CHAPTER III

THEORETICAL FRAMEWORK

3.1 Preview

Main area of discussion in the third chapter deals with three major parts. Part A devotes its place for teaching of writing focusing on three main theoretical frameworks for teaching writing namely, Communicative Approach, Process Approach and Learner-Centered Approach, and second part (Part B) discusses teaching writing, writing components, techniques and strategies for teaching writing including writing feedback, writing assessment. In last part the chapter (Part C) presents the role of instructional materials including supporting materials for teaching of writing is brought into light.

3.2 Part A: Three major theoretical frameworks for teaching writing

In this section three major theoretical frameworks for teaching of writing, Communicative Approach, Process Approach and Learner-Centered Approach will be discussed in details as these three approaches play the crucial role in the education system in Thailand, especially in English language teaching. Generally speaking, in the current National Education Act.B.E.2542 (1999) the significance of the learners is much emphasized and the newest version of the National English Curricular (2001) focuses on four strands of English competency and performance namely communication, cultures, and integrations with other fields of study, and connections with communities and the world. With the current National education Act and with the latest version of the national English Curricular (2001), Thai citizens are expected to communicate in English with native speaker and non native
speaker fluently and effectively. This present study attempts to present supplementary writing materials to assist teaching writing. The supplementary writing materials are designed based on three approaches, Learner-Centred Approach, Process Approach and Communicative Approach. These three approaches are main theoretical frameworks of this study and complementary functions of three approaches in this present study will support the current National Education Act.B.E.2542 (1999) and the National English Curricular (2001)

3.2.1 Communicative Approach and historical background

In 1970s the educators had questioned whether the goal teaching language set by them was met. The observation made by them revealed that the learners can produce sentences accurately in a lesson, but could not use them appropriately when they face the real situation outside the classroom. In the classroom though students have the linguistics competence, in actual way they are not able to use the language correctly. The educators like Wilkin (1976) had observed, students perform certain functions as well, such as promising, inviting, and declining invitations within a social context. In short, in genuine communication, students are required to have both linguistic competence and communicative competence. Hyme (1971) opines that communicative competence has a distinct aspect from linguistic competence and further pointes out that communicative competence involves the abilities of knowing when to say, how to say, what to talk about, to say to whom. Form the above observations; the emergence of the Communicative Approach took place. This shift from the linguistic structure-centered approach to communicative approach in the late 1970s and early 1980s took place (Widdowson, 1990). In short, the rise of communicative approach is due to linguistic reason. According to educators, learners need to possess linguistic competence in actual situation.
With regard to definition, Tickoo (2004) communicative competence refers to the ability to communicate through language appropriately and fluently in different contexts of language use (p.423). From this definition, the learners are not only able to apply grammatical rules of a language to form grammatically correct sentences, but they should know the proper place, time in using the sentences they form appropriately.

The combination of both linguistics and communicative competence has something to do with learners’ self autonomy in language learning. This is learner generated and learner-centered. All communicative syllabuses share the common characteristic features of Communicative Approach. The following characteristic feature is taken from Nagaraj’s (2008, p.44) and from Patil $ Waje ( 2004, p.134) summary.

- They all aim is to make the learner attain communicative competence, that is, use language accurately and appropriately.
- The prime focus is on the learner. The teacher is just a facilitator- a person who ‘manages’ the environment and the materials which will help the students become autonomous learners.
- Communicative syllabuses rely on ‘authentic’ materials.
- The tasks set are purposeful and meaningful. This, in turn, means that a communicative task can be judged immediately for its ‘success’ by the learner herself/himself.
- Communicative syllabuses emphasize the functions of language rather than the rules.
- Communicative tasks aim to make learners fluent (especially as during the early stages) as well as accurate in their use of the target language.
In Saraswathi’s (2004) work, the basic principles of the communicative approach are given. They are as follows:

1. The goal of language teaching is to develop communicative competence in the learners.
2. The teacher is the facilitator of learning, the manager of classroom activities.
3. Learners are communicators. They are actively engaged in negotiating meaning. They learn to communicate by communicating. They engaged in activities like games, problem-solving tasks and role-play.
4. The language functions are emphasized over forms. All the four skills—Listening, Speaking, Reading and Writing— are given equal emphasis. Language is presented in the form of continuous discourse rather than isolated sentences.
5. The mother tongue is not used. All communication takes place through the target language, English.
6. Errors are tolerated as an evitable part of the language learning process. A learner is engaged to be fluent; accuracy is important but is only secondary (pp.69-70).

In Mora’s work (2000) presented in slides, the features, guiding principles of Communicative Approach, lesson and lesson planning, are clearly given as shown below.

- **Functional /Communicative Approaches**

Language structures selected according to their utility in achieving a communicative purpose. Focus is on transmitting & receiving the message. Students participate at their own level of skills and comprehension. (slide 10)
• The Communicative Approach and Guiding Principles
  a) Comprehension precedes production b) Production emerges in stages.
  c) Goal is meaningful communication d) Affective filter is lowered
  e) Language is ‘acquired’ through interaction as well as “learned” from
      the teacher. (slide 15)
• Communicative Lessons
  a) Practical “real-life” situations &focus on functions of language
  b) Cooperative groups, pairs, peer-tutoring increase interaction
  c) No restrictions placed on use of L1 slide 16)
• Communicative Approach Lesson Planning
  a) Communication goals
  b) Specific vocabulary & expressions needed to accomplish
     communicative intent
  c) Visuals, graphs or displays
  d) Dialogue prepared by teacher or students. (Slide 17).

Again for the lesson planning, Mora provides the steps to follow. The
researcher, for clarity of this section, will excerpt the statements made by Mora.
These are the steps to follow in planning a lesson using the communicative or
natural approach to second-language teaching:

1) Presentation of a situation or context through a brief dialogue or
   several mini-dialogues, preceded by a motivational activity relating
   the dialogue to learners’ experiences and interest. This includes a
   discussion of the function and situation: People, roles, setting, topic
   and the level of formality or informality the function and situation
   demand.
2) Brainstorming or discussion to establish the vocabulary and expressions to be used to accomplish the communicative intent. This includes a framework or means of structuring a conversation or exchange to achieve the purpose of the speakers.

3) Questions and answers based on the dialogue topic and situation: Inverted, wh- questions, yes/no, either/or and open-ended questions.

4) Study of the basic communicative expressions in the dialogue or one of the structures that exemplify the function, using pictures, real objects, or dramatization to clarify the meaning.

5) Learner discovery of generalizations or rules underlying the functional expression or structure, with model examples on the chalkboard, underlining the important features, using arrows or referents where feasible.

6) Oral recognition and interpretative activities including oral production proceeding from guided to freer communication activities.

7) Reading and/or copying of the dialogues with variations for reading/writing practice.

8) Oral evaluation of learning with guided use of language and questions/answers, e.g. "How would you ask your friend to _______________? And how would you ask me to _______________?".

9) Homework and extension activities such as learners’ creation of new dialogues around the same situation.

10) To complete the lesson cycle, provide opportunities to apply the language learned the day before in novel situations for the same or a related purpose.
The goal of this approach is to enable students to communicate in the target language. In order to achieve the goal, students need knowledge of linguistic forms, meanings and functions and have to know where and when to use them. In practical part, the information gap tasks are used. In this task, there are several techniques used to support teaching and learning activities. The techniques are shown below:

1. Language games
2. Mind Engaging Task
3. Role Play
4. Retrieving Text Order or Scrambled sentences, scrambled picture techniques
5. Group Work/Pair Work
6. Picture strip story

In communicative approach, the language is considered in terms of structures, grammar and vocabulary and its communicative functions it performs as well. Thus, communicative approach combines two notions, functional view of language and the traditional structural view. With these two notions, communicative perspective can be achieved.

So far as the goal of language teaching and learning is concerned, the syllabuses play an important role as they provide students with valuable information about the upcoming concepts they will be learning along with behaviours and routines to expect. All syllabuses are different both aims and also their emphases. (Tickoo, 2004, p.240-241) According to him, there are important differences in the language syllabuses, one is related to the view of the language each is governed by, and another one is from the view on how a new language is taught and learnt. Some differences also come from the beliefs and practices of the people who design the syllabus.
From the very beginning, in the history of language teaching several language syllabuses were designed to develop learners to achieve the goal of language learning. The main current language syllabuses which are in use mentioned by Tickoo are, the Structural Syllabus (SS), notional-Functional syllabus (NFS), and Communicative Syllabus. Here is a brief account of the two syllabuses.

1. The Structural syllabus was founded in ELT after World War II. The basic belief was based on the structure of the language. Before learning one must master the language structural patterns.

2. The Notional–functional syllabus (NFS) was the product of the Council of Europe’s expert group in 1970s with the purpose of assist adults to enable them to communicate non-professionally with foreign language speakers everyday situations on topics of general interest.

Communicative Syllabus in English language teaching is highly placed in Thailand The main focus of the National Education Act 1999 and the four major strands of English language competence and performance are on communicative competence. Besides, the National English Curriculum (2001) also clearly emphasizes the communicative competence (see chapter II (pp. 131-132). The Thai learners are required to be able to communicate with communities and the world in English effectively and the place of learners in the classroom is emphasized. In implementation of these two aspects, communication and learner-centreness, the communicative approach works well with Learner – Centered Approach as these two also give the prominent place to the learners, and in the classroom, teachers are just only facilitators and managers. Based on these two approaches several researches have been carried out to investigate the effectiveness of the syllabuses designed.
From the salient features and practical aspects of the communicative approach as discussed above, the concluding remark on this approach is that communicative approach is the combination of several distinct characteristics of other language teaching approaches and works with them in complementary ways. For example, the learner centre approach focuses on the learner’s role and so does the communicative principle in which the role or learners is highly placed. It can be called Eclectic method in practice. This is accorded with what Robert’s (1982) conclusion that communicative approach, which is referred to the British tradition, is in many ways a commitment to eclecticism in practice and cannot be otherwise.

### 3.2.2 Learner-Centred Approach

The issue Learner-centered Approach is widely discussed in all disciplines where the process of learning is discussed. The traditional teacher centered model which has been in use for a long time has been shifted to the learner centered model with the basic concept that learner is the core part of learning. According to Illustrated Dictionary of Education (Jack, 2004), the Centered Approach is replaced with learner-focused which means descriptive of a humanistic perspective in education in which the learner is assumed to have a high degree of autonomy. The principles of Learner-Centered Approach are also applied with training programme in other disciplines like Media as stated by Drew O. McDaniel & Duncan H. Brown (2001) in the section One of the Manual for Media Trainers. The principles of Learner-Centered are applied in this training for media staffs of Asia-Pacific Institute for Broadcasting Development (AIBD) sponsored by the UNESCO with the belief that the role of trainer and trainee is changed.

In process of training based on learner centered principles, trainees are no longer passive recipient, but active whereas the trainers act as facilitator, a guide to
learning process and monitored persons. The authors of this manual cited the observations about the assumptions behind the learner centered approach given by Birchall and Smith (1999, p. 357). Generally, adult learners are now assumed to learn most effectively when:

1. Use is made of ‘authentic’ learning tasks seen as meaningful by the learner.

2. Use is made of discovery learning methods where the learner constructs his or her own understanding, rather than instruction by the teacher.

3. There is an emphasis on learning how to solve problems rather than learning facts.

4. There is support for collaborative learning and problem solving.

Evident in these four assumptions is the idea that the role of the learner also changes. Instead of passively absorbing material the learners now play a much more active role, taking responsibility for their own learning.

In the teaching English for Specific Purposes (ESP), such as law, business, economics and science etc, the principles of the learner-centered are also exploited. As Kavaliauskienė (2000) states in the article entitled ‘A Learner-Centred Approach to Vocabulary Review Using Bingo’, that student centered is applicable for ESP learners. In this regard, the author proposes Bingo game to help enrich students’ vocabulary. This bingo game is provided to students “the idea is very simple: to make one master chart of a desired number of vocabulary items (nouns, verbs, collocations, etc.) and their definitions, and some students' cards. The number n of students' cards depends on the number N of students in the group”. The author concludes that the major point is that it is not the teacher who does all the
preparation work and conducts the activity, but the students themselves, hence it is a learner-centered approach. Students have to decide what particular ESP vocabulary needs revising/consolidating.

In the same line of thought, Imasiku (2006) in his work entitled ‘Envirotech’s approach to learner-centred teaching techniques’ stated that learner-centered education focuses on the learner and not the teacher. This has implications on the role of the teacher and the teaching approach in terms of teaching and learning, for instructional materials, and for the way teaching is organized. The teacher has to become a coach or a guide rather than an expert. The learners are to be empowered to think and take responsibility not only for their own but also for other people’s learning and development.

In the same article the author proposed learner-centred education techniques involving the learners in the learning process such as group work, project work, prior knowledge, drama and role-plays.

The research article written by Antón M. (1999) entitled “The Discourse of a Learner-Centred Classroom: Sociocultural Perspectives on Teacher-Learner Interaction in the Second-Language Classroom” discusses the learner-Centered Approach employed in the second language Classroom. This study investigates learner-centered and teacher-centered discourse in interactive exchanges between teachers and learners in the second language (L2) classroom. The analysis of interaction shows that learner-centered discourse provides opportunities for negotiation (of form, content, and classroom rules of behavior), which creates an environment favorable to L2 learning. In contrast, teacher-centered discourse is shown to provide rare opportunities for negotiation. Placing the analysis within the context of the role of discourse in the mediation of cognitive development, a central point in Sociocultural theory, this study demonstrates that when learners are engaged
in negotiation, language is used to serve the functions of scaffolding and to provide effective assistance as learners’ progress in the zone of proximal development.

Nunan (1991) in his work entitled “The Learner-Centred Curriculum: A Study in Second Language Teaching” pointes out the role of learner-centered approach in curriculum in second language teaching. The author addresses two main questions: What is the curriculum? How can it be learner-centered?

In tradition, educational curriculum has meant a set of goals established by “Expert”. These goals are often implemented by sets of prescribed materials and activities. The role of the teacher, then, is to carry out the prescribed activities using the prescribed texts for evaluation of both students and teacher. A learner-Centered curriculum, on the other hand, derives its goal, its implementing materials and activities, and its evaluations from the students and teachers themselves.

In practical aspect of learner-centred in education, Arizona Faculties Council (AFC) (2000) has provided the definition of learner-centred Education in terms of practical basis. The major concept of this approach is as follows:

Learner-centered education places the student at the center of education. It begins with understanding the educational contexts from which a student comes. It continues with the instructor evaluating the student's progress towards learning objectives. By helping the student to acquire the basic skills to learn, it ultimately provides a basis for learning throughout life. Therefore, it places the responsibility for learning on the student, while the instructor assumes responsibility for facilitating the student’s education. This approach strives to be individualistic, flexible, competency-based, varied in methodology and not always constrained by time or place.

