable" and "illiterate", to put together a coherent and meaningful piece of discourse; (3) the ineffectiveness of the existing pedagogical writing practices; and (4) lack of teaching guides handling those difficulties.

Such a collapse triggered major changes in composition studies, signalling a *paradigm shift* in composition from product to process. For Kuhn (cited in Hairston, 1982), a paradigm shift is a necessary evil for development to occur in scientific fields, and in composition studies, it has not been different; the literacy crisis brought by the factors I outlined above, as well as others I might have excluded, gave legitimacy to composition studies as an area deserving further research. In 1963, Braddock, Lloyd-Jones and Schoer called for the need for direct observation of writers' composing process as well as case-study procedures. Consequently, researchers from fields other than Linguistics and Classical Rhetoric (eg. Cognitive Psychology, Problem Solving) started to examine the nature of the composing process (Emig, 1971; Flower and Hayes, 1980a; Murray, 1972/1997), the development of the writing skill (Bereiter, 1980, Stahl, 1974; 1977), and the process of making meaning in written discourse (Spivey 1984, 1987).

In this study, I discuss two main theoretical frameworks of inquiry in composition scholarship: the *cognitive* and the *socio-cognitive* ones. Either framework has its own

starting point. The starting point of the cognitive inquiry (Emig, 1971; Flower & Hayes, 1980, 1981, 1986; Lunsford, 1979) is the individual, that is, everything that takes place inside the writer's mind, his / her choices, decisions, and use of strategies while solving a rhetorical problem. The starting point of the socio-cognitive inquiry (Ackerman 1989; Flower, 1989, 1994; Flower et al., 1990; Greene, 1990, 1995a) is the interplay of cognition and social context that have a bearing on the individual's process of composing.

2.2. The cognitive perspective on writing

Emig's (1971) and Shaughnessy's (1976, 1977) studies are landmarks of the paradigm shift in composition. Breaking with the traditional view of writing as a linear process, Emig (1971) decided to carry out a scientific inquiry about what goes on along the writing process by making use of psychological research tools, such as case-study and thinking aloud. This seminal study was a first attempt to put the traditional paradigm to test. By observing a recursive movement along her high school students' writing process and their continuous attempt to discover what they wanted to say, Emig offered empirical evidence against some of the basic claims of the current-traditional paradigm; for example, those which described writing as a creative and linear process. Emig also found that some excellent twelfth-grade students found school writing tasks unengaging and mechanical. Of great importance for the present research in composing was her step toward an observation-based theory and, also, a research agenda she left for specialized research in the nature of writing, including issues such as pause, the role of rereading, hesitations, etc.

The other very influential study for composition scholarship was Shaughnessy's (1976, 1977) systematic description of basic writers' errors. Over five years, since the open admission policy, Shaughnessy attempted to explain what went wrong with those US

admission students. Her search for explanations led her to find out that basic writers' errors had a logic in themselves. By analyzing 4.000 placement essays to trace the various difficulties those students faced, she recognized the role of error as a developmental part of the learning process, claiming that "basic writer students [wrote] the way they [did], not because they [were] slow or non-verbal, indifferent to or incapable of academic excellence, but because they [were] beginners and must, like all beginners, learn by making mistakes" (1977: 5). But, most importantly, like Emig, she called for the need to understand students' composing process if instructors really aimed at teaching students how to write. To this end, she chose to examine students' errors and, eventually, justified her choice by saying that "... work [the work involved in teaching to write] must be informed by an understanding not only of what is missing or awry, but of why this is so" (1977:5-6). As a result of her endeavor, Shaughnessy came up with a pioneering teaching guide of students' error analysis whereby she not only described and defined basic writing but also put together the much expected guide that could enable composition instructors to cope with the special difficulties of those "irremediable" students.

Turning down the major premises of the current-traditional paradigm and following Emig's and Shaughnessy's path, cognitive researchers piled up empirical evidence in their pursuit of building an observation-based theory of composing. Murray (1972/1997, 1978), Flower and Hayes (1980), Sommers (1978), and Perl (1980) documented evidence on the recursive aspect of writing by showing writers' struggle to find out what they want to say along their composing process. Emig's and Shaughnessy's colleagues sought to observe student writers' composing processes not only to foster the teaching of the writing skill, but also to build a theory of the composing process that would provide theoretical support to pedagogical composition practices for so long discredited.

Such observation-based research in L1 has resulted in some L1 cognitive writing models such as Bereiter and Scardamalia's (1987) models of knowledge-telling and knowledge-transforming, based on their analysis of children and adolescent writing as well as Hayes and Flower's (1980) model and Flower and Hayes's (1981a) writing theory, based on their exhaustive analysis of L1 adult writing verbal protocols. Observation-based theory has also influenced ESL/EFL process writing research (Raimes, 1985; Zamel, 1982).

In the following sections, I provide a brief overview of Bereiter and Scardamalia's (1987) models of knowledge-telling and knowledge-transforming. Afterwards, I review Hayes and Flower's (1980) model and Flower and Hayes's (1981) cognitive writing theory more carefully, for its substantial contribution to the area of cognitive adult composing. I also outline the major contributions of mainstream cognitive research to the area of composing. Then, I discuss affectivity and some affectively-oriented writing studies. Finally, I discuss EFL writing research in light of the cognitive, socio-cognitive and affective dimensions.

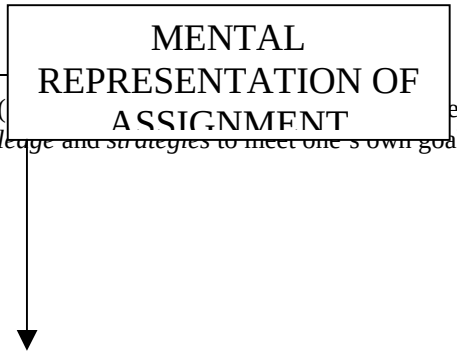
2.2.1. Bereiter and Scardamalia's (1987) models

As opposed to Hayes and Flower (1980) and Flower and Hayes (1981) who aimed at describing experienced adults' composing process, Bereiter and Scardamalia (1985, 1987) devised two models to account for the composing process of student writers at different levels of writing expertise. For these authors, what differentiates mature from immature writing is not the writers' thinking skill, as earlier suggested by Flower and Hayes (1980, 1981), but the way their topic knowledge is put to use and the strategic control they have over parts of their composing process. Similarly to Flower and Hayes

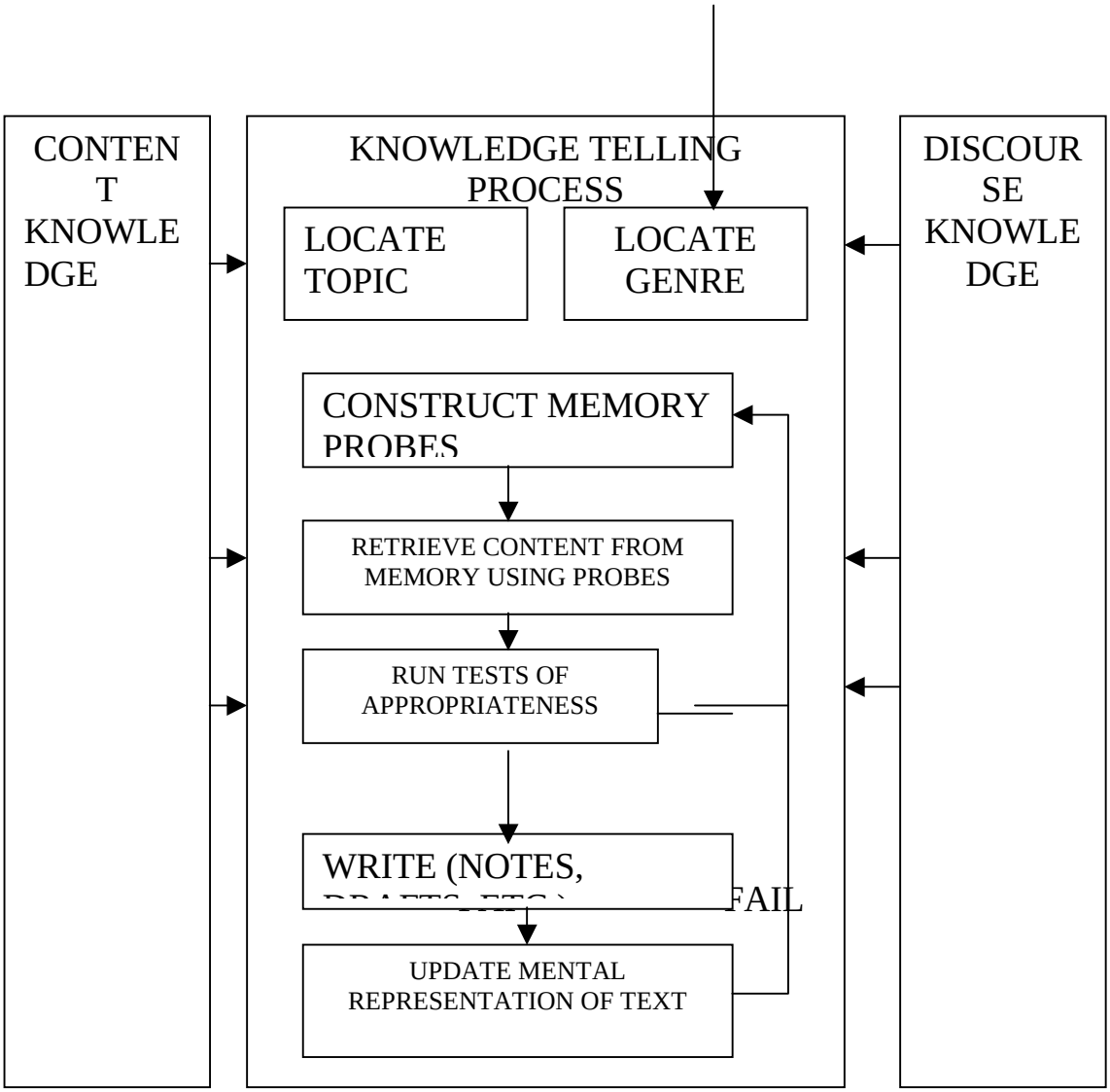
(1977) whose goal was fostering *strategic knowledge*[3] in novice writers by helping them get aware of their own composing process and of alternative composing processes as well, Bereiter and Scardamalia (1987) intend to help students move from, what they call, a knowledge-telling to a knowledge-transforming stage.

The knowledge-telling model accounts for elementary ways of retrieving stored information about a given topic to generate content which would be analogous to a brainstorming technique, an invention heuristic, or a *spreading activation* process (Anderson, 1983) to retrieve topic related information from memory. Once a topic is given, for example, 'The pros and cons of smoking', it might elicit *topic identifiers* such as health, lung cancer, pollution, and so on, depending, of course, on "the writer's availability of information in memory" (1987, p. 07). For the authors, such *topic identifiers*, function as *memory search operators* which retrieve related ideas automatically. Such a think and say process does not require monitoring and is usually ended when the writer runs out of ideas. Accordingly, attention is paid to the next topic-related thing to say rather than to new connections between generated ideas or possible adaptations to achieve a specific rhetorical effect. Thus, knowledge-telling calls for no deliberate planning, goal setting, or idea refinement, which are themselves features of more mature skilled writing.

Figure 1. Bereiter and Scardamalia's knowledge-telling model



[3] According to Flower (...es reading a situation and setting appropriate goals, having the *knowledge* and *strategies* to meet one's own goals, and finally, having the metaknowledge



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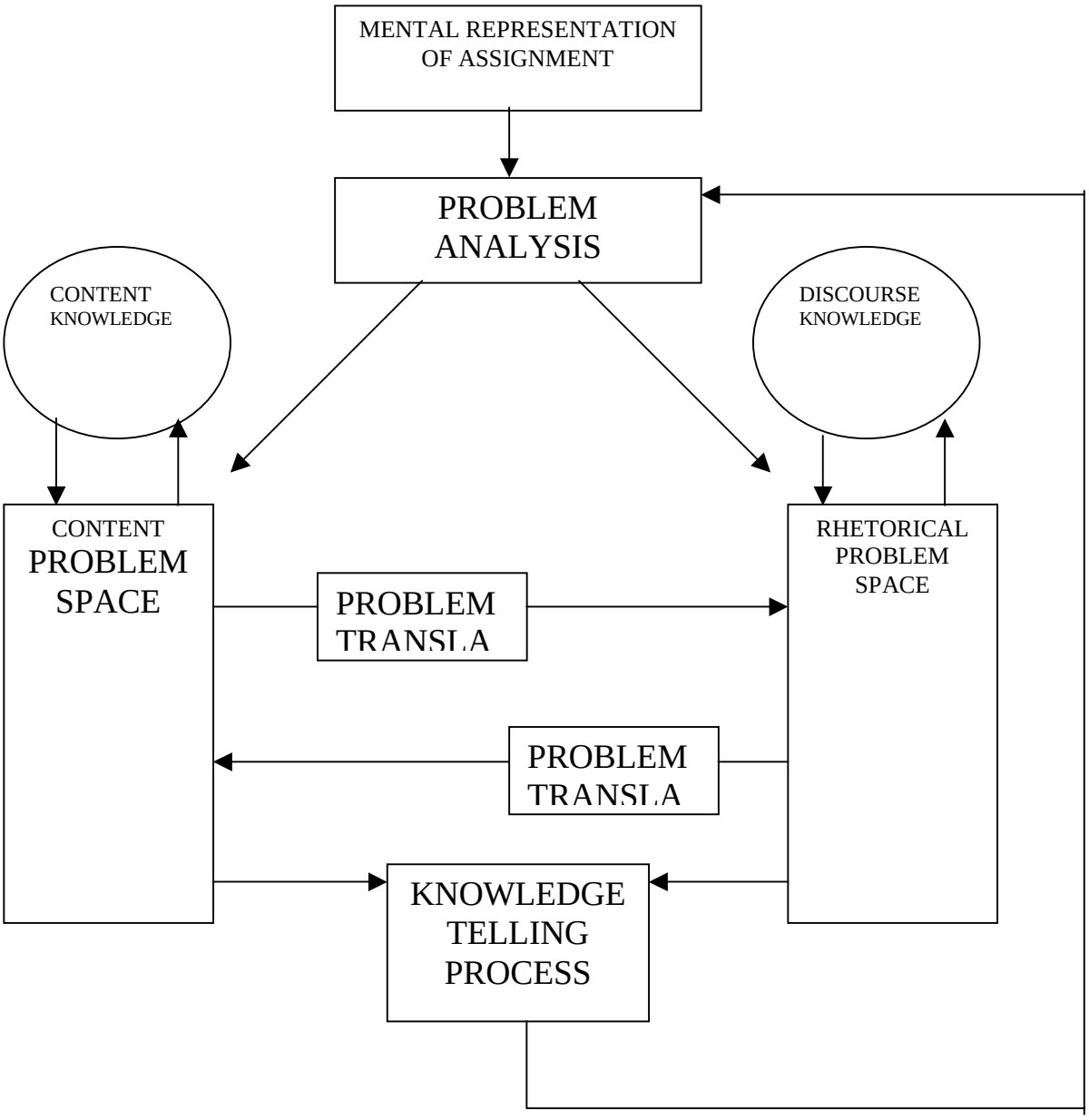
or *awareness* to reflect on both goals and strategies."

On the other hand, knowledge-transforming aims at accounting for a more complex problem solving process. This model encompasses the knowledge-telling model as its subprocess and it also consists of two kinds of problem spaces: the content and the rhetorical one. In the content problem space, cognitive operations (e.g. inferring, hypothesizing, associating, etc.) lead from one knowledge state into another. In the rhetorical problem space, rhetorical issues that enable writers to achieve their goals (e.g. how to structure the text, how to address the intended reader, etc.) are handled. The authors believe that the very attempt to try to clear up an idea or to make it sound reasonable may trigger changes, reformulations, restructuring, and various others cognitive operations upon the writer's current knowledge state. Thus, it is this very dialectical relationship between these two content spaces (problem and rhetorical) that may foster changes of the writer's knowledge. The authors posit that the actual generation of information may be the result of the knowledge-telling process, however the manipulation of such information, whether writers will connect it to other pieces of information, whether they will reformulate it according to their goals, whether they will add something to it or elaborate it depends on the writer's cognitive development.

Figure 2. Bereiter and Scardamalia's knowledge-transforming model

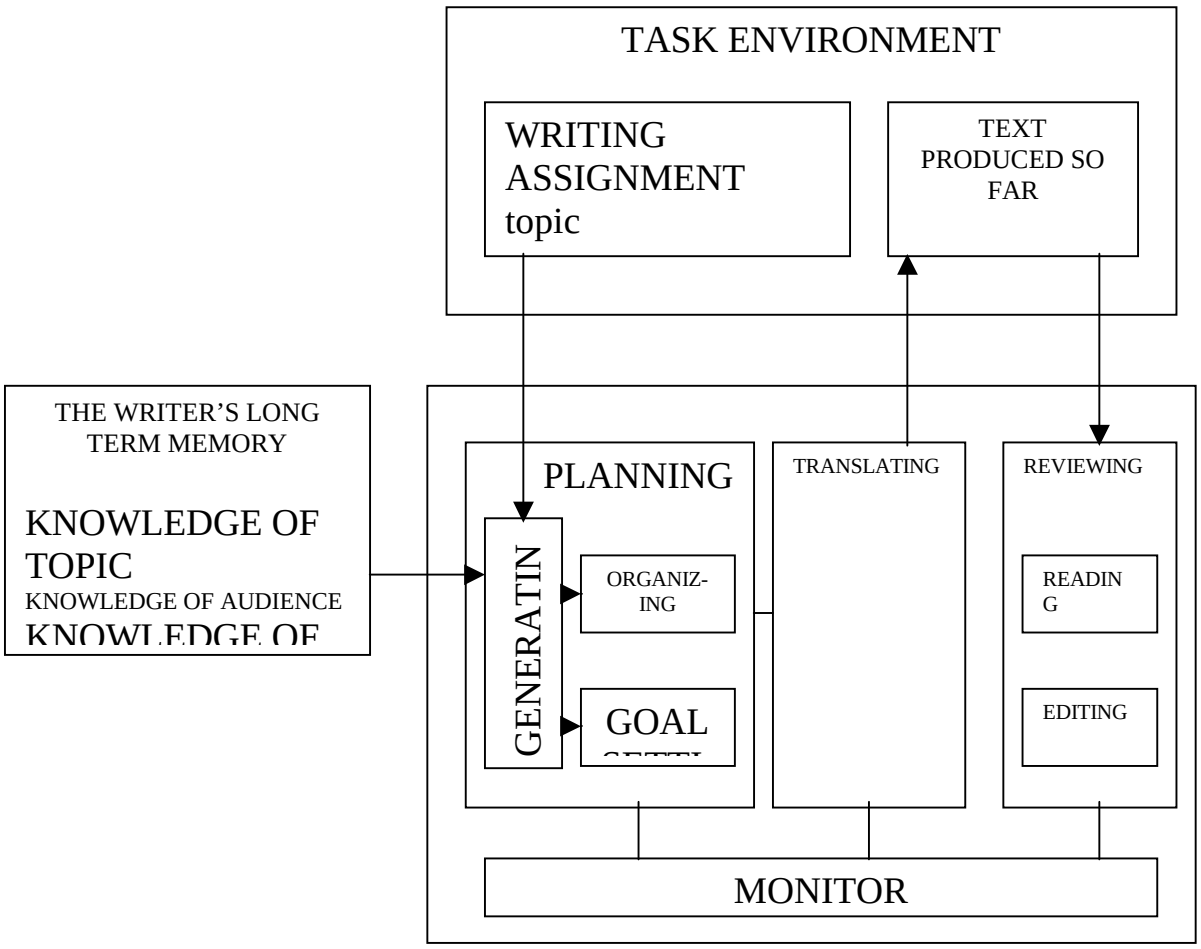


Bereiter and Scardamalia (1987) describe how some mental operations take place along knowledge-telling and knowledge-transforming processes. With regard to getting the process started, knowledge tellers tend to immediately engage in the scribal act of transcribing ideas on paper, whereas knowledge transformers have shown to engage in a more well-planned approach to writing. Their models also predict that knowledge tellers' notes and or drafts closely resemble their final texts as opposed to knowledge-transformers' which tend to contain more embedded ideas. Unlike knowledge-transformers' thinking aloud protocols, knowledge-tellers's tend to be linear. Both models depart from writers' *mental representation of the assignment*, which according to Flower et al. (1990) is a complex process itself, as discussed later on in this chapter. The relevance of Bereiter and Scardamalia's models is that they describe the kind of process Tricia and Brian engaged in while composing. However, they do not help us understand why the students did what they did nor do they account for the reasons that might have led the students to take a knowledge-telling stance.

2.2.2. Flower-Hayes's cognitive model and theory

Their provisional model, first presented in *Identifying the Organization of Writing Processes* (Hayes and Flower, 1980:11), has three major components: *task-environment*, *writer's long-term memory* and *the writing process*, as illustrated in the diagram below:

Figure 3. Flower and Hayes's cognitive model (1980)



The *task environment* component consists of the writing assignment and of the evolving text. The authors say that the writing assignment consists of "everything that is outside the writer's skin" (p. 12) namely the assigned topic, audience, and the motivating cues to write. The writers' *long term memory* component consists of knowledge of topic, of audience and of stored plans which writers can draw upon while composing. The *writing process*, the most emphasized component, is described as consisting of three major thinking processes, rather than stages. These three major thinking processes are *planning*, *translating* and *reviewing* which are, in turn, subdivided into subprocesses. The *planning*

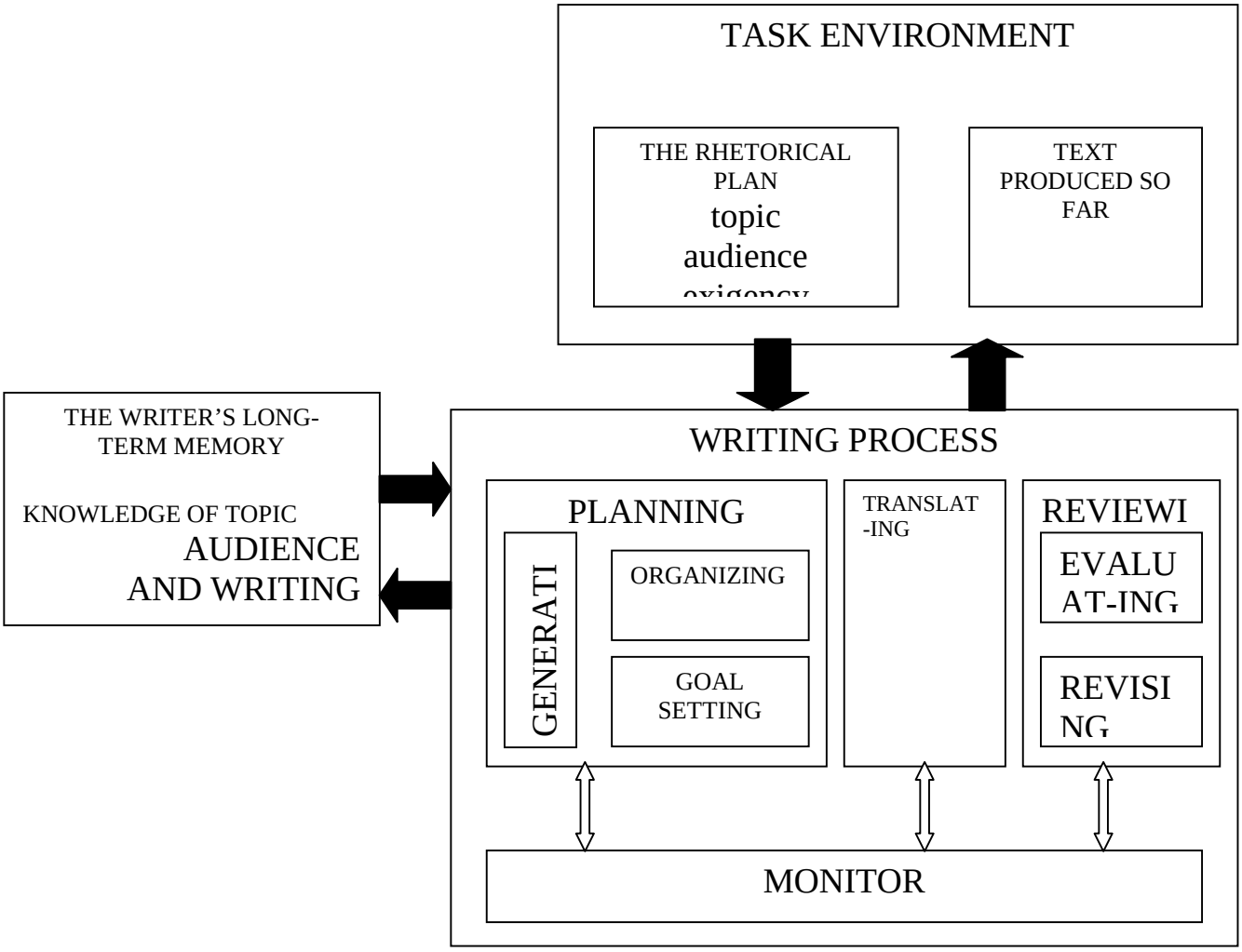
process encompasses *generating, organizing* and *goal setting,* whereas *reviewing* encompasses *reading* and *editing*[4]. The function of *planning* is to translate information from *the task environment* and from *the writer's long-term memory components* to generate and organize ideas as well as to set goals. *Translating* has the function of "producing language" to represent the meaning the writer has in mind in terms of images, propositions, etc. whereas *reviewing* has the function of improving the quality of the evolving text. In this 1980 version, the *monitor* is neither defined nor explained.

Later, in *A Cognitive Process Theory of Writing* (1981), the authors refined their cognitive model and presented four key principles of their theory:

1. The process of writing is best understood as a set of distinctive thinking processes which writers orchestrate or organize during the act of composing
2. These processes have a hierarchical, highly embedded organization in which any given process can be embedded within each other
3. The act of composing itself is a goal-directed thinking process, guided by the writer's own growing network of goals
4. Writers create their own goals in two key ways: by generating both high-level goals and supporting sub-goals which embody the writer's developing sense of purpose, and then, at times, by changing major goals or even establishing entirely new ones based on what has been learned in the act of writing. (p. 366)

[4] According to Flower and Hayes (1980), the distinction between reviewing and editing is a matter of consciousness. While the former is a writer's deliberate decision, the latter is triggered automatically.

Figure 4. Flower and Hayes's cognitive model (1981)



The model contains slight changes but most of the differences are terminological and symbolical rather than conceptual or explanatory. Among some differences between Flower & Hayes's 1980 and 1981 models, the *task environment* component brings a seemingly terminological change. The authors replaced the term *writing assignment* by *rhetorical problem*, probably as a consequence of their findings presented in *The Cognition of Discovery: Defining a Rhetorical Problem* (1980b) which the authors define as "an elaborate construction which the writer creates in the act of composing" (p.22).

The distribution of the arrows in their models also changed. Flower and Hayes (1981:387) assert that the arrows do not suggest a "predictable left to right circuit, from one box to another as if the diagram were a one-way flow chart". On the contrary, the arrows suggest an equating influence one process plays upon another. Thus, while the 1980 version suggests, for example, that generating would be directly influenced by both *the writer's long term memory* and *the writing assignment* components, the 1981 version of the model suggests that "information flows from one box or process to another" (p. 386) and not specifically to either one subprocess.

In addition, the two-way arrow between the *monitor* and the *planning*, *translating*, and *reviewing* processes indicate that these are influenced by the *monitor*. In this latest version (1981:374), the *monitor* functions as a "strategist" whose function is to determine the writers' moves from one process into another.

2.2.3. Limitations of Flower and Hayes's theory

Similarly to Shaughnessy, who searched for the logic of student writers' errors, Flower and Hayes searched for logic in writers' doings. Their work also aimed at identifying whether experienced and novice writers engaged in different thinking processes, with the pedagogical purpose of teaching novices to become aware of alternative writing strategies and processes.

Although Flower and Hayes's theory has provided many insights into the nature of the writing process, the mental processes and subprocesses writers go through while composing, it left some components unspecified, as for example, *task-environment*. Though they postulate that the *task environment* "influences the performance of the task" (1980:29), they do not explain how it does so. Also, they seem to hold an underelaborated

view of what audience means. For example, the theorists do not specify what they mean by audience, whether it is related to how a given audience will respond to what one writes, or whether it is related to how writers will represent their intended audience.

In addition, planning is by far the most emphasized mental process in their models. Flower and Hayes (1980a, 1981b) suggest that planning is the most effective strategy for handling the large number of constraints while writing. By devoting more attention to planning, Flower and Hayes believe that student writers can decrease subsequent "cognitive strain", avoiding then cognitive overloading caused by simultaneous demands. While planning is emphasized the most, the translating process is emphasized the least, leaving, perhaps, one of the most intriguing aspects of writing unanswered -- how writers shape meaning (cf. Bizzell, 1982). Bizzell also criticized the fact that Flower and Hayes identify goal setting as the "motor of composing", on the one hand, and place it in a "subordinate position as a subdivision of a subdivision" on the other (p.227).

The validity of Flower and Hayes's model was put to test by Cooper and Holzman (1983) who questioned that Flower and Hayes's very object of investigation -- cognitve processes -- were unobservable phenomena. For them, what can be observed is the result of a cognitive process rather than the process itself.

Perhaps of most negative ressonance in Flower & Hayes's (1981) theory has been their portraying of beginning writers as *deficient thinkers* who lack "basic cognitive skills", who are "unable to think critically", or who are in some "egocentric stage of cognitive development" and therefore are still unable to take the reader into account while writing. Being under attack by several scholars (cf. Cooper & Holzman, 1983; Bartholomae, 1985; Bizzell, 1982), later in 1990, Flower realized how distorting hers and Hayes' previous conceptualization had been. In as much as cognitive deficiency was regarded, she attempted

to make up for their previous drawback. For her "[a] deficit model, in which students are presumed still to lack basic "cognitive skills," to be unable to think "analytically" or "critically," or to be still in some "egocentric" state of intellectual development is emphatically denied by our data." (p.221). The data Flower referred to are those gathered by herself and her colleagues for the 1990 *Reading-to-write* project. Moreover, Flower and Hayes' negligence toward the fact that factors such as schooling, students' beliefs about writing, their assumptions about their instructors' expectations, etc. have a bearing on the composing process, led Flower to admit later that "early research did little more than specify *task environment* but it failed to explain how the situation in which the writer operates might shape composing" (1989:283).

In sum, Flower and Hayes's theory foregrounds the individual as if knowledge and meaning reside exclusively in the individual's mind, as if all decisions are solely individually-driven. It diagnoses problems as being "internal, cognitive, rooted in the way the mind represents knowledge to itself" (Bartholomae, 1985:146). In spite of recognizing that the individual mind is affected by social structures, as the arrows in their model suggest, they fail to account for such a dialectical relationship between context and cognition (for a detailed critique, see Greene 1990a; Wielmet, 1995). For researchers such as Flower and Hayes' (1980, 1981, 1984, 1986), Lunsford (1979), Shaughnessy (1978), Perl (1979), etc., everything that is involved in the composing process depends solely on the individual's mind. And that is the reason why their line of inquiry is known as *inner-directed* research.

Conversely, *outer-directed* research (Bartholomae, 1985; Bizzell, 1982) considers the context as the starting point, postulating that all thinking is a social phenomenon. They criticize the cognitivist attempt to look at the individual's mind to find out what is going on

inside it. These theorists do not account for cognition, they put forward the claim that they can infer what writers think by simply looking at their texts. Rather than subscribing to the idea of students as deficient thinkers, *outer-directed* theorists offer an alternative view of student writers' difficulties. Bizzell (1982), for example, believes that student writers' are either unfamiliar with academic discourse conventions or unaware that these exist and need to be mastered. Though Bartholomae (1985) subscribes to Bizzell's (1982) former account, he does not believe the latter to be true. Rather, he believes students are aware of such a specialized discourse but do not have control of it. Bartholomae's point is that academic writers have "to appropriate a specialized discourse" (1985:135) in order to master the academic conventional ways of talking about a given topic and to be able to engage in ongoing scholarly conversation whose knowlegeable participants have long ruled out texts which do not fit such a pre-established schema.

In regard to sense of authorhip, Hayes and Flower's (1980; 1981) cognitive theory provides a template for observing how refined writers' sense of authorship is. This template includes (1) the amount and quality of planning before the scribal act itself; (2) the writers' ability to set manageable goals; (3) their control of the rhetorical situation, (4) their process of making appropriate decisions, and (5) their focus of attention along task completion. What their model does not do, however, is exploring the impact a given rhetorical situation with all its constraints and demands has upon one's sense of authorship. For me, it sounds reasonable to elaborate that writers' sense of authorship is not revealed solely through their sense of *what* to do, *how* and *why* to do it, but also through their flexibility to adapt their purpose (what), strategies (how), and reasons (why) to their audience needs.

Hayes and Flower's (1980) and Flower and Hayes's (1981) writing models are relevant to the present study as they provide theoretical support for the kind of mental activities Tricia and Brian engaged in while composing which, in turn, identify them as *novices,* in Flower and Hayes's terms and as *knowledge-tellers*, in Bereiter and Scardamalia's (1987) terms.

Cognitive research has been particularly accurate in its predictions about student writing. To date, several studies have shown that skilled writers do spend a fair amount of time planning before starting to put ideas down on paper. This does not necessarily mean organizing an outline, but devoting some time to think the topic over, setting content goals, spending some time thinking before starting to write (Pianko, 1979; Stallard 1974; Wall and Petrovsky, 1981). Despite its beneficial effects for the composing process, planning can also be damaging if writers remain too faithful to their initial plans to the point of being unwilling to depart from them if necessary or, even worse, to the point of being unwilling to consider the inclusion of emerging ideas in their evolving texts (Flower and Hayes 1977; Nelson & Hayes 1988; Rose 1980; Sommers 1980). In addition, cognitive research predicts that unskilled writers usually do not take audience into account. Their difficulties in adapting information to their audience needs seem to be caused by their twofold objective: mastering and displaying topic knowledge simultaneously (Ede & Lunsford, 1984; Flower and Hayes, 1979; Higgins et al., 1992; Bereiter and Scardamalia, 1987; Park, 1982). Moreover, setting unmanageable, highly abstract and vague goals is a distinguishing feature of the expert-novice paradigm (Dyson & Freedman, 1991; Flower & Hayes, 1977; Higgins et al., 1992; Wilson, 1991). Another prediction of cognitive research is less skilled writers' emphasis on displaying content information (Applebee, 1984; Flower et al. 1990; McGinley, 1992, Nelson & Hayes, 1988). Rather than transforming or manipulating it

purposefully, they tend to display *unorganized* and *disjointed* rather than *articulated* knowledge mainly due to their difficulties in consolidating ideas (Flower 1979:30). Without a sense of what to do, how and why to do it, topic knowledge may become a "constraint" rather than a source of information that writers can resort to when they need (Flower and Hayes, 1980a:34). A last, but equally important prediction which is relevant to this study is student writers' overreliance on available sources. Research has shown that less skilled writers heavily appropriate source text information and use it mainly as the very content of their own texts rather than use it rhetorically to help them build their own position (Campbell, 1987; Higgins et al., 1992; Hull and Rose, 1989; McGinley, 1992;). In their review of the relevant research in the nature of writing, Freedman et al. (1987) point out four widely accepted generalizations about the writing process: (1) writing consists of main processes which do not occur in any fixed order; (2) writing is a hierarchically organized, goal-directed, problem-solving process, (3) experts and novices approach writing differently, and (4) the nature of the writing task is a critical referent for writers' subsequent composing moves.

In light of these considerations, it can be seen how mainstream cognitive composition scholarship has evolved. Cognitivists searched for solid, that is, empirically based theoretical assumptions that could legitimate their teaching practices, using the individual's mind as point of departure to examine the thinking processes writers engage in while composing. Although there is no one consensual comprehensive cognitive theory, able to account for the entire range of writers' L1 and L2 composing processes, cognitivists were able to unfold and to come to an expert-novice paradigm that distinguishes expert from novice strategies. While Hayes and Flower's model (1980) provide a template for writers' alternative rhetorical moves, Bereiter and Scardamalia's (1987) models of

knowledge telling and knowledge-transforming provide a template for a continuum along which student writers develop their writing skills. At either end of the continuum stands one of their models.

Despite the controversial issues raised by cognitive work, it laid the ground for further research, mainly on the inextricable link between cognition and context, a current object of investigation of socio-cognitivists. Nevertheless, to head for a comprehensive integrated view that can account for how these already identified forces might interact, it becomes imperative not only to value issues that take into account cognitive skills but also those that take into account other aspects that may determine individuals' actions. It is this integrated theoretical stance that composition researchers (for example, Ackerman, 1989; Flower et al. 1990; Freedman et al. 1987; Nystrand, 1986; etc) started to work upon in the late 80's and early 90's. In the next section, I approach the shift from the sole perspective of cognition to the perspective of situated cognition. According to this perspective, writing turns out to be conceptualized not only as a cognitive but also as a social act.

