Many of the studies into the nature of composing were meticulously reviewed to find traditional methods of teaching composition ineffectual and suggested that some were even counter productive. The classroom time devoted to composition further, illustrates that sad luck of instruction in composition resulting from years of "frustrated" effort on the part of "dedicated" teachers at all levels. (Donovan & McClelland, 1980 cited in Chastain, 1988:251) Researches in writing composition got at some clues to the root of the problem. The problem in question reveals that instruction has been radically directed almost exclusively to written composition; writing a finished product. Calkin (1986:4) dramatically and startlingly brought to light the whole situation flesh and bone by stating.

"The bitter irony is that we, in schools, set up roadblocks to stifle the natural and enduring reasons for writing, and then we complain that our students don't want to write. The cycle continues. After detouring around the authentic, human reasons for writing, we bury the students' urge to write all the more with boxes, kits, and manuals full of synthetic writing-stimulants. At best, they produce artificial and short-lived sputters of enthusiasm for writing, which then fade away,
leaving passivity. Worst of all, we accept this passivity as the inevitable context of our teaching.

Within this cycle of failure, it is absurd to talk about students drafting and revising their writing, or the importance of peer conferences, or new methods for teaching poetry and fiction. The teacher will, quite rightly, not want to hear about ways to encourage a child beyond an early draft, or about the importance of classroom-based research. None of this will sound feasible to a teacher straining against the giant boulder of student resistance. Such a teacher will only want a way to cajole students into checking for periods and capitals, or better yet, relief altogether from the burden of teaching writing. When students resist writing, teachers resist teaching writing."

Needless to say, this attitude actually stems from assuming that successful writing is somewhat due to the study of mechanical and rhetorical rules and the full detection of the emerging text. The product is not behaviour nor does it represent what has gone in the individuals mind. It is only a product; process is what people do.

Recently the teaching of writing has moved away from concentrating on written product to emphasize on process of writing (Raimes, 1985:10). Zemelman and Daniels (1988:4-5) documented this event by saying.
"... an alternative model of writing instruction has emerged, one that is far more effective than the traditional approach most of us led through as students and have practiced as teachers. Some enthusiast say this new way of teaching writing is so radically different from the old product-centered view that it reflects a genuine paradigm shift, a change of intellectual models parallel to the historic shift from the Ptolemic picture of the earth as a flat body at the center of the universe to the Copernican model we now accept. If such analogies apply, we are indeed taking about some pretty big changes here.

The grammar-based-one-time-end-product-approach (Singh, 1992: 44), content-conscious point of view "traditional paradigm" (Pianko, 1978:275) stresses expository writing, made style the most important element in writing and maintains that the writing process is linear, determined by writer before they start to write (connor, 1987:677). Writing researchers considered such concerns with writing as a finished product, and with varieties of form, logic, and purpose - alongwith standards of correctness that these finished products should represent as limitation to the teaching of writing. By focusing on the form and the structure of writing rather than on how writers create writing that has form and structure; besides, the composing processes of good writers are ignored. A product oriented approach disregards the idea that competent writers do not produce final texts at their first attempt, but that writing is a long and often painful process in which the final text emerges through successive drafts.
Ends determine the means i.e. the preconceived form and purpose of a particular type of essay determines the organizational strategy and procedures the student-writers should follow in order to produce such a type of an essay.

Regardless of the subject, the source of the ideas, or the agonies involved in actual process of writing, the finished product should be clear, concise, orderly and correct, according to the rules and standards of good English. In fact student-writers are expected to write coherent paragraphs after they develop a masterly control over "language at the level of sentence" (Nunan, 1991:87). Student-writers are directed to be radical outliners deleting "most inappropriate or irrelevant material" (Reid 1984:350) to facilitate the constructing rather than creating meaning.

But student-writers soon realized to their surprise that what they first put down on paper is not necessarily their finished product but just a beginning, a setting out of the first ideas nothing but a draft (Raimes, 1985:10). At least they come to know that they should not expect the words they put on paper will be perfect rightaway. Most frequently, the writing produced for classes is viewed as product, discussion centers around the produced text. But equal emphasis should be placed on the processes. How did the piece of discourse get produced? How did the writer generate his ideas (Winterowed 1968).
In product writing, on the basis of formal expectations the teacher evaluates and corrects writing when it is finished. Student writers often receive unhelpful, incomprehensible feedback depriving them often from the virtues of being "through the process of generating ideas, organizing them into a coherent sequence, and putting them on paper" (Chastain, 1988:251). Zamel (1987:700) sees the product biased ESL writing teacher due to their being distracted to language related problem "to read and react to a text as series of separate pieces at the sentence level or even clause level, rather than as whole unit of discourse. "They often correct these without realizing that there is a much larger meaning related problem that they have failed to address".

The product-based writing assignment entirely stresses the mechanics of writing, substantially considering the number of words, the size of margins, the use of certain grammatical forms. This attitude openly disregards the point that it is "the constraints of the composing activity or of a discourse type, which create problems for students writing in L₂, not simply difficulties with the mechanics of the foreign language (Arndt, 1987:258).

The problems of poor student-writers in L₂ are found to be stemming from inefficient writing strategies. The success of L₂ writers is reverted to effective strategies of evaluation and text generation without ignoring the significant role proficiency enjoys
as a determinating factor in providing propriety for the whole process. Actually when student-writers are successful at this process, they end up with a product that teaches them something, that classifies what they know, that what lifts out or explicates or enlarges their experience in writing (Perl, 1979:39).

Numerous studies, and researches have been scholastically embarked on to investigate why it is necessary to bring about a paradigm shift; to change the method of teaching writing from exclusively correcting finished products to guiding the development of a total unbroken and collapsed writing, to lay emphasis on process - on texts in the making rather than on completed texts (Barrs, 1983:829), to turn student-writers' "attention from the experience of praising and blaming the writer to the more profound action of making the writers" (Donovan and McClelland, 1980:X).

Such an educational stance requires teachers to capitalize on "writers rather than forms" (Raimes, 1991:408-Emig, 1971) to create reflective writers experiencing the composing process, a process which has proven to be multifaceted, with many of its elements functioning recursively, cyclically and simultaneously, occasionally reflecting on what they have written. These created reflect student-writers are quite different from reactive student-writers who are used to rehearsing before they write by drawing a
picture on having a conversation. "Reactive student-writers speak the sentences before they write and quickly set aside the writing when finished" (Graves, 1973).

Maybin (1994) in fact considers One of the distinctive qualities of writing in comparison with oral language is that it enables one to stand back from the text and reflect on one's own ideas and understanding. This kind of metalinguistic activity is central to intellectual development and work with pupils regarding writing should include critical reflection, not only about process and structural aspect of their writing but also about its content - the values it expresses and how for it constitutes an engagement with an important issues of learning and understanding. Teachers seeking to elevate the quality of students' written communication skills can take definite steps toward changing their basic approach to writing as a means of self expression. The first is to explain the writing process to them. Although the ideal model of the writing process cannot often be approximated, student writer can come much closer than they are (Crowely, 1977:168). Writing begins with the urge to communicate some information, knowledge, feeling, reaction and so on. In other words, student writers have a reason to communicate. Normally, they have both an explicit purpose and a concrete audience in mind when they write.

Student-writers to be oriented with their own processes of writing and to avoid situations trapping them into "non-
composing" (Crowley, 1977:169) or they may be blocked into premature solution before they have entered the problem (Flower, 1980:63) or in Mccories (1970) terms writing "Engfish" type of stuff for reading on experiencing writing-as-remembering (Gutschew, 1975:96) and feelings about a particular experience containing" verbal shorthand "biased to the writers rather than an expected reader, teachers are directed to work out a procedure according to which students can be turned out to be process-conscious. In classroom student-writer may be introduced to several process models closely paralleling with their memories about their own private processes. For instance, heuristics, or problem-solving procedures stimulate student-writers to call for a systematic approach of thinking through a problem. (Young, Becker and Kenneth, 1970:127). They try to keep composition diaries unblocking them in time of being distressed by the blank page such a technique helps the student-writers to be friend their composing process better and to be more convenient in time doing writing performances since the behaviour undergone is no longer unfamiliar.

Recent classroom research on writing processes provides effective alternative models of teaching the study of relationship between instruction and writing development reveals its pedagogical predictions about what happens to students when they are granted more chances to exercise writing and adopt the
membership in a community of writers. As Zamel (1987:707-708) elaborates expressing her orientations indirectly about describing such a community:

"In the classrooms in which risk taking is encouraged, trust is established, choice and authority are shared, and writing is viewed as a meaning-making event students change as writers, adopt positive attitudes towards written work, and demonstrate real growth in writing performance".

According to most studies reviewed in this respect student-writers are more likely to develop as writers, a model of instruction that acknowledges students is adopted. They are granted numerous opportunities, if they are encouraged to take risks; if they are apprenticed into "a community of writers". if trust is established, if the sharing of choice and authority is allowed and if writing is viewed as "a meaning making event" (Zamel, 1987).

The New pedagogy advocated by researchers came about when derived from classrooms when ethnographic studies betrayed modes of instruction that reinforced narrow and limited notions about the functions of writing student-writers came to understand that writing was done for teachers to examine and that for taking precedence over meaning. They have been assigned to undergo drilling in rules and formulaic principles and had not been
reminded to develop adequate awareness about a potential audience. They were misled by the ideas that writing was performed as fulfilling assignment requirements as complying with exigencies of a test which were supposed to be assessed by inflexible defect-detecting teachers. They attended their classrooms defensively in the presence of vague and rigid implications about the characteristics of a competent writer.

Accordingly, in compliance with the emerging paradigm student-writers abiding to process oriented instruction as Zamel (1987:708) mentions, to acquire growth and development “had to unlearn in order to learn in this new way, to discard old approach and expectations to take on a new kind of student role and attitude”. Student-writers are invited to “break with a cycle of instruction” depriving them from making improvement by reinforcing counterproductive and mechanistic models of writing”. Instead, when student-writers performance in traditional classrooms are compared to the pedagogical policies of the new paradigm process student-writers are found to acquire knowledge, skill and language, if they are provided with the facilitating opportunities of engendering, rich prolific intensive experiences that-enables them to stimulate and assimilate the meaning-making nature of language in writing.

Classroom researches as well proved the limitations of text analysis. Since text analysis ignores taking the writer into full
consideration, a pedagogy that extends its recogni
tion to students, a pedagogy that explicitly considers and acknowl
ges their hard trials in creating and negotiating meaning is inevitably
required. Such a pedagogy asserts that learning to write is not just
a matter of acquiring basic skills, or remediating errors. It can be
interpreted as a new way of knowing, a way of knowing that
requires membership in a different discourse community. To let
student-writers approach this community, their capabilities are
primarily granted momentum. This momentum can be concretely
realized when justifiable reasons and meaningful purposes are
explicitly provided to convince students start the new way they
have just been introduced to student-writers by being apprenticed
into a private world of their own, by providing them rigorous
opportunities of scholastic behaviour of creating knowledge, they
can be hopeful to be truthful members of this newly established
discourse community.

To recapitulate the intellectual expectations of the process
paradigm writing teachers are required to give up their
conventional commitments as knowers, and to incorporate within
their syllabus a tendency under which topic will be genuinely
investigated. In this syllabus student-writers are privileged with
the title of co-researchers deliberately striving to explore and
appreciate the underlying processes. Teachers and students on
experiencing collaborating activities in jointly exploring their
writing behaviours, student-writers' behaviour and strategies will be readily disclosed to full awareness; otherwise, such valuable writing particulars will remain intact unknowingly embedded unexplored within the deep furrows of the written text.

Contemporary researches center around how teachers can be more helpful if they can consciously behave in their classrooms as teachers and researchers, thus viewing student-writers as students and research subjects. Process oriented writing classrooms provide those exploratory opportunities for writing teachers and student-writers. Teachers can examine their own teaching and ask themselves whether the particular tasks or assignments have been adequately tapped or covered, whether suits student-writers' intentions, whether it goes with what student-writers already know. Teachers, when they spend their classroom time busy watching their student-writers as their work progress, can sapiently respond to student-writers' drafts as work in progress and can extend their advice calling them to reconsider, elaborate or broaden their produced texts. In fact teachers' collaborative stance will be interpreted more meaningful in time when revision is not adequately construed or reluctantly disregarded. Barrit (1981) supportively declares his attitude in this regard by mentioning as follows:

"Teachers who live within the daily situation where writing is taught have immediate, valuable information available only to
outsiders after careful, extensive observation. And even then, outsiders cannot learn what teachers know.