In educational practical part in learner-centred, there are some educational practices which the major role is given to the learners. They are:
1. Collaborative group learning, both inside and outside the classroom;
2. Individual student research and discovery;
3. Research and discovery by students and faculty together;
4. Problem-based inquiry learning;
5. Student-faculty studio and performance activities;
6. Asynchronous distance learning;
7. Synchronous interactive distance learning;
8. Service learning activities;
9. Hands-on, experiential learning activities;
10. On-site field experiences;

Learner-centred education also creates an environment that supports the individual as a whole person. It attempts to meet the individual needs of a broad range of learners who have different ways of knowing, skills and cultural backgrounds. Different learning styles may be addressed by a variety of means, such as music, art, performance, visual representations and auditory input. In this regard, educational services that support the whole student may include providing appropriately focused counseling, advising and tutoring services, encouraging co-curricular activities such as debate, public lectures, fine arts performances, and accommodating special needs, such as handicap access, interpreters, and readers for the blind, note takers, and adaptive technologies.

Based on Learner - Centred Approach, to reach the final educational goal, an effective assessment has to be given. Assessment may take a variety of forms, such as: tests, demonstrations, papers, portfolios, performances, individual reports, group reports, individual projects, group projects, and electronic presentations.
Competence in an academic or professional area may be demonstrated by the learner’s application of knowledge in solving real or simulated problems.

3.2.3 Process Approach

Process Approach is defined as an approach where the focus and emphasis are on techniques and procedures rather than on the learning outcome(s). A dominant mode in it is ‘learning how to’ through inquiry rather than through transmission or memorizing of knowledge, (Tickoo, p.430)

Hyland (2003) defines process writing as the process which students write following a model specified by the instructor. Emphasis shifts from the nature of the final product, to the process used to create the final product. He also opines “the process approach to writing teaching emphasizes the writer as an independent producer of texts, but it goes further to address the issue of what teachers should do to help learners perform a writing task” (p.10).

Teaching English writing skill to non-native has been going on for a long period of time. With different environments and cultures in non-native countries where English is not used as the first language, English language is regarded as the second language (ESL) or foreign language (EFL). To suit with different environments and cultures several theories and ideas have been developed to assist learners write English more effectively. In teaching writing, the educators and researchers found the limitation of traditional approach of writing which emphasized writing as the final product rather than a process. They also discovered that “writing was a highly complex process, made up of various sub-processes that occurred not one after another in a strict linear sequence, but cyclically and in varying patterns” (Cuadrey (1995, p.1). This means, before 1970 the traditional approaches were used in teaching a foreign language and their main aims focused on accuracy and rhetoric
of learner’s written products. Teachers also dissatisfied with the traditional method. As a result, the emergence of the new process approach took place and this approach focuses on the components related to the language. Based on these approaches, the Process-oriented Approach came into existence. (Kaplan, 1984)

According to Furneaux (2000), major paradigm of process writing shift has entered teaching, under the influence of exponents such as Raimes and Zamel, from L1 teaching and research in America since the 1960. The stages of history of process writing approaches are described by Grabe and Kaplan (1996) as shown below.

**The expressive stage:** This stage focused on the need for the writer to express himself freely in his own ‘voice’. Exponents based the approach on insight into good practice; there were no theoretical underpinnings but it resulted in the influential innovations in teaching writing. In this stage there was an approach called the Cognitive approach which emerged in 1970s. This approach regards and see writing as thinking. It was from the pioneer work of psychologists named Flower and Hayes (1981) (See figure 1.1 in Chapter I p.24). The Cognitive Process Model of the Composing Process proposed by Flower and Hayes is regarded as the effective model for the Process Approach to writing. This model has been confirmed by later countless research studies and has become the model of study of the Process Approach. But at the same time when a flow- chart model of writing processes was introduce based on the basic insight of the Flower and Hayes, it has been subjected to many important critiques.

According to the Cognitive Process Model of the Composing Process proposed by Flower and Hayes, writing is seen as a “non-linear, expository, and generative process whereby writers discover and reformulate their ideas as they attempt to approximate meaning” (Zamel, 1983, p.165). Hyland (2003, p.11) further interprets
that planning, drafting, revising, and editing do not occur in a neat linear, exploratory, and generative, and potentially simultaneous, and all work can be reviewed, evaluated, and revised, even before an text has been produced at all. At any point to jump backward or forward to any of these activities is optional for writer. Writer can return to library for more data, revising the plan to accommodate new ideas, or rewriting for readability after peer feedback. (See figure 1.1 chapter 1. p.24)

Figure 3.1 Process model of writing instruction

<table>
<thead>
<tr>
<th>Selection of topic: by teacher and/or students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prewriting: brainstorming, collecting data, note taking, outlining etc.</td>
</tr>
<tr>
<td>Composing: getting ideas down on paper</td>
</tr>
<tr>
<td>Response to draft: teacher/peers respond to ideas, organization, and style</td>
</tr>
<tr>
<td>Revising: reorganizing, style, adjusting to readers, refining ideas</td>
</tr>
<tr>
<td>Proofreading and editing: checking and correcting form, layout, evidence, etc.</td>
</tr>
<tr>
<td>Evaluation: teacher evaluates progress over the progress</td>
</tr>
<tr>
<td>Publishing: by class circulation or presentation, noticeboards, Website, etc.</td>
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<tr>
<td>Follow-up tasks: to address weaknesses</td>
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</table>


Form the first well-known cognitive model cited in figure 1.1 (Chapter I), there was another cognitive model proposed by Bereiter and Scardamalia’s (1987). They viewed of writing with two models: less skilled writer at the level of ‘knowledge telling’ like in simple narrative, more skilled writers are involved in
‘knowledge transforming’ as in expository writing. The problems are that how and when writers move from one staged to another, or if all do. (Furneaux (2000, p.2)

**The social stage:** This approach came into being in the 1980 when criticism was done by the studies in sociolinguistics, and functional linguistics led by Halliday including educational ethnography. The criticism was that the above approaches neglected the crucial dimension of social context. There were educational movement both in America and England. The movements pointed out by emphasizing that the writers do not operate as solitary individuals, but as members of a social/cultural group. This influences what and how they write and how their writing is perceived.

**The discourse community stage:** This stage was developed from the above mentioned view of writing as a social activity. Two main areas as debate centers are defining a discourse community and whether it is necessary, or even desirable, to oblige students to adopt the norms of a different community from their own.

Aldana (2005) regards the process approach as the process which view writing not as a result but as a process. That process tries to train student to write as professional authors do. With the process approach students can write something from their own experience and observation. Regarding the writing process, students follow several stages like pre-writing, planning, drafting and post-writing activities. (Raimes, 1983)

In practical aspect in process writing, the procedures fall into the followings:

a. students generate idea
b. Students organize ideas by considering the purpose, audience and genre of the text
c. Students make word choices, adding or deleting ideas by reviewing organization, grammar, logic
d. Students verify the information
e. Students share ideas with a real audience and
f. Designing and publishing a final draft.

In other words, writing is the process and the process of ideas must be emphasized in teaching writing. It begins with the composing of ideas before writing (planning) drafting that can change content and revising that not only grammatical correction but also the correction of accurate communication. The process writing teaching does not focus on what learner writes but would focus on writing in process how happen writing produces.

Stanley (2005) in his work entitled ‘Approaches to process writing’ stated that the process approach treats all writing as a creative act which requires time and positive feedback to be done well. In process writing, the teacher moves away from being someone who sets students a writing topic and receives the finished product for correction without any intervention in the writing process itself.

In the same work, the author added more details on the process approach with the role of learners and teachers. What he pointed out is a teacher should be away from a status of a marker to a reader. Content of student’s writing should be concerned more than form. At the same time the teacher should encourage students to think about audience to whom it is written and what important information is needed for a reader who wishes to know. Besides, students should realize that their written work can be changed, deleted, added, restructured, recognized etc.
With regard to the principles or stages of Process Approach to writing, three major procedures are to be followed by learners while writing is at hand. The following three main stages are clearly explained by Graham. According to him, although there are many ways of approaching process writing, it can be broken down into three stages.

- **Pre-writing**

  The teacher needs to be stimulating students' creativity, to get them thinking how to approach a writing topic. In this stage, the most important thing is the flow of ideas, and it is not always necessary that students actually produce much (if any) written work. If they do, then the teacher can contribute with advice on how to improve their initial ideas.

- **Focusing ideas**

  During this stage, students write without much attention to the accuracy of their work or the organization. The most important feature is meaning. Here, the teacher (or other students) should concentrate on the content of the writing. Is it coherent? Is there anything missing? Anything extra?

- **Evaluating, structuring and editing**

  Now the writing is adapted to a readership. Students should focus more on form and on producing a finished piece of work. The teacher can help with error correction and give organizational advice.

  In actual practice students are advised to follow tentative processes based on three main stages which can be divided into sub-stages as follows:
1. **Pre-writing:** Students are guided to do
   - brainstorming
   - Planning
   - Generating ideas
   - Questioning
   - Discussion and debate

2. **Focusing ideas:** Learners are advised to do;
   - fast writing
   - Group compositions
   - Changing Viewpoints
   - Varying form

3. **Evaluating, structuring and editing:** Students are required to do;
   - Ordering
   - Self-editing
   - Peer Editing and proof-reading.

Tickoo (2004) stated that in process approach the learner is much emphasized where as teacher’s part is less. He or she just only assigns works and provides suggestions and corrects works. Learners are advised to follow the given processes to bring out a piece of writing. Here are three main stages for the process approach as pointed out by Tickoo (2003, p.64)

   S 1 pre-writing (Stage 1)
   S 2 writing different drafts (Stage 2)
   S 3 re (re-vising to present and publish. (Stage 3)

The S 1 has taken various forms. The followings are the processes that must be done in this stage. They are:
• reading some relevant material, e.g. an essay, an article, a story etc.
• discussing the topic or question(s) on it with a peer or in a group.
• brainstorming- in pairs or groups-and writing down as many as come to mind in a short period of time
• looking up additional sources of knowledge (research) to gather new facts and interpretations.
• making use of teacher-initiated questioned or clues

The S 2: Writer takes the information from the S1 (pre-writing) to produce the first rough draft of composition. In most cases, at the beginning of S 2, writers have no more than a hazy view of what they intend to say. It is only as they actually write that ideas emerge, begin to take shape and move towards focused composition. But even as they do so, the product may still be no more than a rough first draft.

The S 3: shows the sign of clarity and unity. The third stage is a very important process as far as the willingness of the learner-writer is concerned. In this stage, the learner-writer can add, remove, change and reconstruct the work. In this very stage (re-) revising it involves not just improving the choice of words or correcting structures and syntax but, more importantly, rearranging or replacing whole chunks of text -phrases, clauses, sentences or paragraphs. Tickoo also pointed out the major aspect of a well–written text which often receives insufficient though and care. That is the organization and structure, coherence and cohesion.

• Pre-writing activities

The activities for the pre-writing stage suggested by Tickoo (2003, p.77-78) are classified into three kinds; brainstorming, free writing and looping and clustering.
**Brainstorming**

Brainstorming is the process which includes:
- exchange information about topic
- thinking or planning about possible theme or sub-themes
- discussing ideas and details relevant to the assigned topic
- initiation of teacher to students involving individual pupil’s brainstorming

**Free writing**

In this activity, students are free in carrying on their writing work without worry of making grammatical mistakes. According to Rich (1993), the writing process can be divided into seven phases as shown in figure below.

Figure 3.2  The writing process
The author, furthermore, provides an explanation for this figure. According to him, this model of the writing process is not a straight line leading from a need to result. According the model, there is no set order in which to move through the phases of the writing process, and the way to move between phases will change for different writing tasks. The arrows pointing to the phases go both ways. This is to illustrate that any phases can be repeated, as needed. As you move into one phase of the writing process, ideas for other phases of the writing will probably arise.

The title of this approach indicates its characteristics and nature. Several views pertaining to the Process Approach have been presented by language specialists.

The writing processes are recursive as White and Arndt (1997, p.7) states a typical sequence of activities.

Discussion (class, small group, pair)
Brainstorming/making notes/asking questions
Fast writing/selecting ideas/establishing a viewpoint
Brought draft
Preliminary self-evaluation
Arranging information/structuring the text
First draft
Group/peer evaluation and responding
Conference
Second draft
Self-evaluation/editing/proof-reading
Finish draft
Final responding to draft.
In addition, subsequent steps of a writing project as process writing were suggested by Strange (1997). The steps of process writing are classified into five major procedures as shown in the figure 3.3.

**Figure 3.3 Five major procedures of process writing**

<table>
<thead>
<tr>
<th>Step 1</th>
<th>Plan your ideas. Use the questions, and dictionary, to help.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 2</td>
<td>Write the first draft of your text.</td>
</tr>
<tr>
<td>Step 3</td>
<td>Work with an editor. Give your draft to another student (your editor). Ask your editor to find mistakes in your English and to make corrections or improvements to the text.</td>
</tr>
<tr>
<td>Step 4</td>
<td>Find photos or draw pictures. Write captions for the pictures. Plan the layout of the final text.</td>
</tr>
<tr>
<td>Step 5</td>
<td>Write the final text, from your first draft with the editor’s corrections and improvement. Add the pictures of photos. Complete the photos. Complete the project.</td>
</tr>
</tbody>
</table>

**Process Writing Approach and Traditional Approach**

In writing pedagogy, product-oriented approach and process-oriented approach are emphasized in terms of implementation in the study levels. College and university writing are advised to employ the latter. In other words, teaching English writing skills to non-native have been going on for a long period of time. As mentioned, with different environment and cultures in non-native countries where English is not used as the first language, several theories and ideas have been developed to assist learners write English more effectively. Before 1970 the traditional approaches were used in teaching a foreign language and their main aims focus on accuracy and rhetoric of learner’s written products. These traditional approaches were replaced by the new approaches which focus on the components
related to the language. Based on these approaches, the Process-oriented Approach came into existence.

According to this approach, writing is the process and the process of ideas must be emphasized in teaching writing. It begins with the composing of ideas before writing (planning) drafting that can change content and revising that not only grammatical correction but also the correction of accurate communication. The process writing teaching does not focus on what learner write but would focus on writing in process that how happen writing produces. In other words, in the process approach to writing, an emphasis is given to writing as a means of communicating information and ideas. The modern approach to the teaching of writing involves a combination of the communicative approach and the process approach to writing. Good process writing materials should be learner-centred rather than teacher – centered, creative, interesting, task-based and practical.

From the study of some researchers, the learners could develop more writing ability when they were taught through process in composing and developing ideas by using activities to help in solving problems (problem-solving activity) including the correction and examining by concerning about the feedback of stories written by learners. Process writing referred to the process of writing focus on processing in creating, developing, composing and demonstrating by using classroom activities producing information used in writing.

