

ライティングへの道

長谷川博一¹⁾ 岩田 保²⁾ 和田 多鶴³⁾A Path to Writing:
An Approach to Writing for Communication with EFL Students

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要旨:

- I. 本論文は大学・短大・高校教員による外国語教育の共同研究である。
- II. 外国語でのcommunication は、listening, speaking, reading及びwriting の円滑な学習が大切であるが、ここではwriting を軸にした演習指導方法について研究し検討したものである。
- III. 研究教育についての構想
 1. 対象：高校生40名を被験者とした。(新高校学習指導要領により、1996年度は「ライティング」導入の初年度であった。)
 2. 教材等：視聴覚を利用するauthentic 教材を使用する。
 3. 研究授業指導内容
 - (a) 被験者は和文英訳型英作文の教育を受けてきたが、writing は未経験者である。journal writing をもって出発点とし、半ばよりessay writing を加える。
 - (b) 研究期間は3ヵ月、週一度12回を予定する。
 4. 研究内容
 - (a) 被験者は教材から自己の思考をいかにして造り上げるかを分析・検討する。
 - (b) 書き手の責任として、読み手に、如何にして分かりやすくtextを作成するかの過程を分析・検討する。
- IV. 研究成果
 1. 被験者の思考過程を分析した結果、10の事項に整理した。
 2. 漫然とwriting に参加するより、読み手を意識し意欲的な被験者は書き手として、予想を超え多彩なstrategyを展開した。
 3. 語学力は、level を問わずwriting 教育を導入することによって向上する傾向がみられた。
- V. 今後の課題

被験者の作品には、plagiarismの発生がみられ、今後、初期段階から引用符使用と書き換えの指導が要求される。

1. Introduction

In the first language (L1) writing class, it is a widely accepted teaching practice to get students to conceptualize their impressions or reflections on authentic materials or texts such as literature, films, music and arts. Here, the term authentic texts can be interpreted as texts produced for and by native speakers of English and not simplified for pedagogical purposes (Brinton, Snow and Wesche, 1989, p. 34). This L1 teaching practice spans a wide range of formal education from grade school to university. This study assumes that this teaching practice can be applied to the English as a Foreign Language (EFL) writing class in high school, which might be somewhat in tune with the new guidelines announced by the Ministry of Education in 1989.

In April 1996, the new curriculum for "writing" for communication were introduced in high schools throughout Japan under the guidance of the Ministry of Education (or Monbusho). The objectives of this new

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curriculum, explicitly and implicitly, emphasize the writing process, de-emphasize on grammar and stipulate that the learner is expected to formulate his or her own opinions through reading and listening and produce writer-responsible and reader-friendly text (Monbusho, 1989).

The implementation of any guidelines the Ministry announced must be carried out using Ministry-approved textbooks, which have been written to conform to the teaching objectives laid out by the Ministry. However, particularly in this writing curriculum, there lies a discontinuity between the Ministry's objectives and the content of the textbooks. The objectives focus on writing for communication while the supposedly newly published textbooks seem to be little more than new covers with fundamentally the same content inside, focusing on Japanese-to-English translation. In fact, this discontinuity indicates two mainstreams of English education in Japan which permeate secondary and higher education. Yet, in secondary education, Japanese-to-English translation is the prevailing approach to teaching while writing for communication assumes at best a minor role. Translation is not dealt in this section but in the following section.

The aforementioned predominance notwithstanding, this study postulates a greater emphasis on writing for communication. It is interpreted here as producing "writer-responsible" (Hinds, 1987) and reader-friendly written products by emphasizing a writing process in which students formulate their own opinions through reading and listening to authentic texts. Hopefully, it will be seen to comply with the Ministry's objectives.

To realize such a postulate, this study ensures that:

- (1) English journal writing is assigned every week for the purpose of helping the students get accustomed to increasing their output with less difficulty.

