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**Multiple case study of freshman writing students on a
networked writing environment**

Singer, Steven Allen, Ed.D.

University of Hawaii, 1994

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MULTIPLE CASE STUDY OF FRESHMAN WRITING STUDENTS ON A
NETWORKED WRITING ENVIRONMENT

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAII IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF EDUCATION

IN

CURRICULUM AND INSTRUCTION

DECEMBER 1994

By

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ACKNOWLEDGEMENTS

I would like to take this opportunity to thank some of the people whose assistance made this research possible. First, let me thank Judi Kirkpatrick and Janice Cook and the students in Eng 100 and ESL 100 who allowed me to observe their classes, to collect their drafts and peer comments, and to ask so many questions. I'd also like to thank Meena Sachdev for her expert eye in proofreading this paper. In general, I'd like to thank the administration of Kapi'olani Community College and the Language Arts Department for their continued support and faith in my work.

Second, I'd like to thank my research committee, especially my chair Ann Bayer, for their patience and belief in my abilities.

Lastly, I'd also like to thank my sweetheart, Dana, for listening to me, and defusing my stress when it became so obvious. Thank-you for your love, patience, and understanding.

Thank-you all, for without you this research would surely have not been possible.

ABSTRACT

This study was conducted to gain some insight into the nature of revision on a networked computer environment because of the increasing proliferation of networked computers in the writing classroom and their marriage with followers of social constructivist theories. This study builds on the earlier work of Boothby, and adds to his findings further case studies of both native and non-native English speakers.

Drafts of compositions, along with peer comments, were collected for three English as a Second Language (ESL) 100 and three English (Eng) 100 students using the Daedalus Integrated Writing Environment (DIWE or DisCourse). Peer comments were codified according to an inductively derived functional classification system. All revisions were classified by 1) level using the Faigley and Witte Revision Taxonomy, 2) the text operation that performed the revision (add, delete, replace or move), and 3) whether they were in response to peer comments or not. Classification results were cross referenced with each other. T-units and words were counted from all drafts. Attitude surveys and interviews were conducted.

Results indicated most students revised not in response to peer comments. Most revisions made were surface level. Added text tended to result in meaning changing revisions. Deleted text tended to result in surface level corrections while replaced text tended to result in meaning-preserving changes.

Suggestions were the most common type of peer comment made. Intertextual comments produced more surface level changes for ESL students than for Eng 100 students. Prompted comments were more apt to produce meaningful change in ESL 100 students than Eng 100 students. ESL 100

students revised more T-units, increased their words, and had a higher percentage increase in words per T-unit than their Eng 100 counterparts. Future research suggestions include the following: effects of vague vs. concrete prompts; effects of synchronous communications on content development.

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CHAPTER 1

GENERAL CONTEXT OF THE STUDY

The curriculum of the writing classroom, as in other fields of education, is constantly going through transformation as it strives to improve its effectiveness and responds to the changes in society. Sometimes this transformation is clear, steady and purposeful; sometimes it is stumbling in the dark as we grapple with technological and moral issues we have never seen or considered.

The theoretical underpinnings of the pedagogy of teaching writing have significantly moved toward collaborative, student centered paradigms of the classroom in which the study of socially constructed language is a focal point (Romano, 1993). Many of us are extremely comfortable and secure teaching with this as our basis, whether we are aware of the theories or not.

The actual practice of teaching writing has reflected that basis in theory by completely embracing the writing processes model of instruction rather than emphasizing too heavily the writing product. As part of the writing process model of instruction, many teachers have students “workshop” their papers in small groups. That is, they collaboratively construct or negotiate the language for their papers. Students critique one another on factors such as content, structure, style, and form. The focus of the instruction stays within the group rather than on the instructor, so it is more student centered. So, indeed, practice reflects theory in the writing classroom.

Enter the networked microcomputer. American business and industry are totally dependent on micro processors for both in-house and external data flow, tracking, and communications. When the “system” is down, no work

is done. Orders can't be taken; sales can't be rung up; the assembly line can't move forward. Work comes to a grinding halt.

Indeed, the transference of data has become so vital that there has begun a major overhauling of the nation's data highway, the Internet. The current administration in Washington, D.C. recognizes the Internet as a basic part of this country's infrastructure, much like the interstate highway system or bridges. In fact, this is the first administration that has its own e-mail address: President@Whitehouse.gov.

While the field of education may have been a little slow on the uptake, it has moved quite steadily in implementing computer technology in the classroom for several reasons: 1) Many materials are available only through this medium; 2) Students are genuinely interested and thus somewhat motivated by computers; 3) It opens up new ways of teaching, studying, and combining information; and 4) It reflects how the real world is and thus helps prepare students for life after graduation (Forman, 1989).

The question is no longer whether we should use computers in the classroom or not: they are there. They are part of contemporary life, and avoiding or ignoring them will not make them go away. The best thing we can do is try to understand their impact.

The activities students do on a stand-alone computer are slightly different from what they do on a network. On a stand-alone computer students may enter and manipulate data on a word processor, spreadsheet, or database. They may engage in a simulation program, drill and practice Computer Assisted Instruction (CAI), or a multi-media presentation. They may publish papers, newsletters, hypertext programs or multi-media

presentations. They may even write computer programs that do any number of functions.

Now, take that computer and connect it to others via cabling and a software program and what can students do? They can do all the above plus three other main activities: 1) They can engage in “synchronous” communications. That is, they can “talk” to someone either next to them or around the world via their keyboards, provided the others are also on their computers at the same time. 2) They can engage in “asynchronous” communications. That is, they can send and receive “e-mail.” The parties who are sending and receiving the e-mail need not be at their computers at the same time. A message is instead left in their “mailbox” electronically, hence the term e (electronic)-mail. And 3) They can transfer files, both send and receive. These files may be anything: simple text files, software programs, graphics, digitized pictures, digitized sounds, and so on (Susser, 1993).

The pioneering work in holding classes in this type of Computer Mediated Communications (CMC) or Electronic Networks For Interaction (ENFI) environment was done by Trent Batson in the early to mid-80’s (Batson, 1989). Batson did his work at Galludet University with hearing-impaired students, who clearly benefited from having another medium of communication. It didn’t take very long to see the applicability of this type of communications to other groups of students.

Soon networks had sprung up in classrooms all across the country; professional journals devoted to the research of CMC took form (Computers and Composition, Computers and the Humanities, The Computing Teacher, The Computer-Assisted Composition Journal); many other professional

journals published articles or devoted entire issues to CMC (RTE, TESOL, CCCC, etc.); international conferences and workshops were held annually (Conference on Computers and Writing), electronic bulletin boards dedicated to the discussion and exchange of information and research about CMC started up (MegaByte University-MBU, IPTC-L, etc.); simulated electronic environments where participants could “virtually” meet and discuss CMC, or anything really, were built (MediaMoo, IRC-Internet Relay Chat, etc.), and of course books too numerous to mention have been published on the subject.

This was not an aberration. This was a true movement. It was the creation of new learning dynamics. It has gone beyond the “let’s try this out and see if it’s any good” approach to curriculum development. Using network theory and computers in the teaching of writing has caused a paradigm shift in both the way teachers teach and the way writers write. This approach to teaching writing effects so much that “To some extent, describing the effect of ENFI is like describing the effect of ‘the classroom’ because ENFI is not a method but an environment” (Batson, 1993).

Therefore, the intent of this study is not so much to describe the effect of CMC as a whole, but rather to describe how part of this environment, the transference of files, interfaces with part of the writing process, peer review.

PURPOSE OF STUDY

Recent research has already fairly thoroughly investigated various aspects of the writing process, including peer critiquing (see Chapter 2 for a review of the research literature on peer critiquing). The result has been a resounding “maybe.” In theory it makes perfect sense, but in practice it sometimes works and sometimes doesn’t.

The intent of peer review is to give inexperienced writers a concrete audience on which to try out ideas. By having someone read and critique their writing, students learn more about audience expectations and prior knowledge. They learn what works well and what needs to be developed or thrown out. They gain a clearer sense of audience.

The majority of the studies are with oral conferences or written comments on copies of the students' papers or with a set of prompts on another piece of paper the peers use to critique the papers. Students either listen to the draft or portions of the draft, or they read the draft and insert comments either directly on the paper or on another sheet with prompts. What studies rarely show is how peer critiquing looks if students exchange files through the network and make their comments electronically. What does this look like?

There have been numerous studies on the effectiveness of word processing on students' writing (Daiute, 1983; Daiute, 1985; Wresch, 1987) and on electronic invention exercises in writing (Aschauer, 1984; Daiute, 1985; Pennington, 1989; Rodrigues, 1984; Wresch, 1987; Wresch, 1984; Zorn, 1987). However, there has been much less done on peer critiquing using CMC (Boothby, 1988).

Therefore, the primary purpose of this study was to try to understand **the nature of revision in a CMC classroom**. This author hoped that by collecting the various drafts of students' assignments, along with peer critiques of the first drafts, then collecting and categorizing the changes and comments, a clearer picture about what is transpiring during peer review on a CMC network would emerge.

Furthermore, by providing a multiple case study on both native and non-native English speakers, the author hoped to build on the research done by Boothby (and others), who had previously studied the patterns of one undergraduate and one graduate student revising on a computer networked environment. This study would, instead, focus on First-Year-Composition students. In addition, this collection of data of both native and non-native English speakers could serve as a basis for preliminary comparisons between the revising patterns of the two groups.

RESEARCH QUESTIONS

In particular, this research will describe the following:

1) Subjects' revision patterns. Numbers of T-units and words per T-units, both before and after peer comments, will be examined. The number and type of basic word processing processes--add, delete, replace, and move--will be examined. Also, the number and level of author revisions as defined by Faigley and Witte (1981) will be described.

2) The nature of peer comments made on students' first drafts. The number and type of comments made have been analyzed. Categories of comment types emerged from the data as a result of a thorough examination of all peer comments. This research also looks at the various peer comment stimulants (i.e., how they were directed to give feedback) and for patterns between the stimulants and the level of revisions made.

3) Any observable relationship between revisions and peer comments. The number and type of revisions were correlated with number and type of peer comments when possible.

4) Writers' attitudes toward the CMC process. By interviewing and giving out questionnaires to the subjects three times throughout the

semester--at the beginning, middle and end--this research describes what, if any, effect participation in this type of course has had on students' attitudes toward CMC.

CONTRIBUTION TO WRITING RESEARCH

This research looks at language and collaborative learning theory and their practical application in the computer networked writing classroom activity of peer conferencing. Although there has been a fair amount of research on writing conferences, as noted above, most of that research has been limited to oral off-line conferences. This study confirms the theoretical foundations of the current pedagogical practice of peer critiquing on a networked writing environment as an integral part of the writing process.

After discussing the theoretical basis for CMC, this study continues with multiple case studies which give extensive details of the effects of peer conferencing in First Year Composition (FYC) courses in a university system for both native English and English as a Second Language (ESL) students. As such it responds to recent research by Boothby (1988) and others who suggest more classroom research in peer conferencing and computers.

These case studies contribute three major findings to the literature on writing and computers. First, they offer detailed descriptions of the kinds of comments college students give their peers during peer critiquing. While Boothby (1988) gives detailed descriptions of similar type writing conferences, he describes only two case studies of native English speakers. This research offers a larger number of case studies of both native English and ESL speaking students. It also uses a slightly different type of categorization of comments and looks briefly at stimulant types.

Second, this dissertation offers a detailed description and analysis of the types of revisions students made, both self generated and in response to peer comments. There have been numerous studies on writing revisions that have used the Faigley and Witte (1981) taxonomy of revision types, but few have discussed revisions as a result of on-line peer conferencing, with the noted exception of Boothby. Furthermore, this analysis uses a basic word processing operational classification system of changes (add, delete, replace, move) not thoroughly implemented in other research.

Third, this study will provide a non-generalizable comparison of aggregate statistics between native English and ESL speaking students. Non-generalizable due to its qualitative nature, this comparison can, however, offer valuable insights into some of the fundamental differences that might exist between the ways that native English and ESL speaking students revise on-line in response to peer critiques generated through CMC.

After completing the analysis and comparison, this dissertation offers a discussion of the implications of this research. These implications fall under two major headings: 1) future research areas in CMC and 2) future classroom implementations of CMC.

ORGANIZATION OF THE DISSERTATION

This dissertation is organized into seven chapters, including this introduction and overview. Chapter Two includes a survey of the literature related to the theoretical underpinnings of this research. This chapter has three main foci: 1) The social constructivist theory of language learning; 2) Collaborative learning and peer review research in composition studies; and 3) The integration of computers with network theory in the writing classroom.

Chapter Three describes the methods and procedures used to carry out this research. It describes the setting, the various components of the software used, class procedures, the subjects, the CMC method, and the methods used for data collection and data analysis. It outlines the various types of peer comment stimuli, the types of comment inductively developed, types of changes, and use of the Faigley & Witte revision classification.

Chapter Four presents the case studies of the Eng 100 subjects (native English speaker FYC) studied. It discusses the background of the subjects and their revising patterns, including word and T-unit changes, additions, deletions, replacements, and movements. It also examines the peer comment types and their relation to stimulus type and revisions implemented. It discusses the significance, or lack thereof, of changes and their impact on the writing. Both problems and benefits will be considered when appropriate. And lastly, midterm and final surveys answered by the subjects summarize their impressions of this environment during and at the end of a semester's work.

Chapter Five presents the case studies of the ESL 100 subjects (English as a Second Language FYC) studied. Although the subject matter and organization will closely parallel that of Chapter Four, different patterns become self evident.

Chapter Six groups the case studies by native and nonnative English speaking subjects and compares and contrasts their aggregate profiles. In this chapter a brief non-generalizable comparison between native English and ESL speakers is offered.

Chapter Seven discusses the implications for further CMC implementation and research. It discusses current trends in the classroom,

where technology is moving and where that might lead the writing instructor, and areas where other classroom research might be appropriate.

CHAPTER 2

OVERVIEW

This chapter gives a survey of current literature in areas related to the nature of revision on a computer network. For the reader to comprehend more fully the significance of this study, it is imperative to develop the current theoretical/instructional/research context. By further developing the context for this study, by examining recent research and theoretical constructs in the related areas of "Social Constructivist" theory of language epistemology and collaborative learning, "Peer Response" research in composition studies, and "Writing and Computers" research in the application of new technology to composition studies, I intend to demonstrate the interconnectedness of recent trends in language epistemology, writing instruction, and technological development.

It is only through an understanding of this interrelatedness that we can hope to comprehend the nature of revision on a computer network. By examining social constructivism, I hope to establish the epistemological basis for language and thought. I will discuss the social context of language learning and the importance of collaborative experiences. Once this is established, it should be clear how recent trends focusing on students' writing process in the classroom are a natural result of this paradigm. In particular, I will discuss the application of peer response activities in the "workshopping" of student papers. Lastly, I will look at recent trends in the application of computer technology in the writing classroom. In particular, I will be looking at how this "networking" of computers creates an environment that allows and encourages collaborative work.

SOCIAL CONSTRUCTIVISM

By examining one of the leading theories on language acquisition, this researcher hopes to explain the theoretical basis on which current classroom writing curriculum is founded. Whether theory followed or preceded practice, these two, social constructivism and workshopping compositions, are a clean fit. Later, when we look at computers and writing, we'll see how it too fits neatly with social constructivism and collaborative learning.

Social Constructivism is concerned with the origins of thought and language. Its central premise is that we developed language out of our need for social interaction with our fellow human beings (Vygotsky, 1986). This directly contrasts the cognitive schools of thought, which assert that language comes out of our need to express our thoughts.

Vygotsky, one of this theory's earliest principle proponents, turns the cognitive school completely around. In his ground-breaking book Thought and Language, born out of a milieu of Marxist dialectical materialism, he puts forth the basic tenets of this theory:

1. In their ontogenetic development, thought and speech have different roots.
2. In the speech development of the child, we can with certainty establish a preintellectual stage, and in his thought development, a prelinguistic stage.
3. Up to a certain point in time, the two follow different lines, independently of each other.
4. At a certain point these lines meet, whereupon thought becomes verbal, and speech rational. (83)

His concern with an ontological analysis stems from his major principle of studying **process** rather than objects and being concerned with **explanation** rather than description, which is phenotypical in nature (Vygotsky, 1978). This, it would seem, is a result of the influence of the

philosophy of dialectical materialism, which states that something may be understood only through its history: "To study something historically means to study it in the process of change....it is only in movement that a body shows what it is" (Vygotsky, 1978, 65).

In essence Vygotsky posits that thought precedes language development. During this prelinguistic stage, the thoughts have neither the structure of language to depend on nor its constraints for its boundaries. Thought is whole, without discernible parts. Later, language develops. At first this language is without thought, merely the parroting of sounds the infant hears that bring the social response she needs. Both thought and language exist apart from each other for a brief period, until the "child views [the] word as an attribute of rather than as a substitute for, an object..." (Vygotsky, 1986, 92). Afterwards, thought and language become nearly inseparable: we begin to think in words and the language we use has both meaning and purpose.

For Vygotsky, language begins as a social act that is gradually turned inward to "inner speech" and then to thought, a view opposing that of leading theorists of his day, including Piaget, who believed thought developed within the child, who then tried the thought out in inner speech and finally expressed it in language.

Thought development is determined by language, i.e., by the linguistic tools of thought and by the sociocultural experience of the child. Essentially, the development of inner speech depends on outside factors; the development of logic in the child, as Piaget's studies have shown, is a direct function of his socialized speech. The child's intellectual growth is contingent on his mastering the social means of thought, that is, language. (Vygotsky, 1986, 94)

It is also important to note that for Vygotsky "[e]very function in the child's cultural development appears twice: first, on the social level, and later,

on the individual level; first between people...and then inside the child (Vygotsky, 1978, 57).

With the convergence of thought and language, the two become one. Although it is true that we can have thought without language, our thoughts are dominated by language. And while it may be true that we can utter words without thinking, it is only through thought that we can attach meaning to the words:

The relation of thought to word is not a thing but a process, a continual movement back and forth from thought toward and from word to thought. In that process, the relation of thought to word undergoes changes that themselves may be regarded as development in the functional sense. Thought is not merely expressed in words; it comes into existence through them. Every thought tends to connect something with something else, to establish a relation between things. Every thought moves, grows and develops, fulfills a function, solves a problem. (Vygotsky, 1986, 218)

COLLABORATIVE LEARNING

Collaborative learning is the natural pedagogical application of social constructivism. Starting out in the heady days of the Vietnam War Era, collaborative learning was a reaction against the authoritarian establishment that brought the inhumanity of war right into our living rooms (Bruffee, 1984). It was an attempt to break away from the didactic model of instruction that put the instructor as the focus of the classroom and authority of the subject matter.

The widespread adoption of collaborative learning, as Kagan suggests, is a result of the school of thought that says we teach (or behave) the way we have learned and our desire to have students behave in cooperative ways:

Many students can perceive and are influenced by the assumption underlying classroom structures. If students are treated as objects to be manipulated into learning what the teacher wants them to learn, they

will be more likely to treat others as objects. If they see that the reason for cooperating and learning is to compete better, they can end up placing greater value on competition than on cooperation or learning. (Kagan, 85)

Then, by further extension, if cooperation is seen as a valued, rewardable strategy, students will incorporate cooperation into their lives. If we want to help develop a citizenry that uses cooperative strategies to solve problems rather than belligerence to impose one's views, we, as educators, one of the sustainers and advancers of our culture, must create an environment in our classrooms that facilitates the learning of these strategies.

Cooperative groups are a natural part of our social fabric (note: Cooperative activities are used in the generic sense throughout this work rather in reference to specific pedagogic strategies such as Jigsaw, Student-Team Learning, etc.). We participate in overlapping groups: families, classes, clubs, neighborhoods, and so on (Slavin, 1985). These groups are constant, ongoing entities that work because at their heart is cooperation. Slavin goes even further to say, "It is those of us who can solve problems while working with others who succeed" (Slavin, 1985, 5).

Forman and McPhail (1989) echo this thought in their paper written from a Vygotskian perspective: "Cooperative groupings which foster active involvement in discussing, explaining and defending different perspectives on a common issue are more likely to result in learning than do activities with peers that are less active and task-focused" (2).

In the classroom, cooperation breeds respect (Slavin, 1985, 10). Students who work in cooperative groups with other students respect their classmates more than students who do not work in such groups. By the mere exchange of ideas and pleasantries, students come to learn and respect themselves and each other more (Slavin, 1985, 12).

According to Bayer (1990) we learn new information by being able to attach that new knowledge to prior knowledge. Part of our job as instructors is to make that connection possible. We must help students realize what they already know. One way of doing so is to help students learn to respect themselves and value their own ideas by working in collaborative groups: "The more varied the group the more likely someone in the group can be of assistance when the group is engaged in problem solving. The more varied the group the more likely differing points of view will be introduced. Diversity is enriching" (Bayer, 1990, 12).

Furthermore, students who work in groups tend to like school more and have a more general altruistic approach to life (Slavin, 1985, 13). Students are more eager to come to school if they view it as a cooperative environment, where they work with one another to solve the problems before them. Instilled with a sense of cooperation, students are more apt to find value in non-material things. They come to value the trust and sense of security that group work generates. By almost any measure, cooperative, collaborative work seems to help students acquire the qualities we treasure most in our citizenry.

Although for the past thirty years we have espoused that "discussion," a collaborative negotiation of meaning (Bayer, 1990), is "one of the most effective ways of teaching, the truth... is that despite this belief the person who does most of the discussing in most of our discussion classes is the teacher" (Bruffee, 1984). After all the evidence has come in that suggests that student-centered curricula are more effective, we, as teachers, are still reluctant to relinquish the reigns of control. The true implementation of a student centered curriculum that moves the locus of learning away from a

didactic teacher-as-dispenser-of-knowledge model toward a knowledge-as-negotiated-meaning model is still relatively rare.

As soon as we say that knowledge is negotiated among people, we “say that there is no fixed and certain point of reference, no Arnoldian ‘touchstone’ against which we can measure truth. If there is no such absolute referent, then knowledge must be a thing people make and remake. Knowledge must be a social artifact” (Bruffee, 1984, 646).

If we accept this view of knowledge, then learning is no longer seen as a solitary individual activity; it is a social process: “Then to learn is not to assimilate information and improve our mental eyesight. To learn is to work collaboratively to establish and maintain knowledge among a community of knowledgeable peers...” (Bruffee, 1984, 646).

Teachers are no longer the authorities of knowledge; instead, we are the facilitators, those who shoulder the responsibility for “inducting new members into the community” (Bruffee, 1984, 650). Having students work in groups shifts the locus of authority and changes the role of teachers: it “moves it away from teacher as transmitter and toward teacher as collaborator...” (Bayer, 1990, 111). In turn, education becomes the petitioning by students for admittance into the various parts of the conversation we share (Bruffee, 1984).

COLLABORATIVE WRITING

The concept of thought being an artifact of language, which is deemed a social act, has direct bearing on why writing instructors have their students do some of the things that they have them do (i.e., discuss various aspects of the assignments with classmates). It is because of this belief that talk generates thought that many of us have so much discussion in our classes.

What does this mean for written language? Written language, which is often thought of as symbolism once removed, with spoken language as its intermediary to thought, eventually becomes more and more directly associated with thought (Vygotsky, 1978). This means that if thought is considered internalized language, then writing is re-externalized thought (Bruffee, 1984). It is language come full circle.

Writing is a technologically removed continuation of what Bruffee and Oakshott call "The Conversation of Mankind":

As civilized human beings we are the inheritors, neither of an inquiry about ourselves and the world, nor of an accumulating body of information, but of a conversation, begun in the primeval forests and extended and made more articulate in the course of centuries. It is a conversation which goes on both in public and within each of ourselves....Education, properly speaking, is an initiation into the skill and partnership of this conversation in which we learn to recognize the voices, to distinguish the proper occasions of utterances, and in which we acquire the intellectual and moral habits appropriate to conversation. And it is this conversation which, in the end, gives place and character to every human activity and utterance.
(*Rationalism in Politics* [New York: Basic Books, 1962]. p. 199)
(as cited in Bruffee, 1984)

If it is true that knowledge is an artifact of discussion and that writing is a re-externalizing of conversation, then it would seem probable that writing, as a social act, would lead to knowledge. Hence, Writing Across the Curriculum (WAC) programs have proliferated across our nation's schools. Then, one of our goals as teachers should be to engage "students in conversation among themselves at as many points in both the writing and the reading process as possible..." (Bruffee, 1984, 642).

This is reiterated in Mayher when he states

teachers should not be the sole audience for student writing....Just as young children learn to speak and understand because they live in a speech community that provides them with a purpose and audience

for their talk, so an environment which provides a purpose and audience for writing is essential for the development of writing ability. (Mayher, 1983, 3)

Having students engage in peer feedback is, in fact, a continuation of the conversation. Students negotiate the meaning of the text by receiving feedback from peers. Receiving that feedback in written form reinforces both students' knowledge and their writing skills.

PEER RESPONSE

Peer response, peer feedback, peer critique, writing groups, and workshopping are just some of the terms used for the small group collaborative effort writers engage in to help improve one another's writing by providing guided real audience feedback. It is an attempt to give writers constructive response to their writing so as to help them become more aware of the needs of their readers: to move from writer-based prose to reader-based prose.

One of the primary premises of peer response is that students can learn effectively from one another. This refers to what Nystrand (1986) calls the **reciprocity principle**: "In any collaborative activity the participants orient their actions on certain standards which are taken for granted as rules of conduct by the social group to which they belong" (Nystrand, 1986, 48). Students, who belong to the social group students, share experiences and standards with one another. This mutual knowledge, which becomes shared knowledge through the exchange of information, acts as a frame of reference for group members (Nystrand, 1986). They can understand and thus believe and trust people with whom they share a mutual frame of reference. They can learn from each other without feeling threatened.

One of the most significant factors that distinguishes mature from immature writers is audience awareness (Flower & Hayes, 1980; Sitko, 1989;

Nystrand, 1986; Scardamalia & Bereiter, 1983). Immature or inexperienced writers tend to have little concept for whom they are writing. They lack the ability to put themselves in their readers' shoes and read their work "objectively." Thus, they create what is often referred to as "writer-based prose."

Experienced or mature writers, on the other hand, have a clearer sense of what their readers need. They take into account the background of their readers and provide what is necessary for them to comprehend the text. This type of writing is referred to as "reader-based prose."

The question is how to move students from writer-based prose to reader-based prose. The most commonly used strategy is to provide writers with relatively non-threatening, non-evaluative, real reader feedback. Peer feedback is what Moffet calls (quoted in Nystrand, 1986, 180) "the only way, short of tutorial, to provide individual students enough experience and feedback [1968, 12]." Given the time constraints and the number of students the average writing instructor has, plus the willingness of students to listen to other students, it is no surprise that faculty see peer response groups as the only viable technique for moving students from writer based to reader based prose.

Although these basic principles hold true throughout its applications, exactly how peer response is manifested in the classroom can vary significantly, depending on the abilities of the students, the goals and objectives of the writing, and the underlying beliefs of the instructor. John Hayes in his article "Cognitive processes in revision," (1987) summarizes much of the early research:

1. There are large differences in the amount of revising writers do. Experts make more revisions than do novices.

2. Expert revisers attend to more global revising problems than do novices.
3. Writers have more difficulty detecting faulty referencing expressions when revising their own text than when revising the texts of other writers.
4. The ability to detect text problems appears to be separate from the ability to fix these problems. (176)

Let us look at these four points and their impact on instruction. First, if experts make more revisions than novices do, we need to somehow increase the number of revisions novices make. This is echoed in Scardamalia and Bereiter's article on knowledge telling and knowledge transformation when they say that a lack of revisions is typical of immature writers (1987). An increased number of revisions is regarded as an artifact or manifestation of a mature writing process. Obviously, simply making more revisions does not an expert make, but if we can provide an environment that encourages revision and makes revisions easier, less risky, then we are certainly on the right path.

Second, if experts make more global changes than novices make, then perhaps we need to help novice writers make more global changes. Therefore, it is important to have novice writers not simply make more changes, but those changes should be more global in nature. However, this is certainly easier said than done. First, writers must be able to understand the difference between a global and local change and why one is preferable over the other. Second, they must be able to identify appropriate places in their writing to make the changes. Third, they must have the requisite skills to make the change: including linguistic/lexical knowledge, attention span/patience, and motor/coordination skills.

Third, if writers are better able to detect problems in others' writings than in their own, perhaps they could develop a mutually beneficial relationship with other writers by detecting each other's problem areas.

Fourth, if writers still have difficulty correcting problems that have been identified, perhaps instructional scaffolding could be best optimized here. Writers could be guided (prompted?) through the types of changes necessary to "fix the problem." Again, Scardamalia and Bereiter note this when they say, "Significant revising presupposes a system of goals and goal seeking procedures" (1987, 156). Writers need help in developing these "goal-directed procedures." They suggest that scaffolding in the form of planning supports be used by students to help give them goals and direction in their writing (1987, 166).

Effective peer response, whether oral or written, requires that students first develop a sense of trust. Because of this, oftentimes the first couple of weeks of a semester are carefully orchestrated for writing groups to ensure positive constructive criticism. Once students have developed a certain ease with one another, they are encouraged not always to be so gentle, but never hurtful in their remarks.

Some instructors prefer to have their students read their papers or portions of their papers to members of their group ala Elbow (1981) in the belief that listening to an author's text gives both the listeners and readers a better feeling for literally and figuratively how the writing "sounds." Others, however, believe "reading each others texts, rather than listening to authors read aloud, seems to produce more global, text based comments" (Nystrand, 1986, 189).

While it seems logical that oral readings might produce more global comments at face value, one of the clearest advantages of written readings and feedback are the records left behind. Far too often students leave oral discussions of their papers forgetting key points made that they agree with and would incorporate into their papers if only they could remember them.

Reading each others' texts and writing comments either on the texts themselves or on separate paper gives the author something concrete to take away from the discussion. Furthermore, the comments can be written outside of class, not unnecessarily taking up limited contact hours. And lastly, if comments are written rather than spoken, students can move away from the "me too" tendency in discussions. While the synergistic qualities of oral discussion are hard to dispute, there can be a fair amount of jumping-on-the-bandwagon in oral peer response. If, however, comments are written down beforehand, and the author notes multiple comments from different peers on the same topic, there is an excellent chance that the area under discussion could benefit from revision.

Although there may be some argument on the ability of some novice writers either to give or benefit from peer feedback, the instructional and research communities seem to be in agreement on its effectiveness: "...peer work contributes to gains in critical thinking, organization, and appropriateness (Lason, 1973); revision (Benson, 1979); attention to prewriting and increased awareness of one's writing processes (Nystrand, 1983); and writer confidence (Fox, 1980)" [As quoted in Nystrand, 1986].

Peer response has become an integral part of writing instruction. As long as writing instruction is concerned with helping students consider writing as a process (that is, a means to an end rather than just the end) and is

concerned with helping students develop audience awareness (that is, seeing writing as a social act rather than as a solitary endeavor) peer feedback in one form or another will remain part of the curriculum.

COMPUTERS AND WRITING

After the use of computers by the U.S. military-industrial complex during WWII and the Cold War Era, their introduction to the U.S. educational system became inevitable. At first the exclusive playthings of scientists and mathematicians, they quickly spread to the bastions of business and later the academy.

Their introduction to composition studies was in two areas: drill and practice computer assisted instruction (CAI) and stand-alone word processing. The writing of simple drill and practice programs that “drilled”, much like a soldier would, certain memorizable facts, concepts, or procedures permeated remedial education in the early 1980’s. Writing proved no different.

Software that exercised students’ knowledge of grammatical or mechanical structures flooded the market. Students played multiple guess roulette on verb forms, prepositional usage, and so on, receiving the gentle remonstrations of “I’m sorry that’s not right” for incorrect responses and “Bravo” rewards for correct answers.

While having their place in some curricula, drill and practice quickly evinced their obvious limitations. They helped students develop lower order thinking skills only. They helped in the **memorization** of key concepts and the like without giving the students any opportunity to apply them. While helpful, drill and practice CAI was seen as considerably limited.

The development of general commercial products such as word processors, however, created a different story. Academia quickly realized

their usefulness in helping scholars write up their research and reports. Once English professors were converted, it was only a matter of time before they wanted their students also to have access to these wonderful machines. Those who taught **writing as a process** thought capitalism had just done them a tremendous favor with **word processing**. Soon prices became more affordable, computer companies gave away computers, companies created special educational bundles of hardware and software, and the race was on.

Word processing became the darling of many writing instructors across the country. They espoused the ease with which writing longer texts, revising early drafts and editing final copy could be done (Kinkead, 1987; Stark, 1987; Daiute, 1983; Aschauer, 1984; Hawisher, 1989)). They talked endlessly, like recent religious converts or ex-smokers, about how word processing would give students the tool they need to develop “mature” writing habits.

And while certainly making writing for the experienced writer considerably easier, word processing also was considerably limited in helping the novice. As Hayes notes, novice writers have great difficulty seeing where they can improve their text. When they do revise, novice writers tend to make more local than global revisions (1987). Simple access to a word processor does not result in improved student writing (Meem, 1990). Without proper instruction and scaffolding, novice writers using word processors, while making more surface level revisions, wrote no better than students using paper and pencil (Lutz, 1987; Hawisher, 1988; Hawisher, 1987; Hawisher and Fortune, 1989). The effectiveness of computers “depends on instructional methods, or the *ways* [emphasis Kozma’s] in which computers’ capabilities are used” (Kozma, 1991, 34). Or, as Pamela Gay (1991) put it: “left

on their own, writers are not likely to take full advantage of word processing to ease composing and revising" (74). Using computers does not seem to increase meaning-level changes in text (Collier, 1983; Daiute, 1986; Harris, 1985; Hawisher, 1989; Lutz, 1987). The effects of word processors alone on students' writing "is at best inconclusive" (Bernhardt, 1989, 108).

Once the novelty of word processing wore off and its panacea-like shine diminished, the computers and composing aficionados looked to other programs to assist at various stages of the writing process. Spelling and style checkers were used with various degrees of success to bolster the editing stage of writing. Students were directed to spell and/or style check their compositions prior to submitting them for evaluation. These programs would engage the users in pseudo-interactive activities that would focus the students' attention to possible trouble spots in their compositions. The belief was that through repeated use students would stop spelling "receive" "recieve" or stop using clichés or some such non-desirable stylistic convention in their writing. Spelling checkers have become so successful, have become such an invaluable aid to writers that they are part and parcel of virtually every word processor on the market. Although most still cannot distinguish the appropriateness of "their, there, or they're," they are used with excellent results, helping produce spelling error free compositions (Spenser, 1989). Unfortunately, that has guaranteed neither the grammaticality nor the understandability of the papers.

Style checkers (e.g., *Grammatik*, *RightWriter*, *Writer's Workbench*), however, have not done so well. The rules for grammatical correctness are significantly more complex than those for spelling. Consequently, they focus on appropriateness of language rather than the correctness of language. They

flag sexist language, long sentences, split infinitives, clichés, and so on (Kozma, 1991). They do things such as word frequency lists and perform calculations using various readability formulas that result in questionable grade level equivalency assessments. For the experienced writer, this type of feedback can have some significance, helping her fine-tune her writing for some clearly understood audience and purpose. Even for novice writers, style checkers can act as a springboard for stylistic revisions. However, for content oriented, structural, grammatical feedback, style checkers have proven relatively worthless (Spenser, 1989).

In response, the computer writing cottage industry developed or adapted software to act as stand-alone modules (process prompters) that provided scaffolding for novice writers for various stages of the writing process (e.g., *HBJ Writer*, *Wordbench*, *Writer's Helper*, *Writing Tutor*, *Invent*, *Seen*). For example, locked heuristic prompting programs were used to help students in both the prewriting and revising stages of the writing process. Sets of prompts stepped writers through various considerations regarding either their or their partners' papers. The questions used reflected the types of questions experienced writers would intuitively ask themselves: What is the purpose of this essay? Who is my audience? What does my audience know about this topic? and so on. These proved to be fruitful devices (Rodriguez, 1984) incorporated to various degrees and complexities in many programs (e.g., *Writer's Helper*, *Seen*, *Daedalus*). Current research suggests:

software designed with functions that model or that prompt the developing cognitive skills of novice writers may be more likely to scaffold their writing processes and improve their written compositions. Novices may benefit most from software that assists in the formulation of rhetorical goals and strategies, aids the recall and

organization of topical knowledge, assists in the translation of goals and knowledge into text, and prompts the revision of plans as well as text (Kozma, 1991, 35-6).

Another type of software program that has been used in writing instruction is an outliner or idea generator (e.g., *MS Word*, *Think 'N Time*, *Storyspace*, *Guide*, *Learning Tool*). Outliners help writers visualize and modify the structure of their writing (Zorn, 1987). With just a few keystrokes writers can try out various reorganizations of entire sections of their writing (Spenser, 1989). Once the desired organization is found, the writer can work on transitions to further smooth the flow of ideas (Kozma, 1991). Kellogg (1989) suggests that using such programs can relieve the cognitive load on novice writers, thereby allowing them to focus on the planning stage of the paper.

Invention and revising heuristics and outliners, as opposed to spelling and style checkers, tend to help writers focus on more content-based issues of their writing rather than on the form their writing takes. While awareness of both is certainly useful and necessary in writing development, it is only with the advent of these function-based programs that computers have actually earned any credibility in writing pedagogy.

Although these programs have been used with various degrees of success in many ways by many creative instructors, one of the most important ingredients to successful language development was often missing: social interaction. These programs provided pseudo, simulated social interaction. Although with a little imagination, an instructor could devise activities that would force students to interact with one another, the software itself was not intrinsically or truly socially interactive. Most interaction was “between students and text via machine “(Kinkead, 1987, 337).

However, as computers and their various components become faster, smaller, and cheaper, it soon became both financially and technically feasible to network computers for classroom instruction. This has had a profound impact on writing instruction. Instead of using stand-alone computers that ran pseudo-interactive software, students could be connected to a network that facilitated and encouraged real interactivity between writers. Technology and the economy had caught up with theory.

Through a network of computers running appropriate software, students could engage in both synchronous and asynchronous communications. That is, they could "talk" to each other via their keyboards in both real time, much like a telephone, or in time delay, like a letter. Students could exchange files over the network and discuss them over the network. Writing could be not only the subject of study, it could also be the means of study.

The effects of networked computers are manifold. One of the first and most fundamental of the effects of teaching writing on a computer network is how it demonstrates clearly to students that writing is a social and collaborative activity (Barker & Kemp, 1990; DiMatteo, 1990; Eldred, 1991; Langston & Batson, 1990). By having students not only study how to construct rhetorical arguments, but also conduct the logistics of the class through writing (e.g., discussing assignments, deadlines, parameters, etc.), students learn through experience how writing is a social act. The immediacy and functionality of that writing helps reinforce the social nature of the activity. By exchanging information over the network and discussing not only the content but also the procedures of the assignment, students negotiate meaning. They collaborate in the most basic of senses when they help each

other come to terms with their topics, strategies and parameters. Furthermore, "anyone who has entered a [computerized]...classroom recognizes the change the machines bring about in the social structure of the class. Given a common task and a common language, such a class coheres much more quickly and tightly than do non-computer classes" (Scharton, 1989, 39).

Of course the corollary to students writing on a network understanding writing as a social act is that working on a network also helps students develop a keener sense of audience. (Peyton, 1990; Peyton & Batson, 1986) Students learn by real on-line correspondence the needs of their readers. The multiple forms of feedback (e.g., quick questions or comments in **Interchange**; short notes in **Mail**; detailed guided critiques in **Descant**) help students adjust and fine tune their writing depending on their readers' requirements. As Kinkead notes (1987) when discussing her own students "...something different occurred during e-mail peer editing as contrasted with face-to-face peer editing....A comment like 'this is good' might stand up in a verbal peer editing session, but it looks mighty slim on screen. In other words, the computer encourages students to produce text" (339). Furthermore, arguably writers acquire a better understanding of writing for an authentic purpose (Skubikowski & Elder, 1990): something that is far too often missing in college writing courses.

Additionally, evidence suggests that a network of computers used in writing instruction creates a malleable environment that not only helps students learn about revising (Skubikowski & Elder, 1990), but may also encourage revision (Gifford & Pattow, 1991). The ease with which students may exchange and read each others' writing coupled with the fluid nature of

magnetic text help create an environment conducive to revising. The ease of word processing is coupled with guided instruction and increased communication.

Because much of the communication that takes place over a network is either conversational in tone (**Interchange**) or informal (**Mail**), networks are thought to aid the transition from speaking to writing (DiMatteo, 1990; Fletcher, 1989; Forman, 1987; Kinkead, 1987). Charles Moran (1991) thinks of it as "creating a hybrid between oral and written discourse" (75). And if we accept Krashen's theory of "comprehensible input," networks could assist in pure and simple language development by giving students ample meaningful, comprehensible input (Peyton & Batson, 1986).

One of the most talked about effects of networked communications is its ability to give everyone a fair chance of speaking out: its egalitarian nature. The "conventions of turn-taking do not apply to on-line conversations" (Moran, 1991, 57). Faigley (1990) suggests students are simply more apt to join conversations because of these relaxed rules of conversation. Miller (1991) agrees, but furthers Faigley's argument by suggesting that students' ability to contribute to an on-line conversation without having to wait is what motivates them to contribute. Students are not as influenced by others' looks, size, clothing, physical impairments, and so on (Eldred, 1991; Self, 1990). Conversations with students using pseudonyms are said to be relieved of gender bias (Bump, 1990). This lack of visual cues seems to help "[n]etworks create an open and egalitarian classroom" (Susser, 1993, 72). However, this is not to say that inequalities don't exist. Most assuredly they do. People can still achieve a disproportionate amount of input or dominate a conversation because of other factors such as typing skills, personality, or

even thinking ability (Susser, 1993). However, everyone has an equal opportunity to respond on the network.

This egalitarian nature has further effects. Students who write on a network have an improved self image (Meem, 1990). Because there is a certain relinquishing of authority by the teacher, students are empowered or enfranchised (Elder, et al, 1989; Schwartz, 1984; Batson, 1989; Mabrito, 1989). Students have increased motivation in their courses (Kinkead, 1987; Schriener, 1989). They also develop greater trust and take more risks than their non-networked students (Eldred, 1991; Kantrov, 1991), and thus are able to develop better learning strategies.

A computer networked classroom is further capable of overcoming the time and distance barriers of the traditional classroom. Students can communicate with each other without being in the same physical or time space as one another. This in turn allows for further individualized attention (D'Souza, 1991). Faculty can work with students without being restricted by time and space. And finally, as Forman (1990) and so many of us in the trenches note, working on networks helps prepare students "for the work environment of the 90s where computer tools for group work will increasingly be the norm" (38).

Boothby, in his 1988 dissertation research on The Influence of Computer-Mediated Writing Conferences on Revision: Case Studies of College Students, provided the inspirational springboard from which this current research was launched. In his study of one graduate and one undergraduate student, Boothby confirmed previous research that indicated that peer feedback would be effective only if concrete suggestions for

improving the text were given. Furthermore, his research “indicated few revisions were related to ...[peer] comments” (1).

However, the revisions that his subjects did engage in were the type that “writing instructors associate with successful revision” (155). Therefore, it was his conclusion that computer networked feedback was “an adequate conferencing method” (155). He also suggested that although this type of computer conferencing may help students identify writing problems, further instruction was often necessary to help them fix the problems. That is, the ability to recognize the problem, while surely a precursor to the ability to solve the problem, did not guarantee the students’ ability to rectify the matter.

CONCLUSION

The marriage of networked computers and writing instruction, while perhaps not everyone’s idea of a happy family, certainly fits into the prevailing pedagogies and theories of our time. Social constructivism and its emphasis on “knowledge making” functions as a firm base on which the common instructional practice of writing workshops can rest. And while it is certainly possible to have peer response groups without networked computers, their use not only facilitates the management of such groups (Moran, 1991), but also may add the values of greater egalitarianism, increased audience awareness, increased understanding of writing’s social nature, increased revising, easier transition from speaking to writing, and greater language development.

What this present study hopes to do is catch a clearer, steadier glimpse of the nature of revision on such a computer network for First Year Composition students. By focusing on just one of the many activities done in

a writing class in a CMC environment, it is hoped we can be less distracted by the myriad energies flowing throughout the class.

By studying the nature of revision in such an environment, we examine a negotiation of meaning, a social interaction, as it is played out over the network. The types of comments, the levels of revisions, the types of text manipulations, patterns of revision, all can be examined in this electronic, social milieu.

Chapter 3 will lay out the methods and procedures followed for this study, painting in fuller detail the backdrop for the discussion that follows in Chapters 4, 5, and 6.

CHAPTER 3

PROCEDURES

OVERVIEW

The major focus of this chapter is to provide the context in which this study took place. After discussing the methodology used, I will briefly describe the setting, the subjects, the software used, the methods of data collection and analysis. I believe it is only through this “setting of the scene” that we can come to some understanding of the nature of revision in a networked writing environment.

The primary method of research for this study was the multiple-case study. Subjects filled out questionnaires; they were interviewed three times; demographic data was collected from the Admissions Office; and raw data was obtained from their various drafts and peer critiques.

This type of qualitative study was chosen for several reasons. Primarily, because of the still relative newness of this type of computer networked writing environment, it was imperative to acquire a greater sense of what the environment was all about. It was important to spend time as a participant/observer watching and noting how students responded to studying in this environment. Secondly, although case studies in this area have been done (Boothby, 1988), the number has been minimal (2) and none include ESL (English as Second Language) students.

Rather than use any type of “think aloud” protocol that no matter how constructed would have been ultimately intrusive, this research data was collected from successive drafts of subjects’ papers and the peer response feedback they received between those drafts. Because nearly all writing

(discussions, prewriting, drafts, peer review) was done on-line, everything was saved to the fileserver and data collection was unobtrusive.

SETTING

COMPUTING CENTER

The Computing Center at Kapi'olani Community College included a Macintosh classroom lab, an IBM compatible classroom lab, and two open labs with a mixture of Macs, PCs, and dumb terminals. Almost all computing done there was done via one of several fileservers (i.e., mother computers that contain all the application software that students use to generate their own documents.). Software for various courses and applications were kept on different fileservers with restricted accesses. Students needed to log on and give their password to access restricted programs. Other software, such as Microsoft Word or MacPaint was available for general use.

For the operation of **DisCourse** (the software writing environment the students used for this study--see below for further details), a special folder was setup with only students from the pilot sections given access. In fact, these students were given something no other group of students had previously been given--write attributes to the server because the program required it. (i.e., This allowed the students to copy or turn-in their files to the server. Normally this is not allowed because of the increased danger of software viruses spreading to the fileserver and then to many more users.)

The Macintosh classroom lab consisted of four islands of three Macintosh LC computers each in the center of the room. Around the perimeter of the room were sixteen Mac SEs, some with dual floppies, some with 20 megabyte hard drives. All computers were connected via Ethernet cards and cables to a fileserver running several volumes of software.

The Computing Center was open from 8:00 a.m. each day to 10:00 p.m. Monday through Thursday, on Friday from 8:00 a.m. to 4:00 p.m., Saturday from 9:00 a.m. to 4:00 p.m., and on Sunday from 1:00 p.m. to 9:00 p.m. Any time the classroom labs were not scheduled for class use, they became open labs.

Invariably students sat outside the Center each morning waiting for it to open, and at night some had to be escorted out at closing. During the day the cacophony of keyboards clicking, printers spitting out ink and paper, and students huddling in groups talking and calling out across the open labs could reach troublesome decibels. It was a Center of intense work, collaboration, and frustration.

ENG/ESL 100

Eng 100 and ESL 100 are the College's entry level writing courses for college level work. Students must either score on the College's placement test (Nelson-Deny) at a 13.0 G. E. (Grade-level Equivalency) or better or successfully complete Eng 22 (a developmental course). Students who speak English as a Second Language (ESL) may opt to take either the ESL 100 course or the regular Eng 100 course. Although there are a few ESL students who do take Eng 100, most, in fact, take ESL 100.

There were three major differences between Eng 100 and ESL 100: 1) All students in the ESL 100 did not speak English as their first language; 2) The ESL instructor had ESL training; and 3) The instructor had a better understanding than the Eng 100 instructor of common ESL problems and how to work with students who exhibited those problems.

The semester of this study (Spring 1992) the three Eng 100 sections that were involved with **DisCourse** met on the MWF schedule. Each class was for

fifty minutes. Each class met in the Macintosh classroom lab. One class met at 8:00 a.m., one at 10:00 a.m., and the third at 1:30 p.m.; all were taught by the same instructor.

One section of the ESL 100 using **DisCourse** also met on the MWF schedule at 9:00 a.m. for fifty minutes in the Macintosh classroom lab. A second section with the same instructor met on TTH evenings from 5:30 to 6:35 p.m.

SOFTWARE/DISCOURSE

OVERVIEW

DisCourse, later called the **Daedalus Integrated Writing Environment (DIWE)**, is a networked software program designed by writing instructors at Daedalus Group, Inc. It consists of several components that, when used together, create a collaborative, supportive, electronic environment in which students may develop, share, and rework ideas in writing. This software was chosen because it offered a seamless integration of writing tools to create a networked writing environment. **DIWE** supported the faculties' use of collaborative activities in writing instruction in ways that allowed for great flexibility and creativity.

Because of the newness of using the Computing Center and the **DisCourse** program in teaching Eng/ESL 100, the procedures for students were carefully considered and were continuously modified as the need arose. Some of the procedures were dependent on software restrictions and some on course and Computing Center considerations.

LOGGING ON

The **DisCourse** program was loaded onto one volume of the CC's fileserver. When students came to class, their first goal was to simply log onto the

volume of the fileserver that had the **DisCourse** folder. However, because the classroom where the students went had essentially three different computers, there were three different log on procedures.