2.3. The socio-cognitive perspective

Proponents of the socio-cognitive perspective (Ackerman, 1989, 1990; Flower, 1990, 1994; Freedman et al. 1987; Greene, 1995; Herrington, 1988, 1985; Higgins et al., 1992, Higgins, 1990; Nelson and Hayes, 1988; etc.) have been systematically researching the interplay of cognition and context. A basic premise that underlies socio-cognitive research is that the social context has a powerful influence on how student writers approach a writing task. This line of inquiry has made significant contributions to the emergence of a contextualized view of the composing process. According to sociocognitive-oriented research, the composing process differs from writer to writer depending not only on

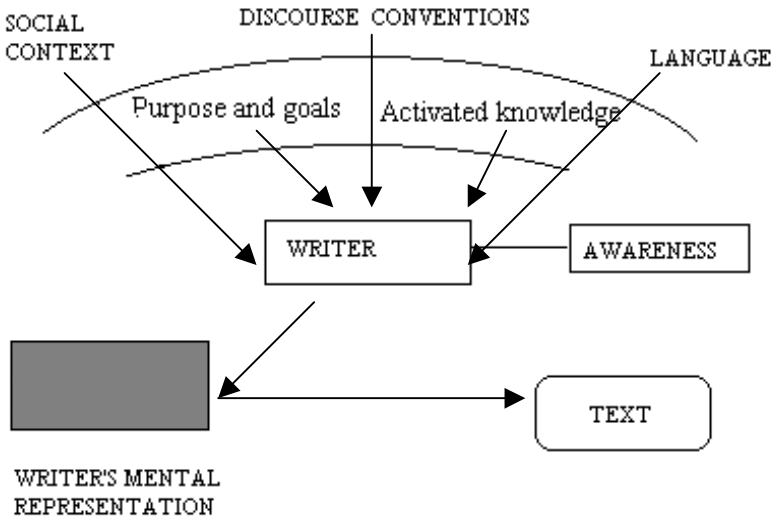
cognitive (e.g. topic knowledge, their ability to summarize and synthesize information) but mainly on contextual factors (e.g. their perception of the rhetorical situation, their assumptions about school writing assignments, their familiarity with different kinds of academic tasks and also their degree of engagement with the assigned task).

Having noticed the polarization of cognitive and contextual lines of inquiry, Flower et al's (1990) reading-to-write project moved toward reconciling both purely cognitive and purely contextual threads by examining writers' cognition in context. While discussing the importance of the process of representing a task for the composing process and how first-year students accommodated the demands of academic writing, Flower (1990a) revealed that task-representation is a constructive process which depends on *noticing* and *evoking* cues from the context. For her, as writers construct their own mental representation of the task, they set a plan for action, depending on writers' strategic knowledge and their task perception. Flower (1990b) showed that ill-defined writing tasks elicited different representations from students, depending not only on their cognitive skills and topic knowledge, but also on their own previous school writing experience and expertise brought to the writing situation. She goes on to say that if at school, student writers are positively rewarded for doing summary writing or for writing a five-paragraph theme (an activity highly valued by the traditional paradigm) without having to engage in a knolwledge transforming process, they are very likely to carry those 'well-succeeded' strategies over to university. Corroborating this view, others (Ackerman, 1989; Nelson, 1990; Nyikos 1995; Sternglass, 1993) contend that the "task given" usually differs from the "task perceived" (Greene & Ackerman 1995:387).

Another contribution of Flower's (1990a) work has been her further elaboration on the process of representing a task, which, for her, is a critical part of the composing process

for it can result in costs or benefits to the writer's task completion. The researcher envisions this process as a constructive act whereby cognitive and social forces are intertwined. The outer circle represents forces such as the *social context, discourse conventions* and *language*. The inner one represents the writer's purpose and goals for a particular writing situation and the knowledge that is activated. These external and internal forces act upon the *writer* while s/he builds a *mental representation* of the given task. Flower (ibid) points out that such representation can not be equated with the *text* produced. Indeed, it triggers a number of cognitve, metacognitive and strategic operations needed for *text* production. Both the mental representation component and the subsequent operations account for individual differences and are still unobservable to science. They can only be inferred from the text itself or from the writer's verbalizations. Finally *awareness* of one's own composing process is presented as optional and one which distinguishes skilled from unskilled writers.

Figure 5 - Flower's (1990a) task representation model



This diagram shows an elaboration of Hayes and Flower's (1980) *task-environment* component, as it addresses external social forces that had been unspecified before. Although Flower (1990c) recognizes the influence context exerts along the composing process, her main interest is still the individual mind and how it makes meaning in light of social demands. In sum, in this work, *task environment* goes on being something out there, that is, "the particular rhetorical context a writer responds to" (p. 222), as if the rhetorical problem were a pre-existing reality and not something negotiated, or constructed by the writer within a given social context (for a deeper critique on Flower's discourse, see Wielmet, 1995).

Ackerman (1990) also showed how students' literate heritage comes into play along the student writers' process of translating context into action. Through the

observation of student writers' opening moves, Ackerman examined how their school experience functioned as a legacy within the student writers' composing process, dictating students' subsequent procedures. Ackerman concluded that the student writers he observed drew upon internalized well succeeded procedures developed through years of schooling to handle unfamiliar academic writing tasks in order to transform unfamiliar into familiar tasks.

Still, Ackerman (1991) observed how graduate students used disciplinary and rhetorical knowledge to write synthesis essays. He found that less knowlegeable writers relied more on the structural organization of source ideas and included greater amounts of information borrowed from sources than more knowledgeable writers while composing. Based on this study, Ackerman concluded that topic knowledge positively influenced the students' composing process in terms of (1) rhetorical processes, (2) substance, and (3) structural organization.

Greene's (1995) *Making sense of my own ideas* is another contributing study on the interplay of context and cognition. His ethnographic and process-tracing study of remedial freshman students, based on audiotapes, fieldnotes, retrospective protocols, cued questions and text analysis, also raised some contextual issues that had a direct bearing upon student writers' interpretation of the task, decisions on whether to include or not their own ideas or to go beyond what they believed the task required them to do.

As part of a research project on remediation at community and state colleges and university level, Hull and Rose's (1989) carried out a case study to examine what cognitive and contextual features define students as *remedial*. To this end, they asked their subject, Tannya, to write a summary of a personal essay on her area of interest -- nursing. To gather data, the researchers videotaped the emergence of Tannya's text on page. They found that

most of her text consisted of bits and pieces drawn from the source text despite her continuous strong concern about not copying original words verbatim. The researchers concluded that Tannya felt compelled to include authorities' ideas at the expense of hers.

Nelson (1990) examined the gap between college students' representation of writing assignments and their instructor's expectations. Analyzing the students' writing process logs, copies of assignments, notes, drafts and graded papers, the researcher concluded that the students drew from social strategies such as feedback from professors, teacher assistants, and peers, as well as from previous writing experiences in order to define and accomplish their goals for the current writing assignment. Further, Nelson's study corroborated Aplebbee's (1984) findings that students varied their approaches to attend to specific demands of particular instructors.

Herrington's (1988) study also highlights the role of contextual forces upon cognition. By focusing on the teaching that seven undergraduates, whose major was literature, were exposed to, Herrington concluded that it influenced (1) their perceptions of the purpose of a writing assignment; (2) their way of viewing literary texts; and (3) their repertoire of interpretative strategies employed to read literary texts. In a previous study, Herrington (1985), observing classes and carrying on surveys, had observed how different writing in two college chemical engineering classes was. She found that the two groups addressed different lines of reasoning, different imagined audiences, and assumed different authorial roles.

Also, Berkenkotter (1984) examined students' meaning-making process along peer interactions over a two-week and half period while her students wrote multiple drafts of a single task. She reported on how differently peer comments affected student writers' behaviors. While some took a defensive attitude, resisting to take others' comments into

consideration and to make changes in their initial plans and drafts, others were more responsive. Berkenkotter also noted that students' responsiveness differed in significant ways. While some were able to reflect upon others' comments without losing sight and control of their ultimate goals, others suffered from a "crisis of authority" and accepted without questioning everyone else's comments, losing thus self-confidence, showing willingness to give up their writing tasks or even expressing doubt about the value of their work.

With respect to the relatedness of the nature of tasks and the composing process, two studies are worthy of further comment, namely Durst's (1987) and Greene's (1990), which highlighted the influence writing tasks exerted upon student writers' composing processes. Durst (1987) contrasted students doing analytical and summary writing and found that the students who were assigned to do analytical writing engaged in more complex thinking processes (e.g. focusing on global issues, monitoring their strategies and decisions), showed more abstract interpretations of sources, and were more evaluative than those assigned to do summary writing. Durst concluded that analytical writing is more demanding in terms of critical and reflective thinking than summary writing. Greene (1990) also observed the effects of two writing tasks (a report and a problem-based essay) upon the students' composing processes. He found that the students assigned with the report task relied more on sources and organized their texts in ways similar to the source organization than those assigned with a problem-based essay. This group, by contrast, organized their ideas in a problem-solution pattern and included more significant content units in their evolving texts. What these researchers have not done, yet, is observing the same group of students going through different tasks to see whether they follow orderly procedures while composing regardless of the writing situation they have in hand.

All these studies provide a theoretical framework that helps understand some contextual issues that also came to bear upon the composing process of the student writers who participated in this research. Unlike cognitivists, socio-cognitivists would measure writers' sense of authorship not only by their rhetorical moves, way of positioning themselves, strategic knowledge to use what they know for a given purpose, ability to set manageable goals to approach a given task, and ability to manipulate content effectively, but also by their way of negotiating contextual demands in light of what they write, how they write, for whom they write, and why they write.

2.4. The affective domain

Writing research has provided reasonable explanations to account for effective and ineffective writing performance. While cognitivists have claimed that individual differences lie in mature and immature cognitive processing (Flower and Hayes, 1986, 1981, 1980, 1979), social constructionists (e.g. Bizzell, 1982; Bartholomae, 1985) have attributed success in writing performance to writers' degree of socialization in academic discourse conventions. Also, more socio-cognitive oriented researchers have pointed out legacy of schooling that students build along school years as a very plausible explanation for effective and ineffective writing performance (Nelson, 1990; Nelson and Hayes, 1988; Ackerman, 1990).

Although writing researchers have touched cognitive and contextual factors to account for student writers' accomplishments along their composing process, most of them have neglected to pursue the question of the influence of affective factors on the composing process. Some few exceptions are McLeod, 1997; Babler, 1990; Brand, 1991. Social psychologists contend that cognition and affect influence one another, and caution that

separating them leads researchers to overlook the continuous interplay of these two dimensions (Strongman, 1996; Lazarus, 1984; Babler, 1990). In fact, Babler (1990) asserts that " ... feelings or affect may be a better gauge than anything else by which to record students' cognitive involvement" (p. 2-3). Actually, Babler argues for a central role for affect in highly cognitive tasks such as reading or writing. Despite the fact that expressions of feelings and emotions were not initially set out to be investigated during the design of this research, they popped up along the process-tracing analysis, calling for further investigation.

Affect is an umbrela term used to describe phenomena such as emotions, attitudes, mood, motivation, and intuition (Brown, 1994b; Flower, 1994; McLeod, 1997). Affect is a domain permeated by scientific suspicion, partially due to scientific commitment to explain only observable phenomena. Affect, indeed, appears to be inexplicable, only partially observable, unpredictable and, even worse, immeasurable, being, therefore, a challenge to most scientists who have long chosen to neglect this still unpathed area of research in favor of more accountable, observable, predictable and measurable phenomena. Such generalized negligence toward the affective domain has led scholars to either ignore or pretend that affect is under control, or to consider it as a "disease that needs curing" (Brand, 1991).

More recently, however, there has been considerable growing interest in learners' emotionally-grounded behaviors in order to account for the interplay between affect and cognition not only in composing but also reading (Babler, 1990; Kline, 1994; McKenna, 1994) and learning in general (Ely, 1986; Dweck & Bempechat, 1983; Peck, 1991; Zajonc, 1984). In the case of writing, there is a growing interest of scholars (Bloom, 1984, 1980; Larson, 1985; Selfe, 1985; Minot and Kenneth, 1991; Mcleod, 1997, 1987; Brand, 1991) who have sought to find out the role of affect upon the composing process. In her 1994

book, Flower reckoned that composition scholars had not yet succeeded in explaining how affect and cognition influence one another. In this most recent attempt to build an observation-based socio-cognitive theory of writing, the most Flower was able to do was identifying articulated statements of affect that have idiosyncratically permeated a group of writers' composing processes. Flower noted that such statements of affect together with contextual factors and acts of cognition were inextricably linked to one another alongside writers' images of their own composing process. On this account, Flower says:

> In short, the images of writing offered in the course readings had little to say about this relationship and even less to say about how affect (feelings, attitudes, motivation, and attributions) might influence students' writing. By contrast, the images students constructed of their own writing processes were sites of dilemma-driven action that were marked to a surprising degree by the interaction of cognition, context and affect.
> (1994:243)

Within the literature on the influence of the affective domain in writing, anxiety is the most researched aspect (cf. Bloom, 1984). The literature about writing comprises three major terms - apprehension, anxiety, and block. *Writing apprehension*, a term coined by Daly and Miller, refers to "a situation and subject-specific individual difference concerned with people's general tendencies to approach or avoid writing" (in Daly, 1978). *Writing anxiety* is "generally understood to mean negative, anxious feelings (about oneself as a writer, the writing situation or the writing task) that disrupt some part of the writing process" (McLeod, 1987:427). *Writing block* is defined as "an inability to begin or continue writing for reasons other than a lack of skill or commitment" (Rose, 1983:03). For Rose, block is broader than apprehension, for not all blockers avoid writing. Although writing apprehension may lead to block, the two phenomena are "not synonymous, not necessarily coexistent and not necessarily causally linked" (Rose, ibid:04).

In reality the term *writing apprehension* and writing *anxiety* have been loosely used. Bloom (1984) admonishes that researchers have continuously used the terms apprehension and anxiety interchangeably and inconsistently. To illustrate this point, Scovel (as cited in Brown, 1994:41) defines anxiety in terms of apprehension -- "... a state of apprehension, a vague fear..." -- contributing to vagueness of the terminology used to describe a feeling of discomfort that accompanies some writers. Brown (1994a) acknowledges the difficulty in defining such a construct but also conjectures that anxiety is somehow linked with feelings of apprehension, among others. For him, "Anxiety is almost impossible to define in a simple sentence. It is associated with feelings of uneasiness, frustration, self-doubt, apprehension, or worry." (1994:141). Even Daly and Haley (1980:259-60), employ the term anxiety while talking about apprehension "...people can be ranked in some consistent fashion in terms of their apprehension about writing: some people are more anxious than others in enduring ways". If the reader goes back to McLeod's contention about writing anxiety (quoted on the previous page), she / he will note that McLeod does not define the construct. Instead, she points out how it is usually conceived of. The parenthetical information, she adds, reflects her attempt to specify the unspecified -- anxiety.

In light of these considerations, I chose to employ the term *apprehension* for I understand it as being more a specific state of uneasiness toward a given object while anxiety as being a more diffuse state of fear toward a nonspecific object or situation. Thus, apprehension is used in this context as a feeling of uneasiness toward academic writing. It refers to an altered emotional state evidencing discomfort, physically or verbally manifested, along the students' composing process. These manifestations functioned as indexes that guided me through a journey to explore the manifestations of the students' apprehensive states. As the data analysis progressed, I observed that emotions and feelings

emerged along task completion and were manifested differently by Tricia and Brian. Three affective manifestations stood out as deserving special attention for their recurrence: writing apprehension, the students' attitude toward writing, and the students' beliefs about writing.

Among various existing theories of affect, Mandler's (1972) theory of emotion asserts a central role for cognitive factors (cf. Strongman, 1996). McLeod (1987) contends that Mandler's theory is "the most compatible with what we know about the cognitive aspects of writing from the works of Hayes and Flower" (p. 431) because Mandler postulates that a major source of emotion is interruption of one's plans. If we briefly recall Flower and Hayes's view of the writing process, we notice that not only does the planning process interrupt the other ones (translating and reviewing) but it (the planning process) is also continuously interrupted by a number of constraints that writers must juggle along the composing process (Flower and Hayes, 1981, 1980). These constraints are identified, in the works of Flower and Hayes, as linguistic and discourse conventions, topic knowledge, the rhetorical problem itself and goal setting. On the whole, if we agree with Flower and Hayes (1981) that plans are interrupted with "disturbing frequency" (p. 40) and if we agree with Mandler that the interruption of the individual's plans is a major source of emotion, then we are compelled to agree that emotion is very likely to underlie the composing process. Mandler's constructive system of emotion encompasses two major factors, namely, a physical and a cognitive one. An emotion is followed by a physical reaction of different intensity (e.g. trembling, heart beat acceleration, a knot in the stomach, etc.) which, in turn, may be cognitively interpreted as either positive or negative (cf. McLeod, 1997, 1987; Strongman, 1996). For Mandler (cited in Hoffman, 1986:244), " feelings are the consequences of cognitive appraisal".

Tracing back physical reactions that characterize emotions is as subtle as tracing cognitive operations. Hayes and Flower's analogy between protocols and a porpoise is also very purposeful for the context of the arousal of the students' feelings. The scholars (1980:9-10) say that:

> Analysing a protocol is like following the tracks of a porpoise, which occasionally reveals itself by breaking the surface of the sea. Its brief surfacings are like the glimpses that the protocol affords us of the underlying mental process. Between surfacings, the mental process, like the porpoise, runs deep and silent. Our task is to infer the course of the process from these brief traces.

Like a porpoise, emotions arise subtly, at times accompanied by emotional-laden articulated comments or by physical reactions, at other times, they occur silently and remain unnoticed to researchers. Only those observable reactions were possible to be discussed here, but the reader must be cognizant of the fact that they may not have been the only existing ones.

2.4.1. On Apprehension

Writing apprehension has been the most researched affective phenomenom in writing. Most recent theories of emotion categorize apprehension/anxiety as a negative active emotion that can be very distressing, mainly, if one changes his / her focus of attention from the task to the self (cf. Strongman, 1996; Babler, 1990; Larson, 1985).

Daly and Miller (1975a) developed a writing apprehension test based on general statements about writing. Their *writing apprehension test* encompasses 26 items (13 favorable and 13 unfavorable statements) that reflect degrees of apprehension, which are signalled by a five-point scale about writing, ranging from *strongly agree* to *strongly disagree*. These items aim at ellicting student writers' reactions toward writing. Roughly

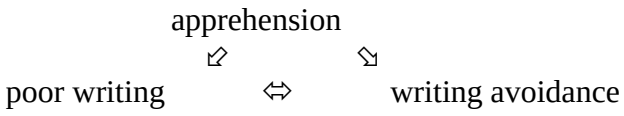
speaking, the more agreement with favorable items, the lower the score whereas the more agreement with unfavorable ones, the higher the score. Scores may range from 26 (suggesting low writing apprehension) to 130 (suggesting high writing apprehension). Daly-Miller scale is largely used to identify *highly apprehensives* who are believed to need extra pedagogical help to reduce their apprehensive states. The following is a fragment of Daly and Miller scale (1975a:246). The numbers correspond to the ones used by the researchers:

1. I avoid writing
2. I am afraid of being evaluated
3. I am nervous about being evaluated
4. My mind goes blank when I start to write a composition
5. I don't like my compositions to be evaluated

The researchers have found that *highly apprehensives* showed less willingness to take writing courses, found writing unrewarding, and experienced uncommon amounts of apprehension. Faigley et al. (1981) observed that *highly apprehensives* wrote shorter and syntactically less mature essays and scored significantly lower than *low apprehensives* - the ones at the other end of the apprehension continuum - on tests about language usage and mastery of conventions of writing. Bloom (1980) found that anxious writers do not enjoy discussing about their writing or even thinking about it. Also, Daly and Wilson (1983) revealed that *highly apprehensives* show less confidence about writing than *low apprehensives*. Heaton's (1980) findings pointed to gender differences as well. The researcher found male writers to be more anxious than their female counterparts, corroborating, then, the results of Daly and Miller's (1975b) study that male writers were more apprehensive than female writers. Heaton explains that in her study the cause of male apprehensiveness was closely associated with contextual pressures, such as having to finish

the course to help family business. In addition, Daly (1978) noted that high apprehensives wrote more poorly than less apprehensive writers. Counter arguing this finding put forward by Daly and later corroborated by Heaton (1980), Bloom (1984, 1980) and Walsh (1992) revealed that not all apprehensives in their studies wrote poorly and that some degree of apprehension was noticed to be enabling rather than disabling.

Researchers offer different causes of anxiety/apprehension which tend to center around students' perceived ability to write (Walsh, 1992; Schoplug, 1982), their fear of evaluation or negative comments (Walsh, 1992; McLeod, 1987; Daly & Wilson, 1983); premature editing (Flower and Hayes, 1979, 1980; Rose, 1980), teaching style, instructors' beliefs and instructional approach (Fang, 1996; Walsh, 1992; Zamel, 1982; Gere et al. 1981); their negative beliefs about writing (Charney et al, 1995; Bloom, 1980; Rose, 1980); tough rules and inflexible plans they pose to themselves (Rose, 1980, Flower and Hayes, 1979); their negative self-assessments and attitude toward writing (Babler, 1990; Schommer, 1990; Daly and Wilson 1983; Rose 1984), etc. Each of these causes can trigger various levels of apprehensive states that may or may not disrupt students' composing process. From an opposing and more cautioning perspective, Heaton (1980) and Faigley et al (1981) claimed that apprehension may be both cause and effect of poor writing, that is, there might be a bi-directional relation between apprehension and poor writing. The following diagram depicts the cycle of apprehension envisioned by Heaton (1980:11) who assigns no one specific cause for writing apprehension, writing avoidance or poor writing.



2.4.2. On attitude toward writing

Allport (1935:810) defined attitude as a "mental or neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related". According to this mentalist view, attitude is not a response but a readiness to respond to a situation in particular ways, or a "psychological tendency" (cf. Molener & Tafani, 1997:688). Eiser (1987) contends that although attitude is kept private for it is internal to the individual, its expression is open to public observation through the individual's response to a given object. Nevertheless, Fishbein and Ajzen (1980) put forward that there is not a causal relation between attitude and behaviour, but a predisposition to act in certain ways by means of avoidance, joy, apprehension, satisfaction, nervousness, confidence, etc. Quoting Rosenber and Hovland, Molener & Tafani (1997) extend Fishbein and Ajzen's comment by adding that:

> A subject's responses about an attitudinal object can be divided into three classes, cognitive, affective, and behavioral, depending on whether the responses pertain, respectively, to the information or beliefs the subject has about the object of the attitude, the feelings or emotions it arouses in the subject, or the behaviors or behavioral intentions the subject exhibits with respect to it. (p.688)

Actually Molener & Tafani's (1997) more expanded view is in accordance with Koth and Fazzio's (1986) *tri-component* view of attitude which consists of the same three components: cognitive, affective and behavioral.

There are quite a few L1 studies that relate writers' attitude with their approach to the composing process. Zimmerman and Bandura (1994), for instance, observed that students' attitude toward themselves, toward the nature of writing and toward knowledge itself may affect their effort and persistence to solve a writing task, their willingness to try

new strategies as well as their receptiveness to instruction and feedback. Also, Charney et al (1995) found that those who enjoyed writing were more likely to assess themselves as good writers. Dweck and Wortman (1982:112) state that some "individuals are not only more negative about themselves and about their performance, but they also put the two together and view their poor performance as resulting from their lower competence". Thus, being able to separate performance from overall competence seems a crucial issue to keep one's comfort levels in balance since focusing on the self rather than on the task may lead writers to cultivate considerable feelings of apprehension.

2.4.3. On beliefs about writing

According to Fishbein and Ajzen's attitude formation theory (cited in McLeod, 1997, pp. 74-75), "beliefs underlie attitude formation", which in turn, lead to a predisposition to respond to a situation or an object in particular ways.

In the context of this research, beliefs are conceptualized as students' value-laden convictions about writing that are not necessarily testable or accurate (cf. McLeod, 1987). Although researchers disagree on a shared definition of belief, they do agree that beliefs are propositions that are accepted as the very true (for details, see McLeod, 1997:67-85). Dias (1995:49) posits that one's set of beliefs is rarely reflected upon for it tends to be seen as accurate.

Researchers have recently begun to investigate how beliefs about writing underlie attitude formation toward writing practices. Palmquist and Young (1992), for example, noted that students who viewed writing as a gift, and mainly those who did not consider themselves as gifted, tended to hold a more negative attitude toward writing than those who viewed writing as a learnable skill. McLeod (1997) examined how the belief systems of

three student writers interfered with their thinking and writing processes, leading them to confusion and anger as their belief systems were challenged along peer interaction.

Weiner's (1986) attribution theory provides a matrix that helps us understand the beliefs that people usually offer as likely reasons for the outcomes of their efforts. The author organizes the given causes along three dimensions: stability (stable or unstable causes), locus of control (internal or external causes) and controllability (controllable or uncontrollable causes). Thus, a student who fails to accomplish a task and explains that the task was too difficult, he or she is attributing failure to a cause that is stable, external and uncontrollable. Conversely, if another student who succeeds attributes his/her success to continuous hardwork, success is then attributed to a cause that is stable, internal, and controllable. The difference between the two students mentioned above is their willingness to take hold of the assigned task. Weiner's theory is particularly important for this study of the composing process as it enables us to gain insights into the students' sense of authorship, mainly through the dimensions of *locus of control* (internal or external) and *controllability* (controllable or uncontrollable). *A*ttributing difficulties to internal and controllable causes strengthens one's sense of authorship since it empowers student writers to control the very causes that otherwise might preclude the emergence of such a sense.

2.5. ESL writing research

Research on ESL writing has long followed the path of L1 writing research (Benson & Heidish, 1995; Silva, 1990; Silva et al., 1997; Riazi, 1997). There has been an increasing number of empirical studies on ESL composition which focuses on the writing process, situated cognition and on writing classroom interactions. Taken as a whole, such an increase of empirical findings led Silva et al. (1997) to suggest it is time for L1 mainstream

composition research also to benefit from second language writing research in order to get to a mingled perspective. For these scholars, unless it does so, it will be hard for L1 mainstream composition research to escape from being "seen as a monolinguistic, monocultural, and ethnocentric enterprise" (p. 398).

Studies carried out by Cumming (1990), Jones (1982), Raimes (1985) and Zamel (1982) pile up evidence that indicates that lack of competence in writing derives also from lack of composition competence and not exclusively from lack of linguistic competence. Some studies (Gaskill, 1986; Jones and Tetroe, 1987) have shown that unskilled L2 writers also tend to be unskilled at writing in L1 and skilled L2 writers also tend to be skilled at writing in L1. Bailey's (1993) study of ESL writers suggests a slight correlation between the use of pre-writing strategies and invention techniques and language proficiency. The observation that students who have had limited experience in L1 writing used *free-writing* more promptly than *clustering* led the author to suggest that higher L2 language proficiency may favor the use of techniques and strategies that privilege complex cognitive operations, whereas lower L2 language proficiency may lead to cognitve overloading on the part of the writer. Techniques such as *free-writing* and *clustering*, as distinguishing factors between more and less experienced writer are later corroborated by Bereiter and Scardamalia's (1987) *knowledge-telling* and *knowledge- transforming* models designed to explain L1 writing.

One particularity of ESL writing is the shifting back and forth from L1 to L2 (Dourado, 1996; Lay 1982; Martin-Betancourt, 1986; etc.). Actually, Lay (1982) concludes that the quality of writers' ideas improved when they switched back to their L1 while thinking aloud. Other researchers have also supported such a positive view of L1 use when composing in L2 (cf. Cumming, 1987; Friedlander, 1990).

As regards bilingual speakers' writing competence, some studies (Arndt, 1987; Edelsky, 1982; Jones & Tetroe, 1987; Mohan & Lo, 1985; Moragne e Silva, 1989, 1992) compared ESL writers' writing in both the L1 and L2 and found that the participants showed consistent patterns in both languages.

Another related study of ESL writers is Storch & Tapper's (1997) study of non-native speakers' (NNSs) and native speakers' (NSs) of English perceptions of their own writing. Fifteen NNSs and ten NSs were asked to comment on parts of their texts they felt pleased with and the ones they believed were still in need of attention. They were also asked to justify their answers. The researchers found some differences between NNSs' and NSs' concerns. Whereas NNSs' annotations focused on general issues - content, grammar and structures, NSs' ones focused on more specific and related issues - content quality, structural coherence, clarity of expression, and gathering information. They also found that NNSs and NSs differed in terms of positive feelings toward aspects of their writing; for example, NSs felt more positive towards content than NNSs.

Leki's (1995) study documents ESL students' perceptions of ESL faculty expectations. It shows that students believe that faculty values good language syntax and organizational presentation of ideas (form) over developed ideas (content). According to the participants, faculty's attitude is, to say the least, "disconnected from the real world and only applied in the English class" (p.30). In a later article, Leki and Carson (1997) point out how harmful it is to ESL students to be "limited to writing without source text information or to writing without holding responsibility for the content of source text". In their view, personal-based writing, in the academy, miss the whole point of "engag[ing] L2 writing students in the kinds of interactions with text that promote linguistic and intellectual growth" (p. 39).

From a slight different perspective, Zamel (1995) addresses faculty's insensitivity to ESL students' difficulties to conform to academic requirements. She points out that , if on the one hand, faculty staff believe ESL students are not able to engage in critical thinking, on the other, students believe instructors should be more sensitive to their difficulties with the second language which prevent them from expressing such critical thinking. From this perspective, ESL students difficulties can be seen as a direct consequence of the few opportunities they usually have to engage in critical writing exercises in EFL classes. It appears that the question that stands from Leki's (1995), Leki and Carson's (1997) and Zamel's (1995) articles is: how do personal-based writing practices foster the critical skills EFL students need to carry on source-based writing practices at more advanced university levels?

Following a more socio-cognitive trend, Spack (1997) examined the changing process of a Japanese college student acquiring academic literacy. Her three-year longitudinal study traces the development of Yuko's socialization into academic discourse. Yuko was very special in various aspects. First, her high TOEFL score of 640 did not identify her as a potential remedial student for composition classes. However, she did not believe she could conform to academic requirements at the same level of L1 speakers of English in Political Sciences. Among the relevant findings of Spack's study was Yuko's need to release misbeliefs such as the one that good students grasp meaning the first time they read and so forth. The findings of this study also showed that student-instructor, student-researcher conferencing and peer interactions, that is, all of those with whom she could share her expertise had a significant bearing on her meaning making journey.

Also by making use of a naturalistic qualitative approach and by taking the context into account, Riazi (1997) observed four Iranian graduate students as they acquired topic

knowledge while preparing for and performing writing assignments over a six-month period. Most of her data came from face-to-face interviews as students started focusing on task completion. Riazi found that in their attempt to understand and cope with task demands, the students appealed for clarification with their instructors and peers, and also searched for appropriate formats to accomplish the task they had in hand by browsing through other students' writing samples carried out under similar circumstances. Riazi concluded that acquiring discipline-specific literacy in an L2 graduate program is an interactive sociocognitive process whereby students approach a given task according to their perception of it, which, in turn, leads them to evoke a number of cognitive, metacognitive, social, and search strategies to accomplish it.

With respect to affectivity, EFL researchers have also tried to explain how affective variables, namely, motivation, empathy, anxiety, attitudes, self-esteem, etc. relate to the process of language learning (for more details, see Brown, 1994). In composition scholarship, Schneider & Fujishima (1995), for example, report on a case study of a graduate ESL student who failed to complete his graduate program most likely due to his low proficiency in English (initial TOEFL score of 480 and final one of 527, one year and five months later). Furthermore, his difficulty in coping with negative feedback and anxiety when facing challenges such as writing a more extended piece of discourse and, particularly, his "problems in expressing himself comprehensibly in speech and writing" (p.19) were seen as likely causes to explain the lack of academic success of a "seemingly able and highly motivated student" (p. 19), in the authors' appreciation of the case in point.

As far as writing apprehension is concerned, L2 studies are as scarce as their L1 counterparts; nevertheless, there is a growing body of evidence pointing to the still inextricably interplay of cognition and affect. Gungle and Taylor (cited in Moragne e Silva,

1989) found a positive correlation between writing apprehension and students' attention to form. However, when they applied a modified version of the Daly-Miller writing apprehension test, in their subsequent 1989 study, no significant correlation between writing apprehension and attention to form was found. Despite their competing results, the researchers continued postulating that writing apprehension is a real problem among ESL writers. Masny and Foxall (1992) replicated Gungle and Taylor's (1989) study and found negative correlation between scholastic achievement and apprehension. They found that their high achievers were also less apprehensive writers. But they also found that both their high and low achievers were significantly more concerned about form than about content, with low achievers being slightly more concerned about form than high achievers. Nevertheless, Masny and Foxall caution that apprehension is "context-sensitive" (1992:12) therefore ESL writing apprehension may differ from L1 writing apprehension since it is well-known that the nature of the L2 writing context differs from the L1 in terms of language proficiency, instructional approaches, language in which content has been learned, etc. (cf. Silva, 1993; Silva et al., 1997; Friedlander, 1990). Regarding the effects of anxious states on ESL writing, based on her diary study, Bailey (1983) points out that what dictates whether anxiety is an enabling or disabling emotion is its strength at the moment it occurs.

These research findings provide evidence that, similarly to L1 mainstream composition research, L2 is heading toward scholarship that takes into consideration cognitive and contextual, to a large extent, and affective factors, to a still small extent. It seems to me that cognition, context and affect play important roles along the composing process and that any theory of writing that does not assign an active role to any of these issues is bound to fall short of explanatory power, telling only parts of the whole story (cf.

Hillgard, 1963). In this sense, the present study aims at building upon cognitive and socio-cognitive research by also telling a still missing part of the whole story - the one that addresses the affective domain. More specifically, this research intends to provide answers to the following research questions:

1. *What cognitive, metacognitive and other activities did students engage in while composing across the three tasks? Did the student writers show a more form-oriented or a more content-oriented attitude toward task completion?*
2. *How did the three different writing tasks affect students' manipulation and integration of source text information into their evolving texts?*
3. *How did the affective factor come into play along the student writers' composing processes?*

2.6. Summary

In this chapter, I traced L1 writing scholars' responses to perceived shortcomings of both the product-centered paradigm of the 60's and the process-centered one of the 70's and early 80's. I showed that these responses resulted in what is known today as the *cognitive turn* - the shifting of emphasis on patterns of writing to composing processes and the *social turn* - the shifting of emphasis on individual and isolated composing processes to contextually situated composing processes. I outlined Bereiter and Scardamalia's *knowledge-telling* and *knowledge-transforming* models and discussed Flower & Hayes's cognitive model and theory more deeply, sorting out some of their major drawbacks. Then, I discussed socio-cognitive oriented research and its contributions to composition scholarship. Next, I moved into the affective domain and what researchers have been showing in their attempt to explain the interface between affect and cognition. Finally, I sketched current related ESL writing research.

CHAPTER THREE

METHODOLOGY

In the present chapter I describe: (1) the students that participated in the study; (2) my dual role as instructor and researcher; (3) the instruments used for data collection; (4) the procedures employed for gathering and analyzing data; (5) the coding schemes devised for the protocol and text analyses as well as the ones I borrowed from Greene's (1990) study for the text analysis; (6) the pilot study which aimed at narrowing down the scope of inquiry for this study and at examining the effectiveness and reliability of using thinking aloud protocols as the major source of data collection to examine the EFL composing process.

3.1. The students

The student writers in this study were two UFPb students of the College of Letters who were behind the regular schedule. Their major was Portuguese and English and both of them were enrolled in an Introductory Course in Applied Linguistics to Foreign Language. This course required that students had already taken three semesters of General Linguistics in their L1 (Brazilian-Portuguese) and at least four semesters of General English course. The students, Tricia and Brian, were twenty-two and thirty-two, respectively. Tricia worked as a secretary of *Associação dos Magistrados do Estado da Paraíba* and Brian, as an English teacher in a private school in João Pessoa. He taught high-school students. Though Tricia was not teaching during the research period, she had

taught English in previous years. Both students had studied English before entering the university (cf. Appendix A). According to an overall appraisal of their performance shared by, at least, five different teachers of the English Department at UFPb, these students were labeled 'weak' and 'uninterested'. To corroborate their supposed 'poor' academic record, both Tricia's and Brian's regular time of four years for course completion had already expired. Brian's entrance year at the university dated 1988 and Tricia's 1991. Moreover, both of them had started their major in the second semester of those years, respectively[5].

This study took place in the second semester of 1996, leaving the gap for speculations on why it took them so long to be a senior (totaling five years in the case of Tricia) and a junior (totaling eight years in the case of Brian) and why Applied Linguistics and Literature courses (American and English Literature II and III) had been left to the very end of their graduating journey. By the time this experiment finished, Tricia graduated but Brian still had two English Literature courses to take, meaning a whole academic year ahead. A major difficulty was making Tricia come to class. Her frequent missing of the first couple of classes (the ones that preceded task 1) disturbed the program development and the planned syllabus. It was then agreed that classes would only be cancelled in case of serious impairment of both students' presence. Despite this initial difficulty, students started taking a more conscientious attitude along the semester. This conscientiousness was observed through their readiness to respond and to come to the last data collection session (to which they did not have to since the semester had already finished), their increasing interest in their own thinking aloud protocols as well as in the feedback on their writing performance after each written activity, their enthusiastic oral presentations and, finally,

[5] It seems to be common sense that students who are approved at university entrance examinations for the second semester are expected to be less prepared than those who are approved for the first semester.

their active participation in the classroom discussions either by questioning, illustrating, etc., despite their linguistic difficulties. The students' readiness was again manifested eight months after the last data collection session, when both students promptly accepted my request for one more individual session - the stimulated recall.