To sum up the main different features of the Process Writing Approach and Traditional Approach, Robinson, Ann (1989) have given dissimilarities of both approaches as shown in the table below.
Table 3.1 Some distinctive differences between Process Writing and Traditional Writing Instruction

<table>
<thead>
<tr>
<th>Process Writing</th>
<th>Traditional Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prewriting/rehearsing/planning. Topics are selected and/or made more specific by cooperation between teacher and students (authors) Autonomous decisions about goals, audience, form, tone mood, and the organization of ideas to be used may take place at this time. The author is the prime decision maker with the teacher being the facilitator, and supporter of those decisions.</td>
<td>1. Writing topic is assigned by teacher. This assignment may specifically tell students the audience to address, forms to use, how long it should be, and other parameters. The student rarely referred to as an author.</td>
</tr>
<tr>
<td>2. Writing draft (translation of child’s experience). Positive receiving by teacher of rough content written. Invented spelling understood.</td>
<td>2. Writing first copy. Possible comments by teacher usually nothing mistakes or what might be “wrong”</td>
</tr>
<tr>
<td>3. Response groups. Talk about writing content with peers and teacher, review it for meaning.</td>
<td>3. Unusual to talk about writing with a peer.</td>
</tr>
<tr>
<td>4. Revise content. Response groups may reoccur. An author makes decisions about changes. May be ongoing for extended period of time.</td>
<td>4. May rewrite ideas once to please teacher.</td>
</tr>
</tbody>
</table>
5. Edit and proofread. Done according to purpose and audience, usually late in the process.

6. Prepare for publication or presentation to others. May or may not be selected as a writing to bring to this point; not all writing need to be

5. Edit and proofread all material and do this quite early in the process. This often is the only reason for the rewriting step above.

6. May recopy in ink for neatness margins.


Murray (quoted in Long and Richard (1992, p.268) provided the main feature of the writing process as this process entails several stages, such as “rehearsing,” “drafting,” and “revising”. The clear comparison of how old and new views on characteristics are given by Cleary and Linn (1993, p.344). (See table 3.2)

The shift of teacher’s role from marker and controller who dominates classroom to facilitator, monitor and guide is seen in the learner-centered approach as well as in communicative approach. This shift also occurred in the teaching writing when the process approach to writing was born. The product as expected in traditional writing approach in which teacher is dominant is not emphasized, but the process of writing is replaced. As mentioned, writing is complex and related to cognitive process. But the process approach can train learners to write. Process theorists believe that writing can be understood with the culmination of several steps, pre-writing, writing and rewriting along with their sub-processes. In brief, writing-as a process can be taught.
Table 3.2 Comparison of polarities of old and new views on writing

<table>
<thead>
<tr>
<th></th>
<th><strong>Old traditional view</strong></th>
<th><strong>New process view</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Writing is a product to be evaluated.</td>
<td>• Writing is a process to be experienced.</td>
</tr>
<tr>
<td></td>
<td>• There is one correct procedure for writing.</td>
<td>• There are many processes for different situations, subjects, audiences, authors.</td>
</tr>
<tr>
<td></td>
<td>• Writing is taught rather than learned.</td>
<td>• Writing is predominantly learned rather than taught.</td>
</tr>
<tr>
<td></td>
<td>• The process of writing is largely conscious.</td>
<td>• Writing often engages unconscious processes.</td>
</tr>
<tr>
<td></td>
<td>• The process of writing is essentially linear, planning precedes writing revision follows drafting, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Writers must be taught systematically mastering small parts and sub skills before attempting whole piece of writing.</td>
<td>• Writers learn best from attempting whole texts.</td>
</tr>
<tr>
<td></td>
<td>• Writing can be done swiftly and in order.</td>
<td>• The rhythms and space of writing can be quite slow, since the writer’s actual task is to create meaning.</td>
</tr>
<tr>
<td></td>
<td>• Writing is a salient and solitary activity.</td>
<td>• Writing is essentially social and collaborative.</td>
</tr>
</tbody>
</table>
In conclusion, three major theoretical frameworks for teaching writing, Communicative Approach, Process Approach and Learner-Centered Approach have been discussed in details and these three approaches play the crucial role in the education system in Thailand, especially in English language teaching. Generally speaking, in the current National Education Act B.E.2542 (1999) the significance of the learners is much emphasized and the newest version of the National English Curricular (2001) focuses on four strands of English competency and performance namely communication, cultures, and integrations with other fields of study, and connections with communities and the world.

Communicative approach can be called Eclectic method in practice as it combines several distinct characteristics of other language teaching approaches together and also works with them in complementary ways. For example, the learner centre approach emphasizes the learner’s role whereas the communicative principle gives a high place to the role of learners as well.

The issue Learner-centered Approach is widely discussed in all disciplines where the process of learning is discussed. The traditional teacher centered model which has been in use for a long time has been shifted to the learner centered model with the basic concept that learner is the core part of learning. Based on learner – centered approach, to reach the final educational goal, an effective assessment such as: tests, demonstrations, papers, portfolios, performances, individual reports, group reports, individual projects, group projects, and electronic presentations etc. has to be given.

Process approach to teaching of writing emerged to replace traditional oriented approach which emphasizes the final product. It works with basic belief that writing has something to do with cognitive process. Processes of writing have to be there. Process writing is regarded as the process which students write following a
model specified by the instructor. Emphasis shifts from the nature of the final product, to the process used to create the final product. Process theorists believe that writing can be understood with the culmination of several steps, pre-writing, writing and rewriting along with their sub-processes. In brief, writing-as a process can be taught.

3.3 Part B : Teaching writing

3.3.1 Writing

So far as the human communication is concerned, two types of communication, written form and verbal form, play a key role. Both convey the same communication. The difference is that written form uses alphabets or letters whereas the verbal form uses spoken form. But it is widely known that when written form comes in use, people find it difficult to use as writing needs more processes and times to form an effective way. Therefore, writing has to be taught.

3.3.1.1 Components of writing

When writing is discussed, its components are also mentioned. In fact the essence of writing consists of grammar, organization, mechanics, punctuation and capitalization. (Swartz (1980) quoted in Theerawong (1982). Harris (1996, p. 68-69) (in Kanjanaporn et al. (2002: 8) provided the components of writing as follows:

1. Content: the substance of writing; the ideas expressed.
2. Form: the organization of the content.
4. Style: the choice of structures and lexical items to give a particular tone or flavour to the writing.
Heaton (1975) as in Kanjanaporn et al. (2002) gave four components of writing skills. They are as follows:

1. Grammatical skills: the competence in writing sentences correctly and communicative sentences as well.
2. Stylistic skills: the competence in choosing suitable sentences and rhetoric correctly and effectively.
3. Mechanical skills: the competence in using punctuation correctly including spelling.
4. Judgment skills: the competence in writing objectively and suitably throughout organizing cohesively (pp.138-139).

Based on the above views, the fundamental components basically deal with the process of using grammar, words, rhetoric, spelling, punctuation and capitalization. In addition, the processes of communicative approach such as organization coherent paragraphs and text in included.

**3.3.1.2 Writing process and nature**

As mentioned above, writing is the most difficult skill among four skills as it needs processes and times. Without proper process, one find difficult to start produce a piece of writing. One does not just sit in front of a blank paper and write after be assigned or having something to express it in the written form. There must be processes involved. In other words, to write something effectively and systematically processes are needed. In addition to this, writing is a process of exploring one’s thoughts and learning from the act of writing. On the other hand, writing is a complex process and tool for conveying thought and ideas of the writers to readers. Through writing writers’ ideas and thoughts can be made visible and concrete
As Ghazi (2002) stated, when something is written down, ideas can be examined, considered, added to, rearranged, and changed “Writing is most likely to encourage thinking and learning when students view writing as a process. By recognizing that writing is a recursive process, and that every writer uses the process in a different way, students experience less pressure to "get it right the first time" and are more willing to experiment, explore, revise, and edit. Yet, novice writers need to practice “writing” or exercises that involve copying or reproduction of learned material in order to learn the conventions of spelling, punctuation, grammatical agreement, and the like. Furthermore, students need to “write in the language” through engaging in a variety of grammar practice activities of controlled nature. Finally, they need to begin to write within a framework “flexibility measures” that include: transformation exercises, sentence combining, expansion, embellishments, idea frames, and similar activities.

Based on the above view, Ghazi (2002) proposed four developmental writing steps students should pass. The first stage is the beginning stage called Novice Writer who is unskilled, unaware, and teacher-dependent. The second stage is called Transitional Writer (transitional, self-involved, self-delineating writer and the third stage is Willing Writer (peer-involved, willing writer. The last stage is Independent Writer (independent, autonomous writer).

3.3.1.3 Approaches to teaching writing

In the area of English language teaching much emphasis is placed upon teaching writing skill and several approaches to teaching writing came into existence. Writing is the skill that can be taught with complex process.

According to Raimes (1983) quoted by Ghazi (2001) there are several approaches to teaching writing. They are as follows:
• **The Controlled-to-Free Approach**

In the 1950s and early 1960, the audio-lingual method dominated second-language learning. This method emphasized speech and writing served to achieve mastery of grammatical and syntactic forms. Hence teachers developed and used techniques to enable student to achieve this mastery. The controlled-to-free approach in is sequential: students are first given sentence exercises, then paragraphs to copy or manipulate grammatically by changing questions to statements, present to past, or plural to singular. They might also change words to clauses or combine sentences. With these controlled compositions, it is relatively easy for students to write and yet avoid errors, which makes error correction easy. Students are allowed to try some free composition after they have reached an intermediate level of proficiency. As such, this approach stress on grammar, syntax, and mechanics. It emphasizes accuracy rather than fluency or originality.

• **The Free-Writing Approach**

This approach stresses writing quantity rather than quality. Teachers who use this approach assign vast amounts of free writing on given topics with only minimal correction. The emphasis in this approach is on content and fluency rather than on accuracy and form. Once ideas are down on the page, grammatical accuracy and organization follow. Thus, teachers may begin their classes by asking students to write freely on any topic without worrying about grammar and spelling for five or ten minutes. The teachers do not correct these pieces of free writing. They simply read them and may comment on the ideas the writer expressed. Alternatively, some students may volunteer to read their own writing aloud to the class. Concern for “audience” and “content” are seen as important in this approach.
• **The Paragraph-Pattern Approach**

Instead of accuracy of grammar or fluency of content, the Paragraph-Pattern-Approach stresses on organization. Students copy paragraphs and imitate model passages. They put scrambled sentences into paragraph order. They identify general and specific statements and choose to invent an appropriate topic sentence or insert or delete sentences. This approach is based on the principle that in different cultures people construct and organize communication with each other in different ways.

• **The Grammar-Syntax-Organization Approach**

This approach stresses on simultaneous work on more than one composition feature. Teachers who follow this approach maintain that writing can not be seen as composed of separate skills which are learned sequentially. Therefore, students should be trained to pay attention to organization while they also work on the necessary grammar and syntax. This approach links the purpose of writing to the forms that are needed to convey message.

• **The Communicative Approach**

This approach stresses the purpose of writing and the audience for it. Student writers are encouraged to behave like writers in real life and ask themselves the crucial questions about purpose and audience: Why am I writing this? Who will read it?

Traditionally, the teacher alone has been the audience for student writing. But some feel that writers do their best when writing is truly a communicative act, with a writer writing for a real reader. As such, the readership may be extended to classmate and pen pals.
**The Process Approach**

Recently, the teaching of writing has moved away from a concentration on written product to an emphasis on the process of writing. Thus, writers ask themselves: How do I write this? How do I get started?

In this approach, students are trained to generate ideas for writing, think of the purpose and audience, and write multiple drafts in order to present written products that communicate their own ideas. Teachers who use this approach give students time to try ideas and feedback on the content of what they write in their drafts. As such, writing becomes a process of discovery for the students as they discover new ideas and new language forms to express them. A writing process approach requires that teachers give students greater responsibility for, and ownership of, their own learning. Students make decisions about genre and choice of topics, and collaborate as they write.

During the writing process, students engage in pre-writing, planning, drafting, and post-writing activities. However, as the writing process is recursive in nature, they do not necessarily engage in these activities in that order. Detailed discussion of this process approach has been given in Theoretical framework. (See pp.182-196)

**3.3.2 Traditional classification of writing by mode**

In actual everyday life, writing can be divided into two main categories, personal writing and institutional writing. Davies and Widdowson (1974), quoted by Tickoo (2003) suggested two term-division: institutional writing (IW) and personal writing (PW). IW is what people do in their professional lives (e.g. as lawyers, businesspersons, doctors); PW is what they do as friends, parents, children. These
two differ in details in terms of rules and conventions. Tickoo (2003, p.67) presented five traditional classifications of writing by mode as follows:

a. descriptive: provide details about places, people, events, concepts, things, etc. (e.g. My first day at school)
b. narrative: includes stories, autobiographies, science fictions (e.g. The Prince and Pauper)
c. persuasive: comprises political writings, advertisements, brochures (e.g. Why you need XYZ hair tonic)
d. expository: provides factual information, instructions (e.g. Why fish is good for you?)
e. argumentative: consists of evaluations, opinions, discussions (e.g. Why is the production of cars increasing?)

3.3.3 Written Feedback

Revision and feedback play an important part in writing. Teachers pay attention to pupils by giving feedback to pupils’ written works. Feedback is essential in terms of providing encouragement to students for their writing and is critical in improving and consolidating learning. According to William (2003), written feedback is an essential aspect of any language course. This is especially true now with the predominance of the process approach to writing that requires some kinds of second party feedback, usually the instructor on student’s drafts. Hyland (2003) opined that the much emphasis is paid mainly on a process of writing and prewriting where the text is not seen as self-contained but points forward to other text the students will write.
3.3.3.1 Forms of feedback

The forms of providing feedback may vary. Two general forms of feedback, feedback on form and feedback on content. The first category is the work of a teacher like correction of surface errors; teacher’s marking of the place and type of error without providing correction, underlining to indicate the presence of error. Students are required to copy the corrections and from the underlined indication from teacher students require correcting errors on their own. The second feedback on content consists of comments written by teachers on student’s drafts that usually point out problems and offer suggestions for improvements on future rewrite. Students are usually expected to incorporate information of their papers.

The goal of feedback is to teach skills that help students improve their writing proficiency to the point whether they are cognizing of what is expected of as writers and are able to produce it with minimal errors and maximum clarity. Thus, teachers should find the effective way in enabling pupils how to feedback in terms of providing assisting. Tickoo (2003) suggested forms of feedback as follows;

a) self-correction         b) peer –correction
   c) correction in musical chairs  d) in pairs and group workshops.

In other words self-correction can be regarded as an essential part of the teaching. In this regard Tickoo (2003) again provided suggestion for busy teachers in providing feedback to support students’ writing. Normal comments focusing on meaning in feedback are like;

- **give more examples**
- **change the sentence by making it clearer.**
- **this point or idea is difficult to understand** etc.(p.82)
Further six other suggestions for teacher feedback are also given by the same author. The teacher can provide feedback by following the suggestions as given below:

1. Making some positive comments part of every feedback (e.g. ‘well begun’, ‘an interesting idea’)

2. Asking pointed questions (e.g. “Is there more to this point? ‘How about providing an example?’ ‘Can you relate this point to your experience?’)

3. Makes far greater impact than endless advice.

4. Identifying rather than correcting pupils’ mistakes should be preferred as it encourages pupils to do their own correcting.

