Part VI
Chapter One
Successful and Unsuccessful Writers
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Writing Behaviours
A Questionnaire
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CHAPTER ONE

Successful Writers and Unsuccessful Writers

In practice, of course, composition teachers define good writing in many different ways, with or without reference to a taxonomy of rhetorical forms. The central characteristics of the orthodox approach, in any case, is an almost exclusive concern with the qualities of finished writing with little or no attention to the writing process or evaluation of work in progress. On the whole, to the extent that one can define the characteristics of good writing, therefore one can also teach writing, according to established standards. Traditional rhetoric and composition classes attempt about all to provide a definite practical answer to the question what the characteristics of good writing are. Actually, this project directly or indirectly, explicitly or implicitly, through the reports submitted and discussions held elaboratively discloses the characteristics, strategies and preferences successful writers possessed and exercised.

The findings of studies done to date investigating the L1-L2 global relationships in writing though some claimed their being
mildly contrastively different, come up with a plethora of evidences declaring their being quite communicable. Actually, favourable writing behaviours in $L_1$ and $L_2$ are not diverse; on the contrary they have been found closely similar and moreover, interdependent. $L_1$ competent writers, needless to say, if those classified requirements are met definitely become competent $L_2$ writers.

Merituous writing behaviours are not language or culture specific despite Kaplans (1966, 1967, 1987) advocacies. What contrastive rhetorics claims is something mainly language based whereas writing behaviour is whole person based which accordingly does not conform to dry-bone criteria or measurements. Those behaviours are universals and they can be spotted in all competent and even in incompetent writers who undergo the process of writing aiming at constructing or creating a text. Nationality, race, sex colour are not variety determinants in writing behaviours. Correspondingly, geographical locations, weather conditions, environmental priorities or natural resources and so on cannot be accounted for to create diversities in writing behaviours among students-writers. Some student-writers may disregard abiding to details of skilful writing or they may be ignorant about their own personal unfavourable writing behaviours. Successful and unsuccessful writing behaviours are those distinguished in competent and incompetent writers every where indiscriminately.
As part of an assertion, what student-writers seriously lack is adequate exposure to those empirically supported favourable writing behaviours. Of course an inferior aspect as such if endeavoured to be deactivated, it definitely requires skilled writing teachers who have already been informed about such research findings. These teachers not only need to promote their conscious awarenesses about experimentally approved successful and unsuccessful writing behaviours but also do require not to ignore in the minimum the effective techniques of how those successful behaviours can be transferred to student-writers and how the unsuccessful ones can be neutralized in unsuccessful student-writers.

Flower and Hayes (1980) considered goal-directedness to be an important characteristic that distinguishes good from poor writers. For example good student-writers attend to many aspects of the rhetorical problem. During all phases of composition, good student-writers work to construct representations of not only the assignment and the audience but also of their own goals regarding their intended meaning, the reader, and the constraints of the genre. Good student-writers build rich networks of goals for affecting the reader, which in turn, help the student-writers themselves develop new ideas. Poor student-writers are not goal-directed during composition. They are concerned mostly with the
superficial features of text e.g. length or general format, and most of their content is tied directly to the topic and to any higher level goals. Elementary students usually do not exhibit the planning behaviour that is characteristic of more mature student-writers, particularly when faced with school sponsored writing tasks (Emig, 1969). Scardamalia and Breiter (1985) described two varieties of goal directed behaviours; "the high road" and the "low road". The high road, typical of more mature student-writers, involves a writing process characterised by recursive, back and forth behaviour during which the student-writers continually compare their goals with the text as it gradually emerges. The low road, typical of less mature student-writers, is based on avoiding goal constraints. Whatever outcome the writing takes, becomes acceptable for its author as long as it relates to the general topic. The low road approach is entirely forward-moving. This model of the more effective student-writers directed by goals beyond the actual text and the ineffective student-writers directed by the writing topic and not guided by higher level goals provides an heuristic useful in making sense of student-writers' writing problem-solving behaviours. Student-writers who understand that composing is a "highly fluid" process that calls for adventurous experience. Unskilled beginning student-writers due to their scarce critical experience with a cyclical process they are unconscious of can not make preferences as far as their writing strategies are
concerned. These novice student-writers inhibit themselves by attending to deterring-deterioating writing behaviours. It is no wonder then that these inexperienced student-writers do not allow themselves the freedom to explore their thoughts on paper.