When teachers are actively involved in adopting an exploratory stance in their classroom they can substantially exploit what they have honed from the researches embarked on in their classroom environment to boost and enhance the development of writing abilities. Teachers as a matter of fact while teaching, simultaneously contemplate their own private practical styles inquisitively.

In this way, research and pedagogy going hand in hand can be coherently integrated. Calkin (1983:7-8) sincerely reflects personal expectations in conducting both teaching and investigation and the classroom arena by asserting:

"My hope is that through closely observing one child's growth in writing ..... In the end, we always teach unique children: all our students are case-studies. Or is the reverse true ? Is it the children who teach, and we who learn ? The irony.... is that when we regard our students as unique and fascinating, when they become case-study subjects even while they are students, then the children become our teachers, showing us how they learn".

Research startlingly invites teachers to become observers of their student-writers', watching and extending their development in
writing. Murray (1978) an overwhelmingly inform the writer-as-a-teacher about attitude, approach and classroom technique. He intensively appreciated the process student-writers spending their hard efforts to create that kind of finish project which loads them with full contention. Writing, above all, generates receptivity into what the student-writers endeavour what it is that they want to convey while they are consciously driven by the process of letting their words jotdown the blank page. That is why a certain amount of self consciousness about the nature of the writing process should be nucleated in student-writers. All student-writers do not follow a uniform set of writing behaviours which can bring about a proper sample of a text. The student-writers in different condition with different facilities made available with them create the unexpected finished product. In sum, what is significant is to provide the favourable conditions required to direct and facilitate the creation of successful writers.

Depending mainly on a contrastive study in terms of which humanistic and behaviouristic approaches can be brought to opposing adverse confrontation if major principles of the two directions are patiently meditated over the underlying intentions of the process approach to writing — a by-product emerged stemming from taking up a communicative strategy in teaching, can be viewed symmetrically parallel to a functioning agenda tabled to meet the requirements of a humanistic perspective in its evading the
mechanical framework of behaviourism; in its respect for human beings as individuals having strong potential for growth and development; in its belief in fully functioning testing reality to maximise satisfaction. Accordingly the process theory of writing manifests a profound ideological conflict with the technologically oriented behaviouristic orientation which asserts the availability of certain teaching processes., if applied for some type of students for some kind of content, will predictably lead to the accomplishment of previously identified and candidly intended objectives. The process theory of writing, having been monitored by some humanistic views objects strongly to product tendencies due to its blind emphasis on techniques dictated to be applied by teachers besides its stressing the fulfillment of measurable outcomes of teaching learning process. Consequently, the process approach to writing by ignoring models to be mimically copied in practising and developing the writing skills deemphasizes focusing on achieving present results so far as the attention of process teacher were shifted to stress the mobile dynamic fluid process through which finished products can be attained revised and redrafted to be delivered. Admittedly such a type of new focus laid emphasis basically on the recursive minute details of a non-linear, non-directive process can be accounted for to abide to some sort of results preplanned to be the fixed expected outcome of unexpected cyclically rotating phases of writing skill developing
activities. Unluckily, at times, the recommendations for a behaviouristic process-product finding to manage teaching the writing skills have not come true.

Apparently the process approach to writing since it is profoundly adaptable to humanistic requirements, stresses the pupils uniqueness and a teacher autonomy in supervising student-writers attending writing classrooms to realistically have their own writing abilities bent to growth and development as an art rather than a science. Naturally when process approach as theory of writing is patronized by its proponents as an art, it will uncontrollably take to creative and productive dimensions beyond expectations to achieve its unspecified open ended not-previously prescribed targets.

By the crucial contributions Ausubel (1963,1968) did to the art of learning, he decisively classified learning as a process either done by rote or by meaning. Such a dichotomy means that there may be either meaningful or rote learning. Ausubel’s classification did not aim to reject that by rote learning does not occur. On the contrary he believed learning can be processed by both above mentioned procedures but taking the factors of retention and long term memory they seem quite different in achieving learning objectives. Brown (1987) points out as part of his contribution to a study of Ausubel’s learning principles that
"we are often tempted to examine learning from the perspective of input, failing to consider the uselessness of a learned item that is not retained". The theory which encourages student-writer to be product oriented to choose a model to reproduce a parallel of or to behave as a reductionist in a mechanistic manner, is in fact inviting the students to store material without having any type of connection with their existing cognitive structure of the learner. Their subsumtion or learning does not occur and the material presented will be distinguished as meaningless due to the absence of any type correlation between the old and the new experience. No matter, occasionally, some kind of learning achievement may be brought about, but how? in Brown's (1987) words "by sheer dogged determination", the student can do some meaningful subsumtion. The theory of subsumtion strongly denounces learning which concentrates on conditioning students to imitating, copying or duplicating models in writing in doing so, the theory rejects "rotely learned material which do not interact with cognitive structure in a substantive fashion" since "they are learned in conformity with the laws of association".

The process approach to writing by emphasising on the natural inherent innate non linear process of writing which totally aims at making, constructing or creating communicative meaning which abides to Ausubel (1963) incorporating meaningful material into existing cognitive structure. The requirements of the process
approach are partly new experiences which can be considered to be in full relationship with the raw, old experience embedded in the cognitive structure (network) of the learner. So here learning is meaningfully carried out since the new experience can be related to the old one although some variations have been proposed aiming at higher achievement in developing the student-writers' writing abilities. To elaborate, we may claim that the process of writing in whatever type or fashion may exist in the learners cognitive predisposition (blueprints) network; in other words it is not a non-existent item. The process approach to writing as a new improved scientifically prepared model based on successful writing behaviour which can help students to attain their objectives in the best way possible can be subsumed or learned meaningfully since it has its relationship with the older or the prototype model residing in the cognitive structure of the learners. Student-writers in fact undergoing the process of writing practice the older model unconsciously when they carry out their writing performance following prewriting-writing-postwriting procedure in recursive manner are innately producing a finished product.

When the items of the process approach are learned or subsumed by the student-writers as meaningful data into their current information network, they display greater tendency for retention and enjoy a long term memory and they are much more readily available for retrieval while the product model approach
since it is something totally unfamiliar, then there does not exist anything like it in the existing cognitive structure and will be rendered quite meaningless. Brown (1987:69) claims that "The mechanical stamping" of the language through saturation with little reference to meaning is seriously challenged by subsumtion theory. Rote learning can be effective on short term basis, but for any long-term retention it fails because of the tremendous build-up of interference. In those cases in which efficient long term retention is attained in rote-learning situations like those often found in the audio lingual method, it would appear that by sheer dogged determination, the learner has somehow subsumed the material meaningfully inspite of the method!"

Then, process writing as a current approach is popular for humanistic learning and teaching if compared to the earlier product focused approaches, since it allows the student-writers to explore and develop a personal approach to writing. But endeavours should not be directed to reduce the teaching of writing into a set of formulas or a method with prescribed techniques and practices. What decides an effective writing teacher is not the talent of developing a method but the one who can create an affective environment for student-writers to develop their writing abilities. Novice student-writers in these favourable conditions can readily and uncritically explore the nature of writing. As such their superiorities and inferiorties as writers can
be made known to engender intelligent awarenesses about the writing process. To support the awarenesses developed about writing process, roles of process writing teachers, role of process writing learners and the role of the instructional material and activities for explicit interpretation should be continuously detected and negotiated.

Process writing should be expounded on as an approach at the level of which "assumptions and beliefs about language and language learning" should be specified (Richards and Rodgers, 1986:15). Since approach refers to theories about the nature of language and language learning, it can serve as the source of practices and principles teaching language and the derivative skill of writing as well. To systematically elaborate on the process oriented approach, a discussion covering the linguistic and psycholinguistic background of the approach in question cannot be disregarded. Brown (1987:12) though considering second language teaching but his contribution here precisely fits what can be anticipated of an approach; the current process writing programmes asserts. In this regard he asserts:

"In the last decade the relationship of theoretical disciplines to teaching methodology has been especially evident. The 1970s and 1980s brought to the field of psychology a growing interest in interpersonal relationships, in the value of group
work, and in the use of numerous self-help strategies for coping with the stresses of daily living. The same era saw linguists searching ever more deeply for answers to the nature of communication and communicative competence and for explanations of the interactively learning together, of developing individual strategies for success, and above all of focusing on the communicative process in language learning. Today the term "communicative language teaching" is a byword for language teachers. Indeed, the single greatest challenge in the profession is to move significantly beyond the teaching of rules, patterns, definitions, and other knowledge "about" language to the point that we are teaching our students to communicate genuinely, spontaneously, and meaningfully in the second language.

Parallel with the explosion of methodologies in the late 1970s and early 1980s in which language teachers faced increased options in the selection of methods and materials, there has been a steadily growing interest in considering the task from the learners' point of view and in changing the focus of classroom from a teacher centered one to a learner oriented atmosphere.

In particular, there is a growing interest in defining how learners can take charge of their own learning and in clarifying how teachers can help students become more autonomous. Moreover teachers and researchers have all observed that some students approach the writing task in more successful ways than others. That is, all other things being equal, some students will
use more successful ways than others in writing their texts. This to certain extent can be attributed to particular sets of cognitive and metacognitive behaviours which learners engage in. Further, it is assumed that successful learners will differ partially in the particular sets of cognitive processes and behaviours which they use to enable themselves to be successful. For example, given the same environment, the same target language, the same native language, and the same language level, some learners will be more analytic and productive in their approach to the writing task while others will be more intuitive. For instance, some student-writers prefer to read written material to get access to the writing skill whereas others prefer to be exposed to spoken language. Depending on student-writers learning style there exists myriad options and to accomplish success, without denying the assumption that some approaches will not promote success for any student-writer. So in dealing with the process predicament, discussing academic profiles as successful or unsuccessful writers, learner training, self directed learning, individualized learning and learners' autonomy should be looked forward to confirm the theoretical underpinnings advocated to support the writing trend in question.

To strongly reject the allegations declaring that process writing is nothing but a fad, Zamelman and Daniels (1988) distinguished its
"deep roots" in whole language learning and teaching programme. According to Richards, Platt & Platt (1992) whole language approach or integrated whole language approach is,

"an approach to both first and second language teaching which is said to reflect principles of both first and second language acquisition and which is based on the following principles.

1. Language is presented as a whole and not as isolated pieces. The approach is thus holistic rather than atomistic, attempts to teach language in real contexts and situations, and emphasizes the purposes for which language is used.

2. Learning activities move from whole to part, rather than from part to whole. For example; students might read a whole article rather than part of it or an adapted version of it.

4. Language is learned through social interaction with others, hence students often work in pairs or groups instead of individually".

Zemelman and Daniels (1988) came to know that process writing is a "part of an old and evolving set of ideas that may eventually prevail over other models and more permanently guide .... teaching ...... literacy". The term whole language a historically evolving philosophy of language-arts instruction attends to process approach as one of its salient satellites. The genuine figure
adopted from Zemalman and Daniels (1988 : 16) included here displays "the roots of the whole language movement emerging from four different fields the language arts curriculum, linguistics, educational philosophy and social psychology" but the process approach "is just one corner of the whole language arts movements". As far as process writing and whole language are concerned when they are taught in their true, pure forms they will be found unquestionably interrelated.

This interrelationship is well displayed in the illustration given in the following page:
### ORIGINS OF THE WHOLE LANGUAGE MOVEMENT

<table>
<thead>
<tr>
<th>LANGUAGE ARTS CURRICULUM</th>
<th>INSTRUCTIONAL PHILOSOPHY AND DESIGN</th>
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<tbody>
<tr>
<td>— Language experience reading</td>
<td>— Progressive-humanistic education</td>
</tr>
<tr>
<td>— &quot;Process&quot; writing</td>
<td>— Dewey: education as democracy</td>
</tr>
<tr>
<td>— Writing to learn across the curriculum</td>
<td>— Student-centered learning</td>
</tr>
<tr>
<td>— Integrated language arts</td>
<td>— Inquiry learning</td>
</tr>
<tr>
<td>— Reader response to literature</td>
<td>— Open classroom/integrated day</td>
</tr>
</tbody>
</table>

Using language and literacy for real, personally meaningful purposes as the key to growth.

Learning through active, experiential, inductive, social, democratic processes.