3.2. My dual role as both instructor and researcher

As both instructor and researcher[6], I see content area writing as a purposeful mode of learning content which can encourage students to build knowledge by manipulating, integrating and transforming source text information rather than just reciting it. Despite my clear interest in describing Tricia's and Brian's composing processes, I consciously did not take on a distant role, traditionally done by researchers in experimental studies. My attitude, then, contributed to the uniqueness of this study which may very well be criticized for my internal drive to intervene whenever I was called upon. I see my attitude legitimated by recent discussions on ethical responsibility which calls for special care in situations causing discomfort, risks, or frustration to students (cf. Anderson, 1998). Despite my efforts, a high level of anxiety (in the case of Brian) could not be avoided.

As an instructor, my objective in this specific course was to introduce students to the theoretical concepts underlying Applied Linguistics research (cf Appendix K, for details) exploring not only its practical applications but also some teaching implications. To this end, students were encouraged not only to read and discuss source texts but also to think about ways of bringing some of those ideas to their teaching context and to think

[6]I was not only the students' teacher but also the researcher, following the trend of examining "students of convenience" (Krapels, 1990).

about likely implications for their actions. Yet, a particular difficulty that I faced in this experiment was having the students read the assigned texts.

The writing situation was then conceived of so as to provide the students with the opportunity to make sense of both the discussions carried out in class and the background readings in order to build their own view of the topic. Whenever students carried out their writing tasks and needed assistance, my instructor role prevailed and I intervened, creating situations that resembled my usual teaching behavior. At the same time, there were moments in which I consciously let them work on their own to see what decision they would make without any intervention.

As a researcher, one of my objectives was to control some probable external interference[7]. Moreover, I wanted to examine the research questions outlined in Chapter One and to find out to what extent the cognitive theory proposed by Flower and Hayes (1980, 1981, 1984, 1986) and more socio-cognitive research account for what students do when assigned a writing activity.

3.3. Instruments for data collection

The data of the present study derived from thinking aloud protocols, questionnaires, interviews, recalls, report sessions, drafts, versions, language and literary essays, and an agree-disagree attitudinal test. All these instruments are described below.

3.3.1. The writing assignments

[7]By external interference, I mean, student writers' fear of failing the term due to the experiment or to their performance, fear of having their difficulties revealed or of external negative evaluations of their difficulties. To minimize these problems, I extensively explained to the students my interest in understanding writers' composing process by looking at the process rather than the product.

The students were given three writing tasks which consisted of writing an essay addressed to an audience of novice EFL teachers who were not familiar with theoretical concepts of second language acquisition research and theory. They were also required to construct and contribute a reasoned and sustained position of their own. To this end, they were required to provide illustrations, define terms, and justify their argument. In sum, they were aware of the fact that they had to provide enough information so that their intended audience would be able to follow their ideas.

Despite sharing these features, the writing tasks differed both in nature as well as in the suggested handling of the sources. As far as nature is regarded, the tasks ranged from more to less source based. While task 1 was more argumentative, requiring them to discuss Lado's standpoint presented in the writing prompt, task 2 was more exploratory, inviting them to discuss the influence of one affective, cognitive, or contextual factor on the second language learning process. Task 3 was also more argumentative, requiring them to analyze and to argue in favor of one, out of two language activities (a form- and a content- oriented one). Of the three tasks, only task 1 (the most source based one) explicitly required them to handle a source fragment during their composing process. Although the three tasks required them to move beyond simple recall or summarization of background texts or classroom discussions, they challenged students in different ways. Task 1 challenged them to interpret, explain and evaluate Lado's viewpoint; task 2 challenged them to explain in what ways an affective, cognitive or contextual factor affected the second language learning process; finally, task 3 challenged them to compare, analyze, and evaluate two disctinctively oriented language activities (see Appendix B, for the writing prompts).

As regards source manipulation, the students were let free to refer to the source reading texts as well as to any other they might have read on their own. For task number one, two texts were assigned. One source text, *The necessity for a systematic comparison of languages and cultures,* was written by Lado in the 50's with the objective of outlining the theoretical underpinnings of the Contrastive Analysis, whereas the other, a section of a chapter entitled *SLA: Types of data analysis*, had been written by Larsen-Freeman and Long in the early 90's with the objective of providing a critical overview of the Contrastive Analysis Hypothesis by disclosing its relevance in the historical development of the field of research on second language acquisition. Although only one text was assigned for task 2 (Lightbown and Spada's (1993) chapter entitled *Factors affecting second language learning),* the *Dictionary of Applied Linguistics* (Richards et al., 1992) was strategically placed on their composing desk. The background readings for task 3 were some chapters of Larsen-Freeman's book P*rinciples and techniques in second language teaching* and one of Lopes's (1996) entitled *Interação em sala de aula de língua estrangeira: a construção do conhecimento* (see Appendix P for these source texts).

The reasons for not having explicitly asked them to manipulate the source texts in tasks 2 and 3 were: (1) I did not want them to get stuck because of source text content, as it had happened in the first thinking aloud session, (2) I did not want them to do summary writing, but to discuss their views on the topic as they used to do in our class meetings, and (3) I wanted to make them see their first attempt to write about a given topic as an opportunity to elaborate on and voice their own ideas about the topic[8].

[8] Students were motivated to rewrite, improve and see their drafts as a developing rather than as a finished text.

3.3.2. Thinking Aloud Protocols

A thinking aloud protocol is defined as "a description of activities ordered in time which a student engages in while performing a task" (Hayes & Flower 1980:04). Thinking aloud protocols have been major sources of raw data in areas such as Cognitive Psychology and Cognitive Science (Erickson and Simon, 1994), and they were firstly borrowed and introduced into the area of writing by Emig (1971) as a data gathering tool. Thinking aloud protocols are elicited by asking students to verbalize their thoughts while performing a task. According to Erickson & Simon (1994: xiii), thinking aloud does not disrupt cognitive processing if writers limit themselves to verbalize their thoughts. Swarts et al. (1984) caution that writers should be instructed not to analyze what they are thinking but think whatever it is out loud.

The following is a sample of a thinking aloud-protocol. A series of three dots indicates discernible pauses in thinking aloud protocols:

> Well okay ... let's do a ... what's gonna be the thesis on this? ... how about the educational system?... the educational system in America has ... uh ... transformed itself from ... a ... golly ... a ... god that doesn't make any kind of sense ... the educational system in America ... no ... during the past thirty years ... the American public education system has been influenced and ... a ... a ... changed in ... a ... myriad of ways ... a ... a number of ways ... a lotta ways ...
>
> (in Witte and Cherry 1994:27)

The reason for using concurrent verbalizations lies in the fact that I am fully aware of Erickson and Simon's warning that when students are asked to report on their cognitive processes, there is a strong possibility for the information retrieved at the time of the verbal report to be different from the actual processing itself. In other words, in the case of composing, asking students to verbalize while writing is different from asking them later to say what they did at a particular moment during their composing process.

Process-tracing research reckons the value of thinking aloud protocols as a means of disclosing various underlying processes, cognitive or not, which are not thoroughly captured by text analysis. Other process-tracing research methods, however, were used in the present study in combination with the thinking aloud protocols described above in order to provide a more comprehensive view of Tricia's and Brian's composing processes, and to allow further triangulation of data results for the sake of reliability (for the raw data, see Appendix J).

3.3.3. Retrospective-reports

Retrospective reports are carried out after the completion of the experimental writing task. Erickson & Simon point out that when this occurs, much information is still in the writer's working memory and "can be directly reported or used as retrieval cues" (1994:19). For Greene and Higgins (1994:123), as *recency* contributes to the completeness of retrospective reports, task related questions are more advisable and can help writers recall the exact moment the researcher is focusing on and reconstruct specific paths taken during their thinking aloud session. This research method not only allows process tracing researchers to explore specific accomplishments without disrupting the students' composing process but are also particularly good at eliciting from writers' a why-explanation on conscious decisions made along their composing process (Greene and Higgins, 1994). As they ask writers to reflect upon their actions only at the end of the process, they are less intrusive than other research methods (e.g. intervention protocols[9]), and add information to thinking aloud protocols, which are, by nature, non-reflective.

[9] Intervention protocols basically consist of giving writers "external clues to aid, or gain access to, certain aspects of their composing processes" (Swanson-Owens & Newell, 1994: 146). No matter how these external clues are given, they do interrupt writers' thinking process since participants are forced to interrupt their task completion to answer a couple of questions.

Despite these advantages, due to the limited capacity nature of individuals' working memory, writers' reports are restricted to conscious processes, leaving the unconscious ones unaddressed (for details, see Greene & Higgins, 1994).

The retrospective reports held in this study (cf. Appendix C) were conducted right after the thinking aloud sessions, with different purposes. The retrospective report had two different types of questions: structured and open-ended. In fact, it started in a more structured way with warming up questions (eg: 'Como é que foi?', 'E aí gostou do texto?') but whenever I thought specific situations required further clarification, the questions shifted into more task related questions (e.g. 'Você lembra o que te fez perceber que não estava respondendo a pergunta?'). The questions asked differed from student to student, due to the idiosyncratic features of each thinking aloud session. In other words, although there were some pre-formulated warming up questions, there were others aimed at getting some extra-information about specific moments that had emerged during each thinking aloud session. This reconstructing process was tape recorded and carried out in the students' mother tongue. The questions varied depending on the uniqueness of each thinking aloud session. For instance, for logical reasons, in the third session of data collection, as Brian was feeling very uncomfortable and frustrated, I decided to ask neither about goal accomplishment nor about his strategies to write the paper.

3.3.4. Long-term retrospective reports

The long-term retrospective report (Appendix F) extended for one hour and was carried out with each of the students individually eight months after the last data collection session had taken place. The reason for such a long period is explained by the fact that when I noticed the need to go back to Tricia and Brian, I was doing part of my studies abroad. Thus, only after my return to Brazil was it possible to carry out such a session with

Tricia and Brian. In this session, we talked about their previous writing experiences, their beliefs about what it means to write in the academy, and they also went through an agree-disagree attitudinal test orally (to be discussed in Subsection 3.3.9).

3.3.5. Stimulated recall

Similarly to retrospective reports, stimulated recall aims at eliciting information from writers to clarify segments of their composing process. It consists of playing back selected segments of audio or videotapes to recall the participants' retrospective impressions on them (DiPardo, 1994). Unlike retrospective reports, stimulated recalls tend to elicit more accurate replies because they make up for information loss resulting from working memory limitations.

Although stimulated recall had not been planned to be used when this study was originally designed, a later session with the students became necessary when I realized the need for allowing Tricia and Brian to voice their own explanations about their attitudes and decisions, such as trying to change topics, feeling uneasy, summarizing rather than analyzing, appropriating information inadequately. The rationale for having this post-session with them was rooted in my willingness to move beyond a descriptive level of study and to provide reasonable explanations for Tricia's and Brian's doings. This session took place right after the long-term retrospective report and lasted about one hour too.

3.3.6. Questionnaires

Three questionnaires (cf. Appendix E) were administered at distinct points along the study. The first aimed at registering Tricia's and Brian's profile and finding out about their writing skill. The second aimed at gaining information through the students' comments on their participation in the study. This one was carried out sometime after the first thinking aloud session. The third one was a pre-writing activity aimed at getting them to set a

working goal before starting to write. This was a conscious decision made by me to avoid either task misinterpretation or lack of objectiveness during the thinking aloud session, as it had happened in the first data collection session. This decision was made during the second thinking aloud session because: (1) we had identified their non-sense of direction when reading their thinking aloud protocols together, and had agreed to work on that particular issue throughout the semester, even during their composing process. This idea was favorable to all of us and made them more confident about my commitment to their writing developmental process; (2) as an instructor, I was not interested in their losing track of what they had to say nor could I have remained still in a situation in which students needed my support. After all, my ultimate purpose was to help students go through their writing process as well as to show them that I believed they were able to do the writing assignments by themselves. More recent writing literature shows that collaborative planning, that is, co-authoring in writing classrooms with its scaffolding function has been a well accepted practice to help students not only overcome writing blocks but also avoid them (Dale, 1997; Wielmet, 1995; Gere, 1985; Flower 1993, 1994). By having them answer questionnaires and talk about their writing process, my ultimate goal was to help them become aware of what is involved in the writing process and of the decisions they were expected to make.

3.3.7. Direct observation

To assure that Tricia and Brian would think aloud, I planned to stay around most of the time spent in the first thinking aloud session. Nevertheless, due to their uneasiness with my staying close to them, I decided to stay in the hall during the following thinking aloud sessions. Students knew they could ask for my presence and assistance at any moment, as they did indeed.

3.3.8. Drafts and final written versions

The students wrote three drafts each[10] and were given the option to produce a final written version of any draft if they wanted to[11]. Tricia produced one of the first task whereas Brian produced three: two, of the first task and one, of the second. They were also asked to provide me with literary or language essays[12] they had produced at home. These were used to support the analysis of the primary data (see Section 3.5, for the classification of data as primary and secondary).

3.3.9. Agree-disagree attitudinal test

To confirm my assumption about the students' discomfort levels during their thinking aloud sessions, raised by the protocol analysis, I applied a simplified version of Masny and Foxall's (1992) writing apprehension instrument, which, in turn, is already a modified version of the Daly and Miller (1975) scale. Masny and Foxall's version is not only shorter but also more simplified in terms of categories to be checked out (cf. Appendix M). The instrument I used (Appendix N) consisted of extremes such as *agree* vs. *disagree* and a third option (*not exactly...* to replace the *undecided* one, used by Masny and Foxall) which was introduced to free the students from absolutism by giving them a chance of voicing a different opinion about any issue in hand. As I wanted to avoid unreflected responses, I asked them to read the statements out loud during the long-term retrospective report so that we could discuss those issues that for any reason elicited an alternative

[10] Draft here means the texts the students produced along each thinking aloud session. Only one draft was written for each writing task. They will be identified as draft 1, draft 2 and draft 3, hereafter.

[11] Written versions were suggested whenever the students complained about not finishing the task or about not being pleased with the draft produced during the thinking aloud session.

[12] The literary and language essays were assumed to serve the purpose of supporting the features observed both in the protocol and text analyses, to provide counter-argument that students might have produced the drafts the way they did because they were being observed or because they had to think aloud.

reaction from the ‘agree’ or ‘disagree’ ones. The test was then orally fulfilled, rather than written, by the students.

3.3.10. Attributional causes provided by students to account for their difficulties

Throughout the data collection, both students attributed their difficulties to various causes. These causes were listed and categorized according to Weiner’s (1986) three-dimensional matrix which includes stability (stable or unstable causes), locus of control (internal or external causes) and controllability (controllable or uncontrollable causes), as explained in Chapter Two.

3.4. Procedures for gathering data

Both students were trained to think aloud by reading through a sample transcript available in Erickson and Simon’s book (1994:377-78), by first practicing it while engaged in a problem-solving pair activity, and by, second, listening to an excerpt of a writer’s thinking aloud session. Actually, the second training session took place after the first thinking aloud session for I thought it would help students notice that an experienced writer’s thinking aloud session was not very different from their own first session.

The data were collected by means of individual thinking aloud sessions (one for each writing assignment). Each session lasted from one and a half to two and a half hours and included reading, understanding, responding to a pre-writing questionnaire (in the case of task 2), writing, going through retrospective reports or any spontaneous comments made at the end of each session. Students were free to take as much time as they needed, except when external forces such as time to close the building speeded up the end of their composing process. The thinking aloud sessions were set up on different days for each student. No classes were cancelled for data collection. On the contrary, both students

agreed to come over on a different evening for data collection as a way to make up for previous classes that had been missed. As both students did not meet each other elsewhere, such a schedule arrangement worked out perfectly. All three sessions took place in my office where the video camera, desk, tape-recorder could be set before their arrival. The interval between the thinking aloud sessions varied, depending on the development of the subject matter. The first one took place on November 5 and 6, 1996; the second, on December 17 and 18 of the same year; and the third on January 28 and 29, 1997. At the end of each thinking aloud session, the students were submitted to an oral retrospective report questionnaire, as explained above (cf. Subsection 3.3.3). When students felt it was necessary, they had the option of writing another version at home. Eigth months after the last thinking aloud session, Tricia and Brian were invited to go through a stimulated recall and a long-term retrospective report to answer some specific and general questions, respectively. For the sake of informality, easiness, and concentration this two-part session was carried out at my place, after a long talk about what exactly I was doing with the data, how they were being handled, and some preliminary findings.

3.5. Procedures for analyzing data

The data analysis was accomplished in six phases. First, I transcribed the data; second, I read them over and over again in light of my original research questions (Dourado, 1996); third, I adapted the research questions shifting from a solely cognitive perspective to a wider one that embraced the sociocognitive and affective factors that emerged from the raw data. Fourth, I developed a scheme for the process analysis and borrowed some for the text analysis, as it will be explained later. Fifth, I coded the data,

and finally, I analyzed and interpreted the coded segments in light of the three research questions that guide this research.

All available data were then divided into two groups for the analysis. The primary data consisted of verbal protocols and drafts produced along each thinking aloud session. And, the secondary data consisted of the final written versions (the ones produced at home), the written questionnaires, the retrospective and long-term retrospective report, the stimulated recall, any fieldwork note (such as spontaneous comments after classes or along break time), and the responses to the agree-disagree attitudinal test. The secondary data were mostly used for obtaining reliability, that is, to support the analysis of the primary data by further allowing triangulation of information.

According to Swartz et al. (1984:56), "there is no single, correct way to analyze protocols: one's method is ultimately determined by the task, the students, and the research questions to be answered". In this study, raw transcriptions of thinking aloud data were parsed in manageable units of analysis. I chose to parse the raw data first in t-units. The term t-unit stands for a Minimal Terminable Unit and it consists of a main clause with any subordinate clause(s) that may be attached to it (Hunt, 1965). The data were also parsed in episodes which contributed to more extended discourse consisting of a series of t-units. The drafts were submitted to the same kind of syntactic parsing method adopted for the protocol analysis. Episode parsing was not carried out for the text analysis.

3.5.1. parsing thinking aloud protocols in t-units

T-units were chosen for they elicited a more meaningful unit of analysis when contrasted, for instance, with thought units which would follow the writer's spontaneous pauses. In addition, t-unit parsing not only separated coordinated ideas, a typical feature of informal spoken language, but also captured in one unit of analysis students' source references, which were usually located in the dependent clause. Equally important, t-unit parsing provided step by step replies to the question - w*hat are the students attending to at a given moment?* The following excerpt provides a sample of t-unit parsing:

> (What I tried to prove was that there are five cognitive dimensions that lead to writer's block.) (And they lead to writer's block because they first lead to anxiety.) (And anxiety leads to writer's block.) (And in the beginning of my paper what I did was I just introduced what I was going to talk about)...
>
> (in Greene and Higgins, 1994:132-33)

In this corpus, for the sake of reliability, a co-rater parsed about one-third of each thinking aloud session[13] and agreement between my coding and hers was achieved at the rate of 98%.

3.5.2. parsing thinking aloud protocols in episodes

Besides the t-unit parsing, the thinking aloud protocols were also parsed in episodes (cf. Appendix O). Episodes consist of a series of t-units and as such are broader units of analysis that bind together more extended patterns of mental activity. During my reading of the verbal protocols, I noticed that the students seemed to work in blocks of sustained attention. These sustained foci of attention were interrupted voluntarily (when students engaged in student-instructor interaction and when students stopped to transcribe strings of

[13] All of these co-rated fragments were representative of the students' engagement with task completion, for there was no interruption (e.g. student-teacher interaction) of their flow of thought.

articulated ideas) or (2) involuntarily (when students were disturbed, for example, by someone entering the room, which occurred only in the last thinking aloud session).

Episodes were particularly useful in this context as they reflected the students' sustained focus of attention while composing and opened a window into the question: W*ere the students particularly concerned about form or content while composing?* Because episode boundaries were clearly marked by interruptions, interactions, or transcriptions, they did not call for co-rater parsing.

With regards to episode parsing in the literature on composition research methods, researchers who have parsed process-tracing data in episodes, define and set boundaries to them according to their research interests (e.g. Flower and Hayes, 1981a; Higgins and Greene, 1994; Smagorinsky, 1994). A close review of a number of studies that parsed protocols in episodes (e.g. Swartz et al, 1984; Martin-Bittencourt, 1986; Flower and Hayes, 1984), revealed that researchers do not make clear the criterion they adopt to set such boundaries. Below is a sample of episode-parsing from Flower and Hayes's (1981b) study:

> My job for a young- Oh I'm to describe my job for a young thirteen to fourteeen year-old teenage female audience - Magazine Seventeen. -a- My immediate reaction is that it's utterly impossible. I did read Seventeen, though - I guess I wouldn't say I read it - a- I looked at it, especially the ads, so the idea would be to describe what I do to someone like myself when I read - well not like myself, but adjusted for - well twenty years later. -a- Now what I think of doing really is that - until the coffee comes I feel I can't begin, so I will shut the door and feel that I have a little bit more privacy,
>
> (p.235)

3.5.3. parsing written texts in t-units

Like protocols, drafts were also parsed in t-units. Again, to check the reliability of my coding procedure, another co-rater was asked to code one-third of the drafts, totalling two drafts (one of each student writer).

The following section presents the different coding schemes that have been devised or employed for the protocol and text analyses.

3.6. The coding schemes

Coding schemes, as units of protocol analysis, are content-specific and therefore unique; they can hardly be carried over from one study to another, unless different studies share very similar interests. Coding schemes derive from researchers' close reading of the data and their own theoretical interest to tell a given story which, in turn, shapes the coding scheme design (for details, see Smagorinsky, 1994).

In this piece, two coding schemes were devised to approach the thinking aloud protocols and three were devised for the text analysis. Also, two coding schemes were carried over from Greene's (1990) study for the text analysis, totaling seven coding schemes. All of them yielded appropriate responses to examine Tricia's and Brian's sense of authorship along the thinking aloud sessions and how it was manifested in their drafts.

3.6.1. coding the thinking aloud protocols

Each t-unit in the thinking aloud protocols has been categorized to identify the students' general concerns while composing. Each t-unit was read in light of the following question: *what (cognitive, metacognitive or other) activity did the students engage in while composing their essays?* The six general categories that comprise the first coding scheme are: *interaction, content manipulation, goal setting, metacognition, translation concerns, and sense of authorship*. They are hereafter referred to as main concerns or categories.

As the data analysis progressed, a more fine-grained set of categories reflecting Tricia's and Brian's concerns was called upon, for it was observed that coding the protocols only in main categories provided an underspecified picture of what the student writers were

actually doing. This second analysis aimed at identifying the students' specific concerns. To illustrate this point, saying that Tricia spent most of her time setting goals does not specify what kind of goal she chose to set. Setting content goals is very different from setting procedural goals which, in turn, is very different from setting rhetorical ones. Another coding scheme was then devised to specify the activities the students engaged in. This specific set of categories are hereafter referred to as deeper concerns or subcategories.

3.6.1.1. Coding main and deeper concerns

This section aims at presenting, defining, and exemplifying the students' main (capitalized and italicized) and deeper (underlined and italicized) concerns.

- ***INTERACTION***

Student-instructor exchanges that occurred along the thinking aloud sessions.

- ***CONTENT MANIPULATION***

posing questions on content (what) - asking questions to themselves not only to find out what to say next but also to further elaborate on developing issues [' transpor esse obstáculos ... Qual obstáculo?' or '... uma comparação entre as línguas ... como é que se compara?]

borrowing - drawing upon source text information [' O Lado também fala aqui ... que é importante a gente fazer ... a comparação ... entre a língua estrangeira ... e a língua materna']

elaborating - manipulating content to be integrated in the evolving text ['... qual a importância da motivação? ... motivação ... se ele estiver motivado a aprender ... se o aluno não tiver motivado, ele não vai aprender']

GOAL SETTING

procedural goal - content-free goals aiming at organizing, directing, guiding the writer along the task [‘ ...vou trabalhar com 2 ou mais aspectos ...’ or ‘Eu vou começar dizendo ... eu vou mostrar para os professores a definição da análise contrastiva’]

content goal - content plans or guides that are available to the writer [‘... eu queria falar também da não motivação do aluno que é fundamental ... do aluno que não está motivado ...’ or ‘Eu quero falar do aluno que está motivado a aprender’]

- ***METACOGNITION***

monitoring accomplished goals - concern for accomplishing goals [‘... e agora o quê que eu faço?... já falei com o quê eu ia trabalhar ... falei o que quê eu ia fazer ... deixa eu ver aqui ...’ or ‘Tá defini motivação, falei dos dois tipos e agora?’]

text evaluation - worrying about or evaluating the appropriateness of oral or written words, ideas or paragraphs [‘it is ...se quiser ... mas não é is ... não é is ... o is é que não tá dando ... porque ...’ or ‘... não vou falar de estudante ... estudante? ... será que posso falar de seres humanos? ... será que posso? ... não ... all persons?’]

audience - taking the reader into account when making a decision about displaying content [‘...show? ... contrastive analysis show us the ... similarities and differences between ... language one ... será que eles vão entender? ...’ or ‘... senão eu não teria me preocupado em dar exemplo. Se fosse para uma pessoa que conhecesse o assunto eu passaria direto’]

discourse convention - showing awareness of writing mechanics (comma; colon, etc.), text structure and organization (introduction, conclusion); stylistics (avoiding too much repetition); being coherent: [‘acho que preciso de um parágrafo aqui the one thing ...’, ‘Vou colocar de acordo com, vou colocar motivation is, vou dizer a fonte’ or ‘... não posso falar pessoas ... tenho que falar de estudantes’], respectively.

posing question with the purpose of guiding their rhetorical moves - asking strategic questions on how to approach an issue, reflecting Tricia and Brian ’s internalized heuristics to guide their composing process even at an elementary level [‘... para que os estudantes ... o estudante ... para que os estudantes ... se comuniquem ... communicate ... para que eles se comuniquem ... como eu vou fazer isso? ... o segundo exercício vai

dar ... como eu vou fazer isso? ...'] or ['...dois principais aspectos ... principais p'ra mim ... two principal aspects ... quais são? ... vou colocar dois pontos ... p'ra colocar eles ... o primeiro vai ser motivation ... motivation and personality ... e agora o quê eu faço? .. já falei com o que eu ia trabalhar ...']

- ***TRANSLATION CONCERNS***

word - local limited concern about a specific word in the foreign language ['como é que eu digo é importante mencionar para vocês?' or 'não é a palavra que eu queria']

idea - general unlimited concern about the intended meaning ['... eu sei que influencia ... mas dizer como é que influencia é que é o problema ... será que eu consigo? ... não vou nem olhar para ali ...']

- ***SENSE OF AUTHORSHIP***

authorship plus - displaying an authorial sense by taking on the responsibility of making decisions, being in control of the situation, searching for solutions to posed problems 'eu acho que é necessário ligar' or 'Vou começar fazendo uma ressalva ... a princípio eu gostaria de fazer alguma ressalva ... que é que o texto não é para ajudar o professor de língua mas ... todos aqueles que trabalham com a aprendizagem ...']

authorship minus - displaying non-sense or low sense of authorship by denying one's authorial role or by not taking on the responsibility of making decisions, of not controling the situation, of not searching for solutions to posed problems, of engaging in a self-evaluative process by blaming or criticizing oneself ['...não pode ser ... mas eu não tô conseguindo escrever ... por quê?... por quê?...chega!', 'Vou escrever o que der na telha', 'Eu concordo discordando' or 'Eu dou um trabalho danado p'ra escrever']

Interrater reliability for the category coding was 94%, 91% and 95% for Tricia's verbal protocols one, two and three, respectively. In the case of Brian, it was 100%, 92% and 93%. For the subcategory coding, the reliability was 96%, 90% and 92% for each one of Tricia's verbal protocols, respectively. In Brian's case, it was 95%, 92% and 91%.

Of some initial difficulty for the co-rater was differentiating *metacognition* from students sense of authorship *(authorship plus).* In fact, *authorship plus* calls for writers' authorial sense, which is manifested by means of metacognitive actions such as *monitoring acccomplished goals, evaluating produced texts, anticipating audience's reactions, conforming to academic discourse rules,* and *guiding composing process* while shaping content. Not only does sense of authorship encompass metacognitive actions such as these, but also one's very sense of being in control of the writing situation. To tap such a sense, general statements revealing Tricia's and Brian's control of the situation, confidence in their actions, sense of what to do and why to do it were identified. Because sense of authorship as category and subcategory emerged from my close readings of the entire protocols, this might have been the cause of the rater's initial difficulties. Briefly speaking, *authorship plus* counteracted despair, self-critique, the feeling of being lost or not in control of the situation. Despite such a difficulty, very satisfactory rates of agreement were achieved, as indicated above.

3.6.1.2. Coding sustained activities

Episodes were coded according to the prevailing sustained focus they presented whether being either on form or content. However, whenever episodes presented no sustained sequence of at least three t-units on a given category, they were coded according to the most frequent one. The following segment was coded as *form-oriented* since of the five t-units that constitute the episode, three focused on setting procedural goals:

> ... vou dizer vou usar o segundo text *(procedural goal)* ... vou fazer um outline *(procedural goal)* ... vou falar de quê? ... de quê? *(posing question on content)* ... Oh, meu Deus! ... primeiro vou fazer um ... um ... eu tô sem concentração *(authorship minus)* ... primeiro eu vou falar ... vou dizer alguma coisa sobre ... ahm não! Vou fazer um texto ... um texto ... *(procedural goal*) (l. 23-26 / TAP3B[14])

[14] TAP3B means Brian's third thinking aloud protocol

Unlike for the previous procedures, no co-rating was called for because coding episodes consisted of nothing else than observing and counting up the occurrence of subcategories in the t-units that constituted each episode.

3.6.2. coding drafts and final written versions

Coding the t-unit parsing of Tricia's and Brian's drafts aimed at (1) tracing the origin of the information developed in their texts; (2) identifying the underlying purpose of the information borrowed from the source texts; (3) examining how faithfully they handled the source text information; (4) finding whether they read the task as an invitation for their positioning; and finally (5) assessing the strength of their positioning. The different coding schemes borrowed from Greene's (1990) study and the ones devised by myself are explained below.

3.6.2.1. Origin of student texts' information

Each t-unit in Tricia's and Brian's texts were classified as either *borrowed* whenever Tricia and Brian appealed to various authorities in classroom handouts (cf. Appendix L), source texts and interactions between the students and myself, even without explicit reference to them or as *added* when they interpreted and transformed information available in the sources[15]. The two following segments illustrate how origin of information was traced and then coded as *borrowed* information:

> And thinking and questioning about the clues, the students are going to use the extructure incidentally [sic]. (Brian's draft 3)
> Source: Procedural knowledge is characterized by incidental use of language structures. (handout information)

[15] I am indebted to Greene's suggestion of coding information in students' texts as being *borrowed* or *added*.

3.6.2.2. Purpose of borrowing information

Greene's (1990, 1993) coding scheme which categorized appeals to authorities as being manifested in three different ways: *to locate a faulty path, to support a claim, or to be used as a source of content* was fully borrowed to yield an accurate account of Tricia's and Brian's underlying reasons for borrowing source text information. The previous example shows that the borrowed information '...incidental use of language structures' was used as a source of content of Brian's own evolving text.

3.6.2.3. Reliability of borrowed information in students' texts

Classifying students' source text information as either *faithful* or *unfaithful* to sources turned out to be a necessary coding, for some of the information in Tricia's and Brian's texts was inaccurate, which, in turn helped weakening their contributions (to be discussed in Subsection 3. 6.2.5).

3.6.2.4. Expression of the students' own positioning

Another contributing factor that had a direct binding on weakening Tricia's and Brian's contributions was the expression, or not, of their positioning toward the topic. Thus, students' drafts were also classified as containing or non-containing their opinion.

3.6.2.5. Strength of students' contributions

A stronger positioning was assumed to be a result of effective rhetorical moves; for example, the students' drive toward providing support for their assertions along their evolving texts. According to Allison (1995), assertions without supporting ideas weaken writers' contribution. As such, they were considered indexes of their sense of authorship (either plus or minus). Thus t-units in drafts were coded in terms of this specific rhetorical move: first, whether Tricia and Brian asserted their ideas; second, whether these ideas received adequate support.

No co-rating was called for origin of students' texts information (Subsection 3.6.2.1) and reliability of borrowed information in the students' texts (Subsection 3.6.2.3). Yet, a rater was asked to code the t-unit parsing of drafts, the students' purpose of borrowing source text information (Subsection 3.6.2.2), the expression of their contributions (Subsection 3.6.2.4), and the strength of such contributions (Subsection 3.6.2.5). Agreement was achieved at the rates of 100% in all items.

3.6.3. Coding students' artributional causes for difficulties

Tricia and Brian offered a couple of causes to justify their difficulties to carry out the task assignments. These likely causes were also analyzed according to Weiner's matrix by a co-rater, and 94% of agreement between the raters' responses was achieved. Only the issue of familiarity/unfamiliarity was not agreed upon. While one rater argued that familiarity/unfamiliarity with that kind of task assignment was not the responsibility of the students but of the researcher, I claimed that UFPb senior and junior foreign language students[16] are expected to be quite familiar with source-based writing. Because of the relevance of familiarity/unfamiliarity with academic demands to the context of the student writing, this issue will be further discusssed in the next chapter.

[16] The foreign language program held at UFPb demands that language students start writing source-based language papers when they are still freshmen. In addition, they are required to write literary essays from their fourth semester on.

3.7. The Pilot Study

The pilot study that originated this more extended piece of process tracing research took place in August, 1995. It consisted of a case study of an experienced graduate writer's thinking aloud session who was writing an article to be submitted to a national linguistic event. This particularly purposeful and spontaneous situation proovided the kind of data I was interested in. Its importance lies in the fact that the writing process the writer engaged in while thinking aloud bears evidence of the fact that having a purpose to write makes the whole difference in the composing process (Flower, 1988; Hillocks Jr. 1986), as well as of previous findings (c.f. Nelson and Hayes, 1988; Higgins et al., 1992) on experienced writers' composing processes, strategies, degree of involvement, etc. Some marked features of that particular writer were her shifting back and forth from L1 to L2, her accurate sense of what, how and why to do something, her struggle both to construe meaning and to make it clear to a given audience, and finally, her frustration when she perceived she did not have enough topic knowledge as she had believed to possess, which, for her, would have enabled her to write her text more smoothly. A qualitative analysis of her thinking aloud protocol, retrospective interview, questionnaire, and a quantitative analysis of six papers written for different purposes were carried out to obtain a well supported case study (Dourado, 1996). The shared feature of these written papers was that all of them dealt, directly or indirectly, with her main area of interest. Some of the findings were that both the written product and the thinking aloud protocol analysis revealed the student's remarkable metacognitive knowledge of audience, writing task, and text structure. Another interesting finding was that as the student advanced in her studies, her voice became purposefully more prominent in her later texts ['Eu não quero mais ficar falando o que os outros disseram, já tenho alguma coisa a dizer com minha própria voz, entende?']. Both the product and process

analyses demonstrated the student's accuracy and skill at integrating others' ideas into her own message while voicing and supporting her own ideas.

The main contributions of the pilot study data were (1) to provide guidelines for narrowing down the research questions for the final study, which ended up being modified due to the data collected, (2) to provide evidence of an effective and reliable use of thinking aloud protocols, as one process-tracing research tool available for examining the EFL composing process, and (3) to describe how an experienced writer's sense of authorship manifests itself along task completion.

3.8. Summary

This chapter contained the description of the students that participated in the study, the researcher's roles, the methodological tools, the procedures followed, the criterion used to parse the data, the coding schemes that were specifically devised as well as those that were carried over from other studies, and the relevance of the pilot study to this one.

CHAPTER FOUR

DISCUSSION AND INTERPRETATION OF RESULTS

The present study aims at tracing the students' sense of authorship by examining what they attend to while composing, how the assigned tasks affect their manipulation and integration of source text information, and the expression of their own perspective, and finally, how they see themselves as writers. In a broader sense, it also intends to examine the extent to which Flower and Hayes's (1981a, 1980) L1 cognitive writing theory and more recent L1 socio-cognitive oriented studies predict and account for the student writers' composing processes. Below are the questions that guide the research:

1. *What cognitive, metacognitive and other activities did students engage in while composing across the three tasks? Did the student writers show a more form-oriented or a more content-oriented attitude toward task completion?*
2. *How did the three different writing tasks affect students' manipulation and integration of source text information into their evolving texts?*
3. *How did the affective factor come into play along the student writers' composing processes?*

4.1. An overview of the activities the students engaged in while composing

The activities the students engaged in along their composing process entailed wearing cognitive lenses to interpret the data for the very focus of investigation was upon the individual and his/her focus of attention. It was assumed that the students' concerns could be traced by identifying and categorizing the students' foci of attention while composing. Thus, in this section, I provide a quantitative overview of the students' most

frequently attended categories, by displaying their occurrence across the thinking aloud sessions in percentage. In what follows, I present a statistical analysis of each of the students' concerns across the students' thinking aloud sessions, and my interpretation of the students' actions based on the other process tracing data available.