The center four islands of Macintosh LC computers with dual floppy drives and the perimeter Macintosh SE's with dual floppy drives had specially designed startup disks that logged the **DisCourse** student on automatically. Students checked these disks out from the front distribution counter by providing a current barcoded library I.D. Blue disks were for the LC's, and red were for the SE's. The hard drive SE's, on the other hand, required a special procedure. They automatically logged the user onto the fileserver without access privileges to the **DisCourse** folder. Consequently, students needed to "trash" the automatic log on; then, they had to manually log on with a name and password designed specifically for **DisCourse**. Because students rotated their seats in the classroom, each student needed to know both procedures for logging onto the computer.

Once they were able to access the **DisCourse** folder on the "Public" fileserver, students needed to log on to their specific class in **DisCourse**. Each section had a listing of students for it. Students selected their names, typed passwords that they set and were, then, ready to begin work in **DisCourse**.

Although at first the procedures seemed daunting to many in the class, after a few run throughs, nearly everyone was able to log on without assistance. It was only when problems arose that students requested help. If a disk was bad or a connection was loose, etc., then one of the instructors intervened to either solve the problem or move the student to another workstation.

CURRENT ASSIGNMENT

The first screen each student saw once logged on was the **Current Assignment**. Before each class, the instructor posted the **Current Assignment**. The assignment usually reviewed recent work the students were to have completed, the work for the day, and work to be done either on or by the following class meeting. Older **Current Assignments** were available for student perusal via the **Contact** module (see below).

INTERCHANGE

During the beginning or end of many class sessions, the instructors had their students access a synchronous (real time, same time) chat mode called **Interchange**. The instructors posted a topic to be discussed via on line interchanges based on prior reading assignments and/or upcoming readings or assignments.

In essence, each student could contribute to a collaborative document that all saw on any given topic. Students typed their responses or questions in a small window at the bottom of their screens and then sent them to the collaborative document. The program posted the comments and the author's name each time. Sometimes students would use pseudonyms to mask their true identities while they tried out new ideas or positions. In fact, the use of pseudonyms was often encouraged. Often times several threads of conversations developed on the same **Interchange**. Instructors also split their classes up into several different **Interchange** groups, with each group having a slightly different task or goal. In this way several smaller conversations could take place simultaneously.

At the end of the session, the instructor "compacted" the **Interchange** and posted it for students to access at their leisure. The compacted

Interchange sessions could, then, be used as the basis or springboard for future compositions.

CONTACT

Another module for asynchronous communication was called **Contact** (later changed to **Mail**). **Contact** allowed users to leave messages for one another or everyone in their electronic mailboxes. At their convenience, the receivers of the mail could read their messages, send new ones, delete old ones, etc. It worked much like the e-mail on large bulletin board systems in operation on university campuses and corporations throughout the country.

Because users were able to see all messages unless denoted "private," they could sort messages looking for ones that were addressed to them. Or they could look for messages from a specific sender, or by date to look for new messages.

Contact served as a convenient way for students to exchange information about course topics, themselves, entertainment, etc. without having to actually be logged on at the same time as their intended sender or receiver. Just as many of us are excited to receive a letter from a friend or acquaintance, these students were excited to receive **Contact** mail. It provided important data and a means of bonding to help create a comfortable, informative learning environment.

TURNING IN/VIEWING A DOCUMENT

Yet another way for students to communicate with both each other and the instructor was through a utility menu item called "Turning In A Document." This utility was the electronic substitute for actually exchanging rough drafts with fellow classmates or for turning in final drafts to the instructor for

evaluation. It was a very simple menu selection that copied the students' papers into the class folder.

Both students and instructor could then view the documents. They could choose to view any document or they could ask the network to show only those documents by a certain author. Students could use this feature to view documents written by fellow writing group members.

MINDWRITER

Besides all the features that allowed students and instructors to communicate with one another, several features also provided scaffolding for the novice writer. Both **MindWriter** (later called **Invent**) and **Descant** (later called **Respond**) provided either already prepared or instructor prepared heuristic devices that prompted the writer through a series of probing questions.

MindWriter was the prewriting component of this prompting feature. As it comes out of the box, **MindWriter** comes with questions reflecting Aristotle's Topoi, Burke's Pentad, and Young and Becker's Tagmemic Matrix. Another lesser known strategy, "Cultural Analysis," contains prompts such as: "Describe the main characters. Describe the attitudes of the characters. What forces seem to influence the characters? What historical forces are involved in the story?" (see Appendix D for a more thorough examination of these prompts). Students could choose or the instructor could assign any one of the heuristic sets to help the students focus on and explore their proposed topics. Each asked novice writers the kind of questions experienced writers naturally ask themselves during the prewriting or incubation stage of writing (see below). They could provide the scaffolding that Bayer (1990) suggests might be necessary for students with inadequate schemata to succeed at their task. Students could use any or all of the prompts of any or all of the

series types as often as they liked. The premise was that once writers had internalized the questions, they could do without the prompts and simply conduct their prewriting mental exercises as part of the process and at their convenience.

The questions tended to be short and open ended. Sometimes they were so open ended and/or the subjects the students had selected were so fuzzy to them that the questions made little or no sense. In such cases the students could select the Explain button to receive a more detailed narrative of the questions that elicited similar type information.

DESCANT

On the other end of the writing process, reviewing, **DisCourse** had **Descant** (later called **Respond**), which was accessed through another simple menu choice. **Descant** also came with three prepackaged series of questions that students could access: Global Revision, Local Revision, and Narrative (see Appendix D for a more thorough examination of these prompts.). Each provided novice writers with the kinds of reflective questions experienced writers naturally make about their writing; for example, Global Revision asks: "What do you like about the paper? What works well? How well do you think the writer keeps his or her readers in mind? How could he or she communicate better with the reader? Does the writer seem to have clear purpose?" Again this utility had an "Explain" button that gave more detailed questions for students to consider.

Descant could be used by students on their own documents or by students on their peers' documents. Often it was used for peer review first as it seemed much easier to critique someone else's work than one's own. Later, students could apply it to their own work.

PROMPT MAKER

Because neither **MindWriter** nor **Descant** pretended to have a monopoly on questioning strategies, **DisCourse** also offered instructors a utility for making their own question sets--**Prompt Maker**. **Prompt Maker** was a utility that resided outside of **DisCourse** that could take text prepared with an ordinary word processor, such as **Microsoft Word**, and create another **MindWriter** or **Descant** set for students to access. Like all **MindWriter** and **Descant** sets, it had the "Explain" feature which gave students greater explanation of what the question was asking for.

FILE NAMING

Because of the complexity and volume of this data collection, the instructors and I introduced a file naming system for all students to follow.

FIVE IMPORTANT PIECES OF INFORMATION

1. CLASS TIME
2. GROUP LETTER
3. STUDENT NAME
4. ASSIGNMENT #
5. VERSION #

Student Name
 | Essay Number
 | |
EXAMPLE: 8CJAY5.1---Version Number
 | |
 | Group Letter
 |
 Time of Class

VERSION NUMBERS:

- | | |
|-------|---|
| .1 | FIRST DRAFT |
| .1ABC | PEER CRITIQUED DRAFT (WITH PEER INITIALS) |
| .2 | REVISED DRAFT BASED ON PEER COMMENTS |
| .CR | WITH COPY READER COMMENTS |
| .CRCG | COPY READER CORRECTIONS |

PROBLEMS

Unfortunately, because the “Turn In A Document” menu item saved all student documents to the same folder, if students did not change the version numbers of their documents, they would simply erase prior drafts of their papers. Also, a few students turned in documents incorrectly named, such as: Essay, Essay #N, Descant, Review. This created numerous difficulties because if another student had also incorrectly given his/her document the same incorrect name, the new document would overwrite the old. It was extremely important to enforce this naming process rigidly. This difficulty accounted for numerous gaps in the student documents collected. However, by the end of the semester, nearly all had gotten the idea.

INSERTING COMMENTS WITHIN TEXT

Once students had practiced with **DisCourse's Descant** question series (“Global” and “Local”) and had gone through the instructor’s tailored series, they were asked to critique their peers' documents without prompting. They were asked to insert comments within the text of their peers' papers for “Local” type comments and at the end for “Global” comments. It was hoped that the training or scaffolding **Descant** provided would be transferred to more free form critiquing of peer essays.

METHODS

OVERVIEW

In the rest of this chapter, I will discuss the CMC (Computer Mediated Communications) method; the data collection procedures; the data analysis comment code types and sources; and the revision classification system. By analyzing and combining the various pieces of data collected, I hope to show

something of the nature of revision in a collaborative, electronically networked environment. I examine each student/subject individually, charting his/her revision patterns; then, I group the subjects and discuss common elements and patterns.

SUBJECTS

During the first couple of weeks of the spring 1992 semester students in both the Eng 100 and ESL 100 classes were introduced to the basics of the **DisCourse** network by their instructors. They were given introductory assignments to loosen them up and acquaint them with **DisCourse** by requiring their successful navigation through the **DisCourse** modules. For example, students retrieved documents, such as their syllabus, from the network and did synchronous networking on the topics of computers and writing.

At the start of the third week, I introduced myself and my study to the classes and collected their waivers and demographic surveys, which gave me permission to use their writings for this study and some background information on each student. (see Appendix A & B).

Although I was allowed to collect data on nearly one hundred students, I concentrated the focus of this study on six native and six non-native English speaking students. During the third week of the semester I conducted interviews with the six students from each group: six from the ESL 100 class and six from the Eng 100 class. In each case, I selected three males and three females. I tried to select subjects who varied with regard to age, native language, experience, and so on to create a rounder picture of how students in general respond to the **DIWE** environment, rather than how any one specific group (e.g., twenty-year-old males who speak Cantonese as their first language) responds. After sifting through all the data, looking for the

most complete data sets, three subjects from each group were finally selected for this study. A more detailed discussion of the subjects can be found in the relevant chapters below.

INTERVIEW/SURVEY QUESTIONS

Although the data collected from students' drafts surely speak for themselves, to paint a more thorough picture of the nature of revision on a networked environment, it was important to understand something about the backgrounds of the subjects and what they thought about this method of instruction. Therefore, during the course of the semester, each of the subjects was interviewed once, at the beginning, and surveyed twice, once at around mid-term and once at the semester's conclusion. The initial interview questions were designed to get a feel for the subjects' interests and experiences as they pertain to computers and writing. Later survey questions sought to record the subjects' attitudes and impressions about the effectiveness and appropriateness of this new networked writing environment.

A sample of interview questions is given below (see Appendix B for a full set of questions):

INITIAL INTERVIEW QUESTIONS

- A. Tell me a little about your writing experiences. ...
 - 4. Did you enjoy writing then?
 - 5. What do you think about the quality of your writing then?
Were you satisfied?
 - 6. Anything else about writing then?

- B. How do you feel about your writing now? ...
 - 4. How do you like your writing now?
 - 5. Tell me three things you like about writing.
 - 6. Tell me three things you dislike about writing. ...

- C. Tell me about your experience working with computers.
 - 1. Have you had much experience working with computers?
 - 2. What computers have you used?

3. What have you done on them? ...
7. How do you feel about computers?
8. Tell me three things you like about computers.
9. Tell me three things you dislike about computers.
10. Finish this sentence: In the future, I hope computers...

A mid-semester survey was administered just before spring break. During the last week of instruction a final assessment was also administered. Sample questions from those surveys follow (see Appendix B for a full set of questions).

MIDSEMESTER ASSESSMENT

	--	-	0	+	++
1. QuickStart is easy to use	1	2	3	4	5
2. Contact is easy to use	1	2	3	4	5
7. I like to review and have my papers reviewed by my classmates.	1	2	3	4	5
11. The process for naming and saving papers is clear and understandable.	1	2	3	4	5

FINISH THE FOLLOWING SENTENCES.

7. The best thing about DisCourse is...
8. The worst thing about DisCourse is...
12. DisCourse has changed the way I write in the following ways:

END OF SEMESTER EVALUATION

1. Contact messages were a good way to communicate in Eng 100.	1	2	3	4	5
5. My typing skills were adequate for the requirements of this class.	1	2	3	4	5
8. As a peer reviewer, Descant is better than on text evaluations.	1	2	3	4	5
9. As a peer reviewer, on text evaluations is better than Descant.					
10. When I receive feedback, I prefer Descant.	1	2	3	4	5
11. When I receive feedback, I prefer on text evaluations.	1	2	3	4	5
17. I compose most of my writing now at a keyboard rather than first on paper.	1	2	3	4	5

- | | | | | | |
|--|---|---|---|---|---|
| 18. My attitude towards writing is more positive than when I began this class. | 1 | 2 | 3 | 4 | 5 |
| 19. My attitude towards computers is more positive than when I began this class. | 1 | 2 | 3 | 4 | 5 |

CMC (COMPUTER MEDIATED COMMUNICATIONS) ENVIRONMENT

Although the CMC classroom need not significantly differ from the traditional classroom, there are several features that lend themselves to slight changes in the general procedures an assignment might have. In a traditional classroom, an assignment might begin with some sort of discussion on a topic, followed by a reading, more discussion, topic selection, and creation of the first draft. Students might bring in their first draft and either read it or part of it aloud or distribute copies for other group members to read and then comment on or discuss. Later, students would go home with whatever notes they had collected from the critiques and revise the draft for eventual instructor evaluation.

In the CMC classroom, the basic sequence of events might be very similar to the traditional; however, the way they are actualized would have some pedagogical advantages. In the CMC classroom, an assignment might begin with a focused free-write using an e-mail type program. After students have written their initial thoughts on the topic, they would send their mail to an electronic bulletin board where everyone could read each other's ideas. This might be followed by reading a supplement then another on-line discussion. This time students might be broken up into small conferences on the network and asked to discuss, via an Interchange-type format, the content of the reading. Both the e-mail and **Interchange**-type discussion formats provide semi-permanent transcripts of what was discussed or written.

(students may access these preliminary thoughts at any time during the writing process.) Next, they might work on their first draft, either independently or with the support of a prompting type program such as **MindWriter** or **Invent**. Students would save their documents to the network, which would then be picked up by their partners for peer critiquing. The peer critique might take the form of inserted comments within the body of the text, appended comments at the end, or, with the help of a prompting type program such as **Descant** or **Respond**, a separate document. The critique would later be sent to the network for the original authors to pick up, consider, and make whatever changes in their document they think appropriate. Again, exchanging documents via the network creates a semi-permanent record of the ideas that the students can access at any time during the writing process. When they have completed their final draft, they may turn in their paper to their instructor, again via the network. Students keep a copy of their paper on their own disks, plus a copy is sent to the instructor. This has the potential for creating a near paperless classroom. What a boon to conservationists!

This is, in fact, exactly what the subjects of this study did. Sometimes ideas were discussed via **Contact**, sometimes via **Interchange**. Sometimes assignments were begun using **MindWriter**, sometimes not. Sometimes critiques were done via **Descant**, sometimes comments were put into the text of the documents.

During the course of the semester there was a natural progression from structured to unstructured, but it wasn't strictly adhered to: from using **MindWriter** to not using **MindWriter**; from using **Descant** to inserting comments.

Although both instructors would join class discussions and offer help with questions or problems with rhetoric students had, neither would “correct” students’ papers. Upon submission of assignments, instructors would return documents to students with an “X” for each problem before sentences that contained surface level problems.

Ex: XXX Everyone were in the process of gone home, when we arrived.

Before students could receive their grades for the papers, which were based on their content and organization, students needed to correct the surface level problems.

Peer comments underwent a distinct transformation throughout the semester. At the beginning, students used prompts provided by **DisCourse** to focus their attention on various points of their peers’ paper. Questions were both global and local in nature. (see Appendix D) Later, each instructor replaced the prompts the program provided with questions of their own. This again helped students focus more closely on features each instructor felt were important. This was a type of tailoring of the system to meet specific audience and purpose needs. Still later, students were allowed to provide in-context comments to their peers’ papers. That is, group members inserted their comments in both the body of their peers’ papers and at the end in a type of global response.

DATA COLLECTION

Students in both the Eng 100 and ESL 100 classes were broken up into peer writing groups of three to four students. However, these groups constantly changed throughout the semester. Therefore, it became virtually impossible to follow any one group. Instead, six students from each section were selected

to follow and collect data on. I estimated that one to two students from those I selected from each of the sections would drop out of the class, disappear, or somehow become unavailable for study. Fulfilling my prediction, one student from each section ultimately did not finish the class. Partial data collected from these students were not included in this study.

Copies of all drafts of all assignments the subjects wrote were collected; their attitudes toward the program and writing were solicited through interviews and questionnaires. After subjects completed an initial demographic survey and permission form at the very beginning of the semester, one interview and two questionnaires to each subject were administered. The interview elaborated on the demographic survey questions on subject attitudes toward writing and computers (see Appendix B). Just before spring break another interview based on a questionnaire concentrating on student impressions of the **DisCourse** program was administered. At the end of the semester a final short questionnaire asking students for their final reactions to the course was given to the subjects; they were asked what they thought could be done to improve the CMC instruction, software and hardware used, etc. (see Appendix B)

Also, because I was assisting students throughout the semester, I was able to observe first hand their ability with both writing and working on a networked computer system.

Every Friday, after the Computing Center had closed, but before the staff had gone home, I would collect the week's worth of drafts and peer comments. After collecting a few weeks' worth of documents, I grouped the documents by subjects' names. This worked quite well. However, because students were often late with their drafts, at times some could not receive

feedback from any of their peers. Consequently, although I had collected all drafts of the subjects, many were without any peer intervention. Because I was interested in not only the changes subjects made, but also the type and number of peer comments made, I did not include these incomplete data in this study (see the following chapters on the case studies for more discussion of this).

Once the semester was over and I had collected copies of all drafts of the subjects' papers and peer feedback and conducted the final interview with the participants (May-June), I began to examine the participants' papers and peer critiques to look for patterns in review strategies and types and numbers of comments.

DATA ANALYSIS

OVERVIEW

After collecting the data (students' drafts and peer responses), a classification scheme of peer comments and student revisions was developed. Patterns and correlations were identified and studied further. I created a database of revisions tracking the following thirteen fields (types of information): author (who wrote the words), assignment number (which of the assignments this particular change came from), line number (the line in the text that was changed—for ease of reference), text before revision, text after revision, type of change (add, delete, replace, move), level of change (formal, meaning preserving, micro text-based, macro text-based), effect of change (e.g., corrective in nature, expansion of ideas, etc.), whether or not the change was in response to peer comment, peer comment, type of peer comment (question, statement, etc.), peer's id code, and stimulus for peer comments (see subsections below for a more thorough discussion of these data types). I

coded peer comments by type intuitively as I read through them, adding, subtracting and revising categories as I worked my way through the data until the codes were stable. Once a full set of categories had emerged, the comments were assessed again to confirm their coding.

The peer comment stimuli were easily categorized into one of four possibilities: **Descant Prompted**, **End of Paper pasted**, **Intertextual**, or **Extratextual**. The instructors began by having students use the highly structured, scaffolding of **Descant** to help motivate students and help them conceptualize the revising process. Later, similar questions (see below) were copied and pasted at the end of students' papers. After having started the internalization of the types of concerns relevant to helping classmates revise their papers to more reader based prose, students simply inserted comments, both within the text for local comments and at the end of the text for more global comments. Lastly, students were allowed to choose the method of their choice for peer response.

After all of the data pieces were in place, except for the "Level of Change," I went through each record of the data three times to classify the changes by Faigley and Witte's (1981) "Classification of Revision Changes"(see below). To verify my judgment, I trained two colleagues for about fifteen minutes in the general outline of the data, Faigley and Witte's schemata and the process I had used to classify the revisions. They selected a random sampling of the compiled data, totaling over 300 records, nearly one-third of the total 947 revisions compiled for these subjects. The comparison of the results of their analysis with my own resulted in a 74% rater reliability. After consulting with them on the items of disagreement, we were able to reach agreement on 82% of the items.

PEER COMMENT STIMULUS

Over the course of the semester, both faculty experimented with three ways of having peers critique each other's drafts. They began with a highly structured process and ended with minimal structure, allowing the students to decide for themselves which of the three approaches they wanted to use. The faculty hoped to guide and support students as much as possible at the beginning of the semester to help them understand what was expected of them and to gradually let them take on more and more responsibility (Bayer, 1990)

Initially, students used the **Descant** or **Respond** component of the software. They used prompts designed by some of the "masters" in rhetoric (Aristotle, Burke, Young and Becker) that were included with the software package. Each was a series of thirty-seven prompts students needed to answer about their peer's paper. If students did not understand the prompt, they could click on the "Explain" button and get a more detailed rewording of the question.

Example from Aristotle's Topoi: (T equals the Topic.)

Define [T]

You might spend all day on this question, but I am after a short definition. In less than twenty words, what is your subject?...

Take each word of [T] individually. What does it mean?
Connotations? Denotations?

Divide [T] into three sub-topics.

Although students had a three-part window on their workstations that displayed 1) the prompt, 2) the window in which to type the reply, and 3) the student's paper, the sheer number of prompts to respond to was

overwhelming. Students complained, skipped prompts, answered prompts superficially or ignored them completely.

Later, faculty replaced the “canned” prompts with customized ones for their specific assignments. These were much fewer than the staggering thirty-seven prompts offered by the “masters.” Again, students used a three-part window to work through the eight to twelve prompts their instructors had constructed for them.

Examples from Kirkpatrick’s assignment on giving and taking advice.

1. In your own words, describe what exactly was learned through these situations?
2. Has the learning been beneficial? How do you know? Be explicit when you explain how you know, whether it was intuitive or whether the answers were on the page.
3. How would you have reacted in this same situation? What makes you say what you have said here? Learning, intuition, old memories, empathy, or what exactly?
4. Find at least four things you would like to have known more details or facts about; please let the writer know directly in reference to his/her paper.
5. What are the memorable words, phrases, ideas that you remember from the paper?

These prompts, both because they were customized to the specific assignments the students were engaged in and because of their relative brevity, were much more warmly accepted by the students. They were less abstract, more real, more relevant to the task at hand.

Later in the semester, the customized **Descant** prompts gave way to customized peer critique questions that students picked up from their instructors in the e-mail component **Contact** and pasted at the end of their

papers before they turned them into the network to be picked up by peers for critiquing.

The next stage of the progression came when students were encouraged to insert comments into the text using brackets or parenthesis and capital letters next to the text they wanted to comment on, and put more general comments at the end of the paper. This worked well as a balance between local and global comments.

The following is an example from Lupe's paper on Malcolm X about two-thirds of the way through the semester (see Appendix G for complete draft with comments):

I can only recall one instance where I have seen someone do something similar with a dictionary; however, it's out of a movie called "Say Anything." I remember that the star of this movie had a very thick dictionary, and she always checked off the words she looked up. The end result of her accomplishment was graduating from high school as the valedictorian of her class, and she also received a scholarship to a prominent college in Europe. (I'M NOT SURE ABOUT THIS PARAGRAPH. I THINK THE TEACHER MEANS SOMEONE ELSE BESIDES A FICTIONAL CHARACTER)

The benefits that I see from effectively using a dictionary result in a large vocabulary, an unlimited potential for learning just about everything, confidence, and great accomplishment. I believe that the only detriment that may arouse (ARISE) could possible stem from the jealousy of others. (LUPE, THIS SENTENCE DOESN'T MAKE SENSE. ARE YOU SAYING THAT THE ONLY DETRIMENT TO ACQUIRING A LARGE VOCABULARY IS THAT PEOPLE MAY BE JEALOUS?)

During the last stage when students were given a free hand to decide for themselves which of three strategies they wanted (canned prompts, customized prompts at end of text, or inserted comments), a hybrid emerged. Many students chose both to insert local comments within the text and to paste the instructor's questions and their answers at the end of the paper. This seemed to satisfy their need for continued structure on the big, global

questions in writing, while leaving them free to help with the copy editing they were more familiar with.

COMMENT TYPES

After cataloging all of the text changes for a paper, cutting and pasting text before (draft 1) and after (draft 2) into their appropriate fields in the database, I looked through the peer comments to locate possible comments that might have inspired the changes. Many comments were easy to match up, some were plausible but uncertain, others not likely, and some others were impossible to determine.

While going through the peer critiques, one result became abundantly clear: it was impossible to determine with any degree of certainty whether any vague, positive feedback was responsible for any revision or any lack of revision. Could comments such as “I really like your writing style” or “The purpose seems clear” have caused revision? Might the students have revised more in their “style,” or might they not have revised because everything seemed “clear?” While these questions and more are certainly worthy of consideration, they are, I’m afraid, beyond the scope of this study.

As Boothby and others have suggested, “if students receive only abstract comments, they do not know how to revise their texts.” (171) This is especially true with comments that gratuitously complement the author. While I certainly would not suggest that all critiquing be of a negative bent, the more concrete negative comments were far easier to link to revisions than the more vague but positive comments. Positive comments were rarely specific in nature and difficult to associate with specific revisions. To connect Intertextual comments such as “I really like the way you’ve worded this” with revisions that sounded similar would be stretching the correlations

possible in the protocol used for this study. Positive comments would definitely help fill that need to be loved and accepted by others, to receive the positive “strokes” we’ve all learned to give in education. However, students are a lot more intelligent than we sometimes give them credit for. They have been conditioned throughout public education to expect the other shoe to drop when they receive comments on their papers such as: “You’ve done a fine job of defining your topic; however...” where they find the real meat of the criticism.

While perhaps subconsciously appreciated, most students speed read through the vague complements until they reach the concrete comments that they can respond to, which tend to be critical in nature. Also, because students tended to respond to vague questions with equally vague answers, if the prompt questions in either the **Descant** component or the teacher posted questions were imprecise, so too was their feedback to their peers. Therefore, unless they could be unquestionably linked with text changes, these abstract comments were left out of the database.

The coding of the comment type data resulted in three major types of comments with each type being further subdivided into several subtypes. The three major types were 1) corrective in nature, 2) a continuum of suggestions, and 3) combinations of 1 and 2.

The corrective comments were of three types: grammar, punctuation and spelling. Toward the end of the semester, when students were inserting comments within their peer’s texts, they often simply “corrected” perceived surface level errors. For example, from Stephanie’s paper on Shaler and Agassiz: “If I was[WERE] Shaler, I think in the beginning I would be[WOULD HAVE BEEN] very frustrated....”

The continuum of suggestions ranged from the direct suggestion, which bordered on correction, to requests for details, to statements or comments, to questions of incomprehension. Examples include:

Text--The meaning of a formal education in the context of my own life is an education that covers the basic abilities of reading and writing, and also give the student the opportunity to learn different fields of study such as science, auto mechanics, and arts just to name a few. (Connor)

Suggestion--When answering a question in your essay it is good to include the question in the answer. However, if you take a look at your second sentence, it is obvious that the answer was just attached to the question. To me, it made the sentence too long and cumbersome to read. Keep your sentences shorter. Some of them run on and can easily be broken into shorter, more powerful sentences.

Text--I believe that Shaler did learn what he said he learned. (Lupe)
Request for detail--[WHAT DID HE SAY HE LEARNED EXACTLY?]

Text--The survey shows both wife and husband being major decision maker is seventy six percent to eighty two percent, but... (Kyoko)

Statement--She uses the statistics from the survey that Mrs. Cook gave to the class.

Text--...I think I would expect this kind of teaching that really challenges me and my abilities. (Connor)

Question--(WHY DO YOU SAY THIS? ARE UNIVERSITY INSTRUCTORS REALLY ANY DIFFERENT THAN HIGH SCHOOL OR COMMUNITY COLLEGE INSTRUCTORS? WHAT'S DIFFERENT ABOUT THEM?)

The final major type of comment is any combination of any of the above subtypes: e.g., grammar correction/suggestion, statement/question, spelling correction/request for detail. These were common as students often wrote complex critiques of various sections of their peers' papers.

TYPES OF CHANGE

At the very basic level, there are four types of changes in text that students can implement: addition, subtraction, substitution, and movement.

Addition may be either an elaboration of already existent ideas, or added new ideas. Subtraction is the elimination of ideas or the paring down of ideas. Substitution is the exchange of text for text. Something is subtracted, and something that relates to the same idea is added. Movement is the shift of text from one part of a document to another part without any appreciable change in the text itself. This is primarily a restructuring or reorganizing of ideas, rather than an addition or subtraction. Neither meaning nor text is lost or gained.

REVISION CLASSIFICATION

The final classification breakdown I used on the data was based on a simplified version of Faigley and Witte's "Revision of Classification." Faigley and Witte use a multi-tiered breakdown of the kinds of changes that might take place in a subject's text from draft 1 to draft 2. The purpose of such a classification system is to try to gain better insights into the types and levels of changes that take place in subjects' writing.

Faigley and Witte further delineate their classifications by the subclasses: additions, subtractions, substitutions, permutations, distributions, and consolidations, much as I have in a separate field as mentioned above. An outline of the Faigley and Witte instrument is below (see Appendix C for more details).

SURFACE CHANGES

- A. Formal Changes
- B. Meaning Preserving Changes

TEXT-BASED CHANGES

- A. Microstructure Changes
- B. Macrostructure Changes

The first level of differentiation is between “surface” level changes and “text-based” changes, or local vs. global changes. They further break these two classifications into two subclasses: surface level changes is broken into “formal” and “meaning preserving” changes. Formal refers to any form-based change, changes that are attempts to adhere to some social form: grammar, spelling, punctuation, format, and so on. Meaning preserving changes are those that are not attempts to conform to some form, but are also not meaning changing. These changes tend to be rewordings, replacements, substitutions of already existent ideas.

Examples:

Formal--The reason why I site (cite) this example...(Lupe)

Meaning Preserving--People learn or get lazy by just watching TV?
--changes to--> Do people gain more knowledge or do they get more negligent by watching TV? (Kyoko)

The “Text-Based” or global changes are also further divided by Faigley and Witte to “Micro” and “Macro” changes. The fine line between the two is often difficult to ascertain. Macro meaning changes are changes that are so extensive as to change a summary of the paper. Micro meaning changes, while changing the meaning of the sentence or paragraph the change takes place in, does not change a summary of the paper.

Examples:

Micro---...*greater chance to err.* --changes to --> ...*greater chance to err through habit.* (Calvin)

Macro--*He decided to bring along my cousins Kimi, Kelly and Shane (not their real names) to spend the weekend with my family.*
(Stephanie) This text was completely deleted.

The problem for the researcher occurs in deciding what changes would change a summary and what changes would not. This is why a confirmation of analysis was done by two other raters of this data, as mentioned above. The raters confirmed on 74% of the random samples used.

T-UNITS

In one further effort to understand the impact of peer response in a computer networked environment, words and T-units were counted both before and after feedback. This follows already established procedures by Boothby (1988) and Daiute and Kruidenier (1985). While Boothby uses this data to discuss primarily the percentage of T-units revised, this research also looks at increases and decreases from draft 1 to draft 2 in the number of T-units and words.

By noting both revised T-units as Boothby does and raw number changes, we can further clarify what actually transpires during revision. Not only are t-units revised by addition, deletion, replacement, and movement, but more of them are also simply added. T-units that are added to the original text are not reflected in any examination of T-units revised; however, they surely reflect a change on the writers' part. By creating tables of these changes in both word and T-unit numbers, this research hopes to describe in further detail writers' revision patterns.

REVIEW OF RESEARCH QUESTIONS

To provide material relevant to the subject of this study, namely the influence of Computer Mediated Communications on students' revision, each of the case studies presented in the following chapter includes descriptions of:

- 1) Subjects' revision patterns, including number, length, type and level of changes.
- 2) Nature of peer comments made on authors' work, including type, number, and stimulus.
- 3) Any observable relationship between revisions and peer comments.
- 4) Writers' attitudes toward the CMC process.

Furthermore, composite descriptions are made on the two FYC subject groups: native (Eng 100) and non-native (ESL 100) English speakers.

CHAPTER 4

OVERVIEW

This chapter will present the data and discussion of three subjects in one section of First Year Composition (FYC). The three subjects chosen (all names were changed) were representative of the diversity present in Hawaii: Lupe, born elsewhere in Polynesia, but raised and educated in the metropolitan area of Honolulu; Connor, local born and raised third generation Japanese; Calvin, retired military personnel, who came back to Hawaii after being stationed briefly here during his service days.

Each subject's data and discussion will be presented separately. A composite study of all three FYC subjects compared with a composite study of three ESL FYC subjects will be presented in Chapter 6.

For each case study in this chapter a brief introduction, including the subject's relative contribution to the class, will be presented, followed by some basic demographic background data and attitudinal description based on an initial interview. This will be followed by a description of the assignments under study and the subject's general revising patterns. The revising patterns will create the general background of our picture of each subject. By looking at the proportion of revised T-units, increases in both T-units and words from draft #1 to #2, and changes in T-unit length from draft #1 to #2, we should be able to ascertain the subject's general patterns of revising. This will present the context for a more detailed discussion of specific peer comments and types of revisions. Finally, each case will end with a discussion of unique features relative to each subject's revising patterns, a discussion of the subject's final attitudes toward writing in a CMC environment, and a summative discussion of each subject's revising patterns.

LUPE

SUBJECT INTRODUCTION

Lupe was one of the most punctual, cooperative subjects of the study. Not only did she always have her drafts and assignments turned in on time for evaluation, but she also always did her peer critiques of classmates papers on time. In addition, because of her extensive knowledge of computers, she often helped others in the class. Unfortunately, however, she did not always receive the same kind of help and cooperation from her fellow classmates.

Although she had done fully nine assignments, two summaries, and a research piece, only five had complete enough data to include in this study. The summaries and final research paper of all subjects were not included because of differences in their writing processes: more teacher intervention, less student critiquing.

This case study will focus on the first two papers of Lupe (when she is just trying to find her way through the course, the computers and software) the fourth, sixth and ninth papers. These were chosen, as in other cases, because of the completeness of the data: there were peer critiques to assess, and there were revisions made. Other assignments not included typically were missing one or the other or both.

After looking briefly at her background, this research will discuss the assignments and examine her revising patterns by looking at the type and number of changes.

BACKGROUND

Lupe was a nineteen year old female born in Guam but educated in Hawaii. She began studying at KCC spring 1991. She tested in at the 13.4 G.E. (Grade-level Equivalency) the year before, but decided not to start college right away. When she did elect to begin, she decided to not take an English course during her first year. Lupe felt she had strong typing but moderate word processing skills. She also had a strong interest in word processing and a very strong interest in writing. In fact, she did a lot of writing: school work, personal and business letters, and business reports. She purportedly spent a lot of time reading: four hours a week reading the newspapers, a couple of hours reading magazines, another one to two hours reading various business reports related to her work, an occasional hour here or there reading nonfiction novels, and, of course, an average of an hour a day reading her textbooks for her classes.

Lupe did a substantial amount of writing throughout her high school career: in English, history, social studies, and so on classes, around ten papers each semester. She wrote papers using standard rhetorical structures of analyses: comparison and contrast, cause and effect, and so on. Her writing style reflected her interest and perhaps even need to be accurate. Whenever possible she read a multitude of references before beginning her writing. Next, she wrote out her rough draft by hand. Then, she went over her paper with her parents, who were both college graduates. Often she then had a peer read her work to give her more feedback. And one more time if possible, she would present the paper to her instructor for his/her perusal before actually turning it in for grading. This process seemed satisfactory for her; she received A grades and felt her writing reflected her thinking at the time.

She felt the act of writing and engaging in a writing process in high school had helped her increase her vocabulary due to her further readings, and she changed from drafting her papers by pen and paper to using a word processor. All in all, she enjoyed writing. She liked the fact it made her think and felt it was an effective means of communicating. She disliked the amount of time it often took to write something she felt good about, and she disliked being assigned specific topics: she'd rather choose her own.

She had a positive attitude toward computers. She had had a couple of business classes at college that introduced her to both IBM and Macintosh platforms. Although she did not play computer/arcade type games very much, she did use other modern machines: she programmed a VCR once a week, used an ATM about four times a week. She liked the quick, easy, access to information that computers allow but disliked the hassle of network breakdowns that sometimes occurred on our network.

THE ASSIGNMENTS

Assignments for this FYC class typically followed a pattern beginning with a general discussion of a topic to solicit prior knowledge and schemata on which to attach any new information gleaned through the assignment. Assignments usually related somehow to the concept of learning or education. Students were to not only learn but also learn about learning. They were to acquire metacognitive knowledge of the process they were embarking on, higher education.

After that initial discussion, students were assigned readings and discussion questions related to some aspect of the learning process. Discussions typically took place on-line. Students were assigned various on-

line conferences that they would then log onto and discuss both assigned discussion questions and follow up questions that the instructor would post.

Based on the exchange of information and reactions of the reading obtained from these discussions, students were then directed to more specific topics for their compositions. Compositions were drafted, exchanged, critiqued by peers, returned and revised for submission to the instructor. The instructor evaluated the compositions on content, structure, and thoroughness of support, contingent upon correction of any grammatical/mechanical problems. Although the location and number of the problems were identified by the instructor, the nature of the problem and its means of correction were not. Students often either helped one another with the corrections or sought tutorial help. Once the grammatical/mechanical problems were corrected, the students received the grade that had been assigned. If the problems were not addressed, the student received no grade.

As mentioned above, the data for Lupe come from Assignments #1, 2, 4, 6, and 9. The following is a brief description of the actual writing assignments. The complete assignments can be found in Appendix E. Earlier discussion questions and reading passages have been noted but not included in full.

Assignment #1 consisted of two sets of questions that required students to reflect on their reasons and expectations for being in college. Although their papers were not to simply answer the questions one after another, the content of their papers needed to address all of the issues: "You must have speculated, no matter how remotely, on why you are now attending KCC rather than doing something else....What do you expect from the process of

teaching and learning in the time you will spend here? What is it you want to learn exactly?" (Kirkpatrick, 1992).

The second assignment focused students' attention on what constitutes a good lesson. They had to take both sides of the coin, as a teacher and student. Part of the intent was to help students understand some of the various factors that effect the quality of a lesson (e.g., timeliness, active vs. passive approach, relationship between teacher and student, etc.): "Describe a situation in which someone taught you what you consider to be a good lesson. What was the occasion?...When have you given someone else what you consider to be a very good lesson. Again, describe the occasion, who was there, what was said and done...." (Kirkpatrick, 1992).

Assignment # 4 was actually the first assignment that used a reading passage as a springboard to further discussion and discovery of a topic. The passage came from a reader commonly used in FYC. The assignment was to help students understand the importance of writing about what they know, to write from personal experience:

"(see Wayne C. Booth supplement.) If you were to apply these remarks of Mr. Booth's to your own activity as a writer, what would you say you really 'know about?'...Choose such an idea, something you feel you really 'know about,' and write a paper in which you make clear exactly how the idea is connected with your life as you are living it." (Kirkpatrick, 1992)

Assignment # 6 centered on a passage from The Autobiography of Malcolm X. In this passage, Malcolm X describes his discipline and education while in prison. This passage illustrates how a person can turn his life around, from helping oneself to helping others. It shows what is possible through hard work and belief. Although Malcolm X has been viewed by American society primarily in light of his tough, black leadership, this aspect

was not emphasized in the assignment. In the context of this course, he was, instead, viewed as a man who, through hard work and perseverance, made something of himself: sort of a real life, modern Horatio Alger. This was also the first assignment that required some library research.

(See Malcolm X supplement) What about you and your education in the light of this description of a learning experience? Can you imagine yourself doing such a thing as copying out the dictionary under any circumstances? Have you ever done anything like that? ...Can you imagine any benefit to your doing such a thing? Any detriment?...

Note: It will be assumed that when you come to class to discuss this assignment, you will know who Malcolm X was and know also something about his life, his career, and what he stood for. Be ready to furnish specific information on your references. Hearsay, word-of-mouth information, will not be acceptable. For what reason do you suppose? (Kirkpatrick, 1992)

The final assignment on which data were collected for Lupe was number nine for the course. This assignment centered on reading passages by two of Prof. Agassiz's students. In their recounting of their times with Agassiz, they depict a very unusual teaching/learning relationship. Agassiz gave little direction to his students. Instead, he expected students to discover for themselves what they needed to learn. He followed a kind of Zen philosophy of teaching. In this assignment students were asked to examine this method of learning and compare it with their own. This assignment also required citing sources:

(See Shaler and Agassiz supplement) Explain with specific instances what it was exactly that Shaler learned from Agassiz. Is what Shaler seems to think he learned from Agassiz the same thing that Agassiz taught him? Is what he seems to think he learned the same thing as what he did learn?...When you compare yourself as a student with Shaler what similarities do you find? Any differences?

Note: When you come to class know who Louis Agassiz was and, again, be able to supply the printed source or sources for your information.

(Kirkpatrick, 1992)

REVISING PATTERNS

As mentioned above, Lupe had a fairly extensive background in writing. She was very comfortable using a writing process. The concept of revising, whether it involved reworking already existent text to make it sound better or fit better into the flow or organization of her piece or adding or deleting information, was very much part of her writing process. She saw her text as a malleable entity.

By looking at the number of T-units from the first draft that were revised, not counting added T-units in the second draft, we see Lupe revises anywhere from nearly one-third to two-thirds of her original T-units, averaging 41% (see Table 4.1). Although there was no clear increase or decrease in the proportion of T-units revised over time, she was consistent in that she always made a significant number of changes, even if the changes were not substantively meaningful. For example, toward the end of Assignment #1, when discussing the role of a good teacher, Lupe decided to consistently pluralize the T-unit that made up the second half of this sentence: "Students should hold their own opinions, and teachers should provide thought provoking ideas about another way of viewing their thoughts." This became: "Students should hold their own opinions, and teachers should provide thought provoking ideas about other ways of viewing their thoughts and ideas." This would seem to demonstrate a genuine concern on her part to refine her work. She was not content to leave wording that might be inconsistent or misconstrued.

ASSIGN #	TOTAL	REVISED	PERCENT
1	36	16	44.4
2	59	16	27.1
4	78	36	46.2
6	59	20	33.9
9	27	18	66.7

By looking further at the amount of text she added to her assignments, that is from draft # 1 to draft # 2, a pattern to add more information or to complete her assignment was observed. This was especially true in Assignment #4, her longest paper, when she was to discuss something she knew well. Here there was a substantial increase in the number of T-units from first to second drafts (see Table 4.2). This was, in fact, a matter of her not being able to submit a completed draft to her peers for critiquing. She had so much to say that she could not finish her first draft in time. Rather than turn in her assignment late and risk not receiving any peer critiques in time for her to make revisions before turning her document in to the instructor, she opted to submit her half finished assignment to her peers for critiquing with an apology. Again, this would seem to demonstrate the importance she put on receiving comments from others, be they peers, instructors, or her parents. She seemed to recognize her own inability to objectively look at her writing and she was willing to listen to others' points of view.

ASSIGN #	DRAFT #1	DRAFT #2	CHANGE	PER %
1	36	46	10	27.8
2	59	60	1	1.7
4	78	123	45	57.7
6	59	69	10	16.9
9	27	35	8	29.6

Lupe's desire to expand and complete her work after receiving feedback from peers was further evidenced by looking at the number of words in each

draft (see Table 4.3). Except for Assignment #2, she substantially increased the number of words from draft #1 to draft #2. This was especially so for Assignment #4, where she increased the number of words in her document a full 52 %.

ASSIGN #	WDS #1	WDS #2	CHANGE	PER %
1	508	686	178	35.0
2	724	755	31	4.3
4	1225	1867	642	52.4
6	841	1001	160	19.0
9	423	578	155	36.6

However, if we take a look at the length of the T-units from draft #1 to draft #2, we see a slightly different picture (see Table 4.4). While there was moderate increase in the length of Lupe's T-units from draft # 1 to 2 on most assignments, indicating a tightening up of the language, Assignment #4 looks quite different. Here, we see a slight decrease in the length of the T-units, from 15.7 words/T-unit to 15.2 words/T-unit. While not great, it would seem to indicate a departure from her usual pattern. While the number of revisions, words, and T-units increased in Assignment #4 primarily because she submitted an incomplete draft for peer critiquing, the length of the T-units, and by inference the complexity of her language, did not increase.

ASSIGN #	WDS/T#1	WDS /T#2	CHANGE	PER %
1	14.1	14.9	0.8	5.7
2	12.3	12.6	0.3	2.4
4	15.7	15.2	(0.5)	(3.2)
6	14.3	14.5	0.2	1.4
9	15.7	16.5	0.8	5.1

She had simply quickly slapped on words and sentences to complete her essay without having any objective feedback. The result, while acceptable, lacked the polishing she usually gave to her work. Indeed, as she originally indicated, she seemed to gain much from having others look over her work.

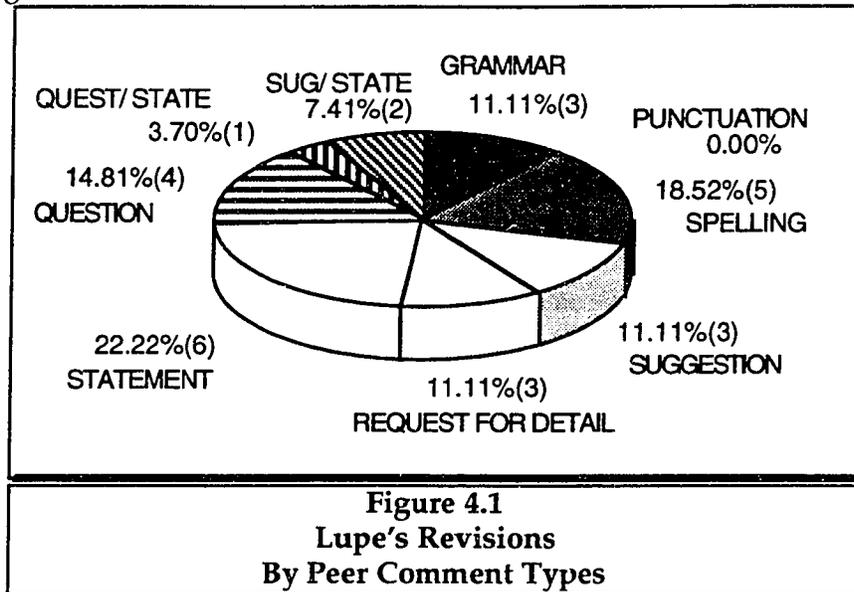
While Lupe did not demonstrate any real growth over the course of the semester (as evidenced by the above tables which show changes in T-units revised, increases in words, T-units, or words/T-units over time), she did show a consistent pattern of revising, increasing the number of both words and T-units, and increasing the length of her T-units, with the exception of Assignment #4.

COMMENT TYPES AND TEXT OPERATIONS RELATED TO REVISIONS

While Lupe did not receive many peer comments, based on several casual conversations with her, she did carefully consider the ones she did receive. However, most of the comments she received from peers were vague complements, commenting on how much they liked the draft, her style of writing and so on. For example, on Assignment #1 one peer when prompted to give feedback on how Lupe might improve her paper responded: "The suggestions that I have is that you do not need to change a thing because it is true perfection in the eyes of God. It is a good paper and there should be no changes and I speak not only about material but also about the grammar and spelling errors....I consider this paper 'a work of art.'" While certainly flattering, her peer missed his best opportunity to provide Lupe with something constructive.

Those comments of a critical nature that she did receive, she attended to (see sections below). The comments she received that she responded to were quite diverse. Except for the omission of punctuation, all of the peer comment categories that emerged from the data were represented (see Figure 4.1). Over 22% of the comments were simply statements peers made about her writing. For example, in Assignment #6, where she was to discuss anyone else she knew who did something like Malcolm X's copying of a

dictionary, she wrote about a character in a movie she saw who copied some words and definitions from a dictionary. Her peer commented: "I'm not sure about this paragraph. I think the teacher means someone else besides a fictional character." In response to this comment Lupe added the disclaimer, "I don't know of anyone other than this one fictional character, who has done anything similar to Malcolm X."



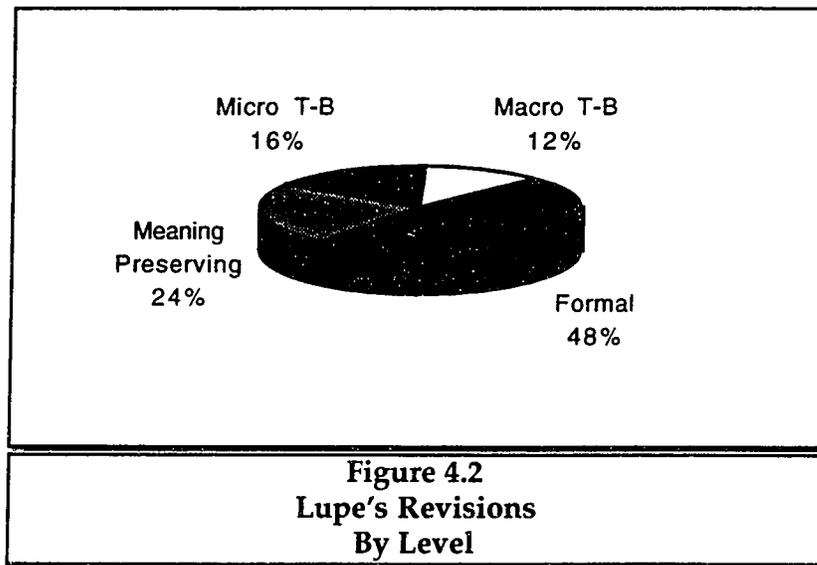
Lupe seemed to respond to multiple *Peer Comments* in the same location. Although not frequent, there were three instances throughout the semester when more than one peer gave her feedback at the same location or on the same issue. In her final paper on Shaler, Lupe mentioned rather vaguely that "I believe that Shaler did learn what he said he learned." This was unsatisfactory for two peers who made *Requests For Detail* independent of one another: "[what did he say he learned exactly?].... [What made you feel that way, support this assumption]." *In Response to Peer Comments*, Lupe changed her statement to "I believe that Shaler did learn how to compare objects, this was made obvious via his work with the 'skeletons of half a

dozen fishes of different species' (99)." She even went so far as to quote from the supplement.