Successful student-writers' specifications are largely viewed as their specifications as competent or successful language learners. "Good language learning is said to depend on at least three variables; aptitude, motivation, and opportunity" (Rubin, 1975: 42) and there is no doubt that some students are more successful than others, (Rubin, 1987: 15). Some others learn the second language inspite of the teachers, the text book or the classroom situation. But being a good language learner is a potential factor which can not be disregarded in accounting for a successful student-writers. They are not mutually exclusive but quite in compelmentary distribution; thus mutually dependent. To be a successful student-writer one has to abide to the obligation of being or becoming a good language learner.

Successful language learner can be readily identified through their personality, cognitive style variables, specific strategies, techniques and remedial activities they adopt in approaching their language tasks. As far as their personality and cognitive style are concerned, successful learner are proved by research findings to be field independent; able to select relevant
linguistic stimuli and disregard inappropriate ones. These students are known to show tolerance for ambiguity; able to cope with novelty, complexity and insolubility. They display also category width; able to avoid being biased and to remain in the middle of things. Extrovert characters proved to be better or successful language learners; their adventuresome, conscientiousness and assertiveness facilitate learning a second language uncritically and non defensively. Moreover successful language learners have attained adequate awareness about their learning strategies and learning styles, develop an active approach to learning tasks, show willingness to take risk, guess most appropriately, attend to form as well as to content.

All the characteristics mentioned highlighting successful learners are essentially required so as to have a successful student-writer precisely analyzed and explicitly described. So, to be a successful student-writer one has to avoid losing the true chances of becoming a good language learner; of course, without taking some mild exceptions into consideration. Successful student-writers are evidently those who enjoy the privilege of a good language learning experience past record in their favour.

In recent years, interest in the composing process has grown. Writing on the state of research in written composition claimed need for direct observation and case study procedures in
their suggestion for future research. The studies on composing that have been completed to date are precisely of this kind, but more studies should be conducted to insure wide recognition or the value of developing sharp awarenesses about the processes of composing. Narrative discriptions of composing processes do not provide sufficient graphic evidence for the perception of underlying regularities and patterns. Without such evidence it is difficult to generate well-defined hypothesis to move from exploratory research to more controlled experimental studies. Besides, in research activities tapping this areas, more detailed dscription of the nature of poor writers should be carefully entertained and included. Research should mainly target providing teachers with firmer understanding of the needs of student-writers with serious writing problems. One prominent feature of the research design involves developing systematic methodology for rendering composing process into a sequence of observable and scorable behaviours besides focussing on student-writers whose writing problems baffle the teachers charged with their education.

Recent research on learning and teaching writing, unluckily has yielded conflicting findings and generated limited success in learning student-writers trainings. These problems of course to a large extent is rooted in inadequate knowledge of the actual processes and techniques used by student-writers particularly by the unsuccessful ones in contrast to what they report doing.
Luckily the present study combines a set of methods to probe simultaneously the writing strategies of both successful and unsuccessful student-writers by asking the student-writers so as to discover the minute details of their own writing behaviours to honestly and cooperatively respond to a series of inquiries stated as five phases in the questionnaire included in the next chapter. The questionnaire included comprises a pented body of varieties of writing activities and roles adopted by writing teachers as well as student-writers involved in a way in the field of writing. The questionnaire acts as a body of knowledge inquiring about prewriting and rehearsing, writing and drafting and revising behaviours student-writers undergo while writing. Besides it taps two aspects of writing as far as student-writers' and writing teachers roles are concerned.

Inquiring about the student-writers strategic writing behaviours is usually conducted and carried out by attentively examining think-aloud protocols and task products but such a questionnaire can serve as an assessment procedure which can be subjectively and objectively abide by its set of inquisitive analytical requirements. Student-writers’ responses of whatsoever kind they are, if adequately reviewed and analysed, the collected data can readily reflect the nature of the writing the student-writers have already acquired. Actually the whole procedure can be interpreted as a silent interview which can be individually or
collectively entertained, during which student-writers respond in terms of a triology of choices to a series of scientifically supported curiosities into the spiral convoluted ladder of writing process behaviours. Moreover, the questionnaire serves as a self-analytical test if student-writers respond to its content requirements can help them get oriented with their own private writing behaviours; thus raising their consciousness about themselves as experimenting with writing as purely cognitive-affective problem-solving activity. All the items included in the questionnaire can be assimilated by the writing teachers not only to familiarize themselves with the details of successful and unsuccessful writing but also to facilitate transferring those successful particulars to student-writers who are authentically undergoing the complex task of writing.