### WHOLE LANGUAGE

<table>
<thead>
<tr>
<th>LINGUISTICS AND DEVELOPMENTAL PSYCHOLOGY</th>
<th>GROUP DYNAMICS AND SOCIAL PSYCHOLOGY</th>
</tr>
</thead>
<tbody>
<tr>
<td>— Psycholinguistics: native oral language acquisition</td>
<td>— Applications of group dynamics to classroom groups</td>
</tr>
<tr>
<td>— Emergent literacy studies</td>
<td>— Stages in development of groups</td>
</tr>
<tr>
<td>— Sociolinguistics: social base of language</td>
<td>— Collaborative learning, circles of learning</td>
</tr>
<tr>
<td>— Developmental psychology: constructivist learning theory</td>
<td>— Facilitation vs. teaching</td>
</tr>
</tbody>
</table>

Children's language acquisition is our most powerful model and metaphor of complex learning.

The classroom as a complex social community and resource for learning.
Zemelman and Daniels (1988 : 5-6) assert, to provoke a detailed explanation of just what this new paradigm entails and how it differs from the old one" is absolutely undeniable. To comply with this intention fifteen practices "associated with growth in student-writers' performance according to overall quality or effectiveness" can provide a sufficient definition of the process model of writing can be provided. Of course such a declaration of identify can help writing teachers to attend their classroom in full confidence that they are all talking about the same paradigm.

Those fifteen concepts are roughly introduced as found below:

1. Teachers who understand and appreciate the basic linguistic competence that students bring with them to school, and who therefore have positive expectations for students' achievements in writing.

2. Regular and substantial practice at writing.

3. Instruction in the process or writint-learning how to work at a given writing task in appropriate phases, including prewriting, drafting, and revising.

4. The opportunity to write for real, personally significant purposes.

5. Experience in writing for a wide range of audiences, both inside and outside of school

6. Rich and continuous reading experience, including both published writing and the work of peers and teachers.

7. Exposure to models of writing in process and writers at work, including both classmates and skilled adult writers.
Collaborative activities that provided ideas for writing and guidance in revising drafts in progress.

One-to-one writing conferences with the teacher.

Inquirty-oriented classroom activities that involve students with rich sets of data and social interaction, and that focus on specific modes or elements of writing.

Increased use of sentence-combining exercises, which replaces instruction in grammatical terminology.

Mechanics of writing taught in the context of students' own compositions, rather than in separate exercise and drills.

Moderate marking of the surface structure errors in student papers, focusing on sets or patterns of related errors.

Flexible and cumulative evaluation of writing that stresses revision. The teacher's written comments include a mixture of praise and criticism, with praise predominating.

Writing as a tool of learning in all subjects across the curriculum.

Eventually, it is advisable at this moment to elaborate more explicitly on the specific nature of process writing by reproducing a true copy of an abridged version of Janet Emig's graphic comparison of the polarities which appears in Encyclopedia of Education Research cited in Zemelman and Daniels (1988 : 18-19).
<table>
<thead>
<tr>
<th>OLD/TRADITIONAL VIEW</th>
<th>NEW/PROCESS VIEW</th>
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</thead>
<tbody>
<tr>
<td>Writing is a product to be evaluated.</td>
<td>Writing is a process to be experienced.</td>
</tr>
<tr>
<td>There is one correct procedure for writing.</td>
<td>There are many processes for different situations, subjects, audiences, authors.</td>
</tr>
<tr>
<td>Writing is taught rather than learned.</td>
<td>Writing is predominantly learned rather than taught.</td>
</tr>
<tr>
<td>The process of writing is largely conscious.</td>
<td>Writing often engages unconscious process.</td>
</tr>
<tr>
<td>The process of writing is essentially linear: planning precedes writing and revision follows drafting, etc.</td>
<td>Writing processes are varied and recursive.</td>
</tr>
<tr>
<td>Writers must be taught atomistically, mastering small parts and subskills before attempting whole pieces of writing</td>
<td>Writers learn best from attempting whole texts.</td>
</tr>
<tr>
<td>Writing can be done swiftly and on order.</td>
<td>the rhythms and pace of writing can be quite slow, since the writer's actual task is to create meaning.</td>
</tr>
<tr>
<td>Writing is a silent and solitary activity.</td>
<td>Writing is essentially social and collaborative.</td>
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</tbody>
</table>

An understanding of the nature of written discourse and the characteristics of effective writing as well as understanding the strategies successful student-writers employ can instruct, direct
and inform the teachers to get fully oriented with the processes they are supported by to transcend it over to a community of student-writers punctually attending the writing classrooms. The process writing teacher is thus both a source person for the novice student-writers and an investigator of their writing processes; process in terms of which both the challenges and rewards of teaching writing can be felt and found integratively manifested.
PART IV

CHAPTER TWO

Teachers' Role

Learners' Role

The development of second language is necessarily bound to the learner rather than to the teacher. This is why if ‘teaching’ has to be defined, the definition must inevitably be in full concert with how ‘learning’ is interpreted. Teaching can not be defined apart from learning; “.... theories of learning must be stood on their heads so as to yield theories of teaching”. (Gage, 1964: 269)

Multiple versions of learning and teaching theories can be found capsulized in a single pod forming condensed bi-functional bi-cot merger theories. But, “truth is multifaceted and is usually surrounded by unpredictable gray areas”. (Brown, 1987:6)

If learning is “a relatively permanent change in a behavioural tendency and is the result of reinforced practice “(Kimble and Garmezy, 1963:133), “Teaching is guiding and facilitating learning, enabling the learner to learn, setting the conditions for learning.... understanding of how the learner learns will determine ..... philosophy of of education” (Brown, 1987:7).

Teaching, accordingly is viewed as a derivative; a complementary requirement of the process of learning without
which it may loosely or inefficiently occur or possibly will not be lucky enough to take place at all. The view proposed is significantly meaningful both in “natural contexts” of learning which allow for the exercise of independence and the “contrived context” which enforces constraints. (Widdowson, 1990:189). Teaching as a learning compelling urge can not be explicitly manifested without assigning functional roles to learners, teachers and instructional materials and activities.

Justifiably, to conform to the view which stresses the priority of learning to teaching “Gattegno talks of subordinating teaching to learning but that is not to suggest that teachers’ role in Silent Way has subjected to them”. (Richards and Rodgers, 1986:107). Attempts to find general methods that are suitable for all teachers and all teaching situations similarly propagate an inferior view of teachers, one which implies that since the quality of teachers can not be guaranteed, the contribution of the individual teacher should be minimized by designing teacher-proof methods. (Richards 1990). Widdowson (1990:187) assesses this dimension when he declares:

“Challenging authority in general is a popular activity at present in those societies where the populace has the liberty to do so. In education, the teacher as ‘professeur’ has come under suspicion as a possible agent of authority which seeks to maintain the power of privilege, schooling pupils into obedient compliance. In
pedagogy ..... the view in vogue among those who claim expertise seems increasingly to be that expressed nearly two thousand years ago by Cicero: "Most commonly the authority of them that teach hinders them that would learn".

Teachers' theoretical assumptions about language and second language learning, teachers' and learners' role and types of learning activities and instructional materials are what lets shape in vision what language teaching methodology means. The management of language classroom is steadily governed by those theoretical assumptions and practical beliefs stemming from the teachers' individuals outlook into the craft. Obviously, the activities, tasks and learning experiences introduced and employed in the classroom by the teacher is allegedly accounted for as methodology. Methodology then can be considered as activities, tasks and learning experience practically applied through the teaching process, in terms of which accordingly learning process is activated and enhanced whether intended for natural context or contrived styles of learning. In sum, learners' roles in an instructional system are closely linked to the teachers' status and function.

Teachers consciously and unconsciously inject natural learning behaviours into a formal atmosphere to assemble an "integrated approach" that incorporates more creative aspects of language learning that are susceptible to guidance and training" (Mac Laughlin, 1987:166).
The spontaneity and fluency besides constructing and adopting a system expected to be acquired by learners can not be assimilated and then accommodated for unless instruction and exposure, practice and internal processing are carried out with pertinent pedagogical circumstances, for them relevant to be efficiently celebrated. Widdowson (1990:157) views teaching language as an integrated dichotic assignment done on the basis of "learning a language as a natural accomplishment" which "involves getting to know something and being able to do something with that knowledge..... Knowing and doing...... the first associated a medium and the second with a mediation perspective on meaning". Besides Widdowson (1990:157) thinks that the primary task of teaching is to impart knowledge and that the learners can be left to find out how to do things with it for themselves.

Widdowson (1990:184) extends his description of teacher to see him/her with distinguishing role of a 'professeur' in "interactional engagement who claims a superior and a dominant position by virtue of a role which has been socially ascribed to him/her". The teachers can be "a teaching person (enseignant) and learner (apprenant) involved in interaction. As enseignant he/she exercises authority by virtue of the achieved role of expert. His or her authority is based on professional qualification. Dominance derives from the claim to be able to teach, to make the
transaction successful in respect of its specified objectives. In this case there is no assertion of right - but a claim to knowledge: not: `Do this because I tell you and I am the teacher’ but `Do this because I am the teacher and I know what’s best for you’.

Interaction and transaction reflect the dichotomy of teachers’ role in being authoritative or authoritarian. The teachers’ interactional and transactional engagement gets expanded to deliver an interpretation of learners’ autonomy which is granted in the domain of teachers’ authority. In fact, it is the learner; not the learning which characterizes the type of role a teacher may be assigned to fulfill.

Widdowson (1990:189) sapiently rejects the new teacher-learner equation by asserting that “...... the teacher as enseignant must surely retain an undiminished authority. The increase in learner-centered activity and collaborative work in the classroom does not mean that the teacher becomes less authoritative”. Then eventually he passes on his decisive judgement himself faithfully declaring:

“I see no future whatever for any pedagogy which undermines the authority of the teacher in his or her role as enseignant as ultimately responsible for the management of classroom transactions. Indeed, if one does not allow the legitimacy of this authority, then I do not see any point in talking about pedagogy at all”.

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It seems to me that it is because these differences in the exercise of authority have not been properly recognized that the authoritative actions of the teacher have at times been discredited quite improperly as "authoritarian impositions of power" (Widdowson 1990:189)

Naturally, one can effortlessly infer here that learners can never be found independent. What changes by time in effect as a result of change in behaviour in learners is their level of dependency to their teachers. Teaching causes learning which in turn leads to lowering dependency but not suppressing teachers' authority. Since teachers are supposed to behave as learners and learners as teachers, no one, whether teachers or learners can be recognized as independent so long as no one can escape being mere learners.

To decide what actually the methodology of a language program or an approach such as process writing is, primarily, a detailed description and analysis of goals, objectives and content should be exhaustively specified. Besides, types of learning and teaching activities that are urgently on demand so as to have the goals and objectives formerly stipulated should be intensively highlighted. In fact, appropriate teaching methodology evolves out of the dynamics of teaching process itself. Obviously, this type of pedagogical attitude if strictly adopted does not oppose in the
minimum the effectiveness of conceptualizing or preplanning favourable teaching.

Learning can be substantially achieved when activities, tasks and learning experiences are coherently integrated by teachers to form an incorporated characteristic methodology according to which classes can be appropriately monitored and conducted. Of course the integrated methodologies analyzed are theoretically supported and appropriated by the rationale advocacies exercised to respond to the curiosities as far as the objectives and content of language learning and teaching are concerned. Activities based on a set of principles correlatively clustered at the level of a method boasts demonstrating connections with philosophy the scheme entails, with the theories of language and language learning underlying the scheme and with learners role, teachers' role and the role of the instructional material and activities proposed in the scheme. Surprisingly, methodology can not be treated as a bunch of inflexible frozen set of directions and regulations in terms of which teachers should prescriptively comply with their classroom management and supervision. Since teachers and learners do not share similar assumptions underlying metedology, central issues that inspect attitudes, beliefs and practices concerning process writing approach can be proposed to clarify and exemplify teachers' assumption about the scheme they have selectively adopted and skilfully advocated.
The central issues are

(a) the approach underlying process scheme.
(b) the role of teachers in process scheme
(c) the role of learners in process scheme
(d) the type of learning, task and experience used in the program
(e) the role and design of instructional materials.
PART IV

CHAPTER THREE

Process Student-writer's Role

Mackey's (1965) model for second language teaching due to its failure "to address the level of approach" and its indifference with "classroom behaviors and teachers and learners" has been found not convenient and apt to "serve as a basis for comprehensive analysis of either approaches or methods". (Richards and Rodgers, 1986:16). By the same token, in the meantime, though Anthony's (1963) model enjoyed the privilege of simplicity and comprehensiveness besides being known to be advantageous as far as being considered helpful in "distinguishing the relationship between underlying theoretical principles and practices derived from them", orientations with the nature of the method has been quite disregarded in such an initiated model for second language teaching. The roles of teachers and learners assumed to be present in a method are absolutely not accounted for Anthony's (1963) model, after having been inquisitively revised, Richards and Rodgers (1986:16) came to assess "method" and "approach" at the level of design "that level in which objectives, syllabus and content are determined, and in which the roles of teacher, learners [student-writers] and instructional material are specified". Fortunately, the new model
proposed by Richards and Rodgers (1986) as suggesting a new outlook, can be practically manipulated to serve as a basis for describing analyzing and comparing a number of widely used approaches and methods. Process approach to writing is not an exception. At the level of design, the student-writers' roles can be explicitly and accurately approached. Such an accomplishment will cause an aspect of process writing as an approach to be adequately analyzed and described.