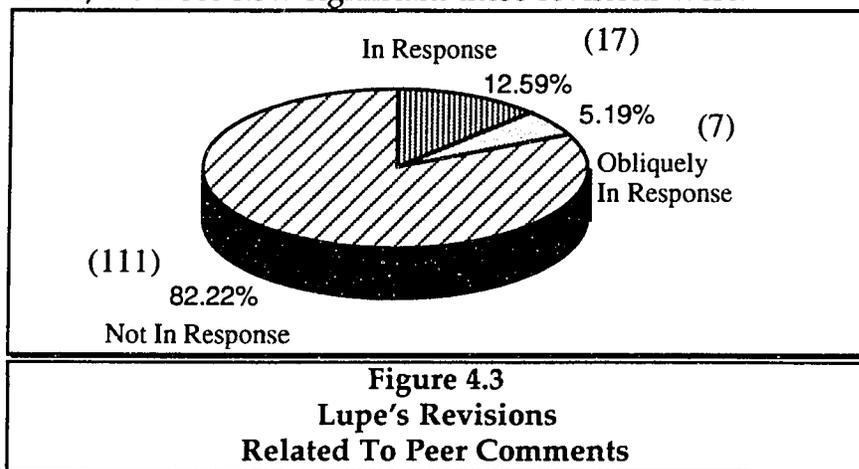
If we examine *Lupe's Revisions By Text Operation* , that is what she does to the text (i.e., *add, delete, replace, move*) , we can gain a closer view of her revision process. We will look primarily at two variables with respect to each operation: the level of revision and whether or not the revision can be deemed "in response" to a peer comment or not.

Before we look at *Lupe's Revisions By Text Operation* (i.e., *add, delete, replace, or move*), a brief breakdown of all of her *Revisions By Level*, as defined by Faigley and Witte, should help paint the background for the more detailed foreground to come. First, we'll look at the revision data without concern for whether or not they were made *In Response* or *Not*. Later, we'll break it down by response type (i.e., *Yes, Obliquely, Not*).

Clearly, the majority of Lupe's revisions were not *Meaning changing* (92 out of 128), and the majority of those were simply *Formal* changes (see Figure 4.2.). That is, they were changes whose main effect was to conform to the rules grammar, format, spelling, and the like. However, *Micro* and *Macro Text-based* changes did constitute a full 28% of the changes. These were changes that did change meaning: either in a minor way (*Micro*) or significantly (*Macro*).

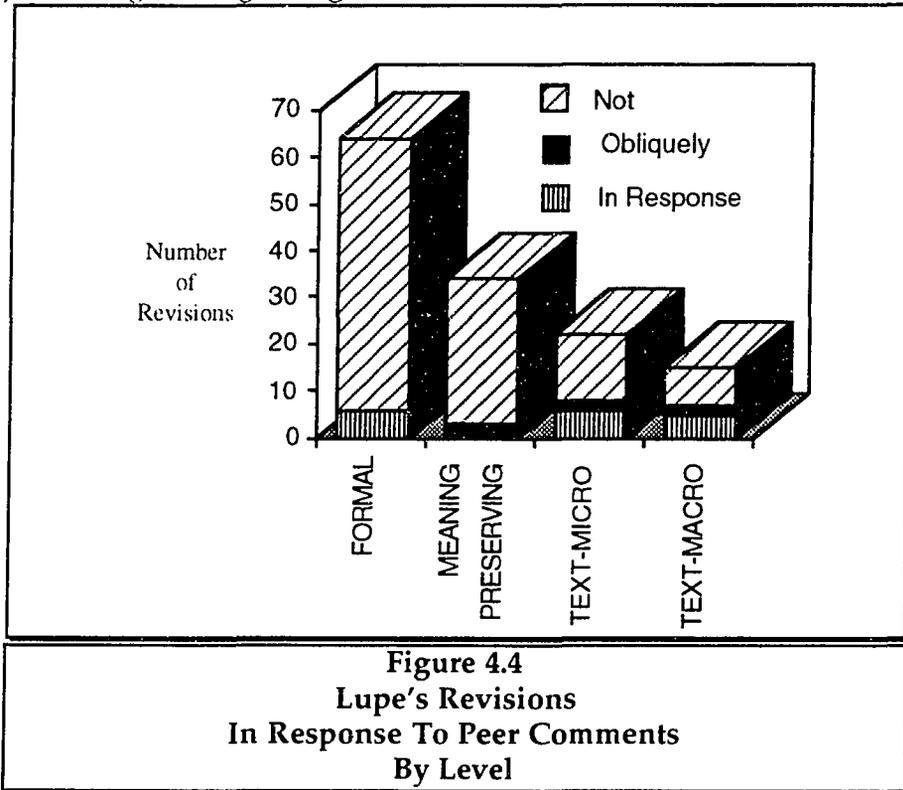


First, before we go any further, it is important to note that Lupe's revisions, as all others, were *Not In Response To Peer Comments* (see Figure 4.3). Over 80% of her revisions had nothing to do with anything any of her peers said. Later, we'll see how significant these revisions were.

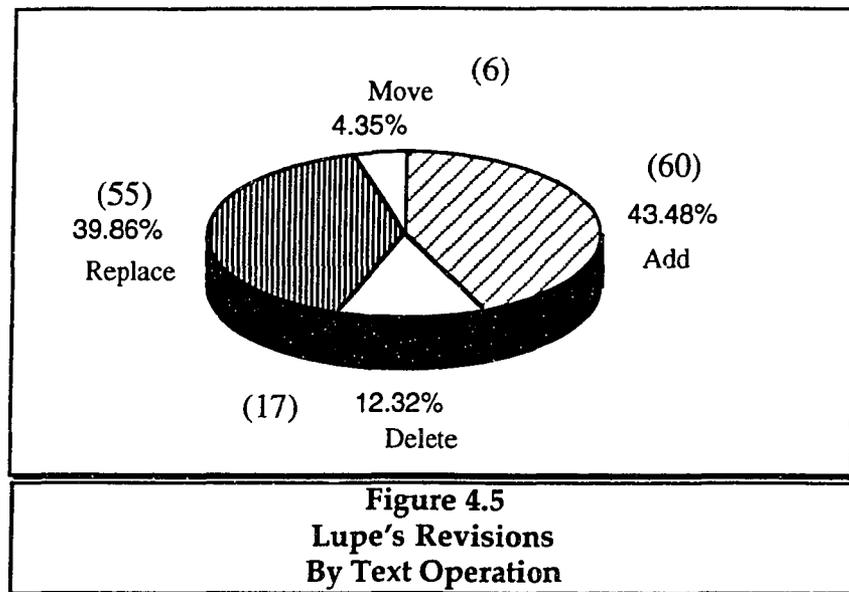


If we look a little more closely (Figure 4.4), we can immediately notice a couple of different patterns. First, clearly the data confirms that the preponderance of revisions were at the *Formal* and *Meaning-preserving* level. Second, the vast majority of revisions at all levels were *Not In Response to Peer Comments*. Third, revisions *In Response to Peer*

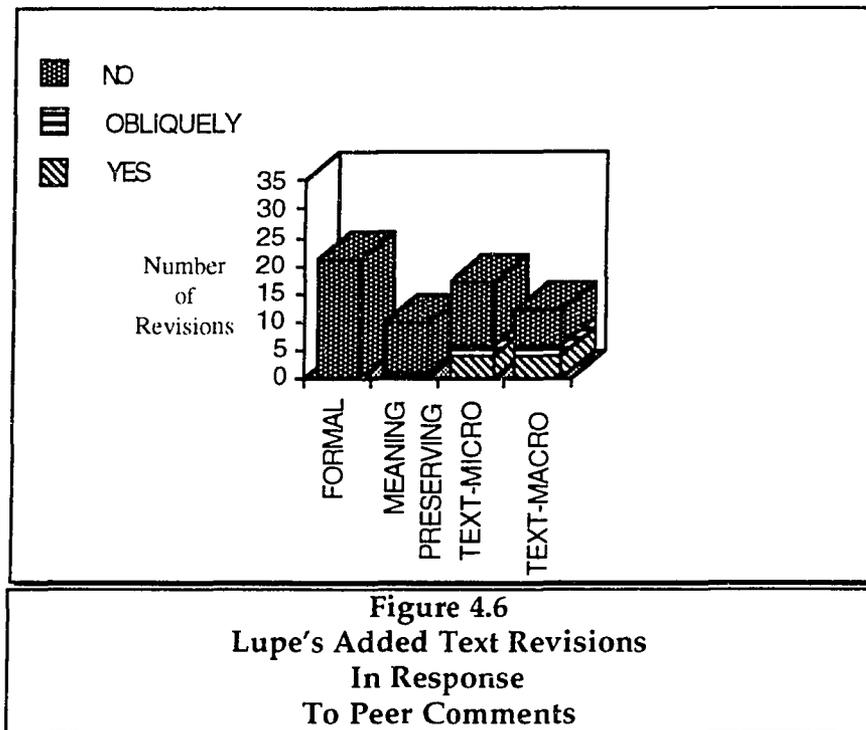
Comments seemed to be fairly evenly distributed across all four levels, with *Meaning-preserving* having a slight deficit.



If we look at *Lupe's Revisions By Text Operation* (Figure 4.5), we notice that she was about as likely to *Add Text* as *Replace Text* (43% vs. 40%). That is, if she decided that the text needed to be revised, whether because of a peer comment or not, she was most likely to either add something to it or replace a word or phrase with another, sometimes both.



If we examine this data in more detail, we note that the majority of *Lupe's Added Text Revisions* were *Not In Response To Peer Comments*. (see Figure 4.6) In fact, 100% of the *Formal Level Revisions* were *Not In Response*. Interestingly, her *Text-based Meaning-changing Revisions* were more likely to be the result of *Peer Comments*. However, most of those were collateral or oblique changes. That is, although there were *Meaning-changing Revisions* in places where there were peer comments, the changes that were made did not seem to be in response to the peer comments. Instead, Lupe's attention seemed to have been drawn to the area by the comment, and although she did not agree with the comment, she made another type of revision.



For example, when **Descant** prompted Lupe's peer critic on the first paper about whether examples might be helpful or not, the peer gave such an outlandish answer that Lupe seemed compelled to look for places to add examples:

What examples might help?

There was no examples in the paper but I got the message quite clear so I feel that there no examples that need to be used. I feel that an example in your paper would only lead to distorting such a fine, extravagant, extraordinary, perfect, and elite paper. No examples need to be used, don't blow away an A by putting examples in.

Throughout the paper Lupe added examples. At the end of her introduction she proceeded to add a two paragraph example of "certain skills in order to be content with myself and my ability to face the 'Real World.'" So while the peer comment was not intertextual and thereby easily attached to a particular

revision, because of the nature of the comment (i.e., hyperbolic), it would seem reasonable to conclude she was responding in opposition to it.

With respect to *Deleted Text Revisions*, none of the peer comments caused her to delete text. It should also be noted that the vast majority of these revisions were of the *Formal Level* (see Figure 4.7). That is, if she deleted text, the effect was primarily to correct some grammatical error. For example, in Assignment #2, when describing how her family felt after a recent burglary, she wrote, "...our house was lost its safe feeling." Later, based on her own observation, no comment from a peer, she corrected the clause to, "...our house lost its safe feeling."

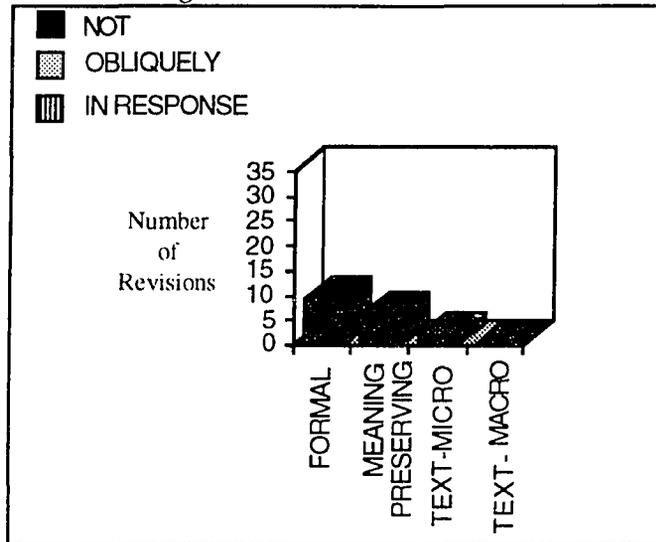


Figure 4.7
Lupe's Deleted Text Revisions
In Response
To Peer Comments

By far Lupe's most common text operation was replacement. And as would be expected, the majority of text replacements were either *Formal* or *Meaning-preserving Level* changes. (see Figure 4.8) However, there was one combination replacement/added text that was a meaningful *Text-based* change in response to a peer comment.

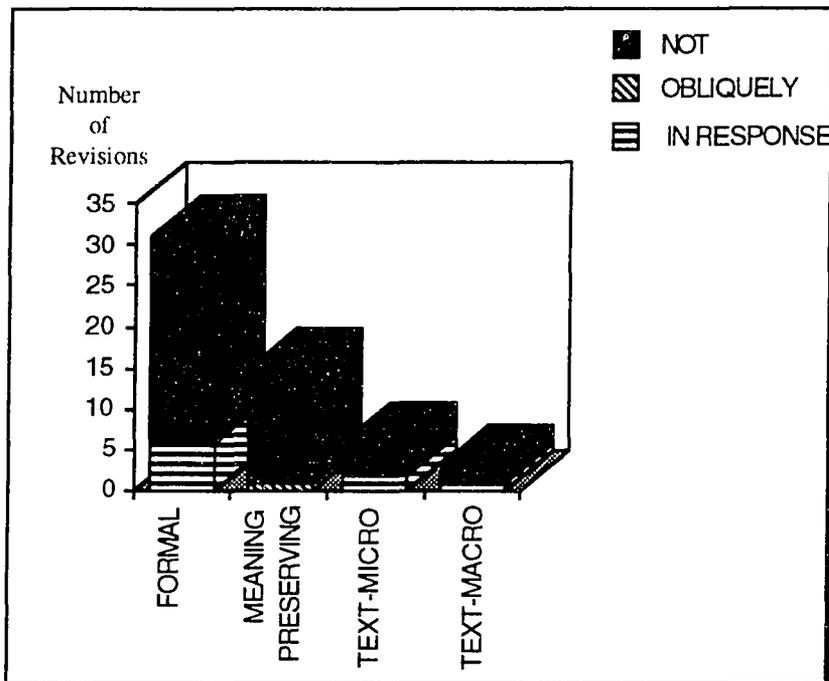


Figure 4.8
Lupe's Replaced Text Revisions
In Response
To Peer Comments

At the end of her second paper she wrote: "Although the situations differ, the message is the same...they are both learning experiences that affected our lives." One of her peers, Calvin, gave her a solid suggestion that she took to heart: "Instead of saying, '...affected our lives.', you could say, '...bettered our lives.' to bring it in line with your theme of a good lesson makes you a better person rather than just affecting your life." In response to that comment, Lupe changed this part of her conclusion to read: "Although the situations may vary, the whole idea behind learning a good lesson is the fact that a good lesson affects your life and changes you for the better. The incident leaves you physically; however, what you learned from it remains in your heart and mind forever." She blended his idea into hers and elaborated a little on it to clarify how one's life is "better" because of the lesson.

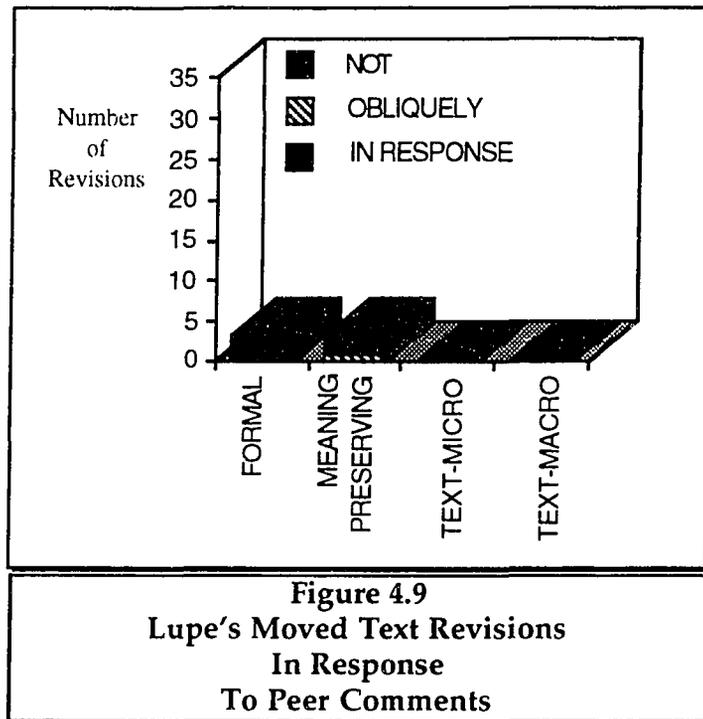
This was a significant instance of how a peer comment, especially a suggestion, could have a meaningful impact. By following his suggestion, she, as he suggested, kept the theme of her writing focused more on how the lesson betters the person.

One extremely interesting feature of Lupe's revision pattern was her ability and interest in moving text. Perhaps because of Lupe's skill at using a computer and her many experiences as a writer, she performed the *Moving Text* operation considerably more than the other subjects (see Chapter 6). Although she primarily performed *Formal Level* movements of text, she did perform one *Meaning-preserving* movement (see Figure 4.9).

Text Before--*One example* of when Agassiz tried to teach Shaler about overcoming self restrictions was when Shaler was given the task of examining a small fish.

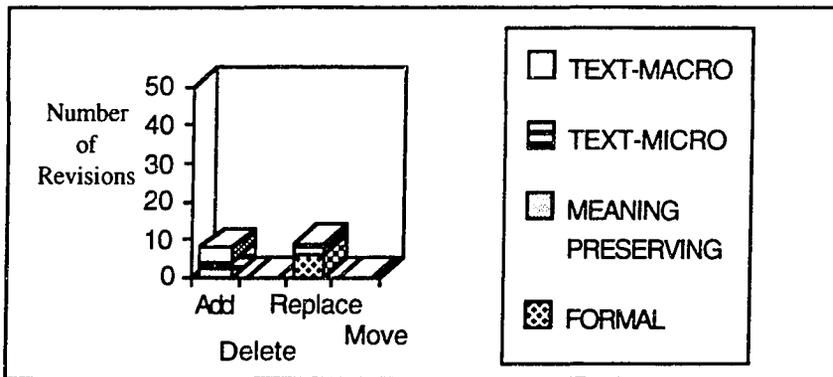
Text After--Agassiz tried to teach Shaler about how to overcome self restrictions. *One example* was when Shaler took on the task of examining a small fish.

Here she moved the introductory phrase, "One example," from one clause to another and broke the sentence into two in an apparent attempt to clarify her meaning. While leaving the meaning relatively unchanged and the spelling error "examing" intact, she brought the example marker closer to her intended item--Shaler's task.



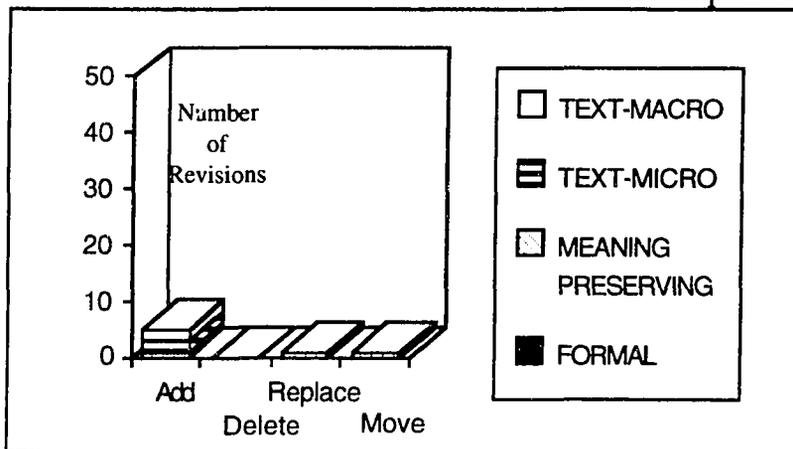
In the interest of understanding each of the subject's revising processes, I have regrouped the data to examine the text operations by the four revision levels for each of the three categories *In Response*, *Obliquely In Response*, and *Not In Response* .

If we look at *Lupe's Revisions In Response* we notice that the *Text Operations* she employed were *Addition* and *Replacement* (see Figure 4.10). This is consistent with earlier observations, especially with Assignment #4, where she tended to *Add Text* or *Replace* and *Add Text In Response to Peer Comments*. At no time did she *Delete* or *Move Text In Response To Peer Comments*.



**Figure 4.10
Lupe's Revisions
In Response
To Peer Comments**

If, however, we include revisions that were *Obliquely In Response To Peer Comments*, we see that by far Lupe's preferred *Text Operation* was *Addition* (see Figure 4.11). She did, however, as noted above, have an instance of *Moving Text Obliquely In Response To Peer Comments*. Although a peer did make a comment at the place where she made the revision, the comment seemed to have no direct relationship to the revision.



**Figure 4.11
Lupe's Revisions
Obliquely In Response
To Peer Comments**

By looking at *Text Operations Not In Response To Peer Comments*, we notice significant change in magnitude (see Figure 4.12). Although *Add* and

Replace were still more common than *Delete* and *Move*, the numbers involved in all operations dwarfed those in the previous two figures (4.10 & 4.11). Thus, while Lupe certainly made many more revisions without any incentive from her peers, both the kinds of changes she made and level of the changes did not significantly differ. She still mostly made *Formal* or *Meaning-preserving* level changes by either *Adding* or *Replacing* text.

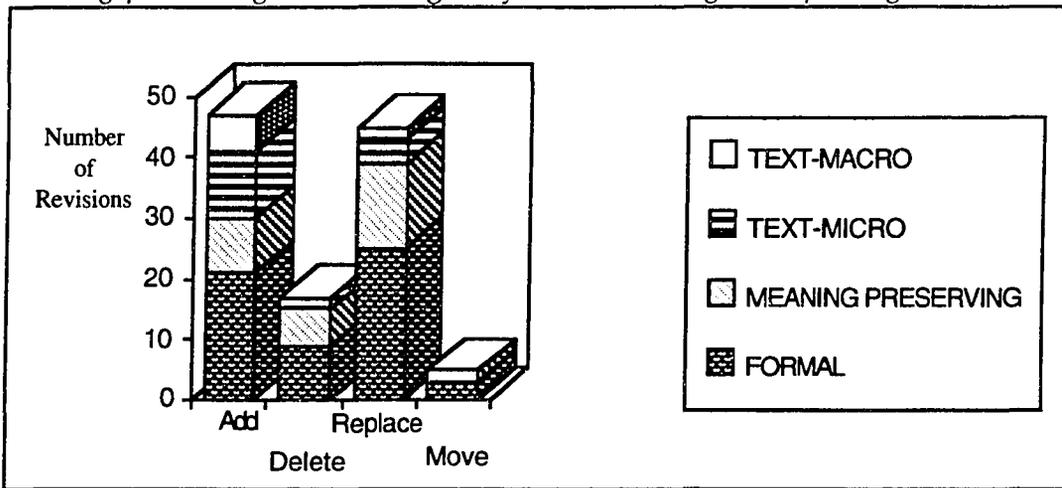


Figure 4.12
Lupe's Revisions
Not In Response
To Peer Comments

UNIQUE FEATURES

There were a couple of features of Lupe's revisions that deserve special attention. First was her attempt to protect the identities of people she referred to in her writing. Second was her attempt to use more precise or formal language in her revisions.

In her second paper, Lupe discussed a friend of hers with a physical impairment. He was described as having an "eyelid problem." Although she said this made him look attractive, he felt ugly. In her first paper she referred to her friend by name. In the second draft she had eliminated her friend's name and substituted an "X." Although the probability of anyone reading her

paper and knowing this person was rather remote, she took that extra precaution seemingly to protect his identity.

This would seem to indicate a sense of publication. She understood that her writing would be read by others and because of possible privacy violations she adjusted her language to accommodate both the readers and her friend. This would also seem to indicate a certain level of sensitivity in her thinking. Although it was probably unnecessary to make the change, she did so to be sure to protect her friend. She would feel responsible if somehow he were hurt because he found out she wrote about him by name for others to read.

The second feature that bears mentioning is her attempt to use more precise, formal language. There are over a dozen instances where she changed a perfectly good word for another, seemingly in an attempt to achieve a more formal level of writing, such as changing "dad" to "father," or a more precise meaning, such as changing "man" to "agent."

The change from "dad" to "father" was found throughout her papers. She apparently usually referred to him as "dad" and so used this word in her early drafts but felt it was too informal for an English class and so changed the reference to "father." Although for many students this attempt to formalize their language results in many poor synonyms from a handy thesaurus, Lupe seemed less pretentious and more concerned with precision.

This is perhaps why she also later changed "agent" to "insurance agent" and "As time passed..." to "Through the years..." Both of these changes slightly clarified the meaning. Now the reader knows what kind of agent and has some sort of time frame, over years. She also changed "early

meetings” to “early morning meetings,” and “in elementary” to “in elementary school” just in case their might be any confusion.

Lupe also made one truly meaning change revision. When discussing a trip her father had won from his company, she changed “My first experience with life insurance started...” to “My first experience with the benefits of the life insurance industry started...,” she made a significant change. One’s “experience with life insurance” and the “benefits of the life insurance industry” are truly different experiences. They come from different perspectives: one as a policy holder; the other as an employee.

This attempt to use language more precisely not only firmed up the clarity of her writing, it also changed the meaning in ways she desired. Again, this would seem to indicate a certain maturity in her thinking and writing process not always found in FYC students.

EXIT INTERVIEW

Although Lupe had more than adequate word processing skills to keep up with the demands of writing, revising, critiquing and so on, she still wanted more. She wanted to learn more.

Of all the components of **DisCourse**, she enjoyed the mail function most, followed by the word processor and the peer critique prompting module third. Although she felt the interactivity with other students required of this class was beneficial in several ways, including improving her writing and computing skills, developing close friendships with classmates, and gaining confidence in herself, she sometimes felt frustrated because her peers “[were] not reliable, and my progress ...[was] held back.”

She enjoyed the fact that **DisCourse** was relatively easy to use, but cursed its sometimes slowness and freezing up. Once she became used to the

speed and ease in using it, she felt frustrated when it wasn't available because of equipment breakdown or lack of open time in the Computing Center.

SUMMATION

Although it is certainly difficult to argue that Lupe made any improvement in her writing during the course of the semester, much less try to credit it to her use of **DisCourse** or her activity with peer response on-line (and this was definitely not the intent of this study), it can be noted that she used the facilities the software offered to her advantage. She word processed her documents with relative ease, seeming to consider her early drafts as just that, early drafts. She understood the concept of a writing process that included communicating with others both prior to and after writing. She used the program, the network and the organization of the course to receive the kind of support she needed in writing.

She performed a respectable number of *Added Text* and *Replaced Text* operations on her writing, showing she viewed her writing as unfinished and willing to work with the text to improve it, to finish it. Although she deleted little of her text from draft #1 to #2, showing a certain reluctance on her part perhaps to scrap any of her hard earned words, she did perform a couple of moving text operations, which might indicate a certain flexibility on her part with regards to structure.

As we will see in other case studies and in Chapter Six, her ability and willingness to change her text, if not always meaningfully, at least showed her pursuit of perfection, sharply contrasts with other students' patterns. Lupe, though perhaps not a "best case study," was an excellent student, who seemed to benefit from the course, the software, and her interactions with other students over the network.

CONNOR

SUBJECT INTRODUCTION

This case study is one of the most comprehensive in terms of the number of assignments for which data was collected. Connor was a “local boy” who had some experience working on a networked computer system. As such, he quickly became a class technical resource. All students would seek Connor’s help on technical questions such as how to perform the computer operation of retrieving a specific file or how to have multiple documents open at the same time. Not only was Connor easily able to navigate his own way through the network, but he could also help others. By helping others with technical questions, he also quickly became a favored source of peer critiques. Other students wanted to work with Connor because he was knowledgeable, willing to help, and needed help. For although Connor often had the technical answers, he needed help from others with his writing. His relations with his classmates were surely give and take.

This study looks at Connor’s first three assignments in which he discussed attending college, teaching/learning a good lesson, and giving/taking advice. It also includes the data from assignments on Malcolm X, Ben Franklin, and Agassiz (see The Assignments below). After looking over Connor’s background, this study will discuss assignments whose data was included but not discussed earlier, and examine his patterns of revision and how he responded to peer comments.

BACKGROUND

Connor was a nineteen year old male born and raised in Hawaii. He started KCC in the fall of 1991 when he placed at the 14.5 G.E. Eng 100 spring 1992 was his first English course in college. Connor felt he had average typing and

word processing ability, and he expressed a slightly stronger interest in writing than word processing. However, his writing habits were confined to school work and occasional personal letters. His major reading activity was the daily newspaper and an occasional magazine.

He felt he did quite a bit of writing in both junior and senior high school: five to seven analysis and reaction papers per semester. His junior high school English teacher had students do freewriting a couple of times a week. Since then, freewriting had become an integral part of his writing process: "check out" subject; freewrite on topic; organize it; check the length; rewrite/revise/edit, and lastly "finalize" it. He said he had never particularly enjoyed writing but that it had grown on him. He felt his major writing flaw was procrastinating too much until he ended up rushing through a paper without giving adequate time to development or reflection. He also felt he needed to develop his vocabulary to communicate his ideas more effectively. He liked writing when he knew what he was writing about or wrote from his feelings, but hated it when he didn't know enough about the topic or felt he had to write a lot and/or sound perfect in the paper.

Connor was the only student who mentioned he had worked on a similar networked English system (at an Oregon community college). Consequently, he had a fair amount of experience and felt fairly comfortable working with computers. He liked all the conveniences that modern computerized machines gave him: he used an ATM every other day; and he programmed his VCR to record a movie or show every couple of weeks. He liked it when he knew what he was doing but got frustrated quickly when he wasn't sure. He hated getting lost but seemed determined to find his way.

THE ASSIGNMENTS

Connor, as did all students in this FYC course, followed the instructional/learning patterns set up by his instructor. These included discussion, freewriting, reading, on-line conferences (both synchronous and asynchronous), drafting, peer response, revising, instructor assessment, correction, and grade assignment. Each composition would follow a slightly different pattern depending on its place in the sequence of the curriculum and unique features that might lend themselves to one type of activity over another. For example, in the early assignments students engaged in synchronous discussions, but not in e-mail type asynchronous discussions. This was done because the instructor wanted to foster more “real-time” discussion and did not want to create information overload for her students. These early assignments also typically did not contain extensive readings. Later assignments on Malcolm X, Ben Franklin, D.H. Lawrence, and Louis Agassiz did contain both handouts and requirements for the students to engage in some library research of their own. Therefore, depending on the nature of the assignment, the activities that the students engaged in were slightly changed. However, at all times students engaged in a writing process that required peer response (Note: As mentioned in Chapter 3, with the exception of the final Summary assignments).

A description of Assignments #1, 2 on reasons for being in college and teaching/learning a good lesson and Assignments #6 & 9 on Malcolm X and Agassiz can be found in the earlier discussion of Lupe’s Assignments. The exact assignments can be found in Appendix E.

Assignments #3 & 7, on giving/taking advice and Ben Franklin, will be discussed here. Assignment #3 was a continuation of the development of the

metacognitive awareness begun in Assignments #1 & 2. In this assignment students are asked to examine the circumstances in which they both took advice and were glad they had and did not take advice and were sorry.

The assignment was devised as a series of three major questions that students discussed on-line and wrote about in freewrites. The first two questions addressed the “did take advice” and “did not take advice” issues mentioned above while the third question asked the students to compare the two circumstances:

[Part 1]...Describe a situation in which you gave yourself what you consider to be very good advice that you did follow. What was the occasion? What was said and done? Explain your answer.

[Part 2]...Describe a situation in which you gave yourself what you consider to be very good advice that you did not follow. Who was there? What was said and done? Once again, explain your answer.

[Part 3]...Try to explain some of the similarities and differences....
(Kirkpatrick, 1992)

Again, the main intent of this assignment was to continue with helping students reach some level of metacognitive awareness of their own learning styles and preferences. This awareness could be used by the students to assist them in developing appropriate study strategies in their college courses. In this way, FYC was not just a composition course but was also an introduction to learning skills.

Assignment #7 on Ben Franklin focused primarily on Franklin’s project on moral virtues. In his autobiography, Franklin sets out to become the virtuous man through a series of steps, embracing one virtue at a time over a lengthy period. Students read the supplement from the autobiography that the instructor provided; then, they discussed the issues the instructor laid out before them and answered her assignment questions.

Franklin's project consisted of acquiring the following virtues:

1. Temperance--Eat not to dullness; drink not to elevation.
2. Silence--Speak not but what may benefit others or yourself; avoid trifling conversation.
3. Order--Let all your things have their places; let each part of your business have its time.
4. Resolution---Resolve to perform what you ought; perform without fail what you resolve.
5. Frugality--Make no expense but to do good to others or yourself, i.e., waste nothing.
6. Industry--Lose no time; be always employed in something useful; cut off all unnecessary actions.
7. Sincerity--Use no hurtful deceit; think innocently and justly, and if you speak, speak accordingly.
8. Justice--Wrong none by doing injuries, or omitting the benefits that are your duty.
9. Moderation--Avoid extremes; forbear resenting injuries so much as you think they deserve.
10. Cleanliness--Tolerate no uncleanness in body, clothes, or habitation.
11. Tranquillity--Be not disturbed at trifles, or at accidents common or unavoidable.
12. Chastity--Rarely use venery but for health or offspring, never to dullness, weakness, or the injury of your own or another's peace or reputation.
13. Humility--Imitate Jesus and Socrates. (Franklin, 1954)

The questions that the instructor asked her students to address in their composition included the following:

...Examine the issues here in the light of your own life and experience. Have you ever set a project for yourself of the sort that Franklin did? Did the possibility ever occur to you? How do you account for the fact that it did or didn't? Does Franklin's project have anything to offer you? How do you know? Be sure you explain what you mean by "project" here.

Note: Again, it is assumed that you will know something of the life and character of Benjamin Franklin when you come to class and that you will be able to supply written sources for your information.

...How do you characterize the voice you hear speaking to you in the passage? What sort of tone does it have? Are you being asked something in such a passage? Told something? Taught something? Or what exactly? And what is your response to what you hear?... (Kirkpatrick, 1992)

(see Appendix E for complete reading supplements and assignments).

REVISING PATTERNS

Connor was an average experienced reviser. Because of his experiences writing and working on computers, revising had become second nature to him. On an average he revised 40% of his T-units (see Table 4.5). However, if we factor out the aberration of his extensive revising of his first assignment, Connor revised an average of one-third of his T-units. For his first assignment, Connor seemed unsure of himself, revising a full 82% of his T-units, with many T-units having two, sometimes three different revisions in them. For example, the second sentence of his first draft of this first composition read:

The meaning of a formal education in the context of my own life is an education that covers the basic abilities of reading and writing, and also give the student the opportunity to learn different fields of study such as science, auto mechanics, and arts just to name a few.

He made several changes to this rather long laborious sentence, including breaking it in two, replacing a couple of passages, and correcting a plural noun

usage; however, just when it seemed he had mastered the clarity, grammar, and formality of the passage, he left the colloquialism "...just to name a few":

To me a college education is just a continuation of the basic abilities of reading and writing that I have been subjected to throughout my life as a student. It also gives me an opportunity to learn different fields of study in subjects such as science, auto mechanics, and art just to name a few.

By the end of the semester, it may be that all the revising and comments from peers resulted in the 51.5% revised T-units in Assignment #9. Throughout the semester when revising he seemed sometimes to be responding to comments made on his earlier compositions (see section below on *Deleted Text Revisions* and "Unique Features").

ASSIGN #	TOTAL	REVISED	PERCENT
1	28	23	82.1
2	71	26	36.6
3	49	15	30.6
6	35	10	28.6
7	30	7	23.3
9	33	17	51.5

Except for Assignment #3, Connor had completed his assignments before turning them over to the network and his peers for critiquing. Therefore, most of the changes that took place from draft #1 to draft #2 were working with already existent text. He spent most of his efforts rephrasing, or adding or deleting a little, rather than making any substantive changes (see next section), except for Assignment #3.

At the end of Assignment #3, Connor tritely concluded, seemingly in response to the assignment question on the similarities and differences between Assignments #2 & 3: "The similarities and differences are almost the same." On the rewrite, Connor deleted this sentence and an earlier paragraph

equally without context and substituted three paragraphs giving details and this completely different beginning to his conclusion: "The similarities between this essay and the second one were quite noticeable." He then proceeded to delineate the similarities, and in another smaller paragraph wrote "The differences that I saw in these two essays were very few."

The result of all this change was a 67% increase in T-units from forty-nine to eight-two T-units (see Table 4.6). Although surely not a unique occurrence in revision, it was odd for Connor. In Assignments #2, 7, & 9, he added only two, one, and five T-units respectively, averaging a 5.4% increase.

ASSIGN#	DRAFT #1	DRAFT #2	CHANGE	PER %
1	28	34	8	28.6
2	71	73	2	2.8
3	49	82	33	67.3
6	35	45	10	28.6
7	30	31	1	3.3
9	33	38	5	15.2

This pattern is also reflected in the increase in words from draft #1 to draft #2 (see Table 4.7). In Assignment #3, Connor nearly doubled the number of words, from 596 to 1130 for an 89.6% increase. Again, this increase came primarily from a completely rewritten detailed conclusion. By contrast, in Assignments #2, 7 & 9, he increased an average 7.7%.

ASSIGN#	WDS #1	WDS #2	CHANGE	PER %
1	516	628	112	21.7
2	997	1047	50	5.0
3	596	1130	534	89.6
6	542	701	159	29.3
7	475	483	8	1.7
9	507	602	95	18.7

If we look at the differences in T-unit length from draft #1 to draft #2, we see little difference (see Table 4.8). While we might expect an increase in T-unit length in the second draft due to peer critiquing, that increase in

Connor's case is negligible in all assignments except Assignment #3. In Assignment #3, not only did Connor increase the words and T-units of his essay, but he also significantly increased the average length of his T-units 13.1%. Although there was some tightening up of the language from draft # 1 to 2 in the early part of his composition, the primary source of Connor's increased T-unit length came from the new and elaborated conclusion he substituted in draft # 2.

ASSIGN#	WDS/T#1	WDS/T#2	CHANGE	PER %
1	18.4	18.5	0.1	0.01
2	14.0	14.3	0.3	2.1
3	12.2	13.8	1.6	13.1
6	15.5	15.6	0.1	0.6
7	15.8	15.6	(0.2)	(1.3)
9	15.4	15.8	0.4	2.6

The data would seem to indicate a concerted effort on Connor's part to complete Assignment #3. He seemed to realize the meagerness of his conclusion and sought to rectify the matter. There were few sentence combining or T-unit increasing revisions in the first half of the text. Therefore, the text he added needed to be significantly more complex than the first half of his paper to bring up the words/T-unit of the entire paper.

COMMENT TYPES AND TEXT OPERATIONS RELATED TO REVISIONS

As with most subjects, when Connor revised, he responded most frequently to suggestions by his peers, rather than questions, statements, etc. (see Figure 4.13). In fact, he was twice as likely to revise his text based on suggestions than the next most common peer comment type, question (45 % vs. 20%). For example, the change in the second sentence of his first composition discussed in reference to Table 4.5 *Proportion of T-units changed*, can be clearly attributed to a suggestion by one of his peer respondents:

When answering a question in your essay it is good to include the question in the answer. However, if you take a look at your second sentence, it is obvious that the answer was just attached to the question. To me, it made the sentence too long and cumbersome to read. Keep your sentences shorter. Some of them run on and can easily be broken into shorter, more powerful sentences. (Calvin)

Here, Calvin deftly acknowledges the importance of including the focus of the topic in one's writing while showing Connor the crudeness with which he executed this action. The result, as evidenced earlier, was a much improved opening.

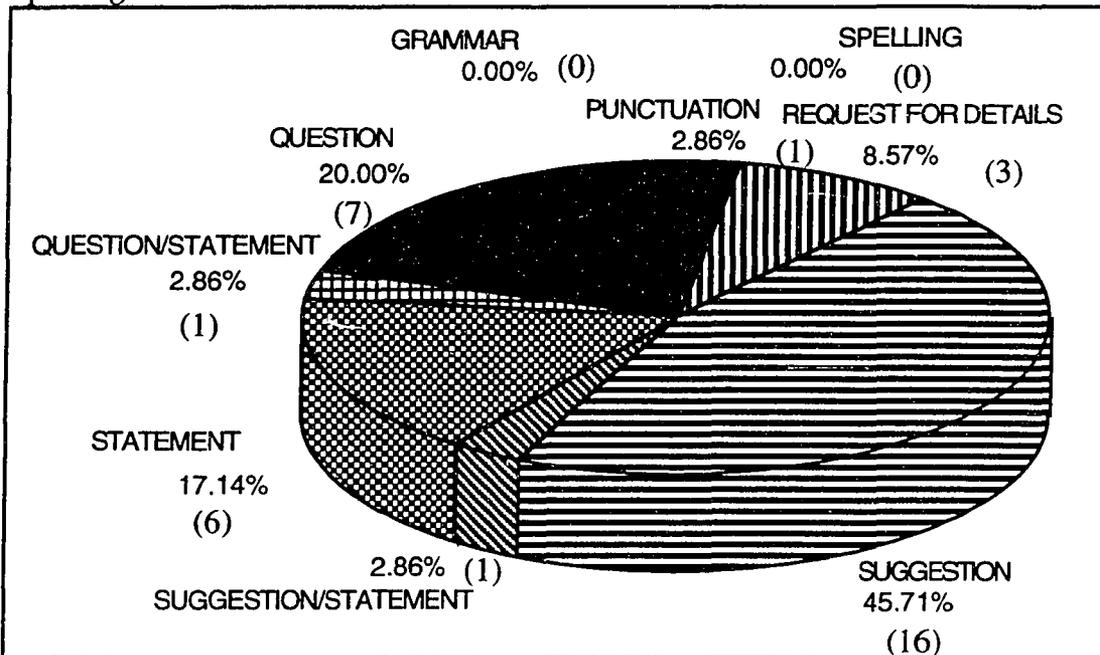


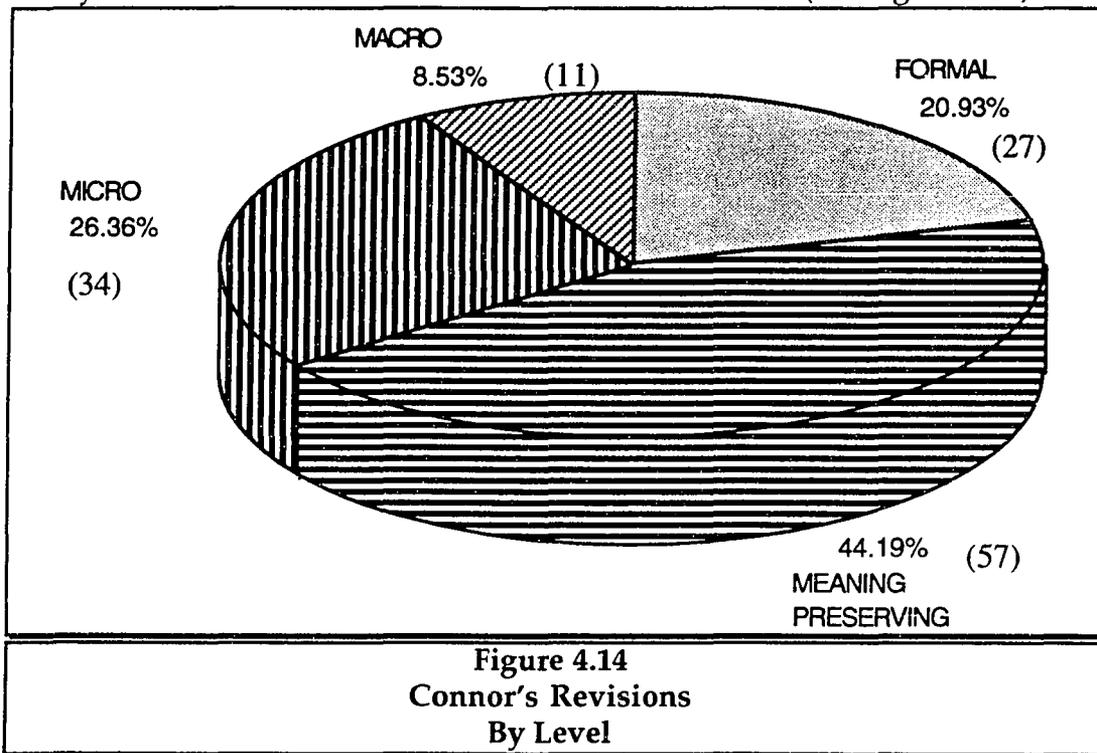
Figure 4.13
Connor's Revisions
By Peer Comment Types

Another example of Connor responding to a peer's question this time can be found in Assignment #3 on giving and taking advice when he wrote: "...need to drive just a little, tiny bit faster to get where I'm going" in reference to a bad habit he had. In an Intertextual comment, a peer asks the simple question: "Isn't 'little' and 'tiny' the same thing?" Connor responds by

deleting one word: "...need to drive just a little bit faster to get...." Although certainly not a cataclysmic change, it does show Connor's willingness to consider a peer's question. (There were several other questions posed by peers that Connor responded to; however, all were in compositions whose data were incomplete and so not addressed in this research.)

On the other side of the coin, Connor neither received many grammatical, spelling, or punctuation corrections, nor did he revise very often because of them: only 2.86 % of his revisions were because of such comments.

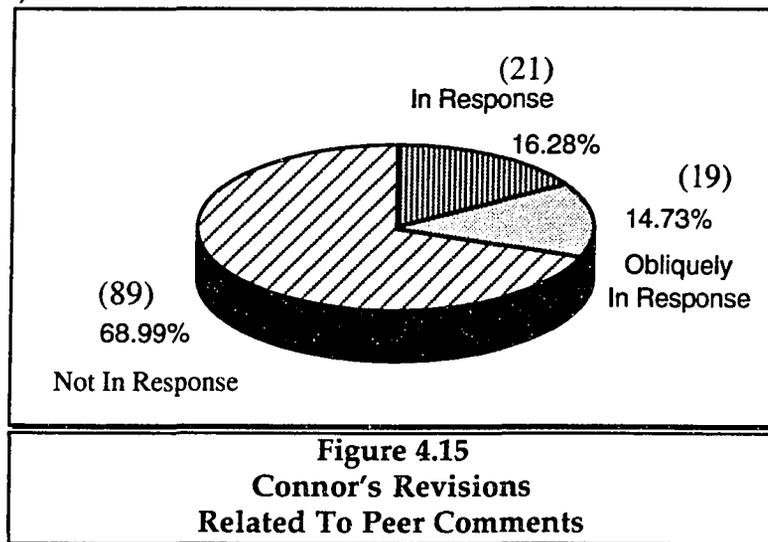
However, if we look at the level of Connor's revisions, we notice that nearly two thirds of his revisions were at the local level (see Figure 4.14).



Most must, therefore, be *Not In Response To Peer Comments*. And sure enough, if we look at Figures 4.15 and 4.16, we see that is the case. The majority of these changes were *Meaning-preserving* changes in which

Connor reworded already existent ideas. For example, in Assignment #3, “As the first couple of weeks went by” became “After two weeks.” Here, he compacts an eight word phrase to three words without really changing the meaning at all. This was common in his revisions. He would add a word here or delete a word there, changing the flow or style of his writing, but making few or no meaningful changes.

If we just examine Connor’s revisions in relation to whether they were *In Response To Peer Comments*, we find a fairly common pattern. Clearly, the majority of his revisions were *Not In Response To Peer Comments*. Also, his revisions *In Response* and *Obliquely In Response* were roughly the same (see Figure 4.15).



Although the number of changes may have weighed heavier for *Meaning-preserving*, that did not take away from the number and extent of his *Text-based* changes. Over one-third of Connor’s changes were *Text-based*, *Meaning-changing* revisions. This was not significant. Not only did he have many *Meaning-changing* revisions, but also these changes were often times lengthy. One sentence was expanded to three, or a new idea was introduced in one or two new paragraphs.

Combining Connor's revisions by level with whether or not they were *In Response To Peer Comments* (Figures 4.14 & 4.15) provided a very interesting perspective. Surely the *Meaning-preserving (MP)* changes far outnumbered all others (see Figure 4.16). Also, clearly, the majority of all level changes were *Not In Response To Peer Comments*. And while Connor's revisions seemed to span the spectrum from *Formal* to *Macro Text-based (TB)*, including *In Response*, *Obliquely In Response*, and *Not In Response*, the numbers for *Obliquely* and *In Response* were relatively consistent over all four levels. At the *Formal Level*, he had six revisions *In Response* and four revisions *Obliquely In Response*; at the *MP Level* he had seven each for *In Response* and *Obliquely In Response*; at the *Micro TB Level* he had five revisions *In Response* and six *Obliquely In Response*; and at the *Macro TB Level* he had three revisions *In Response* and two *Obliquely In Response*.