Internalizing such a kind of productive body of knowledge can be considered as an honest academic gesture on part of those diligent writing teachers attempting to motivate unsuccessful writers to give up their unproductive writing behaviours and to adopt the successful ones which undoubtedly will quite hopefully result in improved performances. Writing teachers and the student-writers both indiscriminately benefit from such an advantageous accountancy when the conscious raising
writing jargons found in the questionnaire are readily interpreted; besides, the craft of writing as a specific genre is popularly familiarized.

One of the problems in developing an effective method in training student-writers is the dearth of evidence concerning the strategies used by unsuccessful learners (Vann and Abraham, 1990:178). Actually the questionnaire worked out can be found effectively helpful in precisely spotting the deconstructive strategies poor student-writers unintentionally corrupted with. Once those writing strategies are sapiently tapped, successful ones can be derived from the other side of the coin to make up for the unproductive ones, thus removing the deficiencies student-writers are made inferior with which they may also unjustifiably be blamed for.

This explorative experience boasts other privileges which can be found within reach if sufficiently pondered into its details. The inquiries included in the questionnaire can be rendered as heuristic devices comprising a set of strategic questions providing guidances student-writers expect to resort to in organizing and generating adequate amount of thought urgently required to let a meaningful, authentic, contextualized text geared to a qualified audience, primarily meant to fulfil true intentions emerge. Moreover the substances fed into the questionnaire can
be selectively worked out to serve as a checklist according to which student-writers can calculate whether they are typically complying with the writing syllabus expectations or not. The answer sheets which will be made available after student-writers have honestly marked their selective slots can be statistically described and analyzed to reach new precise findings about the adventurous writing.

Depending on such a questionnaire, two cultures of writing as product and process can be readily inferred about to see how contrastive they are. Thus, depending on such multiple choice preferences student-writers whether abiding to process or product can be explicitly distinguished from each other. These comparative findings are very facilitating, to that extent if aimed to be continually worked out, happy new ideas can be found about how the ambiguities and vaguenesses of writing can be removed or deconstructed.

Finally in the questionnaire developed to specify student-writers' writing behaviour, a typical marked response sheet is serving as a key included according to which student-writers' responses as to be affiliated with successful or unsuccessful writing or whether student-writers are process or product oriented can be instantly worked out or identified. Some incompetent student writers can atomistically rather than holistically undergo
instructive treatment due to the fact that their response sheets display the minute details of their shortcomings as far as successful writing is concerned. Hopefully such an initiative study may lead to more academic curiosities and practical solutions to relatively relieve at least some parts of the tension existing in the art of teaching and learning writing.
**Personal Details**

*Please, Furnish the following informations*

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

Enclosed with the questionnaire, you are provided with (3) answer sheets. If you find the writing behaviour about which inquired complied with, mark the choice given in column (A), if found not complied with mark the choice given in column (B), but if the statement reviewed is distinguished "undecided" then the choice in column (C) should be marked.

Thank you.
Dear Respondent

The purpose of the present endeavour is to identify the facets of your writing behaviour important for enhancing the quality of writing skill. The success of this study depends upon your honest and frank responses. Be sure your responses will be kept strictly confidential and they will be exclusively used for research purposes only.

It is hoped you will extend your cooperation wholeheartedly to facilitate the accomplishment of the objectives proposed for the study. Here is a very important request that you please read each and every statement very carefully and answer them honestly and realistically, and do not have any statement/question left unanswered.

Thanks

Ismail Baroudy

(Research Scholar)

Dept. of English Language

A.M.U. Aligarh / India

Please Read Carefully

Do not leave any item unanswered.
Part I

Perwriting and Rehearsing Behaviours
1. Whether spending time thinking about the task.

2. Whether planning how the tasks can be approached.

3. Whether abiding to planning.

4. Whether being flexible in planning.

5. Whether assessing the fit between your plans and your products.

6. Whether allocating adequate time to planning.

7. Whether keeping in touch with your conceptual blueprint which helps you what you write next.

8. Whether starting with whatever your think is easiest.

9. Whether the plan and the content developing simultaneously.

10. Whether gathering and organizing information.

11. Whether having different strategies to be adopted e.g. notetaking, brainstorming, cubing, reading etc...

12. Whether starting confused about the task.

13. Whether trying false starts and multiple beginnings.

14. Whether exploring all kinds of options before writing what it is to be the first sentence.

15. Whether beginning writing with a secure sense of where you are heading.

16. Whether considering purpose and audience beforehand.

17. Whether letting ideas incubate.

18. Whether letting ideas interact, develop and organize themselves.
19. Whether thoughtfully handling the topic you are supposed to develop into a text.

20. Whether neatly developing outlines.

21. Whether collecting subject lists of words and phrases in the sense of raising your awareness within the writing process.