Individual differences are emphasized in forming and writing opinions in order to make the students take responsibility for their own writing. A general theme can be given but, within this theme, the students are free to decide their own topics for their writing projects. The general theme used with the test group for this study was Vincent Van Gogh, as will be explained later;

The writing process outweighs the written product. Thus, a modified portfolio approach (Reid, 1993) is applied for assessment because the students were total novices in terms of English writing. This approach requires the students to submit all the drafts written, together with peer review sheets for assessments which the students are supposed to write; and

Peer reviews and writing conferences-- a face-to-face conversation between the teacher and the student" (Reid, 1993)--are employed in order to have the students write reader-friendly texts.

To clarify the postulate, two research questions are asked:

Whether and how the students can conceptualize their own topics in English; and

What strategies they employ to produce writer-responsible and reader-friendly writing.

2. Review of Literature

They [children] know, perhaps intuitively, that writing is an act of composing, a process of discovery, and a powerful way to understand and to be understood. (Vacca, Vacca & Gove, 1991, pp. 125-126)

Writing is a means of communication. Communication begins with the motivation of wanting to understand and to be understood by others. Others" can be friends to talk with over a cup of tea or over the phone, correspondents to write a letter to, the audience for a speech to and readers to keep in mind when writing prose and poetry. In a speech the listeners are usually called the audience collectively while in writing the reader is also called an audience (Kroll, 1978; Flower, 1979; Nystrand, 1986; Berlin, 1987; Carrell, 1983; Carrell, Devine and Eskey 1988; Ede and Lunsford, 1984: in Johns 1994). In writing, the interaction with the audience enables writers to discover not only how and what their audience understand and expect in their text but what is hidden deeply within themselves--self-discovery (Murray, 1990). This process of discovery through interaction is in fact

analogous with that of composing or conceptualizing to produce reader-friendly texts.

The process of conceptualizing in writing also seems to require similar steps for readers to reconceptualize texts or objects in reading, listening and appreciating films and other works of art. Let us take reading, for example. Readers read the text conceptualized by the writer. Then, they reconceptualize it for comprehension (Goodman, 1975; Smith, 1985). In the process of reconceptualizing for comprehension, readers first make hypotheses relying on prior knowledge and experiences. Then, they can modify their hypotheses many times by inferencing, gathering facts, making predictions and confirming. Finally they can construct meaning. That is, the readers can comprehend the text. In this regard, conceptualizing--i. e., composing in writing and comprehending in reading--transcends the modes of writing, speaking, reading and listening. It is not surprising, therefore, that composing can happen by synthesizing audiovisual materials. This is because human beings intrinsically possess the capacity for conceptualization.

Vacca et al.(1992) demonstrate this intrinsic characteristic of writing by citing Clay (1988), who observed that most five-year-old children,

have definite ideas about the forms and uses of writing gained from their preschool experience--exploring with a pencil, pretending to write, inventing messages, copying an important word like one's name, and writing labels, messages or special words in favorite story books (p. 127).

The concept of writing in L1 as a means of communication, an act of composing and a process of discovery, which are intrinsic qualities of writing, has made inroads into ESL writing classes. Further it is permeating into the EFL writing classes of many universities and top-level high schools.

Nevertheless, other EFL writing classes still have preconceived notions that translating into English is analogous to writing and that translating is easier than formulating opinions in English.

In terms of writing per se, translating cannot be tantamount to writing. Writing stems from self-expression, self-discovery, conceptualization and communication, while translating is a means of understanding the target (L2) culture and its people in our language (L1) or making our culture and ourselves understood in the target language (L2). Translating requires us to be well informed of both cultures as well as the writing conventions of each culture. In other words, it is within the realm of the work that experienced writers or experts can do.

In EFL/ESL settings, given that learners are experienced at writing in their L1 but novices at writing in English, they need to practice composing in English by utilizing the L1 writing abilities, strategies and knowledge they possess (Friedlander 1994). These L1 abilities, strategies and knowledge can also transferred to L2 writing, whether good or bad (Mohan and Lo, 1985; Edelsky, 1982; Jones and Tetroe, 1987; in Friedlander 1994). Should the novices study how to translate without the experience of composing in English, it would be tantamount to putting the cart before the horse. It would be an excessive amount of work, which may lead the students to frustration and demotivation.