The design of an approach such as process writing is considerably calculated on the basis of how student writers as learners are systematically defined. Process approach should give way to deductive and inductive analysis and description so as to be turned out reflective in pinpointing and providing student-writers' functional-notional roles supposed to be undergone in the experience of acquiring the minute details of the process of producing a written product in progress. The student-writers' role can be explicitly and implicitly reviewed in the way Richards and Rodgers (1986:23) see the details as

"..... the type of activities [student-writers] carry out, the degree of control learners have over the content of learning, the patterns of learner groupings adopted, the degree to which learners influence the learning of others, and the view of the learner as processor, performer, initiator".
At the outset, student-writers' role within the framework of process theory of writing can be comparatively stipulated depending on the learners' role assigned, so as to meet the obligations proposed for "communicative approach" to second language teaching and learning. Based on Larsen Freeman's (1986:311) specifications of students' role conforming to the principles of a communicative approach, the role of the student-writers can be interpreted obviously, to be responsive to whatever ambitious prospectives a study as such targeting, a series of pertinent correlative topics should be attentively entertained to have student-writers' role in an enterprising process paradigm convincingly elaborated on. Accordingly, the role of the process-wise student-writer will be holistically discussed through the tentative captions laid down here below:

- approaches to learning
- attitudes to learning
- preferred learning styles and strategies
- preferred learning activities
- patterns of learner to learner interaction
- patterns of teacher-to-learner interaction
- degree of control learners exercise over their own learning
Student-writers are actively engaged in negotiating meaning, in trying to make themselves understood - even when their knowledge of the target language is incomplete. The student-writers need to be actively involved in the process of writing. "Therefore, the student-writer takes an active approach to the learning task and the student writer writes". (Hughy, Warmuth, Hartfiel and Jacobs, 1983:50). Student writers do not behave passively under the spell of a series of habits, but they willingly adopt conscious role to create a world to be coherently recreated by active, information processing readers.

Student-writers can learn to communicate in writing by writing to communicate. They are heavily shouldered with the urge of learning to write and formally viewed as manager of their own writing tasks, since process-writing teachers play a less dominant role, or appears as an absent figure if compared to a teaching-centered second language classroom.

"In concert with their active participation, student writers take responsibility for their own learning. Because student and teacher are collaborators, partners in the task of learning to write,
students do not passively wait to be taught how to write - they take the responsibility to learn to write. They do not rely solely on the teacher. Good learners, students who will succeed in developing their writing abilities, have a sense of adventure, a willingness to explore for themselves and more beyond the formalized learning setting". (Hughy, Wormuth, Hartfiel and Jacobs, 1983:50)

Nattinger (1984:395-6) finds it odd "to think of writing in the same terms as conversation" but considers the two, skills, speaking and writing alike in their being "almost always directed toward an audience whose expectations shape the form and the content of the message, making interaction an integral element of the process". Communicative process student-writers "discover solutions as they go along. They modify their discourse as they attempt closer to their intended meaning; they try out different strategies, much as speakers do in ever-shifting conversations, and as they write and re-write, and approximate more closely their intended meaning, the form with which to express suggests itself". Student-writers exploit rates, strategies and purposes in learning writing in a second language.

In Zamel (1982, 1983) the strategy of revision is substantially accounted for as of a compacted multi-dimensional all-purpose writing process in compliance with which student-writers are privileged with the roles of both writers and readers.
Student-writers as successful language learners do (Rubin 1975, 1987, Wenden 1987 stern, 1983) Ommagio (1985) try to guess the problems their readers may be confronted with and the type of reactions they may come across in the act of writing. Process syllabus requires student-writers to verbalize, rehearsing the thoughts they endeavour to write about, but when they undergo the process, they write down ideas, rethink them, rewrite them again, not exactly sure of what is going to appear next on page. Language and its content are asserted to be unpredictable (Murray, 1989)

Process writing entails a syllabus stressing the process of communication. Student-writers are expected to adopt the role of a negotiator; between the self, the writing process and the object of writing. The student-writers, of course, are expected to interact with other people in their writing. The responsibility reveals that in process-focused classroom, there is a shift from language-focused activities to learner-centered tasks in which student-writes assume greater control over what they write, how they write it and the evaluation of their own writing.

Researches reviewed and inspected by Zamel (1987) inform that student-writers conduct ethnographic study, strive to collect data and product texts based on the analysis of the information gleaned from the community they are an enrolled member of.
Student-writers as researchers who develop experience and strength in self-directed learning to write are less dependent on teachers and work collaboratively with other students. This self-made autonomy injects more committed responsibility and control over learning shifted from teacher to student and eventually by being provided with more opportunities for writing they will non-defensively and uncritically experience the skill so as to realize "real writing" (Raimes, 1991:414, Chastain, 1988:249) in meaningful cognitive and affective contexts.

Caleb Gattegno's (1972) instructional proposals ascribing to the "Silent way", an approach to second language teaching can be logically harnessed to explicitly project process student-writers' role in the writing cycle. On this basis, the writing involvement can be viewed as a process of personal growth resulting from growing student-writers' awarenesses and self-change. Student-writers first undergo "a random or almost random feeling of the area of the activity in question until they find one more cornerstone to build on".

As it has been previously promulgated, active student-writers are supposed to acquire independence, autonomy and responsibility. Independent student-writers are those who are aware that they must rely on their own private resources and realize that they can use their unconscious body of knowledge.
about $L_1$ to facilitate the acquisition of $L_2$ skills or they can effectively exploit their limited knowledge about $L_2$ to enhance $L_2$ learning processes (Stevick, 1980:42). That is, they know "second language learning is a creative process of constructing system in which learners are consciously testing hypothesis about the target language from a number of possible sources of knowledge, limited knowledge of the target language, knowledge about the native language, knowledge about communicative function of language, knowledge about life, humanbeings and the universe". (Brown, 1987:168). The learners, in acting upon their environment construct what to them is a legitimate system of language in its own right - a structured set of rules which for the time being provide order to the linguistic chaos that controls them. Responsible student-writers consciously know that they are legitimately endowed with free will to select among any set of relevant writing behaviours made available with them according to a narrowed down specializing procedure. The ability to exercise choice intelligently and meditatively is said to be distinguished as an evident gesture of shouldering responsibility.

The absence of correction and repeated process modelling from the teacher requires student-writers' develop internal measures in terms of which their errors are corrected and their shortcomings explanation hold students responsible to come up
with generalizations, work out their own conclusions, and formulate whatever rules they themselves feel they urgently need.

Students acquiring a second language in concert with Silent-Way can be curiously examined to speculate some more relevant roles which can be allocated to student writers' abiding to procedures attentively complied with in process writing. Student writers are expected to interact with each other and suggest alternatives to each other. Student-writers have only themselves as individuals, and the group to rely on, and so they essentially need to learn to work cooperatively rather than competitively. Whether they are directing each other or being directed by each other should be rendered valuable experience meeting full satisfaction.

Skilled student writers are known to anticipate and meet the needs of an unseen or partly known audience. A talent as such actually develops when student-writers energetically and wholehearted get involved communicating with a wide variety of audiences by whom they can be taught, as well. The experience of writing to real audiences other than their teachers admittedly fosters student-writers growing skill of writing. Zemelman and Daniels (1988:33) Scholastically speculate four reasons to justify considering different audiences by the student-writers. These reasons can be surveyed as it is found stated below:-
1. "A real audience provides that jolt of energy that comes with knowing that the work is real, and not just another school hurdle to jump through.

2. Writing for real audiences gives student-writers some vital practice in thinking about their readers, trying to guess what they know, believe, understand, respond to, what language they recognize, what may be most effective with them, and so on.

3. Audiences provide real feedback, priceless information about how effective a piece of writing really is, how it strikes someone.

4. Writing for a real audience exerts upon the writer natural pressure to edit.

Student-writers within the process-writing framework are voluntarily interacting with each other rather than with the teacher. They get actively engaged in writing as quickly and as fluently as possible without being continually impeded by teachers’ unhelpful corrections or feedbacks. As a result, student-writer will realize that unsuccessful communication is a joint responsibility and not a fault that writers or readers may unjustifiably be blamed for. Similarly, successful mutual functional-notional comprehensibility is to be looked upon as a joint accomplishment that every member of an evolving community of writers will proportionately share the consequences. (Zemelman and Daniels 1988).
Student-writers abiding to the natural obligations of process writing become members of a community — their fellow learners and the teacher — write through interacting with members of the community. Writing is not viewed as an individual accomplishment but as something that is achieved collaboratively. Student-writers look forward to follow the instruction of a non-authoritarian director, to freely provide meanings they wish to express, to support fellow members of the community, to report deep inner feelings and frustrations as well as joy and pleasure and to become a counselor to other student-writers. Learning to process-write can be accounted for as a "whole person" (Rogers, 1951) process, and the student-writers while diligently involved developing their writing abilities, they not only accomplish cognitive tasks but they endeavour settling affective conflicts and respectfully observing the procedural principles, as well (LaForge 1983:55).

Writing together evolves from social talk and creates a naturalized context for the composing process that offers multiple point of view, natural motivation and neutralizes the urgent need for direct formal context embedded communicative writing (Cummin, 1981, cited in Brown 1987). Student-writers deliberately exercise their free will in selecting their own preferred subjects for writing. "In a 'writer dominated approach' (usually called a process approach), the students themselves frequently
choose the topics, using personal experience to write about what concerns them, or respond to a shared classroom experience, often a piece of expository writing or a work of literature". (Raimes, 1991:412). Topics can be derived from experience undergone in school or at home or by imitating favorite peers. In this way, student-writers are provided with favourable facilitating chances so as to wholly undertake responsibility toward the writing process from the start point to the provisional end.

In a process workshop; therefore, student-writers are privileged with the power of selecting topics to write about themselves initiating collaborative writing and developing characteristic interaction patterns with other learners. These patterns can take up the style of novice writer-novice writer or novice writer - experienced writer type of bilateral interactions. In a process workshop student-writers are challenged by being exposed to the writing process as exploratory, provisional and recursive phenomenal scheme. They are nominated to undergo the cognitive and affective process experience of assigning a purpose, electing an audience and discovering a context for their innate act of composing.

Student-writers pinpoint objectives for themselves and with the teachers’ assistance, they fulfill these proposed objectives. Successful language learners according to Stern (1975:62-63)
encounter language learning task voluntarily. In this way, they develop their own private approach and learning habits. Student writers in fact should adapt their writing habits to their own lives.

Rogers (1961) thinks that there is no one sure path to a 'true reality' by which to live and he believes that openness and responsiveness to all information - gathering possibilities will generally keep the individual going in a satisfactory direction toward increasing growth and fulfillment (actualization). The whole 'fully functioning' person must be open and responsive to inner experiencing (sensations, feelings, thoughts and so on) as well to the external environment. Humans, according to Rogers do not know their full potential. They are in a state of 'being and becoming' and it is inappropriate to establish some absolute criteria about the level of actualization that can be achieved. Every thing possible should be done by human beings to promote and expand themselves personally and socially, but the long-range outcomes of the unfolding development of human development are beyond the realm of present knowledge.

So, student-writers in order to be abundantly productive, depending on their unlimited potential, can play multiple varying roles. At times, a student-writer can be an independent individual, at other times a group member. A student-writer can be a teacher, a student, part of a support system, a problem solver, and
a self evaluator. Student-writers feel justified in exercising confidence in their capacity to understand and deal with inner experiencing and external factors. They themselves and no one else are usually expected to decide on what role is to be the most appropriate to a given emerging situation. In sum, student-writers reasonably use their own self satisfying way to mobilize their individual inherent tendencies toward personal understanding and growth.