5. Where there are too many errors, it is generally more helpful to concentrate on some of them rather than filling the page with too many red marks. Correction and feedback should never result in feelings of ‘I cannot do it’.

6. Providing immediate feedback (and avoiding much delayed feedback) the corrections made, is always helpful.

7. Using regular correction symbols (e.g. $sp =$ spelling, $ww =$wrong word, $pn$ (punctuation) and making pupils fully aware of what each symbol stands for, saves time and helps build learner autonomy (p.83).

3.3.3.2 Types of written feedback

According to Hyland (2003), there are three types of written feedback, teacher written feedback, teacher-student conferencing and peer feedback.

- Teacher written feedback

Summary forms of teacher written feedback to students as techniques can be given in accordance with the most common being commentary, cover sheets, minimal making, taped comments, and electronic feedback.
Commentary: It consists of handwritten commentary on the students’ paper. The responding activity to students’ work is seen as feedback technique. But it is not an evaluation.

Rubrics: It is the use of cover sheet in which the criteria has been used to give an assessment to the students’ assignments together with student’s performance in relation to the criteria set out. (See Figure 3.4 below)

Minimal marking: It refers to a feedback that is in-text type or form-based type. This technique points out the location and type of errors in students’ work. Students can be stimulated by this form and also students can use this as self-editing strategies. Byrne (1988) suggests the set of correction codes as shown in figure 3.5 below. “This technique makes correction neater and less threatening than masses of red ink and help students to find and identify their mistakes” (Hyland, 2003, p.181)

Taped commentary: It is the technique where the role of technology is emphasized. What a teacher does is to tape to record the comments. As Hyland (1990) indicated, this type of feedback is an alternative to marginal comments. It is recording remarks on a tape recorder and writing a number on the student paper to indicate what the comment refers to. It saves time and provides listening for listeners as well. Moreover, the writers can get responds from somebody to their writing and its gradual development. In this regard, students know how their writing is given responding. Hyland (2003: 182) provides the sample taped Commentary which demonstrates how this technique works. (See Figure 3.6 and Figure 3.7)
Figure 3.4 A rubric for the first draft of a university expository essay assignment

<table>
<thead>
<tr>
<th>Name……………………………Title………………………Group……</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Content</th>
<th>Excellence</th>
<th>VG</th>
<th>G</th>
<th>S</th>
<th>Weak</th>
<th>Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The piece is engaging and alive</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>It contains valuable information and insights</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Writer shows good understanding of topic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Details are clear and helpful</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Voice of narrator is honest and convincing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Reader Awareness**

- The piece has clear organization
- Writer relates topic to reader’s knowledge
- Effective lead, engaging the reader
- Satisfying ending
- Clear transitions and signposts

**Style**

- Language is clear and precise
- Sentences are varied and effective
- Unnecessary words are eliminated
- Style is consistent and appropriate

**Mechanics**

- Grammar
- Spelling
- Punctuation
- Proofreading
Process
- Presentation (double-spacing, legibility)
- Effective revision
- Peer response and self-evaluation
- Paper is on time

Your Strengths: Possible Improvement Grade

Source: Holst, (1993, p.48)

The most effective way is to use a set of simple correction codes as suggested by Bryne (1988) (see figure 3.5).

Figure 3.5 Correction Codes

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Meaning</th>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>Incorrect spelling</td>
<td>^</td>
<td>Something has been left out</td>
</tr>
<tr>
<td>W</td>
<td>Wrong word order</td>
<td>[ ]</td>
<td>Something is not necessary</td>
</tr>
<tr>
<td>T</td>
<td>Wrong Tense</td>
<td>PM</td>
<td>Meaning is not clear</td>
</tr>
<tr>
<td>C</td>
<td>Concord (subject and verb do not agree)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NA</td>
<td>The usage is not appropriate</td>
<td>P</td>
<td>punctuation is wrong</td>
</tr>
<tr>
<td>WF</td>
<td>wrong form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S/F</td>
<td>Singular or plural form wrong</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: Bryne (1988)
Although it construction and building materials have been constantly changing, with the influence of western technology, the basic engineering application is still the foundation of its operating principle.

Are you clear about what you’re trying to sat at six? It’s a good general rule to keep your language simple and your sentences short so that your message gets across. Try reading this sentence again after checking the grammar and removing the commas. The last two lines are not clear and you need to rewrite them as a separate sentence.

**Electronic feedback**: This feedback is directly from the computer. Teacher of writing can use computers to do written feedback through comment function. This function can show feedback in a separate window. Computers provide an easy task to teachers in terms of convenience and flexibility. Besides, online explanations of grammar can be provided in terms of feedback on errors. In short, written feedback from teachers can play a significant role in improving L2 students’ writing, but this role is complex and requires careful reflection to be used effectively.

- **Teacher-student conferencing**

Written feedback can also be given through face-to-face conferencing. This technique provides the advantages to teachers who use one-way written feedback
which has limitation. This would be able to supplement the limitation of one-way written feedback in terms of giving opportunities to the teacher and the students to do face to face meeting to discuss the meaning of the text via dialogue. With this conferencing, students are given an auditory learning style including clear idea of their strengths and weaknesses. Moreover, they can raise questions on their written feedback given by their teacher. The written conferencing has both advantages and disadvantages. For example, as some researches pointed out, second language students are not always in a good position to do face-to-face conferencing with their teacher. On the other hand, classroom environment and situation are also different form one to another. Besides, the students’ experience, interactive abilities, and oral comprehension skills lead to ineffective result of the oral conferences. Time consumption is one of the disadvantages for the teachers as well. In real practice, this type of written feedback has both success and failure. Therefore, teachers are required to plan and prepare carefully.

- **Peer feedback**

This type of feedback is said to have developed from L1 process classes and later has been regarded as important alternative to teacher-based forms of response in ESL contexts as well. As Hyland.( 2003, p.198) stated, peer response is said to provide a means of both improving writer’s drafts and developing readers’ understanding of good writing, but teachers have generally been more positive than students, who tend to prefer teacher feedback, and its benefits have been hard to confirm empirically in L2 situations.

It is common to know and see pros and cons of language learning theories when taking writing and learning as social processes into account. As peer feedback is the cooperative action performed by group of learners who response to each
other’s work, an authentic social context for action and learning is also created. Besides, students not only gain some advantages from seeing how their peer or readers read and response what they need to improve, but also get opportunity to get skills that are necessary for analyzing and revising their own writing. In the negative side of peer feedback, students who are inexperienced focus problem mainly on sentence level rather than idea and organization. On the other hand peers may present vague and unhelpful comments due to lacking of training.

Researches done in the positive side or effectiveness of peer feedback in the ESL context reveal that peers’ comments are useful for writers in terms of the revisions. This is clearly stated in the researches, for instance, Mendonca and Jonson (1994) in Hyland (2003). According to them, writers do make use of peers’ comments in their revisions, although L2 proficiency, prior experience, and group dynamic are likely to influence the extent of this. In the negative side, Zhang (1995) found that quality of the suggestions given by peers also can create mistrust and writers fear ridicule in peers’ comments as well. In other words, writers, in fact, prefer writing feedback from their teachers rather than their classmates.

Hyland (2003) has provided advantages and disadvantages of the peer response as summarized from researches. (See table 3.3) In writing process, there are several different forms of peer response and those forms can occur at various stages. The peer response picture can be typically viewed from students who are assigned to group themselves to two, three, or four and even more. Their first writing completed drafts are exchanged and comments on each other are given before writing works being revised. For the L2 learners typically work with a set of peer review guidelines to help them focus on particular aspects of writing and the
conventions of the genre (Hyland, 2003). Learners can use peer feedback in other stage of writing as well.

Table 3.3  Potential pros and cons of peer feedback

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Active learner participation</td>
<td>• Tendency to focus on surface forms</td>
</tr>
<tr>
<td>• Authentic communicative context</td>
<td>• Potential for overtly critical comments</td>
</tr>
<tr>
<td>• Nonjudgmental environment</td>
<td>• Cultural reluctance to criticize and judge</td>
</tr>
<tr>
<td>• Alternative and authentic audience</td>
<td>• Students unconvinced of comments’ value</td>
</tr>
<tr>
<td>• Writer gains understanding of reader needs</td>
<td>• Weakness of readers’ knowledge</td>
</tr>
<tr>
<td>• Reduced apprehension about writing</td>
<td>• Students may not use feedback in revisions</td>
</tr>
<tr>
<td>• Development of critical reading skills</td>
<td>• Students may prefer teacher feedback</td>
</tr>
<tr>
<td>• Reduces teacher’s workload</td>
<td></td>
</tr>
</tbody>
</table>


It means students can collaborate in pre-writing tasks to generate ideas for an assignment before any drafting is done, commenting on each other’s brainstorms and outlines to raise awareness of the rhetorical issues involved and to develop writing strategies (Flower, 1984).

In early stage of providing feedback to first drafts, comments on clarity and relevance of the idea and their coherence for readers or the appropriateness of
contextual factors can be given. At the later stages, the emphasis can be placed on elements of grammar and expression, to see how the text is structured rhetorically, to effectively present the writer’s message.

The form of peer response can also be taken outside classroom such as from classmates, friends, family, including native English speakers or persons whose language proficiency is higher than them. To give significance to peer feedback by providing students with review should not be neglected. Students should be informed how important peer feedback is. It is very essential to note that peer response is required and will be utilized in class frequently and consistently. Students are ensured that it is taken seriously, and reduce anxiety that individuals may have sharing their writing.

In writing course there is an integration of peer response, by provision of introductory information and short comment and brief reaction from learners. Firstly, to integrate this peer response effectively, the clear purpose of the activity needs to be stated and rules for responding should also be suggested. Besides, comfortable feeling of students while doing activity and collaborating is needed. Time to run this activity should also be appropriate. The clear introductory information regarding peer response can be useful for the learners who are in the activity. Hyland (2003) has suggested the introductory information sheet as an example in figure 3.8.

It is significant to note that student does not need to be an expert at grammar. Student’s best help is as a reader and that student knows when student has been interested, entertained, persuaded, or confused. Another way in integrating this activity in writing course is side by side cooperation from both teacher and learners.
The writing course teachers collect all feedbacks and read them carefully, then provide brief comments on the learners’ works. In return students also write their reactions to the comments given by the teachers.

Figure 3.8 Peer Review introduction Sheet

- **What is Peer Editing?**
  Peer editing means responding with appreciation and positive criticism to classmates’ writing. It is an important part of this course because it can:
  - Help a student become more aware of a reader when writing and revising
  - Help a learner become more sensitive to problems in writing and more confident in correcting them.

- **Rules for Peer responding: Student should:**
  - Be respectful of student’s classmate’s work
  - Be conscientious- read carefully and think about what the writer is trying to say
  - Be tidy and legible in giving comments
  - Be encouraging and make suggestions
  - Be specific with comments


In conclusion, from the process of this activity, it can be regarded as time consuming activity as it involves both teachers’ and learners’ patience and supportative environment. For the mentioned reason, the peer response will work effectively in writing course if students give cooperation by increasing their responsibility in providing interaction and feedback to the comments as well. In peer
feedback activity, to provide peer response sheets are essential in terms of encouraging and building learners’ responding skills.

Sheets help activities work effectively and are the guidance for the participants to know what they should read and look for. For some teachers, if sheets are too directive, students’ behaviour will simply mirror their own priorities, effectively resulting in an indirect form of “appropriation” (Hyland, 2003, p.205) He has suggested the peer response sheet for a first draft of a research essay in the below figures.

Figure 3.9 Peer response sheet: Argument essay

<table>
<thead>
<tr>
<th>Author’s Name</th>
<th>……………………………………………………………</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of Draft</td>
<td>.......................................................</td>
</tr>
<tr>
<td>Write three questions you would like your responder to answer.</td>
<td></td>
</tr>
<tr>
<td>1…………………...………………………………………………………………………..</td>
<td></td>
</tr>
<tr>
<td>2…………………...………………………………………………………………………..</td>
<td></td>
</tr>
<tr>
<td>2…………………...………………………………………………………………………..</td>
<td></td>
</tr>
<tr>
<td>Responder’s Name</td>
<td>……………………………………………………………</td>
</tr>
<tr>
<td>Read the questions above. Listen to the author read his/her draft aloud. Read the paper again if you want to. Then write a response for the author.</td>
<td></td>
</tr>
<tr>
<td>Author’s Reflection</td>
<td></td>
</tr>
<tr>
<td>Read the response you have received carefully. Reflect on it and write what you have learned and what you intend to do next below.</td>
<td></td>
</tr>
</tbody>
</table>

Read your partner’s essay and respond to the following questions.
A full sentence answer is only required for the thesis/focusing statement
1. What is the topic of the paper?
2. What is the focus/topic statement? If the writer has not written a full sentence, suggest one.
3. Why is the topic important? What background information has the writer provided?
4. Number the paragraphs and name the topic of each paragraph. Are the topics clear?
5. What evidence has the writer provided to support his or her position? Can you suggest any more points that he/she could use?
6. Has the writer used sources? Are there enough sources to support the evidence?
7. What are the main conclusions? Do you think these follow from the evidence?
8. Can you think of one aspect that would improve the essay?

So far as to improve second language writing is concerned, peer feedback is effective although it is uncertain about the effective forms, frequency of use, provision of training and guidance, group students. To design a peer response sheet, there are certain principles or guidelines to follow. Ferris and Hedgcock (1998, p.178) in Hyland (2003, p.207) offer general guidelines as given in figure 11 below:

Figure 3.11 Principles of effective peer response

1. Make peer response an integral part of the course.
2. Model the process.
3. Build peer response skills progressively throughout the term.
4. Structure the peer response task.
5. Vary peer response activities.
6. Hold students accountable for giving feedback and for considering the feedback they receive.
7. Consider individual student needs.
8. Consider logistical issues, including
   - the size and composition of groups
   - the mechanics of exchanging papers


Review is understood as diverse steps of self, peer and teacher assessment in order to improve the final writing and present it to the audience. As White and Arndt (1991) assert, it is seen as a cyclical process. Consequently while students are revising, they might have to return to the prewriting step to develop and expand their ideas. The diagram proposed by White and Arndt (See Figure 1.2 Chapter 1 p. 24) shows the nature of the writing stages.
In conclusion, an improvement of second language is not complete without feedback in terms of providing the writers with sense of audience and synthesizing them to the needs of readers. Besides, it promotes accuracy and clear ideas and develops an understanding of written genres. Three types of feedback, teacher written feedback, teacher-student conferencing, and peer feedback, have both advantages and possible drawbacks. The writing teachers have an option to use them in tandem to offer the best of all worlds to students. In the last concluding remark given in “Second Language writing” by Hyland (2003, p.207-208) the summary of giving feedback can be given as follows:

- Teachers should ask students for their feedback preferences at the beginning of the course and address these in their responses.

- The response practices the teacher intends to use in the course should be explained at the outset. This should include the focus of the feedback that will be given on particular drafts, any codes that will be used, whether written oral, or peer forms will be employed, and so on.