However, translating invariably occurs in the process of EFL/ESL writing. It is important to consider at what stage translating has positive effects on L2 writing. Whereas L1 knowledge is stored in long-term memory, switches to L2 may happen in short-term memory because EFL/ESL learners have not yet integrated L2 culture and writing conventions into their background knowledge. Accordingly, more frequent switches into L1 during the stages of brainstorming, planning and writing a first draft assist in producing better quality of writing (Friedlander, 1990).

In view of the aforementioned review, this study places self-discovery, conceptualization and communication at the center of writing, and minimizes translation to a word-by-word or phrase-by-phrase level in the brainstorming, planning and first-draft stages, not allowing the students to write their entirely conceptualized texts in Japanese and then translate the texts into English.

3. Theme Selection

The theme of the essay, Vincent Van Gogh, in this writing class was selected for three reasons --currency, inspiration for writing and pedagogical value.

As to currency, for three months before this writing course started, some of Van Gogh's paintings had been on exhibition at a museum in Yokohama. Moreover, during the period of this exhibition, I encountered the song Vincent, cited below, when observing the media course that Ted Quock, an instructor of Teachers College Columbia University Tokyo Campus, conducted at Keisen University in Tokyo.

Starry starry night
Paint your palette blue and grey
Look out on a summer's day
With eyes that know the darkness in my soul
(Words and Music by Don McLean, 1971)

During this observation, all the observers were impressed by not only his lesson but also the beautiful music and lyrics. This song made my heart sing. The sentiments which Don McLean, the singer-songwriter, expresses may be in consonance with those of the listeners. Moreover, the lyrics resonate in the following inspiration for writing and pedagogical value in language learning and text quality.

In terms of inspiration for writing, this song includes not only culturally specific content that can help the listener expand his or her content schemata (Carrell, 1993) on Western cultures, but Van Gogh's aesthetics, thoughts and sufferings that may be shared somewhat with ordinary people like us. Further, tragedy generally attracts audiences, be they readers, listeners and viewers, because they can put themselves in the shoes of the victim of the tragedy. Furthermore, this song may provide new dimensions of Van Gogh's works, personality and historical background for those Japanese students who only know that he cut off one of his ears and committed suicide due to his insanity and that one of his paintings costs as much as 100 million yen.

In terms of pedagogical value, firstly in language learning, students can learn from Vincent how to express colors, describe landscapes and identify language relating to art as well as feelings and symbols in Western cultures. Moreover, they can learn how to specify the antecedents being referred to what by utilizing higher-level skills--skills to construct meaning with the help of background knowledge in order to make predictions.

In the classroom, the sessions in which the students engaged in listening to the song Vincent and its interpretation were videotaped.

In the first listening, 40 students were divided into eight groups. Each group had five students. In the group, each student focused on one item in listening. One student wrote down as many words expressing landscapes as he or she could hear, a second student colors, a third student tried to identify referents for I, my and me, a fourth student referents for you, your and you, and a fifth student referents for they and them. The study showed that the students who focused on the words expressing landscapes and colors could hardly jot the words down while those who tried to identify referents did it somewhat and furthermore could name some of the referents. For example, I refers to Don McLean, you to Vincent, and actually, they refers to people in general, which can include listeners of the song and viewers of Van Gogh's paintings (both in his own time and in the song's present). What is more important is that these referents, which are distributed throughout the song, serve best as markers that give cohesion to the text. More specifically, the listener or reader of the song or lyrics can grasp the gist and share the sentiments with Don McLean by listening or reading depending on these referents. In this sense, the students managed to utilize higher-level skills, make predictions and construct meaning.

In the interpretation stage, the students colored the words expressing landscapes and colors with highlight pens when listening, and were asked what certain phrases meant in context. For example, the snowy linen land

means canvas. As to landscapes and colors, the teacher showed the students some of the Vincent paintings in the book when they listened to the lyrics of each stanza, and had them infer the color or the landscape, e. g., daffodils and haze. In interpreting the lines, particularly the two lines *But I could have told you, Vincent/ This world was never meant for one as beautiful as you seemed* greatly depress the students, who are adolescents, and aroused their sympathy for what Vincent had done in his life. This depression and sympathy encouraged them to write in an effort to save his soul.