22. Whether personally and freely selecting topics and generating ideas.

Please re-check and make sure that all the statements have been answered.
Part II

Drafting and Writing Behaviours
23 Whether moving from known to unknown using your previous knowledge.

24 Whether using information and ideas derived from rehearsing to trigger writing.

25 Whether taking time to let ideas develop.

26 Whether getting ideas on to paper quickly and fluently.

27 Whether writing thinking of grammar rather than the message you wish to convey.

28 Whether trying to write as the "one shot" effort completed in one sitting.

29 Whether trying to write it right the first time.

30 Whether having sufficient language resources available (e.g. grammar, vocabulary) to enable you to concentrate on meaning rather than form.

31 Whether spending time reviewing what you write to allow for what you have written to trigger new ideas.

32 Whether believing that a correct and a perfect model exists that you should attempt to emulate.

33 Whether trying to create a replica of the product you believe the teacher wants.

34 Whether reviewing both at the sentence and paragraph level.

35 Whether knowing how to use reviewing to solve composing problems.

36 Whether using reviewing to trigger planning.

37 Whether referring back to rehearsing data to maintain focus and to trigger
further writing.

38. Whether primarily dealing with higher levels of meaning.

39. Whether experiencing writing as a cyclical non-linear process of generating and integrating ideas.

40. Whether attending to the development and clarification of your ideas.

41. Whether understanding that composing involves the constant interplay of thinking, writing and rewriting.

42. Whether developing essays representing ideal rhetorical models working them out by imitation.

43. Whether following a set of prescribed rules.

44. Whether trying your best to get everything written down correctly.

45. Whether knowing from yourself what it is you will say in your writing.

46. Whether exploring your ideas and thoughts on paper the first time.

47. Whether designing a mental conceptual blueprint of your composition and retain the plan even as you develop and reconstruct it, which helps you to plan what to write next.

48. Whether preparing elaborate preliminary outlining.

49. Whether beginning the writing task immediately.

50. Whether referring to the task or topic to trigger writing.

51. Whether having limited language resources available and therefore quickly become concerned with language matters.
52 Whether primarily caring for vocabulary choice and sentence formation.

53 Whether focusing, in the first instance on quantity rather than quality.

54 Whether getting your ideas on paper in any shape or form without worrying too much about formal correctness.

55 Whether producing final texts at your first attempt.

56 Whether undergoing writing activities involving revisions of successive drafts of your texts.

57 Whether composing in your first language and translating into target language, say English.

58 Whether anticipating the likely problems readers may encounter.

59 Whether exercising think-aloud verbalization in time of composing a text.

60 Whether substantially abiding to recursiveness in writing.

61 Whether taking the mechanics of writing handwriting, capitalization, punctuation, and spelling in full consideration.

62 Whether trying hard to avoid making errors.

63 Whether mostly trying to produce correct sentence structure.

64 Whether strictly observing grammatical rules and rhetorical patterns.

65 Whether focusing on the patterns and forms of organization used in different kinds of written texts (e.g., differences between descriptive, narrative, expository and persuasive writing, different ways of organizing in formation in paragraphs, formats used to present information in an essay or report.
66. Whether trying to produce the kinds of written texts you frequently come across in educational, institutional or personal contexts.

67. Whether using working vocabulary capable of extending the concepts and ideas introduced in your essay.

68. Whether depending on adequate working vocabulary previously developed.

69. Whether concentrating on the challenge of finding the right words and sentences to express their meaning.

70. Whether reverting to L1 for difficult problems.

71. Whether forming your first draft partly in L1 and partly in L2.

72. Whether visualizing a reader while writing.

73. Whether making critical imitation of models.

74. Whether assimilating the conventions of the genre and the register of your subject then involved in writing activities.

75. Whether adding material even after the third draft.

76. Whether reading back over what you have already written.

77. Whether coping with novelty, complexity or insolubility of a given writing task.

* * * * * * * * * *

Please re-check and make sure that all the statements have been answered.
Part III

Revising Behaviours
78 Whether following a neat sequence of planning, organizing, writing and then revising.

79 Whether making fewer formal changes at the surface level.

80 Whether using revisions successfully to clarify meanings.

81 Whether making effective revisions which change the direction and focus of the text.

82 Whether revising at all levels (Lexical, sentence, discourse).

83 Whether adding, substituting, deleting and reordering when revising.

84 Whether reviewing and revising throughout the composing process.

85 Whether often pausing for reviewing and revising during writing the first draft.

86 Whether when revising interfering with the progress, direction, and control of the writing progress.

87 Whether being bothered by temporary confusion arising during the revising process.

88 Whether using revision process to generate new content and trigger need for further revision.

89 Whether paying attention to what is still vague and unclear.

90 Whether continually going back to read and repeat what you have just written, sentences or part of sentences or chunks of discourse.