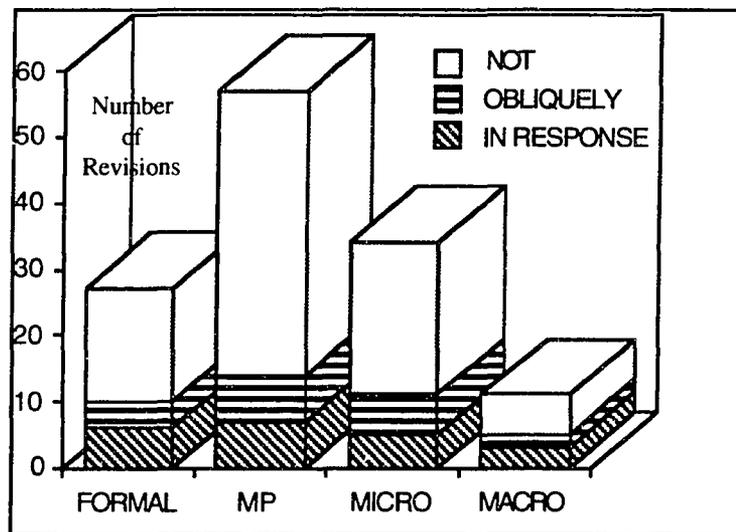
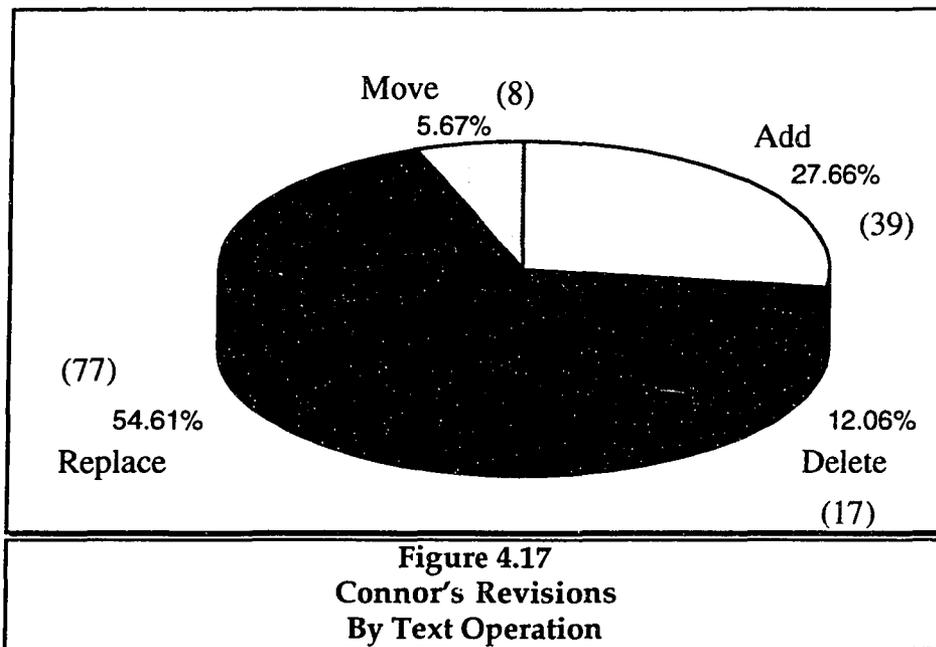


Figure 4.16
Connor's Revisions
In Response To Peer Comments
By Level

However, if these data are broken down by the various operations performed on the text (*add, delete, replace, move*), a slightly different picture emerges. If we look at Figure 4.17, we see that over half of Connor's revisions were replacements. That is, when he revised, he was more likely to replace one word or phrase with another, with no appreciable loss or gain in word count.



If we combine these various data, a clearer picture begins to emerge. While *Meaning-preserving* revisions were greater than any other over all, these revisions were the least common when the operation performed was *Added Text* (see Figure 4.18). In addition, 100% of the *Added Text Meaning-preserved* revisions were *Not In Response To Peer Comments*. Furthermore, there were more *Meaning-changing* revisions than *Local* changes although most were again *Not In Response To Peer Comments*. In any case, this would seem to indicate that for Connor, *Added Text Revisions* were more likely to result in *Meaning-changing* revisions, although they were more likely to not be the result of peer comments.

For example, in his composition on Malcolm X, Connor referred to the extent to which Malcolm X read as, "...every book he could get his hands on." Later, in his rewrite, without benefit of peer comment, he wrote:

...every book he could get his hands on from the prison library. As a result, Malcolm X gave the most effective speeches in history. Here's just a sample of his knowledge and power as an African-American leader, " . . . 22 million African-Americans, are fed up with America's hypocritical democracy . . . every time a black man gets ready to defend himself some Uncle Tom tries to tell us . . . this is the first thing we hear: the odds are against you . . . you're dealing with black people who don't care anything about odds. We care nothing about odds."
(Freedom, 378)

Here Connor defines the context in which Malcolm X learned and its natural outcome, articulate, effective oratory. He even provides an example to fulfill his library research requirement for the assignment.

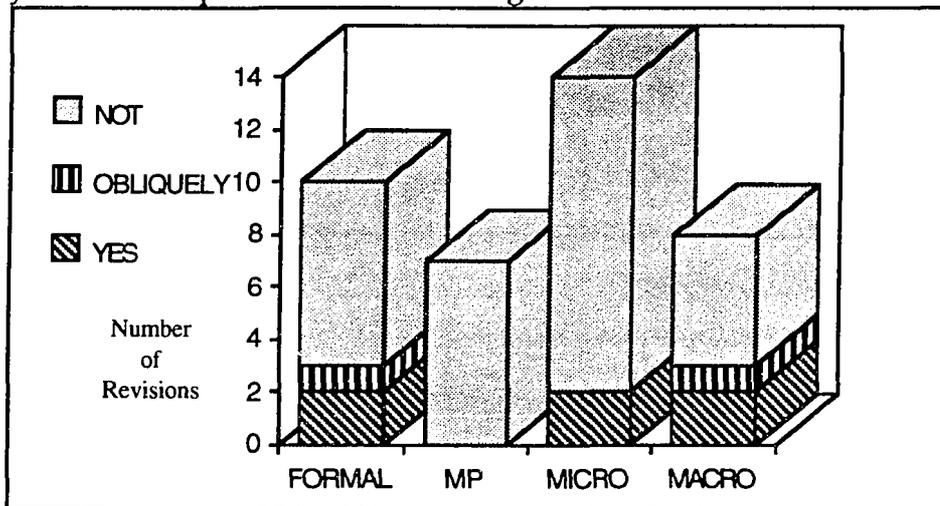
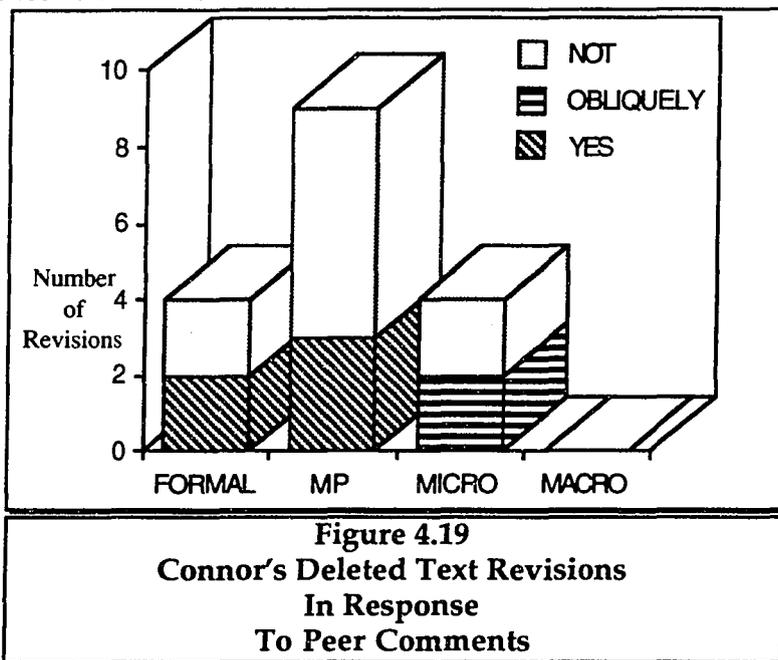


Figure 4.18
Connor's Added Text Revisions
In Response
To Peer Comments

Deleted Text Revisions were, however, a different story. Although Connor had virtually no *Macro Text-based* changes (see Figure 4.19), half of his *Micro Text-based* changes were *Obliquely In Response To Peer Comments*. Also, half of his *Formal* changes were *In Response to Peer Comments*, and a

third of his *Meaning-preserving* changes were *In Response To Peer Comments*. If Connor *deleted* text, as opposed to *adding*, there was a far greater chance it was because of *Peer Comments*.

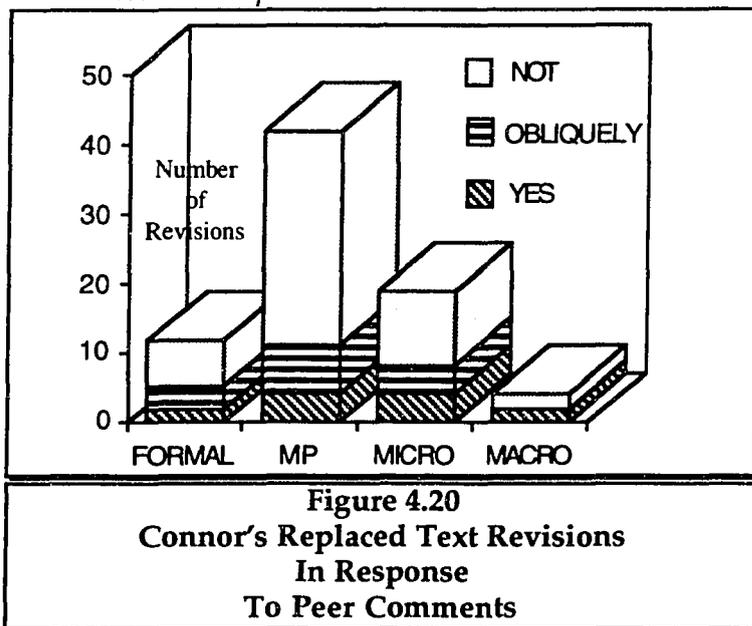


For instance, in his Assignment #9 on Agassiz he received the following *Intertextual* suggestion from Lupe: "He didn't offer that much to his students in ways of assistance(.) and (He) wanted his students to become their own teacher in a way (try deleting 'in a way')." In return, he followed her suggestions exactly. He broke the sentence in two and deleted "in a way."

Connor seemed to remember earlier peer admonitions to break his sentences up to make them shorter and more powerful, and so he did not balk at Lupe's suggestion. Although he may have written his early drafts without regard to readers' needs, peer comments did seem to stay with him over various assignments. Together, they may have had the cumulative effect numbers of T-units revised in Assignment #9 noted earlier.

Connor's Replacement Text Revisions, while greater in number, had a look similar to his *Deleted Text Revisions*. (see Figure 4.20). Although he did

have some *Macro Text-based Revisions*, they were few. And the most common *Replacement Text Revision* was at the *Meaning-preserving Level*, although most were *Not In Response To Peer Comments*.



An example of a *Replacement Text Revision Obliquely In Response To Peer Comments* might be in Assignment #9; when writing how he would react to a learning environment similar to Shaler's, Connor wrote "...I would wonder and ask myself why isn't" His partner for this assignment commented intertextually, "I would wonder and ask myself why isn't the teacher answering my questions. (maybe delete 'and ask myself')." This seems to bring Connor's attention to this area, but the change he makes does not quite follow what his peer suggested: "...I would definitely get frustrated and ask, 'why isn't...'" Instead of *deleting* "and ask myself," he *deleted* only "myself" and transformed the quote from indirect to direct. He also *replaced* "wonder" to the more emphatic "definitely get frustrated." Although presumably drawn to the area by the peer's comment, he only marginally followed the suggestion and instead transformed his sentence by making it

more emphatic by substituting stronger language and creating the direct quotation.

Moved Text Revisions have a slightly different look to them (see Figure 4.21). There were certainly fewer *Moved Text Revisions* than any other type. The greatest number were at the *Meaning-preserving* level, as were all others except *Added Text*. All of the *Formal*, most of the *Meaning-preserving* and half of the *Micro Text-based Revisions* were *Not In Response To Peer Comments*. However, there were three instances of *Moved Text* that were either *In Response* or *Obliquely In Response To Peer Comments*.

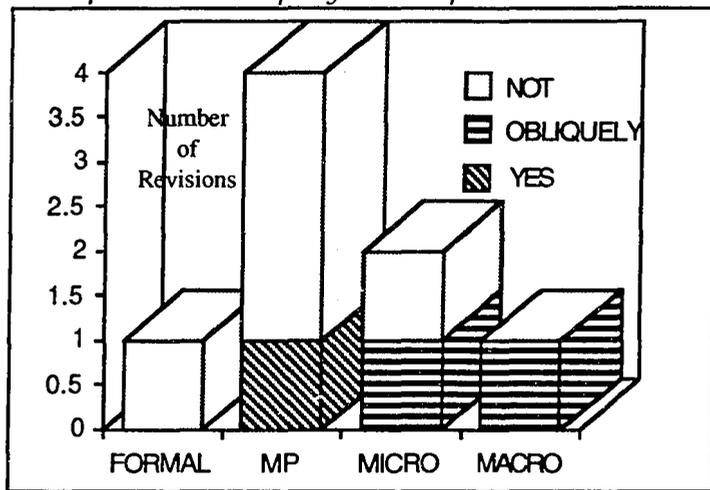


Figure 4.21
Connor's Moved Text Revisions
In Response
To Peer Comments

In Connor's final paper on Shaler's experiences as a student of Agassiz, he (Connor) did a complete 180 degree turn seemingly *In Response to a Peer Comment*. He began his conclusion: "I think that there were more differences than similarities when comparing myself with Shaler." He received the following general and text specific comments from Lupe:

I really feel that you are much more capable of answering this question with a much more meaningful comparison. You claimed some differences, but I'm sure you can find better things to compare. The

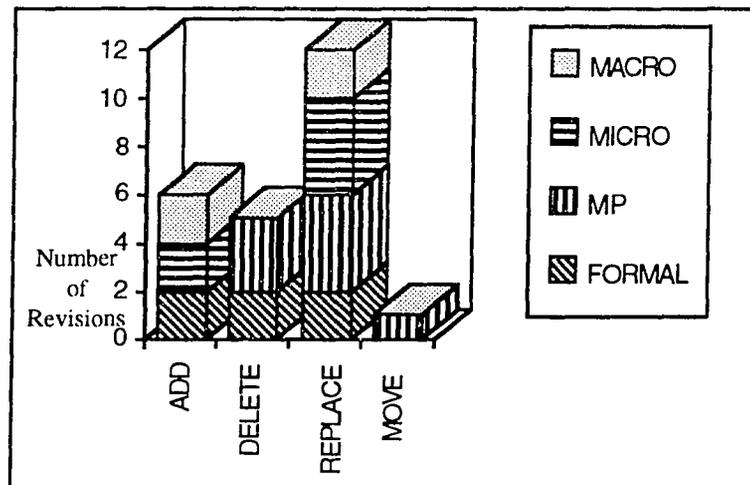
only thing that he compared himself with was the obvious. I'm sure that you and Shaler have much more similarities.

'I think that there were more differences than similarities when comparing myself with Shaler. For one thing, I don't think I'd go to Harvard.'(why not? give a simple reason) 'Second, Shaler stuck to the assignment and I don't think I would have. '(again why?) 'Third, I don't think I would've survived the interview that was given by Agassiz who asked more about languages and less about science. '(does this mean you know little about other languages?)

In the next draft Connor reversed the topic sentence to, "I think that there were more similarities than differences when comparing myself with Shaler," and deleted all three examples he had and replaced them with similarities semi suggested by Lupe. It seemed after being closely questioned by Lupe, Connor reconsidered his ideas and rewrote them more in line with what she insinuated.

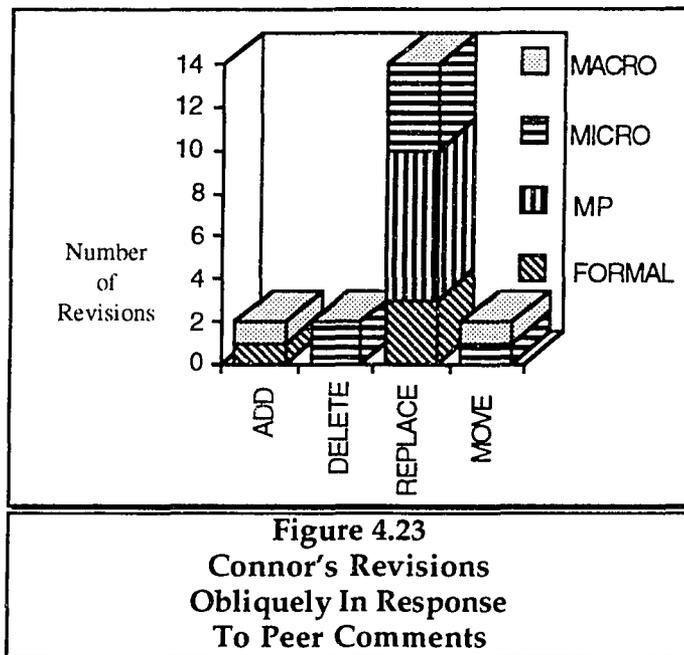
This was a powerful example of a very simple switch-- differences with similarities, which was *In Response To Peer Comment* that resulted in a *Macro Text-based Revision*. The combination of her general comment and point by point questioning of his examples resulted in a change that probably would not have transpired otherwise.

If we flip the data around and look at the *Level Changes* as a function of *Text Operation*, we clearly see that *Replacement Text Revisions* were by far Connor's most frequent form of revision *In Response To Peer Comments*, and that fifty percent of those revisions were at the *Text-based or Meaning-changing Level*. (see Figure 4.22) All of Connor's *Text-based* changes *In Response To Peer Comments* were the result of either *Added Text* or *Replaced Text*. *Deleted* and *Moved Text In Response To Peer Comments* resulted in either *Formal* or *Meaning-preserving Level* changes.



**Figure 4.22
Connor's Revisions
In Response
To Peer Comments**

Connor's Revisions Obliquely In Response To Peer Comments were mostly again *Replacement Text* operations, but fewer of them were at the *Text-based Level* (see Figure 4.23). However, 100% (2) of the *Moved Text Obliquely In Response To Peer Comments* were *Text-based Changes*, and these could arguably be considered fully *In Response* rather than *Obliquely In Response*. The examples were mentioned earlier when Lupe convinced Connor to reverse his contention and again in Assignment #3 when Connor described his extra effort playing baseball. In this passage Connor had strung together a number of events with the conjunction "and." In this particular sentence he wrote: "I knew that we needed this run and I ran as fast as I could and dove across the plate." His partner commented, "too much and's, try semicolons." In response Connor deleted one phrase, deleted one "and," but used no semicolons: "I knew that we needed this run and dove across the plate." Here, he has clearly followed part of what his peer suggested but did not comply with the rest: using a semicolon.



Finally, if we look at the revisions by text operation that were *Not In Response To Peer Comments*, we see larger numbers but the same pattern (see Figure 4.24). The majority of the *Revisions* were *Replacements* at the *Meaning-preserving Level*. As we look at the other subjects, we'll see this over and over again. Far and away the greatest number of revisions will be *Replaced Text Revisions Not In Response To Peer Comments* at the *Meaning-preserving Level*.

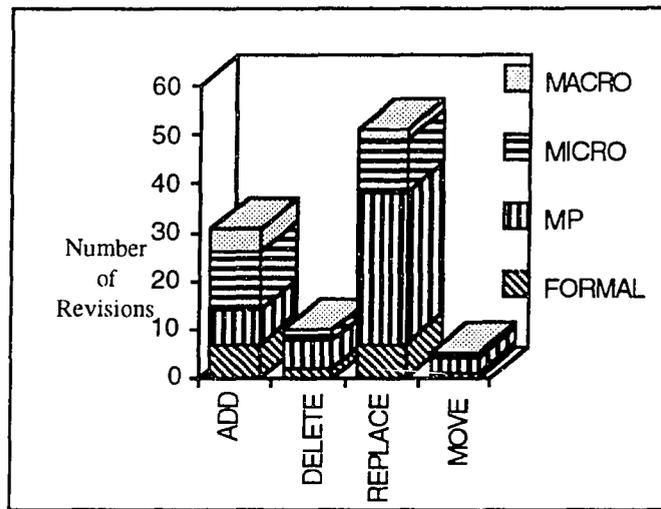


Figure 4.24
Connor's Revisions
Not In Response
To Peer Comments

UNIQUE FEATURES

There were three rather interesting features to Connor's writing habits that bear further discussion. First, as mentioned earlier, Connor seemed to take Calvin's criticism in Assignment #1 to heart. The two points that Calvin made in his critique of Connor were 1) to not repeat the question and slap on an answer; to integrate his answers into a cohesive discussion of the topic; and 2) to write with shorter sentences, controlling the language much more than in the first assignment.

In subsequent assignments Connor never simply zipped through a check-list reply to the various questions posed of him. His writing addressed the various issues required in a natural flow from one idea to the next without the artificiality of seeming just to answer the questions. Secondly, after the first composition, Connor dramatically reduced his words/T-unit ratio from 18.5 to a consistent average of 15 (see Table 4.8). The comments he received from Calvin seemed to stay with him throughout the course. The

impact that one peer's critique may have had on Connor's writing was truly remarkable.

The second feature that bears mentioning is Connor's procrastination, which he freely admitted in his initial interview and in subsequent conversations throughout the semester. This procrastination seemed to have two major effects on his writing. First, because he would wait so long to write his compositions, he would sometimes rush them to ill-conceived conclusions. In three out of nine assignments he completely rewrote his conclusions (Assignments 3, 4, 9). Twice they were rewritten because of his logical fallacies (3, & 9). Both times he grouped similarities with differences. In Assignment #3 he concluded his essay with, "The similarities and differences are almost the same." On the rewrite he added three paragraphs elaborating on his final point and then wrote one paragraph on the similarities of the two essays (2 & 3) and experiences he had and one paragraph on the differences of the two essays. In Assignment #9, as mentioned earlier, he rewrote his conclusion seemingly in response to the detailed grilling of one peer (see *Moved Text Revisions*, Figure 4.21).

Assignment #4, whose data was not included in this study, was completed after submitting it to his peers for critiquing. He had waited too long and did not have enough time to complete the assignment before having to give it to his peers for their responses. He wrote in apology "Mrs. Kirkpatrick I'll continue this thought later on next week. Sorry for the inconvenience!" On Assignment #8, which was also not included in this study, Connor suddenly, very dramatically stopped making revisions. In the first three paragraphs he made twelve revisions; in the last two paragraphs he made no revisions. And it wasn't as if he didn't need to: he did. However, he

seemed to have run out of time or grew bored with the endeavor. When confronted with this observation (that he stopped making revisions), he simply said he didn't have enough time to bother with it any more. It was fine as it was he said.

The third feature worth mentioning again is something alluded to earlier in the discussions of Figures 4.20, 4.22, 4.23, and 4.24 on Connor's propensity to replace text rather than add, delete or move it. By looking over a composite of his first and second drafts, it is fairly easy to see how he read over his text, looking for words or phrases he could improve upon and find substitutes to use.

For example, in his various assignment revisions he performed the following substitutions: learn to be-->become, someplace-->somewhere, jealous-->interested, was desperate-->felt obligated, once was a problem-->seemed impossible, is-->feels, endlessly-->freely, first couple of weeks-->two weeks, an upset-->a miracle, throwing-->pitching, a lot of -->many, times-->days, a whole lot-->a great deal, and many, many more.

Adding or replacing conclusions and replacing scattered terms throughout his compositions was Connor's idea of revising. Although he certainly did more than that, these were the two activities that recurred.

EXIT INTERVIEW

Although Connor found the technical operation of the various parts of the software relatively easy to use, he was not so thrilled with either the **Interchange**, the synchronous conferencing, nor **MindWriter**, the brainstorming prompts. Although he was not a very skilled typist, he did not feel it necessary for students to have typing skills to succeed in this type of computer networked class. He enjoyed workshopping papers with his

classmates, even though he much preferred doing so without the aid of **Descant**, the review prompting module. His dislike for **Descant** seemed to grow over the semester. When given the option, he did not use it. Instead, he seemed to enjoy both inserting comments in his peers' compositions and receiving inserted comments in his papers by his peers.

SUMMATION

Connor was a typical student. He was neither terrifically gifted nor incredibly slow. He tried, but not too hard. He was not a sluggard, but he worked best under pressure. He had the capacity to both learn and teach and did both. He improved his writing in spurts, but most of the time he resided on the plateau of learning we all know so well, too tired to make the effort to climb any higher.

Connor responded well to suggestions from his peers, replaced numerous words and phrases with truly better, more thoughtful substitutions that had little or no meaningful impact. His writing sounded better, he used "more expensive" vocabulary perhaps, but it was unlikely he would make any truly meaningful changes. Indeed, Connor was a typical student.

CALVIN

SUBJECT INTRODUCTION

This case study, like all, was truly unique. Calvin was probably the oldest, most well read, experienced student in either of the classes studied. He had confidence, a business, and a full social life. In fact, his platter was more than full, it was overflowing. He was involved with so many organizations both on and off campus (e.g., International Students Club, student newspaper,

photographer's convention, dance classes, USAF Reserves) that he was constantly in a rush, relatively organized, but always rushing.

Although he was quite business-like, or cool, in everything he did, he was habitually late: perhaps a natural outcome of all of his interests. This habit spilled over to his writing. Often he would turn in documents too late for his peers to respond to. However, to Calvin this was not considered a major loss. For although he actually benefited when he did receive comments from his peers, he shrugged the whole peer response experience off as just "playing the game" to be nice. This was also not a problem with his classmates. For although Calvin had much to learn about opening himself up and expressing himself, his command of the language was excellent. His classmates were in awe of his vocabulary and complex sentence structure. Unfortunately, because many students equated a sophisticated vocabulary and grammar with fine writing, they inevitably had only the most glowing commentary for Calvin. This, of course, only fed his already substantial ego. In any case, although his peers could learn much from reading his writing, they were often too intimidated to try.

BACKGROUND

Calvin was a forty-year-old male educated on the mainland. He began his studies at KCC in the fall of 1991 when he placed at the 16.9 G.E. on the college's placement exam. Although English was his native language, he had spent a number of years studying other languages in the U.S. Air Force (Mandarin, Japanese, Spanish). Although he considered his typing ability average, he saw his word processing ability as strong and his interest even stronger.

He was very language oriented. He had done and continued to do a lot of writing: school work, personal and business letters, personal journals, business reports, and various USAF technical writing.

He was a voracious reader; he read the newspaper every day; he subscribed to a couple of monthly magazines that he thoroughly read; for his job he read business reports and technical manuals several hours a week; he relaxed with both fiction and nonfiction novels in both English and his various foreign languages. Although he read material for his college courses, because his load this semester was relatively light he found it easy to do and spent less than an hour a day doing so.

Calvin had always done a lot of writing both in high school and later in the air force. He said he came from a literate family. His primary approach to writing was to do a lot of planning. He thought and thought and thought, and made a fairly detailed plan in his mind. Before he wrote anything, he said he had everything almost complete in his head. The only parts he needed to work out on paper were the introduction and conclusion. He likened writing to being pregnant with thought. When the thoughts came to term, they were born in his writing.

He equated writing with thinking, and he was very much interested in thinking. He liked the reflection that writing afforded. He found as he became older, he reflected more and, consequently, was better able to write. He enjoyed the type of writing that college required of him more than the copyediting he did for magazines, which he called "clichéish." Although he found writing to be a painful, laborious, humbling process, he enjoyed the self expression it afforded, the better understanding he was able to attain, and the sheer mental gymnastics he had to put his mind through to write.

Calvin had fairly extensive experience working on IBM MS-DOS computers. In fact, he had a compatible laptop of his own. He had done word processing, spread sheets, and various financial planning applications. He felt computers were a tool that were here to stay. This was his first time working on a Macintosh. He looked forward to a time when the two major platforms (IBM and Macintosh) would finally become mutually compatible and available for more people to use.

THE ASSIGNMENTS

For this study I have included Assignments # 1, 2, 3, 4, 7, and 9, all of which have been discussed above in the context of either Lupe's or Connor's case study. However, to recap quickly: all of the assignments are designed to help students develop a certain metacognitive awareness of the learning process, including goal setting, learning styles, and knowing.

Briefly, Assignment #1 asked students to reflect on their reasons for being in college. Assignment #2 asked students to discuss a good lesson learned and given. Assignment #3 asked students to consider times they took and ignored their own advice. Assignment #4 asked students to discuss something they knew well, how they knew they knew it, and so on. Assignment #7 asked students to consider Ben Franklin's project to achieve moral perfection. And Assignment #9 asked students to read a piece by Shaler about his teacher Agassiz and his "peculiar" teaching methods.

Calvin enjoyed all of these assignments. He thought through each one with careful deliberation. These assignments were perfect for him. He had learned many things in his travels and experiences and was happy to have the opportunity to reflect on and discuss them.

REVISING PATTERNS

Calvin was a study in thoughtfulness. After the shock of writing his first paper in an English course, he settled down into a slow deliberate writing process that involved extensive preplanning. He seemed to have been frightened initially and did a fair amount of revision in his early papers (see Table 4.9). Later, as the semester wore on he revised less (8% and 6% for Assignments #3 & 4) Towards the end of the semester he seemed to increase his concern and revised slightly more.

ASSIGN #	TOTAL	REVISED	PERCENT
1	23	20	87.0
2	50	12	24.0
3	73	6	8.2
4	138	8	5.8
7	56	15	26.8
9	48	8	16.7

In his first paper, Calvin revised nearly all of his sentences. He scratched out over three-quarters of his paper and kept only the conclusion. He rewrote and fretted, trying to get a handle on this thing called "academic" writing. He seemed unsure how and what to write about. Receiving feedback from people he wasn't sure were his peers made him feel queasy and a little put off.

He began his first paper with, "I imagine I am filling in the gaps in my education in a more formal manner. I have always been interested in knowing things...." And he proceeded in a very methodical manner to discuss what he hoped to gain in college. He deleted it all and replaced it with the first part of his frame, "The sun rises. The birds sing. It's another beautiful day in Hawaii." And concludes his paper with the second half of his frame,

“The sun sets. The stars shine. Today, I learned a little bit more and my gaze into the cosmos is a bit deeper.”

Although arguably his revision was not an improved paper, it did show Calvin loosening up. He was taking some risks with writing, something he was just a little unsure about. It was the beginning of a genuine opening up on his part that we’ll see more of later.

Once the semester got well underway, he relaxed and allowed his well learned discipline to see him through. In return he learned what the focus of the course was about and how to assist peers and assess their feedback. It was, like everything else in his life, a learning experience. Calvin had a knack for seeing the positive in everything; learning lessons from the most horrid and mundane of experiences.

Calvin’s pattern of settling down after his initial shock was also reflected in the increase of T-units and words from Draft #1 to Draft #2 (see Table 4.10 and 4.11.).

ASSIGN	DRAFT#1	DRAFT#2	CHANGE	PER %
1	23	74	51	221.7
2	50	62	12	24.0
3	73	81	8	11.0
4	138	139	1	0.7
7	56	56	0	0.0
9	48	49	1	2.1

ASSIGN	WDS #1	WDS #2	CHANGE	PER %
1	440	1154	714	162.3
2	623	747	124	19.9
3	932	1002	70	7.5
4	1573	1588	15	1.0
7	765	775	10	1.3
9	654	733	79	12.1

In Assignment #1 he adjusted his writing to his comfort zone, 50+ T-units. Subsequent assignments gave him little or no discomfort with regard to their completeness. Assignment #4 on “Something you really know about” proved to be something he could write endlessly on. Calvin was confident, if nothing else. After 20+ years in the military, studying languages and living abroad, Calvin “knew” how to learn another language.

Assignment #7’s seeming lack of change is deceptive. Although there was no end result change, positive or negative, in the number of T-units in his drafts, if we look at Table 4.9, we see that he revised a quarter of his original work. T-units were both deleted and added. It just so happened the end result was the same. (This, of course, points out the caution one should take in interpreting these numbers.) Later, we’ll look more closely at Assignment #7 and Calvin’s approach to it.

If we look at Calvin’s T-unit length (Table 4.12.), we see further evidence of Calvin’s change after Assignment #1. In the first draft of Assignment #1, he averaged a little over 19 words per T-unit. In the second draft, he reduced that a full 18% to 15.6 words per T-unit. The rest of his drafts of assignments hovered around the 12 words per T-unit area.

ASSIGN#	WDS/T#1	WDS/T#2	CHANGE	PER %
1	19.1	15.6	(3.5)	(18.3)
2	12.5	12.0	0.5	4.0
3	12.8	12.4	(0.4)	(3.1)
4	11.4	11.4	0	0.0
7	13.7	13.8	0.1	0.7
9	13.6	15.0	1.4	10.3

This would seem to be in contradiction to what we would expect from a writer going from draft #1 to #2 and going throughout the semester. Normally, we would expect a tightening up of the language, a consolidation of disparate parts. However, if we consider Calvin’s background, this change

begins to make sense. Calvin's writing began as overly technical and complex, as he would write for the military.

...I have been many things. I have done many things. While in the United States Air force, I gained the ability to study while learning Chinese Mandarin at The Defense Language Institute, one of the most difficult schools in the nation....Also, I view the process as journey through a foreign land I have only heard about. It is wise to listen to the native guide if one wants to arrive at one's destination unscathed and in a timely manner....

Calvin wanted the packaged tour, the safe tour. He wanted to learn in the Classical sense from the masters. He wanted Socratic dialogs with his professors on the exegesis of Taoism in China or Shintoism in Japan. He expected to be forged and beaten into the shape of a learned man, like wrought iron by the village smithy. He was a brilliant man who had great knowledge and experiences, but who had difficulty relating to the common man. As a consequence, his writing often turned his classmates off. He couldn't relate to them; they couldn't relate to him.

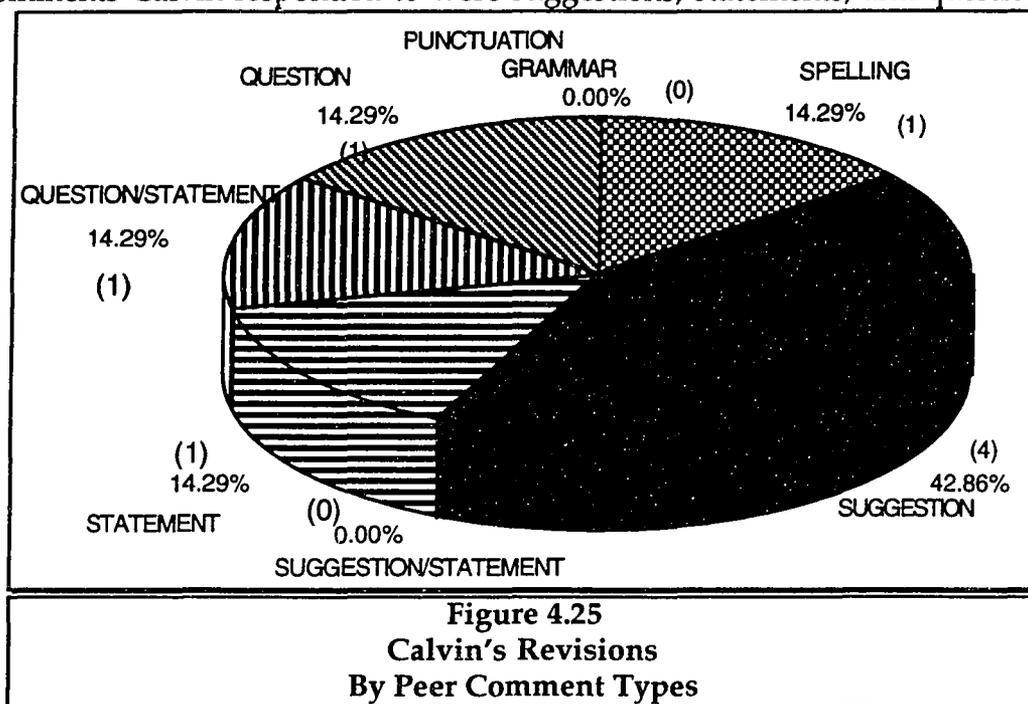
Once Calvin adjusted to writing for his classmates on Kirkpatrick's topics dealing with various aspects of education and learning, he fell into a comfortable pattern. He allowed his ideas to flow a little more than at first although he still extensively planned his papers in his head before putting his fingers to the keyboard.

COMMENT TYPES AND TEXT OPERATIONS RELATED TO REVISIONS

Calvin made it very clear right at the beginning of the semester that he did not consider his classmates his "peers." He was, after all, old enough to be their father. He said he would "play the game" and critique his classmates' papers but would probably not consider their comments very much. You can imagine how this attitude went over with his peers. So although he was

certainly not Mr. Popular among his classmates, he was respected for his knowledge and experience. Although his classmates looked to him for help in their papers, they were reluctant to critique his work for two very important reasons: 1) they were afraid of appearing foolish by making “incorrect” comments, and 2) they didn’t want to waste their time making suggestions that would not be considered.

However, if we look at Figure 4.25, we see that the vast majority of the comments Calvin responded to were suggestions, statements, and questions.



For example, after Calvin’s first draft of Assignment #1, he received the following comments from three separate readers:

Calvin needs to expand on his topic by supporting it with arguments, personal experiences etc. Personal experiences are always a plus. Calvin, I'm sure that you've had many experiences and stories that you can correlate to your writing topics in order to make your writing more exciting for the reader. It's always appealing to the reader when the writing is personal. By this I mean sharing your personal stories with others.

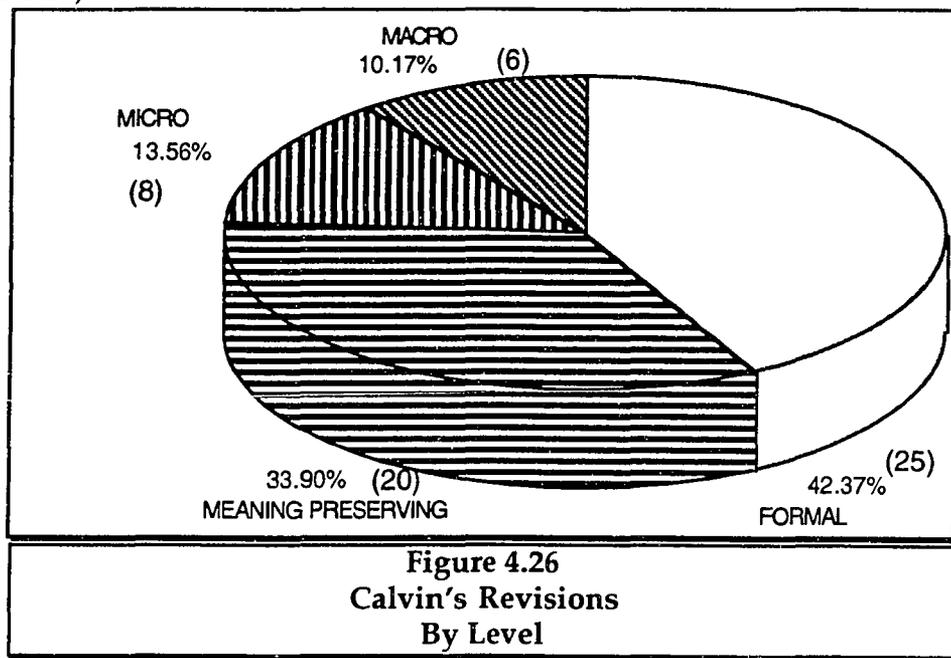
Calvin, by reading your first essay on Orwell's metaphor, I feel safe in saying that you should let your emotions and passion let loose in your writing as much as possible. It's sometimes hard to do and entails a lot of hard work but in the long run your self expression will be complete.

One suggestion I have is that he could be not so simple and plain, put some character in his essay. Just use a little more examples and descriptive and lively words. Just to be more creative and fluid in the way he switches to different questions. The only thing that could be better is that it may be to plain and needs more character.

He seemed to take these comments to heart as his writing changed dramatically from this point on. He seemed to realize he wasn't putting any of himself into his writing and that was what people wanted.

Of the comments he received and responded to, a little over 14% of them were corrective in nature (*grammar, punctuation, spelling*). Actually, it was only one incident in which someone pointed out he had the verb form "breathe" rather than the noun "breath." Probably, it was just a typo.

Although there were relatively few revisions to begin with (67), the majority of them were either *Meaning-preserving* or *Formal* changes(see Figure 4.26).



However, a couple of these *MP* changes were still significant in how they moved the focus of the sentence from its agent to the action. For example, in Assignment #7 when Calvin discussed the time during which Franklin lived, he wrote: “a time when they wrote the Bill of Rights guaranteeing the separation of church and state when they also inscribed “In God We Trust” on their money.” Although a perfectly good statement showing the contradictions of the times, he rewrote the sentence de-emphasizing the people: “a time that saw both the adoption of the Bill of Rights guaranteeing the separation of Church and State, and the inscription of “In God We Trust” on their money.” This change, although not affecting the meaning of the passage, shifted the emphasis to make the contradiction in the passage more easily understood. He also corrected the capitalization of “Church and State” in the passage.

However, it is worthy of note that a quarter of Calvin’s revisions were of the *Text-based* level with both *Micro* and *Macro* sublevels being evenly represented. However, as we’ll see below, the majority of these revisions were *Not In Response To Peer Comments*.

Figure 4.27 clearly demonstrates that Calvin made changes in his writing based on what he saw needed to be changed, not on what others noted. Part of this, of course, was the reluctance mentioned earlier of his classmates to critique Calvin’s writing. Whatever the cause, Calvin only made 10% of his revisions based on *Peer Comments*. The rest were from his own insights.

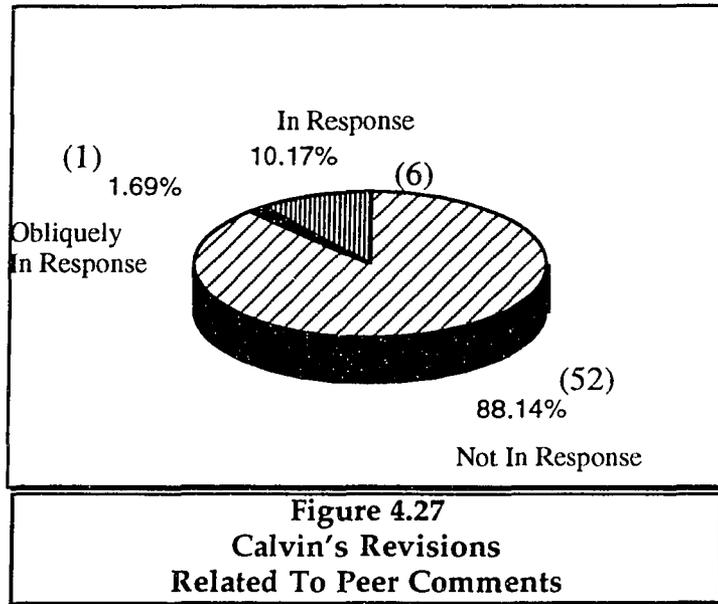
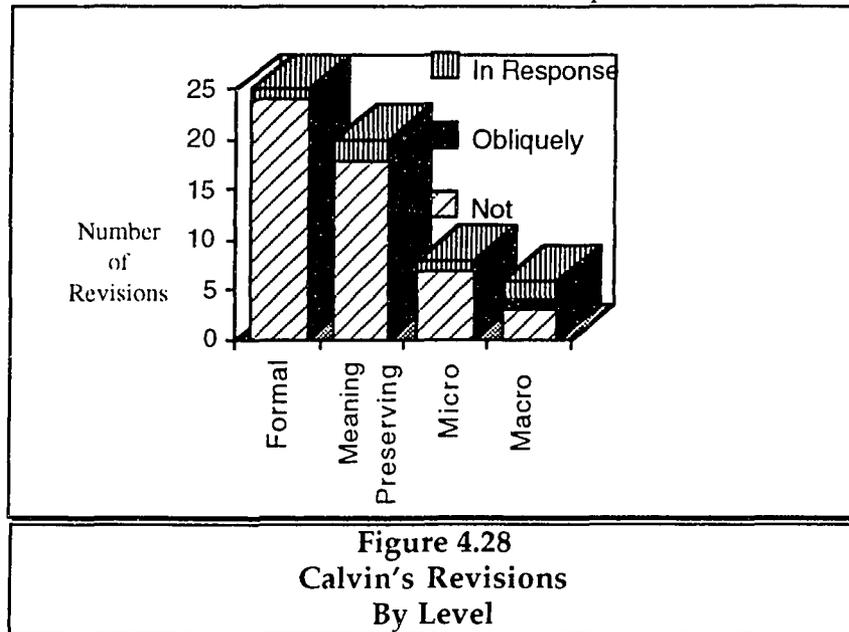
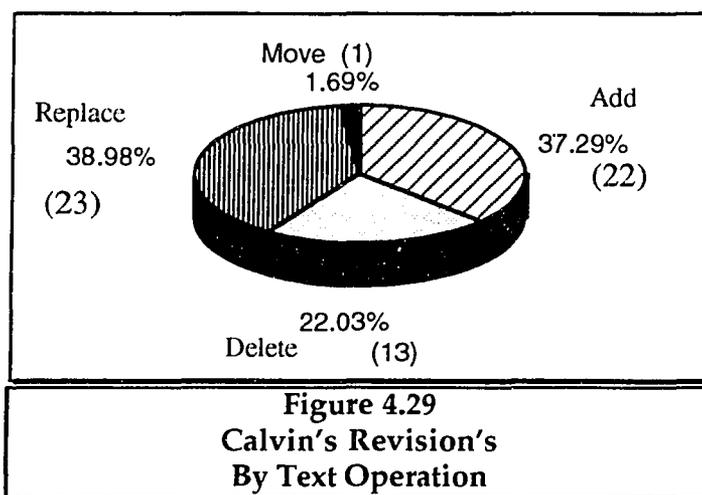


Figure 4.28 shows that although Calvin did revisions *In Response To Peer Comments* at all four levels, the quantity of these revisions was minute compared to those *Not In Response*. At the *Formal* and *MP* levels, his *Revisions In Response To Peer Comments* were at or slightly below the average 10%. Although the *Text-based* changes fared slightly better, the numbers are so small that it is difficult to call it a pattern.



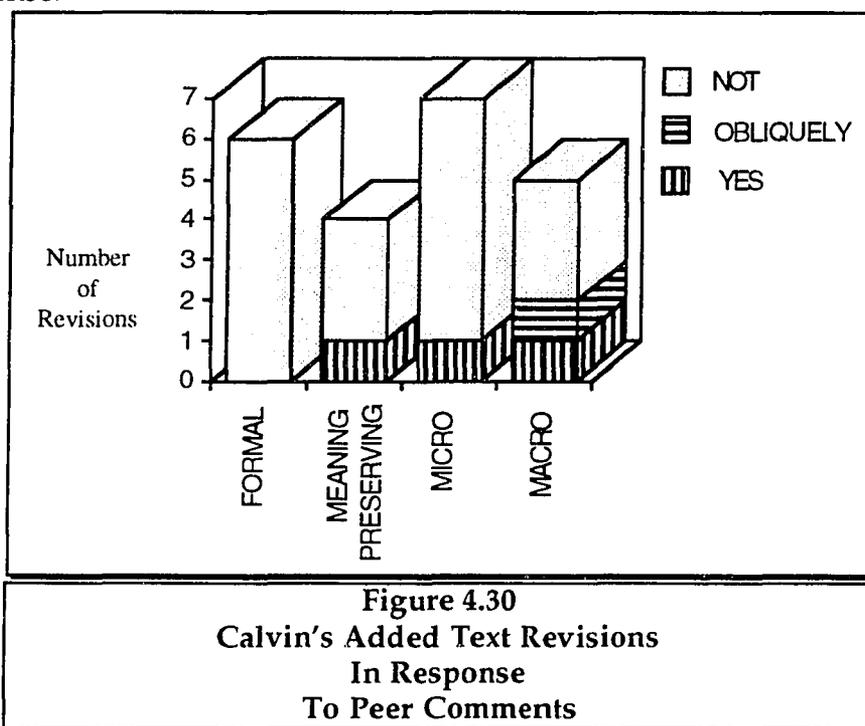
If we look at Calvin's revisions across *Text Operations* (see Figure 4.29), we notice that he used a greater variety of operations than the other subjects mentioned thus far. While both Lupe and Connor either only *Replaced* or *Added Text*, Calvin has a sizable number of *Deletions* in his revisions. His *Deletions* ranged from the 80% trashing of Assignment #1 mentioned earlier (which was technically a *Replacement*) to the elimination of a few scattered commas (see Figure 4.31 below for a more detailed breakdown of his *Deletions*).