4.1.1. Analysis and interpretation of Tricia's and Brian's main concerns across tasks

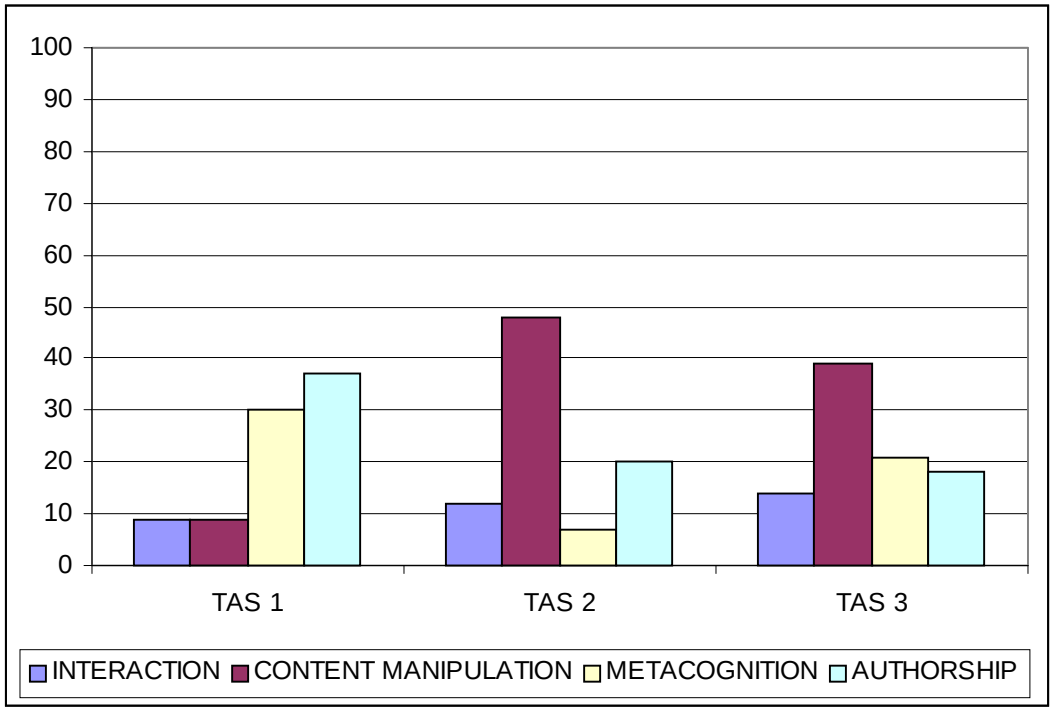
Table 1 below presents the percentages of occurrence of the six devised categories to provide a glimpse of the students' main concerns while composing.

Table 1. Percentage of Tricia's and Brian's main concerns along the thinking aloud sessions (TAS)

categories	Tricia			Brian		
	TAS 1	TAS 2	TAS 3	TAS 1	TAS 2	TAS 3
INTERACTION	9	12	14	6	6	2
CONTENT	9	48	39	70	14	67
GOAL SETTING	9	9	4	0	7	11
METACOGNITION	30	7	21	7	29	7
AUTHORSHIP	37	20	18	15	14	13
TRANSLATION	6	4	4	2	30	0

Table 1 shows that *authorhip* (37%) and *metacognition* (30%) were the two most predominant categories during Tricia's first thinking aloud session whereas *content manipulation* (48%), *authorship* (20%) and *interaction* (12%) were the most predominant ones in her second thinking aloud session. Lastly, *content manipulation* (39%), *metacognition* (21%), *authorship* (18%) and *interaction* (14%) were the most predominant ones along her third thinking aloud session. These occurrences disclose some consistency in her approach toward task completion, for her concerns centered around four main categories (*content manipulation*, authorhip, metacognition, and interaction). Nevertheless, the distribution of these categories was inconsistent, as Figure 6 below shows.

Figure 6. Tricia's main concerns across thinking aloud sessions



It can be seen that *content manipulation* was the most foregrounded category along the second and third thinking aloud sessions but not along the first. Likewise, *metacognition* stood out along the first and third thinking aloud sessions, but not along the second. *Sense of authorship* was the only category that prevailed across the three thinking aloud sessions; besides its unsteady occurrence, it showed a sharp drop of seventeen per cent from the first to the second session; then, a slight one of two per cent from the second to the third session. Finally, it can also be noted that there was a slight increase in interactions across the thinking aloud sessions.

Although the quantitative analysis opens up a window into the students' most frequent concerns, it leaves unexplained questions such as: why did Tricia hardly manipulate content along the first thinking aloud session?, Why did she make little use of

her metacognitive knowledge along the second thinking aloud session as opposed to the first and third ones? What does drop of her sense of authorship actually mean? What reasons might have led her to engage in student-instructor interaction at an increasing rate across tasks? My point is that if we wish to understand Tricia's as well as Brian's concerns, we need to move beyond quantitative figures to a qualitative inquiry. To this end, I will interpret Tricia's and Brian's main concerns in light of the various process-tracing data available.

As said before, the figures in Table 1 above tend to show some regularity in Tricia's main concerns, but they also show some inconsistencies that seem to be worth considering. To begin with, Tricia did not focus on *content manipulation* on an equal footing across the thinking aloud sessions. Indeed, she did it much less during the first (9%) than during the second and third thinking aloud sessions (48% and 39%, respectively). Although she was given no pre-test to have her topic knowledge assessed, her thinking aloud protocol suggests that she did not have enough knowledge on contrastive analysis to draw upon. Much later, in the stimulated recall (appendix D) and long-term retrospective report (Appendix F), she herself supported this interpretation.

- 'eu tinha lido os textos de Lado e Freeman mas não tinha entendido' (Q#3/SR[17])
- 'eu não tinha o conteúdo e sem ele não dá né. Já nas outras questões, eu estava mais por dentro do assunto' (Q#2/SR).
- '... A questão é que se você tem conhecimento do assunto você deita e rola e não precisa ficar dizendo o que os outros dizem. Dá para dar tua opinião, mas se você não tá sabendo como era o meu caso, não dá, aí você tem que tentar resumir o que o fulano disse. E olhe lá.' (Q#9/LTRR[18])

A second issue to be pointed out is the fact that unlike the first and third thinking aloud sessions, the second called less for her metacognitive awareness. In spite of ending

up trapped up by content in both tasks, Tricia reacted differently to such a trapping. While in the first thinking aloud session, she spent most of her thinking aloud session setting procedural goals for her introductory paragraph and monitoring her moves, in the second she moved toward understanding the two kinds of motivation she was unfamiliar with[19]. Perhaps as revealing as this is knowing that she spent approximately 38%, that is about 33 minutes of the entire session which lasted about 86 minutes, making sense of Richards et al.'s (1992) definition of instrumental and integrative motivation.

Third, the decreasing rate of the category *authorship* across tasks, 37%, 20% and 18%, respectively (see Table 1), might lead the reader to believe that Tricia's sense of *authorship* was becoming less and less refined over time; however, that is not true despite its decreasing frequency, as will be seen in the next discussion of the students' deeper concerns. These figures only show that there were significant instances during task completion that allow us to gain some insights into Tricia's authorial sense.

Finally, as time went by Tricia felt more and more at ease to interact and to display her concerns along task completion. This will be further explained in the discussion of research question three.

The information regarding Brian's main concerns shown in Table 1 is graphically represented in Figure 7 below. It shows that *content manipulation* (70%) and *authorship* (15%) were the categories that Brian mostly focused on along the first thinking aloud session whereas *translation* (30%), *metacognition* (29%), *authorship* (14%) and *content manipulation* (14%) were the ones mostly he focused on along the second, and finally,

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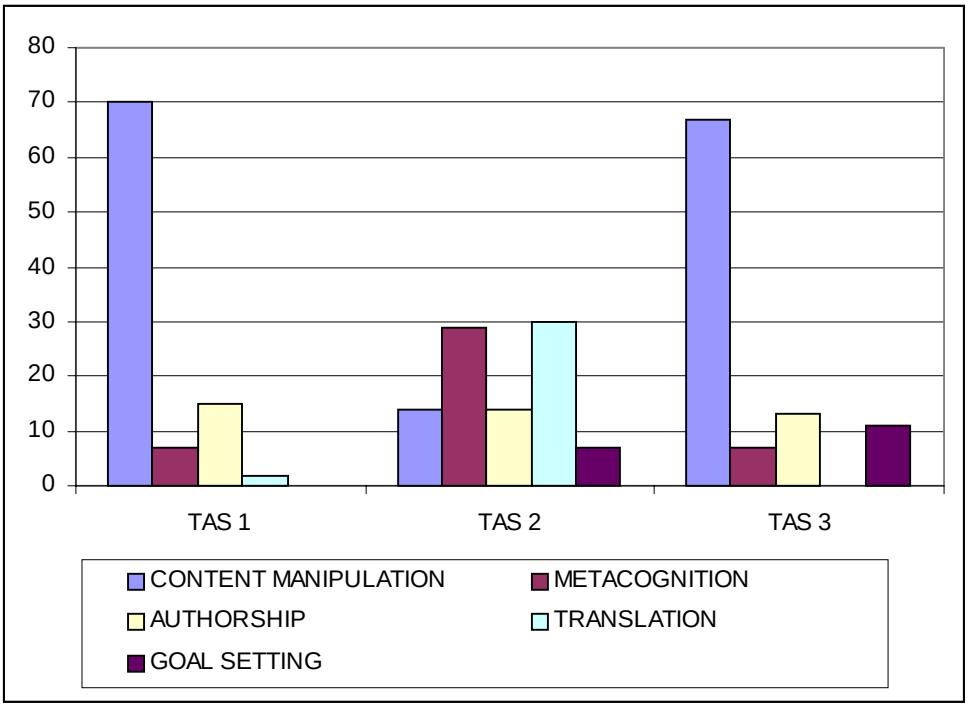
[17] Q#3 / SR stands for question number 3 of the stimulated recall.
[18] LTRR stands for long-term retrospective report.
[19]Tricia had missed the class in which Brian and I had discussed instrumental and integrative motivation.

content manipulation (67%), *authorhip* (13%), and *goal setting* (11%) were the predominant ones along the third one.

Figure 7. Brian's main concerns across thinking aloud sessions



Note: TAS stands for thinking aloud session

Figure 7, above, displays two different kinds of writing orientations: the first and third thinking aloud sessions share one orientation, whereas the second reveals an alternative orientation. In both first and third thinking aloud sessions, he predominantly focused on *content manipulation* (70% and 67%, respectively), yet, in the second, not much attention was paid to *metacognition* and *translation.* Figure 7 also portrays some steady occurrence of the category *authorship* as Brian accomplished the tasks.

Unlike during the first and third thinking aloud sessions, Brian's main concerns along the second were more form- than content- oriented, foregrounding categories such as

metacognition and *translation.* One plausible reason for these prevailing concerns is that in the first and third thinking aloud sessions, he was involved in finding out content to be displayed (e.g. what he would extract from Lado's and Larsen-Freeman & Long's ideas and finding out what to say about the language activities at issue). Conversely, in the second session, he was more in control of what he had to do, focusing more on purposeful content delivery and on finding the most appropriate words to employ. Thus, Brian shifted from a passive and uncontrolled attitude along the first thinking aloud session to an active and controlled attitude to discuss motivation and its influence upon the learning process, along the second. If the reader agrees that Brian showed a different stance along the second thinking aloud sessions, the question that remains is what made him take on a more form-oriented, controlled and purposeful stance along the second thinking aloud session?

Brian's alternative stance along task 2 posed great difficulty to be explained since it debunked what could have been a regular attitudinal pattern across tasks. Despite the fact that his attitude is not fully explained throughout the upcoming analyses, it is widely discussed in light of the many insights coming from the various research methods employed.

Brian's predominant concern for *metacognition* (29%) and *translation* (30%) is likely to have been an automatic reaction of his exposure to the excerpt of an experienced writer's protocol, as suggested by the following fragment (cf. Appendix C, Brian's second retrospective report):

R[20] - Você acha que a fita da verbalização o influenciou?
Brian - Ah, com certeza.
R - Em que sentido?
Brian - Em decidir o que fazer.
R - O que mais chamou tua atenção na fita?

[20] R stands for researcher.

Brian - A professora saber o que tinha que fazer.

(l. 17-22 / RR2)

By highlighting the experienced writer's sense of what to do, Brian's remark allows me to speculate on a probable relationship between his listening to part of the experienced writer's protocol and his being in control of the situation he had in hand. His control of the situation was manifested in terms of his certainty about what he had to do ['... eu sei que os aspectos são esses ... mas eu tenho que responder como eles influenciam ...' (l. 33-34 / TAP2B)]. This passage of his thinking aloud protocol testifies to the fact that he had a clear objective in mind.

Figure 7 above also reveals Brian's concern about setting goals from the second thinking aloud session on, which might suggest a positive response to the feedback he had received after our discussion about his first thinking aloud session. Yet, this is to remain as speculative since instructor's feedback was not under investigation in this study.

In this section, I told one version of the story -- the one about the way students chose to approach the writing tasks-- one that provides an overview of what activities they often engaged in. What this overview did not clearly show was, for example, what exactly called their attention while they were elaborating content, or in which ways they let their metacognitive awareness manifest itself, or, still, how their sense of *authorship* was evoked throughout these particular writing experiences? In what follows, I will analyze and interpret the students' accomplishments in terms of their specific concerns.

4.1.2. Moving beyond students' main concerns

This section encompasses another quantitative analysis, which was carried out to determine what the students actually attended to within the universe of *content manipulation* (borrowing, elaborating, or posing question), *metacognition* (text evaluation, monitoring, audience, discourse convention, or posing questions to guide their composing process), *translation concerns* (idea or word), *sense of authorship* (plus or minus) and *goal setting* (content or procedural). Table 2 below illustrates the percentage of occurrences of the subcategories within each of the five main categories the students attended to along task completion.

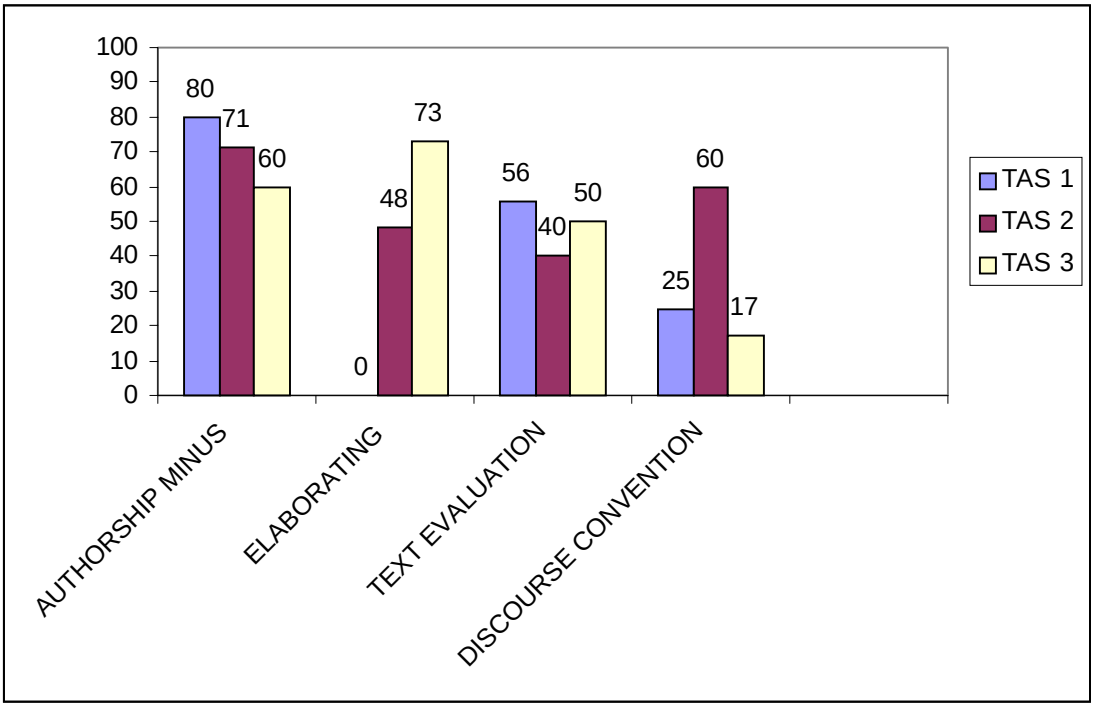
Table 2. Occurrence (in %) of the students' deeper concerns along thinking aloud sessions (TAS)

	Tricia's deeper concerns (%)			Brian's deeper concerns (%)		
SUBCATEGORY	TAS 1	TAS 2	TAS 3	TAS 1	TAS 2	TAS 3
borrowing	40	6	18	74	0	47
elaborating	0	48	73	18	73	30
posing question	60	46	9	8	27	23
text evaluation	56	40	50	0	8	100
monitoring	0	0	0	0	33	0
audience	13	0	0	50	0	0
discourse convention	25	60	17	25	42	0
posing question (to guide)	6	0	33	25	17	0
authorship plus	20	29	40	0	27	0
authorship minus	80	71	60	100	73	100
word translation	100	100	100	100	88	0
idea translation	0	0	0	0	22	0
procedural goal	100	83	100	0	50	80
content goal	0	17	0	0	50	20

The previous analysis of Tricia's main concerns showed that *content manipulation*, *authorship* and *metacognition* were the categories she mostly attended to. Table 2 above discloses her deeper concerns while elaborating, reflecting her sense of authorship, and letting her metacognitive knowledge guide her actions along task completion. Thus, with

respect to Tricia's deeper concerns, the following discussion focuses only on the subcategories *authorship minus*, *text evaluation*, *elaborating*, and *discourse convention.* Figure 8 below highlights the percentage of occurrence of these four subcategories across Tricia's data.

Figure 8. Percentage of occurrence of subcategories *authorship minus, elaborating, text evaluation*, and *discourse convention* in Tricia's thinking aloud sessions



Note: TAS stands for thinking aloud session

Saying that *sense of authorship* was one of Tricia's main concerns might belie how she evoked such a sense across task completion. As a matter of fact, Tricia let her low sense of authorship (represented by *authorship minus*) stand out. When examining the occurrence of category *authorship* along the first session (cf. Table 2 above), I noticed that *authorship*

minus was far more predominant than its counterpart (80% and 20%, respectively). The same remark is true for the distribution of her deeper metacognitive concerns. Knowing that of her metacognitve actions, *text evaluation* was the one that received most attention (56%), followed by concerns about *discourse convention* (25%) tells us something else about Tricia's composing process along the first thinking aloud session. It indicates that her metacognitive knowledge seemed limited to evaluating and worrying about discourse rules.

Task 2 evoked some changes in her concerns. Her form-oriented attitude gave place to a more content-oriented one (to be illustrated by Figures 10 and 11) . Within this different orientation, she ended up focusing on *elaborating* and on *posing questions* (48% and 46%, respectively). Even with a lower emphasis, her form focused orientation foregrounded subcategories *discourse convention* (60%) and *text evaluation* (40%). Again, her low sense of authorship overranked its counterpart (71% and 29%, respectively).

Figure 8 above also shows that, in the third thinking aloud session, her low sense of authorship was prominent but at a lower rate (60%) when compared to its occurrence along the first and second thinking aloud sessions. Her metacognitive awareness prevailed again with particular emphasis on *text evaluation* (50%), followed by *questions posed to guide her composing process* (33%). Further, her concern about manipulating content was mostly manifested by subcategory *elaborating* (73%).

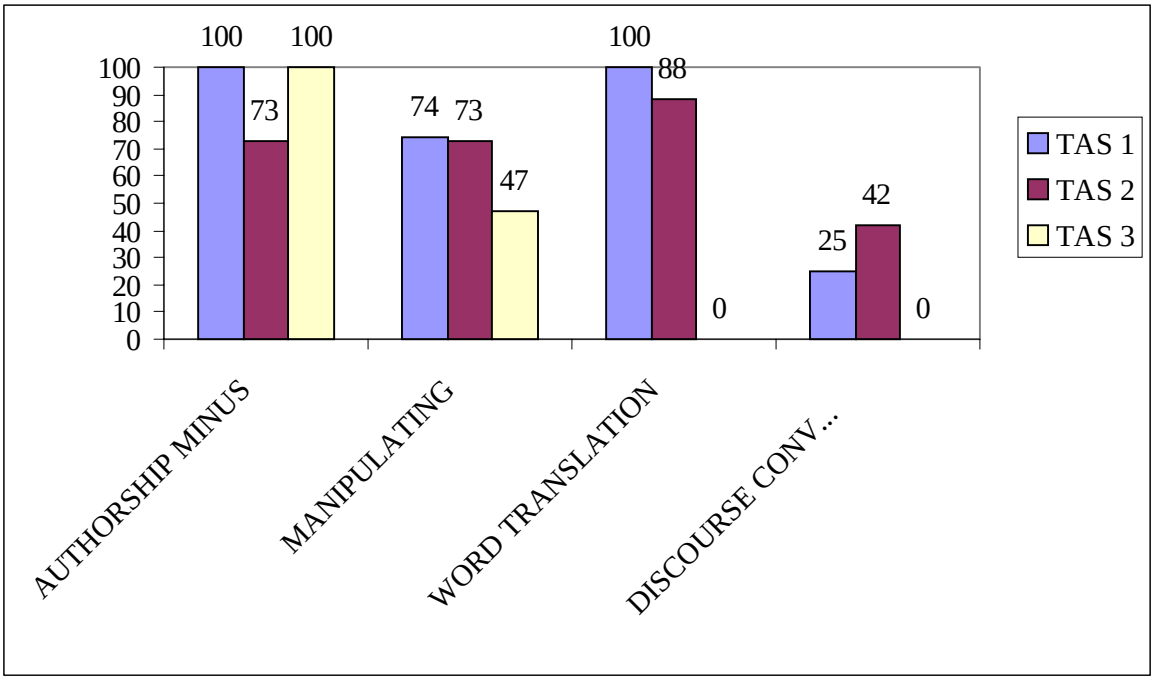
A first issue is what might have led Tricia to reflect her low sense of authorship along her composing process. Besides lack of topic knowledge on contrastive analysis and on factors affecting the language learning process (as the thinking aloud protocols suggest), low degree of engagement (to be further developed in the discussion of research question number two), and low comfort levels (to be further developed in the discussion of research question number three) also turned out to be very plausible explanations.

As discussed above along the first thinking aloud session, Tricia's metacognitive knowledge about text and her strong and rigid concern mainly about lexical choices contributed to her frequent evaluation of her evolving texts and prevented a regular flow of her ideas along the thinking aloud session, as can be seen in the following excerpts: ['first of all ... I will show you the definition of contrastive analysis... ponto ... que esse que tá horrível ... vou colocar ponto ... Acho que vou botar it ... it is ...se quiser ... mas não é is ... não é is ... o is é que não tá dando ... porque ... a análise contrastiva ... a análise contrastiva ... como é que vou dizer? ...' (l. 88-91 / TAP1T)]

In short, the analysis of Tricia's deeper concerns tells us that the categories *authorship* and *metacognition* were actually manifested by means of subcategories *authorship minus* and *text evaluation* in Tricia's data. Her prevailing focus on these subcategories is evidence of what student writers do when they have little or no topic knowledge to draw upon, as already shown by other researchers (Flower, 1994; Greene, 1995, etc.)

The analysis of Brian's main concerns showed that he mostly worried about *content manipulation* and *authorship* along the first thinking aloud session, about *translation*, *metacognition*, *content manipulation* and *authorship* along the second, and about *content manipulation*, *authorship* and *goal setting* along the third one. Next, follows my analysis and interpretation of his deeper concerns, of what he paid attention to while composing: *authorship minus*, *content manipulation*, *word translation* and *discourse convention*.

Figure 9. Percentage of occurrence of subcategories *authorship minus, content manipulation*[21], *word translation* and *discourse convention* in Brian's thinking aloud sessions



Note: TAS stands for thinking aloud session

In the first thinking aloud session, while elaborating on content, what Brian really did was *summarizing* (coded as *borrowing*) ideas from sources (74%). Like Tricia, his *low* or *non-sense of authorship* was very present during the first thinking aloud session. Not invariably, Brian denied his authorial role (100%) through moves that characterized dismissing rather than taking on an expected authorial role: ['isso é difícil de mostrar aqui...' (l. 58)], ['eu tô sem saber o que dizer... não era assim que eu queria dizer...' (l. 74-75)].

The second thinking aloud session revealed his subtle change from a content- to form- oriented attitude. Of most concern for him were category *translation*, mostly represented by his focus on *word translation* (88%) and category *metacognition*, mostly

[21] Content manipulation is to be read as *summarizing* in task 1, *elaborating* in task 2 and *borrowing* in task 3.

represented by his use of shared rules of *discourse convention* (42%), followed by *monitoring his accomplished goals* (33%), as shown in Table 2 above. The following chunks exemplify his deeper concerns:

on word translation:

- como se diz ressalva?... mas ressalva .... não cai bem ... to make some explanation ... é melhor ... (l. 15-16 / TAP2)

- this ... will help ... not only ... não apenas ... English teachers ... but ... all ... of those ... that ... não ... tenho que colocar who ... (l. 20-21 / TAP2)

on discourse convention:

- vou colocar dois pontos ... p'ra colocar eles ... (l.27 / TAP2)
- motivação não é só ... tá bom ... tá certo! ... é com relação ao professor ... essa motivação é ... ok! Eu podia colocar essa ... será que eu tenho que falar de motivação antes de entrar? ... (l. 30 - 32 / TAP2)

on monitoring:

- tá já falei o que que eu ia fazer ... já mostrei o que são esses dois aspectos ... (l. 60 / TAP2)

Also with respect to the second thinking aloud session, the subcategory *elaborating* was the most predominant (73%) and so was *authorship minus* 73%.

In the third thinking aloud session, the picture changed again portraying a more content oriented stance as well as a strong denial of his authorial role. His process of manipulating content highlighted *borrowing* ideas from sources (47%) and *elaborating* (30%), whereas his reluctance to take on his authorial role was predominant again (100%), despite his attempt to set procedural goals to guide his process (80%).

As seen in Figure 9 above, Brian frequently refused taking on his role as author, that is, he did not really create a text of his own, taking sources into account. He just reproduced them. This might have occurred because he mostly focused on the self rather than on the task, as it will be later discussed by research question number three.

A likely explanation for the significant change in Brian's deeper concerns from the first to the second thinking aloud session was the fact that he was in control of his own actions along the latter. When Brian was asked, in retrospect (Appendix C) about such a change he finally recognized his uneasiness during the first data collection session:

> R - Hoje você falou bastante né? Gostei das decisões que você tomou.
> Brian - É hoje sim foi bom. Naquele dia eu tava com problema e tava inibido também.
> (l. 6-7 / RR2)

Evidence that Brian was in control of the second thinking aloud session is brought by the following example in which he kept mentioning that he knew what he had set out to do:

- ... posso cortar aqui?...porque eu não vou colocar essa parte porque fala do ensino de línguas que é muito específica e eu quero em geral (l. 52-53 / TAP2)

It is possible to see that his sense of purpose became even more evident, when comparing the above excerpt with the two following ones:

- ... eu tô confuso ... eu tô sem saber o que dizer ... não era assim que eu queria dizer...eu precisava de um tempinho mais ... (l. 74-75 / TAP1)

- primeiro vou falar sobre ...[reads the writing prompt] ... não posso falar sobre o escopo da língua ... o estudo em si ... fico sem saber como ... [looks at and talks to the camera] ... tá difícil ... fico sem saber como começar ... não vou falar nada teórico ... se falar sobre a parte teórica eu danço! ... (l.26-30 / TAP3)

Undoubtedly, the first excerpt ["...porque eu não vou colocar essa parte porque fala do ensino de línguas que é muito específica e eu quero em geral"] exemplifies his sense of what he had to do, which might have led him to resort to a form-oriented attitude in search of the most appropriate word to employ. Nevertheless, Brian did not lose sight of the idea he wanted to convey along this thinking aloud session. Also of interest was his attempt to conform to some discourse conventions, which showed that he also had some discourse

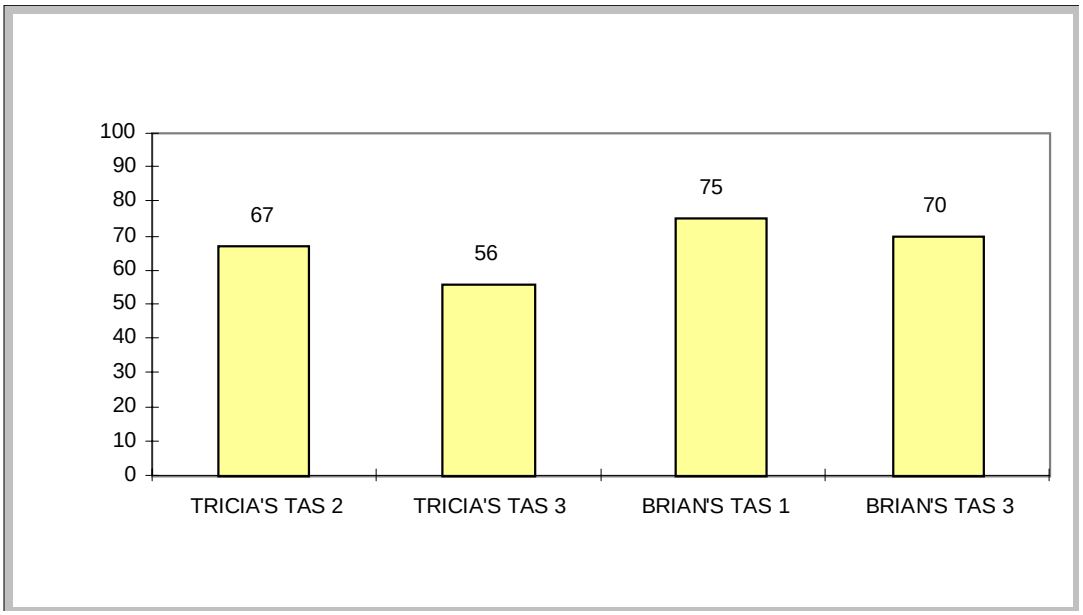
knowledge to draw upon. Finally, his *monitoring* of his moves bring support to the idea that he was more in control of the second thinking aloud session than of the first and third ones. More insights that might have led him to change his attitude so abruptly from the first to the second session will be brought up along the discussion of research question three.

Given this attitudinal change, the reader may be astonished at his falling back to summarizing and to denying his authorial role along the third thinking aloud session. The video recording allowed only one tentative explanation on the basis of his physical reactions, which signalled his very low comfort levels (eg. shuffling feet, sighing, stuttering) along the completion of the task assignment.

4.1.3. Activities the students sustained the most

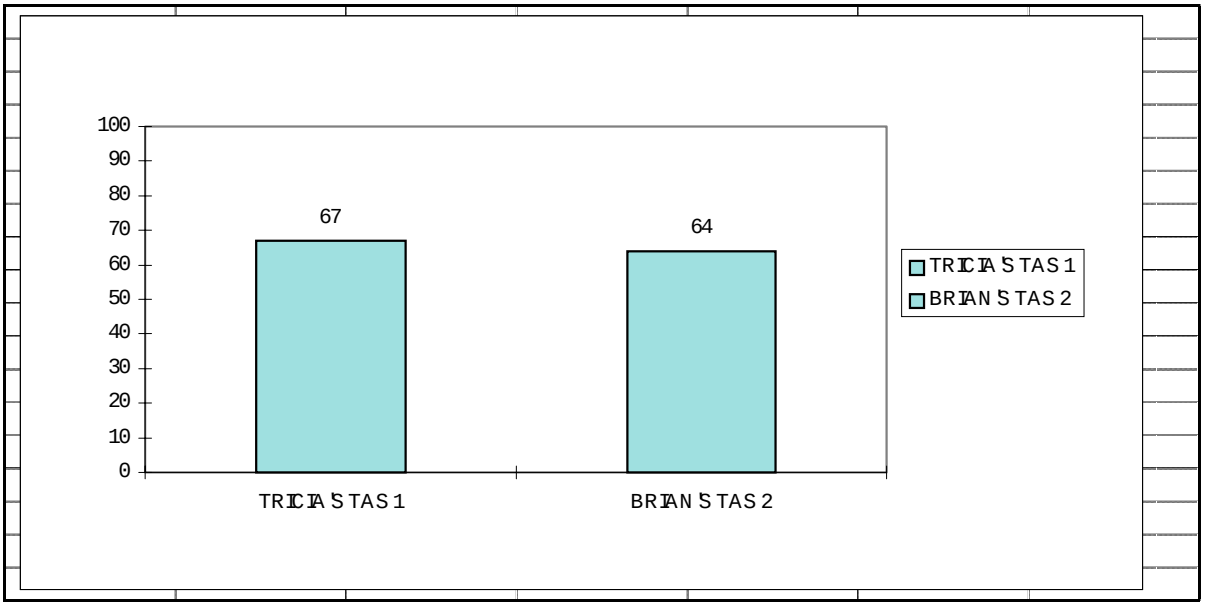
As I pointed out before (Chapter 3, Subsection 3.6.1.2), the student writers' sustained activities were parsed as episodes in order to offer a broader view of their concerns while producing more extended prose. As episodes encompass various t-units, they provided a more meaningful unit of analysis which allowed me to gain some supporting evidence for the findings presented above. Figures 10 and 11 below show how the students' sustained attention varied across task completion.

Figure 10. Percentage of Tricia's and Brian's sustained focus on content along the thinking aloud sessions



Note: TAS stands for thinking aloud session

Figure 11. Percentage of Tricia's and Brian's sustained focus on form along the thinking aloud sessions



Note: TAS stands for thinking aloud session

These results corroborate my previous finding that the students tended to focus on *content manipulation* rather than on strategic use of topic knowledge. This finding is in line with Flower's (1979) and Pianko's (1979) observation that novice writers, unlike

experienced ones, spend more energy figuring out how to make effective use of content. Focus on content prevailed for Tricia's second and third thinking aloud sessions (67% and 56%, respectively), whereas for Brian it prevailed along the first and third thinking aloud sessions (75 % and 70%, respectively). Nevertheless, two exceptions were noted. It was observed that Tricia focused on form during the first thinking aloud session (67%), whereas Brian did it during the second one (64%). In spite of presenting this quantitative description which does not do much more than counting up instances of the students' sustained foci and pointing out individual differences in the frequency of these foci, I aim at moving further by specifying how these figures align with my previous interpretations.

As mentioned earlier, fragments of the thinking aloud protocols and of the stimulated recall indicate that Tricia's focus on form along the first thinking aloud session was probably due to her lack of substantial topic knowledge. She was then left with little to do other than focusing on formal features (e.g. text structure, word choice, etc.) during the thinking aloud session. From the first to the second thinking aloud session, her focus on form dropped significantly. Conversely, along the third session, her focus of attention was more balanced. Flipping her focus of attention over (from more to less form-oriented) and, consequently, showing a more balanced style toward the end of the experiment seems to be indicative of Tricia's composing process developmental stage.

Brian differed from Tricia, as he focused on content at a higher rate than she did, probably due to his attempt to *summarize* source text ideas (during the first thinking aloud session) and to his *manipulation* of content-specific information (during the third thinking aloud session). However, in the third session, his difficulty in applying his theoretical knowledge to analyze the available activities contributed to trap him up in a dead-end content search: ['Vou falar de quê? ... de quê?' (l. 24 / TAP3)]. This passage illustrates how

he got locked up in the source text (in this case the handout) by letting it dictate the content he would address rather than letting this content grow out of the analysis of the two language activities. Finally, his form-oriented attitude in task 2 and his refusing to get away from his pre-established objective revealed his control of the situation, but it did not throw any light on the probable factors that might have contributed to such a change.

Also of interest for us here is speculating on what might have led the students to be trapped by content. Was it really a matter of not having it under control?. I do think so in the case of Tricia during the completion of task 1. Brian, on the other hand, demonstrated to have different reasons to be caught up by content. His interpretation of the task that required him to summarize source text ideas did not allow him to think critically about the topic, as he used to do in class. Furthermore, a striking feature shared by both students was that neither of them mentioned any contribution of Contrastive Analysis to foreign language teaching, and neither of them pinpointed possible consequences of motivation upon the second language learning process before starting to compose their draft during the second thinking aloud session; and neither of them analyzed the two available activities before starting the completion of task 3. Although the students' were not fully aware of writing manuals' suggestions on brainstorming, neither student followed any observable procedure to prewrite or outline what they had to say about the given topics, characterizing thus a *think it-write it* process, typical of immature writers (Flower and Hayes, 1980, 1981, 1984; Bereiter and Scardamalia, 1987).

Next, I discuss the results in light of research question two: *How did the three different writing tasks affect students' manipulation and integration of source text information into their evolving texts?* This question shifts the focus from the individual accomplishments to the very context by putting the spot on how the task assignments

might have affected the students' manipulation and integration of source text information into their evolving texts and the expression and development of their own positioning toward the subject matter.