- Expectations concerning student responses to feedback need to be clearly explained at the beginning so that students understand what is required from them in terms of following up feedback.

- Teachers should provide both margin and end comments in the written feedback if time allows and, remembering that students may find comments vague and difficult to act on, seek a balance of praise and doable suggestions for revision.

- Criticism should be mitigated as far as possible while bearing in mind the potential of indirectness for misunderstanding.
- Both teachers and students need to prepare carefully to make the most of face-to-face conference.

- Peer response can be helpful in providing learners with alternative audience and a different source of commentary, but students may need to be trained to respond effectively in these contexts.

- Students should be encouraged to reflect on the feedback they receive from any source by keeping journals or writing summaries in which they respond to the comments.

3.3.4 Assessing student’s writing

To reach the goal of education, the final process of the study given to learners is an assessment or evaluation. In practical, teachers may regard the assessment as an unwelcome work. But it is a very crucial aspect of teaching. The assessment needs procedures which link closely to planning, design, teaching strategies. When the teaching and learning come to evaluation, the questions what aspects of writing should receive attention in evaluating student writing and how teachers decide the weighting to be given to each aspect arise to a teacher of writing especially at the intermediate and advanced levels (Tickoo, 2004, p.83).

To answer these two questions, the answer from Brown (1994, p.342 (quoted in Tickoo) is useful as it can answer though it is partial and it is based on some agreements among experienced teachers and practitioners. As the teacher of writing, a careful reflection on content, discourse and syntax should be weighted. Besides, details of each should be taken carefully. The table below contains details of each evaluation for student’s writing as suggested by Brown.
Table 3.4 An evaluation for student’s writing

<table>
<thead>
<tr>
<th>Content</th>
<th>Discourse</th>
<th>Syntax</th>
</tr>
</thead>
<tbody>
<tr>
<td>• thesis statement</td>
<td>topic sentence</td>
<td>vocabulary</td>
</tr>
<tr>
<td>• related ideas</td>
<td>paragraph unity</td>
<td>mechanics</td>
</tr>
<tr>
<td>• development of ideas through experience, illustration, facts, opinions</td>
<td>transitions</td>
<td>spelling</td>
</tr>
<tr>
<td>• use of description, cause or effect, comparison or contrast</td>
<td>discourse markers</td>
<td>punctuation</td>
</tr>
<tr>
<td>• consistence focus</td>
<td>cohesion</td>
<td>citation or references (if applicable)</td>
</tr>
<tr>
<td>• organization</td>
<td>rhetorical conventions</td>
<td>neatness and appearance</td>
</tr>
<tr>
<td>• effectiveness or introduction</td>
<td>reference</td>
<td></td>
</tr>
<tr>
<td>• logical sequence of ideas</td>
<td>fluency</td>
<td></td>
</tr>
<tr>
<td>• conclusion</td>
<td>economy</td>
<td></td>
</tr>
<tr>
<td>• appropriate length</td>
<td>variation</td>
<td></td>
</tr>
</tbody>
</table>

### 3.3.4.1 Writing Assessment from worldwide recognized tests

In addition to the classroom assessment in the class of writing, there are two worldwide recognized tests, TOEFL (Test of English as a Foreign Language) and IELST (International English Language Testing System). Both exams test the candidates’ language proficiency in four skills. The standardized test and assessment are worldwide recognized. In writing assessment, TOEFL tests the candidates with a thirty–minute written paper that requires candidates to produce a short essay. Five-point scale is used by two independent markers to score the scripts. In writing skill provided to candidates of IELLST, candidates are required to write two essays.
comprising 150 and 250 words in sixty-minute period. Each skill is scored and reported on a nine-point ban scale.

3.3.4.2 Classroom Assessment

In general assessment of writing skill, two forms can be used, formative or designed and summative. The first refers to the assessment that evaluates learners’ strengths and weaknesses to effect remedial action whereas the second form aims at seeing how much student has learned at the end of a course.

A.L.Trupe (2001) pointes out purpose for using two types of assessment of writing skill stating that when a teacher wants to assess student writing, he has a choice between commenting on what students have done well, what poorly, and assigning a grade-summative assessment-or commenting in ways that elicit revision from students-formative assessment. If a teacher’s goal is to critique and explain to students the reason for the grade assigned, then summative assessment is called for. To engage students in further consideration of their topic and the ways in which they've addressed it, a teacher will want to encourage them to revisit the paper-or revise it-and formative assessment assists them in doing so.

The writer further pointes out that most of people have received a fair amount of summative assessment of their own writing in academic situations, and much of their professional life is given to critical reasoning about texts, so they learned the genre of critical commentary. It thus requires sustained conscious effort to retool teachers’ comments in order to engage students in rethinking their writing. With regard to the advantages of formative assessment, the writer emphasizes it as effective way in terms of providing students a reason to read and understand the instructor's comments on their writing, aiding students in applying the instructor's comments to the same or a very similar writing assignment, thus aiding them to
become better writers, building more time into the students' schedules for thinking and writing about assigned topics and results in better thinking and writing and helping students become better critics of their own writing, hence better revisers of their own writing. In conclusion, the writer suggests how to make formative work effectively in a real situation (in class). According to the writer, a class teacher who does the formative assessment should:

1. Respond as a "real" reader of a text rather than as a teacherly authority controlling a student's text. Comment on what interests a teacher, what a teacher questions, what a teacher wants to see more information about, etc.
2. Make as many positive comments as a teacher can about what a teacher sees in the student's text. If he's going to read all teachers' comments, he (student) needs to know not all of them will make him cringe and feel stupid.
3. Be specific in a teacher’s positive comments. A marginal "Good!" can be rewarding to the student, but she needs to know what's good—her point, her evidence, the connection she's making with her thesis, her wording, etc.
4. Ask questions in the margin to elicit amplification, reorganization, sharper focus, transitional wording, etc.
5. Make suggestions that encourage global (whole-text) revision in addition to local (word or sentence-level or punctuation) revision. For example, look at clarity and placement of thesis, or ask whether a statement buried in the next-to-last paragraph isn't the real thesis of the paper, or ask a student to outline her paper in order to think about its organization or ask a question such as, "Should this idea be included in paragraph 2 rather than coming at this point in your paper?"
6. Comment in general terms rather than editing a student's writing (e.g., "This is possessive and needs an apostrophe." Successive instances in the same paper might be marked just "possessive" or noted with a marginal checkmark), leaving some of the editing work for the student while giving sufficient explanation for the student to understand what's wrong. A teacher may wish to reference handbook sections, encouraging students to develop better understanding of the principle involved.

7. Avoid *ad hominem* negative comments (e.g., "You must have suffered brain damage if you believe this").

8. When suggesting changes in diction, suggest at least two alternative ways of wording the same phrase or sentence to help students open up their sense of options in writing. (This is of course much more difficult than simply marking "awkward" in the margin.)

According to Hyland (2003), the results of the former feed back into instruction, the latter provide information on either individual accomplishment or programme outcomes. In the area of assessment, the reasons why learners are evaluated are given in the following.

1. Placement: To provide information that will help allocate students to appropriate classes. Efficiency in administering and marking is generally given high priority as mistakes can usually be rectified later. These tests may also serve a diagnostic function.

2. Diagnostic: To identify students’ writing strengths and weaknesses. Typically used as part of a needs assessment, this kind of test can also identify areas where remedial action is needed as a course progresses, helping teachers plan and adjust the course and inform learners of their progress.
3. Achievement: To enable learners to demonstrate the writing progress they have made in their course. These assessments are based on a clear indication of what has been taught, testing the genres that have been the focus of the course. The results should reflect progress rather than failure and are often used to make decisions for course improvement.

4. Performance: To give information about students' ability to perform particular writing tasks, usually associated with known academic or workplace requirements. These use “real-life” performance as a measure and typically seek to replace non test context.

5. Proficiency: To assess a student’s general level of competence, usually to provide certification for employment, university study, and so on (Hyland, 2003, p.214)

The useful data in giving tips for assessing student’s writing retrieved from http://www.thewritingsite.org/resources/assessment/links.asp provides effective writing assessment with two sets of assessment based on product and process. Assessment of writing in the English language classroom with traditional way of grading plays the crucial role but should not be the sole means for assessing student’s writing. Rather, continuous assessment should mirror instruction and be interwoven with it. Evaluation is vital for a clear, reliable picture of how students are progressing and how well the methods of instruction address students' needs.

### 3.3.4.3 An assessment in writing product and writing process

Writing assessment can take many forms. The prominent forms in actual application are writing product and the writing process. In process assessment, teachers monitor the process which students use as they write whereas in product assessment, teachers evaluate students' finished compositions. In both types of
assessment, the goal is to help students become better writers. For more clarity on these two types of assessment, the full excerpted explanation from Tompkins (1994) as adapted by the above site is given herewith.

First, in process assessment, teachers watch students as they engage in writing in order to determine strengths, abilities, and needs. Besides, teachers observe in order to learn about students' attitudes and interests in writing, the writing strategies that they use, and how students interact with classmates during writing. While observing, teachers may ask students questions such as: How is it going? What are you writing about? Where do you want this piece to go? This type of informal observation, although not graded as such, enables teachers to make informed instructional decisions and demonstrates to students that teachers are supportive of the writing process.

Conferencing is a central means of assessing the writing process. A conference is a meeting to discuss work in progress. As teachers listen to students talk about writing, they can learn how to help students work through the process. A conference can occur at various points of the writing process. Teachers' questions can lead students to discuss what they know, what they are doing, what they find confusing, or of what they are proud. Teachers should balance the amount of their talk with the students' talk and allow the students to take responsibility for discussing and thinking about their own writing.

The key to success in any conference lies in asking questions that teach, such as the following:

**As students begin to write:**

1. What will your topic be?
2. How did you choose (or narrow) your topic?
3. What pre-writing activities are you doing?
4. How are you gathering ideas for writing?
5. How might you organize your writing?
6. How might you start writing your rough draft?
7. What form might your writing take?
8. Who might be your audience?
9. What do you plan to do next?

As students are drafting:

1. How is your writing going?
2. Are you having any problems?
3. What do you plan to do next?

As students revise their writing:

1. How do you plan to revise your writing?
2. What kinds of revisions did you make?
3. Are you ready to make your final copy?
4. What kinds of mechanical errors have you located?
5. How has your editor helped you proofread?
6. How can I help you identify (or correct) mechanical errors?
7. What do you plan to do next?

After students have completed their compositions:

1. With what audience will you share your writing?
2. What did your audience say about your writing?
3. What do you like best about your writing?
4. If you were writing the composition again, what changes would you make?
5. How did you use the writing process in writing this composition?

(Excerpted from Tompkins, 1994, p. 375)
Using *anecdotal records and checklists*, teachers can chart students' development and gather information that will help them determine grades and quality. Anecdotal records provide teachers with details about students' writing that provide a tool for continuous literacy assessment. Over time, these records provide comprehensive pictures of the students as writers.

McKenzie & Tompkins (1984) as quoted in the site provided *anecdotal records and checklists* for teachers to gather information that can help them determine grade and quality of students’ work. (See table 3.5)

When students assess their own writing and writing processes, they develop a sense of responsibility. In self-assessment, students assess their own writing and decide which pieces will be shared or evaluated. As students work through the writing process, they may address the quality of the writing and the effectiveness of the message. They may also judge if they have met the requirements for the given assignment. Early in the course, teachers can introduce students to the concept of self-assessment by creating a handout with questions such as sample in figure 3.12)
Table 3.5  Sample of Process of Writing Checklist

<table>
<thead>
<tr>
<th>Student</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre-writing</strong></td>
<td></td>
</tr>
<tr>
<td>Can the student identify the specific audience to whom he/she will write?</td>
<td></td>
</tr>
<tr>
<td>Does this awareness affect the choices the student makes as he/she writes?</td>
<td></td>
</tr>
<tr>
<td>Can the student identify the purpose of the writing activity?</td>
<td></td>
</tr>
<tr>
<td>Does the student write on a topic that grows out of his/her own experience?</td>
<td></td>
</tr>
<tr>
<td>Does the student engage in rehearsal activities before writing?</td>
<td></td>
</tr>
<tr>
<td><strong>Drafting</strong></td>
<td></td>
</tr>
<tr>
<td>Does the student write rough drafts?</td>
<td></td>
</tr>
<tr>
<td>Does the student place a greater emphasis on content than on mechanics in the rough drafts?</td>
<td></td>
</tr>
<tr>
<td><strong>Revising</strong></td>
<td></td>
</tr>
<tr>
<td>Does the student share his/her writing in conferences?</td>
<td></td>
</tr>
<tr>
<td>Does the student participate in discussions about classmates' writing?</td>
<td></td>
</tr>
<tr>
<td>Does the student make changes to reflect the reactions and comments of both teacher and classmates? If the student</td>
<td></td>
</tr>
</tbody>
</table>
chooses not to incorporate suggestions, can he/she explain why not?

Between first and final drafts, does the student make substantive or only minor changes?

Does the student proofread his/her own papers?

Does the student help proofread classmates' papers?

Does the student increasingly identify his/her own mechanical errors?

**Publishing**

Does the student publish writing in an appropriate form?

Does the student share this finished writing with an appropriate audience?

**Comments:**

Source: (McKenzie & Tompkins, 1984, p. 211. Used with permission of Indiana University-Purdue University at Indianapolis.) Retrieved June 15, 2008 from http://www.sasked.gov.sk.ca/docs/xla/elat.pdf

**Figure 3.12 Sample of Self-Assessment**

*Does my composition make sense?*

*Does it say what I want it to say?*

*Does it say it clearly?*

*Can the reader follow my thinking (i.e., my organization)?*

*Are there any details that need to be deleted? Added?*

*Am I happy with this composition? What makes this piece of writing strong? Weak?*
Students’ reflections and insights are an important element of evaluation. Most classes, with practice, are capable of assisting the teacher in establishing evaluative criteria. Teachers should clearly communicate to students their expectations regarding evaluation. Here is an example for teacher’s communication to students. (See figure 3.13 below)

Figure 3.13 An important element of evaluation for students

Choose five compositions from your writing folder/dossier/portfolio that you wish to submit for evaluation. Each composition should have gone through the following steps:

Step 1: pre-writing plans
Step 2: rough draft(s)
Step 3: edited, proofread, and initialed by a peer or other person
Step 4: revised and rewritten.

Work from each step must be submitted. You will be assigned/may choose a submission date.

Second evaluation is based on product. Assessment of the process which students use when writing is of great importance in assisting students to improve their writing is essential; however, the finished composition or product is also important as an indication of writing achievement. Product assessment is often equated with a grade, yet this type of assessment attends only to the students' cognitive domain. "Teachers, raised and educated in the old tradition, do not easily let go of the belief that they must correct and grade each piece of writing that their students do", (Crowhurst, 1988, p.8). This overriding obsession with correction, often narrowly focused on mechanics, actually undermines the more fundamental aspect of composing-content and clarity. Intensively marked papers give too many
details, overwhelming and demoralizing the students in addition to overloading the teacher. Researchers have found that constructive, encouraging, and frequent feedback, as well as responses that emphasize content and process rather than just conventions, lead to improved competency and positive attitudes to writing. Praising what students do well improves their writing more than mere correction of what they do badly. Intensive correction actually does more damage than moderate correction. Focusing students' attention on one or two areas for concentration and improvement is more helpful.