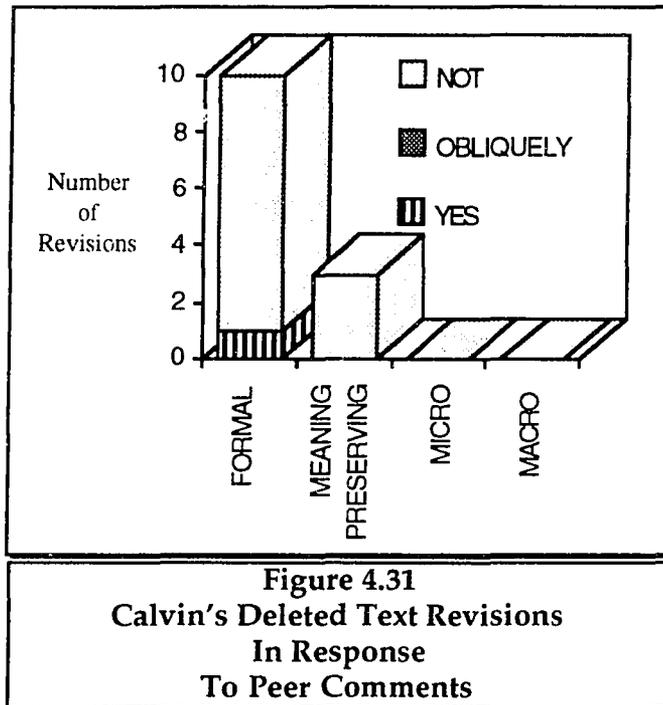
Still Calvin's revisions tended to be either *replacement* or *added text* revisions than any other *text operation*. If we look at *Calvin's Added Text Revisions* (Figure 4.30), we see that the vast majority of those revisions were *Not In Response To Peer Comments*. In fact, only three *Added Text* revisions were clearly *In Response To Peer Comments*, and these were evenly distributed between *Meaning-preserving*, *Micro* and *Macro* meaning changing.

In Assignment #3, Calvin rationalized his buying of a new car. He had a difficult time convincing himself that he really needed this new car. At first he seemed to feel it was extravagant and unnecessary. In the first draft he

wrote, "The exterior looked dreadful, but it still got around." By the second draft he saw how he could interject something of his feelings here, as suggested way back in Assignment #1, and improve his rationale. "The exterior looked dreadful. I hated to be seen by friends or clients in that piece of junk, but it still got around." With this he suddenly had an emotional, social, and business investment. His reasons for buying a car all made much more sense.



While Calvin did have thirteen *Deleted Text Revisions* (see Figure 4.31), only one was *In Response To a Peer Comment*, and that was the spelling correction of "breathe" to "breath." The others were primarily commas. He had virtually no *Text-based Deletions*. So although he did have more *Deletions* than the other subjects, they were not significant. Once Calvin committed his text to page or screen, he seemed reluctant to *delete* anything.



If Calvin didn't *Add Text* to his draft, he was most likely to *Replace Text*. (see Figure 4.32). However, nearly 80% of his *Replaced Text Revisions* were *Not In Response To Peer Comments* and were not *Meaning Changing*. Of the *Replacement Text Revisions* that were *In Response To Peer Comments*, one was the *Macro Change In Response* to the above mentioned comment to Calvin that he needed to personalize his writing more. Another was *In Response* to the comment "I assume this Samuel Scudder guy was a student of Agassiz's," which he received in relation to Assignment #9. and resulted in this change:

Before: Samuel Scudder relates a similar experience with Agassiz. He also was presented with a fish that he studied independently for a long time.

After: Another student of Agassiz, Samuel Scudder, relates a similar learning experience with Agassiz. Agassiz also set before him a fish that he studied independently at length (Scudder 72).

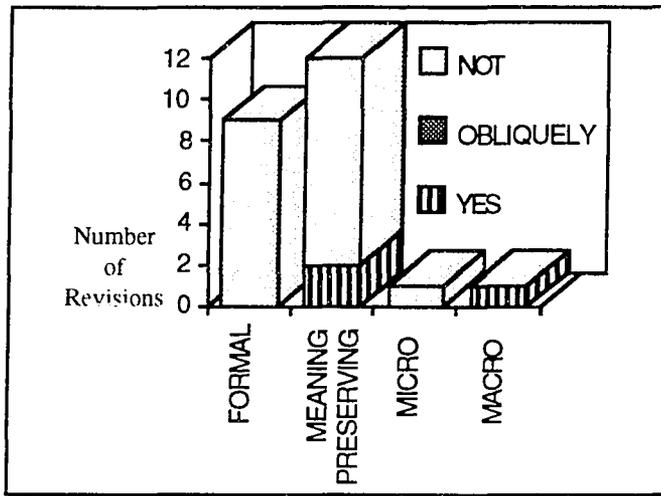


Figure 4.32
Calvin's Replaced Text Revisions
In Response
To Peer Comments

Although Calvin did make one text *Move*, it was neither *In Response To Peer Comment*, nor was it *Meaning Changing* (see Figure 4.33). The change seemed to be rather stylistic. He changed “*I know, as long as they live, that Japanese...*” to “*As long as they live, I know that Japanese....*”

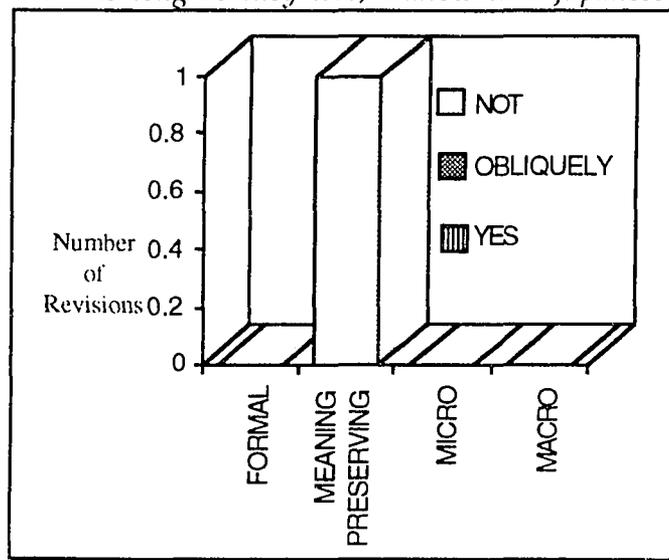
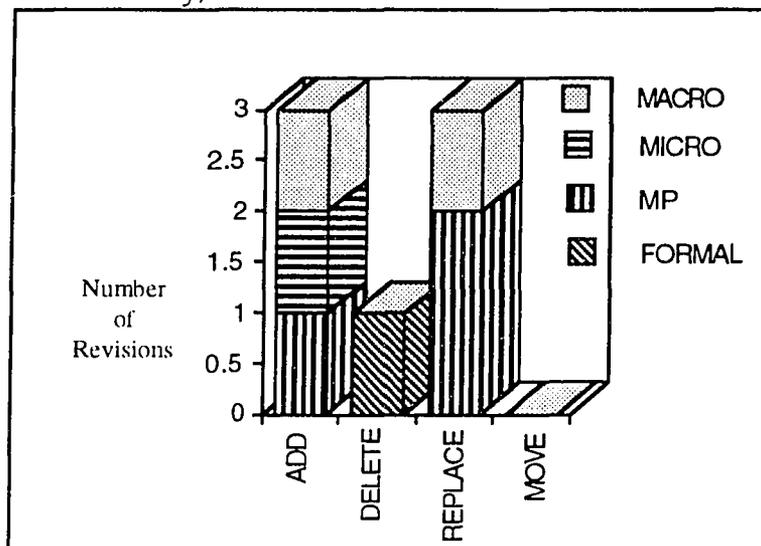


Figure 4.33
Calvin's Moved Text Revisions
In Response
To Peer Comments

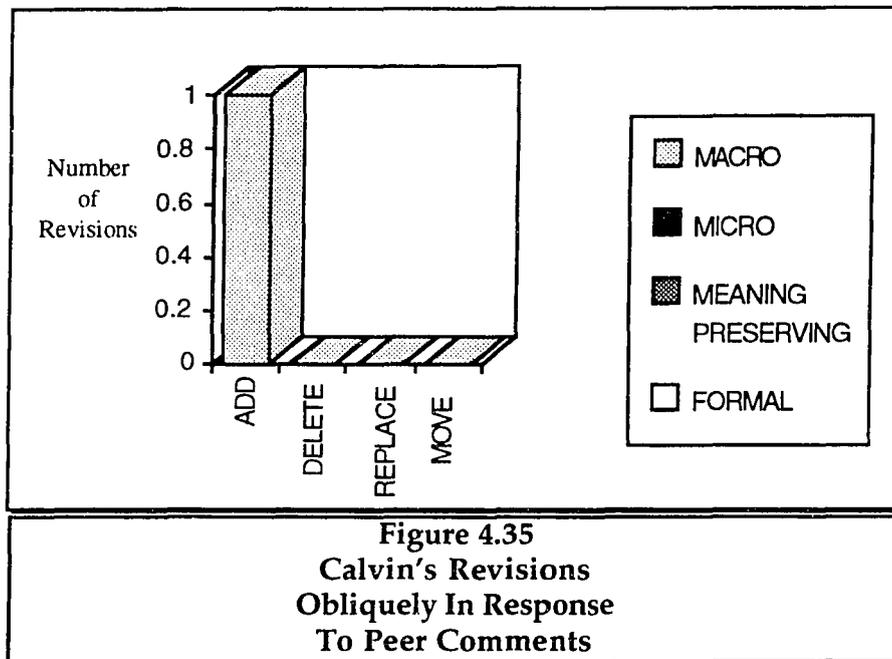
By looking at Figure 4.34 we see that most of Calvin's Revisions In Response To Peer Comments were either Additions or Replacements. In fact, he had no Moved Text In Response To Peer Comments. Also, half of these Additions and Replacements were at the Text-based level. So although Calvin may not have responded much to peer comments, nearly half of the revisions he did make In Response were Meaning-changing.

Also, interestingly 100% of Calvin's Deletions In Response To Peer Comments were at the Formal Level. And conversely, 100% of the Formal Level was accomplished through the Deleted Text Operation. Calvin Deleted Text In Response To Peer Comments to correct some grammatical/mechanical flaw. Mostly, he Deleted commas.



**Figure 4.34
Calvin's Revisions
In Response
To Peer Comments**

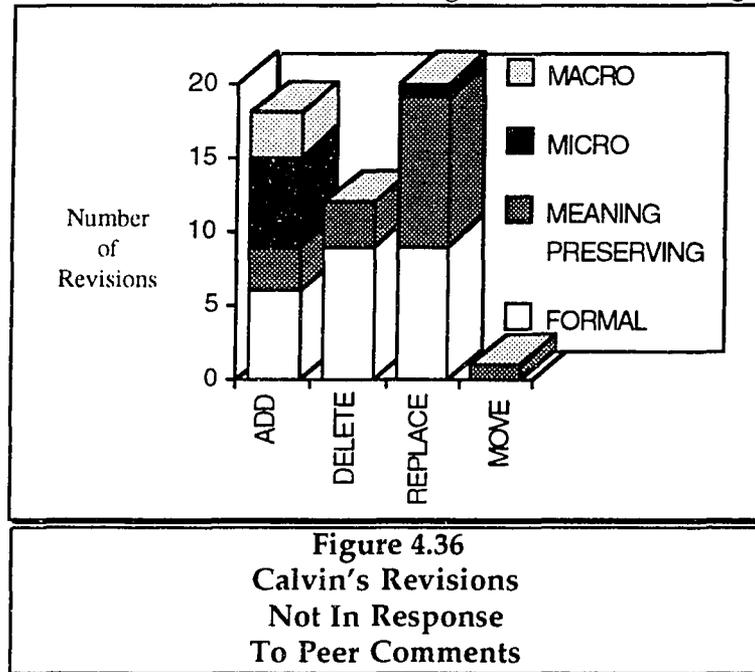
Although Calvin only had one revision that might be considered *Obliquely In Response* (see Figure 4.35), it was a significant *Addition*.



Calvin ended his paper on lessons given and learned by stating, "Perhaps this couple without such a good lesson would have encountered an accident later." One of his peers in answer to a **Descant** prompt wrote, "The ending of your paper is a little dry. You kinda leave the reader asking... 'is that all!'. I think you can improve the ending by adding once again what it is that you learned, and then go further by adding how it still affects your life today." Calvin considered at least part of this peer comment as he added this rather lengthy conclusion to his paper:

Both instances display the characteristics of a good lesson. A good lesson has clarity uncluttered by conflicting or extraneous material. This leads to a specific purpose. It requires conciseness to keep it uncluttered. All of this is to no avail if it does not capture and keep one's interest. And lastly, the whole lesson is wasted if it is not memorable. In one incident, I received the lesson; and in the other, I gave it. Just as a single bullet penetrates deeper with greater results than a shotgun blast, a good lesson strikes the area of interest with clarity, conciseness, specificity of purpose, great interest, and poignancy. Mr. Bus Driver, wherever you are, thank you!

As noted above, Calvin did not receive many peer comments, did not respond often to peer comments nor were many of his revisions *In Response To Peer Comments*. The numbers in Figure 4.36 show that Calvin had many more revisions *Not In Response To Peer Comments* than *In Response*. Also, the vast majority of these changes were surface-level changes. However, if he added text, about 50% of the time the change would be meaningful.



UNIQUE FEATURES

The unique feature for Calvin was his almost hostile attitude toward peer response. This seemed to color the entire experience for him. Although he did say he enjoyed other features of the course--the e-mail, the on-line discussions, the electronic turn-in and pick-up of documents--his attitude that the other students in the class really had nothing to offer him, nor he them, prevented him from taking advantage of collaborative efforts.

Even when it was pointed out to him by his instructor that he had, in fact, listened somewhat to what his peers said in his first paper about his

needing to put more personal experience in his writing, he scoffed at it saying the end result was worse than the original. (Arguably he may be right on this point.) However, later in the semester it was possible to see him trying to put more feeling into his compositions, inserting more of his own experiences. Whether or not his was a result of the earlier comments is hard to say.

But what can be said is that the one time he received multiple comments on the same point, he responded. And very possibly he responded not only at that time in that paper, but also throughout the semester. He had never received this kind of feedback from regular people. His previous experiences with feedback were always within the hierarchical confines of the military or the consumer pleasing photography industry.

He knew how to write for these industries; he didn't know how to write for either his fellow students or academia. He didn't have the kinds of experiences that would have enabled him to recognize his readers' needs. That is why the comments on that first paper probably came as such a surprise.

EXIT INTERVIEW

By mid-semester Calvin had a fairly good idea of what collaborative writing on a computer network was all about. Sometimes we'd run into each other in the school cafeteria, and he'd buttonhole me, telling me all the things he liked and hated about working in a CMC environment.

The two things he really enjoyed were using a word processor to write his compositions and the **Turn in a Document** utility; these he gave 10 ratings on a 1-5 scale (i.e., he really liked these!). Although his preference for word processing does not really impact on the collaborative, networked environment this study was concerned with, it does underscore Calvin's

comfort with technology. He was a techno-freak, who had a desktop, laptop, and palmtop computers, a portable short-wave/cellular phone, two Swiss Army knives, a first-aid kit, and two cameras with assorted lenses, strobes, and so on. And except for the desktop computer, he carried this equipment around with him all day, every day.

The one thing he repeatedly said he did not care for with regards to this course was reviewing his peers papers and having his reviewed by them. On a 1-5 scale he rated it as -100. In his assessment comments he wrote, "The worst thing about **DisCourse** is **Descant**--peer group critiquing is a waste of my time." He enjoyed neither part of the equation: giving or receiving critiques. However, his feelings were not so charged in reference to *Intertextual* critiquing. At least compared to **Descant**, he rated it 5 on a 1-5 scale.

SUMMATION

Calvin was a good writer when he came into this class, and he was a good writer when he left. Whether or not he learned anything about writing and anticipating his readers' needs is still rather questionable. He probably learned more about things other than writing from the class than he cared to admit to. Maybe he learned something about how to have a cooperative attitude, how not to turn others off, and how to accomplish something through group efforts.

CONCLUSION

In looking at the three case studies presented in this chapter, there are three features that seem worthy of note: one, the preponderance of *Add* and *Replace Text* operations; two, the pervasiveness of revisions being both *Not In Response To Peer Comments* and at the *Formal or Meaning-preserving Level*; and three, the strong influence of first paper comments.

For each subject *Add* and *Replace* were the most common *Text Operations*. For Lupe, *Add*--43%, *Replace*--40%; for Connor, *Add*--28%, *Replace*--55%; for Calvin, *Add*--37%, *Replace*--39%.

For virtually each subject the majority of their revisions were *Not In Response To Peer Comments*. While the percentages differed from person to person and from level to level, this was a basic truth across revisions. Also, virtually all subjects' revisions tended to be at either the *Formal* or *Meaning-preserving Level*. And again, this held up across *Text Operations* and whether or not the revisions were *In Response To Peer Comments*.

On Lupe's first composition someone suggested she need not include any examples; from then on Lupe made sure she included examples in her papers. It was as if someone had turned on a switch in Lupe's writing consciousness. From then on she made sure she had examples.

On Connor's first composition, someone suggested he vary his word choices, keep his sentences a little shorter and not so obviously include the instructor's questions in his paper. From then on Connor made sure to reword the question, make it a little less obvious in his papers. He kept his sentence structure under control, but tried to vary his word choices. Throughout the semester he would go out on search and destroy missions in his paper, changing a word here, replacing a phrase there.

On Calvin's first composition, three people told him to lighten up, use his personal experience to attract his reader. Although he may have thought it silly, he did it. Throughout the semester, time after time, he tells little anecdotes to either punctuate his points or dominate his paper.

These first time reader responses seemed to have had a much greater influence than subsequent critiquing. There are several possibilities for this.

It might be that at the beginning of the semester students are much more receptive to new ideas. It might be that the largest, most important problems are noticed first and are addressed first. It might be that students spend so much effort on these first problems, important or not, that they don't have enough time to work on other problems noted on later papers. Or maybe it's just coincidence.

CHAPTER 5

OVERVIEW

This chapter will present the data and discussion of three subjects in one section of English As Second Language (ESL) First Year Composition (FYC). The three subjects chosen were representative of the diversity present in Hawaii: Fred, born and raised in Hong Kong, recently came to Hawaii alone on an F-1 student visa; Kyoko, born and raised in Japan, married and divorced an American, and now works and raises a son by herself; Laura, born and raised in the Philippines, but immigrated with her family to Hawaii during her high school years, has a strong family support network.

Each subject's data and discussion will be presented separately. A composite study of all three ESL/FYC subjects, compared with a composite study of the three FYC subjects discussed in Chapter 4 will be presented in Chapter 6.

For each case study in this chapter a brief introduction, including the subject's relative contribution to the class, will be presented, followed by some basic demographic background data and attitudinal description based on an initial interview. This will be followed by a description of the assignments under study and the subject's general revising patterns. The revising patterns will provide the general background in our picture of each subject. By looking at the proportion of revised T-units, increases in both T-units and words from draft #1 to #2, and changes in T-unit length from draft #1 to #2, we should ascertain the subject's general patterns of revising. This will present the context for a more detailed discussion of specific peer comments and types of revisions. Finally, each case will end with a discussion of unique features relative to each subject's revising patterns, a discussion of the

subject's final attitudes toward writing in a CMC environment, and a summative discussion of each subject's revising patterns.

FRED

SUBJECT INTRODUCTION

Fred was fairly representative of many Chinese students at KCC who were from Hong Kong. These students tended to come from relatively affluent, literate families who both valued education and could afford to send their children abroad to receive a formal Western education. With the impending return of capitalist Hong Kong to the communist People's Republic of China in 1997, many H.K. residents are just a little anxious. They have tried many strategies to assure their own and their children's future: purchasing citizenship in Australia or Canada; marrying their children off to citizens of America or elsewhere; and, of course, sending their children abroad for education with the hope that while they receive their education they might also receive a green card.

Fred was selected for this study because he produced three compositions with two drafts which had received peer comments, he had made several revisions, and his revision patterns upon first glance looked like those of other students who did not have as complete data. This study will look at Assignments #1, #3, and #4: a comparison of his image of America before coming and after residing here; a definition of the word "family;" and a pro/con argument on TV viewing (see "The Assignments" below for more detail).

After going through a brief background description, this study will discuss the assignments from which data had been collected, describe his revising patterns as evidenced by four tables on T-unit revisions and length,

and describe his revisions by *Peer Comment Types*, *Text Operation*, and whether or not they were *In Response To Peer Comments*. Finally, this case study will look at unique features of Fred's revising data, discuss his final comments on an exit interview and summarize his revising characteristics. This should give the reader an indication of one ESL subject's basic revising patterns.

BACKGROUND

Fred was a nineteen year old male from Hong Kong on an extended student visa. Cantonese was his first language. He began KCC in the fall of 1990 when he scored 9.0 G.E (Grade-level Equivalency) on the Nelson-Deny Reading placement test. He started his English study in Eng 021v, a remedial reading course in which he earned a C grade. The following semester he took Eng 022 and earned a B grade. He perceived himself to be a strong typist but average in word processing ability as well as writing and word processing interest. He was a fairly active writer, writing for school, corresponding to family and friends in Hong Kong (in Cantonese) and keeping a personal journal in both Cantonese and English. Besides reading his textbooks, he regularly read the newspaper, fiction and technical manuals.

His schooling in Hong Kong required that he write an average of twelve short essays per semester. He learned at a very early age a writing process that served him well through both his general education and his higher education: select a topic; go to the library; outline the paper; draft the paper via freewriting; revise it; polish it for submission. Although the final product had been "O.K." in his estimation, he really hadn't been enjoying writing all that much.

He really didn't feel he had improved much over the years. The only improvement he felt was in his vocabulary development. He found it difficult to find anything positive about writing. It was a relief when it was done; it took too much time; and it was tedious to deal with obstacles of grammar and vocabulary.

Fred had had over two years experience working with IBM computers. He also felt quite at home in front of a Mac or a Nintendo set. He felt comfortable using other machines in his daily life, such as a VCR or ATM machine, but currently had little need for them. He thought computers were "cool." He thought they were convenient, flexible, and helpful in organizing information. However, he found all the commands and languages slightly baffling at times. He enjoyed and appreciated computers, but he didn't trust them totally.

THE ASSIGNMENTS

Although the activities the ESL students engaged in (e.g., **Interchange** , **Contact**, **MindWriter**, **Descant**) during an assignment paralleled those of their native speaking schoolmates in the Eng 100 sections, the topics, their scope, and evaluation criteria differed considerably. Also, it should be noted that the instructor for this course was specifically trained in ESL instruction and had had over twenty years experience working with non-native English speakers in academic settings. As such, she was well tuned to the needs and problems of limited English speakers.

Rather than focusing on education and learning as Kirkpatrick had in her class, Cook had her students focus on analyzing differences in the students' native cultural and American cultural views of concepts, and on exploring contemporary American issues. Students were actively involved

with information gathering and synthesizing. Although both ESL 100 and Eng 100 lasted 16 weeks, Cook's curriculum included five major composition assignments compared to Kirkpatrick's six. However, she had her students do a number of small summaries and reaction papers.

As with Kirkpatrick, Cook tended to focus much more on the production and organization of text rather than its grammatical correctness. It was far more important to her that her students work on topics that would help them make the transition to American society, specifically to the educational subculture. In addition, academically her students needed to learn how to decide on a thesis and develop it through logical argument. She dealt with grammatical problems in much the same way as Kirkpatrick: after students submitted to her their compositions for assessment, she would place X's before the sentences to indicate the number of grammatical or mechanical errors that needed to be corrected. The grade they would receive, based primarily on content, organization and thoroughness would be contingent upon the students' successful correction of the errors. For example, the following sentence might receive six X's for the underlined problem areas: XXXXXX "An example for ___ soap opera is 'Dallas', this type of shows permits it viewers to fantasizes about life among the wealthy, the powerful, and the beautiful." Students would, then, need to either work with one another to correct the errors or seek help from one of the English tutors at the Learning Assistance Center. Once all the errors in the entire paper were corrected, the student would receive his/her grade.

As noted above, Fred's data comes from Assignments #1, #3, and #4. Assignment #1 dealt primarily with a comparison of something from the students' culture with its counterpart in American culture. This was

presented after a thorough examination of examples and discussion of comparison and contrast rhetorical organizations. Although students had a choice of four different topics, most chose the topic that asked them to discuss their impressions of the United States before and after coming here. They were to compare the dream with the reality. This often led to discussions of the media, cultural expectations, the American myth and so on, giving students an opportunity to both vent and come to a better understanding of how their frustrations came about. The assignment reads in part as follows (see Appendix F for the complete assignment).

Write a 3-5 page essay using one of the following guidelines. Focus your essay on one of the items, using as many examples as you think are necessary. Be careful not to dwell on obvious differences or similarities, but choose examples which are not immediately apparent. Use strong, action verbs.

Your essay should have a very brief introduction with a thesis statement, at least three body paragraphs, and a brief conclusion which draws your essay to an appropriate close.

Use either the subject-by-subject or the part-by-part method, but remember to keep the sections balanced. Use enough examples to balance with the general statements. Also use transitions where necessary to guide the reader in the direction of your thinking.

1. Compare your view of the United States before you came here with your more experienced view now. Compare the vision with the reality, including what may have disappointed you or what may have turned out better than you expected. (Cook, 1992)

Assignment #3 continued this focus on the comparison of the students' native cultures with American culture by having the students conduct a research project related to family values and roles. It was a multi-step project that involved reading essays from their textbook, developing questionnaires, watching videos, conducting interviews, compiling data, sharing and analyzing data, writing and sharing rough drafts, and writing

final drafts. Much of the group work was done over the network via **Contact** or **Interchange**. And, of course, all the drafts and responses were exchanged over the network. The assignment reads as follows (see Appendix F for complete text).

Read the assigned essays concerning families in the textbook. Collect data according to the questions designed by the class. Decide how you or your group wants to analyze the data. Then write an essay which analyzes some feature of American families, using statistics from the essays, researched data, interview questionnaires, or the video as your research sources. The essay may be informative, or it may be argumentative. For example, you might argue that married women with pre-school children should/should not work outside the home, or you might explain one (some) of the problems that working women with pre-school children face, including data about the numbers of such women in the United States. Or you might choose to compare the situations of working women in the United States with those situations in other countries, using appropriate data. (Cook, 1992)

Assignment #4 dealt primarily with the effects of television. After students read essays from their textbook and engaged in on-line discussions, they were given the following question to answer:

It has been said that American television is the one common bond that unites all classes of people. Some people feel that this unifying bond is producing good results--for example, it is forming a more aware and a better-informed citizenry. Others feel that television is merely providing an escape; it is taking people away from more worthwhile pursuits. It has even been accused of encouraging young people to perform the same kinds of violence they see on television. From what you have seen of American television, do you think it is beneficial or harmful to its viewers? Support your opinion by specific examples. (Cook, 1992)

REVISING PATTERNS

The first item on Fred's writing that bears review is his propensity to revise. Table 5.1 shows that for Assignments #1, #3, and #4, Fred revised on the average nearly two-thirds of every T-unit he wrote in his first drafts. Many of

the revisions involved replacing a single word or phrase with what he perceived as a more appropriate word choice. For example, in the second paragraph of the first draft of his first composition he wrote, "In history, Hong Kong was supposed belong to the Imperial Chinese government, but the British government had forced the Chinese government to let them rent Hong Kong for ninety-nine years" (emphasis mine) In his second draft this became, "In the past, Hong Kong was supposed belong to the Imperial Chinese government, but the British government had forced the Chinese government to allow them rent Hong Kong for ninety-nine years." "History" had become "the past" and "let" had become "allow." Fred seemed to recognize the awkwardness of his word choice "history," but did not have the linguistic skills necessary to change it to "historically." Instead, he chose the questionably better "In the past." He missed the change to the infinitive form of "to belong," but saw his chance to improve his vocabulary by substituting "allow" for "let." This lexical change also required a change in verb form of "rent," whereas, it was fine for him to write "let them rent"; he did not, however, see the need to change from "allow them rent," to "allow them to rent." The following table summarizes the quantity of his changes:

ASSIGN#	TOTAL	REVISED	PERCENT
1	53	24	45.3
3	54	39	72.2
4	14	11	78.6

Although he seemed committed to the concept of revising, many of his revisions were of dubious immediate value. While it is difficult to argue against basic writers trying out new lexicon, grammatical structures, or rhetorical strategies, he didn't quite achieve these in early efforts. Later,

through repeated efforts, some with success some with failure, the basic writer becomes more proficient.

With the exception of Assignment #4, Tables 5.2 and 5.3 seem to indicate that Fred preferred to revise and replace rather than add to or delete from his text. In Assignment #1 Fred increased his T-unit count by adding one more point (five T-units) to compare Hong Kong and Hawaii on: choices of colleges to attend. Otherwise, he spent most of his effort revising:

ASSIGN#	DRAFT #1	DRAFT #2	CHANGE	PER %
1	53	60	13	24.6
3	54	50	(4)	(7.4)
4	14	45	31	221.4

In Assignment #3 he actually decreased the number of T-units. He shortened his introduction and deleted a couple of points in response to some peer comments (see above).

Assignment #4, however, follows a different pattern: it was incomplete. Fully 90% of his added T-units came after his last sentence of his three paragraph first draft:

ASSIGN	WDS #1	WDS #2	CHANGE	PER %
1	839	1010	171	20.4
3	793	722	(71)	(9.0)
4	205	814	609	297.1

Is this a pattern? Perhaps. Perhaps it is an eclectic one. Fred seemed to do whatever he needed to complete and tighten up his writing. Most of the time he spent replacing words or phrases, but he also added and deleted entire supporting ideas. He even completed an otherwise sparse composition describing various types of TV programs. Through his completion efforts, this paper actually developed into an analysis of the effects of TV on people, thus fulfilling the assignment.

However, there were a few little surprises when the length of Fred's T-units from Draft #1 to #2 were compared (see Table 5.4). Assignment #1 was consistent with what we might find in a revision, a tightening up of the language. He also increased both words and T-units by a little over 20%; therefore, it was reasonable that his words/T-unit length would increase slightly (one word per T-unit):

ASSIGN	WDS/T #1	WDS /T#2	CHANGE	PER %
1	15.8	16.8	1.0	6.3
3	14.7	14.4	(0.3)	(2.0)
4	14.6	18.1	3.5	24.0

In Assignment #3, where he had decreased both words and T-units a similar 7% to 9%, the results were less predictable. It would have been consistent to find an increase in words/T-unit to show a tightening up of the language. However, it was not surprising to note a decrease of 2% in the length of his T-units from 14.7 words/T-unit to 14.4 words/T-unit.

The real surprise was in Assignment #4, where he increased both words and T-units dramatically in an obvious effort to complete the assignment. The expectation with this type of writing behavior would be T-units of either similar or shorter length. Instead, Fred increased his T-unit length a full 24%, from 14.6 words/T-unit to 18.1 words/T-unit. Under pressure to finish the assignment, he seemed to have truly risen to the occasion. He not only finished the composition, he also increased its grammatical complexity.

With this general analysis of Fred's writing patterns based on the number of T-units revised and added and the change in words/T-unit, a more detailed examination of the types of comments and text operations and the level and type of revisions they relate to would be appropriate.

COMMENT TYPES AND TEXT OPERATIONS RELATED TO REVISIONS

Fred actually received very little feedback from his peers. Most comments were answers to the *Descant* questions and offered little or no constructive criticism. For example, on Assignment #1 in response to the question "How could he or she communicate better with the reader?" his peer responded, "You can communicate better if you rearrange your essay." While perhaps true, it offered no evidence to support the contention that Fred's essay was poorly arranged, nor did the peer offer any alternative arrangements or concrete suggestions. This was, in fact, rather typical of the comments made by all students; it was especially true for ESL students, as we shall see throughout this chapter.

Virtually all of the comments that were given that might have been responsible for revisions resulted in revisions of the *Oblique* nature by the writer. Actually, although there were a total of fourteen revisions made that may have been inspired by peer comments, there were only three comments (see Figure 5.1):

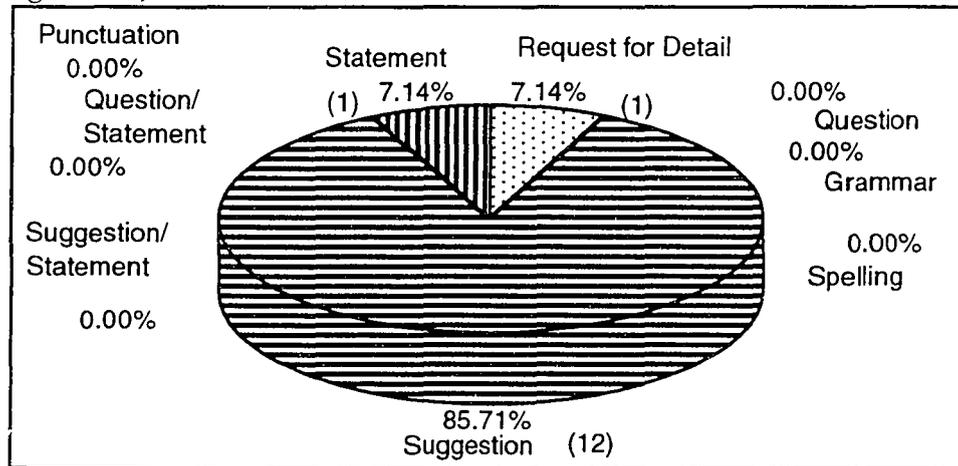


Figure 5.1
Fred's Revisions
By Peer Comment Types

In response to the **Descant Prompt** of “What questions do you have about the paper? What more do you need to know?” in Assignment #1, a peer made the following request: “You can add some more details about the change of your lifestyle.” This may have prompted this one paragraph addition:

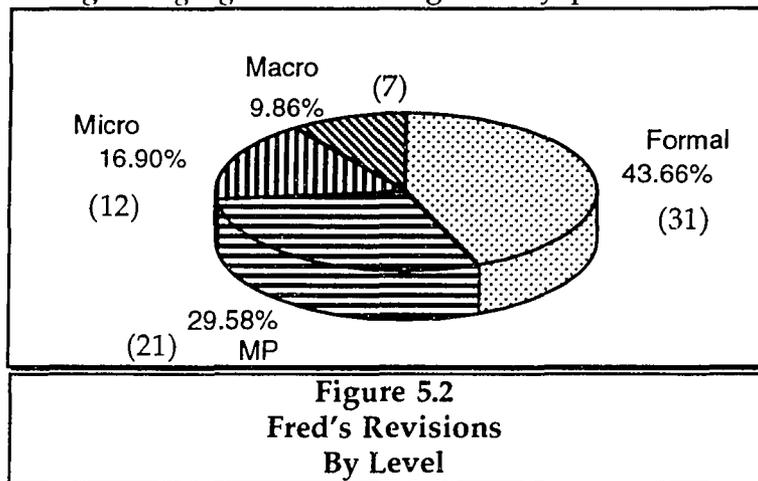
And I also have a choice to choose any types of colleges that I wish to go. All you have to do is to meet the requirements of your destined colleges. In Hong Kong, in order to admit the major university, you also have to meet their admission requirement, and plus a little “lottery’s” luck to get in the University of Hong Kong. There are few examples of the admission requirement, which you have to be the top ten students on your grade and top twenty of the best high school in Hong Kong, and plus a minimum of a 85% and above on the University’s admission test. That’s the reason why I think Hawaii’s education is better than Hong Kong, because I have more opportunity in this gigantic free country than my little home-town, Hong Kong.

In Assignment #4, in response to the **Descant Prompt** “How effective is the ending of the paper? What could be done to improve it?” one peer made the statements, “The conclusion needs to be longer and tie up all the information of the paragraphs. Need to finish.” The result may have caused Fred to change his one line ending, “Too much TV viewing may lead to passivity and a lack of creativity” to a forty-five line conclusion with this same one line infused directly in the middle: “Some scientists also said too much TV viewing may lead to passivity and a lack of creativity. I think the reason is because people are becoming lazier than the past, and they” This revision was considered *Obliquely In Response To Peer Comments* because during conversations with Fred at this time, he had already indicated his dissatisfaction with his ending.

All of the other twelve revisions noted in Figure 5.1 that may have been *Obliquely in Response To Peer Comments* came from the same peer

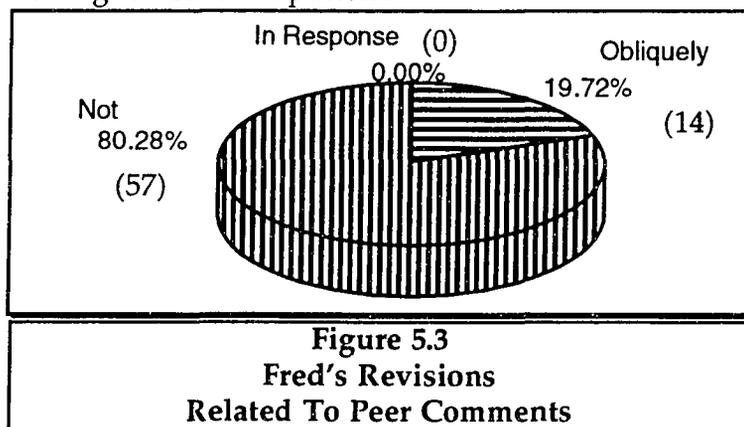
comment in Assignment #3, when Laura said in answer to the **Descant Prompt General Comments**: “Watch out for your spelling and the tenses. Make sure your subjects agree with the verb.” In his subsequent revision of Assignment #3, there were twelve instances in which he made grammatical and spelling corrections. While this was not unusual for Fred, as he often made corrections in his second drafts, it is possible that Laura’s comment was positive reinforcement or validation of his approach. Therefore, the revisions were considered *Obliquely In Response*.

If we look at *Fred’s Revisions By Level* (Figure 5.2), we notice that nearly 75% of his seventy-one revisions in Assignments #1, 3, and 4 were either *Formal* or *Meaning-preserving*. Only 25% were *Text-based* changes. Still, 25% *Meaning-changing* revisions is generally positive:



This means that every fourth change Fred made affected the meaning of his text. Although he may not have been responding to peers’ comments, he was clearly using a writing process that most writing instructors would see as an indication of progress. He was engaging his text, perhaps responding to reader comments, and making meaningful changes. He may have needed to do more of this, but he was certainly on the right track.

Again, if we examine Figure 5.3, we can clearly see that Fred made most of his revisions (80%) *Not In Response To Peer Comments*. He made changes, but they did not seem connected to anything anyone in his class said to him. This, as we'll see throughout this and the next chapter, was basically the non-native English student pattern:



The combined data in Figures 5.2 & 5.3, as represented in Figure 5.4, confirm the earlier observations that Fred tended to revise *Not In Response To Peer Comments* and that the preponderance of all revisions, whether *In Response To Peer Comments* or *Not*, are at the *Formal* and *Meaning-preserving* levels. It should also be noted that the majority of the *Revisions Obliquely In Response To Peer Comments* are at the *Formal Level*. That is, they are grammatical/mechanical corrections:

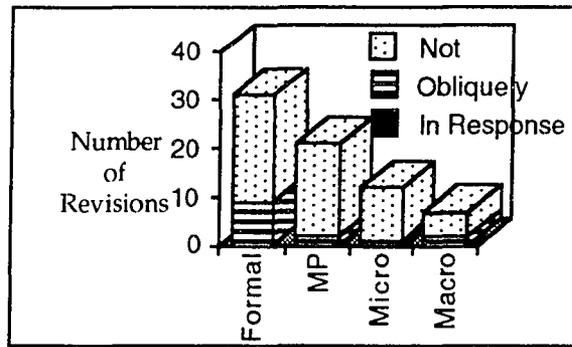
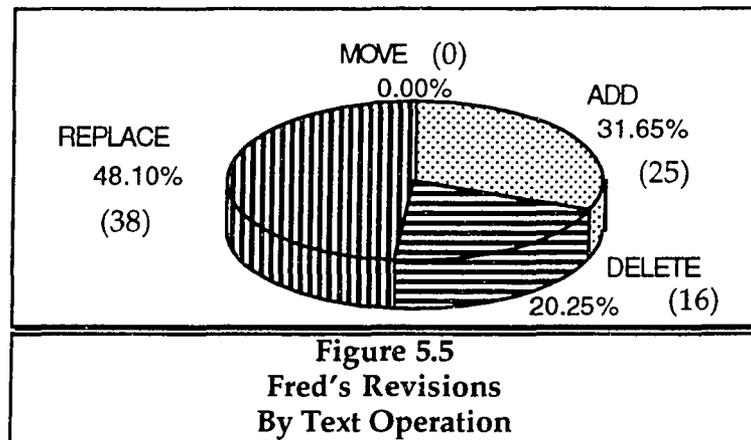


Figure 5.4
Fred's Revisions
In Response
To Peer Comments
By Level

By looking at *Fred's Revisions By Text Operation* (Figure 5.5), we notice that nearly one out of every two revisions was a *replacement*. Most of the time Fred *replaced text* with other text. He probably tried to correct an ungrammatical expression. In Assignment #3, which had the students conduct surveys about household and family behaviors he wrote, "...we found some interesting output that could relate to how does couples or couples with chilren handle their families's matter." Later this was changed to "...we found some interesting output that could relate to how couples and couples with children handle their familiy matters." In this one sentence, he deleted the word "does," replaced "or" with "and," and corrected the spelling of "chilren" to "children" and attempted to correct the spelling of "family's":



There were two *Text Operations*: one *deletion* and three *replacements*. This also explains why the numbers for the *Text Operations* add up to more than the total *Revisions*. Some *Revisions* had more than one *Text Operation* in them. Because the subjects were concerned with improving their writing (revising) and not necessarily with how the revising was done (*Text Operation*), this researcher focused on the discrete revised segments the subjects worked with.

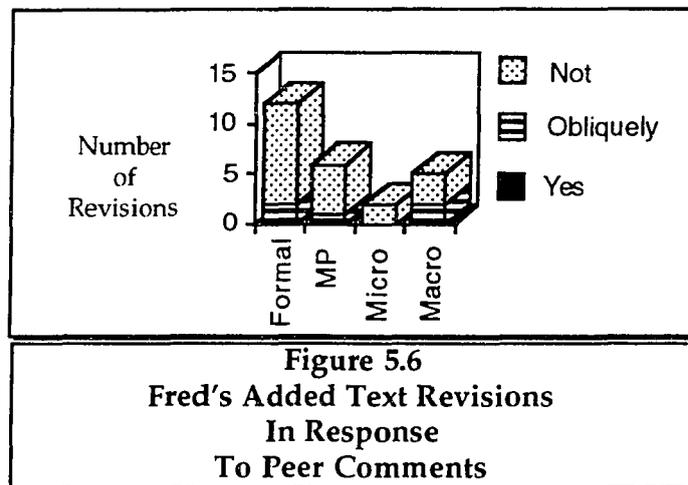
Fred's next most probable *Text Operation* was *Addition*. Almost one-third of the time he *Added Text* where there was none before. Sometimes he added citations to give his writing credibility, sometimes he simply finished his assignment (as in Assignment #4), but most often he simply tried to correct something. For example, in Assignment #3 he added the verb "had" to correctly place one event before another in the past: "I had learned about eight years of Chinese...." Later, in that same paper he corrected the word form of "different" by adding the "-ent" ending: "Are today's families much different than twenty years ago?"

Surprisingly, Fred also did a fair amount of *Deletion*. Nearly one-fifth of his revisions were deletions. Although most of his *Deletions* resulted in *Formal* changes, he did have some *Meaning-changing Deletions*. For

example, in Assignment #1 when Fred was discussing his own speaking habits, he wrote, "Sometimes I speak very formal and complete to my classmates." This was later changed to "Sometimes I speak very formal to my classmates." Possibly, he deleted the "and complete" expression to eliminate a perceived redundancy. Often times formality is equated with length or completeness of expression. While, in fact, it is very possible to be formal using only a few words, he might have considered them to be one and the same. Therefore, this revision was coded on the *Micro Meaning-changing* level. Lastly, and not really so surprisingly, Fred *Moved* no text. That is, he did not take a phrase, clause, sentence, or paragraph from one part of a composition and place it in another part.

Much of this discussion will be confirmed when we examine his *Revisions By Text Operation and Level* in Figures 5.10, 5.11 & 5.12.

Now, if we turn the data around and examine *Fred's Revisions By Text Operation* by specific operations, we can gain a clearer understanding of his revision patterns. First, we can look at when he *Added Text* (Figure 5.6). Clearly, if Fred *Added Text* he was mostly likely to do so at the *Formal* or *Meaning-preserving Level*, and usually it was *Not In Response To Peer Comments*:



However, there were significant instances when Fred made an *Addition* or combination *Replacement/Addition Revision* that made a *Macro Text-based Change*. For instance, in Assignment #1 he revised “First, Hong Kong is a small industrial trading place.” to “First, Hong Kong is one of the largest industrial trading places in the world.” He made a conceptual change of thinking of Hong Kong’s land size to its global economic position. This was codified as both an *Added* and *Replaced Text Revision* at the *Macro Text-based Level*. For although there was a one for one replacement of “small industrial trading place” for “largest industrial trading places in the world,” there was the added concept of being “one of” a group of several important industrial trading places.

Although the numbers were not as large, the proportion of *Deleted Text* at the *Meaning-changing* versus the not *Meaning-changing* levels, as shown in Figure 5.7, is certainly more dramatic. When Fred *Deleted Text*, it was probably not a meaningful change (this is in sharp contrast to Laura’s pattern, which we’ll examine later.). Fully 75% of his *Deletions* were at the *Formal* or *Meaning-preserving* level (12 out of 16). One rather interesting *Meaning-preserving* change was in Assignment #3 when Fred wrote, “She

usually works nine hours per day in the day care center” in reference to a character in a video he saw in class. However, either because it was already clear where she worked or because of the awkwardness of repeating “day,” he deleted the “day care center” reference so the sentence read “She usually works nine hours per day.” Because no grammatical correction was attempted, nor was any meaning changed, as the meaning was still quite clear from the context, this revision was coded as *Meaning-preserving*:

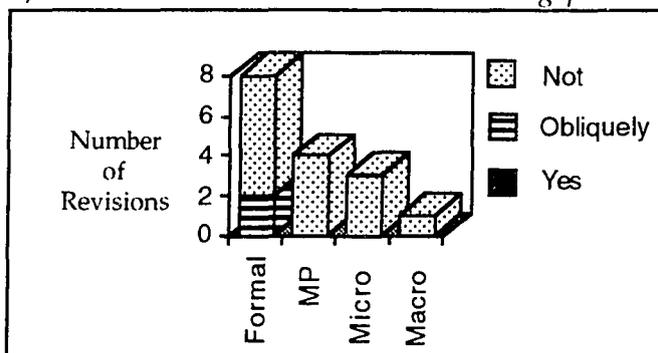


Figure 5.7
Fred's Deleted Text Revisions
In Response
To Peer Comments

Fred's Replacement Text patterns followed the others with more *Formal Level Revisions* being performed than any other, followed by *Meaning-preserving*, *Micro Text-based* and *Macro Text-based*, in that order. However, both *Meaning-preserving* and *Micro Text-based* changes were a little closer in number to *Formal* in the *Replacement* classification than in other *Text Operation* classifications. This is especially interesting at the *Micro Text-based Level*. Fred performed several (9) *Micro Text-based Replacements*. For example, in Assignment #1, when discussing his education in Hong Kong, he wrote, “...the type of English I learned in Hong Kong was so much in different....” Later, this changed to “...the type of English I spoke in Hong Kong was so much in different....” While ostensibly a single word change, it

was meaningful. The change from “learned” to “spoke” signified a shift in conceptualization from reception to production. He not only learned English, he also spoke it. There is a true difference between learning a language in a foreign land and speaking it:

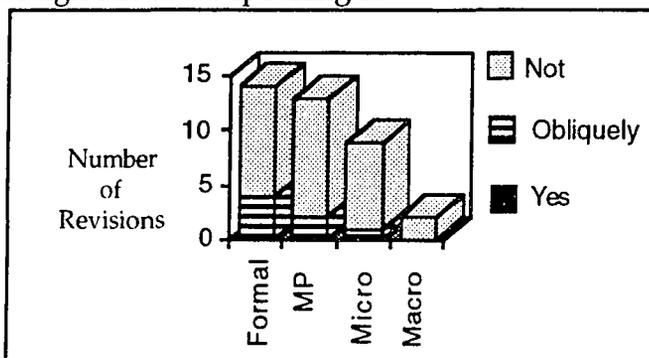


Figure 5.8
Fred's Replaced Text Revisions
In Response
To Peer Comments

As mentioned above and as Figure 5.9 clearly points out, there were no *Moved Text Revisions* at any level *In Response* or *Not In Response To Peer Comments*. While low numbers are not surprising, no numbers are. Every other subject in this study had at least a couple of *Moved Text Operations*:

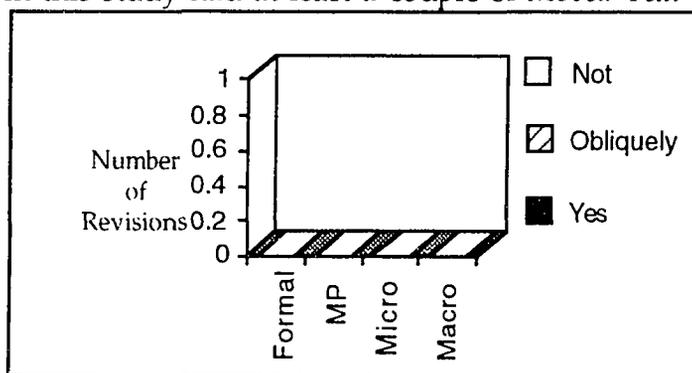
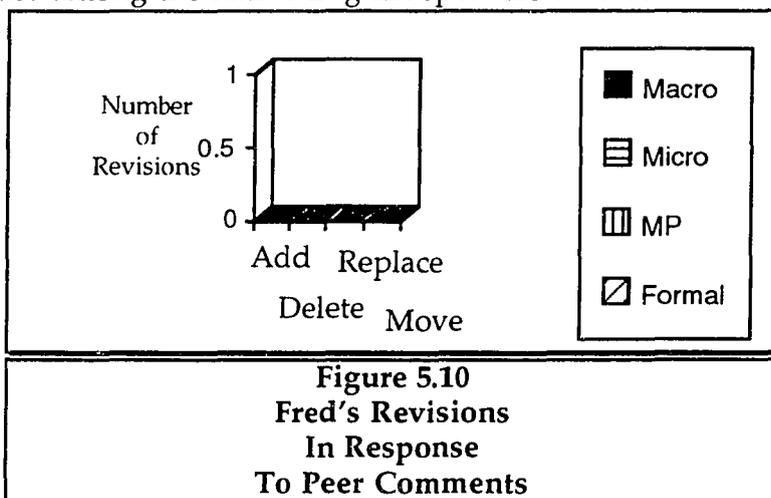
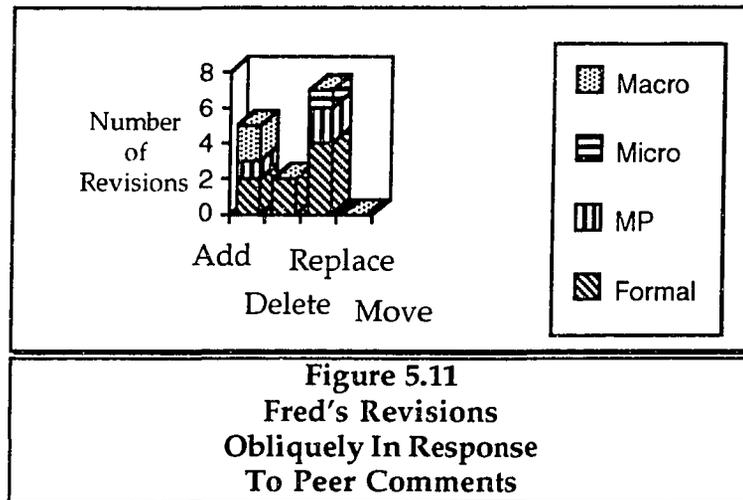


Figure 5.9
Fred's Moved Text Revisions
In Response
To Peer Comments

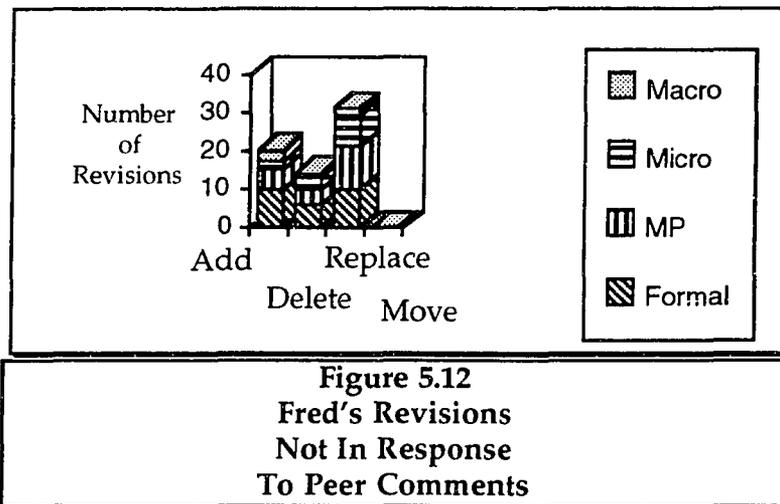
This flat line pattern is repeated when we turn the data around and examine *Fred's Revisions In Response To Peer Comments* (Figure 5.10). He made absolutely no *Revisions* that could be reasonably attributed to *Peer Response*. Although somewhat surprising, his were not the only data to show a lack of interaction between writer and reviewer. Later, we'll see the same pattern in Kyoko's data. However, it is interesting to note that this did not take place among the native English speakers studied in the other class:



The picture starts to change when we look at his *Revisions Obliquely In Response To Peer Comments* (Figure 5.11). Although he still had no *Moved Text Revisions*, we can notice the significant *Replace* and *Add Revisions* he did have. Although most of these revisions were at the *Formal Level*, we noted earlier that he did have two at the *Macro Level* that were *Added Text*:



When we examine *Fred's Revisions Not In Response To Peer Comments* (Figure 5.12), we notice the same basic pattern as the *Obliquely In Response* with the *Replace* operation being the highest, followed by *Add*, *Delete* and lastly, at zero, *Move*. The numbers are larger, but the pattern is the same: most of the revisions were at the *Formal Level*; there were a few *Additions* at the *Macro Level* and several *Micro Text-based Revisions* using the *Replacement Operation*. In Assignment #1, he replaced a place holder "Title" with his actual title--"My Personal Background." Another particularly interesting replacement occurred in Assignment #3, during his discussion of the household chores of a couple in a video he watched. Originally he wrote, "After dinner, she has to wash the dishes or sometimes when she get really tire; she will ask her husband Joe to do it for her." Later, this was replaced by, "After dinner, she usually washes the dishes, but sometimes when she is tired she asks Joe to do it for her." He changed the emphatic "has to wash" and "get really tire" to the qualified "usually washes" and "is tired":



UNIQUE FEATURES

If there is anything unique about Fred's revising patterns, it is its blank spots. Fred had no *Moved Text Revisions*, and he had no *Revisions In Response To Peer Comments*. While it is possible that a lack of sufficient data could be at the root of both these phenomena, the amount of data does not significantly differ from those of other subjects in this study.