4.2. Effects of the task assignments upon the student writers' manipulation and integration of source text information and expression of their own positioning

I try to answer research question two from two perspectives. First, I provide a product perspective by analyzing Tricia's and Brian's drafts produced during the thinking aloud sessions (cf. Appendix G) as well as final versions of their essays written at home (cf. Appendix H) to trace where the information contained in the students' texts originated from, how they integrated source text information in their evolving texts, how faithfully they manipulated the available sources, whether the tasks invited them to build and express a position of their own, and finally, the strength of their contributions, in case of any. Second, I provide a process-tracing perspective which allows us to gain some insights into the rationale underneath a couple of Tricia's and Brian's textual moves, and which might inform us how the assigned tasks influenced the students' task completion.

4.2.1. The product perspective

The product perspective is divided into two main sections: the main one that examines the students' drafts produced during the thinking aloud sessions and the other which goes back to their versions produced at home, in search of support for the former analysis.

The analysis of the nature of the information contained in the students' texts was carried out by counting content t-units. To this end, first, the number of t-units dealing with

content - as opposed to those dealing with procedures was totaled; then, out of the content t-units, those adding information and those reproducing information from sources were identified as either *added* or *borrowed,* and, then, totaled.

The following table documents the rates at which the t-units in Tricia's and Brian's drafts handled content and form.

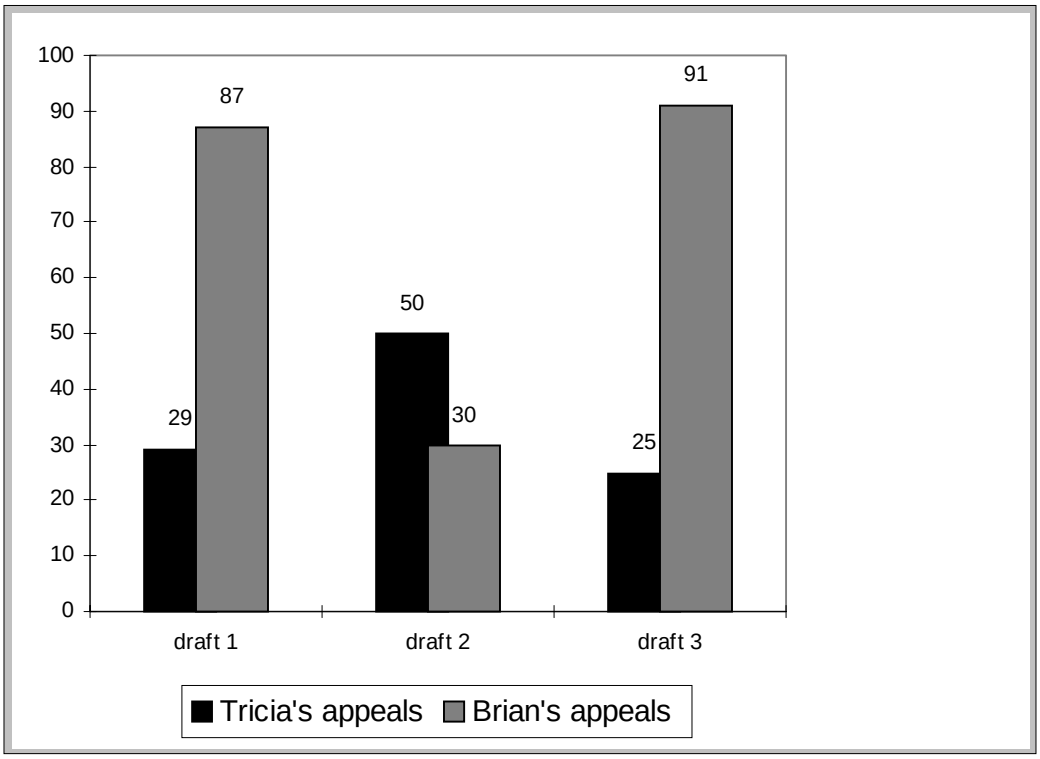
Table 3. Percentage of content and form focused t-units

texts	focus on content	focus on form
Tricia's draft 1	29	71
Tricia's draft 2	83	17
Tricia's draft 3	75	25
Brian's draft 1	100	--
Brian's draft 2	70	30
Brian's draft 3	100	--

These rates revealed that task 1 triggered a more form-oriented attitude from Tricia and that task 2 triggered a less content-oriented attitude from Brian. These figures are in harmony with the findings reported before, that is, that Brian had a different attitude along the second thinking aloud session and that Tricia lacked topic knowledge on Contrastive Analysis to draw upon during the first thinking aloud session. These figures also support previous cognitive research findings about inexperienced writers' tendency to focus on content rather than on its manipulation for a given rhetorical purpose (Applebee, 1984; Flower & Hayes, 1979; Nelson & Hayes, 1988).

Departing from the content-focused t-units, the purpose of Figure 12 below is to set the ground for our next discussion about Tricia's and Brian's appeals to sources while manipulating content.

Figure 12. Percentage of appeals to sources across Tricia's and Brian's drafts



Just as a reminder to the reader, the sources at their disposal for the completion of task 2 were: source texts, handouts, their private notes, and the Applied Linguistics Dictionary.

4.2.1.1. Composing during the thinking aloud sessions

a . Origin of information in Tricia's and Brian's drafts

The rates above show that tasks 1 and 3 encouraged Tricia to appeal to sources at similar rates (29% and 25%, respectively), whereas task 2 encouraged her to rely on textual information (in this case, the Applied Linguistics dictionary) more heavily than on her own understanding of the subject matter (i.e., integrative and instrumental motivation). Due to her orientation toward defining and explaining these terms accordingly, she appealed to the available source (50%) and closely followed the source text structure, corroborating, then,

previous research findings (Ackerman, 1991; Durst, 1987; Greene, 1990). The following excerpt from her draft (cf. Appendix G) illustrates this issue:

> According to Richards et al. (1992:238), motivation is "the factors that determine a person's desire to do something. In second language learning, learning may be afected differently by different types of motivation:
> 1. instrumental motivation which is related to learn a language for practical reasons, for instance: tourist guide who learns English to communicate with the tourist.
> 2. integrative motivation is concerned with the act of learning a language for its own sake. For example, somebody who wants to learn a language because she either likes it or because of its importance. [sic]

The available source provides this piece of information as follows:

> motivation
> the factors that determine a person's desire to do something. In SECOND LANGUAGE and FOREIGN LANGUAGE learning, learning may be affected differently by different types of motivation. Two types of motivation are sometimes distinguished:
> a **instrumental motivation**: wanting to learn a language because it will be useful for certain "instrumental" goals, such as getting a job, reading a foreign newspaper, passing an examination.
> b **integrative motivation**: wanting to learn a language in order to communicate with people of another culture who speak it.
>
> (Richards et al.,1992:238)

Brian's source appealing rates reveal that he was far more dependent on sources than Tricia. A task-by-task analysis indicates that tasks 1 and 3 made Brian appeal heavily to sources (87% and 91%, respectively) whereas task 2 led him to do it more moderately, at a rate of 30%.

It can not be neglected that despite the different rates, both students drew heavily upon sources. According to Greene (1990), appealing to sources per se does not preclude students' sense of authorship, it is the use they make of sources that distinguishes effective writing. Thus, in the next section, I show the use Tricia and Brian made of the available sources.

b. Use of source text information in Tricia's and Brian's drafts

Greene (1990, 1993) categorized *appeals to authority* as being manifested in three different ways: *to locate a faulty path, to support a claim,* or *to be used as a source of content.* The first is used when writers present a rival hypothesis to somebody's position and need to support their own argument; the second occurs when they make an assertion and need to provide support for taking a given position, and the third occurs when writers reproduce others' ideas instead of generating content themselves.

An overall glimpse of Tricia's and Brian's use of the source text information they had borrowed from sources revealed that it was exclusively employed as *source of content* for their texts. This means that Tricia and Brian used the source ideas or words verbatim, without transforming or adapting them according to their own purposes. Among some indices that characterize writers' sense of authorship, Greene (1990) and Ackerman (1991) include the way writers interweave prior knowledge with textual information. In this view, effective writing is marked by the writers' ability to take charge of their own ideas on the one hand, and appealing to sources as "intellectual and social touchestones" on the other (Greene, 1990: 166).

The three following examples (one from each task) illustrate how Tricia appropriated sources. To exemplify my point, I first present the source excerpt, then, the students' one.

The first one illustrates how Tricia appropriated a chunk of Larsen-Freeman and Long's (1991) text and offered it as if it were the authors' definition of Contrastive Analysis[22]:

- source[23]:

[22] I will return to this example in the next section for it is a good one on unfaithful manipulation of source.

> ...researchers from the 1940s to the 1960s conducted contrastive analysis, systematically comparing two languages. They were motivated by the prospect of being able to identify points of similarity and differences between particular native languages (NLs) and target languages (TLs), believing that a more effective pedagogy should result when these were taken into consideration. (Larsen-Freeman and Long, 1991:52)

- Tricia's draft 1:

Contrastive analysis identifies points of similarity and difference between particular native language and target language according to Larsen-Freeman.

The second example comes from task 2. In her attempt to understand the source, Tricia engaged in a student-instructor negotiation of meaning. The result of such a negotiation was the explicit borrowing from (a) some of the source wording and (b) of my own wording during the thinking aloud session:

- source (a):

> instrumental motivation: wanting to learn a language because it will be useful for certain "instrumental" goals, such as getting a job, reading a foreign newspaper, passing an examination.
>
> (Richards et al, 1992:238)

- source (b):

> Tricia - Esse integrative é o quê mesmo? ... o outro é to communicate ... eu não quero escrever igualzinho aqui não ... então ... is related to learn a language to ... posso colocar dois to? ... para ser útil ... porque ele fala aqui né... para ser útil ... o que que é goal mesmo ... objetivo? ... será isso?
> R - for practical reasons? é isso que cê tá tentando dizer?
> Tricia - Ah tá. Será que eu preciso citar? Por exemplo...Porque o leitor não sabe o que é isso, como eu também não sabia. To get a job for example?
> R- Por exemplo o técnico que tem que aprender inglês técnico ou o médico, ou um guia turístico precisa aprender uma LE p'ra sua profissão.
> Tricia - Prefiro o tourist guide ... o tourist guide ... ele vai aprender Inglês ... p'ra melhorar seu trabalho ... não ... p'ra se comunicar com os turistas ... não boto o de não, né?
>
> (l. 82-92 / TAP 2)

- draft 2:

instrumental motivation which is related to learn a language for practical reasons, for instance: tourist guide who learns English to communicate with the tourist.

---

[23] The underlined fragments signal information *borrowed* to be used as *source of content* in the students' evolving texts.

Finally, the third example comes from task number three and exemplifies what others (Berkenkotter, 1984; Walsh, 1986) have already said as regards to how novice students tend to underestimate their own ideas. The source here was the student-instructor interaction.

- source:

Tricia - É o verbo. Eu quero dizer que esse tipo de atividade não é que torna, mas é que faz, é alguma coisa no professor. Eu quero colocar isso.
R - Não é exige , requires from the teacher
Tricia - É mais ou menos isso. Esse tipo de atividade exige do professor mais esforço. Eu gostei do verbo. requires more effort [reads it aloud] . E nem todos eles ... e a maioria ... e nem todos eles ... want to ... do ... esse trabalho ... e nem todos eles querem ter esse trabalho ... esse trabalho pode ser assim?
R - Assim como? Not all of them what?
Tricia - want to have-
R - want or are prepared to?
[...]
Tricia - E nem todos eles estão preparados ... [laughs] ... carambola!... and not all of them are prepared to ... to o quê? ... nem todos eles estão preparados para dar um tipo de aula como- não dá tá muito pobre. Não é isso não. Dá uma opção professora vai.
R - Eu não sei bem o que você quer dizer. To carry out this task or to take on the responsibility of ...?
Tricia - Eu gostei do primeiro. Pera aí ... are prepared to carry out their task ... very good! ... Tira o take daqui ... to carry out their task ... estão preparados para realizar a tarefa. Acho que tá bom né professora!

(l. 141-167 / TAP3)

- draft 3:

And not all of them are prepared to carry out their tasks.

It seems that what Tricia wanted to say was that the second task demanded more effort from teachers and that not all of them were willing to do that. It is very reasonable that by having the chance to speak an idea out, one starts thinking it over, elaborating and, consequently, refining it. And that is exactly what Tricia gave up doing by asking me to give her options from which to choose one. Moreover, although Tricia's discourse pointed

to her intention not to copy sources verbatim, there was no apparent restriction to using it as *source of content*.

At this point in the discussion, I would like to emphasize that I am not only talking about student writers' not signalling to the reader whose idea is being presented, but about "sewing together" (Coulthard, 1994: 6) others' ideas and wording or "tying together" (Flower, 1990: 4) a string of others' ideas to convey meaning they were not responsible for, or worse, presenting unfaithful information but using source author's authority to have it sanctioned.

Like Tricia, Brian appropriated textual information as *source of content* for his own texts, as the following extracts illustrate. The first example suggests that while Brian engaged in a search for content, he borrowed some wording from the available sources:

- source:

Second language learning, then, was viewed as a process of overcoming the habits of the native language in order to acquire the new habits of the target language. This was to be accomplished through the pedagogical practices of dialogue memorization, imitation and pattern practice. (Larsen-Freeman & Long, 1991:55)

- draft 1:

L2 is a process of overcoming habits so that a person can create a new habit ... Lado and Freeman are directed in the question of memorizing, repetition, imitation ...

The second example depicts Brian's borrowing from a brainstorming activity carried out a couple of days before the second thinking aloud session. On that occasion, we discussed about factors that influence second language learning, based on their own beliefs and prior knowledge on the topic. After this activity, I assigned Lightbown and Spada's (1993) chapter (see Appendix P), hoping that it would help them refine their initial ideas on the topic. Yet, fragments of his draft show how underelaborated his ideas remained:

- draft 2:

In relation to learning, motivation is fundamental for the learner to present better results in his learning process.

Although Lightbown and Spada point out that current research has not yet succeeded in defining whether it is motivation that affects the learning process or the other way round, Brian chose to underrepresent the task by simplifying it and chose not to take into account a theoretical problem yet to be solved by researchers in this specific field of inquiry. Thus, he misguided his readers by omitting from them important information about the state of the art in research on motivation as well as some controversial positions about this issue.

The third example of Brian's writing resembles Tricia's stance along the completion of task 3, discussed above, with respect to immediate acceptance of my suggestion.

- source:

Você pode dar um título mas você vai começar por um título? Você sabe sobre o que você vai escrever? Quando você pega uma atividade como essa p'ra analisar, você pode falar sobre um monte de coisas. Pode falar sobre o uso inconsciente da língua, de forma inconsciente ou sobre fluência. Cada um desses aspectos dá um texto enorme.
Brian - Não preciso então falar de todos eles não né?
R - Não. Você precisa escolher um. Lembra do que a gente conversou? O que vocês tem que fazer é decidir, afunilar. Você não tem que repetir tudo que nós discutimos em sala. Por exemplo, você pode falar só sobre o uso não-controlado da língua durante essa atividade. Dizer por que não é controlado, por que o aluno não consegue controlar, etc. Escolhe um aspecto que você se sinta bem p'ra falar a respeito e desenvolva seu texto. Só não esquece de falar, tá.

(l. 12-22 / TAP3)

- draft 3:

The students are taken to think about the story and unconsciously they are using the verb tense.

What struck me the most in both Tricia's and Brian's drafts was the little effort they made to make sense of the input provided by our discussions and by that coming from sources. This corroborates some researchers' (e.g. Applebee & Langer, 1983; Greene, 1990; Nelson & Hayes, 1988) previous observations of the strategy of getting the job done with the minimum effort that some student writers' use. In addition, their overreliance on

source ideas provides a window into the kind of legacy of schooling they brought along with them. This socio-cognitive account provides an alternative explanation to that offered by research question number one (lack of substantial topic knowledge). However, these explanations are not necessarily mutually exclusive; they can definitely complement one another.

c. Source manipulation in Tricia's and Brian's drafts

The more the data analysis advanced the more skeptical I became about the degree of faith of the source text information handled in students' texts. Although several L1 and L2 studies (Campbell, 1987; Chi, 1995; Dong, 1996; McGinley, 1992; Slattery, 1993) have already focused on students composing from sources, none of them seems to have addressed the particular issue of faithfulness to source ideas. In this study, however, I felt the need to do so. Therefore, I coded borrowed information as either *faithful* or *unfaithful*. The following table highlights the pervasive effect of task 1 upon the students' manipulation of source text information:

Table 4. Percentage of unfaithful manipulation of sources in the students' texts

texts	unfaithful information (%)
Tricia's draft 1	50
Tricia's draft 2	--
Tricia's draft 3	--
Brian's draft 1	54
Brian's draft 2	--
Brian's draft 3	--
Tricia's version of draft 1	58
Brian's version a of draft 1	50
Brian's version b of draft 1	25
Brian's version of draft 2	--

Note: As said before, 'draft' refers to written pieces produced during the thinking aloud sessions, whereas 'version' refers to those produced at home.

Although Table 4 shows no significant differences between Tricia's and Brian's manipulation of source text information, it reveals that task 1 (the most source-based) was the one that definitely caused more problems to both of them in terms of unfaithful use of source information. Half the source text information manipulated by Tricia during her first thinking aloud session was unfaithful. Tasks 2 and 3, on the other hand, did not elicit any unfaithful manipulation of source information. In Tricia's case, despite her lack of topic knowledge, unfaithful use of textual information has resulted from careless manipulation of sources. In the following excerpt, it can be observed that what she attributed to the source authors is not exactly what, and most importantly, how they have put their idea forward: ["Contrastive Analysis identifies points of similarities and differences between particular native language and target language according to Larsen Freeman."]. The source text segment from which Tricia borrowed this idea reads as follows:

> Before the SLA field as we know it today was established, researchers from the 1940s to the 1960s conducted contrastive analysis, systematically comparing two languages. They were motivated by the prospect of being able to identify points of similarity and difference between particular native languages (NLs) and target languages (TLs).
>
> (Larsen-Freeman & Long, 1991:52)

The example above shows that Tricia appropriated part of Larsen-Freeman and Long's explanation about the attempt of a group of researchers to develop effective methodologies by carrying out systematic studies of similarities and differences across languages and presented it as being Larsen-Freeman and Long's definition of Contrastive Analysis.

As far as Brian's manipulation of sources is regarded, Table 4 above also shows that task 1 led him to manipulate source text information unfaithfully (54%). Similarly to Tricia's data, tasks 2 and 3 contained no unfaithful manipulation of source text information. Based on his text, I can say that Brian's manipulation of the two available sources (Lado's and Larsen-Freman & Long's texts) revealed that he had read them as sharing the same purpose: to argue for contrastive analysis, as this fragment of his text indicates. ["Based on Lado's and Larsen-Freeman's text, they show the problems about teaching or learning an L2."]. In so doing, he failed to recognize the exploratory purpose of Larsen-Freeman and Long's text.

In addition, it can be noted that Brian transferred to Lado the responsibility of his own ideas to the point that a disciplinary knowledgeable reader is left wondering "*who is averring"* (Coulthard, 1994: 5) in Brian's text?[24]. While discussing "oblique ways" student writers choose to address an authority in their fields of knowledge, Greene (1995) explains that, in novice writing, summarizing source ideas is, most of the times, the preferred strategy when students agree with them or are not willing to challenge them. In these cases, student writers come up with a sort of *"I think it too"* prose. This can be seen in ["Lado tells us that one of the most important way to learn a L2 is to envolve ourselves with the

[24] To aver means 'to assert that something is the case" (Coulthard 1994: 5, after Sinclair)

language"]. This segment of Brian's text pinpoints his difficulties to accomodate source text information with his prior knowledge and with his own ideas about the subject matter and to signal to the reader who says what in his text.

d. Expression of Tricia's and Brian's own positioning

Unlike experienced writers, who master a large repertoire of strategies to contribute their ideas, novice writers tend to limit the expression of their ideas to an *'I-think paragraph'* (Greene, 1993, 1995). In *Making sense of my own ideas*, Greene shows that the beginning writers who participated in his research "frequently tacked on a personal opinion paragraph at the end of their papers" (p. 211). Greene also concluded that novice, as opposed to experienced writers, are very likely not to see university tasks as inviting them to contribute their own ideas. His conclusion is supportive of other researchers' findings (Flower et al. 1990; Higgins, 1992; Lu, 1987).

In light of these considerations, the objective of this section is to examine whether the tasks have challenged the students to build and express a position of their own. It was assumed that if students had viewed the writing tasks as an opportunity to develop and express their own view of the subject, they would have attempted to express it, despite their linguistic difficulties in doing so.

Except for the draft Tricia produced for task 1[25], the other two drafts show her tendency to pack an opinion in the concluding paragraph:

- "To conclude, if you notice, motivation is not isolated, it is linked with interest, attitude's learner. And also, can be considered one of the most important aspect related to the psychological's learner".

(draft 2)

- "So, as noticed, this second activity is really considered better than the first activity". (draft 3)

[25] Although she did not have the time to include it in her first thinking aloud session, her thinking aloud protocol shows her intention to do so, as will be seen later in Subsection 4.2.2.

Nevertheless, the text analysis also shows that task 3 encouraged Tricia to locate her position at the beginning of paragraph two, suggesting thus a shift in style that resembles more experienced writing, and which is not explained by the text analysis itself: “The best way to use the foreign language communicatively and appropriately is following the second activity...” (cf. draft 3, Appendix G).

None of Brian’s texts produced during the thinking aloud sessions explicitly signalled to the reader he was stating his position about the assigned topic. Alternatively, what we find in his drafts is information that does not directly derive from the available sources, suggesting a discrete presentation of his own elaborations about the assigned topics, mainly in the two first examples below. Without the appropriate rhetorical tools to present his ideas effectively, Brian’s own thinking may go unnoticed, as shown below:

- “Lado tell us that one of the most important way to learn a L2 is to envolve ourselves with the language. It’s necessary to repeat to internalise the system”.
  (draft 1)
- “To get more results in this process, teachers should motivate their students to involve themselves by participating in homeworks and exercises that brings the students to be grouped cooperatively”.
  (draft 2)
- “the second is the appropriate exercise to the students communicate themselves”.
  (draft 3)

In sum, the text analysis shows that all tasks, regardless of being more or less source based, led Tricia to pack an I-believe paragraph at the end of her drafts. Hence, task 3 (the less source based one) encouraged Tricia to depart from her own standpoint - the supremacy of the first language activity over the second - and then move toward bringing support to it, as it will be analyzed below. As far as Brian’s drafts are regarded, it was noted that none of the tasks led him to contribute a position of his own.

e. Strength of Tricia's and Brian's contributions

The last issue concerning this research question is the strength of the students' contributions. It is known that academic writing values well-supported theses. Allison (1995:04) reminds that among the demands a skilled audience poses to writers is that all claims "should be properly warranted and neither overstated nor understated in relation to the evidence that the writers present or to assumptions they might reasonably make about shared knowledge and values". The assumption that underlies this upcoming analysis is that the more warranted their arguments are, the stronger will their contributions be. After all, it is their arguments which are to be sanctioned or not. Thus, the strength of their contributions was analyzed on the basis of clarity of the students' major claim (if any) and on the basis of substantial supporting evidence.

Toumlin's (1958) three-part model is particularly useful to analyze the strength of argumentative discourse. Its three elements are *claim*, *data* and *warrant*. A claim is an arguable statement in need of support, data are supporting evidence to ground a given claim and a warrant is a general statement that links data and claim which "does not have to strenghten the ground on which our argument is constituted" (p. 98). As students' texts do not always fit neatly into fixed text models, they bring special difficulty for text analysts (cf. Connor and Lauer, 1988).

Tricia's and Brian's texts were analyzed in light of Toumlin's constituent elements. Before moving into the analysis itself, I would like to point out that the major difficulty the co-rater in the present study faced was identifying an explicit claim in their texts. Though the texts were relatively short, only after, the second and, at times, third reading, we agreed that the ones to be discussed below could be regarded representative of the students' positioning. Despite some subclaims were also noticed, it was agreed that the major ones

discussed below put their point forward and therefore needed supporting evidence. Warrants, features of more mature prose, were not found in the texts analyzed. The objective of this section then is to examine whether the students' drafts contained a thesis, and if so, whether it was appropriately supported .

The analysis of Tricia's three drafts shows inconsistency toward a clear position along her text. As it was seen before, her first draft shows no explicit statement of her positioning whereas draft two does in the concluding paragraph, and draft three does it at the beginning of her text.

In draft two, Tricia pushed as a logical conclusion and as an already defended thesis that "...[motivation] can be considered one of the most important aspect related to the psychological's learner" (see Appendix G). To start with, such a conclusion presupposes that she had analyzed a number of psychological factors which would have authorized her to reach that conclusion, but this was not the case. The only thing she did was observing that psychological factors such as 'motivation', 'interest' and 'attitude' seem to be closely related to each other, but she was unable to elaborate on the link that exists among them, through solid argumentation. Also, Tricia's attempt to accomplish her objective, both stated in the pre-writing task and in her draft, "to show how important motivation is for the learning process" (cf. both Appendices E(Qn3) and G) lacked argumentative power for the very circularity of her discourse as well as for her lack of substantial content:

> ... the learner has to have motivation because if he is not motivated to learning a foreign language, many things can occur in this classroom, for example: his interest may change, his attitude, of course, will be different from the one he used to have at the beginning of the course and etc.
>
> (draft 2)

In her attempt to prove why ["learners have to have motivation"] , she offered what she was trying to prove (that one needs motivation) as supporting evidence ["because if he

is not motivated..."] to argue for the need for being motivated. Also, her discussion became ineffective since she did not substantiate her point that "motivation affects interest and attitude"; she did not say, for example, in which ways students' interest and attitude may affect learning, leaving her claim, then, understated, to use Allison's (1995) terms. It seems reasonable to assume that she underrepresented the task of explaining how motivation affected learning. Like Brian, she did not interweave her opinion with our extended discussion on Lightbown and Spada's (1993) point that current second language acquisition research "cannot indicate precisely how motivation affects learning" (p.39). By so doing, her attitude might also suggest some difficulty in coping with unsolved issues, typical of the area of Humanities in which one's argumentative power (rather than solutions) is valued the most.

Task 3 guided Tricia to flip her positioning over to the beginning of the text and engage in a more purposeful effort to justify her choice of the second language activity. What happened, though, was that what she offered as evidence to support her choice of the second language activity became a subclaim in need of support too: ["The best way to use the foreign language communicatively and appropriately is following the second activity because through this one the students will be able to communicate without knowing what they are doing.']. In other words, what she believed to be the supporting idea for her claim was located toward the end of the sentence explicitly marked by 'because'. Nevertheless, saying that students do not know what they are doing is not enough evidence to claim superiority of one language activity over another, mainly because she did not explicitly say what she meant by ["students do not know what they are doing"]. In the context of the students' writing, it might be inferred that ["not knowing what they are doing"] meant not attending to language aspects, therefore, using language items incidentally. Doubtless,

illustrations from the language activity itself could have helped her to strengthen her point and to reach clarity of expression. By not providing illustrations from the language activity itself, Tricia did not provide the reader with the necessary tools to judge whether her observations deserved credibility or not. And without concrete examples from the activity, her argument lacked one essential element of Toumlin's model of argumentation -- evidence. The following example illustrates how the reader is left with no means to check by him- or herself the reliability of her point: ["For this reason, this second activity become more interesting and complete"]. The question that arises from the reading of this segment is '*what reason did she refer to?'*[26].

Her next move suggested her perception that the subclaim showed above also needed support which, in turn, led her to explain why she considered the second activity 'interesting' and 'complete':

> Interesting because is considered a different and intelligent way to show the students the ability to use the foreign language. Complete because through this activity, as we have mentioned above, the student may learn about many things, for example: vocabulary, grammar which is related to the form and this one is unconsciously aprehended by the student...
>
> (draft 2)

The lack of supportive illustrations led Tricia to a sort of snow ball argument in which the more she moved toward providing supporting evidence, the less she really fulfilled her objective. One reason for not having accomplished it was the fact that she did not resort to the language activity itself to provide supporting examples for her developing ideas. Although she realized the need to support her claims, she failed to do so accordingly, weakening her positioning and coming up with pseudo-contributions in this draft and in the previous ones, too.

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[26] The reason I was able to reconstruct from her verbal protocol (not from her text) was the students'

Brian's texts do not show a different picture. Like Tricia's, Brian's draft 1 did not elicit any contribution of his own other than his attempt to summarize source ideas. In spite of being more in control of task 2, Brian's rhetorical choices to ground his claim ["...motivation is fundamental for the learner to present better results"] were ineffective. First, because of his meaningless claim that ["At first, all students have motivation to do something like this or like that"] which added nothing to the context. Second, because he also brought his major claim forward without providing any kind of example to support it, despite his "air of authority" (Bartholomae, 1985:136) whose roots lay in his personal opinion, and as such are arguable and refutable, as any other.

Brian's third draft also shows unsustained claims such as "The second exercise was developed basically in focus of content" or "the students are taken to think about the story and unconsciously they are using the verb tense". Brian's linguistic difficulties in expressing his thinking in coherent language became more evident in this draft. Contrastively, his thinking aloud protocol disclosed no incoherent linking of ideas, and his statements were well-supported. Hence, his textualization did not do justice to his mental endeavor. This will be shown later in the process-perspective discussion.

In retrospect, the text analysis showed that when the students wrote in an experimental setting: (a) task 1 led Tricia to take on a more form oriented attitude; (b) task 2 led Brian to take on a less knowledge-display oriented attitude; (c) tasks 1 and 3 motivated Brian to appeal to sources at high rates; (d) task 2 guided Tricia to appeal to sources more than tasks 1 and 3 did; (e) all tasks impelled the students to use the available sources as *source of content* for their own texts; (f) task 1 made both Tricia and Brian handle source text information unfaithfully; (g) all tasks encouraged Tricia to express her

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incidental use of language which is not explicitly stated.

positioning; (h) none of the tasks invited Brian to express his positioning explicitly and with clarity; (i) none of the tasks made the students present sustained argumentation.

As it may be argued that the effect of the task assignments could have been more pervasive upon the students due to the methodology employed to gather the data, the final version written at home was also analyzed to examine whether a different picture would emerge from the one just presented. Besides, excerpts from their literary and language essays (Appendix I) will be brought as supporting evidence for the present discussion, if necessary.

4.2.1.2. Composing at home

As just said, the objective of this section is to examine whether composing at home has somehow yielded a different picture from the one displayed by the previous analysis.

a. Origin of information in Tricia's and Brian's versions

As mentioned before (cf. Chapter 3, Subsection 3.3.8), Tricia wrote just one final text at home. This version differed from her first draft in terms of: length - it was longer than the draft, content - it presented more content manipulation, objective - it was more goal oriented (cf. Appendix H). With regard to the issue of appeal to sources, it was noted that task 1 guided Tricia to borrow information not only from the source text but mostly from the classroom handout, reaching the stunting rate of 87% of borrowed segments (see Table 5 below).

Differently from Tricia, Brian recognized the need for writing other versions of his drafts both for task 1 (versions a and b were written) and for task 2 (one version was written), totaling three final versions. In fact, he also wanted to make an appointment to do the third task again, but I thought it would have been too overwhelming for him and made

the decision of neither setting another session nor asking him to write another draft at home[27]. The analysis of the final versions revealed that he appealed to sources less and less across tasks (100%, 75%, versions a and b for task 1, respectively) and (20%, written version for task 2).

The following table indicates the percentage of source appeals both during their thinking aloud sessions and in their final versions.

Table 5. Tricia's and Brian's appeals to sources in drafts and final versions

student	percentage of borrowed ideas in drafts written in the thinking aloud session			percentage of borrowed ideas in versions written at home		
	task 1	task 2	task 3	task 1	task 2	task 3
Tricia	29	50	25	87	--	--
Brian	87	30	91	100/75*	20	--

The slash separates version a from version b of task 1.

The figures above do not suggest that composing aloud in an experimental setting, that is, during the thinking aloud session, has yielded more appeals to sources. On the contrary, it can be observed that the rate of appeals presented in the version of task 1 written at home by both students favored more appeals to sources from both, except for Brian's second final version of the same task and for his version of task 2. There are two likely reasons to explain why Brian's appeals to sources in these two last situations have decreased: (a) he might have given up his previous commitment to summarize Lado's ideas; (b) he gave up including the 'personality factor' in his discussion, which might have

[27] Later, while talking about my decision, he agreed that setting up another meeting would not have changed his performance that much:
R - Você pediu para adiar para outro dia. Mas você acha que se eu tivesse adiado um, dois dias teria resolvido a questão?
Brian - Não. Eu só tentaria vir mais calmo, mais descansado. Mas eu sabia que não ia ajudar.

released himself from providing another definition borrowed straight from the available source.

b. Use of source text information in Tricia's and Brian's versions

A close look at Tricia's version written at home shows that Tricia used source text information as a 'source of content' for her own texts exclusively. There was, however, one exception for this systematic practice. Despite her linguistic limitations and ineffective argumentative maneuvers, she attempted to use source text information as 'support' for her point in the following excerpt:

> So, as I have said before, Lado emphasized the differences between L1 and L2 because everybody knows and principally, we who are teachers how is difficult to teach some points of grammar, pronunciation, structure and others that does not exist in our native language. Because of that, it appears the difficulties which the learners has many problems. And these difficulties are related with what Lado said: "Students will never be ready to struggle to pronounce things in different sound units, different intonation, different rhythm and stress, different construction, and even different units of meaning unless they realize that this is exactly what's involved a foreign language.
>
> (Tricia's written version for task 1)

The flaw here can be explained, first, by the circularity of her ideas: 'problems' are caused by 'difficulties' which, in turn, cause 'problems', and, second, by her packing of Lado's view, hoping that it would say what she left unsaid. She simply does not explain to her reader why differences in grammar, pronunciation and structure are difficult to be taught. In fact, what she does is sewing chunks of the source texts together without reflecting or making sense out of them in light of her own rhetorical needs.

Appropriating sources as the very *source of content* for her own texts seemed to be a regular writing strategy employed by Tricia. Evidence to support this view comes from the feedback Tricia received from two other previous instructors. The examples below

strongly suggest that appropriating source authors' wording and ideas without acknowledging it was a common practice. Below are the fragments of her texts and the comments of one instructor of hers (cf. Appendix I):

> According to Quirk & Greenbaum, "conjunction is a word, used to join clauses, it simply joins words or sentences and for no other purpose is used". Halliday and Hasan say that "conjunction is a grammatical relation, one which holds between words and structures themselves rather than relating them through their meanings". In other words, it is a very general relation that may be associated with different threads of meaning at different places in the future of language.
>
> (three opening sentences of her language paper)

> You've done a good job, but I still think you did a sort of "patchwork" from the three grammars you have used. When reading this paper, one does not feel your own words, ideas or conclusions on the subject. Anyway, this was a first attempt and I think it was valid. I know you've worked hard after all - to overcome your difficulties.
>
> (instructor's feedback)

With regard to her other instructor's response to her literary paper, I was only able to get her oral comments in relation to the piece Tricia had written, entitled *The social aspect in "The Signalman"* which is reproduced in Appendix I.

> Em relação ao Signalman, os alunos tinham que escolher um aspecto trabalhado em sala de aula ou qualquer outro que eles quisessem . Por exemplo, em relação a esse conto nós trabalhamos, deixa eu lembrar, com a análise estrutural do plot, da personagem principal, da narração, esse narrador é muito escorregadio e aí entramos no discurso do narrador, e ainda com o aspecto psicológico. Ela escolheu o social que nós tinhamos explorado bem em sala de aula. Mas como ela faltava muito, ela pegou uma palavra chave aqui outra ali e, a partir disso montou o texto [....] Como ela estava com muita dificuldade para fazer uma análise crítica do texto lido, eu emprestei uma antologia p'ra ela mas o que ela acabou fazendo foi um trabalho fraquíssimo pegando uns trechos daqui outros dali e montando um texto como se fosse dela própria. E faltou também a relação entre a idéia desenvolvida e o exemplo que ela ofereceu. Ela não foi a fundo na análise. E se compararmos com a análise dos outros colegas, podemos ver como o texto dela era fraco. Ela não explorou por exemplo a questão do homem como um produto do meio, tão marcada pelo texto.
>
> (literature instructor's personal communication)

Brian's final versions did not present any different use of the sources in comparison with the ones mentioned in Tricia's data. Interestingly, in neither of his previous literary papers that I was able to get hold of, did he explicitly manipulate sources. In these, his task was limited to analyzing poems, characters and plots. Neither of them specified on which basis their analysis should be carried out nor which sources the students should base their analysis upon.

c. Source manipulation in Tricia's and Brian's versions

As seen before (Table 4) Tricia's final version contained more unfaithful manipulation of information than her draft written in class. This might very well be due to the fact that in her final version she decided to compose straight from her classroom handout (cf. Appendix L). The following two examples show how unfaithfully she manipulated some fragments of the handout.

- In the 50's and 60's, we could notice some ideas which were originated in part from linguistic theory (Structural Linguistics) which also was influenced by Behaviorism.
- Thus, if you pay attention everything is linked because the structural linguistics, as I have mentioned above, was influenced by Behaviorism that also emphasized the audiolingual approach and through this approach , we could notice the contrastive analysis for foreign language teaching.