Secondly, in text quality, Vincent possesses the quality that authentic texts entail--i. e., a purposeful, social and sequential process (Halliday & Hasan, 1985; Martin, 1984). Authentic texts are composed with textual and structural unity for the purpose of conveying certain messages through interactions with their readers or listeners. These qualities can help students construct meaning. In fact Don McLean, the singer-songwriter, conveys in a linear fashion Van Gogh's pure love for human beings and art, sufferings due to his own moral standards and his sentiments for Van Gogh through communication in the song with Van Gogh and the audiences of Van Gogh's paintings.

In addition to the song Vincent, a reading passage was offered to give the students general knowledge and chances to use the vocabulary and expressions about art. Furthermore, the students viewed the poster of the painting *The Starry Night*, which is on permanent display at Museum of Modern Art in New York City and other several paintings in the book. The integration of such aural and visual information into the students' background knowledge can help them plan their essay project.

4. The Study

This study was carried out with a sampling of 40 third-year students in a Tokyo high school in 12 sessions from April till the beginning of July 1996. During this period the students engaged in free-topic journals and specific-theme essays.

Subjects

The subjects were students who had studied English in the traditional Japanese method (which concentrates on decoding, word-for-word translation and rote memorization) throughout for their junior and senior high school education. Accordingly they had no experience in expressing their opinions in writing in English.

Their language proficiency ranged from middle-intermediate to lower-intermediate levels according to the Standard Test of English Proficiency (popularly known as STEP), a well-known English test developed for Japanese learners.

Materials

The materials for the theme of essay writing were a passage about Vincent Van Gogh from the *New Book of Knowledge*, the song Vincent, composed and sung by Don McLean, and a poster of the painting *The Starry Night*.

Method

Answer-Question-Answer activity (See Wada, 1996): This is an activity for reading comprehension which first utilizes higher-level skills which allow readers to comprehend and interpret," and then lower-level skills which involve rapid and precise unconscious processing" (Silberstein, 1993). Semantic mapping was originally borrowed from the activities of Silberstein (1993, pp. 43-73), designed for categorizing, prioritizing and synthesizing the facts gathered while reading in order to deepen comprehension.

Peer review activity was set up to have the students strengthen their own ideas by being aware of the audience and putting their own writing in a different perspective. The worksheets were drawn up with three sample worksheets combined, as suggested by Reid (1993).

Conferencing was designed to give suggestions to the students and reply to their questions in the classroom.

A questionnaire about reflections on journal and essay writing was designed to see whether and how the students engaged in writing process.

Procedures

Once a week for six weeks, the students engaged in free-topic journal writing at home. In the middle of this period, they began their essay projects. The procedures of this study included nine stages:

clarifying their knowledge about Vincent Van Gogh through reading in which they engaged in the Answer-Question-Answer activity and semantic mapping for comprehension, (which was designed to diminish their overreliance on English-Japanese translation);

sharing their sentiments about Van Gogh as an artist and a human being with their peers through listening to and interpreting the lyrics;

narrowing down their ideas by drawing another mapping for brainstorming, and learning simple frameworks about paragraph and essay structures;

writing their first draft;

asking a peer to review their first draft;

conferencing with their teacher as many times as they requested;

submitting their final draft after a number of revisions;

responding to the questionnaires; and

by undergoing interviews with their teacher (six of the students were interviewed).

5. Analysis, Discussion and Findings

In the responses to the questionnaire, the students at all proficiency levels showed in their general comments that journal and essay writing contributed to improving their English. Further, they wrote that journal writing facilitated essay writing, by stating that if they had not written journals, they could not work on the essays. Furthermore, they appreciated the sense of fulfillment they got when their written products were finally understood by their peer readers and the teacher despite some difficulties they had faced in the process. In short, it was a success that journal writing was placed at the departure of writing and the students' "insight excitement" (Casanave, 1994) in writing culminated in output and communication.

In essay writing, a majority of the student writers, in their own different approaches to the common theme "Vincent Van Gogh" committed themselves to their essay projects and showed their positive engagement at every stage of the procedures this study offered. But a few of them, who wrote their respective journals fluently and logically, complained that they could not fully show their writing abilities because they did not like this theme. On the other hand, several student writers were still confused about how to approach the theme, but they were satisfied with their attempts to express their thoughts in English.