When students use the writing process, intensive correction is not as likely to be required because students usually write more carefully considered and crafted compositions. They have gone through several revisions. They often reflect a more thorough understanding of the assignment's nature. They require, therefore, a thoughtful response from teachers. Too often teachers revert to reacting and evaluating papers only in terms of mechanics. If students are to grow as writers, they deserve regular feedback. In addition to noting errors with mechanics, teachers can respond with appropriate comments. Comments such as the following can help students grow and can validate them as writers.

- **Comments from teacher to validate students as writers**
  
  - **General**
    1. Strong writing voice--I can hear someone behind those words.
    2. I can picture this.
    3. I know just what you mean. I've felt this way too.
    4. You are losing my attention--make this part a little more specific.
  
  - **Beginnings and Endings**
    1. Strong introduction--it makes me want to read this paper.
2. Your ending came so quickly that I felt I missed something.
3. Your wrap-up really captured the whole mood of the paper.
4. The conclusions seemed a little weak--I felt let down.

❖ Organization
1. This was very well organized. I could follow it easily.
2. I am confused about how this fits.
3. I am not sure what the focus of the paper is.
4. How is this connected to the sentence or idea before it?
5. This sentence or paragraph seems overloaded--too much happens too fast and I cannot follow.

❖ Clarity
1. Can you add detail here? I cannot see the whole picture.
2. Good description--I could make a movie of this.
3. Adding some physical description would help me see this more clearly.
4. Tell me more about this--I need more information.
5. An example here would help us support your case more willingly.
6. The use of dialogue here would help me see this person more vividly.
7. I am not sure what you mean. Let's talk.

❖ Structure and Language
1. Notice that you have a number of short sentences here--can you combine them to smooth the flow?
2. This sentence is a whopper! Break it up, please.
3. Good word choice--it really captures the essence of what you are saying.
4. Your language seems a bit overblown; I do not hear you talking and that distracts me.
**Usage and Mechanics**

1. Oops--you changed tenses and confused me.
2. You switched from the third person to the first. I can understand it, but it does distract.
3. You capitalize words randomly. Let me sit down with you in workshop and show you some things.
4. Break your work into sentences so I can more clearly see which ideas are related.


By responding to more than surface mistakes, teachers become more comfortable articulating what makes one piece of writing more effective than another. They gain confidence in their own ability to evaluate writing.

Forms of product assessment include both holistic and analytic scoring. Here is full excerpt from Diederich (1974).

- **Holistic Scoring**

  Teachers read the compositions for a general impression and, according to this impression, award a numerical score or letter grade. All aspects of the composition--content and conventions--affect the teacher's response, but none of them is specifically identified or directly addressed using a checklist. This approach is rapid and efficient in judging overall performance. It may, however, be inappropriate for judging how well students applied a specific criterion or developed a particular form. A sample holistic scoring guide follows, with scores ranging from 5 to 1.
Sample Writing Rubric

5/5 This writing has a strong central focus and is well organized. The organizational pattern is interesting, perhaps original, and provides the piece with an introduction which hooks the reader and carries the piece through to a satisfying conclusion. The writer has chosen appropriate details and established a definite point of view. Sentences are clear and varied. Word choice is appropriate. If there are errors in mechanics, they are the result of the student taking a risk with more complex or original aspects of writing.

4/5 This writing has a clear and recognizable focus. A standard organizational pattern is used, with clear introduction, transitions, and conclusion. A point of view is established and a sense of audience is clear. The writer has used appropriate details, clear and correct sentence structures, and specific word choices. The few errors in mechanics do not impede communication or annoy the reader unduly.

3/5 This piece of writing has a recognizable focus, though there may be superfluous information provided. The organizational pattern used is formulaic, and may be repetitive, but is clear and includes a basic introduction and conclusion. The point of view is clear and consistent. The word choices and sentence structures are clear but not imaginative. The mechanics show less effort and attention to proofreading than in the high levels.

2/5 This piece of writing has an inconsistent or meandering focus. It is underdeveloped and lacks a clear organization. Incorrect or missing transitions make it difficult to follow. There may be an introduction without a conclusion, or the reverse, a conclusion with no introduction. The point of view is unclear and there are frequent shifts in tense and person. Mechanical errors interfere with the reader's understanding and pleasure.
1/5 This piece of writing lacks focus and coherence. No organizational pattern has been chosen and there is little development of the topic. Point of view may shift in a confusing way. Mechanical errors are abundant and interfere with understanding. The piece must be read several times to make sense of it. It is not apparent that the writer has cared to communicate his or her message.

Holistic scores often emphasize creativity and overall effect. It is important for students to be given evaluation criteria before they begin writing. A covering letter and résumé could be evaluated using the following criteria:

5/5 Letter and résumé are complete, succinct, neat, free of mechanical errors, and properly formatted.

4/5 Letter and résumé are generally complete but wording and formatting could be improved. There may be details missing and a mechanical error or two.

3/5 Letter and résumé are adequate but appearance could be improved. There may be several mechanical errors. Information may be missing or unnecessary information may be included.

2/5 Letter and résumé do not make a good impression on the reader. Important facts have been left out or are disorganized. There are a number of mechanical errors.

1/5 Back to the drawing board. The letter and résumé are incomplete, unclear, and contain numerous mistakes.

• Analytic Scoring

In analytic scoring, teachers read compositions focusing on a pre-determined list of criteria. Compositions can be compared to a set standard and teachers can diagnose to determine needed instruction. Although this type of analysis is more time consuming than other measures, it does provide detailed feedback.
Diederich's Scale (1974) is the most widely used analytic measure but it must be used cautiously in order to reflect the instructional focus. It is easy to adapt the scale for specific purposes. The following is an example:

Table 3.6 Sample Analytic Scoring Criteria

<table>
<thead>
<tr>
<th>Writer:</th>
<th>Reader:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality and development of ideas</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Organization, relevance, movement</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Style, flavour, individuality</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Wording and phrasing</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Grammar, sentence structure</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Punctuation</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Spelling</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Manuscript form, legibility</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td><strong>Total score:</strong></td>
<td></td>
</tr>
</tbody>
</table>

Source: (Diederich, 1974, p.54). Adapted from *Measuring Growth in English*, copyright 1974 by the National Council of Teachers of English.

### 3.3.4.4 Validity and Reliability in assessment

In assessment, two important issues that play vital role in assessment measure are validity and reliability. It means the test should be valid and reliable “a test should do what it is intended to do and it should do it consistently” (Hyland, 2003: 215) Again according to him, a reliability is used for a writing assessment if the assessment measures consistently, both in terms of the same students on different occasions and the same task across different raters. It also involves minimizing variations in scores caused by factors unrelated to the test. The factors that can influence a writer’s performance can arise due to conditions, instructions, the genre,
the time of the day etc. In other words, with the complexity of writing activity, the same individual will not perform equally well on different occasions and tasks. The other component of reliability is the consistency with the students’ written works that are rated by assessors. Besides, by nature writing assessment has something to do with subjective judgments. Thus, consistency involves with two main issues as stated by Hyland (2003).

1) All assessors should agree on the rating of the same learner performance.
2) Each assessor should assess the same performance in the same way on different occasions.

The value of a writing assessment is affected by the quality which is called validity. It is so important to fair and meaningful writing assessment although depending on reliability. It means that an assessment task must assess what it claims to assess. An assessment task must assess what has been taught.

There are five main types of validity; face validity, content validity, criterion validity, construct validity and consequential validity.

**Face validity** The extent to which a test seems valid by test taker or untrained observers

**Content validity** Whether the test adequately represents the content of the target area

**Criterion validity** How far the test results match those from other tests or writing tasks

**Construct validity** The extent to which an assessment measures particular writing abilities

**Consequential validity** The effects of test scores on test takers and on subsequent teaching. (Hyland, 2003, p. 218).
3.3.4.5 Approaches to scoring

To do scoring to students’ work is one of the hard works for writing teachers as methods of scoring is not only giving marks after evaluation. But there must be an approach to scoring for teachers to follow. When the matter of scoring to written works is discussed, human graders play a very important role in terms of providing reliable and valid scoring after assessing. At present the role of computer in writing scoring is also employed in pedagogical field. Rudner, Lawrence - Gagne, Phill (2001) have overviewed the three well-known approaches to scoring written assay by computer. They are; Project Essay Grade (PEG), introduced by Ellis Page in 1966, Intelligent Essay Assessor (IEA), first introduced for essay grading in 1997 by Thomas Landauer and Peter Foltz, and E-rater, used by Educational Testing Service (ETS) and developed by Jill Burstein. Page uses a regression model with surface features of the text (document length, word length, and punctuation) as the independent variables and the essay score as the dependent variable. Landauer's approach is a factor-analytic model of word co-occurrences which emphasizes essay content. Burstein uses a regression model with content features as the independent variables.

A website http://www.erbtest.org/parents/achievement/wrap mentions that The National Council Teachers of English recognizes five common modes of discourse in writing, and ERB (The Educational Records Bureau) includes them in its writing assessment. They are:

1. Narrative Writing – The student tells a story or relates an incident or experience to entertain or to illustrate a point.
2. Informational Writing – The student portrays a person, place, or event with specific and well-chosen details to create a clear impression.
3. Expository Writing- The student clarifies or defines various points of view, positions or possible courses of action as viable solutions to a problematic situation, through supporting facts or arguments for each.

4. Persuasive Writing – The student makes the case for a specific course of action or point of view, through the marshaling of logical argument and telling facts in support of the recommended action or position.

5. Critical Thinking – The student incorporates higher order skills to produce writing intended to demonstrate readiness for college credit courses.

Criteria are used in the rubric to score the writing sample analytically. Students’ essay is scored with respect to six different elements on a scale of one (low) to six (high). The six elements are:

1. Overall development: how well the writer communicates with the reader, shows awareness of the audience, task, and purpose for writing, and writes in the appropriate mode of discourse.

2. Organization: the writers’ ability to develop a logical plan of organization, maintains coherence throughout the paper, and create paragraphs.

3. Support: the use of appropriate reasons, details, and examples to enhance the effect and/or support the generalizations and conclusions of the piece.

4. Sentence Structure: completeness, correct usage, and variety or sophistication of sentences.


rubrics are becoming one of the most popular forms of authentic assessment and they are used by ESL/EFL practitioners in a variety of educational contexts. Essentially, a rubric consists of a fixed measurement scale and a set of criteria that are used to discriminate among different degrees of quality or levels of proficiency. They are intended as communication devices that precisely convey to students what their learning target is and what they need to do to reach that target.

Rubrics can be either holistic or analytic. Holistic rubrics provide an overall impression of the elements of quality in a student's work. They are utilized when minor errors in part of the process can be tolerated and in instances when tasks require students to create some sort of response but there is really no definitive, correct answer (Mertler, 2001; Nitko, 2001). Moreover, the score reported using a holistic rubric is on the overall quality, proficiency, or understanding of the content as this type of rubric involves assessment on a uni-dimensional level (Mertler, 2001).

Stix (1997) refers to this rubric co-construction process as negotiable contracting and his research shows that students who are given a role in the assessment process and provided with the appropriate direction by their teachers are able to accurately evaluate their strengths and weaknesses and better pinpoint areas where they need to focus their efforts for improvement. As a result, students typically perform at higher levels and gradually come to view assessment not as an arbitrary form of reward or humiliation, but rather as a positive tool for educational enrichment and growth.

Litz has proposed a step by step for constructing rubrics. Information was compiled from various sources such as Wiggins (1993), Mertler (2001), and Stix (1997). The steps will be discussed in the context of a real-world example of an ESL
teacher who has assigned their high-beginner/low-intermediate class the task of writing an autobiographical essay of at least fifteen sentences.

**Step 1:** Students Examine and Discuss Possible Samples of Work that Exemplify Each Level for the Task at Hand

**Step 2:** Students Brainstorm Observable Attributes and Task Outcomes (Skills, Characteristics, and Behaviors That Will Be Expected.

**Step 3a:** Lower Level Students Examine Characteristics and Criteria that Describe Each of the Selected Attributes or Task Outcomes.

**Step 3b:** Higher Level Students Brainstorm, Describe, and Develop Thorough Descriptive Criteria for All of the Observable Attributes and Task Outcomes

Litz concludes that the use of negotiable contracting is an effective way of motivating and empowering our students through authentic or alternative assessment practices. Giving ESL/EFL learners a voice in their grading not only provides them with a sense of ownership and a clear understanding of the task, but it also enables them to practice the target language in a way that moves beyond the parameters of a typical classroom lesson or unit of study; and the importance and relevance of this cannot be stressed enough.

### 3.3.4.6 Portfolio Assessment

The main principle of a learner-centered approach is to encourage learners independent learning and self-assessment to know their progress. It also helps foster students’ learning autonomy in the process. An effective assessment tool in assisting students to collect their progress, efforts in the form of portfolio is very relevant to the goal of a learner-centered approach. The portfolio is a purposeful and systematic collection of students’ work which demonstrates their progress and efforts.
<table>
<thead>
<tr>
<th></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Task Completion</strong></td>
<td>Information was either missing, not needed or off task.</td>
<td>Task was completed, but could be better. Some information is needed and some was on-task.</td>
<td>Task was completed well. Most of the information was needed and on-task.</td>
<td>Task was completed very well. All of the information was needed and on-task.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Poor organization of ideas. No paragraphs and sentence marker errors.</td>
<td>Little organization of ideas. Paragraphs and sentence markers were used, but with some errors.</td>
<td>Good organization of ideas. Good use of paragraphs and sentence markers.</td>
<td>Excellent organization of ideas. Excellent use of paragraphs and sentence markers.</td>
</tr>
<tr>
<td><strong>Grammar &amp; Punctuation</strong></td>
<td>Poor use of grammar and punctuation. Many errors.</td>
<td>Adequate (fair) use of grammar and punctuation. Some errors still present.</td>
<td>Good use of grammar and punctuation. A few errors still present.</td>
<td>Excellent use of grammar and punctuation. Very few errors are present</td>
</tr>
</tbody>
</table>

Portfolio assessment is a systematic process that continually changes as learners grow and develop their literacy skills. In the past portfolio was used as one of evaluation process in the field of studies like art, music, photography, journalism, commercial arts and modeling. Now it has been applied to other academic fields like writing, reading, mathematics and science. As Salvia and Ysseldyke (1995) stated, in pedagogical area, portfolio also become popular in the mid-1980s as a logical follow-up to writing folders. In L2 writing, portfolio can be effectively used. A major strength of portfolio is to make visible what students see in their works, in their development, and what they value about writing (Hyland, 2003). It is essential to note that main objective of portfolio is “to obtain a more prolonged and accurate picture of students writing in more natural and less stressful context. They can include drafts, reflections, readings, diaries, observations of genre use, teacher or peer responses, as well as finished texts, thus representing multiple measures of a student’s writing ability”. (Hyland, 2003, p. 234)

In other words, at present portfolio assessment is widely used to serve various purposes in education. Generally, this effective tool is used to document student’s effort, growth and achievement, information from other assessment method, and to provide a public accounting of the quality of educational programs. In L2 writing, Belanoff and Dicken (1991); Purves et al., (1995) pointed that portfolios encourage students to reflect on their writing and the criteria employed for judging it; it is an assessment that promotes greater responsibility for writing.