The two segments above were scored *unfaithful*, for Tricia was not able to see that audiolingualism was the pedagogical result of contrastive analysis which, in turn, had derived both from structural linguistics and from behaviorism. What I was expecting them to note was that by extensively drawing on structuralists' and behaviorists' work, researchers, including Lado, believed that if they were able to pinpoint differences and similarities across languages, they would be able to come up with more effective language teaching approaches.

Turning now to Brian's data, his difficulties in making sense of source text information on contrastive analysis remained until his last attempt (version b) to write on this topic. For instance, in version a for task 1, he was still unable to see that contrastive analysis was not a teaching methodology: ["Contrastive analysis work directly with repetition"]. Likewise, in version b for the same task, his misunderstanding still remained: ["Contrastive analysis is a method based on behaviorism."]

Indeed, the analysis of the students' versions written at home discloses a slightly different picture from the one provided by the sole analysis of their drafts written during the thinking aloud sessions, as shown in Table 5. While Tricia's unfaithful manipulation of sources in task 1 increased (50% and 58% respectively), as shown in Table 4, Brian's decreased but still remained at high levels (54%, 50% and 25%, respectively), reflecting the students' difficulties in handling the most source based task.

d. Expression of Tricia's and Brian's own positioning

Tricia's version written for task 1 confirmed her tendency to pack her opinion in a final *I-think* paragraph (Greene, 1995), as she had done during the thinking aloud session:

- For concluding, my personal point of view, I agree with Lado when he defends the differences between L1 and L2 and also when he describes the difficulty of the learners. Because each language has a particular peculiarity, forms and meanings. Thus, based on this principle, we can understand the differences between two languages which contributes to the difficulty for learners.

(version of task 1)

Like Tricia, Brian located his two attempts to put his positioning forward at the very end of his text. These two attempts occurred while he wrote at home. It was only in version b (the last one) for task 1 that he took the risk of stating his own point of view. Despite its vagueness and the misconception that underlies it, his view of language as a dynamic

process, even without a supporting argument, is to be acknowledged or why not say "praised" (Daiker, 1989; Gere, 1985), if interpreted in terms of a move from silence to challenge of an authority's view (see also, Lu 1987). This can be seen in his statement: ["In my opinion, Robert Lado's point of view have some relevant aspects and I agree with him in some parts. But language for me is more than to follow write structures and avoid mistakes, the teach and learn a language is dynamic."]. Although this example is an explicit personal view, it cannot be denied that there were scattered instantiations throughout Brian's texts that suggest his attempt to contribute his perspective in the analysis of the drafts produced during the thinking aloud session.

e. The strength of Tricia's and Brian's contributions

With respect to the strength of Tricia's contribution, or pseudo-contributions, her written version for task 1 revealed no strength at all. My observation lies in the difficulty her reader faces in trying to identify what she actually agrees with. ["For concluding, my personal point of view, I agree with Lado when he defends the differences between L1 and L2 and also when he describes the difficulty of the learners. Because each language has a particular peculiarity, forms and meanings."]. What Lado postulates is a systematic study which enables researchers to pinpoint similarities and differences across languages to locate "potential" areas of difficulties.

In my attempt to figure out Tricia's position, I would say that she very likely agreed with Lado's idea of carrying out systematic studies across languages in order to pinpoint similarities and differences among them and also with his strong version of Contrastive Analysis which postulates that differences result in difficulties and, consequently, in mistakes. However, her thinking aloud protocol offers a rival perspective (to be discussed later in the process-perspective section). Based exclusively on Tricia's final version, it was

agreed among the co-raters (two English instructors) and myself that her objective seemed to be corroborating Lado's view that posits that differences between L1 and L2 lead to difficulties. Supporting evidence to this view can be found in her text: ["In English, there are many sounds that does not exist in our language, we can call attention to some vowels and consonants: cat; arm; run; put; see; saw; she; thin; chip; jar. So, based what we mentioned above, of course, learners will have many difficulties in relation to pronunciation."].

As far as the strength of Brian's contributions is at issue here, it can be said that his lack of objectivity ["...Robert Lado's point of view have some relevant aspects..."] and ["...I agree with him in some parts"] jeopardized the strength of his contribution. His opinion statement then evolved in telegraphic unclear speech: ["But language for me is more than to follow write structures and avoid mistakes. The teach and learn a language is dynamic."]. Although Brian has moved from silence to words, we can not disregard the fact that his last claim lacked not only supporting evidence but also clarity of terms, as mentioned in the previous section. His reader, for instance, is left uninformed about what he meant by "dynamic".

Returning then to my initial question whether the texts produced at home have somehow yielded a different picture from the one displayed by the drafts produced along the thinking aloud sessions, I might say that the students' texts composed at home did not differ from the drafts produced along the thinking aloud sessions in the following aspects: (a) task 1 led both of them to rely on sources while writing a second version at home; (b) Brian's last version of task 1 showed fewer appeals to sources, but still, they occured at a high rate; (c) both students went on using textual information as *source of content* for their own texts; (d) composing at home did not lead the students to manipulate sources more

faithfully along task 1; (e) Tricia's version confirmed her tendency to pack an *I-think* paragraph at the end of her text; (f) Brian went on omitting his opinion in spite of his attempt to express it in the second version of task 1; and (g) composing at home did not encourage students to present sustained argumentation.

The product perspective demonstrated to be effective to provide a partial answer to research question two (on the effects of tasks upon the students' manipulation and integration of source text information and the expression of their own positioning). It showed some of Tricia's and Brian's difficulties such as failing to contribute their own perspective, using source text information at the expense of their ideas, providing unfaithful information and being unable to come up with a sustained argument. However, it did not account for the students' accomplishments; it only described them. Some insights into Tricia's and Brian's rationale that appeared to have guided their actions and a more comprehensive view of these student writers' composing processes are provided through the process-tracing perspective in the next section.

4.2.2. The process-tracing perpective

The sort of answers the text analysis above does not provide is the reason why, for example, Tricia appealed so much to sources in the final version for task 1 as opposed to the draft she had written during the thinking aloud session or the reason why Brian did not appeal to sources at similar rates across tasks. The following process tracing analysis aims at providing this kind of why-explanation. This section stems from two leading questions: (1) "what do Tricia's and Brian's thinking aloud protocols reveal with regard to source manipulation and contributing a view of their own ?" and (2) "what did Tricia and Brian say about source manipulation and contributing a view of their own ?". To understand the logicity of Tricia's and Brian's accomplishments it became imperative to allow the students' voice to emerge, reflecting their own assumptions about writing from sources and contributing ideas in scholarly conversation. My assumption is that their previous writing experiences as well as their assumptions about school writing affected their composing processes.

As regards source manipulation, the most revealing information the thinking aloud protocols offer is Tricia's deference to source texts, handouts and notes. As can be seen in the following passages, Tricia appealed to sources in order to find a word or to get an idea to keep her writing moving forward. The underlined chunks capture the very moment she resorted to sources.

- ... I will present what is contrastive analysis ... and ... what is contrastive analysis and ... to show the most important ... point ... não ... pera aí ... [laughs] ... I will show what contrastive analysis is ... gente, tô emperrada! ... eu irei ... eu irei ... mostrar o que seria a análise contrastiva ... na qual ... na qual ... ah, yes! ... na qual mostra ... na qual o quê? ... [reads source text] ... ah, sim! ... agora peguei ... which ... which identify ... which identify point ...

  (L. 94-99 / TAP1)
- Ah yes! ... interesting! ... então first language (L1) ... and the second language (L2) ... first and second language similarities and differences... Há também ... há também o quê? ... [goes to

source text] ... há também ... essa hierarquia de dificuldades ... diferença e semelhanças entre a primeira e segunda língua ... há também ... há também o quê? ... há também uma hierarquia de dificuldades ... essa hierarquia de dificuldades ... ah, Jesus ... tá ... diferença e semelhança entre a primeira e segunda língua ... to show the most important points ... [looks at source text at portion with hierarchy of difficulties] ... se eu não entendi é melhor nem colocar ... diferenças e semelhanças ... há também ... [goes to source text] ... a hierarquia de dificuldades ... which ... which... is ... it is ... important to mention ... to mention it ... tá!

(l. 129-137 / TAP1)

- ... há muitos fatores na qual estão relacionados ... com esse assunto ... na qual ... which há muitos fatores na qual ... which are related ... with ... with ... the psychological aspect ... alguns fatores que estão relacionados com o psychological aspect ... por exemplo ... personality ... motivation ... anxiety... [looks back at the list prepared before writing] ... self-esteem ... shyness ... muito importante ... and others ... e outros ...

(l. 7-12 / TAP 2)

- ... o objetivo desse essay é apresentar para os professores a melhor atividade relacionada com a habilidade de usar a língua estrangeira ... a melhor atividade em relação ao uso ... em seguida ... em seguida ... afterwards ... depois ... depois ... melhor habilidade da LE ... depois ... [sings and scratches her first attempt to write an introduction] ... depois será o que? ... ... [goes back to writing prompt] ... depois ... we are going to ... nós iremos ... we are going to what? ... [reads writing prompt] ... depois nós iremos ... nós iremos ... support our ideas...

(l. 9-18 / TAP 3)

In a study of L2 student writing, Raimes (1985) found that borrowing wording, phrasing and even sentencing was a very common strategy used by her students. Raimes attributes the students' overappealing to sources to their linguistic difficulties and goes on to say that students resort to the strategy of borrowing words and phrases straight from sources when they feel insecure about their L2 word choices. Pennycook (1996) offers a different perspective. In her attempt to explain ESL writers' reasons for plagiarising. She concluded that the students she observed saw no reason for modifying source wording since, for them, it conveyed a given idea accurately. Both these reasons for appropriating sources seem to illustrate the burden student writers feel, to compose based on authorities' words.

As regards the contribution of her own view, Tricia's first thinking aloud protocol stresses that task 1 motivated her to respond to Lado's view. It also confirms her drive toward placing it at the end of her text: ['... e ... finally ... I will ... não ... I intend ... to

express my personal point of view ... [looks at her watch] ... Nossa! ... não escrevi nada ainda ... to express my personal point of view, my poor personal point of view ...[laughs]... lógico que não vou colocar isso... contrastive analysis ...' (l. 107-110)]

Her difficulties do not seem to have been caused by time concerns, as this passage above suggests, but by lack of topic knowledge about contrastive analysis, as the findings of the previous analysis indicated. Thus, being trapped by topic knowledge, Tricia was left with little options to problematize her position (the one in favor of the weak version of contrastive analysis) which had been articulated along her interaction with me at the beginning of the thinking aloud session: ['A tal strong version eu acho que não dá p'ra ser tão categórico assim. Tem também a estória que as pessoas são diferentes, não é? Têm pessoas superdotadas e têm pessoas que não são dotadas. A dotada ela vai ter capacidade suficiente de dessa diferença entre as línguas tirar de letra.' (l. 29-32)]. At home, while rescuing her positioning, she ended up subscribing to Lado's strong version of contrastive analysis, as analysed before (Subsection 4.2.1.2, letter d). During the stimulated recall (Appendix D), when asked about such a mismatch between verbal (in the thinking aloud protocol) and written (in the version) opinion and to what version she actually subscribed, Tricia said:

> R - Você afinal concorda com a versão da Análise Contrastiva que diz que diferenças podem gerar dificuldades ou com aquela que afirma que diferenças geram dificuldades?
> Tricia - Com a que fala que pode gerar dificuldades. Por que? Aí tá diferente?
> R - Olha só! O que você acha?
> Tricia - Acho que me enrolei na hora e não ficou claro né?
>
> (Q#17 / SR)

As tasks moved from more to less source-based, Tricia's orientation toward contributing her positioning seems to have been strengthened. Such contributions were a spontaneous result of the discovery process she engaged in along her composing processes.

This process of discovery was marked by comments captured along the second and third thinking aloud protocols, respectively: ['... ele tem que ser motivado ... porque se ele não tiver motivado ... com certeza ele será prejudicado ... porquê? ... acho que isso tá tudo ligado sabia? ...' (l. 164-165)] or ['... porque os alunos serão capazes de se comunicar sem saber o que estão fazendo ... e aí, coisa interessante!' (l. 38-39)].

The thinking aloud protocol analysis shows that when having sources to draw upon, Tricia was deferential to them to the point of neglecting another factor she believed to be appealing just because she could not find it in the dictionary:

> Agora ... vou fazer outro parágrafo ... vou falar sobre a motivação ... alguns fatores por exemplo ... eu irei focalizar a motivação ... deixa eu ver se eu acho aqui ... [looks up the word motivation in the Applied Linguistics Dictionary] ... [she reads the whole definition and comes across the two types of motivation, topic that had been discussed in the class before she was not present] ... interessante ... according to ... de acordo com quem ... Ih, tem três aqui ... com o autor ... deixa assim depois eu pergunto p'ra professora ... motivation is o quê ... "the factors that determines a person's des-" ... ah! ... o emocional também é muito importante ... eu podia falar dele ... deixa eu ver se tem aqui ... [looks up the word emotional in the dictionary and does not find it] ... não tem ... deixa p'ra lá ... desire to do something ... motivação é... [reads definition in the dictionary] ... é verdade ... dois tipos de motivação ... relacionando ... relating to second language ... motivação é o que? ... é o fator que ... [reads definition] ... essa frase é essencial ... 'learner may be affected differently' ... pode ser afetado ... diferentemente ... by different types of motivation ... pelos diferentes tipos de motivação ... que são ... [reads definition ... por dois tipos de motivação ... os tipos de motivação ... que às vezes são distinguidas ... dois tipos de motivação ... dois pontos ... pode ser afetado diferentemente ... firstly ... primeiro ... primeiramente, nós temos instrumental motivation ... ah, tá horrível ... primeiro, instrumental motivation ... [reads definition] ... por tipos diferentes de motivação ... primeiro, a motivação instrumental ... a qual is related to what? ... which is related to learning a language? ... aprender uma língua ... to learn a language ... because, p'ra quê? ... está relacionado a aprender uma língua p'ra quê?
> Tricia - Professora, posso colocar dois to? [laughs] Aqui ó, esse aqui também, que eu não sei nem quem é. São três autores aqui, que quê eu faço? ... Não sabia que tinha que botar isso não. Engraçado quando eu falei de motivação, quando eu fui ver a definição era uma coisa totalmente diferente do que eu pensei...
>
> (l. 34-58 / TAP2)

This example revealed that once Tricia started generating content, she immediately resorted to the Applied Linguistics Dictionary, rather than trying to make sense of or drawing upon her own ideas on motivation and its influence upon the language learning process. It also showed her deference to the available source (her last comment, underlined

above). Next, I analyse what Tricia said about manipulating sources and contributing a view of her own in scholarly discourse. This analysis aims at pinpointing any mismatch between 'doing' (as the text and protocol analyses show) and 'saying' (as the stimulated recall, retrospective report, questionnaire, and interviews show).

During the long-term retrospective report (Appendix F), Tricia showed to be aware of acceptable / unacceptable source documentation:

> R - E como ficava a questão da citação? Algum professor já chamou tua atenção por não usar a fonte sem indicar direitinho?
> Tricia - Ah, às vezes acontecia de alguns professores pegarem no pé e dizer que cópia não dava. Aí eles mandavam arrumar. Aí era uma questão de arrumar o texto e ver o que tinha sido copiado...
>
> (Q#9 / LTRR)

Her long-term retrospective report also showed that Tricia's discourse knowledge included information about claims and supporting evidence:

> R - Na literatura, o que que você tem que fazer quando afirma alguma coisa nos textos? Por exemplo, quando você escreveu do Signalman e afirmou, sei lá, que o autor trata de questões sociais?
> Tricia - Tenho que provar com trechos do texto.
> R - Você acha que fez isso em literatura e comigo também?
> Tricia - Ás vezes sim, ás vezes eu esqueço.
>
> (Q #13 / LTRR)

Although, she had already been reprimanded for plagiarizing others' wording and ideas, the following excerpt reveals that "sewing" others' ideas and wording together was a sort of compensatory strategy she adopted to avoid exact copy. See the transcription from the long-term retrospective report below:

> R - Como é que você lidava com a questão da critica literária quando você escrevia seus trabalhos de literatura?
> Tricia - Ah, a senhora vai ficar besta se eu disser.
> R - Diga.
> Tricia - Eu copiava um pedacinho daqui outro dali. A senhora sabe eu não gosto de literatura, não entendo nada que aqueles caras dizem. Até que eu estudei um bando mas nunca vejo o que eles vêem.
> R - E a tua opinião onde é que ficava?

Tricia - E a senhora acha que eles querem saber nossa opinião? Eles querem mais que a gente repita o que os críticos dizem.

(Appendix F, Q #12)

When Tricia says she copied every other source fragment, it sounds as if, for her, 'exact copy' was not acceptable but that 'near copy' was[28], as another fragment of her second thinking aloud protocol confirms: ['... o outro é to communicate ... eu não quero escrever igualzinho aqui não ... então ...' (l.82-83)].

In my attempt to find out more about her intended goal to provide Lado's viewpoint in her final version as "support for a claim", Tricia's responses highlighted not only how meaningless writing from sources used to be for her, but also the low degree of effort she was willing to make along the task. This can be seen in the next transcription:

R - Você acha que explicou o pensamento do Lado no teu texto? Qual a função desse trecho aí?
Tricia - Ah professora, a senhora colocou isso aí e eu tinha que encaixá-lo em algum lugar. Achei que tinha tudo a ver com que eu tinha dito e era o único lugar que eu poderia botar.

(Q#5 / SR)

Having to respond to the demands posed by task 1 mainly foregrounded Tricia's conflicting role of feeling compelled to do what the writing prompt had required her to do, on the one hand, and of not being willing to devote much attention to the source fragment provided by the writing prompt, on the other. Other pieces of evidence support this point:

R - Você percebe alguma dificuldade nessa parte?
Tricia - ...Eu acho que na primeira além da novidade, o assunto nas poucas aulas que assisti tava claro mas quando a senhora deu aquela frase do texto matou geral!

(Q#1 / SR)

R - E nesse caso da hierarquia de dificuldades no texto do Lado?

[28] 'Exact copy' and 'near copy' are categories Campbell (1987) devised to trace L1 and L2 student writers' composing process.

Tricia - Aí também, tava ali no texto e eu me lembrei que a senhora tinha falado na aula feito até uma atividade com a gente, aí eu achei que era p'ra falar no texto.
(Q#2 / SR)

An interesting aspect captured along her thinking aloud session is that although during the interaction, which lasted about twenty minutes, Tricia showed interest in understanding the task requirements by asking questions and by attempting to make sense of what the task was requiring her to do, she showed low degree of commitment at the very end of the following interaction, as can be seen in the excerpt below:

Tricia - What does it mean EFL?
R - English as a
Tricia - foreign language hm, hm [goes on reading prompt]
R - Entendeu?
Tricia - Mais ou menos. Deixa eu ler de novo. [reads the citation and questions]. I don't understand this part. Cite some contributions of the contrastive analysis to foreign language teaching. Could you give me one example?
R - Você lembra numa aula que dei um handout com vários exemplos práticos na pronúncia, na gramática, na estrutura da língua? Por exemplo, os falsos cognatos, quando se compara Inglês e Português, percebe-se casos como 'push' que não é puxar ou 'realize' que não é realizar e que podem trazer problemas para os nossos alunos [...] lembra da estória do Dr. Jivago que contei?
Tricia - OK. I remember now. With examples of grammar, vocabulary, pronunciation, etc. You want me to cite some contributions, né?
R - Yes.
Tricia - E aqui é outra pergunta?
R - Não. Aqui é uma citação com o pensamento do Lado e aqui são duas questões p'ra você mencionar ao longo do teu texto.
Tricia - [reads questions] Ok. Acho que entendi.
[...]
Tricia - Então eu tenho que me basear na opinião do Lado, né?
R - Eu quero que você se posicione em relação a isso aí, concordando ou discordando, dando exemplos, etc.
[...]
Tricia - Tá eu tenho que escrever falando. E eu posso escrever também eu posso colocar se eu concordo ou não com ele?
R - Pode e é isso que eu quero when I say bring your own ideas about this topic.
Tricia - Certo.
Tricia - [reads writing prompt] . E essas contribuições. Eu ainda não entendi e eu tenho que entender para escrever.

R - Se você não consegue lembrar, lembra das tuas aulas de Fonética.Quais são os sons mais difíceis? O que quê o Ribamar fala sobre sons que não tem em Português mas tem em Inglês?
Tricia - Ah sim agora eu lembro. É aquela estória do 'i' por exemplo, como é que é. Tem em ingles dois 'is' e no português só tem um, aí o aluno pronuncia errado. Mas só lembro do som, de estrutura que a senhora falou aí não lembro nada.
[...]
Tricia - Clareou um pouco mais.
[...]
Tricia - [laughs] Tá ... vou escrever o que der na telha .... first of all ... [reads writing prompt] ...

(l. 1-58)

Insights into the reasons that led her to resort to the dictionary along the second thinking aloud session were provided by the stimulated recall (Appendix D). There, she mentions the influence of the dictionary upon her decision.

R - Tricia, repara o que aconteceu nessa parte aqui, você tem alguma idéia por que você se ateve aos tipos de motivação ao invés de tocar em frente e tentar responder como a motivação influencia o processo ensino-aprendizagem?
Tricia - Eu acho que foi porque tava no dicionário e também porque aquilo era novo para mim então eu achei que era importante. Ah, também, é acho que foi influência do dicionário...
R - E o que te fez recorrer ao dicionário?
Tricia - Ué ele não tava bem ali na minha frente? Eu achei que era p'ra usar.

(Qs #6 and 7 / SR)

Similar to her decision to address the notion of 'hierarchy of difficulties' along her first thinking aloud session, her decision to include the two kinds of motivation appears to have been strongly influenced by the fact that, for her, information contained in available sources is important and, therefore, must appear in students' texts, even if the student is not in control of it. In both situations mentioned above, Tricia knew she was not in control of topic knowledge (hierarchy of difficulty and the two kinds of motivation, respectively).

Even though, she chose to include such a discussion in her drafts, which might be suggestive of some low degree of metacognition[29].

Tricia's words suggest that having her instructor bring and suggest the use of a specialized dictionary was not to be interpreted as a should but as a must[30]. In this way, the authorative figure of the instructor, who has the power to sanction students' text might have been foregrounded. Thus, what was offered as a suggestion turned out to sound as an obligation.

Her response also suggests that rather than using the source to accomplish a specific purpose such as checking for accuracy, Tricia used it in search of content information to be displayed, undervaluing then her own ideas built in classroom discussions about the influence motivation as well as other factors exerted on one's learning process. Her resorting to the source may also indicate a typical misbelief shared by many students that sources bring ready responses. This attitude of hers also leads us to consider a common guessing game students engage in when fulfilling a writing assignment -- one that tells them to write what they think their instructors want or expect from them (Moffett, 1983; Applebee & Langer, 1983). Within this pespective, the Applied Linguistics Dictionary on their working desk might have had a crucial role in what they perceived as being my expectations.

Another example that strongly suggests that Tricia tried to play the game of fulfilling what she assumed to be my expectations came from the retrospective report after the completion of task 3 and from the stimulated recall. In both situations, she commented

[29] I am indebted to Stuart Greene for this insight. For him, her attitude reflected her metacognitive knowledge about what is and what is not to be included in her evolving text, although at an elementary level.

[30] During the instructions for task completion, I told them to be free to look up technical terms in the dictionary if they felt the need to do so.

on her choice of arguing for the second language activity without analyzing its features beforehand:

> R - Alcançou teu objetivo?
> Tricia - Acho que sim. Fiquei emperrada ...
> R - Qual era ele?
> Tricia - Mostrar que a segunda atividade era melhor.
> R - Você realmente acha que ela é melhor?
> Tricia - Ah, sem dúvida.
>
> (l. 94-100 / RR3)

> R - Você não acha que teria sido mais fácil analisar a tarefa antes de começar a escrever?
> Tricia - Eu achei que não precisava, eu já sabia que ela era mais interessante por causa das aulas.
>
> (Q#12 / SR)

My point here is that by not letting the features pertaining to the second language activity, she was supposed to analyze, emerge out of a careful analysis, she tried to impose on the language activity, attributions she thought belonged to communicative tasks. By so doing, Tricia ended up qualifying the target task as <u>interesting</u>, <u>complete</u>, <u>different</u>, <u>creative</u> and <u>intelligent</u>, within a twenty minute span. Let me illustrate this point with a segment of her thinking aloud protocol :

> ... porque através desta ... os estudantes ... [looks at the writing prompt] ... the students o quê? ... os estudantes will learn ... não é learn não... os estudantes irão ... [reads from the best way up to the students] serão capazes ... ah! ... will be able to communicate ... de comunicar ... sem saber ... what ... they are doing ... porque os alunos serão capazes de se comunicar sem saber o que estão fazendo ... e aí, coisa interessante! For this reason ... we ... por esta razão ... esta atividade ... this second activity ... se torna ... become ... <u>very interesting</u> ... por essa razão essa segunda atividade se torna muito interessante porque ... nem imagino ... muito interessante ... para o aluno ... pois ... o aluno ... because the student ... porque o aluno ... com certeza ... muito interessante ... e ... mais ... e more ... muito mais interessante ... become more interesting ... and ... interessante e ... e o quê? ... e o que Jesus? ... interesting <u>and complete</u> ... for this reason this second activity se torna ... become more interesting and complete ... when we say talk ... quando nós ... [punches the table] ... quando nós ... nos referimos ... ah! ... vibra estala dedo ... [underlines a word in the prompt] não ... interessante porque ... quando nós dissemos ... dissemos ... when we said this word ‘interesting’ ... we are ...

estamos ... nós estamos nos referindo ... we are referring ... [looks at the second activity] ... criativa! ... we are referring to ... nós estamos nos referindo à criatividade ... we are referring to the creativity ... of the ... of the activity ... a criatividade ... quando nós falamos ... quando nós falamos ...não espera aí ... [reads text produced] ... mais interessante e completa ... vamos ser mais objetiva [says her name] ... [crosses 'when we said this word interesting, we are referring to the creativity of the activity' out] ... interesting because ... [her glasses fall off her head, she picks them up, and looks outside the window for a while] ... interessante porque ... é uma maneira diferente ... interessante porque é uma maneira diferente ... porque é considerada ... is considered ... a different ... porque é considerada ... uma maneira diferente ... interessante ... porque é considerada ... uma maneira diferente ... interessante porque ... é considerada uma maneira diferente ...[yawns] ... interessante porque é considerada uma maneira diferente ... to show the students ... para mostrar aos alunos ... to show the students ... é considerada uma maneira diferente e inteligente ... uma maneira diferente e inteligente para mostrar ... [writes different and intelligent down] ...

(l. 35-58)

Tricia's view of academic writing as the means through which students display knowledge and instructors evaluate students was very prominent in the literate heritage she had brought with her, as the two examples below suggest:

R - Por quê você acha que eu pedi para que vocês escrevessem tres ensaios p'ro nosso curso?
Tricia - Porque para dar aula a gente precisa saber desse assunto. Escrever porque a gente tá fazendo um curso de Letras então tem que saber escrever. Para senhora poder dar nota.

(Q#3 / long-term retropsective report)

R - Você acha que em alguma vez você escreveu para contribuir com o conhecimento da área ou escrevia para ser avaliada pelo professor?
Tricia - Como é que é?
R - Se passa pela tua cabeça que escrever na academia pode ser encarado como contribuir para gerar conhecimento numa determinada área?
Tricia - Não. Eu sempre escrevi por que tinha que escrever para receber nota. A diferença é que no início eu escrevia para o professor mesmo, depois eu aprendi, porque eles disseram, que era para escrever para um leitor diferente que não sabia do assunto para que ele pudesse entender.

(Q#11 / long-term retrospective report)

Perhaps of most negative resonance in her words was her disbelief about instructors' interest in students' ideas. Although the thinking aloud protocol shows that

Tricia mastered the mechanics of source documentation, she failed to use quoting effectively to achieve a rhetorical purpose, as shown by the product perspective. Also, by voicing her assumption about academic writing conventions, lack of instructors' interest in students' development of their own ideas about a given topic, low degree of engagement with task assignments, etc., Tricia put her finger on actual educational failures that permeate our teaching practices.

In short, the process tracing anlysis corroborates and adds up to the text analysis by providing some clues about Tricia's reasons to rely on sources, to be deferential to them, and to draw upon her previous writing experiences, and thus confirming the relevant role the writing context exerted on her composing processes.

As Brian did not show a systematic writing approach to the task assignment across the experiment (cf. research question one), the remarks below are to be read in light of the specific contexts they have occurred since they may not be representative of his regular writing behavior.

The opening move of Brian's first thinking aloud protocol shows that task 1 required him to do summary rather than analytical writing: ['É p'ra escrever um ensaio sobre o Lado e a Freeman' (l. 1)]. In fact, most of his textual moves reveal that he viewed the task as asking for summary writing, as can be seen below in the beginnings of the sentences from his writings:

["Based on Lado's and Larsen-Freeman's text, they show ..."]
["Contrastive Analysis based on Freeman deal with ..."]
["Lado tell us ..."]
["Another question showed by Freeman is ..."]
["In Lado's text ..."]
["Another question is the qualification of the teachers..."]
["Lado and Freeman are ..."]

(see Appendix G)

All topics developed in Brian's text closely follow the ideas developed in the sources to the point that the two last examples below even carried the source subheadings over. Observe that rather than writing a paragraph, Brian just provided topic entries to be developed:

["Preparation of the materials:"] and ["Grammatical Structure:"]

Thus, interpreting the task as requiring him to do summary writing might have led him to rely on sources more strongly. Previous research (Sternglass, 1988; Ackerman, 1991; Greene, 1990, 1995) has shown that summary writing favors more reliance on sources than analysis, interpretation or synthesis. Moreover, Brian's interpretation can be seen both as a consequence of his previous school writing experiences and as the driving force of his following moves which are also in consonance with Ackerman's 1990 study. In short, Ackerman claims that "legacy of schooling" itself creates a second legacy within a task -- "the legacy of opening moves" (p. 184). Therefore, choosing to write a summary might very well have triggered a number of summarizing strategies that, in turn, determined his following moves.

Yet, more damaging than underrepresenting a task is misreading the available sources. As already mentioned, Brian failed to perceive the two source texts (available for task 1) as having two different rhetorical purposes. The thinking aloud protocol revealed that he had seen sources as sharing ideas and purpose: ['e ... é isso que tem que ocorrer como diz o Lado ... e a Freeman também ... porque os dois têm o mesmo pensamento...' (l. 65-66)]. His first thinking aloud protocol shows that he let the source texts determine not only the content of his evolving text but also its organization. The verbal protocol depicts a fixed scanning-composing pattern through which the latter is dictated by the former, as illustrated below:

> como assim? ... a L2 é um processo ... de transpor ... nós temos a nossa língua ... nós temos os nossos hábitos ... e quando você aprende uma outra língua ... são outros hábitos ... é outra cultura ... é outra forma de pensar ... isso é difícil de mostrar aqui ... tá ... isso ... isso tambem ... na línguagem ...[goes to source] e também ... no texto do Lado ... ele nos diz ... que tem que haver uma comparação entre as línguas ... como é que se compara? ... mostrando o lado fácil da língua nativa ... e ... da LE ... tem que haver uma comparação ... entre as duas ... para que se mostre a dificuldade entre ... facilidade e dificuldades entre elas ... [goes to source] um dos ...
>
> (l. 55-62 / TAP 1)

This pattern was only broken twice along this thinking aloud session. The first time was when he noted he was not pleased with his evolving text. But, even though, he re-started the same pattern, as shown below:

> [goes to source]... o som ... os sons que são emitidos na nossa língua ... na língua mãe ... são geralmente... transferidos ... para a L2 ... essa forma de mostrar o professor o que realmente é ... eu tô confuso ... eu tô sem saber o que dizer ... não era assim que eu queria dizer...eu precisava de um tempinho mais ... [goes to source] o Lado também fala aqui ...
>
> (l. 72-75)

The second time was when he got fed up with the task and could not stand doing it any more. At that moment, he abruptly ended his composing process saying: [‘ ... eu coloco a palavra must ... como um tipo de obrigação ... mas é em relação ao Lado ... porque ele é um defensor da análise contrastiva... coloco o must mas tem outros pontos ... eu concordo discordando ... grammatical structure ... não sai mais nada não.’ (l. 100-103)]. Uttering [‘não sai mais nada não’] sounds as if his mind were a cabinet out of which files were pulled out. Having no more files to be pulled out meant that his composing process was over. Furthermore both utterances [‘eu tô sem saber o que dizer’] and [‘não sai mais nada não’] suggest that he was not the one in charge of the content to be included or excluded in his evolving text. A metaphor that best describes Brian’s actions, as documented by the thinking aloud protocol, is that of a boat adrift which, in Brian’s case, is his composing process that is moved not by his will but by the source text presentation of information and

within this frame of reference there is no room for building and contributing an idea of his own. The only clue that suggests an attempt to speak out his position comes from the following passage:

> primeiro ele fala da repetição ... a repetição é uma coisa parada ... estática ... que não leva o aluno a pensar ... só a repetir ... lógico que a mente humana não usa somente esse tipo ... ela é capaz de ... ela é capaz de mudar ... depois de aprender o vocabulário ... ela é capaz de fazer mudanças ... parte daquilo que você aprendeu de cor ... que nem a criança ... ela é capaz de mudar aquilo que ela ouve ... aquilo que ela repete ... será isso deve entrar? ... não sei ... não vou colocar isso não ... porque senão ... o meu leitor pode não entender ... é melhor usar coisas mais simples ... por causa do leitor ... [goes to source] outra coisa importante que ele fala aqui ... é sobre a preparação de material ...
>
> (l. 84-92 / TAP1)

I believe that by offering the reader as an excuse for not developing this idea further ["... pode não entender..." (l. 90)], Brian automatically chose not to go for an analytical piece of writing, which could have enabled him to build and contribute a reasoned position of his own. I would like to suggest that if Brian had continued his reasoning he might have come up with a competing view with that of behaviorists. He could, for example, have challenged Lado's theoretical underpinnings by arguing against the passive role claimed for the human mind.

His second thinking aloud protocol does not capture the image of a boat adrift but of one in control by the captain, at least in the first part of the session. With respect to source documentation, the dialogue below during the thinking aloud session shows his difficulties with the mechanics of quoting:

> Brian - Quando eu coloco o que tem no livro, tenho que colocar aspas né porque eu to transferindo?
> R - Sim as aspas.
> Brian - fators that ... ... ele fala aqui em second language learning ... eu não vou falar isso ... porque ... eu tô falando em geral ... aqui é específico p'ra second language

> learning ... vou cortar aqui ... aspas são aqueles pontinhos em cima da palavra, né? ... aí eu fecho as aspas e boto a página.
> R - Antes da página, coloca o sobrenome do primeiro e adiciona *et al.* que quer dizer e outros depois põe o ano dois pontos e a página.
>
> (l. 43-51 / TAP2)

The thinking aloud protocol also shows his purposeful use of the source available and his sense of direction: ['... não vou nem olhar para ali ... eu já tenho o meu tópico ... [reads definition of motivation]... agora eu vou dizer como esse dois aspectos influenciam o aprendizado ...' (l. 58-62 / TAP2)]. Although he headed for his objective - to show how motivation influenced the second language learning process - his thinking aloud protocol indicates that he hardly knows how to explain such a phenomenom: ['e agora? ... como é que isso influencia? ... eu sei que influencia ... mas dizer como é que influencia é que é o problema ... será que consigo? ... ' (l. 57-58)]. At this very moment of his composing process, Brian could have stopped to re-evaluate his initial plans, but he chose to move his process onward, even after having realized that he lacked substantial evidence to support his claim. Brian's attitude matches the one exemplified by Flower and Hayes (1979) - that of novices whose goals tend to be unmanageable and that of Rose's (1984) *high-blockers* whose plans tend to be inflexible. Though Brian did not get blocked along this task, he went adrift again and failed to explain what influence motivation exerted upon the second language learning process. What he ended up doing was providing an unsustained positioning about the importance of motivation for the second language learning process, about the influence of teaching upon learning and, finally, he offered some suggestions on how instructors should motivate their students (cf. draft 2, Appendix G).

The third thinking aloud protocol provided a window on a Brian who was again not in control of his actions and therefore needed his instructor's authority to sanction them

[‘Não tem que por um título não né?’(l. 11)] or [‘Não preciso então falar de todos eles não né?’ (l. 16)], a Brian without a sense of what to do [‘. ... vou dizer vou usar o segundo text ... vou fazer um outline ... vou falar de quê? ... de quê? ... Oh, meu Deus!’ (l. 23-24)], a Brian who did not depart from analysis but from the classroom workshop, taking for granted that the language activities discussed on that occasion and the ones he was supposed to analyze shared similar features and, finally, a Brian who resorted to sources in search of appropriate wording [‘... by doing this exercise this way ... take the students ... to think about it ... pensando sobre o exercício ... [looks for the word incidentally in the class handout and goes on writing text down...’ (l. 64-65)]. According to the text analysis, all these Brians were unable to build and contribute a reasoned argument in favor of either one of the language activities and ended up with a disjointed piece of incoherent text. What the protocol analysis reveals, however, is that Brian did not build a reasoned opinion because he did not manage to transcribe more elaborated thinking carried out along the thinking aloud session into comprehensible and coherent prose, weakening whatever possibility he had of building and sustaining a position of his own through written discourse. To illustrate my point, I first present extracts from his draft of task 3 which tells one story, then I move into a more refined thinking aloud protocol analysis which tells a quite different story.