Generally speaking student writer's can be more successful in processing and streamlining their 'learning to write role' in a second language when they develop within themselves positive attitudes toward second language learning in general, when they possess particular skills more complex than the writing skill itself, when; in other words, they develop adequate amount of awareness about their writing styles; their preferred ways of going about writing and writing strategies; the mental process which student writers employ to write using the target language, when they develop procedural knowledge attaining devices by which they can manage their interaction with language, and institutionalizing cognitive strategies for using communication strategies to compensate for inadequate resources, when they internalize deep within themselves abstract methods to creat and improve their writing most knowledgeably and systematically, when they
instrumentally and integratively stimulate their developed aptitude to use language to convey information, and eventually when they reach some kind of raw materials to get actively engaged in the writing process. All those requirements which are to be utilized and processed introspectively, prospectively or retrospectively can be reduced to comprise two categories of awareness as learning styles and learning strategies (i.e. cognitive strategies). This seminal bi-cot composite explicitly and implicitly, roughly and delicately display boasting the student-writers' active poly-fully functioning roles strictly supervised in compliance with the process writing scheme. The columnar role orientation worked out below suggests that it is significant for process student-writers

(1) --------- to write depending primarily on themselves as initiators and secondly on teachers as facilitators.

(2) --------- to work collaboratively with other students residing within a community of writers.

(3) --------- to grapple with challenging ideas and untamed themes.

(4) --------- to take risk with language and to let the risk be reasonably justified.
(5) to demonstrate rooted confidence about what they write.

(6) to serve as a teacher / knower in pairs or small group collaboration.

(7) not to restrict themselves to teacher generated rules and modification of lexis.

(8) to try writing for some actual, experimental reader (e.g. classmates, friends, etc.,)

(9) to make use of various formal and informal learning strategies.

(10) not to write finished products merely to be examined by teachers.

(11) not to write only in response to tests or homework assignment that are to be evaluated by teacher.

(12) to abide in writing to discourse community

(13) to resort to resources where relevant information can be found.

(14) to undergo writing performances as a process of creating and criticizing.
(15) ------------ to consult their own background knowledge in creating a text.

(16) ------------ to grant adequate amount of time to writing.

(17) ------------ to willingly write and practice writing often.

(18) ------------ to use aids to writing such as dictionary, grammar and the like.

(19) ------------ to capitalize on 'process' 'making' 'meaning', 'invention', 'heuristics' and 'multiple drafts.

(20) ------------ not to treat writing as a separate skill

(21) ------------ to learn the rhetorical structure of the second language.

(22) ------------ to reflect on what they write.

(23) ------------ not to resist writing assignments.

(24) ------------ to write as often as possible.

(25) ------------ to deliberately involve themselves in writing activities.

(26) ------------ to experiment with language structure.
(27) to master the syntax and lexicon of the second language in order to gain control of the language.

(28) to possess insight into their own writing styles.

(29) to develop phonetic awareness

(30) to develop grammatical sensitivity to the second language.

(31) to use inductive reasoning while engaged in writing

(32) to willingly appear foolish to communicate by using means at their disposal to convey meaning.

(33) to introduce themselves to the subject that they will develop the necessary background by the time they undertake their writing task.

(34) to discover their own strength and weakness.

(35) to explore and develop a personal approach to writing.

(36) to develop self-directed learning to write.

(37) to come up with generalization and to work out their own logical conclusions.
to preconceive audience, purpose and context

to view writing as a joint accomplishment.

to play multiple diverse roles.

to develop characteristic interaction patterns with other learners and teachers as helpers.

to reflect on their own learning strategies and performances which assist them in becoming more effective writers.
PART IV

CHAPTER FOUR

Process Writing Teachers’ Role

A set of specifications extracted from a particular theory of the nature of second language learning can be traced in almost all methods to elaborate on how process writing procedural techniques can be readily transferred to be acquired stealthily and effortlessly by student-writers. Unsurprisingly, differences in the instructional specifications reflect and echo differences in the theories underlying the methods or approaches. Multiple possibilities can be arranged to have teachers’ role within the process frame-work explicitly projected to absorption. Of course, the specifications of such roles can comprehensively familiarize the student-writers with a set of instructions to which they have to cooperatively respond. Student-writers as unbenched learners can hone out their roles systematically embedded in teachers’ classroom instructional behavior.

Roles allocated to teachers to comply with directing their second language classrooms can be attentively inspected to infer plausible roles which may be analogically assigned to process writing teachers. Communicative Language Teaching, Silent Way, Community Language and Natural Approach transparently mirror process writing teachers’ role commitments.
All these methods can be gloriously decorated with humanistic label. They view the person at the center of things. They primarily consider the learner and secondarily try to observe by what is supposed to be learnt. In these person-centered methods and approaches learners are treated as intelligent, sensitive, knowledgeable and experienced beings who are accompanied with a resourceful bio-data which can be found overwhelmingly useful in the learning process. Teachers who are biased towards the pedagogical implications of such a tendency abide in consensus to a set of humanistic principles proposed by Brookes and Grundy (1990:10). These instructional proposals can be worked out to stipulate some of the roles which can be authentically allotted to process writing teachers. In process classrooms the teachers in compliance with their ultimate goal of enabling the student-writers in their task they diligently try to

------------------------ promote freedom to express self.

------------------------ recognize the learner as a resource.

------------------------ assure learner freedom from authority.

------------------------ value self-expression as intelligent.

------------------------ recognize centrality of personal discovery.

------------------------ respect individual learning styles.
These roles confidently reflect and illustrate how involved process student-writers behave within the dimensions of a communicative scheme prospectus.

Process writing teachers' roles are well defined and represented in diverse varieties of Communicative Language Teaching Programmes. Teachers socializing student-writers into process writing behaviors are accordingly described as facilitators capacitating their student-writers to communicatively express themselves in writing, and, in doing so, to cooperatively behave with other participants in the classroom.

The concept of teacher as mere instructor is inadequate to depict a process writing teacher's overall descriptive functions. In a broad sense, he is a facilitator of learning and may need to perform in a variety of ways separately or simultaneously. Teachers are also expected to appear as independent participants in the midst of their writing community circle. These two roles, as a facilitator of learning and as an autonomous participant cause the process writing teacher to be oriented with more constructive functional roles. Paralleled with teachers in Communicative Approach, process writing teachers are known to act as facilitators of their student-writers functional-notional skill acquisition, act as advisors responding globally to student-writers' curious questions, act as co-communicators engaging themselves in the
communicative activity along with the students (Larsen-Freeman, 1986:131).

Silent way hides nucleated within itself learning principles matching with what process writing teachers strongly advocate. Brunner (1966) introduces two traditions of teaching: The expository mode under which pace and style are determined by teachers as expositors; The second tradition is known as hypothetical mode in which teachers and students cooperatively and collaboratively attend to learning requirements. Needless to say, process writing teachers abide by the hypothetical one which treats writing as a problem-solving, creative, discovery activity. Process writing teachers supervise student writers who are not bench-bound attendents, but salient actors involved in discovery learning aiming at increasing their intellectual faculty potency, adopting intrinsic attitude to experience heuristic trials, and efficiently promoting memory load as well as smooth systematic retrieval (Brunner, 1966:83).

Process writing teachers are not required to submit themselves to their classical commitment, to model, remodel, assist and direct desired student-writer responses to learning, but this outlook does not deny teachers' crucial role in critically attending to student-writers' process of learning. In fact process writing teachers are required to re-examine and reassess their
attitudes and values about the roles they embark on in training student-writers to develop relevant process writing behaviors. Teachers in complying with process principles behave as instructors, as observers and as non-deterring intervening attendents, give their job description a unique unrehearsed tone and turn. As process writing teachers, they immerse their student-writers in cooperative-collaborative, group sponsored, peer centered, community oriented activities whereby they try to keep out of the way letting the creeping-crawling skill mature and develop uncritically and non-defensively in a non-threatening but encouraging environment. As observers, they non-verbally elicit and shape student-writers text production. Most of the time, they take up a neutral unbiased mode neither privileged by non-erroneous performance or despirited by mal-performance. Teachers as non-existent back-stage participant invisibly monitor student-writers interactions with each other in absentia. They happen to quit their classrooms leaving their student-writers behind free willed to non plausibly struggle with themselves managing their own experimental personal endeavors, to create their own knowledge, to make their own meaning in the real world.

Process writing teachers perform their roles in the absence of a well-defined, preconceived, strictly prescribed teachers' manual. They themselves are to devise their own self made syllabus collocated with process assignments, accompanied with
description ordered in sequential hierarchy and rationed covering phases or units to be individually or collectively served and manifested within the structural foundation of a writing workshop. The predicament in the process writing curriculum resides with teachers being held responsible for formulating and constructing aid-saturated atmosphere in which student writers encouragingly spurred to take risks, to adopt adventurous academic personality, to vicariously roam outdoor beyond the level of competence, to fearlessly embark on extemporaneous writing assignments to streamline their learning styles and strategies, and to adapt themselves to the uncertainties of unexpectedness inherently found in the nature of writing.

Process writing teachers' role can be found explicitly documented supportively not only in major characteristics but also in finer minor details of a humanistic oriented approach popularized as Community Language Learning. In view of this, process writing teachers role then is to fulfil the commitments of a counselor who skilfully understand and supports his student-writers in their cognitive struggle to master the dynamics of process-writing behaviors. This does not imply that these occur in the absence of 'teaching'. On the contrary, on having recognized how the new process writing experimental involvement can be hazardous to vulnerable novice practitioners, process writing trainers' meaningful punctuated task interventions affectively
deactivates the unwelcome adverse outcomes. Process-writing teachers are presumably expected to create that kind of writing environment in which student-writers by undergoing gradual hierarchical stages shift from dependency to independency, from total dependence and helplessness to reasonable independence and self-assurance, from struggle and confusion to stability and self-reliance.

Community Language Learning model of language education can be extended over to adequately blanket process-writing. What this model, if inquisitively detected emphasizes the facilitation of writing by process to be efficiently realized by members interacting within the privilege of an interpersonal relationship. Based on such a type of contact student writers and instructors come close together collaboratively to facilitate the realization of writing by process. Accordingly, writing by process demonstratively takes place in a convenient coherent context whereby student-writers can be analytically and synchronically assessed and rewarded. A supportive community in fact sharply lowers the skepticism and anxiety caused by the untrodden, unrehearsed educational contexts. Moreover, process writing teachers’ presence do not impart threatening implication or exercise an inhibiting restriction but they are there to roam with their illuminating guidances among the awaiting responsive student-writers rendering their doubts.
worries and uncertainties void and unfunctional. Student-writers needs and shortcomings are urgently and decisively met with the empathetic relationship they have unconditionally initiated and started.

The affective policy extensively implemented by process writing teachers abiding to Rogerian school of whole person education in which students are freed from the shackles of attending to local considerations to cherish unfettered, global, meaning-ridden communication. Process writing procedure is an alternative approach in which teachers lay their most emphasis on affection and cognition. Student-writers get rid of their stumbling defenses to attend wisely to the writing situations emerging. When teachers create non-threatening free classroom contexts. In these contexts, by the way, teachers capitalize on writing activities directed towards meaning-making assignments and meaningful interactions.

Process writing is in fact an inner directed, meaning oriented and student-centered programme. It is strongly biased towards letting a learner-centered mentality dominate and govern the learning/teaching sphere. The superiority of an all-knowing teacher, of student-writers appearing foolish in front of the classmates due to uncertainties of raw trials, of student-writers competing against not cooperating with peers, of possibilities of
cornering or alienating student-writers are almost constructively suppressed. Process writing teacher allows the student writers to choose the type of topic they find it in their interest to write about and to experience language production inductively. During later stages of experiencing with writing as communication, teachers role switch. The student-writer "no longer needs the teachers' encouragement and absolute sense of security. It is the teacher who needs the understanding and acceptance if he is to continue to give further information." (Larsen-Freeman, 1986:199). The process writing teachers by "physically removing themselves shift their responsibilities to their student-writers, thus providing a safe environment which in its atmosphere they can freely interact with each other. When student-writers grasp the sense of security in the atmosphere provided their affective-cognitive energies will be selectively directed and wisely spent on tasks of communication. Consequently "teachers position becomes somewhat dependent upon the learner. The knower derives a sense of self-worth through requests for the knowers' assistance". (Richards and Rodgers, 1986:122) Carey (1986:64) reports that the role of teachers in later stages develops to find themselves, involved in similar "assignments to demonstrate and test the viability of the topics infront of the students sharing the composing problems and successes each student was expecting." And since student writers are found to be helpful in revising the teachers' drafts, process
writing teachers' role come close to fellow writers and moves away from being judges and critics. Novice writers inductively find the experts themselves have failure and problems to overcome although their writings by the privilege of knowledge and experience are more developed and polished.