Supaporn et al., (2000) maintained that in portfolio assessment, portfolios of students work are the major instruments used for assessing and placing students. Students are accountable for focusing, collecting, organizing, researching, drafting, revising, editing, and proofreading work in their own folio. In the process of developing their folios, students collaborate with each other in peer groups and
develop language skills in the way language skills are actually acquired. Hyland (2003) stated that in the process, students are required to select the finished text from teacher’s consultation and comprise four to six core items in categories which reflect the goals of the writing course. They can display a collection of both drafts and final product to demonstrate process and highlight improvement.

In assessing student’s ability, teachers, parents, educators, administrators and students are offered much more than standardized testing (Fina, 1992). Condon (2000) pointed out the usefulness of portfolios in pedagogy in terms of supporting L2 multidrafting, revision, peer review, collaborative learning, and reflective writing. Brown and Hudson (1998)(quoted in Hyland ,2003) stated that this effective tool not only helps students to more clearly see a direct connection between what they are taught and how they are assessed, can also provide more data on individual writing progress, enabling teachers to offer more support in their weaker areas.

Although portfolio assessment provides advantages to teachers, parents, educators, administrators and students, there are certain drawbacks found in portfolio assessment. As White (1994, p. 127) made an observation, “a portfolio is not a test; it is only a collection of materials,” an evaluation to what has been collected must be done by teachers. Hyland further added that teachers also need to consider the difficulties of establishing grade equivalence across rates and their own decisions in rating different portfolios. Hump-Lyons and Condon (1995) quoted in Hyland (2003, p.235) pointed out that in fact portfolios place huge cognitive and time loads on raters, which means they may take shortcuts in making decisions. Hyland (2003, p.236) again summarizes some potential advantages and disadvantages of portfolio assessments in table 3.8. Hump-Lyons and Condon (2000) comment that portfolio strongly support pedagogies which involve multidrafting, revision, peer review, collaborative learning, and reflective writing.
Table 3.8 Some potential advantages and disadvantages of portfolio assessments

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Represent program goals</td>
<td>• Produces heavy workload for teachers</td>
</tr>
<tr>
<td>• Reflects progress over time, genres and conditions</td>
<td>• May encourage “teaching the portfolio”</td>
</tr>
<tr>
<td>• More broad, comprehensive, and fair than exams</td>
<td>• Difficult to compare tasks set by different teachers</td>
</tr>
<tr>
<td>• Closely related to teaching and students’ abilities</td>
<td>• Difficult to assign a single grade to varied collection</td>
</tr>
<tr>
<td>• Students see portfolios as a record of progress</td>
<td>• Problems with plagiarism or outside assistance</td>
</tr>
<tr>
<td>• Focuses on multi drafting, feedback, revision, etc.</td>
<td>• Problems with reliability across raters</td>
</tr>
<tr>
<td>• Assignments build on each other and show genre sets</td>
<td></td>
</tr>
<tr>
<td>• Allows different selection and assessment criteria</td>
<td></td>
</tr>
<tr>
<td>• Students reflect on their improvement and weaknesses</td>
<td></td>
</tr>
</tbody>
</table>


In fact, it is important to note that writing samples for portfolio contents should be purposeful collecting work. If without purpose, a portfolio is just a pile or heap of paper in a folder. Base on purpose set according to writing course, a portfolio normally includes classroom assignments, rough drafts, work developed especially for portfolios, audio tapes, a list of books read by students, tests, checklist, journal entries etc. In addition, portfolios often contain the students’ self-evaluation and reflection.
expressed by students to the specific contents and topics in their portfolio. (Salvia and Ysseldyke, 1995).

With regard to writing process and portfolio possibilities, when students are assigned to construct narrative composition out of topics they are interested; sharing work among peers is normally performed along with comments, questions, and encouragement from peers. The portfolio is useful tool in writing skills in terms of being excellent vehicle for providing examples of students’ work at the various stages of writing process. The complementary aspect of portfolio works well with writing process as shown in diagram figure 3.14 proposed by Fina (1992, p.50).

Portfolio management is very necessary for teachers, who use this portfolio assessment to evaluate students’ works in folios, it is essential for teacher at the very outset in designing a portfolio assessment. The number of questions is concerning assessments such as the writer’s progress, genre awareness, texts, peer review, selection of entry, performance criteria, consistent scoring an feedback, mechanism and so on can be raised at the starting point.

Hyland (2003) suggests way to manage portfolio system that can be implemented by initiating emphasis training to both teacher and learner. He points out that students would need explicit guidance in selecting items and learning to write reflective comments on their choices, while raters must have clear criteria to ensure consistency and reliability in compiling and assessing these choices.
It is important that students understand their responsibilities in choosing texts and that they are aware of the rating process. Hyland (2003, p.237) comments it is also important that teachers participate in benchmarking sessions to familiarize them with the scoring rubric to be used. This is to improve reliability and to ensure that students receive formative commentary based on course-performance criteria. A checklist for managing a portfolio proposed by Hyland is present in table 3.9.

Table 3.9 A Checklist for managing writing portfolio

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Determine what the portfolio is to include based on course objectives and student needs analysis.</td>
</tr>
<tr>
<td>2.</td>
<td>Ask students to buy a ring binder for the portfolio. They should paste a sheet in the front with the submission texts and due dates and divided the binder with labeled tabs.</td>
</tr>
<tr>
<td>3.</td>
<td>Discuss the purposes and procedures of portfolio with the students throughout the course.</td>
</tr>
<tr>
<td>4.</td>
<td>Agree on assessment decisions and scoring criteria with other teachers and communicate these, both formally and informally, through feedback comments to students throughout the course.</td>
</tr>
<tr>
<td>5.</td>
<td>Set aside days to conduct checks to monitor progress and help learners organize their portfolios.</td>
</tr>
<tr>
<td>6.</td>
<td>Provide opportunities for students to display their work through portfolio presentations design competitions, reading, and so no.</td>
</tr>
<tr>
<td>7.</td>
<td>Encourage reflection on entries by asking students to write an introduction to their portfolios and diary entries or letters to readers on its contents.</td>
</tr>
</tbody>
</table>


It is obvious that portfolio has heterogeneity that causes teachers and raters to give score. In practical aspects, there are two main approaches to grading them. According to Hyland (2003, p.238), two major approaches for grading portfolios are:
1. Holistic: Previously scored portfolio samples are used as models representing certain score levels and student work is measured against these to provide a single grade.

2. Multiple-trait: Can include text features of specific genres, but may also include criteria for draft stages, awareness of processes, self-reflection, cooperative interaction, content knowledge.

Hyland, further, points out that the holistic method may effective with smaller samples, it is unlikely to be reliable with longer and more open portfolios which display considerable variation whereas the multiple-trait option more faithfully reflects the complexities of both the products an the processes involves, but may becomes unwieldy if too many different criteria are score.

In conclusion, it is essential to point out here that the use of portfolio assessment in writing does not necessarily bring out more accuracy to assessment, but what the great benefit from a portfolio is a greater awareness of what good writing might be and how it might be best achieved.

3.4 Part C : Designing Instructional Materials for Teaching of writing

3.4.1 Instructional materials in classroom

When the teaching matter is discussed in the pedagogical area as one of indication of success or educational achievement, model of teaching is also mentioned. Model of teaching, traditionally, may be traced back to Socrates, the Greek philosopher who developed a model of question-answer (dialect), and Indian teaching model developed by ancient teachers are also important. Several models of teaching have been developed in the last two decades in western countries. These models prescribe different approaches to instructional process to bring changes in the behaviour of listener. In practical aspect, “all good models teaching have some
common identifiable characteristics i.e. scientific procedure, specification of learning outcome, specification of environment, criterion of performance and specification of operations.” (SS Chaushan, 2004, p. 20).

Model of teaching serves as guidance for teachers what to do. They also function in assisting the practicing teacher in classroom teaching-learning. On the other hand, teaching becomes a scientific, controlled and goal-directed activity. In this regard, model provides guidance to the teacher as well as to students to reach the goal of instruction. In addition, a model teaching can support the development of curriculum for different classes at different levels education. Besides, specification of instructional materials which are to be used by the teacher to bring desirable changes in the personality of the learners can be assisted by the model of teaching. The last function of the model of teaching is to help the teaching-learning process and improves effectiveness of teaching.

From the functions of model of teaching discussed above, a specification of instructional material is important in terms of helping the teaching-learning process and improving effectiveness. That means the role of instructional materials is highly regarded in teaching learning.

When a discussion on material for teaching purpose is made, it is noted that all kinds of teaching materials are produced according to models or theories. Materials for teaching are normally called Instructional Materials (IMs) or Teaching Materials (TMs). The role played by them is very important in a whole business of teaching learning in general, and also in English Language Teaching -Learning (ELT) in particular. To answer what are materials in the field of English Language Teaching (ELT), the main emphasis is given to Teaching materials or Materials in short form. Ramadevi (2002, p.183) states “materials in ELT means with which something is done, the something being the teaching and learning of English”.

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According to the author, teaching materials or instructional materials are the resources, the means with which we attempt to achieve our ends, viz, the teaching (for teachers) and the learning (for the learners) of English.” In ELT, normally textbooks, workbook, teacher’s guideline and supplementary materials are the first set of IMs. In addition, teaching aids including audio-visual equipment used in classroom can be the second set of IMs. Besides, there are additional or supportative materials designed to help students learn independently. These materials are called self-instructional or self-access materials. The mentioned materials are mainly in a printed form. Some are in non-printed format like CDs, cassettes which can be played in language laboratory. A part form these, the advance of computer can also play the role in English Language Teaching. Currently the use of CALL or Computer Assisted Language Learning is highly popular and effective materials.

In education, instructional materials mean three main types of materials which are classified as follows:

a. Library/Media Materials:

   All materials circulated from the school libraries for student and/or teacher use include printed media such as books, pamphlets, magazines, newspapers, etc., and non-printed materials such as films, filmstrips, audio tapes, video tapes, transparency materials, computer software, etc.

b. Textbook Series:

   The book or basic set of instructional materials that serve as the foundation for a curricular area or course content. Included are the textbooks, workbooks, practice masters, test materials, etc.
c. Supplementary Materials:

Materials which are used beyond the basic texts and workbooks to extend student opportunities for mastery of learning outcomes or enrich student learning opportunities included are other books, educational games, charts, etc.

Source: (http://www.springvalley.k12.wi.us/soim.htm)

Apart from textbooks, there are other types of teaching aids in the classroom. The teacher can even create and design material to support and assist the classroom in the way of making teaching and learning function smoothly. Teaching materials play an important role in the classroom. In writing class, teaching materials are regarded as the central to writing instruction in terms of providing stimulation, model and assistance to writing. In actual writing class, widely used materials are paper-based, audio and visual aids including computer-mediated resources (CAI). Besides, the real objects can be utilized for this purpose as well.

Some ready teaching materials like text books, audio and visual aids are available for teachers to use. But some are needed to be designed in order to stimulate students’ learning. To design materials is off course “somewhat time consuming although designing new writing materials can be extremely satisfying activity, demonstrating a professional competence perhaps fulfilling a creative need in addition to offering students a more tailored learning experience”. (Hyland, 2003)

In the same line of thought, Dudley-Evan and St John (1998) point out that just one hour of good learning materials from authentic texts consumes at least fifteen hours of a teacher’s time in locating sources and developing accompanying activities and exercises.
To design materials can be done individually or by team. The group collaboration is the most preferred as the good quality of materials created varies and can reduce the amount of effort, time and frustration invested in the process. In brief, sharing idea to design materials can reduce time, effort, energy used while in a process. Teamwork can bring out good materials and to say two heads are better than one is applicable in this situation.

3.4.2 Materials in writing class

With regard to a framework for material design, an individual and team usually rely and base their designing material on the framework set in the course syllabus. Hucthison and Waters (1987) suggested a model of material design as shown in table 3.10 below. From the model given, four main focuses, input, content, language and task are included in the model of material design.

3.4.3 Roles of materials in writing class

Teaching materials play a crucial role in teaching of writing. In other words, materials are the central part to writing instruction and are used to stimulate students and served as a model for writing class. According to Hyland (2003, p.86), the roles of materials in writing class are:

1. Language scaffoldings: Sources of language examples for discussion, analysis, exercises.

2. Models: Sample texts provide exemplars of rhetorical forms and structures of target genres.

3. Reference: Typically text or Web-based information, explanations, and examples or relevant grammatical, rhetorical, or stylistic forms. Stimulus: Source of ideas and content to stimulate discussions and writing and to
support project work. Generally texts, but can include video, graphic, or audio material, items or realia, internet materials, or lecture.

Table- 3.10 A model of materials design

| **Input:** Typically a text in the writing class, although may be a dialogue, video, picture, or any communication data. This provides |
| - A stimulus for thought, discussion, and writing |
| - New language items or the re-presentation of earlier items |
| - A context and a purpose for writing |
| - Genre models and exemplas of target texts |
| - Spur to the use of writing process skills such as pre-writing, drafting, editing |
| - Opportunities for information processing |
| - Opportunities for learners to use and build on prior knowledge |

**Content Focus:** topics, situations, information, and other nonlinguistic content to generate meaningful communication

**Language Focus:** Should involve opportunities for analyses of texts and for students to integrate new knowledge into the writing task.

**Task:** Materials should lead toward a communicate task, in which learners use the content and language of the unit, and ultimately to a writing assessment.

Source: Adapted from Hutchison and Waters, 1987, p. 108-109

3.4.4 Scaffolding

Scaffolding is a framework that students can follow to guide them through a process (Hyland, 2003). In the language teaching, scaffolding is placed in significant position in terms of helping students evolving control of different texts as preliminary to guide writings including understanding of salient text structures and
vocabulary through sentence level. Thus, instructional materials are used to present a focus for language to scaffold learners. (Hyland, 2003)

3.4.5 Models

Model in pedagogy is refereed as both concrete and conceptual sense. In writing, models are used to illustrate particular features of text under study. There is something to do with psychological aspect when particular structures and language features are taken into account. According to Swales and Feak (2000), psychological aspect so-called consciousness rising, helps students in writing activity in terms of creating text and reflecting on writing. At the same time, it also assists students to focus on how text works as a discourse rather than its content.

3.4.6 Reference materials

The third role of materials in writing is about reference materials which are also essential in writing instructions. These reference materials mainly concern with knowledge on grammars, dictionaries, rhetoric, reference manuals, and style guides. They function in helping learners understand writing via explanations examples, and advice. For example, at the early stage of learning EFL students may use bilingual dictionaries or electronic devices to help while finding meanings of words or even definitions.