Three statements in Brian’s draft were found to need supporting evidence. They were [“ The second exercise was developed basically in focus of content.”], [“The structure in relation to the form is not relevant but the process of communication is.”], and [“Thinking and questioning about the clues the students are going to use the language structure incidentally.”]. The tentative supporting pieces of evidence found in the text are that [“students are taken to think about the story”] and that [“unconsciously they are using the verb tense”]. Similarly to Tricia, Brian made no reference to what he meant by

[“thinking about the story”] nor did he explain to his readers how students use verb tenses unconsciously.

Though Brian said he had kept in mind that he was supposed to write to novice EFL teachers, his underelaborations on key ideas such as [“incidental use of language”] and [“content-oriented activity”] revealed he was more inclined to display the content he had learned than to manipulate it for a given purpose. That is the story the text analysis tells -- the one of disjointed ideas and an incoherent piece of written prose.

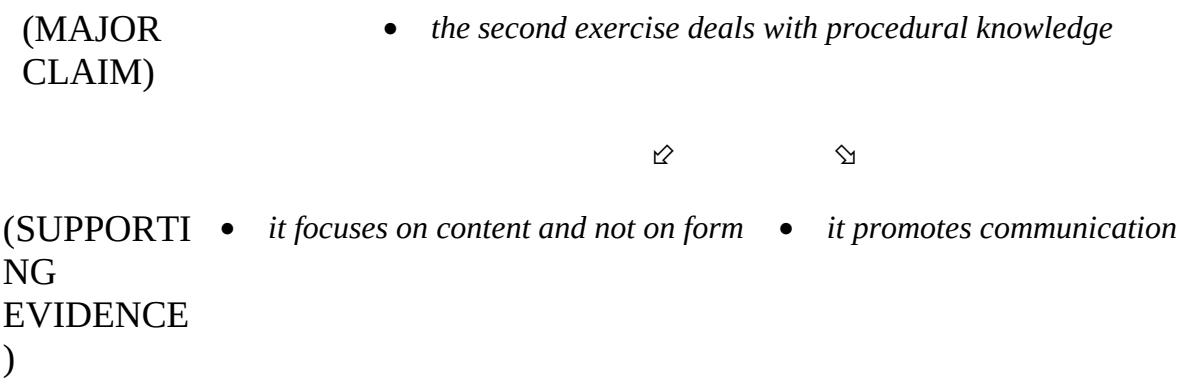
What follows now is the story told by the protocol analysis which aims at proving that part of Brian’s thinking aloud consists of some coherent thinking which was never transcribed. This particular thinking aloud session had two parts. The first was when Brian outlined the ideas to be included in his text; the second, when he got fed up with the outlining and started writing. In other words, the ideas generated first ended up in his outline while the ones generated second were immediately transcribed.

During his first attempt to generate content, Brian raised particular points with regard to the second language activities:

> ... o segundo exercício trabalha ... com o procedural knowledge ... porque ... ele usa ... ele foi feito p’ra comunicar ... não foca na forma, né? ... ele não foca na forma ... ele não foca na estrutura da língua ... não foca na forma e sim ... no contento ... no contexto ... no conteúdo ... the second exercise ... o segundo exercício ... é apropriado ... is appropriate ... the second ... is an appropriate exercise ... to ... is an appropriate exercise to ..... para que os estudantes ... o estudante ... para que os estudantes ... se comuniquem ... ...comunicate ... para que eles se comuniquem ...
>
> (l. 30-36 / TAP3)

When translating his thoughts into English and transcribing them into written language, Brian came up with the following claim that appears to be a conclusion of his cognitive activity: [“the second exercise is the appropriate exercise for students to communicate”]. I contend that this transcribed fragment of thought does not account for the

coherent thinking transcribed above. Such coherent thinking could be reconstructed as follows: '*the second exercise develops procedural knowledge'* for: (a) '*it focuses on content rather than on form'* and (b) '*it promotes communication'* , as the diagram below indicates:



This example illustrates that despite having content knowledge to draw upon, Brian did not know how to put it into use according to his needs.

As his composing process developed, his thinking aloud protocol shows that he goes on toward searching for supporting evidence for the fragment of thought he had transcribed in his outline ["the second exercise is the appropriate exercise for students to communicate"]:

> O segundo dá suporte para que eu faça com que os alunos tenham habilidade ... o segundo exercício vai fazer com que o aluno tenha habilidade ... para o uso da língua ... por quê ?... porque o primeiro ... [writes down]... the first ... está centrado ... na forma ... and the second ... o segundo ...is focused on ... está centrado ... no contexto ... content ... o primeiro usa mais a repetição ... o método audiolíngual ... mas eu vou falar do segundo ...
>
> (l. 37-42 / TAP3)

What he transcribed in his outline was a far more condensed form - ["why? the first one is centered on form / the second is focused on content"] - which, again, failed to capture the more extended piece of coherent discourse transcribed above.

The segment above also shows that Brian made use of a self-dialogue technique through which he elicited content by posing a why-question (underlined in the example above) which led to a cause-effect relationship between the ideas being proposed. In the next segment of his thinking aloud protocol, he went on to elicit more relevant content to be included in his evolving outline by establishing a causal-effect relationship between ideas:

> ... no segundo exercício... é visível ... essa forma ... do do de centrar ... no contexto ... porque o estudante tem que usar a língua ... inconscientemente para se comunicar ... isso mostra algumas formas leitura ... não é isso não ... não é isso ... é isso e não é ... eu tô indo certo ... eu tô tentando mostrar ... o exercício ... o exercício como uma maneira ... de ...
>
> (l. 42-46 / TAP3)

This flow of thought is transcribed as follows: ["the second exercise students have to use the language structure unconsciously to communicate."]. It was this very moment that I identified as signalling the beginning of the second moment, one marked on paper by Brian's drawing of a line and starting to write his draft (cf. draft 2, Appendix G). It is important to highlight the fact that the text produced up to that moment far corresponds to the following outline, which preceded his text on the sheet he handed in:

- the second exercise is the appropriate exercise for students to communicate.
- why? the first one is centered on form / the second is focused on content.
- the second exercise students have to use the language structure unconsciously to communicate.

During the second moment, the first line of his outline was carried over to his draft, as follows: ["The second exercise was developed basically in focus of content."]. It is striking that what turns out to be his thesis statement was an idea that had been previously offered as a supporting idea (cf. outline above). This thesis statement, in need of support, immediately entailed a how-question ['... the second exercise was ... o segundo exercício ...

põe o foco ... põe ênfase no contexto ... como ele faz isso? ... how, how?' (l. 47-49)] , which he promptly attempted to respond to, apparently offering evidence:

> ... the second exercise was ... o segundo exercício ... põe o foco ... põe ênfase no contexto ... como ele faz isso? ... how, how?... the students ... os estudantes ... are ... os estudantes são ... levados ... taken to think about ... a pensar ... the ... to think about the story ... como? ... os estudantes são levados a pensar sobre a estória ... e ... o quê eles tem que fazer? ... e unconsciously ... inconscientemente ... eles tão usando o quê? ... o tempo verbal ...
>
> (l. 47-52 / TAP3)

From this part on, Brian engaged in a knowledge-telling process (Scardamalia & Bereiter, 1987) in which ideas were generated by means of the self-dialogue technique and uncritically put onto the paper. Thus his evolving text reads as follows: ["The second exercise was developed basically in focus of content. How? The students are taken to think about the story and unconsciously they are using the verb tense."].

It seems that what Brian did not attend to is that what sounds coherent in oral language may not do so in written language. In other words, he did not notice that his telegraphic speech had not done justice to his coherent and logical flow of ideas. As a result, none of the three co-readers who read this segment was able to understand it on the sole basis of his textualization.

Brian's verbal protocols point toward his ability to carry on coherent thinking, on the one hand, and toward his inability to transcribe it in a piece of coherent and clear writing, on the other. To put it another way, it seems that although Brian's manipulation of content showed he was in better control of contrastive analysis and of the procedural-declarative knowledge dichotomy (task 1 and task 3 themes, respectively) than Tricia, he lacked strategic knowledge to put such knowledge into effective use. Given this picture, it can hardly be expected that Brian would contribute a perspective of his own, not due to

cognitive shortcoming to build one but due to lack of strategic knowledge to handle his linguistic constraints.

What Brian did during his thinking aloud session might, at least in part, be explained by what he said about manipulating sources and contributing a view of his own. He viewed school writing as a mere exercise of recitation or as the means through which instructors find out what one has learned about a given subject:

> R - O que você acha que os professores esperam de um texto acadêmico?
> Brian - Mostrar que aprendeu o assunto.
>
> (Q#14 / long-term retrospective report)

In sum, seeing writing as an evaluative tool might have influenced Brian to take a short cut - to write a summary of source ideas rather than engage in critical analytical writing which would have required him to build and contribute his view across tasks.

For researchers as Emig (1977), unless students see writing as a learning device, they see no one reason to replace safe practices such as summary writing by unsafe ones such as analytical writing. In line with Emig's claim is Durst's (1987) standpoint. As said in Chapter Two, Durst compared the cognitive processes involved in summary and analytical writing and concluded that analytical thinking is more demanding in terms of critical, reflective thinking.

Brian's account for not offering his contribution corroborates what research has shown that high school graders play the role of students by knowing exactly what kind of exigencies each instructor makes and follow them accordingly (cf. Applebee & Langer, 1983), as the excerpt below displays:

> R - Você geralmente dá tua opinião nos seus textos?
> Brian - Geralmente eu não dou não.

R - Por quê?
Brian - Porque eu sei que os professores não querem nem saber. Eles querem que a gente repita o que ele ensinou. Lembra que eu te contei daquele professor que eu tive.
R - Você não acha que dando enriquece o teu texto?
Brian - Talvez. Mas sempre que tento, eles dizem isso ou aquilo, acabei desistindo.
(Q#15 / long-term retrospective report)

Brian's opinion suggests that he had no motivating reasons to express his viewpoint toward a given topic. Not expressing it, however, does not necessarily mean not having one of his own. Although his drafts did not show such positionings, the thinking aloud protocols disclosed Brian's opinion toward the role he believed motivation has in the learning process (task 2) as well as his inclination toward the content-oriented language activity (task 3). His positioning toward Lado's viewpoint (task 1) did not emerge from his verbal protocols though. What his thinking aloud protocol suggests instead was that Brian sounded favorable to the audiolingual method (e.g. repetition, imitation, etc.). It was only in the retrospective report that Brian's misunderstanding became evident:

R - Qual a tua opinião sobre a AC?
Brian - Eu concordo com o Lado que quando a gente compara as duas línguas a gente já tem uma idéia onde os alunos vão ter dificuldade. Mas eu discordo com algumas coisas que ele diz aqui, como eu disse no texto.
(l.76-79 / RR1)
R - Mas você concorda com as idéias do Lado no texto?
Brian - Eu sempre faço isso que o Lado fala em relação a preparação dos textos. Quando eu preparo um texto, pego da revista Inquiry que é um jornal diário e com vocabulário facílimo aí eu tento tirar as palavras difíceis. Eu tenho que adaptar. Tenho que usar palavras mais latinizadas, eu trago outras palavras com a mesma conotação semântica para facilitar a compreensão do aluno. Eu aprendi Inglês com base na Contrastive Analysis, essa forma de repetição. E tenho algumas experiências. Eu tô vendo TV. Olha só, uma experiência com um amigo foi terrível, ele começou a falar em Inglês comigo no ônibus e não saía nada, eu não consegui falar nada, e eu tô sempre em contato, né. Eu sempre ligo o gravador e fico escutando o Inglês, eu sei que tô aprendendo a estrutura da língua de tanto escutar. Hoje em dia eu sei.
(l. 34-44 / RR1)

This excerpt reveals that Brian did not perceive what he had left unstated, that is, he never pointed out in what points he disagreed with Lado. Nowhere in his text did he say: ["...quando a gente compara as duas línguas a gente já tem uma idéia onde os alunos vão ter dificuldade."]. By leaving it unsaid, Brian not only missed the opportunity to identify flaws in Lado's strong version of contrastive analysis or possibly to argue for an alternative view, engaging, then, in scholarly conversation. The following segment of the long term retrospective report shows he had something to contribute to the pattern-practice exercises postulated by behaviorists:

> R - O que que você quis dizer aqui?
> Brian - Ah! Que o processo de ensino e de aprendizagem são dinâmicos e não estáticos.
> R - O que você quer dizer com estático?
> Brian - Parado, só com repetição, repetição e repetição.
> R - E dinâmico?
> Brian - O contrário, espontâneo, criativo
>
> (Q#9 / SR)

In brief, what Brian says about manipulating sources and contributing a view of his own through academic writing is in line with his doings. His thinking aloud protocol showed that task 1 led him to do summary writing, to rely heavily on source information, to display topic knowledge, to follow source text organization of ideas. Although task 1 has motivated him to build an opinion of his own, he decided not to develop it in his draft. Task 2 impelled him to be in a better control of the writing situation. His thinking aloud protocol, however, shows his unwillingness to re-evaluate his opening moves and initial plans along his composing process. Last, the protocol analysis shows that as childish and incoherent Brian's drafts may read, they sprang from elaborated and coherent articulated thinking. In short, the process-tracing analysis of Brian's doings and sayings corroborates the role of the

tasks, previous writing experiences and legacy of schooling upon Brian's composing processes.

Although mainstream socio-cognitive scholarship helps us understand how writing tasks lead students to (1) reproduce sources rather than challenge them, (2) make little effort to come to terms with their own ideas along their composing process, and (3) take ideas directly from sources and plunge them into their evolving texts with little or no hesitation, it does not address or explain the affective component that appears to have influenced the students' composing processes and sense of authorship. Back in the early 60's, Hilgard, mentioned in Brown (1994a:134), warned that "purely cognitive theories of learning and cognition will be rejected unless a role is assigned to affectivity". I contend that Hilgard's warning is also quite applicable to the existing socio-cognitive studies that have also neglected the affective domain. In the coming section, I approach this still unkown territory in light of the third research question: *How did the affective factor come into play along the student writers' composing processes?*

4.3. The affective component in Tricia's and Brian's composing processes

It is imperative to remind the reader that my primary objective was not to identify who was apprehensive or to measure the students' degree of apprehensiveness, but to compile more evidence about the students' manifestations of their discomfort levels and to show the pervasive effect the affective component had upon the students' sense of authorship. Therefore, unlike previous research on apprehensive states, this research does not tackle this phenomenon through statistical measures, such as the ones largely developed by Daly and Miller, 1975a; Thompson, 1978; Blake, 1976 and Rose, 1983, 1981).

The following analysis is grounded in Koth and Fazzio's (1986) and Molener and Tafani's (1997) tri-component views of attitude (cognitive, affective and behavioral), as explained in Chapter Two (Subsection 2.4.2). In the present data, the cognitive component comprised the students' beliefs about writing that permeated the student writers' questionnaries (Appendix E), reports (Apendices C and F), and their responses to the agree-disagree attitudinal test (Appendix N). The affective component comprised their inner feelings, which were inferred from their discomfort manifestations and self-evaluations throughout the thinking aloud sessions. Finally, the behavioral component comprised emotionally-loaded physical reactions (e.g. shaking hands, stuttering, etc.) the students experienced throughout the thinking aloud sessions.

In what follows, I present pieces of widespread evidence about the students' apprehensive states, attitude toward writing and beliefs about writing found in the data and supported by their responses to the agree-disagree attitudinal test. I also report on the causes the students attributed to their difficulties along task completion. Among the causes offered, familiarity/unfamiliarity with the task assignments is discussed separately since it was hypothesized that it would have stronger impact upon task 1 and a weaker impact upon tasks 2 and 3. Finally, I also discuss the role of student-instructor interactions along task completion, for I believe they help us telling a still more comprehensive story of the students' composing processes.

4.3.1. Tricia's and Brian's apprehensive states

A record of the students' observable physical reactions was possible through the videotaping of the thinking aloud sessions and through the students' spontaneous comments about their own feelings. Their physical reactions and their spontaneous comments became

raw material for later methods of data collection such as the stimulated recall, long-term retrospective report, and the agree-disagree attitudinal test. This methodological procedure reflects the rigor of this analysis which lies in my triangulation of the process data elicited from multiple sources.

Tricia's discomfort levels were evident during the first thinking aloud session and were signaled by manifestations such as stuttering and her laughing at ease[31]. Her own perception of her discomfort levels became evident through her evaluative comments during the very thinking aloud session: ['E quero...viu quando eu fico nervosa ... eu fico gaga...' (l. 74)] or ['Eu sou shy professora...não vai sair eu não né...só a minha voz, né?' (l. 127)]. Another event that might also be suggestive of her discomfort levels was her rigorous text evaluation (underlined below), at the very moment she was still trying to generate an idea:

> A definição da Análise Contrastiva ... eu queria mostrar a vocês ... a definição da Análise Contrastiva... não lembro onde tá a definição no texto ... a definição que é ... que é ... <u>esse que é tá feio</u> ... acho que tenho que fazer tudo de novo ... first of all ... I will show you the definition of contrastive analysis ... ponto ... que ... <u>esse que tá horrível</u> ... Vou colocar ponto ... Acho que vou botar it ... It is ...se quiser ... mas não é is ... não é is ... <u>o is é que não tá dando</u> ...
>
> (l. 86-91)

On this account, Flower and Hayes (1977) note that a particular feature of novice writing process is to be caught up too early in a rather strict form-oriented stance which usually disrupts the idea generation process. As Rose (1980, 1984) puts it, such a form-oriented approach may cause *writing blocks*. Moreover, Tricia's focus on the self at the beginning of the thinking aloud session was interpreted as a strong index of apprehension. As an attempt to check whether she was apprehensive due to the writing situation or due to my presence, I left her by herself for sometime. At that moment, I assumed that if her

apprehensive state had been caused by my presence, my leaving the room would have released such a feeling and her ideas would have flowed more easily. The excerpt of the thinking aloud protocol below illustrates this point[32]. The underlined chunks signal her focus on the self:

> ... a Análise Contrastiva ... a Análise Contrastiva ... como é que vou dizer? ... [reads writing prompt] ... posso botar assim? ... sem entrar em definição ... acho que fica melhor ... I will ... not comment ... present! ... what is CA ... what are you mean by Contrastive analysis ... <u>eu dou um trabalho para escrever danado</u>... I will present what is CA ... and ... what is CA and ... to show the most important ... point ... não ... pera aí ... [laughs] ... I will show what CA is ... <u>gente, tô emperrada!</u> ... eu irei ... eu irei ... mostrar o que seria a Análise Contrastiva ... na qual ... na qual ... ah, yes! ... na qual mostra ... na qual o quê? ... [reads writing prompt] ... ah, sim! ... agora peguei ... which ... which identify ... which identify point ... o que é Análise Contrastiva?... o que é Análise Contrastiva? ... na qual mostra o que é a Análise Contrastiva ... o que é a Análise Contrastiva ... isso então tá errado ... isso aqui é uma introdução ... do jeito que eu ia botando ...
>
> l. 5
>
> l. 10

The attentive reader can notice a shift of Tricia's focus from line six onwards. That was the specific moment that I noticed her self-critique process and interpreted it as strongly suggesting some discomfort level with my presence in the experimental setting and, then, decided to leave the room.

With regard to Brian's physical reactions, the data revealed that, unlike Tricia's, Brian's discomfort levels lasted longer and occurred not only along the first thinking aloud session but also along the last one. The most observable indexes of Brian's discomfort levels were: shaking his legs uninterruptedly, sighing at the end of idea transcriptions, wiping out his nose, holding his pen tightly and changing it from one hand to another uninterruptedly along the first thinking aloud session; and covering his face with his hands, appealing to God, moving his pen from one place to another, looking at his watch from time to time and shaking legs, during the third thinking aloud session.

---

[31] No other observable manifestation was noticed across the remaining tasks.

Brian's perception of his apprehensive state toward writing also became evident in his spontaneous self-comments along thinking aloud sessions one and three, respectively: ['Eu tenho um problema. Eu não gosto de escrever eu fico ansioso. Você vai ver, vai chegar uma hora em que eu não vou conseguir escrever. Você vai ver de tão nervoso.' (l. 40-41 / TAP1)] or ['não pode ser ... mas eu não tô conseguindo escrever ... por quê? ... Por quê?... Chega!' (l. 65-66 / TAP3)].

Apprehension appears to have played a more disabling role in Brian's composing process than in Tricia's. The question that emerges from here is what might have been the reasons for these emotional manifestations lasting longer for Brian than for Tricia? Although I can not determine the exact causes of his emotional state, I can speculate that Brian seemed far more apprehensive than Tricia in class, suggesting a high apprehensive state not only in the writing sessions but also in the Applied Linguistics class. This suggests a more dispositional rather than situational apprehensive state (for details see, Bailey, 1983 and Daly and Hailey, 1984). Second, his apprehension was more evident (e.g. stuttering, sweating, shaking legs, wiping his forehead) when Tricia missed classes and the focus, automatically, lay on him. Third, his negative attitude toward writing ['I really don't like what I write' (Qn1[33])], and finally the psychological pressure of fearing not to be capable of meeting the deadline established for the termination of the course were some reasonable causes of Brian's apprehensive state that emerged throughout the process-tracing analysis.

Retrospectively (Appendix F), Brian confirmed all of the above causes directly or indirectly. Below is his indirect reflection with regard to his being on the spot. On this account, he said:

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[32] This segment is from line 91 to 101 in Appendix J.
[33] Qn1 stands for the first questionnaire in Appendix E.

R - As aulas só comigo eram estressante não eram?
Brian - Não porque eu gostava da aula e eu adoro o assunto. Com a Tricia, ela me ajudava porque aí eu não era o centro de atenções. Eu gostava da aula por isso não era estressante, mas com ela eu escutava a opinião dela também.

(Q#18 / LTRR)

I do not believe that Brian's apprehensive state was thoroughly dispositional; it is likely that social and cultural situational facts were also responsible for it. These facts may be: (a) a social status - being a university professor in the Northeast of Brazil still means holding a respectable and powerful position; or (b) a cultural bias - as a man, it might have been embarrassing for him to show his shortcomings and difficulties to a female instructor of about his age. Although this is mere speculation, factors as these may be seen as detrimental to the learning process, in general, or to the composing process, in more specific terms, and as such deserve further investigation to allow researchers to be in a better position to pinpoint their adverse effects upon these very same processes.

In the following sections, Tricia's and Brian's attitude toward writing and their beliefs about writing and the causes they attributed to their difficulties along task completion are discussed in order to allow a more and more comprehensive picture of the role of the affective domain in the students' composing processes as well as to help us gain some insights into the reasons that might have contributed to Brian's more enduring apprehensive manifestations while composing across tasks.

4.3.2. Tricia's and Brian's attitude toward writing

Despite individual differences, both Tricia's and Brian's first questionnaire revealed not only their uneasiness but also some negative attitude toward academic writing[34](see Appendix E). Lack of confidence was a key word used by Tricia to express her attitude toward writing. In her first attempt to evaluate her own writing skill, she said: ['I'm very insecure, maybe the teachers I had did not help me so much. Some of them, in spite of teaching me how to write, they only criticized me. Because of that, as I said before, I'm very insecure.'(Qn1)]. Her lack of confidence seemed to be rooted in her previous school writing experiences.

Tricia also commented on lack of confidence when answering the second questionnaire (Qn2, Appendix E), which had been specifically designed to provide them with a chance to articulate their concerns about participating in an experiment. Lack of confidence arose during the first writing session too ['... será que não era melhor de botar?... eu morro de insegurança ... I'll try to show you ... the definition ...' (l. 74-75 / TAP1)] but as time went by, she did not comment on lack of confidence any longer. As a matter of fact, it was only in retrospect (Appendix F) during our last meeting while evaluating the whole writing experience that Tricia revealed an alternative attitude to her initial state of lack of confidence:

> R - Você aprendeu alguma coisa para tua vida acadêmica no curso que eu dei ou nessas conversas que a gente tá tendo desde que eu voltei? Teve alguma coisa que marcou positivamente?
> Tricia - Eu acho que perdi o medo que tinha e fiquei mais segura p'ra escrever.
> (Q#14 / LTRR)

[34] By the time the students answered the first questionnaire, they did not know they would be asked to participate in a writing experiment. Therefore, it cannot be argued that their negative attitude could have been toward the experiment itself. Conversely, the second questionnaire already captured some of their specific concerns about the writing experiment itself.

Despite Tricia's initial negative attitude toward writing, she adopted a more positive attitude toward it along the experiment. As time passed, Tricia felt more and more at ease as she started getting used to the video camera, to the task, and to my presence. Easiness was manifested by joy when solving a problem ['não ... o interesse dele pode mudar ... is not the same não ... ah claro! ... his attitude ... claro! ... of course! ...interesse, atitude ...' (l. 177-178 / TAP2)] or by her approval of a generated idea [o objetivo é mostrar ... ah!... agora peguei...(l. 10 / TAP2)] or in ['Aí eu queria dizer assim há, há! .. já sei... (l. 104 / TAP3). An spontaneous comment of hers, given along the stimulated recall (Appendix D), confirms my reading of her more positive attitude toward the writing situation: ['Olha só como eu já tava com a bola toda! Olha só como é que eu falo com a senhora!!! Que engraçado!!! A essa altura, eu já tava numa boa!!! Bem folgada!!!' (Q#13 / SR)].

The overall analysis of Brian's first questionnaire on his writing skills (Appendix E), however, reveals inconsistency. He evaluated his writing as 'good' on the one hand, but on the other he said he did not like what he wrote:

> How would you evaluate your own writing on a scale of
> ( ) excellent ( ) very good (x) good ( ) poor
>
> Why? I really don't like what I write
>
> (Qn1 , Appendix E)

Other responses show that he did not enjoy writing much and that he usually felt tired when writing. "Feeling tired" and "not feeling good" were the two most common excuses offered by Brian to attempt to postpone both the first and third thinking aloud sessions as the following excerpts from his thinking aloud protocol (TAP) and retrospective report (RR) disclose:

> Eu tô com problema. Se você quiser transferir para outro dia não tem problema é só marcar.

(l. 103-104/TAP1)

... Naquele dia eu tava com problema. Tava inibido também.

(l.7 / RR2)

Não, hoje não saiu nada. Dá para marcar outro dia. Eu não tô bem hoje.

(l.2 / RR 3)

Focusing on the self rather than on the task was very common in Brian's first and third thinking aloud sessions. Self-driven comments were frequent in these two sessions in contrast with the second thinking aloud session. As it can be seen, the nature of these comments was predominantly negative:

Eu tenho um problema. Eu não gosto de escrever eu fico ansioso. Você vai ver, vai chegar uma hora em que eu não vou conseguir escrever. Você vai ver de tão nervoso.

(l. 40-41 / TAP1)

É fácil. Só que é outra coisa hoje eu não tô bem.

(l. 50 / TAP1)

Brian - Sabe qual é o meu problema?
R - Escrever.
Brian - Não. É começar. Eu não sei começar ...

(l. 5-7 / TAP3)

Conversely, for Brian, task 2 was better than tasks 1 and 3. Such easiness was manifested by his taking charge of the situation and his goal-directed attitude manifested by his knowing of what to do: [eu sei que os aspectos são esses ... mas eu tenho que responder como eles influenciam ... mas será que tenho que dizer o que é motivação e personalidade primeiro?]. As opposed to what happened during the first and third thinking aloud sessions, during the second one, meeting obstacles did not lead him to distress or confusion. At no moment along the completion of task 2 did Brian engage in a self-critique process. As opposed to Tricia, Brian did not show any stable attidudinal change toward writing as time

went by. On the contrary, he remained rather reluctant toward writing, as can be seen in the following question asked during the long-term retrospective report (Appendix F):

> R - Você acha que a experiência que tivemos ajudou a superar a tua fobia pela escrita na faculdade?
> Brian - Que nada!
>
> (Q#3 / LTRR)

In sum, whereas Tricia's responses revealed lack of confidence, those of Brian's raised his negative assessment of his own writing.

As stated before, in addition to the process tracing data (verbal protocols, retrospective report, stimulated recall, etc.), I asked students to go through an agree-disagree attitudinal test to check their conscious attitude and beliefs about writing (cf. Appendix N). The results show that as regards attitude toward writing, Tricia disagreed with all statements that contained elements of fear, avoidance, block, inability to express herself and negative predisposition toward writing. Her responses confirmed my analysis that she developed a favorable attitude toward writing across the three writing tasks. Brian's responses to the agree-disagree attitudinal test during the long term retrospective report also corroborate my findings that Brian held a more negative attitude toward writing than Tricia and that this might have contributed to his apprehensive state along task completion. He agreed with those statements about avoidance, block and inability to express an idea clearly. Conversely, he disagreed with those on willingness and confidence to write ideas down on paper.

4.3.3. Tricia's and Brian's beliefs about writing

In this section, I discuss three issues elicited by the process-tracing analysis of Tricia's and Brian's composing processes, namely writing as a *product of inspiration*, as a

gift, and finally, as a *learnable skill*. My objective here is to gain some insights into the students' belief system about writing, suggested by the process-tracing data and confirmed by the agree-disagree attitudinal test which might help us gain further insights into the students' actions and Brian's apprehensive state.

4.3.3.1. Writing as a product of inspiration

An alternative view of writing as a problem-solving activity is the view of writing as an inspirational process by which ideas flow effortlessly. Many students seriously believe that good writers sit still until inspiration comes from heaven (for a more detailed discussion, see Flower, & Hayes, 1977 and McLeod, 1997, 1987). This belief has its origins in the romantic myth that writing results from bursts of creative inspiration, and therefore, it is not teachable. The issue that seems to threaten those who subscribe to this inspirational view of writing is what happens when inspiration fails or, simply, does not come?

At the beginning of the data collection period, Tricia viewed writing as an inspirational process and by the time it finished she still held the same belief. Compare her answer to the first questionnaire (Appendix E) with her response to the agree-disagree attitudinal test (Appendix N). Both are reproduced below:

> Do you like writing?
> Yes, but it depends on my inspiration, my feelings which are totally linked with my emotions.
> (Qn1, Appendix E)

	agree	disagree	not exactly
• Writing is a product of inspiration	X		

(Appendix N)

Although Brian did not spontaneously refer to writing as a *product of inspiration* in his responses to the questionnaries, he did it during the long-term retrospective report (Appendix F) and his completion of the agree-disagree attitudinal test (Appendix N):

> R - Você acha que a escrita depende de inspiração, de muito aperfeiçoamento ou é um dom que uns tem e outros não?
> Brian - Inspiração.
>
> (Q#11 / LTRR)

	agree	disagree	not exactly
• Writing is a product of inspiration	X		

(Appendix N)

4.3.3.2. Writing as a gift

A related belief to writing as a *product of inspiration* is the one of *writing as a gift*. Charney et al. (1995) put forward that viewing *writing as a gift* may discourage student writers from investing much effort in learning how to write. At different moments of the data collection, Tricia's and Brian's comments suggested a view of *writing as a gift*. Although in Tricia's situation, her comment did not refer to her own writing abilities, but to the discussion of the strong version of contrastive analysis:

> A tal strong version eu acho que não dá p'ra ser tão categórico assim. Tem também a estória que as pessoas são diferentes, não é? Têm pessoas superdotadas e têm pessoas que não são dotadas. A dotada ela vai ter capacidade suficiente de ... dessa diferença entre as línguas tirar de letra.
>
> (l. 29-32 / TAP1)

During the long-term retrospective report (Appendix F), she agreed with the view of *writing as a gift* when I asked her whether she thought she was gifted with any skill. Her answer was somehow revealing as it suggested that she had a different perception of her dancing and writing skills:

R - Você acha que é dotada em alguma habilidade?
Tricia - P'ra ballet. Ah, com certeza.
R - E p'ra escrever?
Tricia. Não, acho que não, senão não seria esse parto que sempre é p'ra eu escrever.
(Q#2 / LTRR)

In the above response, the link Tricia conceived of between the idea of an effortless flow of ideas and *writing as a gift* is undeniable. Similarly to Tricia, Brian agreed that writing was a matter of gift, but he saw himself as a non-gifted writer, as the long-term retrospective report discloses (Appendix F):

R - Você avaliou tua escrita como good, mas disse logo em seguida disse que não gostava do que escrevia. Dá par explicar.
Porque eu acho que uma coisa ou é excelente ou não é. Não tem meio termo. Bom para mim não é bom. Ou é excelente ou é ruim. Quando eu digo bom o que eu escrevo, quer dizer que eu não gosto do que escrevo. Eu acho que não nasci para ser escritor, para escrever, eu não tenho esse dom.
(Q#1 / LTRR)

4.3.3.3. Writing as a learnable skill

Giftedness and learnability were not mutually exclusive categories for the students. Their comments on these issues came straight from their hobbies[35] while we discussed the declarative and procedural knowledge dichotomy before the third thinking aloud session. On that occasion, they compared writing with playing soccer and dancing ballet. They insisted on the idea that gifted soccer players and ballet dancers perform better than those who have learned these skills. Both agreed that though writing can be learned, the result is not the same when compared to the performance of those who possess a special endowment for writing, for instance.

[35] Brian was a soccer amateur, whereas Tricia was a ballet instructor.

Finally, but still within the discussion of beliefs, I will analyze the causes attributed by the students to their difficulties in accomplishing the task assignments. Getting to know whether the causes Tricia and Brian offered to explain the major hurdles faced along their composing process were external, internal, controllable, or uncontrollable provides valuable information to the picture of the students' sense of authorship for it reveals whether they took charge of their actions or not.

4.3.4. Causes for the students' difficulties

The process-tracing analysis allowed me to generate a list of causes offered by Tricia and Brian to justify their difficulties while carrying out the task assignments. These likely causes were analysed according to Weiner's matrix (cf. Chapter Three, Subsection 3.3.9) and the quantitative analysis shows that of the seventeen causes raised by the students, 53% were internal causes and 47% were external ones. Individual differences were found in terms of number of and of attributional causes themselves. But, no differences were found as far as locus of control and controllability are regarded. If on the one hand, they shared causes such as verbalization, video camera, task difficulty, time constraint, topic knowledge and inhibition, on the other, they differed on causes such as nervousness, uncertainty about criteria for assessment, comprehension, absences (causes offered by Tricia), and tiredness, psychological pressure, grading, stress, personal problems and inattentiveness (causes offered by Brian). This large offering of external and uncontrollable causes ratifies the students' low sense of authorship who, by offering such causes, meant not to be in charge of all their accomplishments and thus showing to be vulnerable to them. Curiously, the external causes (video camera, task difficulty, etc.) were not the only ones to reinforce their low sense of authorship, the internal ones (tiredness,

personal problems, etc.) did too. In short, all these causes prevented them from taking on an authorial stance. It is relevant to point out that these were spontaneously articulated causes raised along the retrospective reports, thinking aloud sessions, and stimulated recall. Although it can be argued that they might not have been real, they were definitely those the students believed to account for their difficulties.

At the beginning of my discussion of research question number three, the degree of familiarity/unfamiliarity with the task assignments was pointed out as one of the causes offered by the students to account for their difficulties.

It sounds reasonable to assume that as students moved across tasks assignments, they would get more and more used to process-tracing methods, more specifically to the act of verbalizing and to the task requirements (i.e., write to an audience of novice EFL teachers, build and contribute a position of their own, manipulate topic knowledge for a given purpose), as shown in Appendix B. Unfamiliarity was also assumed to have a greater impact on the first task and a weaker one along the subsequent tasks. So, it was hypothesized that the more familiar students were with the writing situation and with the task assignments, the higher their comfort levels would be and the more spontaneous and effective their composing processes would be.

As a matter of fact, in Tricia's data, concern about the novelty involved in the very act of verbalizing and about the presence of the video camera was present only along her first thinking aloud protocol. Comments emerged not only during the session itself (TAP) but also during the retrospective report (RR) and during the stimulated recall (SR), as can be seen below:

- Pela experiência ser nova eu tô sem saber o que fazer.

(l. 29 / TAP1)

- R - O fato de ter verbalizado atrapalhou?

Tricia - Sim. Claro. Se eu não tivesse que ter falado eu teria feito melhor, eu acho. Bloqueou tudo!

(l. 6-8 / RR1)

- R - Qual das três situações foi a mais difícil ou que trouxe mais dificuldade?

Tricia - A primeira sem dúvida. Eu não tinha a menor idéia do que tava acontecendo. Foi tudo novo p'ra mim!

(Q#16 / SR)

According to Tricia, the act of thinking out loud did not pose so great a difficulty to her, nor did the video camera disturb her composing processes in subsequent tasks:

R - E a filmadora, incomodou muito?

Tricia - Melhorou, não me incomodou. Fiquei a vontade e estou me acostumando com ela.

(l. 90-91 / RR2)

Brian's degree of unfamiliarity did not differ much from that of Tricia. He also reported (Appendix F) on the novelty posed by the experience and attributed to it his major difficulty along the completion of task 1. A similar remark is found in the stimulated recall (Appendix D):

R - As questões eram realmente novas?