Natural Approach is not a deviating exception, similarly, as it is a burning star in the humanistic education cluster, some of the roles adopted by teachers processing second language teaching by Natural Approach can be ascribed to be in favour of interpreting process writing teachers' role. Process writing teachers in their compliance with teachers' role specified in Natural Approach direct their educational policies and initiatives toward assisting student-writers to center on meaning, not on forms and structures. Process writing teachers as knowers consciously aware of writing as an experience marked with rewarding errors do not engage themselves in correcting errors unless they are confronted with meaning blocking agents. Process writing teachers' doctrine grants momentum to acquisitional activities rather than to learning activities which in turn encourages student-writers, so as to maintain higher goals, to attend primarily to meaning.

The momentum process writing teachers' role gains is best realized and manifested in their hard attempts to alleviate the student-writers' affective filter which, of course, can be realistically
fulfilled when they are iron-willed to take risks of experiencing writing in real language that they have in access to be exposed in real contexts to real audiences as teachers and classmates (Chastain, 1988:99). Teachers in process writing create interesting, friendly relaxed classroom atmosphere (Richards and Rodgers, 1986:138) under which student-writers enjoy the true benefit of low personal anxiety and low classroom tension to help themselves receive more concluding guidance, to write with more confidence and to be more reactive to indicative clues of topics readily found in the handy surroundings. In sum, Richards and Rodger (1986:138) aligned with Natural Approach enable us to specify process writing teachers role as of choosing and orchestrating "... a rich mix of classroom activities involving a variety of group size, content, and contexts. The teacher is seen as responsible for collecting materials and designing their use. These materials ... are based not only on teacher perception but on elicited student needs and interests."

By and large, the role of the teacher within a process focussed classroom in response to the paradigm shift i.e. product to process, has been redefined and re-negotiated. Process writing teachers instead of causing and building constraints to student-writers' activities to supposedly ensure correct writing adopted facilitative tendencies and liberal inclinations, proposed less teacher centered classroom, reflected full responsibility to
organize writing experience, exercised strong commitment with facilitating the simulation of successful writing behaviors and showed deep interest writing cyclical. Teachers involved in process writing to project their genre identity monitor their classroom as a setting for communication and communicative activities in which student-writers are to be enabled to develop cognitive composing strategies. Process writing teachers in maintaining their roles as investigators endeavor to concentrate on honestly and genuinely detailing in particulars the writing processes implemented and undergone by student-writers while they are unconsciously busy letting a text-product to emerge. They observe and discuss to identify and marginalize successful styles, styles and strategies employed by hardened, student-writers while attending to different aspects of the process writing.

To conclude, a comprehensive collection of roles privatized and prioritized to be allotted to teachers in the process writing enterprise can be selectively ordered. Process writing teachers when witnessed carrying out their classroom activities duties as role performances were found that ......

1) they control and manage of what takes place in the classroom to bring about successful writing behaviors.

2) they promote the development and the use of writing strategies.
3) they commit themselves to instructional methods as silent way, Natural Approach, Communicative Language Teaching and Community Language Learning.

4) they adopt and maintain a non-authoritarian presence in the classroom.

5) they move beyond methods and focus on exploring the nature of effective classroom writing.

6) they create the favourable conditions under which learning/acquisition of the skill of writing can effectively take place.

7) they impart knowledge to their learners by a variety of means.

8) they abide to the social and the task-oriented side of teaching writing.

9) they motivate the student-writers who are demotivated and nurture those who are already well motivated to the task of writing by process in a foreign language.

10) they give student-writers meaningful, relevant and interesting tasks to comply with in writing.

11) they maintain discipline to the extent that a flourishing working atmosphere is established.
12) they steadily involve the student-writers in activities that demand inter-student communication and cooperative efforts on their part.

13) they introduce student-writers to the concept of self appraisal and self evaluation through reports and discussion.

14) they encourage pride in achievement by allowing student writers to display their work on the classroom walls and noticeboards.

15) they guide the "subject" under consideration and the way in which it is learnt in the classroom.

16) they evaluate and judge whether student writers' efforts and contribution to the writing process are valid, relevant and correct.

17) they behave as a resource of knowledge about the writing process and how to acquire it.

18) they organize classroom activities, set up learning tasks and assist student-writers in performing these activities.

19) they probe the student-writers through close questioning in order to recall previously acquired knowledge to the access.

20) they cope with a new set of social relationship in the class.
21) they instruct less than usual.

22) they keep the writing task clear, simple and straightforward.

23) they teach the convoluted, cyclical, spiral writing process.

24) they analyze and diagnose the writing product.

25) they establish short term and long term goals for each student.

26) they balance classroom activities, some for individuals and some for groups.

27) they develop meaningful assignments.

28) they provide a real audience; an audience other than the teacher.

29) they make student-writers' papers available to other student-writers.

30) they allow student-writers to see their own body of work develop.

31) they provide writing activities which reinforce, listening and speaking skills.

32) they provide heuristics for invention purpose and audience.
33) they outline the goals clearly for each writing assignment.

34) they distinguish between students who want to be corrected and those who do not.

35) they seek to develop classroom activities in which students can simultaneously communicate through writing while they are engaged learning language forms.

36) they include in-class writing activities besides writing for homework.

37) they seek to elevate the quality of student-writers' written communication by letting students experiment with writing as a means of self expression.

38) they realize that writing involves a sequential and interrelated process of creating and criticizing.

39) they specify a communicative purpose for each piece of writing.

40) they select topics that fit in the student-writers' schemata.

Unsurprisingly, as it has been previously stressed, learning theories can be tossed upside down to their heads to let counterpart theories crop-up on behalf of teaching. By the same token learners' roles can be stood bottom up to leakout functional
teachers' role to be readily realized and dramatized in real classroom contexts. Quite expectedly, the teaching-learning communicating dependency can be transparently crystallized when standardized process writers' roles listed in canons are turned around to yield a cognate version for a systematic description of process writing teachers' roles stipulations.

Accordingly a set of selective statements embodying process-student-writers' roles converted in favour of serving as process writing teachers roles can be reverted so as to denote that it is quite essential for process writing teachers ..........

1) .....to bring up student-writers primarily depending on themselves as initiators.

2) .....to introduce themselves as facilitators of their student-writers' learning to write by process.

3) .....to coach student-writers to struggle with challenging ideas in unrehearsed contexts.

4) .....to habitualize the student-writers to take risks with language and to deactivate the adversities by referring to judicial justifications.

5) .....to inject confidence in what their students evolve as a quality product.
6) to tag their student-writers with the title of teacher knowers who can be matched in pairs or assembled in small group collaboration.

7) to advise their student-writers not to restrict themselves only to teacher generated rules and modification of lexis.

8) not to expect their student-writers to write finished products merely to be examined by them.

9) to acculture their student-writers to write for some actual, experimental reader (e.g. classmates, friends, etc.).

10) not to impose writing in response to tests or homework assignment that are to be evaluated by them.

11) to mention the resources where relevant information can be found.

12) to stimulate student-writers to refer to their background knowledge when they undergo the experimentation of creating a text.

13) not to hinder student-writers flow of writing by imposing unjustifiable time limitations.
14) .....to foster writing as a daily activity in student-writers.

15) .....to encourage student-writers to resort to aids such as dictionary, grammar and the like.

16) .....to expect student-writers experience writing in compliance with a specified discourse community.

17) .....to orient student with "process" "making meaning" "invention" "heuristics" and "successive drafts" as essential requirements if process writing is required to be accomplished.

18) .....to treat the four skills of listening, reading, speaking and writing integratively, interrelated as communicating vessles.

19) .....to familiarize their student-writers with the rhetorical structure of the second language.

20) .....to motivate student-writers to respond positively to writing assignments.

21) .....to attract student writers to reflect on what they produce as a text.

22) .....to allow student-writers to write as often as possible.
23) to trigger student-writers will to deliberately involve themselves in writing activities.

24) to instigate student-writers to master the syntax and lexicon of second language in order to gain control of the language.

25) to enable student-writers to develop insight into their own writing styles.

26) to stress inductive reasoning.

27) to encourage student-writers to take their chances appearing foolish to communicate by using the means at their disposal to convey meaning.

28) to reflect on student-writers' learning to write strategies and preferences which might assist them in becoming more effective writers.

29) to promulgate the links existing between the task and its rationale.

30) to supervise student-writers find their own way.

31) to intimate student writers with learning how-to-learn writing dimension.
32) .....to show student-writers how knowledge about language can be organized.

33) .....to introduce student-writers to the subject that they will develop and to prepare the necessary background by the time they undertake their writing task.

34) .....to raise student-writers' awarenesses so as to help them discover to themselves their own strength and weakness.

35) .....to enhance student-writers endeavors at exploring and developing a personal approach to writing.

36) .....to familiarize student-writers with how to develop self-directed learning as a writing habit.

37) .....to socialize student-writers with procedures to be followed to come up with generalizations and to work out decisive conclusions.

38) .....to inform student-writers to involve themselves in joint accomplishment.

39) .....to play multiple varying roles.

40) .....to develop characteristic interaction patterns with the student-writers as partners to convey meaning.
41) ..... to remind student-writers how errors can be made to work positive didactic functions.

42) ..... to make student-writers depend on their linguistic knowledge and knowledge of their first language.

43) ..... to provoke student-writers to stress learning chunks of language as wholes and formalized routines to help themselves perform writing beyond their average competence.

44) ..... to vary their teaching style to conform to the formality of the situation they are involved in.

45) ..... to conceptualize how student-writers manage information by strategies such as attending selectively, associating categorizing, pattern learning and inferencing.
PART IV

CHAPTER FIVE

Process Writing

The Role of the Instructional Activities

Distinct types of teaching activities can be detected and worked out as distinguishing factors according to which methods, approaches as well as designs whether product bound or process wise can be readily categorized. These activities which are supposed to be manifested in classroom performances due to their tendencies enjoy particular private preferences. Some of them may lay its pressure on communicative demonstrations, which in compliance with such purposes, endeavour to facilitate the development of notional-functional demonstrative acts, thus most willingly, they enthusiastically consider a syllabus intensively entertaining activities which enhance and promote second language learner's fluency in interacting and transacting with target language. Whereas on the other hand a class conducted by a different type of a teacher intensively focuses on capacitating their students' to acquire linguistic competency as a body of linguistic body of knowledge residing lateralized in the left hemisphere of the brain. This body of knowledge can be formed when the student are granted adequate chances of exposure to
language. Such a requirement if fulfilled, a set of finite number of rules can be internalized to help learners generate infinite number of well formed grammatical sentences. Teachers abiding to such a kind of teaching route mainly capitalize on stipulating the principles of correctness, reducing the possibilities of error occurrence which can be typically manifested by accuracy activities as a denominator of success in language learning.

The whole case of learning and teaching a second language can be elaborated on the two trends of teaching activities aiming at two sharply diverse objectives. While fluency oriented activities aim at abiding by psycholinguistic processes in language acquisition, the accuracy wise inclination capitalizes on the mastery of particular features of grammar. Differences in activity types in methods may also involve different arrangement and grouping of learners. Accordingly, product and process approaches to writing are different types of activities and arrangements; their student-writers require creating diverse communities of practitioners who are contrastively treated to meet their goals in writing.

In case of being committedly involved, in those specific activities, such an experience, provides them with mature learning instructive experiences as what type of principles, kinds of activities, tasks can be utilized, how much weight will be assigned
to each activity, what configurations of teachers and learners those activities involve. The activities rationally selected out for the manifestation of process writing as a specific trend in developing writing abilities mainly highlights opportunities in developing composing skills (planning, drafting, revising). Admittedly, if the objectives are to maintain product oriented purposes, those which are supposed to be chosen will be quite dissimilar with the former’s priorities. In product based tendency so as to assist the student-writers with their writing objectives they are given more chances to perform activities so as to gain control of the mechanics of writing.

A writing course, for instance, may be organized around these instructional activities stated below:

1. Brainstorming
2. Quick writing
3. Group writing
4. Peer feedback sessions
5. Blackboard writing
6. Free composition activities
7. Analysis of modes of good writing

But as far as process writing is concerned a different approach to the design of instructional activities is needed. The activities developed to fit a process-focused approach to writing
embraces the different stages in the writing process. They may focus on prewriting/rehearsing phase. To help student-writers develop ideas, generate plans, serve initial stimulus for writing and provide motivation, specific activities such as the ones stated below can be found effectively helpful.