This section chooses three of the student writers, analyzing and discussing their written essays in terms of topic selection and its development along with language proficiency and their strategies they devised to approach their own topics.

In order to clarify ideas and conceptualize topics, the first student writer looked for other resources such as some reference books in Japanese, some books of Van Gogh's paintings, and interfaced the information obtained from these resources with her background knowledge. The other two student writers formulated their ideas by interfacing their own experiences with all the visual, aural and reading materials the teacher had provided in class.

Now let us look at the students' essays. Spelling errors are corrected but grammatical errors are not corrected.

The first student writer (SK), whose language proficiency is rather high in this class, attempted to deal with the topic "Did Vincent go mad?" in expository prose from three angles such as his family, paintings and

personality. She also attempted to demonstrate her assumption that Vincent Van Gogh was not congenitally insane but rather made to go mad by his social and family environments, as her first paragraph shows:

Did he go mad? I will go on with a plan like this. At first, I mention about his family. Because I thought he was influence from his family. Especially, his father and his brother Theo. Next, I mention about his paintings. As time passed by, his paintings changed. And I understood that his paintings change was his mind change. Finally, I mention about his personality. He has been go mad for his life. But I don't think it was quite truth. So I investigated about him why did he tell. (SK)

This student writer has two notable characteristics that the other students did not show so clearly. First, she produced the longest essay, which came up to about a thousand words: several times as long as other students did. Second, she has not been afraid of making mistakes in her journals and essay. In fact, the relationship between these two characteristics is confirmed by the quantitative approach in which Casanave (1994) demonstrates: grammatical accuracy decreases as fluency increases. This finding leads Casanave to the conclusion that although this result has little face value in terms of the traditionally narrow definition of "improvement," the increases in fluency and insight exciting--and more interesting than greater grammatical accuracy" (p. 193). In other words, this student writer was risk-taking at the expense of error-free English" (p. 193). The fluency and risk-taking this student writer has gained may be a far greater gain than perfected grammar" (p. 193). However, linguistic accuracy cannot be neglected in writing. So, Casanave reminds us that

... any writing that needs to be linguistically correct, such as essays and reports, can be revised as many times as necessary, and that such revision is a normal part of the writing processes of native users of a language as well as of nonnative users. (p. 193)

To be an error-free writer, this student needs to engage in more revisions than she did. Incidentally, her questionnaire indicated that she made three revisions, including one with the teacher, and that she spent ten hours for three days writing the final draft.

The number of revisions determines whether the students are experienced or inexperienced in writing. The more revisions student writers engage in, the more they will increase their fluency and accuracy in writing. First, they will gain confidence in their writing abilities for English. Second, they will take responsibility for their written products. Third, they will become less reliant on their teacher. If they reduce the number of revising stages requiring the teacher's assistance, this assistance might first lead to constructive feedback, but over time it may turn into appropriation-- coopting a student's intellectual property" (Hall, 1995, p. 159), which is one of the pedagogical issues. Conversely, if they take necessary steps in the revising process, the teacher will not take over their intellectual properties. In effect, a sufficient number of revisions will guide student writers to become independent learners.

What writing strategies did this novice student writer use in her essay and responses to the questionnaire? The five strategies she used in conceptualizing her topic were:

- * Jotting down whatever appeared in her mind.
- * Recording bits of her ideas with a tape recorder in order to avoid forgetting them. She wrote this fact in her questionnaire. Surprisingly she did engage in a so-called think-aloud procedure" before she was taught it. In my interview with her, she confided that she borrowed the idea of a think-aloud procedure from her favorite writer of pop music, who uses it when writing his lyrics.
- * Using English and Japanese alternatively while writing drafts, as shown in her drafts she turned in.
- * Reading many times the materials provided in class and some books of Van Gogh's paintings written in Japanese in order to look for the evidence which could support her assumptions.

- * Observing something unusual in Van Gogh's paintings collected in the reference books. Through this observation she wrote in her response to the questionnaire in Japanese, for example, "It is said that work was painted when he was in despair. So, he used dark colors, but part of the background looked a little bright. It seemed to me that this little bright spot displayed Vincent's wish." She understood that this wish came from one of Vincent's beliefs that "the world is very beautiful after all," which she wrote in her essay. This idea might have originated from the song Vincent. This is the way she created meaning--by exploring all the possibilities into the books about Van Gogh's paintings and the song.