Brian - Eram novas. Eu nunca tinha feito trabalhos assim.

(Q#16 / LTRR)

R - Qual das três atividades foi a mais difícil?

Brian - Foi a primeira porque tinha que escrever falando e eu não sabia o que era isso. A segunda foi melhor, você sabe né o impacto, a novidade sempre paralisa.

(Q#1 / SR)

Unlike Tricia, Brian seemed to have been somehow disturbed by the videotaping. Unfortunately, he did not specify to what extent:

R - E a filmadora atrapalhou?

Brian - Não muito.

(l. 25-26 / RR)

The students' opinions point to task one as the most difficult one not only for being the most source based task but also for the unfamilar situation it was inserted in, as the students consistently stated. As they moved along the experiment, although the degree of novelty had decreased, their performance was not very different, which suggests that there was no relation between students' degree of familiarity with the task situations and cognitive realizations, as it had been previously hypothesized. Nevertheless, there seemed to be a relation between degree of familiarity and Tricia's (but not Brian's) comfort levels.

One variable that had not been predicted and, therefore, not been controlled was student-instructor interaction. Although the category interaction was not explored by research question number one, Table 1 reveals individual differences in the frequency of occurrence in student-instructor interactions. To help the reader recall the information presented by Table 1, the figures relating to the category interaction are reproduced below.

Table 6 - Percentage of occurrence of main concerns along the thinking aloud sessions (TAS)[36]

	Tricia			Brian		
	TAS 1	TAS 2	TAS 3	TAS 1	TAS 2	TAS 3
interaction	9	12	14	6	6	2

These figures show that Tricia not only engaged in student-instructor interactions more often than Brian but also in an increasing frequency across tasks, whereas Brian's student-instructor interactions occurred at a lower rate, suggesting a non-interactive oriented attitude of his during the thinking aloud sessions.

Thus at first glance, it seems that Tricia had a more interactive-oriented attitude than Brian during the thinking aloud sessions. Nevertheless, knowing that Tricia engaged in student-instructor interactions more often and at an increasing rate does not account for the

[36] A reduced version of Table 1

influence interaction exerted on her composing processes. At best, it might suggest a more dependent attitude of Tricia on scaffolding support. To broaden up our view of the role interaction had in the students' composing processes, it seems important to know the amount of time the students devoted to them as well as the nature of these interactions.

The importance of the amount of time the students devoted to student-instructor interaction lies in the fact that it tells us how students coped with time management. Time constraints were pointed out as one attributional cause for the difficulties faced across tasks. Hence, references to time were limited to time availability rather than to time management. Coping with time is a real fact in the academic setting no matter whether it is a classroom or a take-home task. Nelson, & Hayes (1988) showed that given the same amount of time for a research paper, experienced writers differed from novice writers in terms of time the students devoted to task completion. While novices tended to put the assignment off until the last minute, experienced writers managed time constraints more effectively in order to guarantee themselves with the opportunity to do more than one library search as well as to have enough time to review their papers before handing them in.

In this context of research, observing the time the students spent interacting with the instructor during the writing session provides some additional information to our first analysis of the students' main concerns, which can provide an alternative perspective for our analysis, resulting in a slight different story from the one previously told. Thus the following table indicates how much of the composing time Tricia and Brian devoted to student-instructor interactions.

Table 7 - Percentage of the composing time the students spent interacting with the instructor

	Tricia	Brian

	TAS 1	TAS 2	TAS 3	TAS 1	TAS 2	TAS 3
time (%)	45	37	13	7.5	23	8

Table 7 shows that Tricia devoted 45%, 37% and 13% of her composing time to student-instructor interaction. These high but decreasing rates might be an index of an evolving sense of authorship (*authorship plus*), that is, of a decreasing dependence on her instructor's support.

As regards Brian's allocation of time for student-instructor interactions, Table 7 also shows that he spent, respectively, 7.5%, 23% and 8% of his composing time interacting with me. These figures indicate that Brian interacted less with me, at least as far as the first and third thinking aloud sessions are concerned. With respect to the second thinking aloud session, however, the amount of time Brian devoted to interaction is provocative, so to speak. The quantitative analysis shown above does not provide any clue about what might have led Brian to engage in student-instructor interaction more along the second thinking aloud session. In his particular case, interaction does not seem to be an accurate index of dependence for the only thing that can not be suggested is a dependent attitude on the part of Brian, during the second thinking aloud session. Despite the fact that this task was the one in which Brian's student-instructor interaction lasted the longest; it was definitely the one in which his sense of what, how, and why to do it was the most accurate. Then, if on the one hand the rates presented in Table 7 above appear to be more intriguing than revealing, on the other the figures support my previous observation that task 2 elicited an attitudinal change from Brian. His attitudinal change included not only having more control of the situation but also taking on a more interactive stance without being dependent on it.

Given the frequency of occurrence and the time Tricia and Brian devoted to student-instructor interaction, my next point is the nature of these interactions. I argue that in the context of this research, student-instructor interactions had a supportive nature based on an arguable criterion -- the students' willingness to share their negative feelings toward writing. I argue that if student-instructor interactions had not been supportive, it is very likely that the students would not have been willing to share their fears, doubts, weaknesses as well as strengths. Their affectively-loaded attitude suggests that there was a supportive listener with whom they did not feel threatened to share both negative feelings (for example, fear, frustration, uneasiness, apprehension, lack of confidence) and positive ones (for example, joy and relief). As it was not the focus of this study to carry out a systematic observation of how much collaborative and evaluative feedback the students were exposed to, elaborating on the supportive nature of the feedback the students' received is purely speculative. Yet, affectively-loaded comments such as ['Eu morro de insegurança' (l. 76 / TAP1T)] or ['Eu não gosto de escrever. Eu fico ansioso...você vai ver, vai chegar uma hora que eu não vou conseguir escrever. Você vai ver de tão nervoso' (l. 40-41/TAP1B)] will not be neglected here.

To my view, making private weakenesses public by articulating statements of affect (e.g. fear, lack of confidence, negative self-evaluations, etc.) are unusual unless there is a non-threatening situation, which poses no degree of threat to the speaker's public self-image. Acts such as those mentioned above are labelled *face-threatening* since they threatened the students' own positive face - the individual's desire to be "appreciated and approved of" (cf. Brown and Levinson, 1978:66).

A close analysis of the nature of student-instructor interactions shows that of the total of seventeen interactional turns in all thinking aloud sessions, nine were content- and

eight were form-driven. This balanced orientation toward content and form is nevertheless erroneous. When we pay attention to the length and time alloted for both interactions, it can be noticed that those form-oriented interactions were far shorter than the content-oriented ones. The first example below (the content-oriented one) lasted about twelve minutes while the second (the form-oriented one) lasted about three minutes:

1.

Tricia - ok..is concerned with the act of learning a language in order to
R - É aprender por aprender?
Tricia - É. [relê o texto]
R - with the act of learning a language for its own sake
Tricia - for its own sake? Ok. Tiro o in order to vou dar um exemplo, porque eles não tão sabendo de nada. Aquelas pessoas que aprendem porque gostam ou por curiosidade. Por exemplo, somebody vou botar assim who wants to learn a language porque? Vou colocar porque gosta acha bonita ou então porque acha interessante saber uma língua estrangeira. [relê o texto] to learn a language porque because como coloquei somebody tenho que colocar it
R - He...she?
Tricia - She é claro. Porque quero colocar um e dois. Tá combinando essa estória aí? alguém quer aprender a língua porque ela acha she thinks it's important to know a foreign language?
R - Você já me disse pelo menos umas 5 razões diferentes.
Tricia - eu botei um exemplo e quero botar...
R - Você ja falou de curiosidade, da importância.
Tricia - Eu quero dizer gostar e da importância.
R - Escreve, então, aí do lado na margem p'ra não escapar. São essa razões que você quer?
Tricia - São. Pera aí que vou botar aqui. Como é que eu digo isso?
R - Usa either sei lá o quê or sei lá o quê.
Tricia - Ah é! [writes it down silently]
R - Agora que você definiu, você vai fazer o quê?
Tricia - Eu disse que ia fazer, disse o que é a motivação e falei dos dois tipos de motivação. E agora? Tá defini motivação, falei dos dois tipos e agora? Qual a importancia? Ai professora! O que eu faço?
R - Tá tudo bem. e So what? Como que isso influencia o learning process?
Tricia - Como é que influencia? Influenciando. [laughs] Baseada no que eu já disse, é importante enfatizar que a motivação, eu acho que é necessário ter motivação. O aluno pera ai
R - Por que é necessário ter motivação?
Tricia - Porque é necessário. Porque senão o aluno não vai aprender.
R - Por que não?

(l. 120-151 / TAP2)

2.

Tricia - Como é que eu digo embutida? Eu quero colocar assim. O estudante pode aprender muitas coisas e esta forma está embutida
R - Embedded? [I write it down to her]

Tricia - and this one is embedded. And this one is. Não é a palavra que eu queria. É aquela estória do aluno que aprende sem saber a gente usava que só na aula ... inte- inte- alguma coisa
R - internalized? Unconsciously acquired? Não sei que palavra cê quer.
Tricia - E esta forma está ... eu quero dizer que a forma está entrando na cabeça do aluno sem ele saber
R - Não é unconsciously apprehended by the student?
Tricia - Isso! Appr- Como é que escreve? Sai não!
R - Ou você queria 'internalized', 'acquired'?
Tricia - 'Apprehended' é mais chique! Esse 'apprehended' é o que mesmo? Escreve p'ra mim.
R - Tá saindo né!
Tricia - Até que tá ficando bonzinho!

(l. 75-89 / TAP3)

Different from Tricia's sort of student-instructor interaction, Brian's was directed towards either positive reinforcement of what he had considered doing ['Eu tenho que colocar aqui que vou usar uma das duas?' (l. 1 / TAP3)] or of help with transitional words, vocabulary or structure in the foreign language ['eu sei mas o problema é colocar em Inglês...qual é o ponto de vista? esse DE QUÊ ... são as conecções que eu me pego' (l. 113-114/ TAP2]. None of the interactions focused on content. For an overview of the length of the student-instructor interactional turns, see Appendix O)

The analysis above of the occurrence of student-instructor interactions, the time devoted to them and of their nature contributes to a more expanded view of the students' composing process, one that pinpoints significant individual differences. It revealed that Tricia appealed to instructor's support more often and at a more increasing rate than Brian, but that she devoted less and less time to interactions across thinking aloud sessions. It also showed that there was an apparent balanced orientation in the student-instructor interactions in Tricia's data, whereas the ones in Brian's data were far more form-oriented. Yet, a more detailed analysis of the time devoted to content- and form-driven interactions revealed that those content-driven ones lasted longer than those form-driven ones. The process-tracing analysis also revealed that Brian had a less-interactive attitude during the

first and third thinking aloud sessions as opposed to a more talkative and interactive attitude during the second thinking aloud session. His more interactive attitude does not suggest dependence, though. It seems to be related to the attitudinal change observed along task 2 completion. His orientation is in accordance with his view of writing as an evaluative task, one that traditionally does not authorize ongoing student-instructor interactions.

4.4. Summary

In this chapter, I focused first on the students' thinking aloud protocols to examine their concerns while composing. Second, I shifted the focus from the students to the writing tasks. I analyzed their influence on the students' manipulation and integration of source text information and on the expression of their own positioning. I discussed the influence of the tasks upon the students' writing from two perspectives: product and process-tracing perspectives. The former consisted of an analysis of the drafts written during the thinking aloud sessions, the final versions of the drafts written at home and the essays assigned by other teachers, which were also written at home. The students' drafts, which totaled six (three for each student), were analyzed in terms of origin of information, use and reliability of source text information, expression of a positioning, and strength of the students' contributions. The same procedure was adopted in the analysis of the students' versions (one by Tricia and three by Brian) in order to check whether there had been any inconsistency between the texts produced during the thinking aloud session (drafts) and those produced at home (versions). Those essays assigned by other teachers were used as additional evidence. The latter consisted of an analysis of the students' verbal protocols, questionnaires, interviews, stimulated recall, retrospective reports, and spontaneous comments. Two questions guided the process-tracing perspective: (1) what do Tricia and

Brian's thinking aloud protocols reveal with regard to source manipulation and contribution of their own perspectives? and (2) what did Tricia and Brian say about source manipulation and contribution of their own perspectives?. The objective was to investigate whether their 'doings' were in line with their 'sayings'. Finally, I discussed their comfort levels while they were composing aloud. This was done on the basis of their physical reactions, articulated statements of emotion, responses to the questionnaires about their writing skills, and their answers to the agree-disagree attitudinal test. All these four sources of data reflected the students' apprehension regarding school writing. They also provided a glimpse into the students' attitudes toward and beliefs about school writing. I also analyzed the causes the students offered to account for their difficulties while composing. These, in turn, shed light on my discussion of the students' sense of authorship. Within this last section, I highlighted two uncontrolled variables, namely, the students' degree of familiarity / unfamiliarity with the task assignments and student-instructor interactions. The first section of next chapter shows the summary of the main findings of the present study.

CHAPTER FIVE

SUMMARY OF MAIN FINDINGS, CONCLUSION, PEDAGOGICAL IMPLICATIONS, AND SUGGESTIONS FOR FURTHER RESEARCH

The present study has attempted to trace two EFL students' sense of authorship by examining what they attended to while composing, how the assigned tasks affected their manipulation and integration of source text information and the expression of their own perspective in their evolving drafts, and finally, how they saw themselves as evolving writers. In a broader sense, it also intended to examine the extent to which Flower and Hayes's (1981a, 1980) L1 cognitive writing theory and more recent L1 socio-cognitive oriented studies predict and account for the EFL student writers' composing processes. In what follows, I present a summary of the main findings of the present study, the conclusions drawn, some pedagogical implications, and some suggestions for further research in the area of composing.

5.1. Summary of main findings

The results elicited by the three research questions showed that cognitive, contextual and affective factors had a strong bearing upon the students' composing processes.

1. What cognitive, metacognitive and other activities did students engage in while composing across the three tasks? Did the student writers show a more form-oriented or a more content-oriented attitude toward task completion?

The process-tracing analysis revealed that both students showed a content-driven orientation to accomplish the assigned tasks. In relation to their focus on cognitive activities they actually tended to focus more on content, that is, on finding out what to say next rather than on manipulating such content for a given rhetorical purpose. Individual differences were found with regard to topic knowledge. Tricia had less topic knowledge than Brian to resort to. In relation to their focus on metacognitive activities, the process-tracing analysis displayed that both students had a very limited repertoire of metacognitive strategies to draw upon. Differences, however, were found with respect to the students' use of such strategies. Whereas Tricia showed a more consistent use of metacognitive activities across the whole experiment, Brian employed them only during the second thinking aloud session. A more refined analysis of their concerns revealed that Tricia's metacognitive strategies were limited to *text evaluation* and *discourse convention*, whereas Brian's were limited to *word translation* and *discourse convention*. The process-tracing analysis also revealed that students focused a great deal on the self while accomplishing the task assignments. Although both students tended to show a low sense of authorship, this sense occurred at decreasing rates across Tricia's composing processes. Conversely, its occurrence remained very stable along Brian's composing processes.

2. How did the different task assignments affect students' manipulation and integration of source text information into their evolving texts?

This socio-cognitive oriented research question emphasized the tasks and their effect upon the students' composing processes and therefore contributed to a more extended view of what is involved in the act of composing from sources. Here, I looked at the

students' accomplishments, in an attempt to examine the influence of the surrounding social context upon them.

The product analysis showed that the task assignments have qualitatively affected the students' manipulation and integration of source text information into their evolving texts. All tasks led both Tricia and Brian to rely heavily upon the available sources at the expense of their own ideas and wording. Task 1, however, also led them to rely heavily on the available sources when while composing at home. The students also used the available sources primarily as *source of content* for their texts. The product analysis also showed that the most source-based task elicited less faithful use of textual information than the less-source based tasks. Moreover, the students tended to represent the task assignments as an exercise of knowledge display, which called for recitation, rather than analysis, of sources. Individual differences were noted with regard to contributing a view of their own. Whereas Tricia tended to locate an *I-believe* paragraph at the very end of all her texts, Brian tended not to contribute a perspective of his own explicitly. Still, both Tricia and Brian tended not to present supporting evidence for whatever idea they put forward, weakening, thus, their positioning. The texts written at home and for other classes did not show any substantial difference from those written during the thinking aloud sessions.

The protocol analysis showed that the students followed similar routinized procedures to tackle the tasks at hand (e.g. devoting no time to planning, engaging in a knowledge-display process, setting unmanageable goals, etc.). The process-tracing analysis actually showed that the task assignments have not affected the students' ways of approaching them. It also revealed that although both students had been previously asked to analyse literary texts, they did not demonstrate any degree of expertise in handling fragments of available sources as supporting evidence for their claims. Finally, the process-

tracing analysis revealed that the students' accomplishments were very much aligned with their saying. Both students articulated their views about school writing as an exercise of recitation and as an evaluative tool whose main objective is grading students' mastering of a given topic knowledge. This is the legacy of schooling Tricia and Brian built along their years of schooling and which seemed to have exerted a pervasive influence upon the students' composing processes.

3. How did the affective factor come into play along the student writers' composing processes?

Research question number three shifted the focus of this inquiry from the individual cognitive and metacognitive activities and from the task assignments to the students' feelings, perceptions, attitude and beliefs about writing. Through the observation of the students' physical reactions, captured by the video-tape, and the students' articulation of emotive statements, manifested in the thinking aloud sessions and in the answers to the questionnaires, I inferred their states of apprehension and discomfort levels in regard to the writing assignments. I noted that Brian was more apprehensive than Tricia along the thinking aloud sessions. The process-tracing analysis also opened a window into the students' attitude toward and beliefs about school writing. Individual differences were noted as regards to attitude. Although both students started the experiment holding a negative attitude toward writing, Tricia held a more positive one than Brian toward the end of the experiment. Most of the students' accomplishments seemed to be deeply rooted in their shared beliefs of writing as a product of inspiration and as a gift. I also analyzed the causes the students verbalized to account for their difficulties. At similar rates, Tricia and Brian pointed out several external and uncontrollable causes (e.g. concern for grade,

discomfort, etc.) to explain their difficulties, reflecting then their vulnerability to them, which in turn, supports the result obtained with respect to research question number one -- the students' low sense of authorship. Interestingly, the students offered familiarity / unfamiliarity with the task assignments as causes for their difficulties; but no relation was found between degree of familiarity and cognitive activities. Finally, I also discussed the student-instructor interactions which, to my view, turned out to have an unpredicted but important role along the students' composing processes. This specific analysis suggested Tricia as being more dependent on the student-instructor interactions than Brian, who showed a less interactive orientation, except along the second thinking aloud session. As a matter of fact, Brian's attitudinal shift along the second thinking aloud session has not been thoroughly explained in this study.

5.2. Conclusion

Given the small sample of students that participated in the study, I can generalize neither about the EFL composing process, nor about the influence of cognitive, contextual or affective variables upon EFL student writers', nor even about Brazilian EFL student writers' composing process. What I can say, however, is that although this study offers a test case for models of the process of writing that account only for cognitive and contextual factors; it supports most of the previous findings claimed by cognitive and socio-cognitive writing research. More specifically, the results above support previous findings presented by Flower and Hayes (1977, 1981, 1984, 1986) who stated that novice writers tend to focus on content, rely on sources, neglect audience needs, and set unmanageable goals. They also corroborate Bereiter and Scardamalia's (1987), Cumming's (1995), Spivey and King's (1989) contention that novice writers engage in a *knowledge-telling* rather than a

knowledge-transforming process of composing. Moreover, they support Ackerman's (1990) and Flower's (1994) claim that novice writers bring along a bag full of tacit assumptions about school writing as well as that they appropriate available source ideas as the very *source of content* for their own texts without adapting or transforming such ideas for their own purposes (Campbell, 1987; Cumming, 1995; Greene, 1990, 1995; Higgins, 1993). Their sustained focus on content corroborates previous L1 cognitive and socio-cognitive research findings (cf. Flower and Hayes, 1977, 1979; Greene, 1990, 1995), but it also presents a rival perspective to ESL research findings of studies which have reported on L2 students' form-oriented stance (e.g., Gungle & Taylor, 1989 (in Masny & Foxall, 1992); Masny & Foxall, 1992; Zamel, 1983). Nevertheless, the findings also pointed to other concerns that help us answer an important question: what conditions might exist to enable student writers to build on, engage in, and, even, challenge knowledge in their fields of study? After all, as Fitzgerald (1988, p. 63) points out, "... any single piece of college writing is part of an ongoing written discussion about a topic, and [students] are expected to make a contribution to that discussion." .

To date, cognitive and socio-cognitive research together have pointed out that student writers need to have discourse, topic and strategic knowledge in order to conform to the academic writing community demands. The present study builds on this standpoint and adds that student writers also need to have their comfort levels under control to be able to let their sense of authorship prevail along writing task completion. With respect to the notion of authorship, cognitive studies have suggested that writers' authorship manifests itself through writers' textual moves, that is, one is a writer based on what and how he or she writes. Following a different trend, socio-cognitive studies have claimed centrality to the social nature of writing whereby writers adapt what they want to say taking the

audience's likely responses into account. According to this perspective, writers' authorship is sanctioned not only by *what* they decide to do, *how* they accomplish a given purpose and *why* they consider a given rhetorical move appropriate, but also by how readers respond to their ideas, that is, whether writers are quoted or referred to.

By locating the notion of authorship within a cognitive, contextual, and affective framework, the present study also extends Greene's (1995) notion of authorship, which leaves the affective component aside. I claimed that the way student writers see themselves as emerging authors, their comfort levels to accomplish the writing task, and their control of the writing situation determine their sense of *what* to do, *how* and *why* to do it, which in turn, reflects student writers' very sense of authorship. Thus, this study builds upon previous cognitive and socio-cognitive research by adding the affective component which, for me, encompasses students' attitude toward writing, self-image as evolving writers, self-confidence and the extent to which they are willing to take hold of their doings along task completion.

In light of these considerations, I may say that the results point to the need to broaden our existing theories of composing from sources so as to encapsulate a pluralistic framework which takes into account factors other than cognitive and contextual ones. Such a framework should comprise the kinds of control that writers need in order to accomplish ill-defined academic tasks effectively, namely: (1) cognitive control of the assigned topic, (2) strategic control of contextual factors that impinge on a written task assignment, (3) linguistic control of the code they compose in, (4) discourse control of academic rules and conventions, and (5) emotional control of their own feelings. Perhaps more important than knowledge itself is control of the assigned topic, of the writing context, of the audience's needs, of the code and discourse conventions, and of one's own emotions.

This study does not aim to be predictive of the difficulties our student writers might face while composing from sources in English as a foreign language in areas such as Literature and Applied Linguistics. There are surely other aspects that were not considered here and that may pose difficulties to EFL student writers as well. For instance, cultural ones. Do we raise our kids to accept the canon? Do we encourage them to challenge it? Do we motivate our kids to speak their minds? This study aimed to be descriptive and as explanatory as possible. I am glad to have faced the challenge of pursuing my initial goal of exploring the entire composing process and not just the final written product that writers hand in. Thus, I consciously chose to cross a still unpathed road, full of turns, holes, barriers, which unveiled themselves gradually and which I had no control of. The student writers who participated in this study provided me with raw material; they went through three writing tasks during a whole semester writing then their stories of students who had no other choice than playing the school game, handling task demands, making sense of sources, coping with their foreign language difficultes, facing their traumas and insecurity with respect to writing, worrying about their final grades, and wondering whether I would sanction their written texts. And there was I, my videocamera, and my tape-recorder ultimately writing my own story, trying to document as much as possible, under the pressure of the same discourse academic rules, and willing to have my data sanctioned by my supervisor and, then, be able to tell that particular story that took place on the backstage of those students' composing process. It may not be representative of a large group, but it was real. I am very proud to have portrayed this generally neglected picture, for it helped me deconstruct what is still seen as purely cognitive into a socio-cognitive, affective, strategic, and why not to say, cultural matter.

I hope this study will be of some use to those who are committed to helping students compose from sources all the way through and to those who see writing as a learning device.

5.3. Pedagogical Implications

As an educator, I am also concerned about the implications drawn from this piece of research. At the heart of literacy research lies the importance of raising learners' awareness of the beliefs they hold about schooling (Flower, 1990; Ackerman, 1990), knowledge (Charney et al. 1995), learning styles (Davis et al. 1994), and about writing (Bloom, 1984; McLeod, 1987, 1997). This study suggests that students lacked the motivation to make the effort to build and sustain a positioning of their own for they saw no point in doing it. Based on their previous writing experiences, they assumed that instructors were usually not interested in their viewpoints at all. Disabling beliefs as these are very likely to have disastrous effects upon subsequent writing practices and as such need to be brought to student writers' awareness to be reflected upon. Research on collaborative planning (Wallace, 1994; Flower, 1994) and collaborative writing (Dale, 1997) has been showing how cooperative practices help dismystify hidden beliefs such as 'I'm not good at writing', 'writing is easy for everybody else but not for me'.

Central to effective writing pedagogies is (1) the need for instructors to become sensitive to students' cognitive, socio-cognitive, cultural, and affective concerns so that they can be of some assistance which is responsive to students' needs and wants, and (2) the need for students to become able to recognize a feeling that may hinder their composing process when it occurs. By having such an awareness, students may be in a better position to control negative feelings. According to Goleman (1995), the ability to monitor one's

inner feelings is essential for the process of controling the arousal of negative emotions such as anxiety. Note that the key word is control and not avoidance. The point is not avoiding negative emotions but having them under control.

Also of relevance for teaching is finding out ways of helping students perceive their strengths and weakenesses while composing and, then, help them develop compensatory strategies to overcome their major hurdles along the composing process. Learning about expert writers' strategies may be ineffective to novices, if they, for example, do not learn how to put such strategies to use at appropriate moments, if they are not flexible enough to *change tactics* (Flower & Hayes, 1977) whenever necessary, or if they do not develop a keen sense of the current rethorical situation, which encompasses a clear notion of purpose, audience and the writing circumstances.

Judging from these students' writing experiences, it seems that the paradigm shift that occurred in composition research has not modified writing practices yet. If writing comes to be seen as a learning rather than an evaluative device, it may be systematically used to build students' topic knowledge.

The way the students represented the tasks in this piece suggests that instructors need to be aware of the fact that writing prompts allow different readings from that envisioned by them. According to Penrose (1993), one way of polishing a writing prompt to the point of transparency is having other instructors read it and share their interpretations of it. Another possibility is having students articulate their evolving task representations as they read a given prompt. In so doing, student writers may become aware of alternative readings of a same prompt. It may also help them recognize the importance of the process of representing a task for oneself as well as the importance of developing a reasoned argument to support one's own representation, which in turn might help them build a more

refined sense of audience. Students may also learn how to negotiate meaning from divergent viewpoints through collaborative sessions. This kind of group work might considerably help reduce major discrepancies between instructors' and students' representations.

This study also provides a window on the composing processes of student writers who have very little topic knowledge to draw upon. Across tasks, the students were left with very little to do due to their dificulties in making sense of the assigned topics. They also showed limited use of discourse knowledge. It seems that the role of instructors is that of helping students perceive the consequences of having little topic knowledge and of employing discourse knowledge disruptively. By so doing, instructors would be providing some necessary tools for learners to develop the critical thinking and autonomy they need to be in charge of their own learning process (Freire, 1996).

With respect to students' sense of authorship, experiences with collaborative writing sessions have been shown to be more effective than traditional approaches centered on the instructor (Dale, 1997, Graves & Hansen, 1983). By carrying out these practices systematically, students' sense of audience and authorship may evolve from vague notions about others who read and write a text to a more real perception of themselves as readers and writers who contribute in the process of making meaning by making choices. Dale (1997) postulates that participants of collaborative groups learn how to make effective use of their strengths. For example, those who do not write well may be those who have good ideas or those who are not very skilled at how to say something may be those who have a very refined sense of what to do and why to do it.

A last point I would like to bring up is: what is to be taught in terms of writing? Long ago, Flower and Hayes (1980b) pointed out that novices do not know how to find a

problem to solve. Some time later, Zamel (1985) suggested that novices lack not only linguistic but mainly composing skills. More recently, Flower et al's (1990) project reported that novices usually underrepresent and underelaborate written task assignments. These three explanations for ineffective writing suggest that students' attention is somewhere else other than the *what* to write and *why* to write about a given subject. Perhaps, their attention is at the *how to say* something to a demanding audience. If this is true, students such as Tricia and Brian need to be reminded that these three issues are of crucial importance in the process of composing aloud. A particularity of ESL writing practices has been the emphasis on personal experience or general world knowledge essays. These practices seem to be firmly grounded in the assumption that they are effective in preparing students to discipline specific writing. What instructors who exclusively require their students to engage in these activities seem not to know is that the sole use of these personal-opinion based tasks are more likely to do a disservice to student writers than to help them through acquiring academic literacy (Leki and Carson, 1997, Belcher, 1995). When students like Tricia and Brian come across discipline-specific source-based writing with the extra burden of being in the foreign language, whereby they are expected not only to display content knowledge but also to be good at skills such as summarizing and synthesizing others' ideas, developing their own position, contributing to scholarly conversation through sustained argument, they may find it particularly troublesome to engage in critical thinking -- the one valued by academic discourse communities. The kind of academic tasks students are very likely to come across usually require them to have strategic knowledge (Flower, 1990) to handle different, most times opposing views of a same subject matter, so that students can evaluate their opinions, add new information and, even restructure prior layers of stored knowledge and enter the conversation of their

academic discourse communities to build on previous scholarship. Coming back to the students at UFPb, it can be concluded that what we are offering our students appears not to be enough for socializing them with the demands of the academic discourse community. In our situation, it seems that the best solution is heading toward what Dudley-Evans (1995) calls “team-taught writing classes” which involves both EFL content (Literature and applied Linguistics) and EFL language instructors to assist students with purposeful contextualized writing practices.

5.4. Suggestions for Future Research

A couple of interesting issues emerged from this study and are worth further investigation in the pursuit of a comprehensive theory of composing. Such issues might strictly follow a cognitive, socio-cognitive, affective, or cultural inquiry or, still, they might embrace a more integrative inquiry. To build a comprehensive theory of composing does not mean abandoning strictly cognitive, socio-cognitive, affective or cultural lines of inquiry, for each has its own value as pieces of a larger puzzle. As a matter of fact, the inquiry on the area of composing needs significant results that may be representative of what writers do while they compose. It seems reasonable to say that through micro inquiries, as the ones mentioned above, researchers will be able to head toward a macro inquiry, that is, an integrative view of composing. The following are suggestions for micro lines of inquiry.

At the cognitive level, the effects of writing upon learning should be investigated. More specifically, carefully designed studies to assess students’ topic knowledge before and after the composing process itself might strengthen Emig’s (1971) hypothesis of

writing as a learning tool and help pile up the kind of evidence Ackerman (1993) calls for in his article entitled "*The promise of writing to learn"*.

More cognitive-oriented research is also needed on how different student writers mentally represent a given assignment, that is, on the different representations a similar task might elicit, depending on the students' knowledge of the topic and on their willingness to make sense of the task prompts. In particular, discrepancies between instructors' expectations and student writers' representations should be examined. Rather than a purely cognitive line of inquiry, it could extend into other domains; for example, it could be examined how contextual demands, students' comfort levels and cultural beliefs about writing from sources influence the process of representing a task.

The gap between orally-articulated and written integrated information present in Brian's data calls for more product and process tracing research. This is needed in order to examine whether experienced and novice student writers differ in terms of what is articulated and what is incorporated into their evolving texts. In case of mismatches, it should be observed whether they result from conscious discarding of ideas by the writer or whether they result from loss of orally manipulated ideas. A point of relevance should be: what strategic mechanisms do writers resort to in order to make up for spontaneous short-memory loss?

Following a more socio-cognitive orientation or, perhaps, a socio-cognitive interactive orientation more attention should be paid to the role of audience along the composing process. It would be interesting to know how student writers handle and make up for the absence of a visible interlocutor when composing privately and how they handle audience's responses to their ideas when composing collaboratively.

With respect to individual composing processes, studies could be set forth to investigate the effectiveness of self- dialogue in the composing process, whether they are effective, and if so, how effective they are is in helping student writers overcome distress and uneasiness and, occasionally, avoid mental blocks. Also, it should be examined the extent to which more and less experienced student writers differ in terms of the strategies they employ to make up for lack of support, which is typical of oral conversation. Nystrand's (1989) social-interactive model, echoing Bakhtin's, Rommetveit's and Vygostky's ideas, may be used as a theoretical framework for such a study. Nystrand (ibid) posits that writing is a social interactive activity as one interacts with a particularly scholarly community. However, *reciprocity* between the participants must be kept for the sake of smoothness. Despite the physical absence of the interlocutor in written communication, meaning is the product of interaction between the writer and the reader. This means that "whatever meaning is achieved [it] is a unique configuration and interaction of what both writer and reader bring to the text" (Nystrand et al., 1993:299). It is the writers' efforts to balance their goals with what they believe to be shared by the imagined reader that characterizes meaning to be dialogical and, consequently, a product of reciprocal negotiation. When such a dialogical relationship does not occur, balance is lost and communication breakdowns are likely to occur. Nystrand conceptualizes skilled writing "as continuously constrained by the writer's sense of reciprocity with her readers" (1989:78).

With respect to collaborative writing, future research on the effects of peer collaboration and student-instructor conferences is needed. Previous research (Leki, 1990) has shown that instructors' oral and written corrective feedback to students' finished paper is ineffective. It sounds reasonable to investigate whether ongoing corrective feedback

might be more effective. Research in this line should include how students perceive instructors' feedback. That is, whether they are taken as suggestive or coersitive and the extent to which students negotiate such a feedback. This kind of study might bring up some insights about how the social status of the participants (in this case instructors and students) influence such interactions. Finally, further research should also compare individual and collaborative text production to examine whether one outshines the other. A very recent contribution regarding EFL students' perceptions of the importance of instructors' feedback has just been documented by Dellagnelo and Tomitch (1999).

An affective oriented inquiry should include descriptive research on successful writers' sense of authorship, their views of themselves as writers, and the role their sense of what, how and why plays upon their composing process is also needed. In addition, correlational studies should be set forth to examine whether there is any relation between student writers' sense of authorship and quality of their writing pieces. Moreover, longitudinal studies should be carried out with students who are apparently unable to control their negative emotional states in order to support the causes outlined in this study as well as to pinpoint other likely causes.

Likewise, more documentation of student writers' beliefs about writing and attitude toward writing is needed to head toward more conclusive remarks as to whether the students beliefs and attitudes in this study were idiosyncratic or not. Studies making use of less intrusive methods (stimulated recall, short- and long-term retrospective reports) might help trace and gain more insights into the effect of students' comfort levels upon their composing process. Results should then be compared to those employing more intrusive methods such as thinking aloud or intervention protocols.

A lot more needs to be found out about the interplay of affection and cognition along the composing process. In particular, we need to know a lot more about the idiosyncratic features of writing apprehension, for example, whether such a feeling is situational or dispositional and about its effects upon the composing process. The point here is ultimately to be able to develop effective therapeutic writing pedagogies that may help learners, if not, banish such uneasiness, keep it under control.

As cultural orientation is regarded, more extended longitudinal studies are needed to examine whether Brazilian students speak up their minds in school settings and in spontaneous ones too. Further, more needs to be found out about what happens when they do so or about what might supress their motivation to do so. Also, it ought to be investigated whether our young students actually engage in reading and representing task prompts or whether they skip such a step to follow the exemplifications that usually accompany task prompts. Only after this, researchers might be in a better position to determine cultural factors that might intervene in EFL student writers' composing process as well as to address their impact on the EFL composing process.

Regardless of the line of inquiry chosen, there have been many studies (Flower et al., 1990) which have used process-tracing methods as research tools for descriptive research on what writers do while composing. The major interest of these studies is helping instructors develop more effective writing methodologies. Perhaps, it is time now to reverse this process and have student writers directly benefit from process-tracing analysis by having them analyze their own composing process as well as their peers', in order to observe how composing processes evolve over time, their major hurdles and concerns while writing is in process, and how they handle such obstacles along the process. Future researchers should observe whether significant differences can be pinpointed after students

become more aware of their procedures along writing task completion; more precisely, whether they develop alternative strategies to handle their difficulties or whether their sense of authorship is enhanced.

In this study, the category *other* encompassed rereading, that is, a backward movement to keep the composing process moving forward. Other studies could investigate whether there are differences between novice and experienced writers' backward movements in terms of purpose. It would be helpful to attempt to answer such questions as: (a) in what ways do backward movements in writing influence subsequent actions?; (b) are there qualitative diffferences between novice and experienced writers' backward movements?

Finally, more systematic observation of the composing process should be carried out to document the kind of writing proficiency that is provided by university freshmen composition courses as well as for ESL/EFL basic writing practices. After all, if writing from sources is the most required practice in the academy, it seems reasonable to suggest that the effectiveness of students' writing largely depends on their reading skills, that is, their ability to "select" source content on the basis of their intended rhetorical purpose, "organize" such content on the basis of their discourse knowledge, and "connect" related and divergent ideas by establishing new coherent links among them (for details see Spivey and King, 1989). In light of this consideration, studies on this interface of reading and writing are also needed.

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