1. Journal writing
2. Brainstorming
3. Freewriting
4. Focused free writing
5. Quickwriting
6. List writing
7. Cubing
8. Looping
9. Letter writing
10. Asking questions
11. Inventory
12. Scratch outline
13. Outlining
14. Interviewing
15. Visiting locality
16. Monologues
17. Survey talking
18. Fantasising
19. Oral composition (verbalization)
20. Classical invention
21. Oral reading
22. Silent reading
23. Debating
24. Using mother tongue
25. Drafting
26. Thinking without writing
27. Role playing
28. Analogie
29. Sleep on a subject
30. Role playing
31. Analogie
32. Sleep on a subject

In fact, such type of activities prepare the student-writers to realistically embark on the task of writing. The task of writing and drafting also requires specific kind of activities some of which are found listed below:

1. Strategic questions
2. Timed writing
3. Elaboration exercises
4. Reduction exercises
5. Jumbled paragraph
6. Jumbled essay
7. Writing topic sentences
8. Writing thesis sentences
9. Quick writing
10. Group drafting.

Following the phases of prewriting/rehearsing and writing/drafting the phase which entertains revising emerges. In this phase some activities are prioritized as well to be manifested in writing classrooms some of which can be also mentioned as follows:

1. Peer feedback
2. Group-correction
3. Rewriting exercises
4. Revising heuristics
5. Teacher feedback
6. Check list.

Some of the crucial prewriting strategies which are significantly advantageous in provoking thought, generating information and stimulating background knowledge and facilitating retrieval are elaborately discussed in the following pages:

**Cubing**

The prewriting term, cubing, coined by Elbow (1985) is an information gathering technique seriously accounted for as a potent initiative which can be used in writing classrooms to blossom the desired objectives as far as liberating the
captivated thoughts. Commonly a mental block may be the outcome when someone sits for writing facing a tabula raza to get started. Cubing is the problem-solving technique which helps thinking about a topic to accumulate a sufficient amount of words on paper. Actually such a tool can be found utterly practical when a student-writer reaches the point where a subject has been already evolved in his mind and now he is thoroughly prepared to write about. The subject can be viewed and explored from six view profiles: description, analysis, application, comparison, association and persuasion. The six areas of a cube are considered to represent six type of writing assignments to be carried out by the student-writer to tap new thought reservoirs required to have the different dimensions of a specific topic explicated. In other words: that specific topic can be responded to from six perspectives. Each perspective can be reviewed by allocating a mini-assignment to be fulfilled, thus generating new unexpected information according to which the writing task can be rapidly and fluently finalized. Once having those six mini assignments met a persuasive end, the topic will be assessed and discussed from six angular view, quite adequate cumulative data can be piled up to bring about that sure start which has long been awaited for. To elaborate on this, student-writers can be granted golden opportunities to experience a practical realization of how the aforementioned
technique can be found generous regarding generating a bountiful amount of blade-edged information apt to facilitate the development of the selected topic. A model which has been reproduced by (Spack : 1984) is presented here. She offers her aid-guidances to the writing teachers who aim at helping their student-writers to exploit most effectively such a prewriting technique. Students-writers for appropriate achievement are advised to conform themselves to the imperatives stated below:

1) Describe it: Examine topic or object closely and tell what you think it is all about. The topic, in case of being abstract one such as cooking can be disregarded whereas the writer should get involved in writing the cubical perspective he/she is pursuing by.

2) Compare the topic or the object to some others you have come across before i.e. what is it similar to? different from? Usually a comparison espouses likenesses and differences.

3) Associate it with something you are familiar with already, i.e. what does it remind you about? what correlatives can be established with what and whom. In fact what does it prop in your mind once you hear and read that.
4) Analyze it: Point out what it is made of. Explain how it is manufactured.

5) Apply it: How is the item mentioned to be used. How can it facilitate the currency of living? What improvements does it bring about? What can be done with?

6) Argue for it or against it: Give justification for your positive or negative stance. Defend your position giving satisfactory reasons. Be stable in adopting one single position. Support your position by giving various detailed evidences.

Once the six perspectives are industriously and dilligently expanded, alot of ideas and materials will be ready. Since they are potentially energetic with loaded power, will certainly generate more ideas and thoughts appropriate to be developed into a mature well embodied paragraph or essay.

**Free writing**

Free writing is one of the dependable versatile pre-writing techniques which can be invariably used by the student-writers to enforce the dormant nucleated thoughts germinate, prop and plop, sliding smoothly marking the awaiting impatient slice of paper. In handling such a thought
provoking technique, the student writers will be assigned to write furiously as freely as possible, without deterence or hesitation within a given pre set duration of time, say five, eight or ten minutes time to generate accumulating as much as possible details in the form of structured words on the blank sheet. Actually free writing can be technically found influentially assisting when the student-writer is being trapped or obliterated by a writer's block in doing a writing assignment. Apparently, therefore free writing can be taken as a rescue measure in serious blocking moments. Tucker and Costello (1985) define free writing as a "non-stop writing" and they add that it "can be compared to warm up exercises athletes do before a competition and they address the writers pointing out that free writing's "purpose is to loosen up the muscles of your brain, while encouraging you to relax and to see that writing is a process that includes many stages". Some who show being interested in scribbling on paper urge themselves violently due to the formal nature of writing to do it tight right at the outset from the first sitting. Student writers of such category are in fact self stumbling type of fellows who unconsciously and innocently have their flowing tendencies checked and suppressed. Student-writers who carry out free writing warming up exercises are strictly advised to forget about being grammatical and accurate. They are also encouraged to ignore insisting on observing the
mechanics and providing organization. Sometimes, some student-writers, at the expense of being neat and clean, inhibit themselves clamouring about for punctuation or getting busy erasing. Actually, when a student-writer freewrites he/she should strictly overlook correcting, revising or polishing the finished product. Chastain (1988: 24) in supporting what superceded asserts that, "The goal of free writing is to write. The writers should entirely concentrate on the creative process. He should not even consider criticizing what he is saying because criticism hinders the flow of ideas and results in hesitation and blockage of ideas. Free writing stimulates the flow of thought and encourages it to continue uninterrupted". Accordingly, student-writers are didactically instructed not to plan before hand, organize neatly, revise or proofread while they are actively busy violently doing free writing. Surely, student-writers will discover to themselves that, from time to time, they are almost helpless in writing even a few sentences by free writing and in some other cases they may come up with just scanty amount of clipped or crippled sentences or even non-sentences. This should not discourage them. It happens at times quite so often. They can merely busy themselves copying or recopying uninterrupted in chain the only sentence they have got started with or without reflecting their blocked bogged condition by practising reassisting writing" I can't write what I want to have it said" till an opening
inlet of hope may come out of it unnoticed. Rozenberg (1989) expounds on such cases by stating that

"At first you may find that you write very little in ten minutes. After doing this exercise for two or three weeks, however, you will be surprised at how easy it is to get started and how much you are able to write. You may also discover that you begin to notice more about the world around you ... ... what if you run dry and can't think of anything more to write about? Simply copy your last sentence over and over again until something else comes to your mind. Or if you like, draw a conclusion from what you've written or write a one-sentence summary - and then more on a new topic. But make sure you keep writing for ten minutes".

Elbow (1981 : 13) deplores the time and energy "spent not writing" and states that free writing is the best way to learn ..... to separate the producing process from the revision process and continues emphasizing the above mentioned contribution by elaborating that "Free writing is the easiest way to get words on paper", thus stimulating the students to commit themselves conforming to simply forcing themselves to write without stopping for ten minutes.

Journal Keeping

One of the most rewarding experiences in case of aiming to be proficient in sports, arts or winning a successful educational career is purely due to constantly and regularly
practising that favourite interest. Having got the exercises continually done once a week does not evolve an unexpected exceptional attitude in a specific skill. Like any other type of skill, writing requires prolonged ceaseless laborious practice till the required objectives will be utterly accomplished. Most good writers write almost daily. Writing is a daily habit at most good writers. Every successful writer assigns a specific quota of time to carry out his writing activities; every morning, every afternoon or any time he prefers that to be performed. All writers, without exception, do know that nothing can be found easier than remaining paralysed; not writing. Writers should ignore thousands of reasons for not doing or putting off their daily habits of writing. Student-writers should resist those temptations of whatsoever sort they might be. A writer, in the sense of the word, is some one who is able and does write habitually and frequently.

Accordingly, journal keeping as a prewriting activity which facilitates the generation and preparation of ideas is a very personal activity based on which the student has to be efficiently self disciplinistic. In doing so, the student will truthfully benefit from the chance of rendering his/her thoughts and feelings into linguistic descriptive mode of aggregated words in the surest, safest way, ever been possible. Practicing writing journal in an unconfined manner
enhances the individual's self concept of writing; and in the act of writing; consequently, it gets demystified. Writing turns out to be a dependable convenient task; simple to be done for the purpose of personal self expression.

To get regular practice in writing the student-writer can keep a journal for an assigned period of time; say one or two weeks. The time spent on writing journal can be a time for self examination, reflection, introspection and time, to remember. Therefore, student-writers are advised to write for a predetermined minimum amount of time; more than ten or fifteen minutes during each daily journal-writing session.

Not only keeping a journal is a good way to get daily practice, it also gives the student-writer the golden opportunity to experience and manipulate specific writing skills. The journal allows the student-writer to describe objects, people, events from different perspectives, to practice caring for details, to focus. The journal assists the student-writer to realize and discover what he/she really thinks of, some issue or persons.

The journal in fact, can serve as a note-book of the student-writer's ideas: a source in terms of which a story or an essay can be logically and patiently developed. That's why the use of note-book or book, spiral or fly leaf, in which
students can write about their experiences both in and out of school or can record responses and reactions to learning and learning activities which are referred to as learning logs, journals or learning journals. The use of learning logs by student-writers provides them with an opportunity to reflect and comment on learning, and are usually shared by the teacher on a regular basis without being graded. In this way, the teacher will be enabled to find out if the student is making progress in addition to the students-writer gaining additional opportunities to practice the task of writing.

Learning logs can be used in writing-classes to monitor a pre-writing activity and also as a method of motivating students to develop fluency in writing through regularly writing on topics of their own choice. Learning logs when utilized for the purpose of establishing a dialogue between teacher and student-writer by means of interrogation or commentary, they are referred to as dialogue journal or diaries (Richards, Platt & Platt, 1992 : 208).

All the student-writers have a lot of chances at their disposal to discover about themselves and others, about the world they are encircled by and the ties they cherished through long experience with it. The way to explore their life events is to let it be bounced back open in a well documented journal. Scribbling about ideas, emotions, problems fantasies,
dreams and incidents is the stepping stone toward understanding them each and developing intelligent self-awareness. Besides, recording in a journal creates a momentum to experiment with stylistic varieties by attempting at "voice" and "technique".

In such moments, student-writers can be helped therapeutically to actualize themselves. Such a desire makes writing possible since writing is one of the significant forms of self-actualization. Students themselves, first and foremost can be directed "to collect themselves in a journal". (Rohman, 1965: 36). A daily performance of some sort is required from the student-writer without stipulating length restrictions.

Good writers who keep on writing journal are in fact persons with real involvement unlike writers with "phoney involvement". (Rohman, 1965: 37). Journal is said to serve as one of the vital procedures of accessing student-writers with real involvement in their subjects and in themselves. Journal can be exploited to turn the writing task "real for students as well as teachers. Teachers can receive great delight in reading those writings done mainly for real purposes.

A journal by whatever name it is chosen to be called: a diary, notebook can start as a simple record of daily activities. Such a record will be naturally developed into a
valuable collection of thoughts, feelings and experiences. The student-writers will be engaged in writing anything possible; all the roamings and ramblings of the mental course which eventually will be ended up with the emergence of something unexpected. Journal can serve as a vehicle for communicating with self; through writing and reading the daily recorded items. The Journal can be taken as a source both for paper topics which frequently supply the student-writers with the sparks of an idea that eventually grows into a well done mature essay.

Students who have been interviewed in this respect expressed their view in various positive ways. Some of those students were so lucky as they had not had the sweet experience of conveying their thought non-defensively. This was their first time they ever had themselves stated. One of the students quoted in Rohman (1965 : 37) asserts", I wrote in my journal for several weeks before I realized that I was doing so for more than just a course. It began to mean something to me. It become more than just a proving ground for my themes .... It became a vital part in my whole life".

Teachers are advised to seriously assign journal writing due to its nature which requires little marking. The purpose of journal writing is to allow students to record their thoughts without concentrating on the written form. Most
usually, it is found that foreign student-writers are so concerned with surface structure of their writings that they rarely spend time considering the ideas they are writing about. It is also worth mentioning that journals are non-threatening forums in which students can express their ideas with minimum concern about structure. Needless to say, they conserve as a source of ideas that students can appropriately make use of in their later compositions.