Fred's failure to *Move Text* was more likely a reflection of the limits of his understanding of writing, logical reasoning, and word processing functions. Had he more knowledge in these areas, he probably would have engaged in at least some movement. In essence, this absence was probably more a manifestation of his conceptual limits than any conscious decision on his part to keep material in its original organization. Had he the knowledge and ability and still not *Moved Text*, that might have been an indication of writing preference.

The fact that he did not overtly revise *In Response To Peer Comments* could have been a result of several possible factors. First, he may not have held his peers' opinions in particularly high esteem. Second, he may simply not have received enough comments to trigger a response. Third, he may

have been responding to their comments, but it was not clearly evident. In any case, the number and quality of peer comments he received were not significantly different from other subjects who did *Respond To Peer Comments*.

EXIT INTERVIEW

Although Fred never “lost his cool,” he was never completely comfortable with **DisCourse**. He was living in an alien land, doing an alien activity (writing), using an alien tool (computer). He tried hard but never seemed to be having an enjoyable time. This was reflected in both his Mid-Semester and End-of-the-Term Assessments.

By midterm he had achieved a certain level of comfort with **QuickStart**, the word processing component, and **Contact**, the e-mail component, of the environment. He didn’t seem to care either way about the ability to turn-in or pick-up files via the network. And he approached with a certain trepidation activities that involved the prompting components **MindWriter** or **Descant**. He seemed confused. There was so much to learn about writing, computers, procedures, and so on. He seemed to believe that what he was being exposed to was valuable stuff, but he just couldn’t quite get the swing of it.

By the end of the semester, little had changed. He liked e-mail messaging and using a word processor. He felt he had developed a positive attitude toward both writing and using a computer and would continue to use a word processor in future writing tasks.

SUMMATION

In many ways Fred was probably more typical than this researcher would like to believe. Most of his revisions were either *Added Text* or *Replaced Text*

Operations at the Formal Level Not In Response To Peer Comments. He did some *Text-based Revisions*, but the numbers weren't as large as desired.

Fred's improved attitude toward writing and computers was probably the greatest benefit he received from the course. Although perhaps seeming rather inconsequential, this is, in fact, a significant gain. If Fred approaches computers and writing tasks with an improved attitude that helps him achieve success in his various endeavors, then, indeed, he has been profoundly changed.

KYOKO

SUBJECT INTRODUCTION

Kyoko was selected, as were all others, because data had been collected on at least three compositions that also had peer critiques. This researcher was unable to collect complete data on the first two assignments as Kyoko received no peer feedback due to tardy draft submissions. However, her punctuality improved considerably with the third composition and a serious talk with the instructor. Therefore, this case study will focus on Assignments #3, 4, & 5. For a more detailed description of Assignment #5 see "The Assignments" section below (for Assignments #3 & 4 see the description above under subject Fred's discussion and/or Appendix F).

Kyoko was representative of a growing segment of the ESL student population, returning single mothers of Asian ancestry. Kyoko had valuable life experiences and skills from which to draw, thus making her writing slightly richer and more complex than others (see below). She also had clearer goals and objectives than most FYC students. She was returning to school to improve her business skills to increase her chances for promotion.

She had a son to provide for; she was a no-nonsense woman who worked hard to meet her goals.

After going through a brief background description, this study will discuss the assignments for which data had been collected, describe her revising patterns as evidenced by four tables on T-unit revisions and length, and describe her *Revisions By Peer Comment Types, Text Operation*, and whether or not they were *In Response To Peer Comments*.

Finally, this case study will look at unique features of Kyoko's revising data, discuss her final comments on an exit interview and summarize her revising patterns. This should give the reader an indication of one more ESL subject's basic approach to revising.

BACKGROUND

Kyoko was a thirty-four-year-old Japanese female. She placed at the 10.1 G.E. in fall 1991 and so was enrolled in Eng 022 where she earned a B. She had been working in America several years, and this was her second experience studying at an institution of higher education. Earlier she had attended a business college.

She considered her typing and word processing ability average but her writing and word processing interest above average. So she still had goals to work toward. She did a fair amount of writing: for school, her job, and personal correspondence. Also, she liked to read: she read newspapers, magazines, and both fiction and nonfiction novels for pleasure, she read her textbooks several times over for school, and she read business reports daily for her job.

Because her major writing experience was in business (real estate), she had a very businesslike method to her. She liked to keep her writing short

and easy to read. Her first step was always to discover the purpose of her writing. This was crucial for her. She, then, proceeded through a fairly common process of gathering information, drafting, revising, editing, and finalizing. She wasn't totally satisfied with her process; she hadn't found the best way yet. However, both she and her boss felt her writing was quite good. She enjoyed the clarification of thoughts and the expression of feelings that writing allowed. However, sometimes she became frustrated with the English spelling system or grammar.

She had had fairly extensive experience with computers. She had previously taken courses at her business college that taught the fundamentals of word processing, database creation and use, and spreadsheets. She used an IBM at work. Years before she played arcade games in Japan, and now preferred using an ATM over seeing a teller for simple banking transactions. She was very comfortable with technology and appreciated its speed, its ability to access information, and its simplicity. However, she got tired from looking at a CRT (Cathode Ray Tube) all day and having to follow procedures so exactly. If she made one space or letter error, her computer would not follow her instructions; this she found frustrating at times.

THE ASSIGNMENTS

As noted in "The Assignments" section of Fred's data discussion, Assignment #3 dealt primarily with a research project related to family values. Students explored many aspects of the family through on-line discussions, watching videos, developing questionnaires and conducting interviews, and reading a number of essays in their thematically organized text, Writing As Thinking: A Guided Process Approach: "College Women and Careers," by Mirra Komarovsky; "Money Need, Social Change Combine to Cut Apron Strings,"

by Philip Shabecoff; "The Second Stage," by Betty Friedan; "Repeated Marriage: A Growing Trend?" by Andree Brooks; "The Parental-Leave Debate," by Barbara Kantrowitz; and "Women of Europe Prove Differences," by Robbie B. Snow.

Assignment #4, as discussed earlier, was an argument paper focusing on the effects of television. Although students were encouraged to conduct library research, most of the material they would need to complete their papers was contained in either their textbook or their on-line discussions. Articles in their textbook, from which students cited heavily included the following: "The Flickering Blue Parent: Children and Television," by Mary J. Gander and Harry W. Gardiner; "The De-Massified Media," by Alvin Toffler; "Soap Operas," by Edward J. Whetmore; "Children's TV Viewing," by Jane E. Brody; and "TV Commercials," by Walter Dean Burnham.

Assignment #5, although ostensibly a research paper on a subject of each student's own choosing, became primarily a research paper on "Capital Punishment," Chapter 8 from their textbook. Cook gave the following directions (see Appendix F for complete assignment):

Find a topic that intrigues you. Research that topic in the library to learn as much about it as you can. Your search of available sources should include both recent books and periodicals, where possible. Then, based on your research, write a paper that calls on you to use the critical thinking skills you have developed so far. You will analyze, take a stand, evaluate, seek causes and effects, or propose a solution to a problem. Your purpose will be to come to some conclusions about your topic (argue your position). Assume that your audience is your instructor and your fellow students. Here's how to proceed, in more or less this order.

1. Choose a general subject you care to investigate.
2. Do a little reading around in it, to see exactly what aspects of the subject most interest you.
3. State, in the form of a question, exactly what you care to find out.

4. By means of library research, find an answer to your question. This answer may be tentative--just a healthy hunch--but if it is your best hunch, go ahead and stick up for it. This is your thesis statement.
5. Then, in a paper of 7-10 pages, set forth your conclusions. Give evidence to support them, drawn from your research. (Cook, 1992)

REVISING PATTERNS

Kyoko was also a prolific reviser. She knew her drafts were just that, "drafts." She expected to rework her writing. In many of our informal discussions throughout the term our topic turned to revising. Since she did a considerable amount of writing at her job, she was used to the realities of revising. She never could quite achieve satisfaction with her first draft.

An examination of Table 5.5 shows a truly remarkable propensity on her part to revise. In Assignments #3, 4, & 5, she revised all but three of her first draft T-units, and many of her T-units underwent more than one revision. For example, in Assignment #3, her paper on families, a sentence in her first draft read: "Firtst of all, the survey shows that about half of people who responded to survey said that household chores are supported by women." She made three significant revisions in the first part of her sentence: deleting an unnecessary introductory phrase, changing the verb tense and correcting an article usage. "The survey showed that about half of the people who responded to survey said that household chores are supported by women":

ASSIGN#	TOTAL	REVISED	PERCENT
3	30	28	93.3
4	23	22	95.7
5	23	23	100

Kyoko knew the limits of her revising ability, so she readily sought help from her classmates, instructors and tutors. Often, she would work with a tutor in the Learning Assistance Center (LAC), going over some aspect of one of her English papers. Sometimes, she would approach this researcher with specific inquiries about whether a rewritten sentence was better than the original or not. During classtime she was completely focused on peer critiquing carefully supplying feedback to her partner and seemingly trying to understand and incorporate the suggestions made by her classmates in her papers.

The idea that she considered her writing something in progress was further evidenced by her *Increase in T-units from Draft #1 to Draft #2* (Table 5.6) and her *Increase in Words from Draft #1 to Draft #2* (Table 5.7). Although she increased her T-units in Assignment #3 only 26.7%, she increased the number of words by over 50%. In Assignments #4 & 5, she more than doubled both the T-units and words:

ASSIGN#	DRAFT #1	DRAFT #2	CHANGE	PER %
3	30	38	8	26.7
4	23	54	31	134.8
5	23	52	29	126.1

She not only revised nearly all of her work, she also added to it in substantial amounts. These increases demonstrated a clear dissatisfaction with her initial attempts. It should be noted that she did not simply throw out her writing and start over again, as we might suspect with these numbers, but instead she reworked her writing, improving it a little here and there, expanding on an idea, tightening up the organization when necessary:

ASSIGN	WDS #1	WDS #2	CHANGE	PER %
3	472	727	255	54.0
4	310	802	492	158.7
5	353	875	522	147.9

However, this improvement in her writing did not significantly manifest itself in increased T-unit length (see Table 5.8), except in Assignment #3. In that assignment, although she did not make the kind of dramatic increases in T-units and words she had in Assignments #4 & 5, she did increase the average length of her T-units from 15.7 Words/T-unit to 19.1 Words/T-unit. While a 21.7% increase may not seem that much, when compared to the 10% increases of Assignments #4 & 5, it seems considerable:

ASSIGN#	WDS/T #1	WDS /T#2	CHANGE	PER %
3	15.7	19.1	3.4	21.7
4	13.5	14.9	1.4	10.4
5	15.3	16.8	1.5	9.8

Kyoko either increased the sheer volume of her writing, increasing the T-units and words or she created more complex sentences. The two processes did not seem to overlap very much. She did increase the words and T-units of Assignment #3 a little, and she did increase the T-unit length of Assignments #4 & 5 a little, but those increases were half of their counterparts:

COMMENT TYPES AND TEXT OPERATIONS RELATED TO REVISIONS

Although Kyoko made nearly 80 separate revisions in the three compositions examined in this study, there were only 9 that could be marginally attributed to peer comments. That is, only about 10% of her revisions possibly resulted from peer comments. In fact, all of the revisions related to peer comments were coded *Obliquely In Response* (more of this below).

Of the *Peer Comments* that Kyoko *Obliquely Responded* to, 67% of them were *Suggestions* (see Figure 5.13), 22% were *Statements*, and 11% were *Questions*. However, because the raw numbers for these comments were so minimal, it is difficult to make any generalization other than that she seemed to respond, like the other subjects, more to *Suggestions* than to other *Peer*

Comment Type:

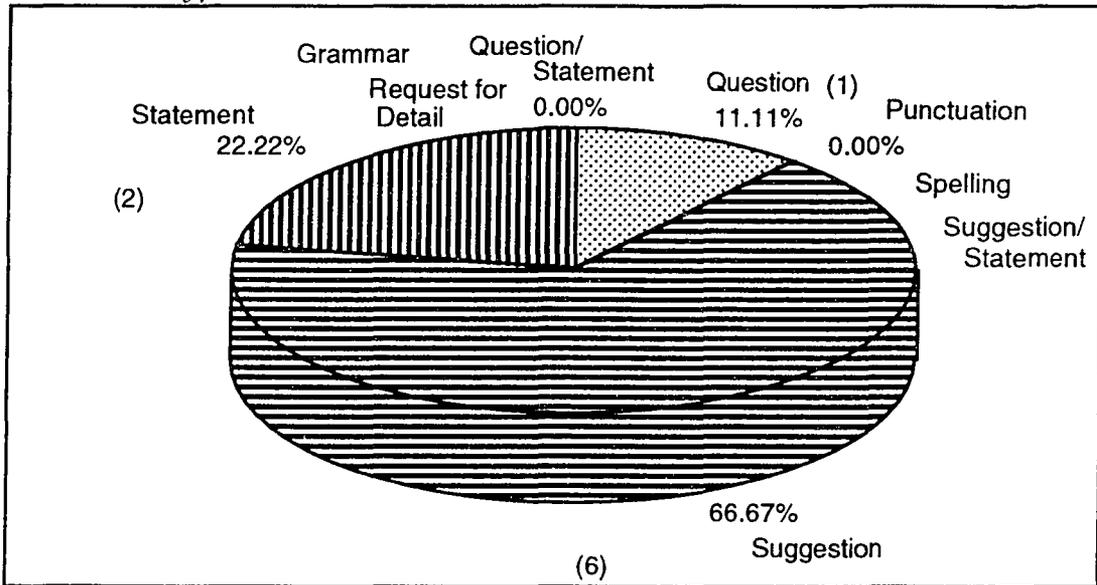


Figure 5.13
Kyoko's Revisions
By Peer Comment Types

Let's look at some of the *Peer Comments* Kyoko received. The one question that she may have responded to was more a verbal look of disbelief. When prompted by **Descant** for feedback on the ending of Kyoko's Assignment #4, "How effective is the ending of the paper? What could be done to improve it?" one peer asked incredulously, "Is this the end?" In the subsequent rewrite, Kyoko added two paragraphs to conclude more fully her essay.

The one *Statement* that Kyoko received that may have *Obliquely* precipitated two revisions was in response to the **Descant** prompt in

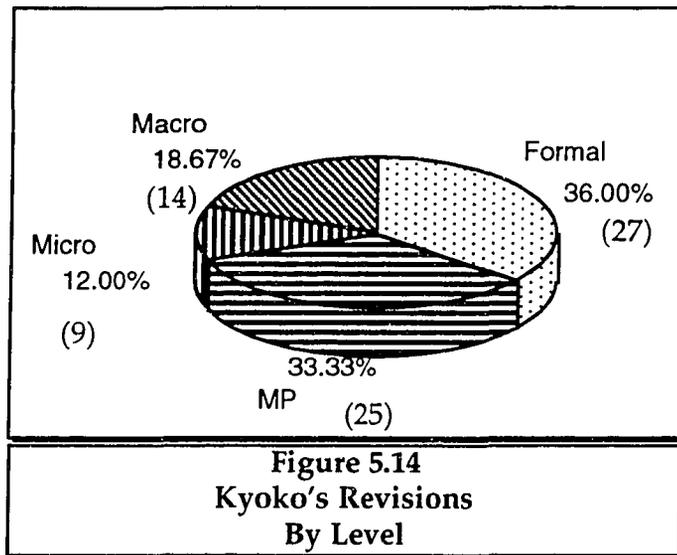
Assignment #3, "What do you like about the content of this draft?" The statement one peer made was, "She uses the statistics from the survey that Mrs. Cook gave to the class." While perhaps lacking in grammatical acuity, it may have encouraged two additions in Kyoko's paper where she gave more statistics:

ESL 100 Family Questionnaire was distributed and one hundred fifty eight people responded. There were fifty two male and hundred six female. Ninety percent of the total of people who surveyed are currently employed.

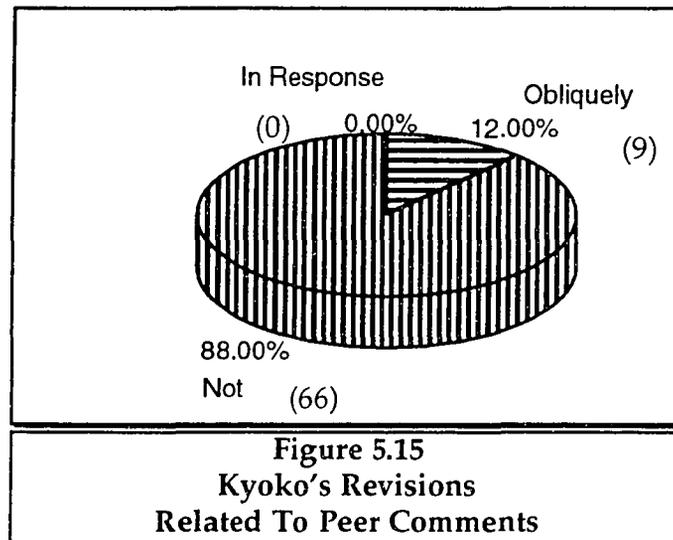
And again later,

Fifty eight percent of mothers stay with a sick child in the survey. (ESL 100) This is the highest rate of wife's responsibility. Men's highest rate of responsibility is to plan family responsibilities. However, in the survey, both husband and wife being major decision maker is seventy six percent to eighty two percent, the rate of husband deciding things is higher than just the wife being the decision maker. (ESL 100)

An examination of Kyoko's revisions begins with looking at her revisions by *Revision Level* (Figure 5.14). Local revisions by far constituted the majority of her revisions. In fact, both *Formal* and *Meaning-preserving* together made-up nearly 70% of her revisions, with the two being relatively equally represented (*Formal*--36%: *Meaning-preserving*--33.3%). *Text-based Revisions* consisted of a little over 30% of her revisions, with *Micro* having 12% and *Macro* 18.67%.



If we turn our attention to the question of whether or not she revised *In Response To Peer Comments* or *Not*, we notice clearly from Figure 5.15 that usually she did *Not*. In fact, none of her revisions could be without doubt connected to a *Peer Comment*, and only 12% could be *Obliquely* attributed to *Peer Comments*:



All of the nine revisions coded *Obliquely In Response To Peer Comments* stemmed from only three comments. Two of the revisions were added statistics in Assignment #3 that may have resulted from the comment

mentioned above, "She uses the statistics from the survey that Mrs. Cook gave to the class." Six revisions may have resulted from a *Peer's Comment* via a prompt on **Descant** on Assignment #4 about how she might improve her introduction, suggesting that "With your strong opinion or what you think about TV, It would be more more more effective." And, as mentioned earlier, one student simply asked, "Is this the end?" which may have solicited a completion of the essay. However, there was good reason to believe that Kyoko considered the work unfinished to begin with, so the comment was rather superfluous.

An overview of *Kyoko's Revisions In Response To Peer Comments By Level* (Figure 5.16) shows that Kyoko predominantly revised without the assistance of *Peer Comments*. However, if a peer did draw her attention to an area, she was about equally likely to revise at the *Formal, Meaning-preserving, or Macro Text-based Levels* (see *Obliquely* below):

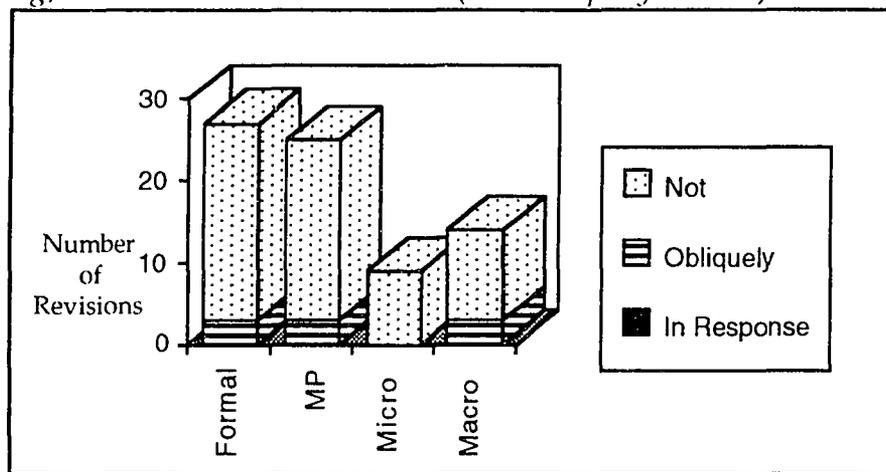
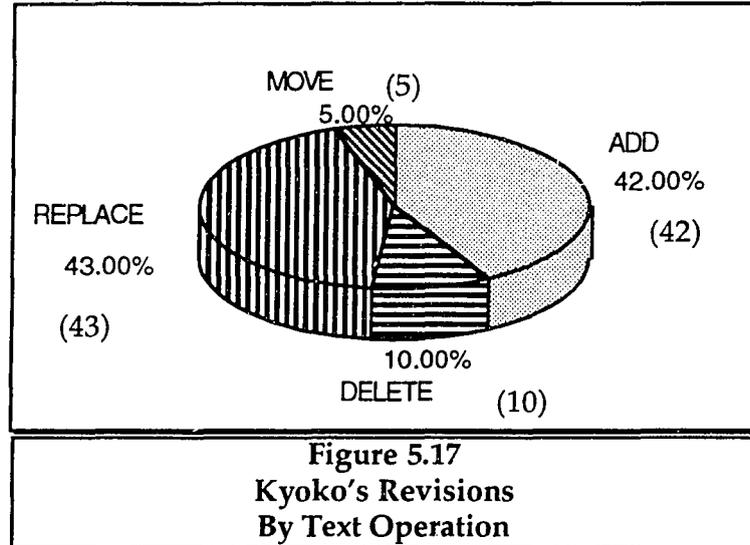


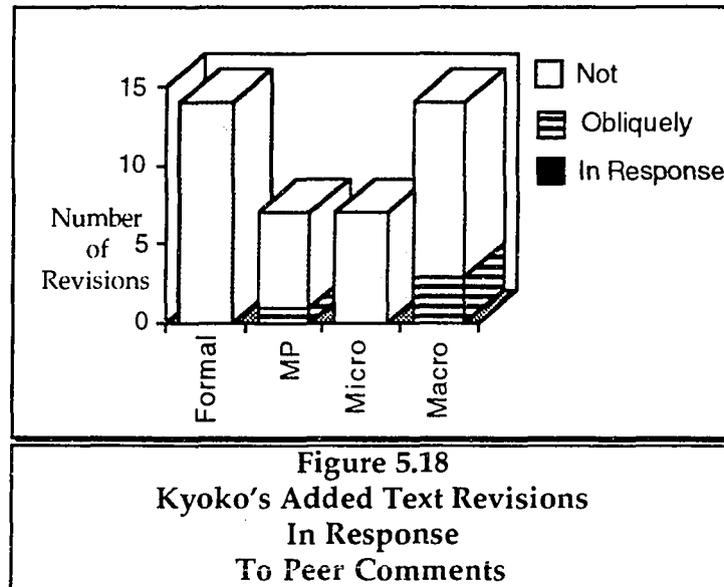
Figure 5.16
Kyoko's Revisions
In Response
To Peer Comments
By Level

An overview of *Kyoko's Revisions By Text Operation* (Figure 5.17) shows that she was most apt to either *Add* (42%) or *Replace* (43%) text rather

than *Move* (5%) or *Delete* (10%). This is in keeping with the patterns noted from other subjects, both ESL and native English speaking. Subjects tended to either *Add* or *Replace* text:



A more detailed examination of *Kyoko's Revisions by the Added Text Operation* (Figure 5.18) shows most of her *Added Text Revisions* were *Not In Response To Peer Comments*. Also, strangely there was a certain symmetry in these revisions with twenty-one revisions at both the *Text-based Levels* and *Local Levels*:



Although there were no *Added Text Revisions In Response To Peer Comments*, there were a few *Obliquely In Response* (see Figure 5.18). As mentioned above on Assignment #4, a peer commented in reaction to the **Descant** prompt: "How effective is the introduction? What could be done to improve it?" with the following: "With your strong opinion or what you think about TV, It would be more more more effective." In the subsequent rewrite, Kyoko added at about line 25, after a paragraph of revised introduction, a sentence that seemed to reflect the author's opinion: "Since TV is handy and reasonable entertainment, available to everyone, it is getting to be a necessity of human life." She, then, proceeded throughout her paper to elucidate how important TV was to modern American society.

Whether or not this sentence was *In Response* is rather questionable primarily because of the major *Replacement Text* operation that preceded it. (see below) It is possible that this sentence really is *Not In Response* but rather a continuation of the introduction *Replaced Text Revision* before it.

An examination of her *Deleted Text Revisions* reveals a slightly different pattern (see Figure 5.19). Although most of her *Deleted Text Revisions* were still *Not In Response To Peer Comments*, there was a marked absence of any revisions at the *Macro Text-based* level. Not only did she not *Delete Text In Response To Peer Comments* that resulted in a *Macro Text-based* change, she didn't *Delete* any text, regardless of whether it was *In Response To Peer Comments* or *Not*, that resulted in a *Macro Text-based* change.

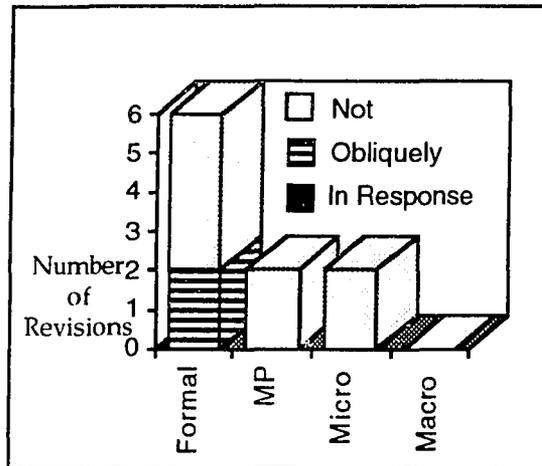


Figure 5.19
Kyoko's Deleted Text Revisions
In Response
To Peer Comments

For Kyoko, *Deletions* tended not to result in *Meaning-changing* revisions. For example, in Assignment #3 Kyoko wrote, “if both husband and wife work for full time....” In her next rewrite she corrected this sentence by deleting the word “for,” so it read, “if both husband and wife work full time....” Also, often *Deleted Text Revisions* at this *Formal Level* tended to coincide with *Added Text Revisions* as Kyoko struggled to correct her grammar and mechanics in her rewrites. For example, in Assignment #4 Kyoko first wrote the following: “It is hard to find a home which does not have TV set in these days.” Later, it was changed to read: “It is hard to find a home which does not have a TV set these days.” “In” had been *Deleted* and “a” had been *Added*.

An examination of *Kyoko's Replaced Text Revisions In Response To Peer Comments* showed another pattern (see Figure 5.20). First, as mentioned above (see Figure 5.17) were the sheer numbers. Kyoko tended to *Replace Text* rather than perform any other *Text Operation*, slightly more than *Add* (43:42). *Kyoko's Replaced Text Revisions* were also predominantly

Not In Response To Peer Comments. However, the major difference in the pattern was in the fact that these revisions were heavily non *Text-based* changes. That is, they were *Formal* or *Meaning-preserving* changes.

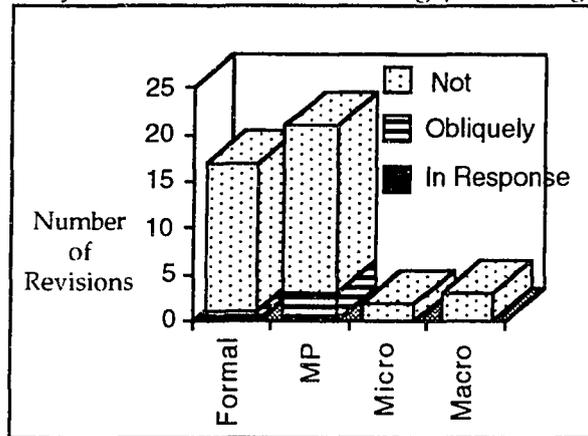


Figure 5.20
Kyoko's Replaced Text Revisions
In Response
To Peer Comments

When she performed a *Replaced Text Operation*, most likely it did not change the meaning of the text. For example, in Assignment #4, when discussing the various reasons why modern American women work, she originally wrote: "women work outside the home because of necessity from economic." Later, after working with a tutor (as confirmed through an informal discussion with the subject after she submitted her final draft of the paper for instructor evaluation), she changed the sentence to read: "women work outside the home out of necessity due to economic reasons." Here, she corrected the phrasing but did not change the meaning to achieve her intended meaning with socially accepted grammatical phrasing.

Moved Text Revisions, while having much smaller numbers (about 1/10 of *Replaced Text Revisions*), exhibited a similar pattern (see Figure 5.21). Virtually 100% of those revisions did not change the meaning of the text:

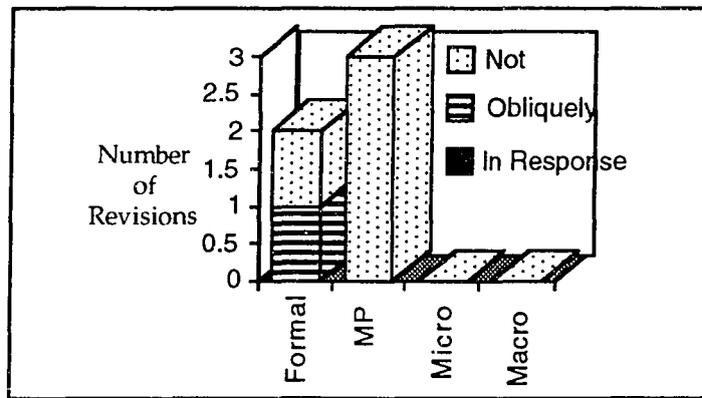


Figure 5.21
Kyoko's Moved Text Revisions
In Response
To Peer Comments

However, it may be interesting to look at one *Meaning-preserving Text Movement*. In Kyoko's Assignment #3 on family responsibility, she originally wrote: "To divide the house chores in fifty and fifty between husband and wife may not be easy in these days. Because most of men are raised without doing domestic chores." Later, in an apparent effort both to correct a sentence fragment and to establish a clearer relationship between the two sentences, she reversed the two sentences and joined them this way: "Because many men are raised without doing domestic chores, dividing the household chores equally between husband and wife may not be an easy task to be solved these days." Because moving these sentences around did not so much change the meaning as it did clarify it through better juxtaposition and fragment correction, this revision was coded *Meaning-preserving*.

As noted above, an examination of *Kyoko's Revisions In Response To Peer Comments* was a complete blank (see Figure 5.22). She made no revisions that could be conclusively considered *In Response*:

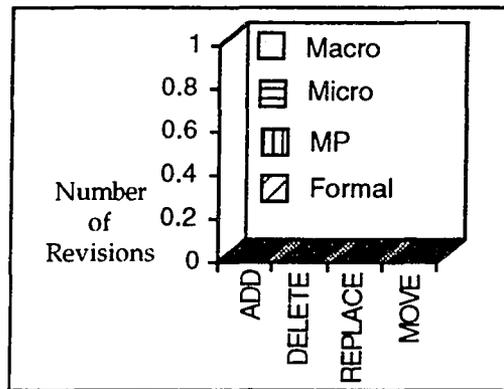


Figure 5.22
Kyoko's Revisions
In Response
To Peer Comments

However, a look at her *Revisions Obliquely In Response To Peer Comments* (Figure 5.23) seems a little different. Again, the majority of her revisions were either *Added Text* or *Replaced Text*, mirroring the overall pattern noted above. Also, it was clearly evident that except for a few of the *Added Text Revisions*, all of these revisions were at the *Formal* or *Meaning-preserving Level*. However, her *Added Text Revisions Obliquely In Response* were more likely to result in a *Macro Text-based* change. That is, if she *Added Text* at a location that someone may have helped her focus on, it was most apt to result in a meaningful change:

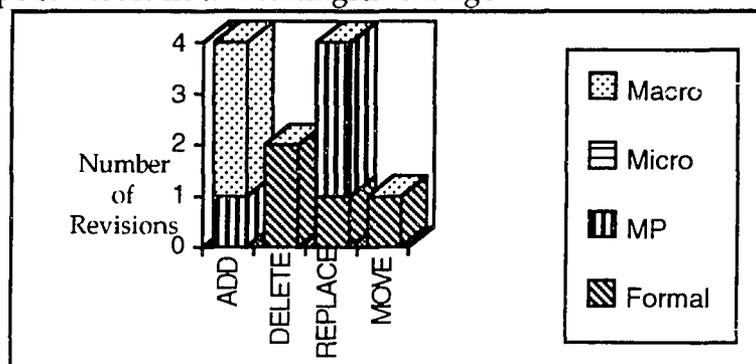


Figure 5.23
Kyoko's Revisions
Obliquely In Response
To Peer Comments

As mentioned above, Kyoko had several *Text-based Added Text* changes. One *Macro Text-based Addition* was perhaps *In Response* to the **Descant** prompted skeptical comment of "Is this the end?" Although it seemed fairly clear that Kyoko still needed to complete the assignment, she did add the following text and citations:

People can gain a lot of knowledge by watching TV. An educational program such as "National Geographic" can benefit human society from a global point of view. The merit of TV is that viewers can acknowledge the core of events immediately by watching the film (Gans, 139). News is a typical example of this. People can obtain information of the world by just viewing TV. There is a journey of around the world. People can experience exotic climate through the program. Children's programs are composed to develop the intelligence of children. Children learn many new things by watching TV repeatedly. On a quiz show, there is always something new to remember. Even commercials can provide information of new useful products available to people today.

There are many choices of TV programs available to choose from. However, the choice of programs is subject to the taste of the person. People can still blame TV as a bad effect to the society, but TV programs will not change by watching the same program again and again, not until people decide to change.

Works Cited

Brody, Jane E. "Children's TV Viewing." *The New York Times*, 21 January 1987.

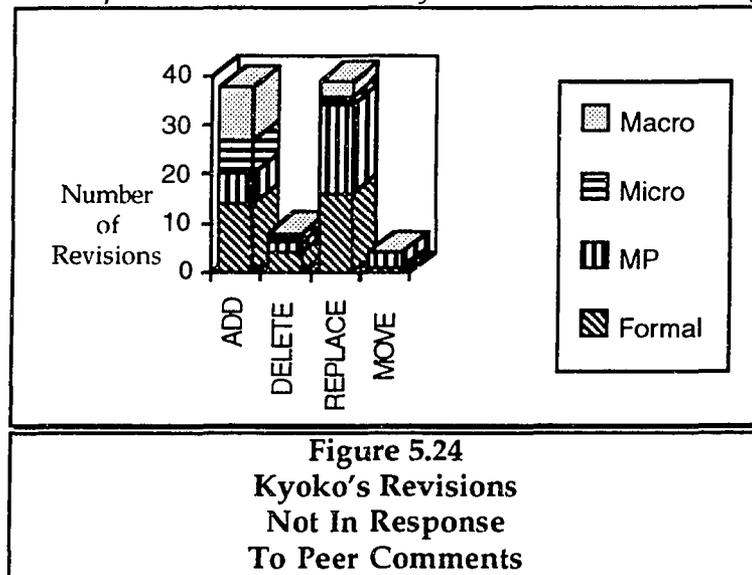
Harry W. and Mary J. Gander. *The Flickering Blue Parent: Children and Television*. 1981.

Gans, Herbert J. "Story Suitability." *Newsweek*, 1979.

Smith, Sally Bedell. "Why TV Won't Let Up on Violence." *The New York Times*, 13 January 1985.

Kyoko's Revisions Not In Response To Peer Comments (Figure 5.24) show a much greater diversity of revision operation types, levels and numbers. She had revisions for each *Text Operation* type. In fact, she had

nearly forty *Add* and *Replace Text Operations* comprised of revisions at each of the four levels (*Formal, Meaning-preserving, Micro Text-based, and Macro Text-based*). The disparity between the *Add* and *Replace Operations* and the *Delete* and *Move Operations* is abundantly clear when examining Figure 5.24:



If Kyoko revised, she probably did so *Not In Response* to any peer feedback using either the *Add* or *Replace Text Operations*. Probably the revision did not change the meaning of her text; instead, it either corrected a grammatical problem or reworded the text to a clearer, cleaner expression.

UNIQUE FEATURES

Kyoko, like Fred discussed above, had no revisions that could be clearly attributable to comments made by peers. Although there were several revisions at places where peers made comments, either the changes made had nothing to do with the comments made or there was strong enough evidence to suggest the change would have taken place without the peers' comments. Although not exactly unique, it was of particular interest given the amount of revising Kyoko engaged in.

Although she made no revisions *In Response To Peer Comments*, she did do quite a bit of revising. Her revisions were the result of either personal reflection on her part, comments made by friends outside of this class, or tutorial sessions at the LAC. Because Kyoko and Laura had both been observed often at the LAC, a request was made to examine their tutorial records. Although this was not planned as part of the data for this research, the opportunity presented itself and was followed up on.

According to the LAC records, Kyoko had sought tutorial help from at least five different tutors throughout the semester. She had tutorial sessions on the average of once a week, starting in week number five. Sometimes she came twice a week, sometimes she skipped a week, but always she came late in the evening. She would go over a draft of whatever assignment she was working on with a tutor, rewrite the paper, and, if time permitted before her paper was due, she would come back to receive further feedback on her revisions.

So although she seemed quite reluctant to consider the advice of peers in her class, she would take the advice of paid peers who were not in her class. The tutors at the LAC were all students attending KCC who had exhibited excellent writing skills in writing intensive courses and had expressed an interest in tutoring and had received recommendations from their instructors.

This work with tutors could be part of the reason for Kyoko's relatively high percentage of *Macro Text-based* revisions. Because the tutors were skilled writers, who often had some training in tutoring writing, they may have been better able to direct Kyoko's attention to more meaningful concerns, rather than just to focus her attention on grammar. This is not to

say she did not do a fair amount of *Formal* or *Meaning-preserving* revisions as a result of working with the tutors; she surely did. Rather, the superior writing skills and training of the tutors, coupled with her repeated visits, may have been responsible for her more meaningful changes.

EXIT INTERVIEW

Kyoko had little or no difficulty with the technology. Perhaps because of her extensive work experience she was not daunted by the hardware, software, or procedures. By mid-semester, although she could do everything the course required of her, she did not care very much for **MindWriter**, the brainstorming prompting component, nor for the process of exchanging papers and critiquing each others' writing.

By the end of the semester, little had really changed. She enjoyed using computers; felt it easier to write drafts, less fear; and overall had a more positive attitude about both computers and writing. However, she cared nothing for either **MindWriter** or **Descant**, the two prompting components. Furthermore, she left with a rather indifferent opinion of **Interchange**, the synchronous communications component.

SUMMATION

Kyoko revised extensively, but tended to do so without the assistance of classmate assistance. Instead, she sought semi-professional help in the form of tutors at the LAC. She tended to either increase the quantity of her composition or their complexity (as measured by T-unit length), but not both in the same paper.

Although the majority of her revisions were at the *Formal* or *Meaning-preserving* levels, when compared to her classmates she did have a substantial number of *Text-based* changes (see Chapter 6). Like her

classmates, Kyoko tended to either *Add* or *Replace Text* rather than *Delete* or *Move* .

LAURA

SUBJECT INTRODUCTION

Laura was the most diligent of all subjects used in this study. She would expend numerous hours outside of class working on her various drafts and conferring with her classmates. When unsure of herself, she sought help from nearly everyone around her. Sometime, she would ask for so much help that it appeared she lacked confidence in her own abilities. She would listen to anyone's opinion except her own.

She would visit her instructor during office hours nearly every week; when she would see this researcher on campus, she would ask for a few minutes of time to go over some technical question or ask about the sound of some expression she wanted to use in a composition. She made great efforts to meet her classmates outside of class to go over both her and their papers. Before she would submit her papers for instructor assessment, she went over them at least once with a tutor at the LAC. She used the living resources around her effectively to achieve her desired goals of improved composition writing skills and higher grades.

She was also the only subject who used the computerized style/grammar checking program, **RightWriter**. Many students tried the program but quickly dismissed it as either difficult to use or ineffectual (according to informal discussions between the researcher and subjects). Because they seemed appropriate, these computerized comments were also included in this subject's study.

Consequently, it was no great surprise that Laura's data were the most complete of all subjects in this study. This researcher was able to collect first and second drafts and peer feedback for virtually each assignment Laura did for her ESL 100 class.

After a brief background discussion and explanation of the assignments, recapping Assignments #1, 3, 4 & 5 and introducing Assignment #2, this study will examine Laura's patterns of revision by looking at changes in the numbers of T-units and words between drafts #1 and #2. Then, the study will consider the types of *Peer Comments* she received, the *Text Operations* she performed on her revisions, the level of those revisions, and whether or not they were *In Response To Peer Comments*. This subject's study will conclude with a look at Unique Features, a brief review of comments she made during mid-term and end-of-semester questionnaires, and a final summation of her revising patterns.

After a discussion of Laura's revision habits a short chapter summary will recap the ESL students' general patterns. Chapter 6 will continue with a comparative analysis of the aggregate statistics of the native English speaking students with the ESL students.

BACKGROUND

Laura was a twenty-one year old female from the Philippine Islands (P.I.). She spoke both Ilokano (the language of an outlying province in The Philippines) and Tagalog (the national language) fluently. She had been in America for nearly four years and had graduated from a predominantly Filipino high school in Honolulu. Fall 1991 was her first semester at KCC. She tested in at the 10.6 G.E. (Grade-level Equivalency) and so was placed into

both Eng 021 (remedial reading) and 022 (developmental writing), where she earned C's for both classes.

Laura felt she had strong typing ability although she had only moderate word processing ability and interest. She had had very little writing experience. In high school she had done very little writing. She did no other writing than that which was required in her English classes. She employed a writing process consisting of highlighting material found in library resources and writing it down. Her multiple drafts consisted primarily of copying the same material over and over again. And her reading habits were limited to minimal textbook study and two to three hours per week reading novels.

She felt she had improved her writing a little since her early high school days: primarily because now she could use a computer to do on-line library and periodical searches. She received very little enjoyment from writing but did like to share ideas. She had a hard time using her imagination and revising.

Her computer experiences were confined primarily to word processing. She liked to play computer-type arcade games but was otherwise slightly uncomfortable with machines. She preferred the color and friendly feel of Macintosh computers over IBM computers.

THE ASSIGNMENTS

Assignment #1, as mentioned above, was a comparative analysis of impressions the students held prior to coming to the U.S. and their impressions after having lived here for awhile. Although no readings had been assigned prior to students writing their papers, students shared their impressions prior and subsequent to their arrival in the U.S. in a couple of synchronous conferences.

Assignment #2 required students to write an illustration or example paper on education. Prior to their writing their papers, students were assigned readings from their textbooks on education: "Schooling and the New Illiteracy," by Christopher Lasch; "Campus Mood: The Focus Is on Grades," by Edward B. Fiske; and "3-Year Survey Finds College Curriculums in the U.S. in 'Disarray,'" by Edward B. Fiske.

Students summarized the essays in on-line conference groups, trying to come to a fuller understanding of their content through dialogue. They were also introduced to the concept of conducting qualitative research through surveys. Through their **Interchange** discussions they worked out issues regarding the survey's needs, purpose, audience, questionnaire item construction and implementation. This served as the basis for their own survey construction and distribution.

After reading, discussing, constructing a questionnaire and distributing it, and collating the data, the students were finally ready to receive their assignment and begin to organize the information gathered. The following is Cook's assignment:

Write a 3-5 page answer to one of the following essay questions. Include appropriate detail or examples for the recommended audience (often your classmates), avoiding adjectives of judgment and using strong, action verbs. Your final draft should be typed or word-processed, double-spaced, with one-inch margins on all sides. Include a title and your name on the first page.

Bring your first (or second) readable draft to class for workshop.

1. Some reasons given for why students want to go to college are preparation for a professional career, cultural stimulation, service to others, self-improvement. What do you hope to get from your college education? State your reasons clearly and give examples of kinds of courses that would help you realize your objectives.

2. Compare the American system of education with the education system in your country. You might consider who attends school, how long the school day is, what subjects are taught, what the pupils do during the day, how the teachers interact with students, how the ages are divided, what types of schools are available, where the students live, etc. Be sure to use specific examples.
3. Discuss your school experiences in the United States. You might include references to the campus, classes, teachers, friends, your living quarters. Express your opinion honestly. Be sure to use specific examples.
4. Compare the goals of a college education as discussed by two of the authors in this section. For example, you might compare the goals suggested by Edward M. Mazze with the goals offered by Otto Friedrich in "Five Ways to Wisdom." Or choose two other authors. Use specific examples from each essay. (Cook, 1992)

Assignment #3 focused on "The Family." Students read essays from their textbook, engaged in on-line discussions, conducted surveys and wrote their papers. Refer to "The Assignments" section under Fred above or Appendix F for more details.