91 Whether working in groups and reading, criticizing and proofreading your own writing.
92. Whether rewriting awkward sentences confusing paragraphs from students' essays.

93. Whether making most revisions only during writing the first draft.

94. Whether undergoing revision process interferes with the composing process.

95. Whether being bothered by the confusion associated with revising, thus reducing the desire to revise.

96. Whether using revision process primarily aiming at correcting, grammar, spelling, punctuation, vocabulary.

97. Whether making major revisions in the direction or focus of the text.

98. Whether receiving teachers feedback at several stages during the writing process, rather than at the end of the purpose.

99. Whether rescanning large segments of your work often.

100. Whether holding a short checklist, drawing your attention to specific features of sentence paragraph or text organization while you are revising.

101. Whether rescanning to connect the new thoughts to those previously stated on paper.

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Please re-check and make sure that all the statements have been answered.
Part IV

Student - Writers, Role
Whether writing depending mainly on teacher.

Whether working collaboratively with other students.

Whether grappling with challenging ideas.

Whether taking risks with language to fulfil communication.

Whether exercising confidence about what you write.

Whether serving as a teacher either in pairs or small group collaboration.

Whether restricting yourself to teacher generated rules and modification of lexis.

Whether trying your writings with some actual, experimental readers (e.g. classmates, friends, etc ....).

Whether carrying out writing in response to tests or homework assignment that are to be evaluated by teacher.

Whether abiding to a discourse community while writing.

Whether resorting to resources where relevant information can be found.

Whether undergoing writing performances as a process of creating and criticizing.

Whether consulting your own background knowledge.

Whether granting adequate time to writing.

Whether using aids to writing such as dictionary, grammar and the like to see if it can be understood.

Whether caring for "process" "making meaning" "invention" "heuristics"
and multiple drafts.

118 ___ Whether treating writing as a separate skill.

119 ___ Whether reflecting on what you write.

120 ___ Whether restiting writing assignments.

121 ___ Whether writing as often as possible.

122 ___ Whether deliberately involving yourself in writing activities.

123 ___ Whether having insight into your own writing styles.

124 ___ Whether, in order to communicate, willing to appear foolish using means at
your disposal to convey meaning.

125 ___ Whether introducing yourself to the subject that you will develop the
necessary background by the time you undertake your writing task.

Please re-check and make sure that all the statements have been answered.
Part V

The Role of Instructional Activities
Whether exploring ideas and recording thoughts in journal.

Whether rapidly exchanging information about a topic.

Whether projecting whatever words coming to mind when you come across the topic word.

Whether comparing attitudes toward a variety of specific problems and situations.

Whether writing a topic in the middle of a page and organizing related words and concepts.

Whether writing as much as you can in a given time (e.g. five minutes) on a topic, without worrying about the form of what you write.

Whether complying with assignments related to a theme or a topic (e.g. interview opinion surveys, field trips and experiments or demonstrations).

Whether examining a set of strategic questions to help you focus, prioritize, and select ideas for writing.

Whether developing a thesis statement and a topic sentence out of a given statement.

Whether individually or collectively elaborating and developing a given sentence.

Whether reordering the jumbled sentences to make a coherent paragraph.

Whether quickwriting various sections of your composition: beginnings, central sections, conclusions.
138. Whether jointly drafting different sections of a composition.

139. Whether breaking down a wordy paragraph into simpler sentences.

140. Whether allowing yourself to behave like scholars making knowledge.

141. Whether attending one-to-one conferences or class discussions.

142. Whether exploring and developing a personal approach to writing.

143. Whether experiencing the writing skill in an effective, favourable environment.

144. Whether discovering your own strength and weaknesses as a writer.

145. Whether writing under more realistic circumstances.

146. Whether exercising reading-to-writing technique in preparing a text.

147. Whether distinguishing between aims and modes of discourse (e.g. expressive, expository persuasive and description, narration, evaluation classification.)

148. Whether reordering paragraphs to produce a coherent essay.

149. Whether using clues effectively and making legitimate inferences.

150. Whether observing and discussing to identify successful approaches to different aspect of the writing process.

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Please re-check and make sure that all the statements have been answered.
### Typical Response

**Answer Sheet**

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**Name:** Ismail Baroudy

310
Part VI: Chapter One

Chapter Two


BIBLIOGRAPHY