The last strategy above which was employed by this student writer had two opposite effects on learning how to write: paraphrasing and plagiarizing. Like the foregoing excerpt from her essay, she paraphrased part of the song into "the world is very beautiful after all." On the other hand, she copied the phrase "friendless and an outcast from his own family" verbatim without quotation marks from the given reading passage--i. e., plagiarism--as many other students did.

The pedagogical issue of plagiarism is an academic offense in Western norms. Reid (1993) defines plagiarism as "the use of words and ideas of others without giving appropriate credit" (p. 250). It occurs when the user copies verbatim "the specific combination of words or ideas the original writer has used" (p. 250). To avoid committing this offense, the user must put such combination between quotation marks or improve the skill of paraphrasing. Such a rule sounds strange in our culture where the use of the exact words from the original writer actually shows honor to him or her. However, in EFL writing we must teach our students such a Western way of respecting the original writer and monitor their writing process.

In this essay writing, the students have not yet been taught what plagiarism is. In fact, some of the students used the words and phrases that were borrowed exactly from the original authors. Others borrowed the ideas from the books written in Japanese in order to support their assumptions. Timely and proper instruction in, and sufficient practice at, developing the skills of quotation, citation and paraphrase can prevent the students from committing plagiarism.

The second student writer (AY) displayed his deep thoughts about Vincent Van Gogh, focusing on Van Gogh's personality and applying it to ordinary people like us. This student was also one of those who found essay writing "insight exciting." Thus, he wrote a 448-word written product even though he has low language proficiency in this class, which indicated his very positive engagement in his essay project. Like other students, he was such an inexperienced writer that he rarely used English appropriately. To clarify and develop his opinions, he employed a strategy of effectively giving a great number of examples that he had found in the reading passage and song provided in class.

... I think two property is Vincent's two personality: one is pure, the other is violent. His personality is violent on one side. He threatened to stab his friend, Paul Gauguin in 1903. He slashed off part of his ear with a razor. He shot himself and died on July 29, 1890. These events is by his violent personality. But it will be changing pure. Violent is the same pure. He had a dream, that he become a minister like his father when he was young, and he draw country side view, for it's pure. Violent is the same pure to him. No, to all human beings. (AY)

Of Van Gogh's personality, this student writer observed its two extreme aspects--i.e., genuineness and violence. He believed that these two aspects were both sides of the character. Van Gogh's violence might have derived from his genuineness in the way he lived and in his relationships with other people. Furthermore, in the latter part of the student's essay, he maintained that, since Van Gogh was not accepted by others at that time and did not appreciate the sense of fulfillment in his life, his genuineness turned into violence and the violence led to tragedy.

The student writer also generalized this observation to applied to other people. He argued that people are normally ambivalent to the two extreme characters they possess, but that continual dissatisfaction with their desire

or needs tends to drive them to extremes. In conclusion, he suggested to the reader of his essay, "Take care of yourself," which was his favorite expression.

This generalization might have come from some painful experiences he had had in his junior high school days, as his current homeroom teacher told me. In my interview with him, he felt secure being with his current classmates. In his journal, he showed his anxiety about his introverted personality. He described how, due to his strong sense of self-respect, he seldom got angry and made critical remarks about other people, but that he was in fact so vulnerable that he wanted to change his character, otherwise his life would be painful. Consequently, it goes without saying that the writing process in this instance made explicit something which was hidden deeply within the writer. In other words, writing was a process of self-exploration and self-discovery for him.

The third student writer (YE), whose language proficiency was intermediate in this class, was the only student that wrote like storytelling--narrative. In his narrative, he projected himself into Van Gogh's role across time and space.

I become Vincent. When I was minister, I paint this work. That title was the Potato Eaters ... everyone run short of food. And everyone had only potatoes. When I painted, I used dark colors and heavy forms ... After that I lived in Paris with my brother. His name is Theo ... He introduced me to the impressionists. And I learned from them how to paint. I used lighter colors and freer forms. So, my work changed dark to light ... My work, Starry Night, became a song. It was made by Don Mclean. It was a nice song ... I like this music. And words fit music ... I thanks to Don.