Assignment #4, a pro/con paper on TV viewing or the effects of TV viewing, and Assignment #5, ostensibly a research paper on "Capital Punishment," were described earlier as well. (see Fred's and Kyoko's discussion above or Appendix F for more information on Assignments #4 or #5).

REVISING PATTERNS

Laura's revising patterns are at first glance rather deceptive. Although an examination of Table 5.9 would lead one to conclude that Laura revised a great deal (80%-100%), she did much more than that. Assignments #1 & #2 were completely rewritten, yet they addressed the same basic points in slightly different order (more discussion on this below). Assignment #3 was the first

assignment in which she reworked her first draft to something she felt better about. Assignment #4 underwent major revisions. Although she stayed with her original plan, she rewrote over 95% of her T-units (see Table 5.9). She also made the largest *Text Move* of any of the subjects studied. Finally, in Assignment #5 she seemed to revise more like her classmates:

ASSIGN#	TOTAL	REVISED	PERCENT
1	63	63	100
2	64	64	100
3	46	36	78.3
4	42	40	95.2
5	70	47	67.1

Tables 5.10 & 5.11 shed a little more light on what Laura had done. In Assignments #1 & #2 she actually downsized her compositions. She reduced the number of T-units from 12% to 27% and the number of words from 3% to 8%. Assignments #3 & #5 appeared to follow a normal pattern: increased T-units between 17% to 20% and increased words from 17% to 30%.

ASSIGN#	DRAFT #1	DRAFT #2	CHANGE	PER %
1	63	46	(17)	(27)
2	64	56	(8)	(12.5)
3	46	55	9	19.6
4	42	60	18	42.9
5	70	82	12	17.1

Assignment #4, however, maintained its uniqueness. Laura increased the number of T-units and words here between 42% and 48%. While maybe not out of the range of comprehension, it was a departure from her other revising patterns of either reducing the size or only marginally increasing the size of her second drafts.

ASSIGN#	WDS #1	WDS #2	CHANGE	PER %
1	859	832	(27)	(3.1)
2	931	859	(72)	(7.7)
3	729	853	124	17.0
4	683	1006	323	47.3
5	979	1271	292	29.8

An examination of T-unit length (Table 5.12) reveals a consistent effort on her part to tighten up her language. With the exception of Assignment #1, Laura increased her Words/T-unit an average of one word. While it may not seem much, multiplied over the 40 to 70 T-units of the compositions, it becomes a little more significant. Assignment #1, with its 33% increase in T-unit length, was clearly an aberration. In her zealous first attempt at rewriting a composition for this new instructor, Laura completely rewrote her paper based on comments by classmates and tutors:

ASSIGN#	WDS/T#1	WDS/T#2	CHANGE	PER %
1	13.6	18.1	4.5	33.1
2	14.5	15.3	0.8	5.5
3	15.8	15.5	(0.3)	(1.9)
4	16.3	16.8	0.5	3.1
5	14.0	15.5	1.5	10.7

The first draft of Laura's first paper on her impressions of Hawaii prior to and after coming contained five major points: 1) time in the Philippines; 2) story of coming to Hawaii; 3) lifestyle analysis; 4) comparison of her teachers; and 5) comparison of governments. The rewrite deleted her story about how she came here and reordered and expanded her main points. The order became 1) time in the Philippines; 4) comparison of her teachers; 5) comparison of governments and law ; and 3) lifestyle analysis.

Laura's initial introduction read as follows:

When I was in the Philippines, I never thought I could come to Hawaii, USA. Most rich people in our city had been in the United

States. They were very fortunate, which they influenced me to imagine America as an exquisite place. From my experience living in Hawaii, I found that the opportunities were better than I thought it could be.

While keeping to the same basic ideas and lead in, the revised introduction metamorphosed into this:

When I was a child, I always dreamed of coming to the United States. My dreams were shaped from the stories I heard from people who had returned from the United States. Most people said that, in America, a person does not have to be an executive to be able to afford to buy a new car. For instance, I do not have to know somebody influential to get accepted in a job which is the case here in the Philippines. Most of the good positions or good paying jobs end with the daughters or sons of the rich. I then made a resolution with myself that I would someday go to the United States to find out for myself if what they were saying (opportunities are just around) was true.

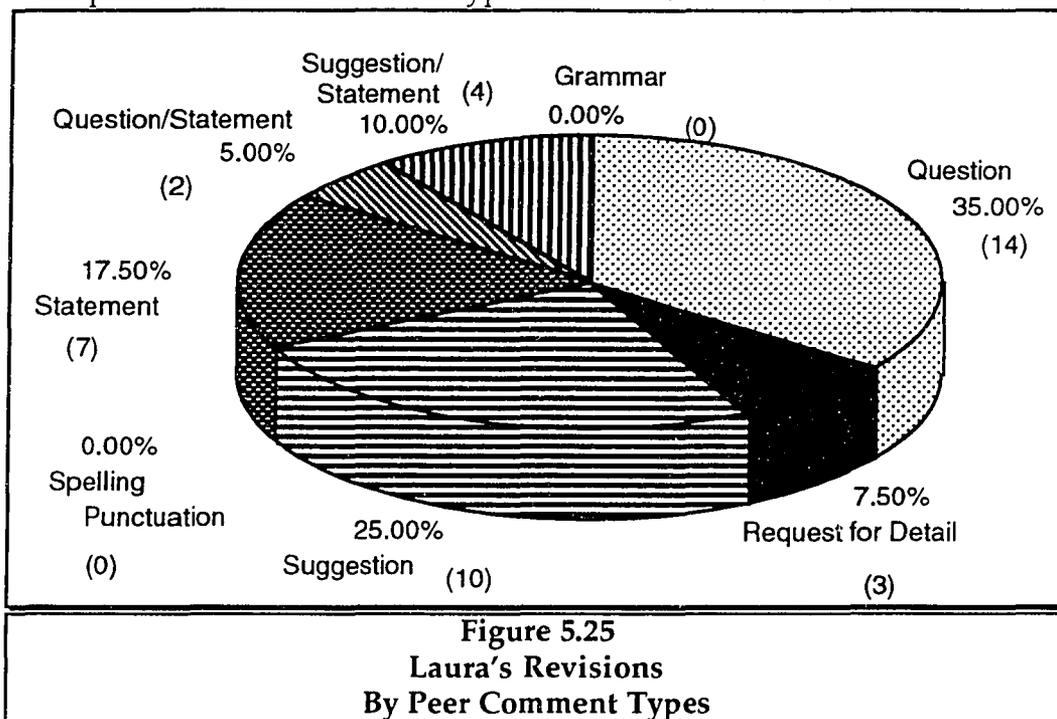
She had kept her lead into her comparison by keeping the paragraph focused on what she had heard from others in the Philippines who had traveled to the U.S., but she had edited the grammar and spelling and achieved greater cohesiveness in her introduction.

As mentioned above, this was not achieved without considerable effort. She not only listened to her classmates, but she also spent enormous amounts of time working with tutors in the LAC. She was there a couple of nights a week every week from the beginning of the semester. Sometimes she would work with a tutor; at other times she'd study or chat with friends, working sometimes on English, sometimes on math. In any case, she would stay in an academic environment, remaining relatively focused on the various tasks she needed to complete.

COMMENT TYPES AND TEXT OPERATIONS RELATED TO REVISIONS

Laura seemed to respond to a greater variety of *Peer Comments* than any of her other classmates. Not only did she have greater numbers, a total of 40

comments that she may have responded to, but she also seemed to receive more diverse comments. Perhaps some of this could be accounted for by the fact that more data were collected on Laura on than her classmates, but the percentages (see Figure 5.25) would still seem to indicate a greater propensity on her part to consider different types of comments than her classmates did:



Although Laura did not respond to peer comments that were of a corrective nature (i.e., spelling, punctuation, or grammar), she did respond to virtually every other type of comment with the possible exception of *Request For Detail*. These three revisions (from the *Requests For Detail*) were coded *Obliquely In Response*.

Each of the revisions was in Assignment #3 in response to a single **Descant** prompt about whether more examples might help which a peer answered with, "Maybe use some interesting examples to attract the reader???" In two places in the essay Laura added examples where before there were none. In the third, she revised an already existent example.

[Example 1]

According to the 20/20 video, they showed an example of a family with both husband and wife work full time outside the house; Gail feels very disgruntled because of they she does most of the housework, while the husband just sits around and watch TV.

[Example 2]

Couples should really be well prepare before getting married, which they should have patience and dedication to each other. Also, couples should get immediate counseling the moment they notice problems especially those that they cannot handle.

[Example 3, Before Text]

For example, doing the household chores evenly by family members especially the husband and wife may enliven relationship. This shows how you care and love her or him. Though most of the time women are expected to do household chores universally, men should share the responsibilities because sometimes it is painstaking to do by only one person, which is oftentimes harder than doing a full time job outside the house.

[Example 3, After Text]

For example, the household chores should be divided evenly among family members especially between the husband and the wife. Although it is a stereotype that women should do all the housedhold chores, it is false. The husband should have a share of the chores. After all, marriage consists of sharing and loving each other (Peoples and Bailey, 1991). As to the 20/20 video, Gail's situation in doing all the housework; it is too overwhelming and I think it is even harder than doing a full time job outside the house.

The *Peer Comment* category that Laura responded to the most was *Questions*, 35% (see Figure 5.25). This is in slight contrast to most of the other subjects of this study, who had *Suggestions* as their largest *Peer Comment Type*. For Laura, *Suggestions* were second.

However, the majority (75%) of the *Questions* Laura responded to were from the software program **RightWriter** rather than from a living resource. For Assignment #3, she ran her document through the program, which

inserted the following All CAPS comment into her text: "Cooperation and understanding is<<*_G1. DO SUBJECT AND VERB AGREE IN NUMBER? *>> the key to a successful and prolonged relationship in a marriage." She rewrote the sentence to read, "Cooperation and understanding are the key factors to a successful relationship in a marriage," thus correcting the subject/verb problem and changing the description of the relationship while maintaining its meaning.

In another example of Laura's responding to a *Question*, a peer inserted in her paper the *Question* (pseudo *Suggestion*) "[Is 'a friend of mine' better...?] in Laura's sentence, "My friend Angie has commented...." Although Laura's construction was just fine, she rewrote it to read, "A friend of mine, Angie has commented..." which further demonstrates Laura's lack of self confidence. She'd follow anyone's suggestion but her own.

One particularly effective *Suggestion* came from a couple of Laura's peers who thought her writing on her first paper did not follow standard comparison and contrast structure. These may have been the key *Suggestions* that precipitated the extensive rewriting of Assignment #1 noted earlier. In her first draft Laura wrote:

Though, I had thought teachers were like in the Philippines, I was wrong. They were very helpful, and I was very glad because I will have the chance to finish up my goal in becoming a professional nurse. Since education was very importantt to become successful, I did not stop. The tuition for college here was very reasonable for students, so my parents did not have to worry about the expenses. My parents kept on convincing me to continue my studies. They said that "education would be the key to success." Opportunities in Hawaii was not rare because the government was very supportive, while in Philippines even the college graduate, jobs were not available for them. But I still believed being educated would have better chance to have a nice job!

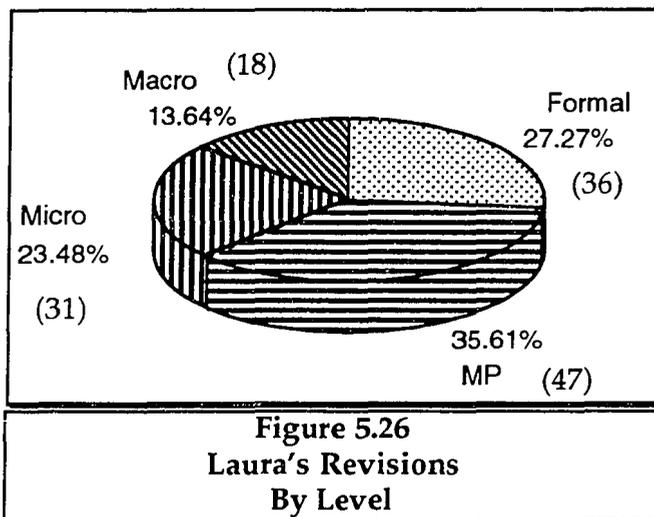
Her peers, however, thought this writing strayed away from where Laura really wanted to go. "Try to focus more on comparison. OK, try to focus a little bit on comparison. Try to use part by part comparison. Don't be so serious, try to make the reader relax and willing to read. Compare and contrast terms. [And from another peer] She may add more examples - how different it is between two countries."

In her rewrite she adhered much more closely to the conventions of organization for comparison and contrast papers:

In the Philippines, the teachers were not obliged to help the students on whatever problems we may have in our school or studies. There was a big gap between students and instructors. The teachers were not always willing to talk to the students, in fact, we were scared of them. While here in the United States, Hawaii in particular, it is the opposite. The teachers encourage the students to talk to them about any problems whether it's personal or anything that is affecting our studies, and they are also willing to give us some advice on what we should do to solve our problems. The United States is far better than in the Philippines.

One final example of *Comment Types* may prove informative. Statements were the next major *Peer Comment Type* that Laura responded to. As in *Questions* above, 75% of the *Statements* that Laura may have responded to came from **RightWriter**. In this particular example in Assignment #5 on "Capital Punishment," Laura seemed drawn to the area because of the inserted comment, but ignored the statement and made a correction the program was unable to detect. "We have no right to kill<<*_U21. NEGATIVE: no right to kill *>> criminal<<*_U21. NEGATIVE: kill criminal *>>." She rewrote the sentence to read, "We have no right to kill criminals," which was coded a *Formal Text Addition* because of the added "-s."

An examination of *Laura's Revisions By Level* (Figure 5.26) reveals a slightly askew pie chart with *Text-based Revisions* constituting roughly 1/3 of the *Revisions* with *Formal* and *Meaning-preserving Revisions* constituting the rest:

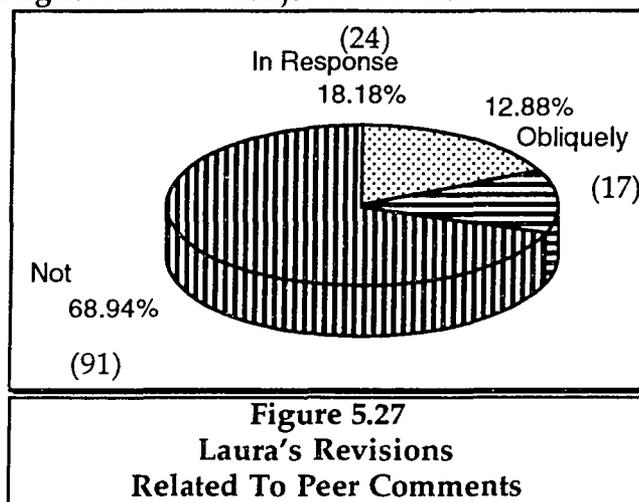


However, it may be interesting to note that the majority of the *Macro Text-based Revisions* were either *Added* or *Deleted Text Operations*. These operations tended either to create ideas where before there were none or to remove nonessential ideas from where they were no longer needed. For example, in Assignment #5 on Capital Punishment, in reference to appropriate uses of tax dollars, Laura originally wrote, "...we should use this for the needy people like homeless." In her rewrite she added considerably, introducing the idea of population control through the death penalty:

...we should use this for the needy people like homeless instead of the prisoners." (1992). Thereafter, I also agree which if the law punish the murderer with death penalty, population would decrease, I believe. Crowded society would then stop increasing its population.

Like the rest of her peers', the majority of *Laura's Revisions* were *Not In Response To Peer Comments* (see Figure 5.27). However, she did have

well represented categories of *Obliquely* (12.88%) and *In Response* (18.18%). It is also interesting to note that 70% of both her *In Response* and *Obliquely In Response Revisions* stemmed from comments inserted by the **RightWriter** program or by **RightWriter** in conjunction with a *Peer Comment*:



For example, in her fifth paper on capital punishment, Laura wrote the following as part of her rationalization for supporting capital punishment in certain situations: "But since a person has already violkated the highest law of the world (God), under the fifth commandments 'Thou Shalt Not Kill,' a person would have the possibility to do it again." Before her rewrite she received one peer comment: "'Thou shall not kill' is it the 5th or the 6th commandment?" In addition, she ran her paper through **RightWriter** and received the following comment: "But<<*_S7. SENTENCE BEGINS WITH 'BUT' *>> since a person has already violkated the highest law of the world (God), under the fifth commandments." Her rewrite very clearly took both comments to heart: "However, if a person has already violated the devine law of the world (God), under the sixth commandments 'Thou Shalt Not Kill,' a person will have the possibility to do it again." She changed the "But"

to “However,” and she corrected the typographic error in “violated” and changed the commandment from fifth to sixth.

In another *Revision* in Assignment #5 coded *Obliquely In Response*, Laura was writing about why she was posing questions regarding the morality of the death penalty. When she ran her paper through **RightWriter**, she received the following comment: “I ask these questions because they are generally<<*_S17. WEAK: generally *>> conerned<<*_S1. PASSIVE VOICE: are generally conerned *>> for the society's condition.” However, rather than address the weak adverbial “generally,” she noticed the spelling error and corrected this sentence to read: “...because they are generally concerned for the society's condition”:

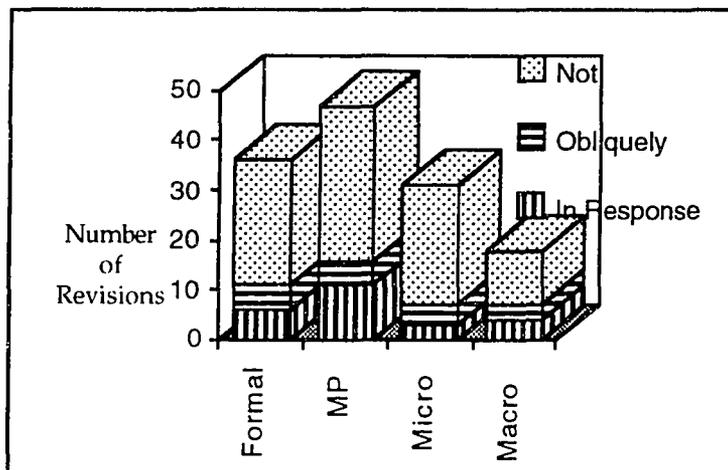
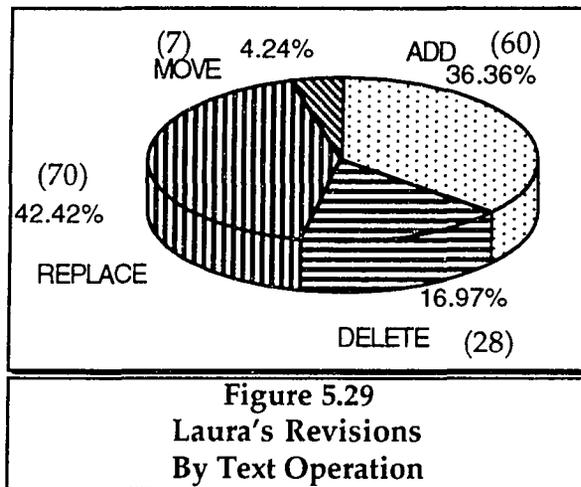


Figure 5.28
Laura's Revisions
In Response
To Peer Comments
By Level

A composite examination of *Laura's Revisions In Response To Peer Comments By Level* (Figure 5.28) shows a remarkably fluid pattern. Although most of her *Revisions* were at the *Meaning-preserving* or *Formal Level*, both *Micro* and *Macro Text-based Revisions* were well represented. Also, in each level *Revisions* were made *In Response*, *Obliquely*, and *Not In*

Response To Peer Comments. Furthermore, the relative proportions of these three options remained constant over the various levels. That is, *Revisions* that were *Not In Response* were roughly two times the *Obliquely* and *In Response Revisions* combined.

A general overview of *Laura's Revisions By Text Operation* (Figure 5.29) showed again a dispersed pattern with all four *Text Operation* types represented. Of course, *Replace* and *Add* were still the most common operations with 42% and 36% respectively. However, Laura did *Delete Text* and even *Moved Text*, something her classmates did not do. (more on this below):



A more detailed examination of *Laura's Added Text Revisions* (see Figure 5.30) showed that although adding text was more likely not to be a product of a peer comment, *Added Text* was twice as likely to result in a non-*Text-based Revision* as a *Text-based Revision* (43:27). Each level had *Revisions* that were *In Response*, *Obliquely In Response*, and *Not In Response To Peer Comments*:

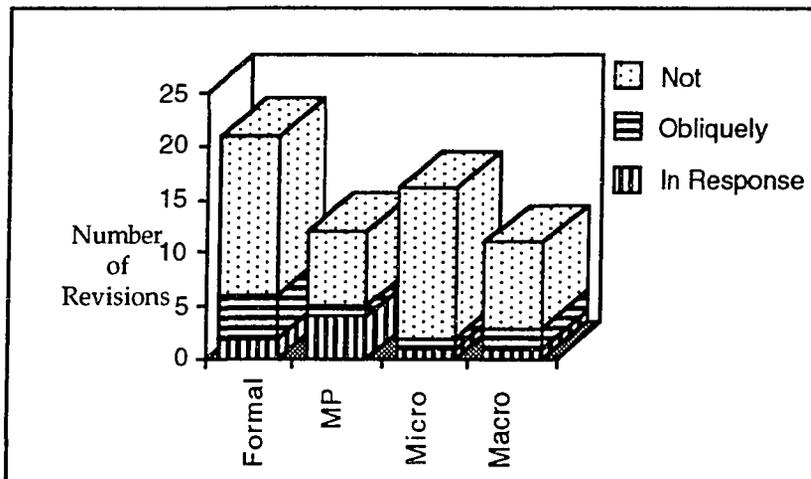


Figure 5.30
Laura's Added Text Revisions
In Response
To Peer Comments

Most of the *Added Text Revisions* at the *Formal Level* that were either *In Response* or *Obliquely In Response To Peer Comments* were a result of **RightWriter** comments (83%). Both cases of the *Added Text In Response To Peer Comments* resulted in **RightWriter** correctly questioning whether a quotation had been closed. In both instances Laura corrected the error by adding end-quotes.

In fact, except for at the *Macro Text-based Level*, all *Added Text Revisions* that were either *In Response* or *Obliquely In Response* were the result of either **RightWriter** comments or a combination of **RightWriter** and *Peer Comments*. None of the three *Added Text Macro Text-based Revisions* that were possibly a result of *Peer Comments* were solely a result of **RightWriter**.

One revision, mentioned earlier, was a combination of a comment a peer made and something **RightWriter** inserted (5th or 6th Commandment and beginning a sentence with "But"). Two other *revisions* that were coded *Obliquely In Response* were a result of something Fred had mentioned. In

Assignment #3 Fred asked, "Maybe use some interesting examples to attract the reader???" In her rewrite, Laura added the two examples mentioned earlier:

According to the 20/20 video, they showed an example of a family with both husband and wife work full time outside the house; Gail feels very disgruntled because of they she does most of the housework, while the husband just sits around and watch TV.

Couples should really be well prepare before getting married, which they should have patience and dedication to each other. Also, couples should get immediate counseling the moment they notice problems especially those that they cannot handle.

Because Fred's comment was done in a **Descant** prompt, and this researcher failed to ask Laura immediately after her revising it, it was impossible to determine whether these additions were a result of Fred's comment.

Unfortunately, one of our informal follow up discussions did not take place at this time. (Such are the possible pitfalls of the participant/observer who tries too hard to not influence that which he is observing. Salient moments are sometimes lost):

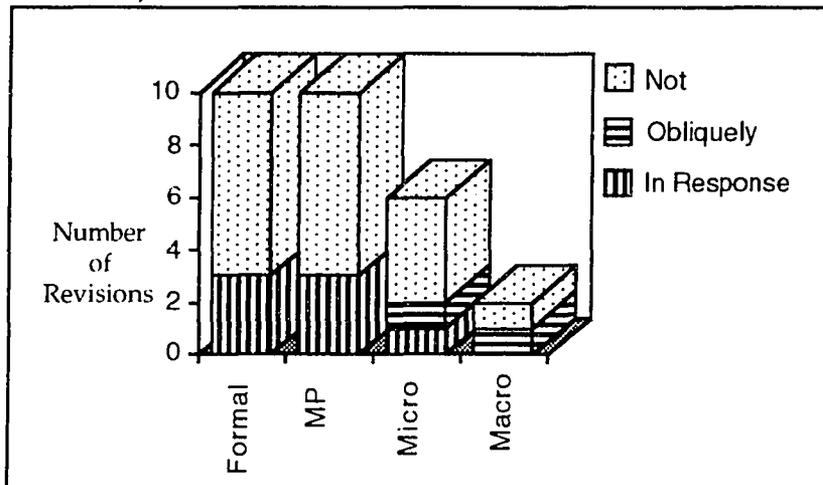


Figure 5.31
Laura's Deleted Text Revisions
In Response
To Peer Comments

Deleted Text Revisions (Figure 5.31) took on the more familiar look of *Formal* and *Meaning-preserving Level Revisions* more than doubling the combined numbers of the *Text-based Revisions* (20:8). Most, except at the *Macro Level*, were *Not In Response To Peer Comments*, as might be expected.

One *Deletion* at the *Macro Level* that was *Not In Response To Peer Comments* was the one mentioned earlier when, in Assignment #1, Laura *deleted* the story about how she came to Hawaii. The other *deletion*, which was coded *Obliquely In Response To Peer Comments*, centered around comments Laura made in this same assignment about people of various ethnicities:

United States has been a well-known place for the people in our country, so some people in our city often said that U.S. was a free country because lots of benefits it had offered. Education was very important in the Philippines, and my parents could not afford the high tuition fees especially college. But I believed Hawaii would give me a chance to finish my studies. I was anxious to go to school because I thought students were all friendly, but the Samoan that made me scared. Luckily, there were Japanese and Filipino that were willing to help me out, which they gave me some background to avoid the Samoans. In the first place, it was hard!

After reading this, one of her classmates argued that maybe Laura was being a little unfair about her comments toward Samoan people: "You may add why Samoan people scared you. As far as I am concerned, one of my co-worker is Samoan and she is a nice lady. Your essay does not convince me to believe that Samoan are scareful." Subsequently, Laura *deleted* the entire passage.

However, if we look at *Laura's Replaced Text Revisions In Response To Peer Comments* (Figure 5.32), we notice a significant difference between her *Meaning-preserving Revisions* and all others. By far she made more *Meaning-preserving* changes than any other: 37 to 33 (all others combined).

As all others, she continued to have more revisions that were *Not In Response To Peer Comments* than were or *Obliquely* were:

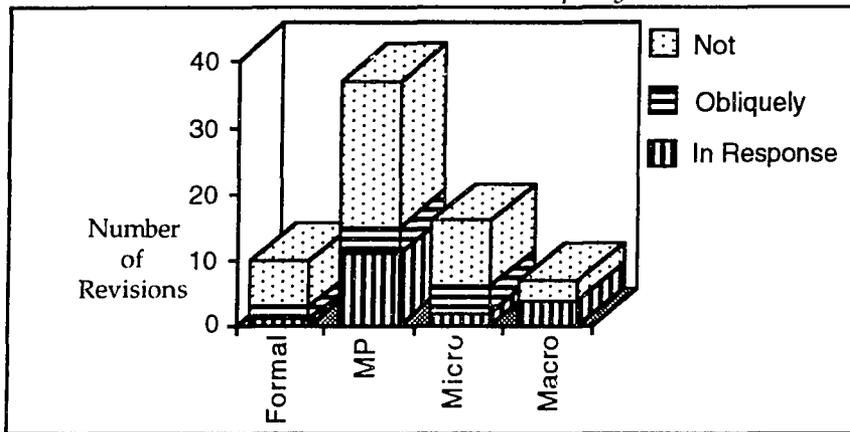


Figure 5.32
Laura's Replaced Text Revisions
In Response
To Peer Comments

Her *Moved Text Revisions*, as displayed in Figure 5.33 show a similar pattern, though smaller in scale, with more *Meaning-preserving Revisions* than all others: 4 to 3 (all others combined). Only one out of seven *Moved Text Revisions* could be related to a *Peer Comment*:

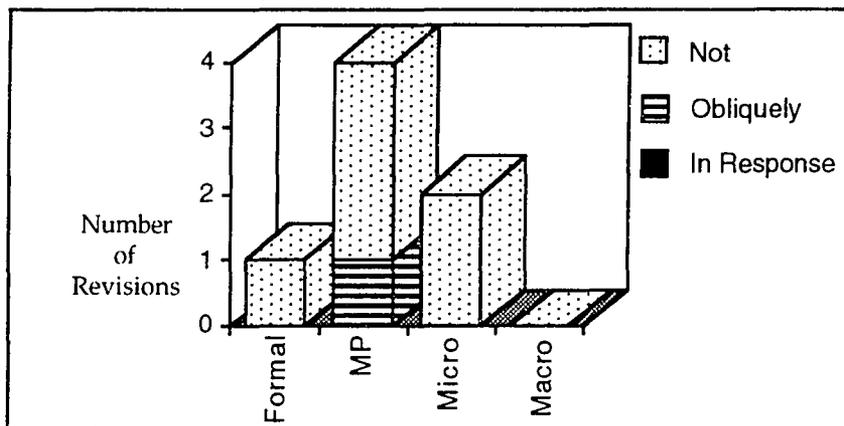
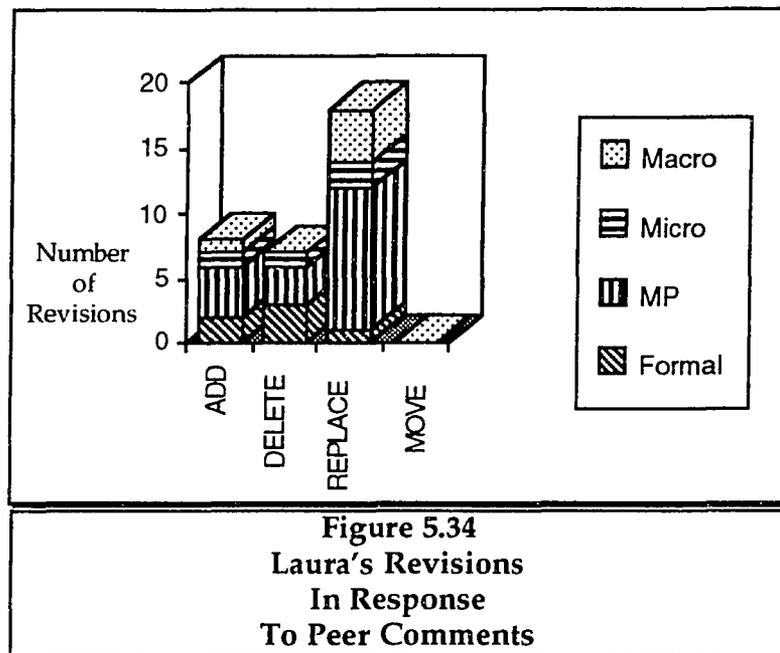


Figure 5.33
Laura's Moved Text Revisions
In Response
To Peer Comments

In Assignment #4, when a peer was prompted on whether all the parts of the essay are integral to the assignment, s/he replied, "Yes, but I think some parts need to be rearranged." In Laura's rewrite she moved an entire paragraph (15 lines) on disadvantages of T.V. viewing to later in the essay after another paragraph on advantages, thereby consolidating both her points on advantages and disadvantages. At the same time she corrected several spelling and typographical errors:

On the other hand, television is harmful when viewers show TV ~~progrmas~~ programs that place too much emphasis on sex and violence. Indeed, David Myers cites, "The consensus among most of the research community is that violence on television does lead to aggressive ~~behavior...~~ behavior. . ." (446). For instance, aggressiveness in which acts of assault can affect thinking about the real world. Viewers have learned through ~~immitating~~ imitating models which ~~promotes~~ promote promiscuous behavior. Moreover, children often spend more time watching TV than ~~studying, studying;~~ they tend to ~~immitate~~ imitate aggressive behavior when children are exposed into high degree of desensitization. In addition, children are directly affected from the TV, for example, prolonged TV viewing can strain eyes and cause headaches and blurred vision. Thus, the solution to this controversy is viewers should cautiously choose what they are watching.

By combining the data slightly different and turning them around a little, we gain a new perspective of Laura's revising habits. By examining her *Revisions In Response To Peer Comments* (Figure 5.34), we notice the most common *Text Operation* was *Replace* and that the majority of those *revisions* were at the *Meaning-preserving Level* though all levels were represented. The only *Text Operation* that was not carried out *In Response* was *Move*:



It is also interesting to note that *Revisions* with each *Text Operation* were not overly at the *Formal Level*. Although there were *Formal Level Revisions*, they were not inordinately common. *Formal, Meaning-preserving, and Micro Level Revisions* were common across the *Add, Delete, and Replace Text Operations*.

One rather interesting example of a *Revision In Response To a Peer Comment* was at the beginning of Assignment #1. In her first draft of this first paper, she wrote:

When I was in the Philippines, I never thought I could come to Hawaii, USA. Most rich people in our city had been in the United States. They were very fortunate, which they influenced me to imagine America as an exquisite place. From my experience living in Hawaii, I found that the opportunities were better than I thought it could be.

When two of her peers read this, they expressed regret that Laura had not put more of her own feelings into this introduction: "Vocab tone is too formal. [and] I think she may add more what she feels - to be subjective. I would like

to know if she is happy here.” In response to these two comments, Laura rewrote her introduction. The revision has a more informal nature, with more feelings and elaboration while maintaining the same basic thrust:

When I was a child, I always dreamed of coming to the United States. My dreams were shaped from the stories I heard from people who had returned from the United States. Most people said that, in America, a person does not have to be an executive to be able to afford to buy a new car. For instance, I do not have to know somebody influential to get accepted in a job which is the case here in the Philippines. Most of the good positions or good paying jobs end with the daughters or sons of the rich. I then made a resolution with myself that I would someday go to the United States to find out for myself if what they were saying (opportunities are just around) was true.

Looking at her *Revisions Obliquely In Response To Peer Comments* (Figure 5.35) gives us a slightly different picture. Although again the most common *Text Operation* was *Replacement* (10), there were proportionately more *Added Text Revisions* (8). There were also more *Macro Text-based Level Revisions* across *Text Operations* than *Revisions In Response* (see above):

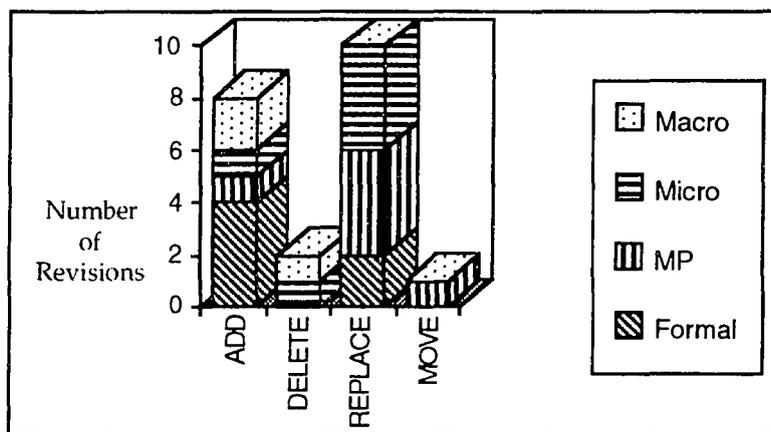
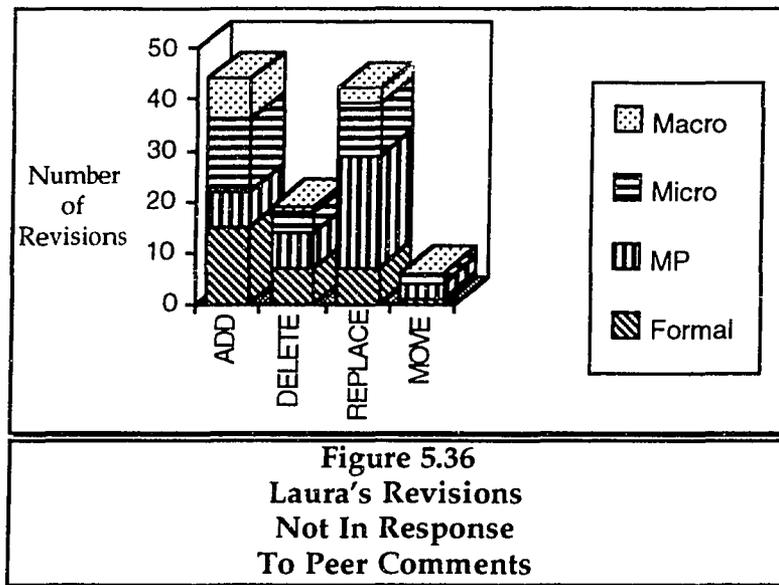


Figure 5.35
Laura's Revisions
Obliquely In Response
To Peer Comments

It is also especially interesting to note that all *Deleted Text Operations* at this *Obliquely In Response* category resulted in *Text-based* changes. That is, if Laura *Deleted Text*, it changed the meaning of the passage. No other *Text Operation* had such a definitive impact.

It should also be noted at this time that the one *Move Text Operation* resulting in a *Meaning-preserving Level* change was the paragraph, mentioned above in the discussion of *Moved Text Revisions* (Figure 5.33), that Laura moved in Assignment #4 to consolidate her arguments for and against TV viewing. By moving the paragraph she improved the general organization and readability of her composition, but she did not change its meaning. Thus, this revision was coded *Meaning-preserving*.

Lastly, if we look at *Laura Revisions Not In Response To Peer Comments*, we see the same basic pattern with larger numbers (see Figure 5.36). *Replace* and *Add* were the most common *Operations* with 42 and 44 *Revisions* respectively. *Deleted Text* was the next most popular *Operation* though when *Not In Response* they were not as likely to invoke meaningful changes. The least common *Text Operation* was, not surprisingly, *Moved Text*:



One of the more interesting facets of *Deleted Text* is the multitude of effects *Deleted Text* has at either the *Formal* or *Meaning-preserving Levels*. Laura *Deleted Text* for many different reasons thus creating many different effects. Here are just the highlights: she eliminated transitional devices (e.g., “Nowadays,” “Also”); eliminated qualifiers (e.g., “From one point of view”); eliminated repeated idea from prior sentence; used in conjunction with other *Operations* (e.g., *Add*, *Replace*); corrected grammar or spelling; and even “incorrected” grammar or spelling (e.g., deleted “-s” ending of third person singular present tense verb forms, or plural nouns).

UNIQUE FEATURES

The two unique features of Laura’s *Revising Patterns* that immediately stand out were her completely rewriting Assignments #1 & #2 yet keeping the same basic supporting ideas while reordering and expanding them and her use of **RightWriter**. The rewrites of Assignments # 1 & #2 were particularly interesting in the way they maintained their thesis and supporting ideas, but underwent changing in their phrasing and structure changed. As mentioned

earlier, sometimes ideas were *deleted* and others *added* , but basically Laura wrote about the same things.

The high degree to which she used **RightWriter** was the second unique feature of Laura's *Revising Patterns*. She was one of several students who used the software throughout the semester, but only one of a handful who used it extensively with virtually each assignment. And she was the only subject used for this study who used the program at all. **RightWriter** provided Laura with a large number of comments to react to. Most of them she ignored. Although she may have considered them, she did not act on them. However, still she acted on many, so many that they tended to dominate her statistics. **RightWriter** also tended to be the cause for the wide diversity of *Peer Comment Types* to which Laura responded. Oddly enough, because we normally associate this type of style checker with local error correction, there did not seem to be a larger percentage of *Formal Level Revisions*. In fact, Laura had a larger percentage of *Text-based Revisions* than her peers (more of this in Chapter 6).

EXIT INTERVIEW

From the beginning, Laura was an enthusiastic student. Many things were new to her, but she was not afraid to learn. She saw value in both her successes and failures. She understood the importance of utilizing the resources around her.

For these reasons, it was not surprising that she found writing in a networked environment an enjoyable, enriching experience. She rated virtually every item on her Mid-Semester Assessment a 4 or 5 on a scale of 1 to 5 (see Appendix B). Her only negative comment on this assessment was in reference to the inability to revise messages already sent in **Interchange**.

Often students would see small spelling or grammatical errors in their conversational **Interchange** messages and would want to bring them back to edit them. This, however, was quite impossible. Also, interestingly, they never seemed to bother either the instructor or the other students during these types of conversations. As long as people understood, they ignored the typos and mechanical questionables. This, in turn, sometimes provided further fuel for on-line conversations about why it was permissible to make errors in this venue. So though she saw this as a negative, it was, in fact, a natural result of the dynamics of this type of communication (a hybrid writing-conversation).

Come the end of the semester, little had changed. Her attitudes remained fairly constant from the midpoint. She still enjoyed the environment and thought it had provided her with an opportunity to learn skills she could apply both in other classes and in her life after school. She felt positively about both writing and computers.

SUMMATION

Laura was an avid reviser. She used all the resources she could muster to assist her in her rewriting: peers, software, other instructors, tutors. Because of her conscientiousness, more data were collected for her than any other subject. Therefore, not too surprisingly, she had more revisions than any other subject (132).

Over one-third of Laura's *Revisions* were *Text-based*, more than any other subject (see Chapter 6). Although most of her *Revisions* were *Not In Response To Peer Comments*, she had a higher percentage of *In Response* and *Obliquely In Response Revisions* than other subjects (again see Chapter 6).

Lastly, Laura used the *Delete Text Operation* more than her peers (see Chapter 6). Her *Replacement Text Operation Revisions* tended to be *Meaning-preserving*.

CONCLUSION

Before going on to Chapter 6, it might be helpful to review some of the more common features of these ESL FYC subjects:

First, there seemed to be a fairly high percentage of revising. That is, these students revised most of their T-units in their first drafts of their compositions: Fred--45%, 72.2%, 78.6%; Kyoko--93.3%, 95.7%, 100%; Laura--100%, 100%, 78.3%, 95.2%, and 67.1%.

Second, most of their revisions were not *Text-based* and were *Not In Response To Peer Comments*: Fred--80%, Kyoko--88%, and Laura 69%. Furthermore, most used the *Add or Replace Text Operations*: Fred--A-32%, R-48%; Kyoko--A-42%, R-443%; and Laura--A-42%, R-36%.

Third, with reference to the *Peer Comment Types* they responded to, no one responded to corrective comments. That is, not one of the subjects made a revision based on a grammar, punctuation or spelling error correction. Overall, the preferred *Peer Comment Type* seemed to be the *Suggestion*.

Finally, in reviewing their Mid-Semester and end-of-term course assessments, it seemed that attitudes were formed early on and carried throughout the term. That is, the way they felt at the midway point seemed to be about the same at the end. There was little change. This would seem to indicate again the importance of the first part of the semester, when students seem to be more open to suggestions and haven't completely crystallized their attitudes yet.

CHAPTER 6

OVERVIEW

The primary purpose of this chapter is to show where the ESL students and native English speaking students converge or diverge in their revision patterns. To do so, individual and group patterns from each group will be examined and analyzed. Also, it is readily admitted that the data for this chapter might look very different if other subjects had been used. Therefore, it is difficult to generalize these results beyond the specific subjects from whom they were derived.

Subject revision performance percentages of the various indicators discussed in Chapters 4 & 5 will be presented. That is, individual student patterns, as well as group patterns, will be compared. The analysis of T-units and words, offered in table format at the beginning of the discussion of each subject, will be presented here in chart form for ease of comparison. Similarities, differences, aberrations, and so on will be noted and discussed.

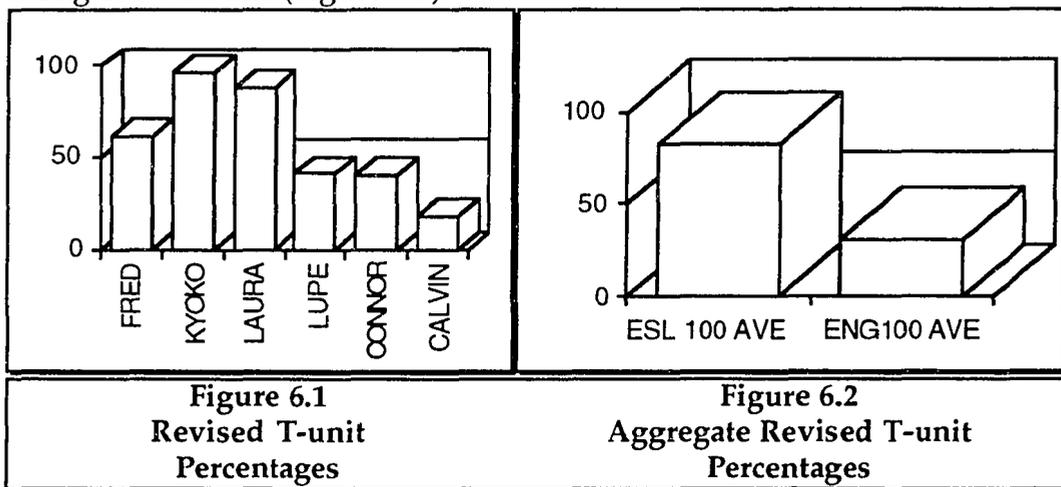
Later, aggregate data on *Peer Comment Types* will be examined for similarities or differences in the types of comments subjects tended to respond to. Next, data on *Peer Comment* sources and *Levels of Revision*, which were so sparse they were not included within the subjects' descriptions, will be proffered here in aggregate format only. This will be followed by a fairly detailed comparison of the various *Text Operations*, *Levels of Revision*, and whether they were *In Response To Peer Comments* or *Not*.

REVISING PATTERNS

Because of the differences in the number of assignments for which data were collected and in the number of peer comments subjects received, all data presented in this chapter, which seeks to make some type of comparison, will

be in percentages. Although in general it seemed to be the fairest way of comparing the various data sets, sometimes, because of the small size of data sets, the comparisons may be misleading. Every effort will be made to note these instances when they arise. Comparisons are made at face value; no attempt is made to statistically determine their significance.

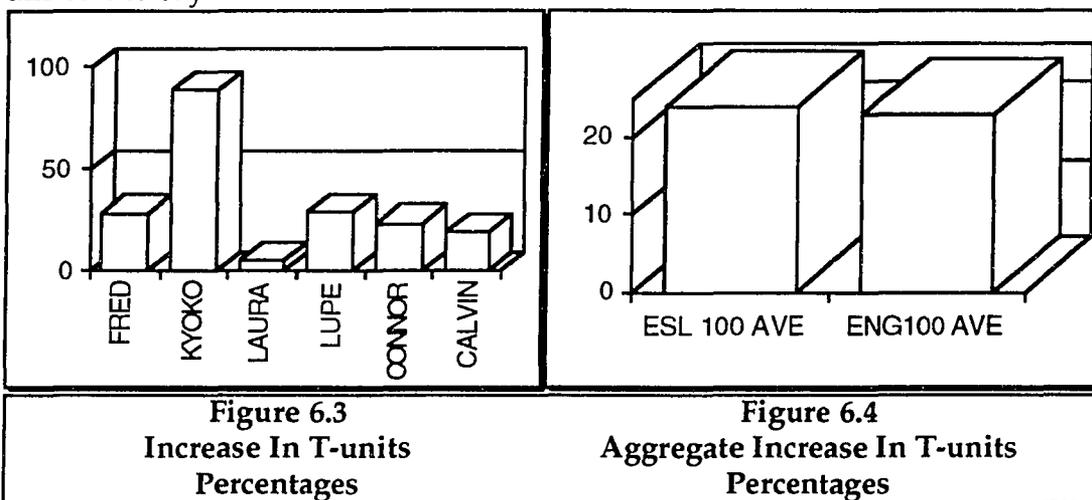
An examination of subjects' tendency to revise T-units from draft #1 to #2 (see Figures 6.1 & 6.2) shows a remarkable difference between the ESL 100 students (Fred, Kyoko, and Laura) and the Eng 100 students (Lupe, Connor, and Calvin). The ESL 100 students consistently revised more than the Eng 100 students. Fred revised 61% of his T-units in Draft #1, Kyoko revised a startling 96%, and Laura revised 88% (Figure 6.1) for an average of 82% for the ESL 100 students (Figure 6.2). The Eng 100 students, on the other hand, revised considerably less. Lupe revised 41% of her T-units, Connor revised 40%, while Calvin revised a spartan 18% (Figure 6.1) for an average of 31% for the Eng 100 students (Figure 6.2):



This would seem to indicate that the ESL 100 students manifested a greater propensity to engage in the positive writing process activity of revision. However, as we shall see later, this doesn't necessarily say anything

about the level of their revising. Much of this revising is, indeed, little more than editing.