The following guidelines for the laborious student-writers as well as industrious teachers in accomplishing their purposes can be observed:

1) To keep a journal a notebook or a loose leaf binder is required.

2) A list of topics that will stimulate the student-writers to think and explore may be made be available to them.

3) Student-writers are advised to write on regular basis daily in their journals.

4) Student-writers are instructed to write on varieties of subjects, including feelings, opinions and ideas.
5) The teachers should determine the frequency of writing to be carried out by the student. Once a day chair writing can be very influential in rapidly developing the student-writer's writing abilities.

6) Students are advised to be alert to topics for Journal-writing conversations, class discussions lectures, daily news reports, book and magazines, even memories and dreams may furnish the essential ideas most necessary for writing.

7) Student-writers should be encouraged to use material from their journals as a source of ideas for their ongoing writings.

8) Student-writers should be provided with convenient opportunities to read their daily journals and teachers should respond with encouraging remarks and possibly with arguments that reinforce or dispute what they have written.

9) Modes of journal writing can be chosen out of the student-writer's products to be read for stimulation and evaluation. Thus, teachers can encourage them on doing their journal writing constantly and competitively.
10) Finally student-writers are strongly advised to review their journal entries at times periodically.

In sum, one of the most advantageous techniques in collecting topics for writing purposes besides keeping account of intellectual and emotional self is to keep in the habit of journal writing as regularly and unceasingly as possible. The adventures of the mind, day by day, can be documented by date and to date, providing a dependable idea and information storage to be retrieved in writing projects. What is heard, seen or done can be included in the journal to display whatever perspective need to be elaborated by more and more words. Depending on such a crammed day-bag full of miscellaneous thoughts and ideas, the student writer will be left with no pretext but every encouraging motive to keep on writing, even about those indexed in the journal itself.

**Focussed Free Writing**

Focussed Free writing is a prewriting technique in which the writer is involved in focusing on a particular topic or an idea. The writer's mind due to being engaged in focusing on a specific topic can not wander about freely or almost recklessly, writing down what ever may occur to his/her care-free easy going uncontrolled pen. In other words, the writer instead of being attached to his unstructured thought-flow
concentrates on a topic beforehand and then he gets involved in writing what plops out of his mind about the central idea or the focus. Sometimes such a topic-oriented free writing is known as "guided free writing". (Man and Man: 1990:7). Focused freewriting is one of the tools technically used by the student-writer in his writing performances across the curriculum to provide the convenient opportunities required to zoom on a specific idea to develop that kind of preparedness which enables him/her to elaborate on the point he/she has in focus in mind. From time to time. It happens that the student writer digresses drifting himself far away from the original point and interrupt his ideas but should attempt eventually to steer back toward the central focus once more. Focused free writing can be a good way to record initial reactions to a piece of reading or a class discussion. Admittedly, focused free writing can give the student writer the right chance of writing without out worry. Of course the student writers who are lucky to have the chance of experiencing with such a writing working tool as free writing exercises report that the technique helped them diligently to get over the state of rigidness and paralysis in the time they have been vacantly blocked, being trapped helpless gaping at a balance sheet of even unscratched paper. Students writers are seriously advised to unblock their blocks by implementing such a miraculous prewriting technique in time of genuine emergency.
Clustering

Clustering can be defined as a prewriting technique that enables the student writer to choose an encircled nucleic topic around which whatever may be found in relationship with will be chosen to be jotted down in tree branch like relationship. The student can select the ones which can be found most crucial for developing the topic he aims at. Sometimes, clustering can be taken for “inventory taking” (Man & Man 1989:14) but differing slightly from brain storming. Pica (1986:17) defines clustering as “non linear brains storming process that generate ideas, images and feelings around a stimulus word until a pattern becomes discernible”. The whole process of clustering can be reviewed as such in terms of Pica (1983:17). The writer starts with a circled word or phrase in the middle of a page, perhaps a topic of choice of his own a word connected with material being studied by the class. Then he writes words and phrases he associates with the first word, circling them, arranging them around the first word and drawing lines showing the connections in his mind, like spokes in a wheel. Additional associations may arise with some or all of these new words and are added to the diagram. The writer then can use this clustering in a variety of ways: as an outline or list of subtopics he wishes to cover as a scaffolding that leads her
to the issue he wants to focus on within the larger topic. In preparing a cluster diagram students are advised to let their thoughts flow freely and record all the ideas that occur to them, circling and connecting the ideas as appropriate. The writer should not pause to evaluate ideas or to correct some errors and so on. In case the writer runs out of ideas, he can study the branches of his cluster to explore the relationship among the ideas or he can "doodle a while or trace over what he has already written until new ideas surface. (Clouse, 1992:11).

**Looping**

Looping is another interesting variety of prewriting technique which at first looks quite similar to focused free writing. In looping, primarily, the student-writer is required to write freely and rapidly on a specific chosen topic for at least five minutes. In conducting such a type of writing, the student-writer should ignore caring for grammaticality or accuracy. He/she has to pour his easy flowing thought on paper without worrying himself/herself giving attention to those type surface matters. After spending the present time duration on authentic free writing, he/she has to read the finished product, underlining what he/she may distinguishes or believes to be crucial, significant or necessary to bring
about the mature development expected in that connected segment of writing. The lumpy part underlins whether a sentence or a non-sentence is known as the controlling statement.

After having the controlling statement from first loop concised, it will be jotted down on a separate paper. Another five minutes of free writing will be spent on expanding the new concised controlling statement. A second loop will be created to spend a second five minutes time of focused free writing elaborating in reference to the second controlling idea. A third compacted controlling statement can be derived this time and a third five minutes time can be devoted in focused free writing to make up the third loop.

Having done with those activities the writing can be read or reread. As a result some focused idea that can be used as the subject of an essay will be readily evolved to embark on.

Spack (1984: 656) indicates that loopwriting is an "invention technique" by the application of which the writer abides by "a non-stop writing in the absence of self censorship". Then the writer gets engaged in reading, reflecting and summarising up in a single sentence "What has been written. The writer is advised to repeat the above process twice so as to meet the stipulated requirement.
Brainstorming

One of the most potent techniques instrumentally used to generate as much as unexpected, even farfetched thoughts, ideas or viewpoints pertaining to students subjects so as to enable them embark hopefully and willfully on schematic composing, thus successfully manufacturing, fleshy slices of effective writings.

This prewriting tool involves thinking or jotting down ideas or viewpoints as they can in the form of words, phrases, clauses sentences, or any thing else possible flashing in the mind without worrying about accuracy, or paying attention to appropriacy or evaluating or analyzing such things as organization, grammar, style, sentence structure spelling or mechanics or any other instance of linguistic surface matters if confronted with. Having brainstorming properly performed all associations and interconnections will be emerged to facilitate the exploration of inter/intra relationships which will eventually lead to the full generation of ideas. Brainstorming is mainly resorted to by writers when they aim at generating ideas, freeing thoughts, unblocking their arrested thinking or breaking mental blocks or opening their minds to some other possible ways of looking at a thing or a phenomenon.

Raimes (1983 : 10) suggests that "Brainstorming can be done out loud in a class or a group, or individually on a paper".
"Even just two or three people bouncing ideas off one another can generate an astonishing amount of material in short time" (Messenger and Taylor 1989: 29). The application of brainstorming in a group involves the use of leading questions to stimulate student's thinking about a topic or idea that is under focus. The questions could be written on the chalk board and each student should think of providing an answer to that question. Students are usually granted a short period of thinking-time or incubation period to come up with their mediated answers student's which will be chosen later to extend their answers, reactions, reflections to that specific nominated question. The teacher or a student can write those variety of responses and other students will be engaged copying which ever may be found more fitting to be used in their compositions or their essays supposed to be developed later.

The goal of brainstorming can be the making of a list of topics, or data in a set time period, as well. One person will be elected to be put in charge of recording the suggestions on the chalkboard, using short phrases or single words. Attendants announce their view points and all will be recorded without ignoring any one's contribution, even if it is found to be repeated item. So all proposals without being evaluated or rejected will be included. In fact, such class policy helps the list to grow and weaker ideas evolve to better ones. In the end a long dependable list will be
made ready for students to select one or two of the most helpful viewpoints to help them more forward logically and coherently developing their general topics upto specific details as fulfilling adequately the thesis objectives.

Brainstorming as a quite powerful poping machine which most of the time the competent successful writers make the best use of "to start ideas flowing" (Shoemaker 1989 : 17). Moreover, it can not be ignored that it is a versatile thinking tool which can be used at any stage of the writing process as well.

Brainstorming involves thinking of as many idea as one can without worrying about such things as organization or grammar. The purpose of brain storming is to help student-writers free their thoughts, breakdown mental block; the feeling one gets when he does not know what to write about, opening student's mind to other possible ways to looking and evaluating things.

To carry out such fun and game like exercise, the student writer are advised to relax and let their mind wander, near and far, where possible. This can be realistically manifested alone or in collaboration with the class partners. To reinforce what have been explored and discovered a more focused brainstorming can be administered to narrow down the thoughts generated, thus accommodating the message required for the potential audience process and product can be processed complementing each other.
This can be realized when brainstorming and outlining are processed in complementation. When writing is planned, it will be clear and easy for the reader to understand one system popularly used for planning called outlining. The student writer can practice combining the freedom of brainstorming with the control of outlining. This can lead to a more mature type of writing.

**List Writing / Scratch Outline**

To generate thought or accumulate information in reference to a subject or a topic, the student-writer can make use of a prewriting technique known as making lists. Primarily it can be implemented to have the topics shaped from the subject. It can be summarized as jotting whatever aspect of the subject concerned down below without spending any time in evaluating or criticizing the terms chosen to be columnised as a list. List writing as a prewriting activity is also quite practical in generating the required amount of ideas according to which such topics can be developed. The student-writer should be directed to arrange every thought segment occurring in a columner manner. Students, here, should avoid extending viewpoints in reference to ideas already generated. Evaluation of the appropriacy of the items whether they can be worked out in the essay or not should be deferred for the moment. In case, the student writer runs out of thought, he/she can benefit from the situation emerged and decide which items are helpful and
which are relevant to the topic to be expanded into an essay. As a result, the irrelevant items should be deleted and excluded from the prepared list.

Next, from time to time, after having the whole list inspected, the student-writers may be confronted with an opportunity to add some more related ideas to the list. After having studied the idea, an adequate list of relevant thoughts and ideas will be in access to be included in the essay. Most of the student-writers are satisfied with list writing since their requirements are finished. Some other writers take a step further by planning to come up with a scratch outline. To prepare a scratch out line the thought items related to each other will be grouped in different smaller lists. The developing policy will be to focus on preparing multiple lists out of the first single list. It can be supposed here that a student-writer has already written a list on why his grade was the lowest in one of the courses taken. Three of the items in the list may be referred to book note taking, five of them to not having successful learning habits and four of them can be related to absence frequency, and six of them is interrelation to not exercising punctual reading, preparations. In consequence four lists are going to be prepared ----- one idea is about poor note taking, one idea is about unsuccessful learning habits, one idea is about absence of frequency and the last about not being punctual in preparation. If such a procedure is followed. A step further
than listing is done. Besides making a list, the student-writer has brought in his/her scratch outline some kind of organization to the whole task. Of course, such an achievement can help the student-writers to even guess how many the number of the paragraphs in the essay to be developed can be or what shape the finalizing composition take up to itself.

To conclude, a scratch outline can often be the most helpful single technique for writing a good paper. It is an excellent follow-up to the prewriting techniques already mentioned: brainstorming, freewriting, and making a list. In a scratch outline the student-writer can think carefully about the exact point he is making, about the exact items that he wants to support, and above all, the exact order in which he wants to arrange those items. The scratch outline is, then, a plan or a blueprint that will help student-writer to achieve a unified, supported and organized composition.

**Inventory**

As a prewriting technique, in the process of utilizing inventory as an effective technique to provide thought and to recall and stimulate thinking, a student-writer is required to recall his knowledge, beliefs and feelings about a specific subject for full consideration. When the inventory is realized,
information can be recorded to yield and generate new unexpected ideas. Consequently inventory serves as a means of developing a focus so as to expand the topic and to expound on its ramifications. Besides it acts as a rich source of information and ideas, thus fulfilling the assignments requirements more successfully and penetratively.

Inventory can be handled when both techniques, brain storming and clustering, are put into use. Like cubing both brainstorming and clustering assume that the student-writer has already settled on a topic to start readily with. As it has been assumed with cubing both brain storming and clustering anticipate the choice of a general subject to be covered by the student-writers in terms of which his/her writing can be readily embarked on.
References


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