This student writer clearly stated in his responses to the questionnaire that his main concern was whether his readers understood what he had written in his journals and essay. So, we can surmise that this concern made him choose the strategy of writing in narrative.

The narrative is universal (Wallace, 1993). Most of us have a great number of experiences of having listened to anecdotes, fables, legends and other tales. These oral storytelling has contributed to a long history of narrative discourse in all cultures (McCarthy, 1993). Accordingly, the narrative model is built in the brain. In this sense, the strategy this student used, whether he may or may not have known its universality, was a very effective way to draw his readers' attention to his writing.

From the aforementioned analyses and discussions of the three students' essays, along with those of the other student writers, this research draws the following ten findings:

Journal writing enabled the students (32/40) to work on essay writing;

Most of the students kept their audiences in mind;

34 of the students attempted to write their essays in expository prose regardless of length, one wrote in narrative and the others failed to write in prose;

A majority (22/40) of the students used their semantic mapping as brainstorming;

All of the students participated in conferencing at least once;

A large majority of students, regardless of language proficiency and the qualities of their written products, gained a sense of fulfillment from output and communication by participating in every stage of the writing process;

The students made the best use of their background knowledge and content schemata;

Those who committed themselves to their essay projects employed a greater variety of strategies than those who were involved in them, such as frequent switches into L1 or L2, looking for other resources or using think-aloud procedures;

Affinity with the theme or the topic determined the qualities of writing. The students (3/40) who retained high language proficiency in this class did not necessarily produce good qualities of writing; and

33 students believed that this essay and journal writing helped them improve their language proficiency.

However, this study revealed some limitations as well. Insufficient time for instruction and revisions led to inaccuracy in grammar and vocabulary, some amounts of appropriation and plagiarism.

6 Conclusions and Implications for Future Research

The tentative findings drawn from the analyses and discussions in the preceding section conclude this study by responding to the two research questions.

and how the students can conceptualize their own topics in English:

Although the students were novices at writing in English, they were able to conceptualize their topics. This is how they did it. As a departure from the accepted norm of writing from translation, the students engaged in journal writing six times. Second, they were beginning to take delight in increasing their output when they encountered their favorite topics. Third, after the initial input about the theme for their essay writing, the students drew semantic mapping as brainstorming. In this process, they made their assumptions by prioritizing and synthesizing the information gained from the input. Fourth, the students looked for the evidence which could support their assumptions. Fifth, they confirmed or modified their assumptions through frequent conversations with their peers and teacher. Lastly, on realizing their assumptions were workable, the students started writing positively. Throughout these processes, they kept in mind whether their drafts could be understood by their audiences in any stages.

What strategies the students employ to produce writer-responsible and reader-friendly writing:

To take responsibility for their own writing, in terms of input, the students collected, perused or observed resource materials such as the authentic materials provided in class, the reference books and the paintings in the books. In the output, they committed themselves to semantic mapping, frequent switches into L1 and L2, and think-aloud procedures in order to try to produce their original texts, which would be different from others. To write reader-friendly texts, they gave many examples and wrote in narrative, invariably listening to their readers' feedback and making necessary modifications.

In conclusion, this study differentiated writing from translating. No matter which L1 or L2, writing occurred at levels when the writer had someone to convey something to, and then language proficiency followed. By revising as many times as necessary, accuracy and writing quality would improve. Therefore, this research would suggest reevaluating the intrinsic nature of writing and the writer's self-determination to convey and formulate his or her ideas in EFL writing.

This research would also suggest that non-native teachers of English do collaborative work with native teachers in writing class if the school offers the chance to do so. Both teachers and their students could gain some benefits from this collaborative work. Teachers could save time poring over feedback they should give to their students about language and content appropriately. Students could attain rapid growth in language proficiency, diversify their range of viewpoints and intensify their knowledge of language and culture through their interaction with both teachers.

The above conclusion and suggestions imply a direction for further research. By augmenting revising stages and peer reviews, we will focus on what feedback helps students improve the skill of paraphrasing in order for them to produce writer-responsible texts.

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