3.4.7 Stimulus materials

In writing, students can be stimulated with the stimulus materials which work well in providing students stimulation and encouragement. Moreover, they also provide content schemata and stimulate creativity planning, and editing with a sense of audience, purpose, and direction. According to Hyland (2003, p.90) Students can be stimulated with the followings:
• Readings: poems, short stories, journalistic texts, autobiographies, professional texts
• Audio materials: songs, rap lyrics, music, lectures, recorded conversations, radio plays.
• Visual materials: video documentaries, movies, TV programs, photographs, pictures, cartoons
• Electronic materials: Web pages, bulletin board discussions, chart rooms
• Realia: household objects, Lego bricks, Cuisenaire, kit-form models.

3.4.8 Authenticity of materials

Before designing materials, the problems related to the materials and their sources may arise to the teacher whether to select the authenticity of materials. Authenticity can be taken from unedited real-world language materials or from texts which are simplified, modified or from written or spoken to exemplify particular features for teaching purpose.

Kilickaya (2004, P.1), states the importance of authenticity of materials and points out when and how to use authentic materials in class. The definition of the authentic materials are also are given. Regarding the place of authentic materials in pedagogy, The use of authentic materials in an EFL classroom is what many teachers involved in foreign language teaching have discussed in recent years.

Various definitions of authentic materials are given by well-known educators, researchers. According to some scholars like Rogers, authentic material is defined as 'appropriate' and 'quality' in terms of goals, objectives, learner needs and interest and 'natural' in terms of real life and meaningful communication. Jordan (1997, p.113)
refers to authentic texts as texts that are not written for language teaching purposes. Guarente & Morley (2001, p.347) state that authentic materials is significant since it increases students' motivation for learning, makes the learner be exposed to the 'real' language.

The main advantages of using authentic materials are (Philips and Shettesworth 1978; Clarke 1989; Peacock 1997, cited in Richards, 2001 quoted by Kilickaya (2004) as follows:

1) They have a positive effect on learner motivation.
2) They provide authentic cultural information.
3) They provide exposure to real language.
4) They relate more closely to learners’ needs.
5) They support a more creative approach to teaching.

With regard to positive contribution of authentic materials, Kilickaya (2004) comments “We can claim that learners are being exposed to real language and they feel that they are learning the 'real' language. These are what make us excited and willing to use authentic materials in our classrooms, but while using them, it is inevitable that we face some problems” (p.1).

According to Martinez (2002), authentic materials contribute advantages for classroom “Using authentic material in the classroom, even when not done in an authentic situation, and provided it is appropriately exploited, is significant for many reasons” ( p.1). Martinez further lists the advantages of using authentic materials as follows:

- Students are exposed to real discourse, as in videos of interviews with famous people where intermediate students listen for gist.
- Authentic materials keep students informed about what is happening in the world, so they have an intrinsic educational value.
• Textbooks often do not include incidental or improper English.

• They can produce a sense of achievement, e.g., a brochure on England given to students to plan a 4-day visit.

• The same piece of material can be used under different circumstances if the task is different.

• Language change is reflected in the materials so that students and teachers can keep abreast of such changes.

• Reading texts are ideal to teach/practise mini-skills such as scanning, e.g. students are given a news article and asked to look for specific information (amounts, percentages, etc.). The teacher can have students practice some of the micro-skills mentioned by Richards (1983), e.g. basic students listen to news reports and they are asked to identify the names of countries, famous people, etc. (ability to detect key words).

• Books, articles, newspapers, and so on contain a wide variety of text types, language styles not easily found in conventional teaching materials.

• They can encourage reading for pleasure because they are likely to contain topics of interest to learners, especially if students are given the chance to have a say about the topics or kinds of authentic materials to be used in class. (p. 2).

The use of authentic materials needs some considerations from educators and teachers as there are some pros and cons in authentic materials. Some scholars like Richards (2001, p. 253) points out that alongside advantages, authentic materials often contain difficult language, unneeded vocabulary items and complex language structures, which causes a burden for the teacher in lower-level classes. Besides, Martinez (2002) also points out that authentic materials may be too culturally biased and too many structures are mixed, causing lower levels have a hard time decoding
the texts. There comes the question of when authentic materials should be introduced and used in a classroom; in other words, can we use authentic materials regardless of our students’ level?

Hyland (2003:94) also maintains pros and cons of the authentic materials as shown in table 3.11. The authentic materials can be found commonly from the sources from newspapers, TV programs, menus, magazines, the internet, movies, songs, brochures, comics, literature (novels, poems and short stories), and so forth. In this regards, Martinez (2002) suggests the sources of authentic materials like literatures, computer soft ware, wants advertisements, menus, the agony column and travel brochures.

Table 3.11 Advantages and Disadvantages of authentic materials

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expose learners to real languages</td>
<td>Language may be beyond learner competence</td>
</tr>
<tr>
<td>Encourage learners to process real texts</td>
<td>Not graded or sequenced for learning</td>
</tr>
<tr>
<td>Provide models relevant to learners’ target needs</td>
<td>Places high demands on teacher expertise and time</td>
</tr>
<tr>
<td>Provide information about target culture</td>
<td>May be difficult to obtain a range of texts</td>
</tr>
<tr>
<td>Increase learner motivation and strategies</td>
<td>Can be bland, boring, and de-motivating</td>
</tr>
<tr>
<td>Facilitate creative teaching to exploit texts</td>
<td>May be poorly written</td>
</tr>
<tr>
<td>Maintain natural coherence and cohesion of text</td>
<td>Class use does not reflect original purpose</td>
</tr>
</tbody>
</table>

In selecting authentic materials for designing, an assessing process is very necessary as some authentic materials, textbooks may have some deficiencies like cultural biases, hoc grammar, poor explanations, and vagueness about user’s current proficiencies of background and so on. In actual situation, commercial textbooks are used by both novice teachers and experienced teachers for creating materials purpose. There are some deficiencies in the commercial textbooks. Teachers should not overlook this point.

To achieve the goal of teaching and learning, selection of textbooks for designing materials should be done on account of the teachers’ decision whether or not the textbooks chosen are appropriate. The decision is made depending upon appropriateness for the teaching in class. Teachers should not accept and select textbooks just because other teachers believe that authentic materials are suitable. Sarasathi (2004) presents criteria to be taken into consideration while designing teaching materials. According to her comment, while designing materials, designer should consider various criteria. The diagram below presents such criteria.
Heyland (2003, p. 98) also provides some criteria for writing textbook assessment focusing on aims and approach, bibliographical features, design, organization, content, methodology, usability and overall. (See table 3.12)
Table 3.12 Some Criteria for writing textbook assessment

<table>
<thead>
<tr>
<th>Category</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aims and Approach</td>
<td>Degree of correspondence to students’ needs and expectations, relevance to course goals and instructors’ teaching philosophies and preferences, degree of cultural appropriacy</td>
</tr>
<tr>
<td>Bibliographic Features</td>
<td>Quality and availability of the package teacher’s books, software, tapes; author’s qualifications; degree of value for money and cost effectiveness</td>
</tr>
<tr>
<td>Design</td>
<td>Attractiveness of layout, degree of visual appeal, readability of fonts, tables, etc., ease of navigation through the book, clarity of instructions, durability.</td>
</tr>
<tr>
<td>Organization</td>
<td>Extent to which sequencing and progression of exercises is suitable and coherent, how far sequencing and progression of units is suitable, appropriacy of proficiency level, smoothness of skill integration, extent of scaffolding at early stages, degree of recycling, and recursion of skills and content.</td>
</tr>
<tr>
<td>Content</td>
<td>Degree of authenticity, relevance, and appropriacy of the text genres, extent to which purposes, audiences, and contexts are addressed, interest level of readings and topics, sufficiency, accuracy, and reliability of language explanations, variety of tasks and models, proportion of time</td>
</tr>
</tbody>
</table>
given to different types of knowledge provision of evaluation tools, appropriacy and currency of topics and subject-matter areas.

Methodology
Extent to which tasks, exercises, and methods are appropriate to learners’ proficiencies and goals, correspondence to teachers’ preferred methods, how far independent writing is developed, degree of educational validity. Degree of likely learner involvement.

Usability
Flexibility of pathways through the book, degree of student-friendliness, and of teacher friendliness, completeness as a course, feasibility of completing book is available time, degree of usefulness of supporting materials and aids.

Overall
General quality of the text and its suitability for the purpose it is selected to perform.


To design material, modification is also very essential for teachers who want to design materials for their own writing class after authentic materials being selected. Sometimes teachers may find that some textbook are not meet all instructional need and some are relevant to the content of course the teachers are about to teaching. There are some ways to modify these types of textbooks to suit a particular area. The adaptation ways are apt to all types of authentic textbooks. In normal way, after authentic materials are selected, teachers use the method of modifying writing textbooks by adding, deleting, modifying, simplifying and reordering. By adding, teachers can add more information, content and even
exercises, tasks. This is the way of extending what the textbooks have. The deletion can be done when teachers find some difficult, irrelevant, unhelpful repetitive items. By modifying, teacher can provide some rubrics, examples, activities or even explanations to make the authentic materials more clear and relevant. In authentic materials, of course, there may be some difficult vocabulary and expression. Teachers can simplify them by rewrite with easy language. Reordering can be done if the teachers want to apply some activities to fit the course goals by changing the sequence of units.

From the four roles of materials in writing instruction discussed earlier, a model of materials designed suggested by Hutchison and Water (1987) has reflected the particular instructional roles of materials. Based on this, teachers’ aim should be focused on to train learners to communicate effectively in writing. In actual writing class, EFL teachers, after assigned topic being given to the class, face the same things. That is students’ action feedback. They sit and do not know what and how to start writing. It shows that students need something to write about. EFL teachers, from this point, should know how to train them the ways to generate and draft idea. To know how to generate and draft idea is very important before the writing starts. That is one of the first stages of process writing.

Students, after being assigned a particular topic, are trained how to work with the assigned topic may be divided into pairs or group to have brainstorming, to generate and draft idea. In addition to this, the sufficient knowledge and genre knowledge to produce work is also necessary. With this reason, the materials design has to facilitate this
In designing materials for writing class, teachers usually who facilitate the class follow the successive steps as other writers do. According to Jolly and Bolitho (1998), a clear step-by-step outline of the materials writing process can be presented into six headings which are flexible. They are identification, exploration, contextual realization, pedagogical realization, physical production, and use and evaluation. (See the process provided in the box below)

Figure 3.16 The Process of material writing

<table>
<thead>
<tr>
<th>INDENTIFICATION</th>
</tr>
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<tbody>
<tr>
<td>by teachers or learners of a need to fulfill or problem to solve by the creation of materials</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPLORATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>of the area of need/problem in terms of the language, skills, content, etc. required</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CONTEXTUAL REALIZATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>of the propose new materials by finding suitable ideas, contexts, or texts with which to work</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PEDAGOGICAL REALIZATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>of materials by finding appropriate exercise and activities and writing appropriate instructions for use</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PHYSICAL PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>of materials considering layout, fonts, visuals, etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>USE AND EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Following use of materials, their evaluation against agreed objectives</td>
</tr>
</tbody>
</table>

Source: Jolly and Bolitho, 1998
After materials are exploited, teachers can take another step to see how the materials work effectively. To evaluate materials is necessary for teachers in terms of the next improvement of the materials. The materials evaluation can be done by the step called a post-course appraisal of materials. The simplest ways are to jot notes and contribute questionnaires. The improvement of materials can be done after evaluation is given. In this regard, Hyland (2003, p.104) provides a post-course materials evaluation guide as shown in tale 3.13 below.

Table 3.13 A post-course materials evaluation guide

1. Did the materials meet the needs of the students? Why / and Why not?
2. Did they help you to meet the syllabus objectives? Why / and why not?
3. Were they easy to use? Why / and Why not?
4. What were the most successful units or lessons? Why were these successful?
5. What were the least successful? Why?
6. How did the students react to the materials?
7. What is your overall evaluation of the materials?
8. What changes would you recommend for the next time they are used?


Materials design plays the crucial role in the class as it helps teachers and students in the teaching and learning. On the other hands, with materials, teachers can achieve the goal of teaching. Like syllabus design and lesson planning, the process of selection and design materials should be carefully done by teachers by considering students’ target needs and current abilities. To use materials in writing instruction effective and appropriately with best choice, teachers should also be aware of the roles of materials. In the way of selecting authentic materials to design,
teachers should consider the advantages of the texts in order to help students in writing as much as possible. Regarding assessing textbooks, the criteria for writing textbook is very important. Besides, after selection, teachers also should know how to modify the authentic materials by adding, deleting, modifying, simplifying and reordering. In general concept of designing materials, the model of material design is in the teachers’ mind. Basically, as suggested by Hutchison and Water, the model of materials design has four headings, input, content focus, language focus and task. After use, there is an evaluation of materials by both from teachers and from students in order to improve the materials for the next use. Thus, the designing material for writing class consists of various steps as discussed. The writing class can be conducted effectively with the assistance of effective materials.

After designing materials, the question to which level the materials are used should be answered. Some materials used may not be appropriate and work well with certain level due to certain factors. Some research findings reveal this fact. According to the findings of the survey carried out by Chavez (1998), (as quoted in Kilickaya, 2004) learners enjoy dealing with authentic materials since they enable them to interact with the real language and its use. Also they do not consider authentic situations or materials innately difficult. However, learners state that they need pedagogical support especially in listening situations and when reading literary texts such as the provision of a full range of cues (auditory and visual including written language).

Guarento & Morley (2001) claim the use of authentic materials is available for use in classroom at post-intermediate level. This might be attributed to the fact that at this level, most students master a wide range of vocabulary in the target language and all of the structures. They also note that at lower levels, the use of
authentic materials may cause students to feel de-motivated and frustrated since they lack many lexical items and structures used in the target language. Matsuata (n.d.) (2004) states that the use of authentic materials is a burden for the instructors teaching beginning students as they have to spend a lot of time to prepare for authentic materials regarding the ability level of the students.

3.4.3 Overview

In concluding remark of this chapter, the researcher summarizes the major discussion in three parts. First part presents the theoretical frameworks, Process Approach, Learner-Centered Approach and Communicative Approach. These three approaches share the common features in their practical aspects. The most distinctive characteristics of these three approaches give much emphasis on the learner's role. The combination of these approaches is useful for teaching and learning. For writing class, both teacher and learners are benefited in terms of systematic processes employed in the teaching and learning session. Second part focuses on writing skills, significance, the components of writing, and approaches to teaching of writing. The second language writing including writing feedback, assessment and forms are also discuses. Portfolio assessment is also used to evaluate student's writing.

The last part focuses on designing instructional materials of writing, its significance in the classroom. In this section the model of material design, its role in writing class is also discussed. Besides, the authencity of material and its significance including advantages and disadvantages, criteria for selection, method of modification are also stated. The last part of this section deals with designing materials for writing class, the process of material writing and material evaluation.