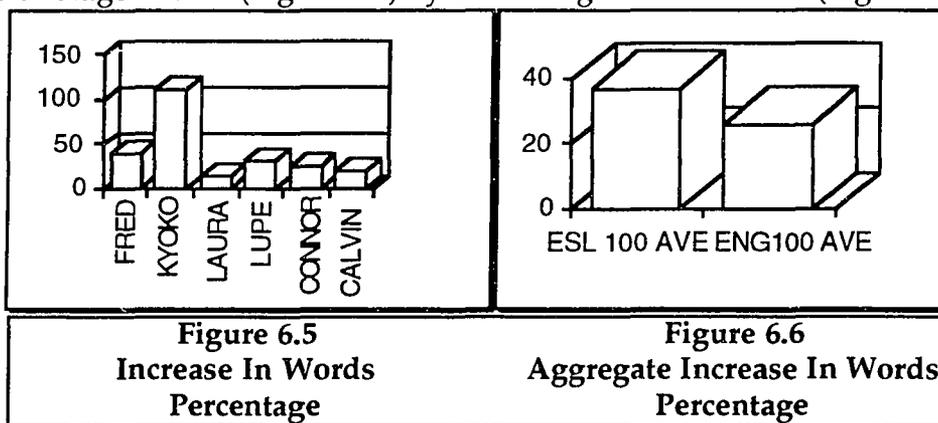
The near identical increases of 24% for the ESL 100 group and 23% for the Eng 100 group would seem to indicate there is no significant difference between the two groups in terms of the increase in text from first to second drafts (see Figure 6.4). However, because of Kyoko's aberrant data, it is difficult to say:



The ESL 100 students exhibited the greatest range in increased text. Laura's data showed her increasing her T-units only 5% (Figure 6.3) while Kyoko's data show her increasing the number of her T-units a full 89% (Figure 6.3). Fred, always the middle-of-the-roader, increased his T-units 28% (Figure 6.3), quite close to the group average of 24% (Figure 6.4). The Eng 100 students were, however, much more consistent. Lupe increased the number of her T-units 29%, Connor increased his 23%, and Calvin increased his 19% (Figure 6.3) for an average of 23% (Figure 6.4).

However, an examination of subjects' *Increase in Words* patterns (Figures 6.5 & 6.6) shows a slightly different picture. Here, we once again see the aberration of Kyoko's data (as in Figures 6.1 & 6.2 where Kyoko exhibited a

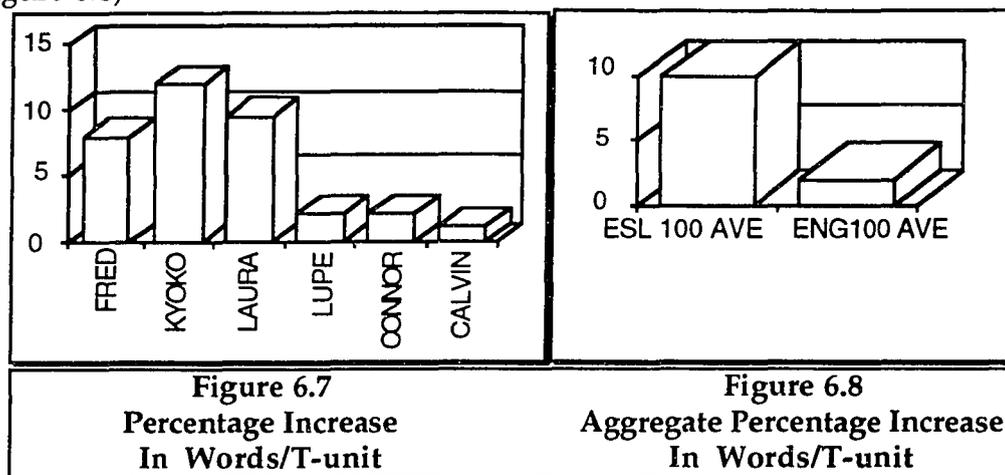
greater tendency to revise her T-units). She more than doubled the number of words she used from Draft #1 to #2; she increased her word count a full 112% (Figure 6.5). Laura, once again, was at the bottom of the increases with a meager 15% increase (Figure 6.5). And Fred once again came close to the group average of 37% (Figure 6.6) by increasing his words 39% (Figure 6.5):



Again, the Eng 100 students were much more consistent in their patterns. Lupe increased her words 31% (Figure 6.5) while Connor and Calvin increased theirs 26% and 20% (Figure 6.5), respectively, for an average of 26% (Figure 6.6). Therefore, the end results show a full 11% difference in their increases (37%-ESL and 26%-Eng). However, because of Kyoko's considerably different pattern, it is difficult to conclude whether there is any significant difference between the two groups on this item.

However, an examination of the data on the *Increase of Words/T-unit* (Figures 6.7 & 6.8) would seem to show a significant difference between the two groups. Again, because of the differing amounts of data and initial T-unit lengths for each subject, all data in this section are presented in percentage increases. All three of the ESL 100 subjects increased their T-unit length considerably. Fred increased the length of his T-units an average of 7.9% (Figure 6.7); Kyoko, again higher than any other, increased her T-Unit

length 12% (Figure 6.7), nothing greatly beyond her classmates; Laura increased her T-unit length 9.5% (Figure 6.7), near the group average of 10% (Figure 6.8):

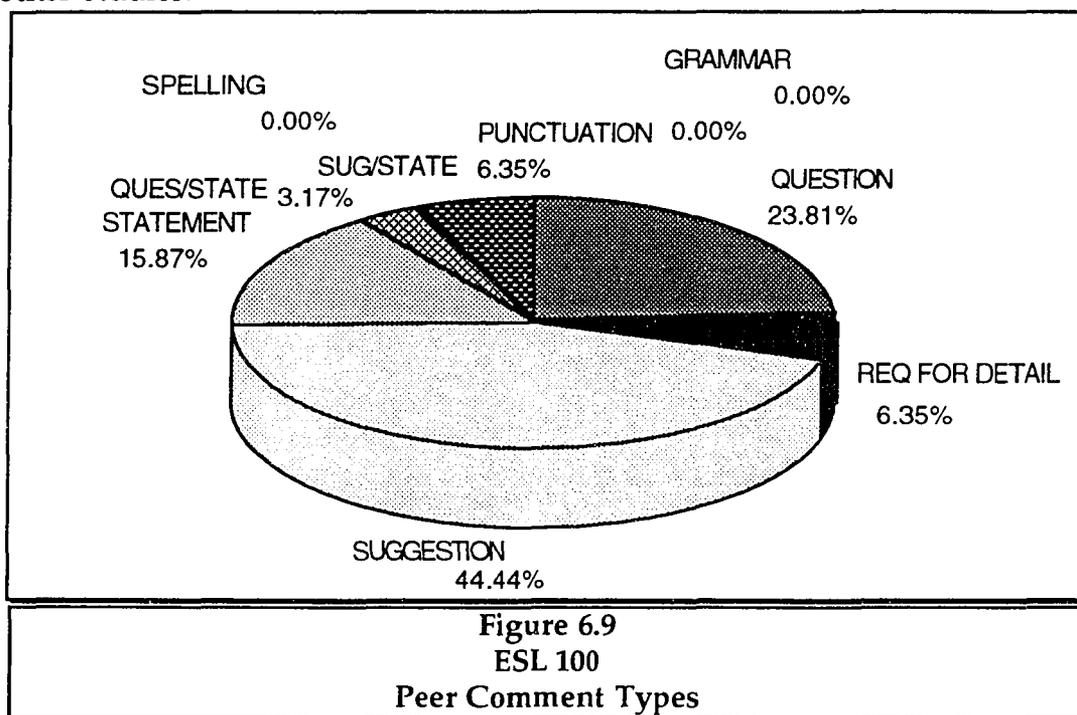


The Eng 100 students increased their T-unit lengths considerably less. Both Lupe and Connor increased their *Words/T-unit* ratio an average of 2% (Figure 6.7). Calvin increased his less than 1% (Figure 6.7). When combined, their numbers average out to 2% (Figure 6.8). This is significantly less than the 10% increase averaged by the ESL 100 students (Figure 6.8). This would seem to indicate that the ESL 100 students probably increase the complexity of their writing from draft #1 to #2, much more than the Eng 100 students.

COMMENT TYPES AND TEXT OPERATIONS RELATED TO REVISIONS

This section of the chapter will examine *Peer Comment Types*, the *Text Operations* the subjects utilized in revising their drafts (*Add, Delete, Replace* and *Move*), the *Level of Revision* (as defined by Faigley and Witte and described earlier), and whether the revisions were *In Response, Obliquely In Response, or Not In Response To Peer Comments*. While the data are the same as that presented in earlier chapters, the later figures (6.23--6.26) combine the data in slightly different ways. Some of the results may be questionable, some surprising, some not.

An examination of Figures 6.9 and 6.10, aggregate percentages of *Peer Comment Types* in the ESL 100 and Eng 100 sections, respectively, yields little new information. Because it was logistically impossible to collect and codify all comments, irrespective of their influence or lack thereof, into any kind of meaningful format, this discussion is, by necessity, limited in its scope. These data are only those that corresponded to observable revisions. As mentioned in Chapters 4 & 5, comments that were either too vague in nature or in reference were not included in this study. As a result, both the data set and their implied results are limited in their generalizability beyond the subjects of this study. That is, these results could benefit from confirmation from other studies.



Given that disclaimer, there would seem to be only a couple of mildly interesting differences between the two groups *Peer Comment Types*. First, the ESL 100 subjects seemed to respond more to *Suggestions* and *Questions* than did the Eng 100 subjects: 44% and 23.81% to 32.86% and 17.1%

respectively (see Figures 6.9 & 6.10). Second and more importantly, surprisingly none of the ESL 100 students revised *In Response* to any corrective comments made by their peers. That is, there were no *Grammar*, *Spelling*, or *Punctuation* corrections made by peers that anyone took to heart. This would seem to fly in the face of most contemporary classroom observations that claim ESL students make primarily local edit corrections rather than meaningful changes to their texts. However, in actuality, this observation may not conflict at all. As we shall see later, most changes in ESL students text were, indeed, at the *Formal* or *Meaning-preserving Level*. However, what this absence of revisions *In Response To Peer Comments* that were coded *Grammar*, *Spelling*, or *Punctuation Correcting* most probably indicates was a lack of confidence these students had in each other's ability to correct their papers. That is, they didn't trust each other's corrective comments. However, they did seem to respond to *Suggestions* and *Questions* that were more organizational or content oriented:

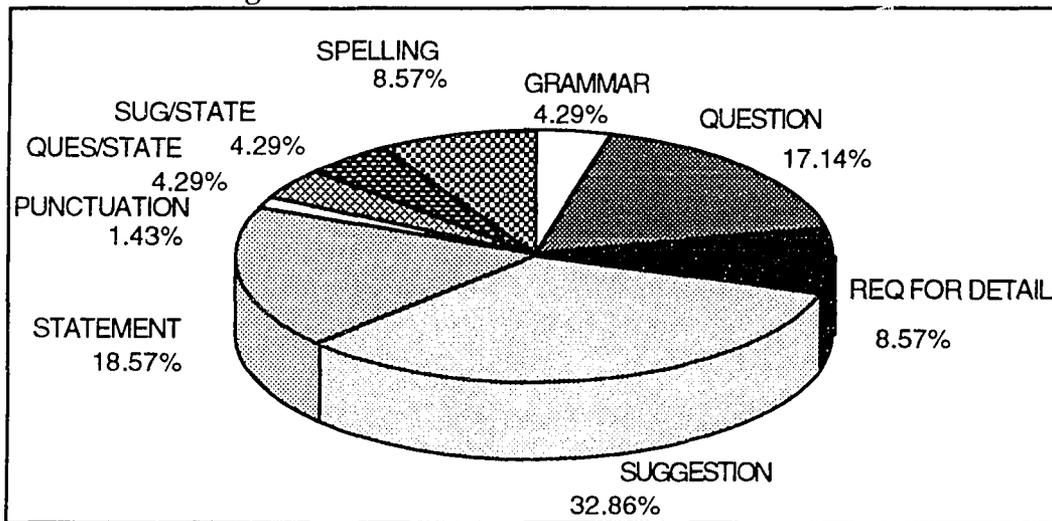
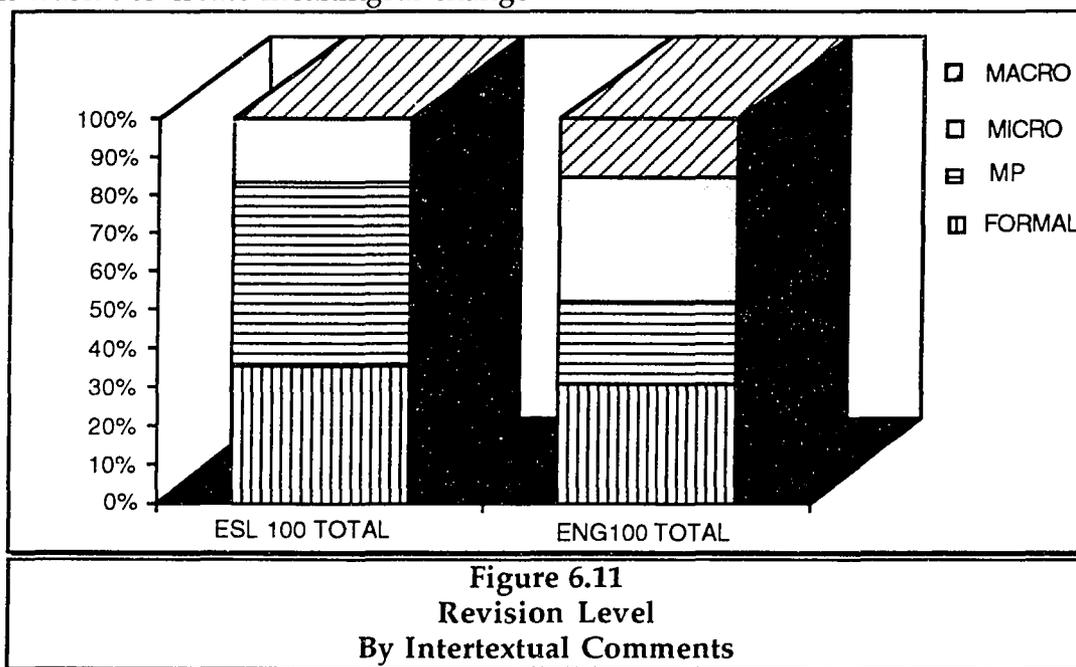


Figure 6.10
Eng 100
Peer Comment Types

Although there were hypothetically four different methods in which peers could provide feedback, only two of them were responded to to an extent that would bear mention: *Intertextual* and *Descant Prompted*. The other two methods, *Posttextual* and *End-Of-Paper*, were responded to only five times among all six subjects. Therefore, the data for these two were not included here or in earlier analyses. Furthermore, the *Intertextual* and *Descant Prompted* data will be provided in only aggregate form.

Figure 6.11 shows that for the ESL 100 students, 83% of the *Intertextual Comments* made by *Peers* resulted in surface level changes. Only 17% resulted in any meaningful change, and they were at the *Micro Level* at that. While the *Intertextual Comments* were certainly serving a needed function, it wasn't to create meaningful change:

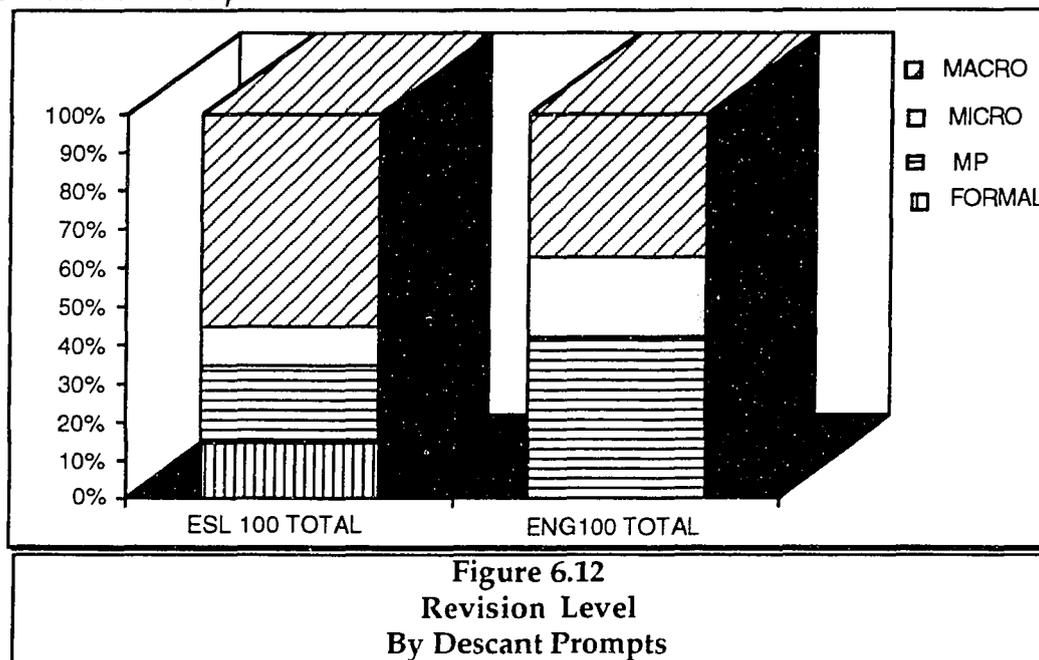


Eng 100 students had a slightly different profile. There was a much more even distribution of *Levels of Revision* in response to *Intertextual Comments*. They were fairly evenly split between *Meaning-changing* and *Meaning-preserving* (48% to 52%). In fact, the largest single level of revision

was at the *Micro Text-based Level*, where one-third of the Eng 100 subjects' revisions were classified.

The difference between the data for the *Intertextual* and *Descant Prompted* data was quite evident. For the ESL 100 students it was considerable. Fully 55% of the revisions they made in response to *Descant Prompted Comments* were at the *Macro Text-based Level* (see Figure 6.12). Another 10% were at the *Micro Level*. This type of prompting, when responded to, seemed quite effective.

For the Eng 100 students there was also a difference, though not so dramatic. Fully 60% of their revisions *In Response To Descant Prompts* were codified at the *Text-based Level*. The other 40% were classified *Meaning-preserving*. They had virtually no changes at the *Formal Level In Response To Descant Prompts*:



An examination of subjects' revisions by *Text Operation* (Figures 6.13 & 6.14) would seem to indicate little difference either among subjects or between groups. Although each subject seemed to have a slightly different

percentage of text *Added, Deleted, Replaced* and *Moved*, the relative proportions remained constant across all subjects. *Replace* and *Add* were the most common *Text Operations*. With the exception of Lupe, all subjects had a higher percentage of *Replace Text Operations* than *Add Text Operations*: Fred 48/31; Kyoko 43/42; Laura 42/36; Lupe 40/43; Connor 55/28; and Calvin 39/37. *Delete* was next, followed by a very small percentage of *Moved Text Operations*:

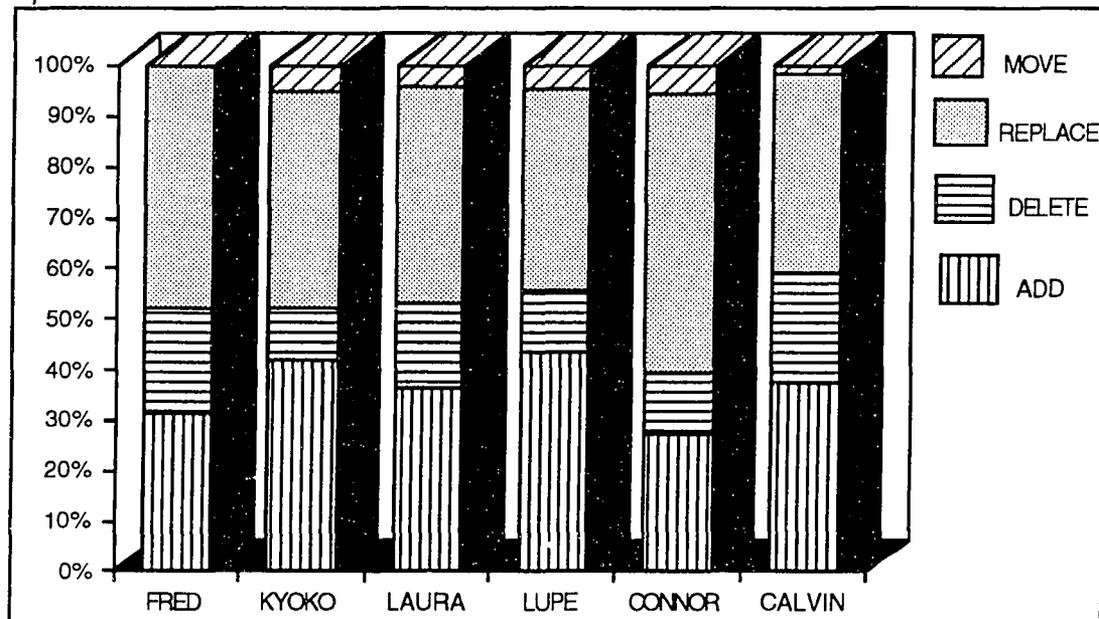
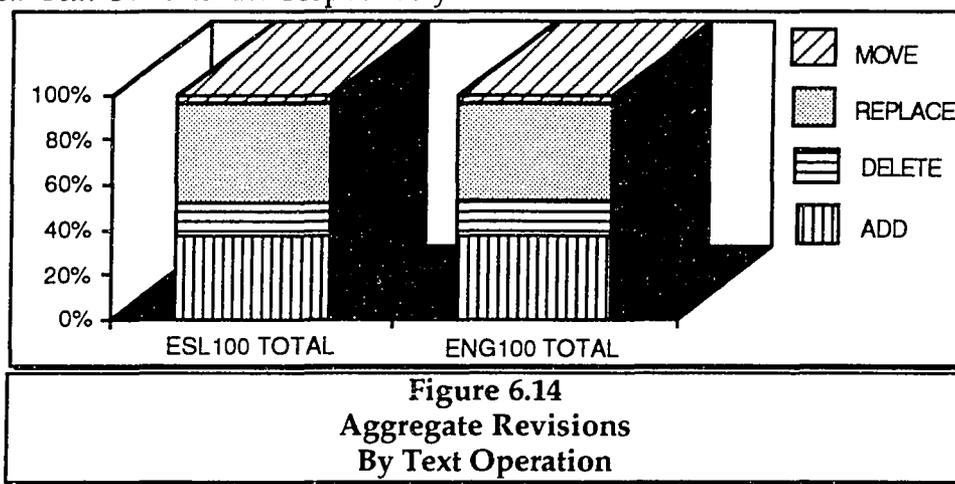


Figure 6.13
Revisions Made
By Text Operation

Because these percentages are consistent across subjects, it is no surprise that there was little difference in the aggregate numbers (see Figure 6.14). In fact, they seemed almost identical, differing by only a single percentage. ESL students *Added Text* from Draft #1 to #2 37% of the time compared to Eng 100 students who did so 38%. The ESL students *Deleted Text* 16% of the time to 15% for the Eng 100 students. The *Replace Text Operation*

was done 44% of the time for ESL students, 43% for Eng 100 students. They *Moved Text* 3% and 4% respectively:



Indeed, it would seem that there was no discernible difference in how students went about changing their texts. They all performed the same operations with relatively the same frequency. Students were most apt to either *Replace* or *Add Text*; then, they would *Delete* it and lastly *Move* it, regardless of whether English was their first or second language.

Another remarkable similarity became evident upon examination of the subjects' revisions as a function of *Level of Revision* (Figure 6.15). Although there certainly were some differences in the percentages of the various revision levels between individuals, each subject had relatively the same proportions and even the same percentages between the two major distinctions of *Meaning-changing* (*Micro* and *Macro*) and *Meaning-preserving* (*Meaning-preserving* and *Formal*). For example, Calvin had only 24% of his *Revisions* coded as *Meaning-changing*; both Fred and Lupe had 27% of their *Revisions* coded as *Meaning-changing*; Kyoko had 31% coded *Meaning-changing*; Connor had 35% coded *Meaning-changing*; and Laura was tops with 37% of her *Revisions* coded as *Meaning-changing*. There was a 13% spread over all the subjects, from 24% to 37%:

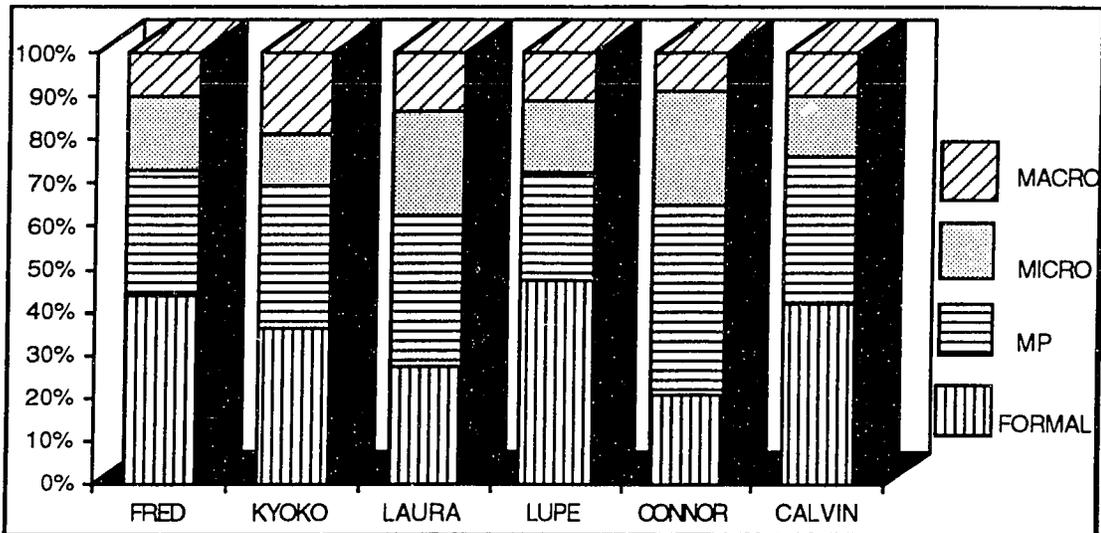


Figure 6.15
Revisions By Level

However, when the data for each group were combined, the spread for each of the levels dissipated considerably (see Figure 6.16). The ESL 100 students averaged 34% of their revisions at the *Formal Level*, as compared to 36% for the Eng 100 students. At the *Meaning-preserving Level*, the ESL 100 students averaged 33%, as compared to 34% for the Eng 100 students. At the

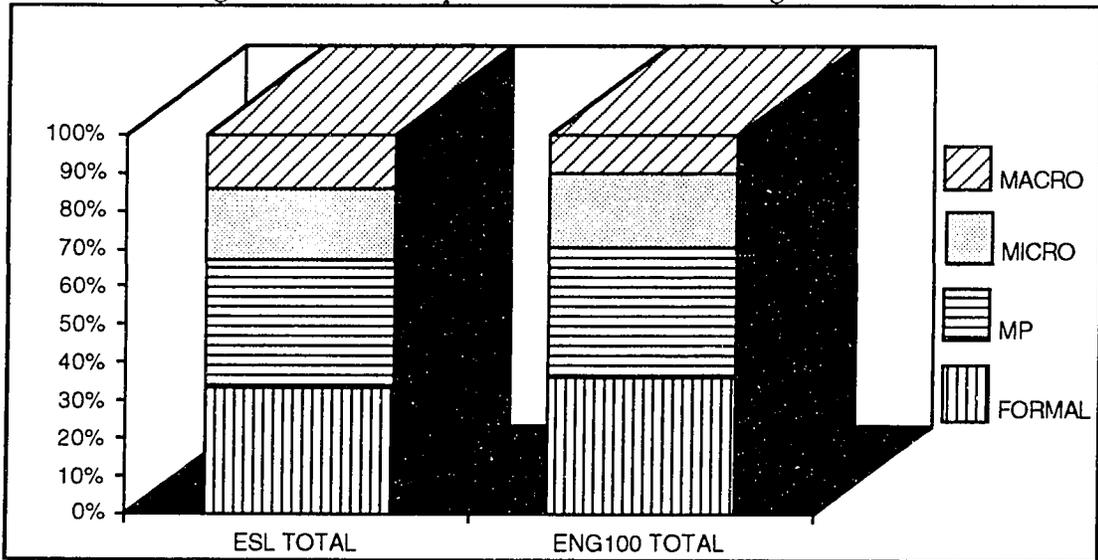


Figure 6.16
Aggregate Revisions
By Level

Micro Meaning-changing Level, the ESL 100 students averaged 19%, whereas, the Eng 100 students averaged 20%. It is only at the *Macro Meaning-changing Level* that we see any difference at all, with the ESL 100 students averaging 14% while the Eng 100 students averaged only 10%, the largest difference between the two groups.

Given these numbers, it is difficult to conclude there is much difference in the *Level of Revising* between the two groups. In fact, it would seem that in reference to *Revision Level*, the two groups performed nearly identically. Most *Revisions* were at the *Local or Meaning-preserving Levels*, 67% to 70%; about one-third of all *Revisions* were *Meaning-changing*, 30% to 33% (see Figure 6.16). By taking a closer look at these data, by breaking them down according to whether the *Revisions* were *In Response, Obliquely, or Not In Response To Peer Comments*, a slightly different picture emerges:

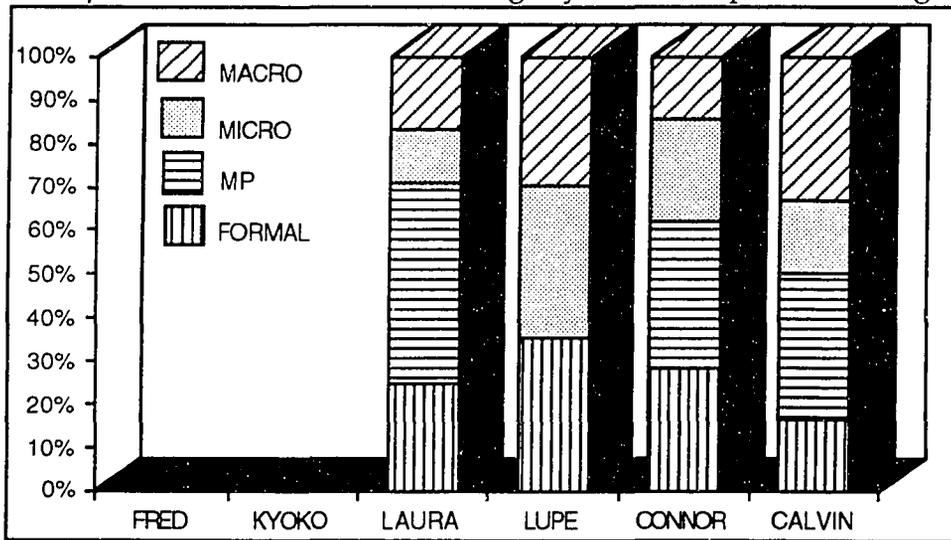


Figure 6.17
Revisions In Response
To Peer Comments
By Level

The first glaring point that stands out is the fact that neither Fred nor Kyoko *Revised In Response To Peer Comments* (see Figure 6.17). Only Laura did. However, each of the Eng 100 subjects *Revised In Response*.

Because only Laura's data are included in the group data, Figure 6.18 became more a comparison of Eng 100 subjects with Laura rather than with the ESL 100 subjects. While the ESL 100 data fall decidedly in favor of non-*Text-based revising*- 71% (Figure 6.18), the Eng 100 data is split evenly between *Text-based and nonText-based Revisions*- 50%/50% (Figure 6.18)

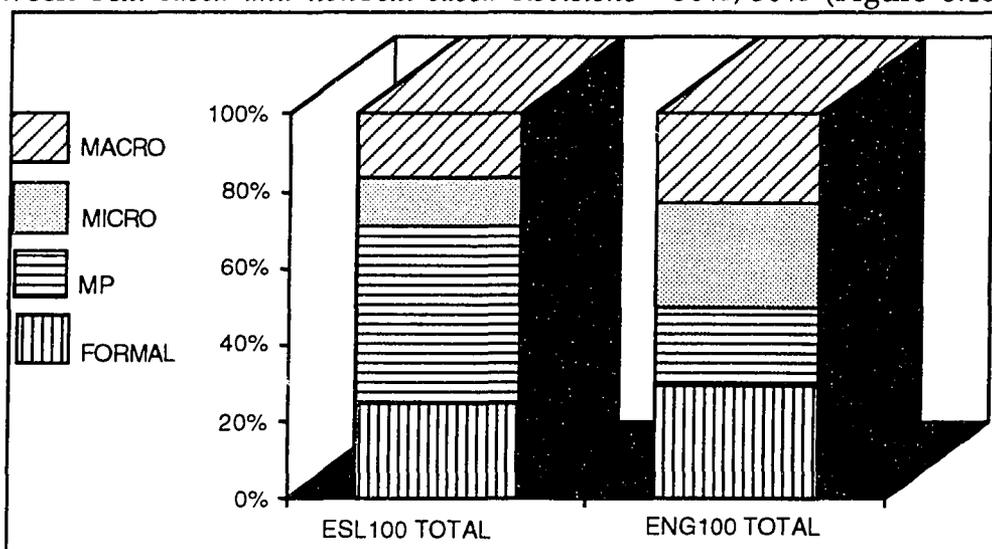
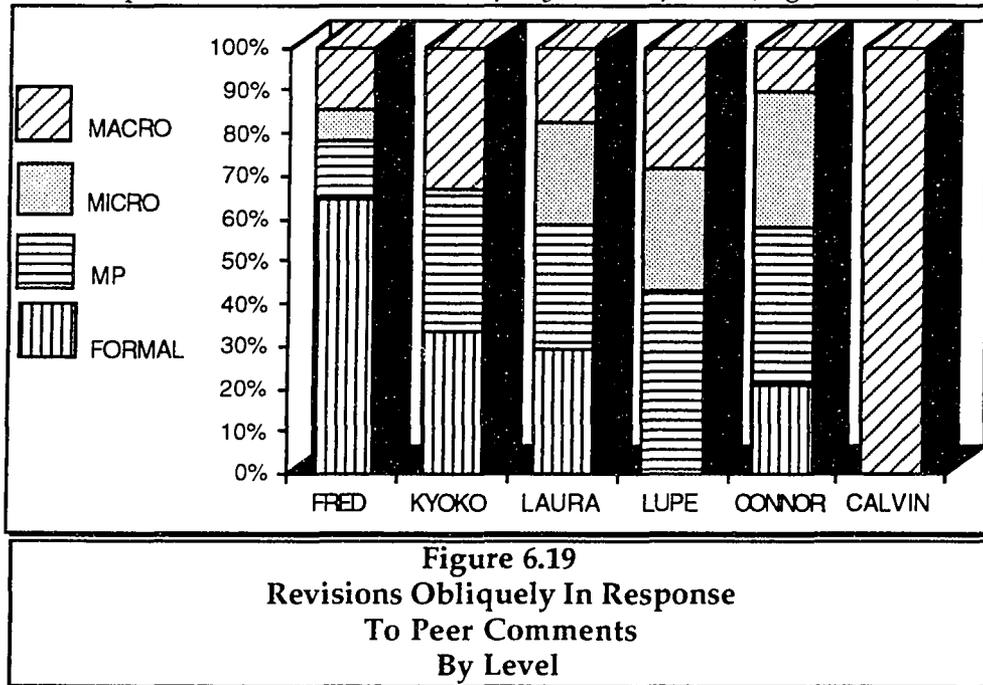


Figure 6.18
Aggregate Revisions
In Response To Peer Comments
By Level

However, because of the paucity of data, it is quite impossible to draw any conclusions other than that *Laura's Revisions In Response To Peer Comments* were less apt to *Meaning-changing* than virtually any of the Eng 100 subjects--21% vs. 30%, 38% or 50%.

An examination of the *Obliquely In Response* data provided a little more substance. Although the numbers were still not those of *Not In Response*, at least everyone was represented. Here, there was great variety.

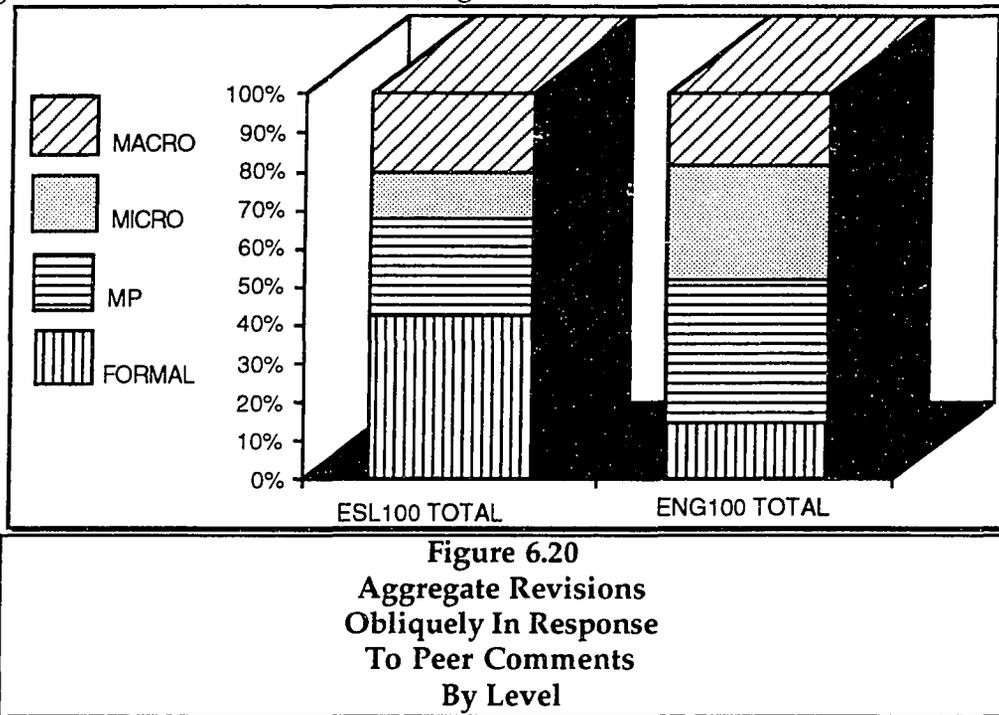
Clearly 100% of Calvin's *Obliquely In Response Revisions* were at the *Macro Level* (Figure 6.19). However, he had only one revision. At the other extreme, only 21% of Fred's *Revisions* were *Text-based* (Figure 6.19). Although Kyoko and Lupe did not have *Revisions* in one category or another (*Micro* and *Formal* respectively), like Laura and Connor they had relatively distributed patterns of *Revisions Obliquely In Response* (Figure 6.19):



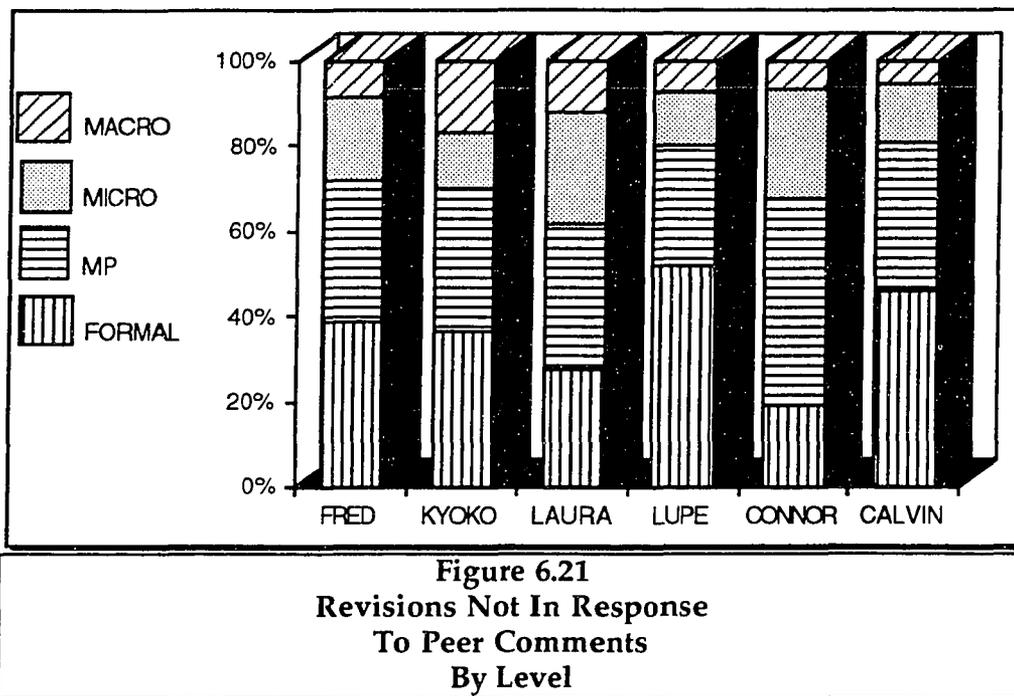
A look at their grouped numbers, however, yielded something a tad more interesting. While the ESL 100 students were still more prone to *Revise* at the *non-Text-based Level* when *Obliquely In Response* --67%, the Eng 100 students were again nearly evenly split--49% *Text-based*, 51% *nonText-based* (Figure 6.20).

This would seem to indicate that when the ESL 100 students' attention was brought to a problematic area that they did not agree with, if they responded it was most likely a *Formal* correction or a *Meaning-preserving* rewording of the content. No new information was added. However, if they

brought new information to the text it was most likely (2:1) to result in a significant, *Macro Text-based*, change:

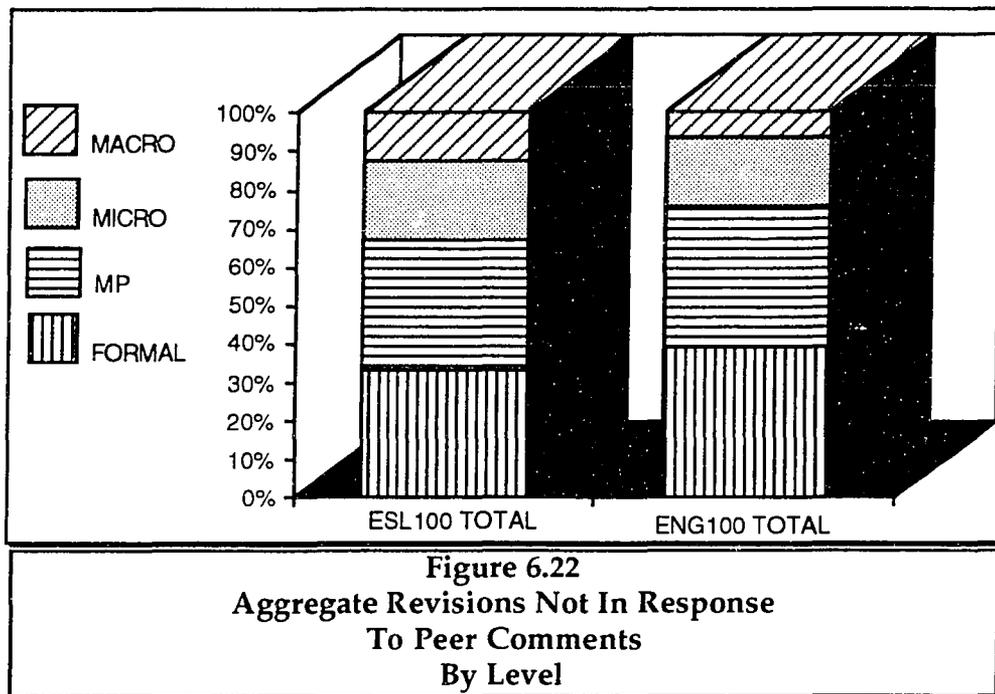


Conversely, if the Eng 100 students' focus was brought to a specific area but they did not agree with the comment, if they responded at all they were least likely to make a *Formal Level* correction. The change was most likely to result in either a *Meaning-preserving* restatement or a *Micro Text-based* change. Interestingly, if the Eng 100 students were to make a *Text-based* revision, they were less likely to make a *Macro Level* change than the ESL 100 students:



A look at the subjects' data *Not In Response To Peer Comments* (Figures 6.21 & 6.22) revealed some slightly surprising results. When left to their own devices, that is, without prompting from peers in their class, the ESL 100 subjects were much more likely to make meaningful revisions. Fully one-third (33%) of their revisions were at the *Meaning-changing Level*; whereas, only 24% of the Eng 100 subjects' revisions were *Meaning-changing* (see Figure 6.22).

This disparity in the subjects' propensity to make meaningful revisions of their own accord may, in fact, be more a result of need, or lack thereof. The two subjects who made the least meaningful revisions *Not In Response* were deemed by both faculty and peers alike to be two of the strongest writers in the class (Lupe and Calvin). Only 19% of *Calvin's Revisions* were *Text-based*, and only 20% of *Lupe's* were *Text-based*:

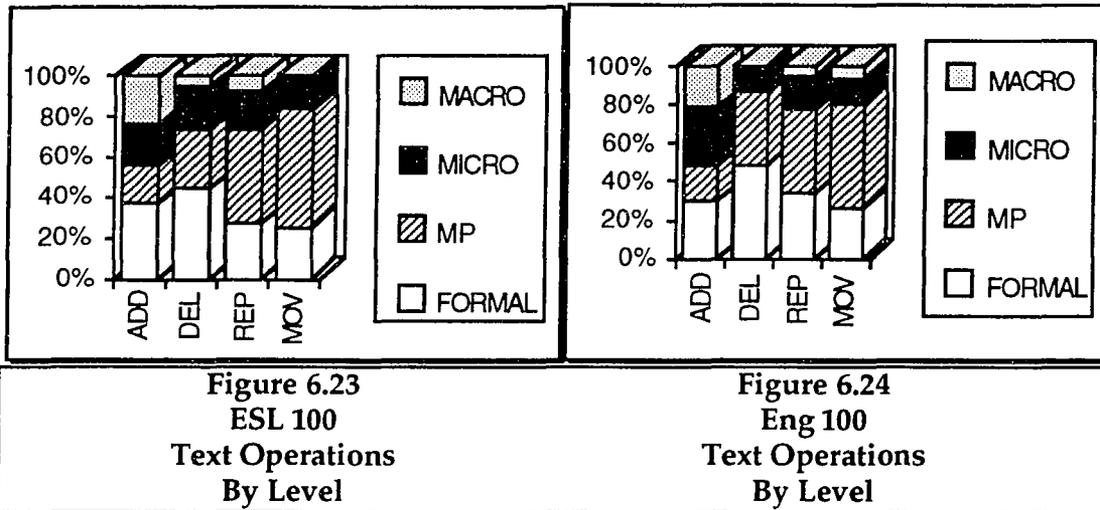


So while it may be certainly true that according to the data Eng 100 students made a higher percentage of surface level changes of their own accord than ESL 100 students did, it may be that these particular students didn't need to make as many meaningful changes because of their greater writing proficiency.

The next four figures provide some of the more interesting views of the group data. First we examine subjects' *Text Operations* as a function of *Revision Level*, then turn the data around to see *Revision Levels* as a function of *Text Operation*.

The first feature that stands out when examining these two groups is the remarkable similarity in their *Text Operation/Revision Level* profiles. Although the percentages may be off 5-10% on some comparisons (e.g., *Added Micro*- Figures 6.23 & 6.24), overall the percentages and profiles look quite similar. Consider these comparisons (ESL/Eng) on *Text-based* changes: *Add*--44/42%; *Delete*--26/13%; *Replace*--26/22%; and *Move*--17/20% (see

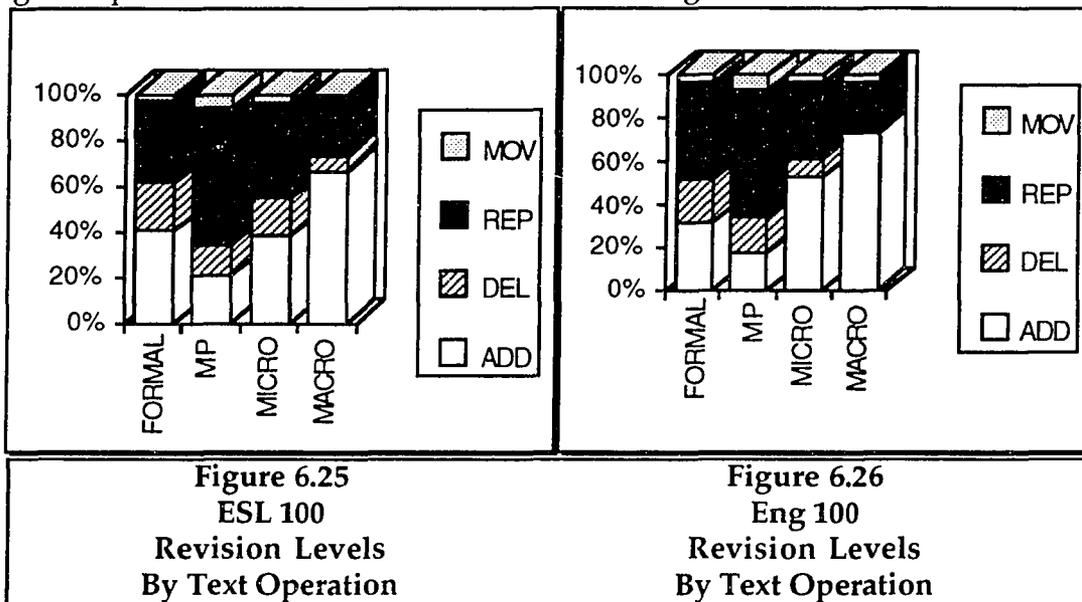
Figures 6.23 & 6.24). Except for the *Delete Operation*, the other *Text Operations* were within 4% points of each other. So although finer discriminations (i.e., at the *Formal, Meaning-preserving, Micro, Macro Levels*) might have suggested a slight difference between the two groups, the coarser meaningful/not meaningful change discrimination showed little difference:



Other similarities worthy of note alluded to earlier in the subjects' descriptions in Chapters 4 & 5, are the propensities for certain *Text Operations* to result in certain level changes. For example, according to Figures 6.23 & 6.24, for both groups *Added Text Revisions* were more likely to result in *Text-based* changes than any other *Text Operation* (ESL 100--44%; Eng 100--52%). Whereas, for both groups the *Delete* and *Move Text Revisions* were least likely to result in *Text-based* changes (ESL 100--26%, 17%; Eng 100--13%, 20% respectively). In fact, *Deleted Text* was most likely to result in a *Formal Level* change. That is, subjects deleted text usually to make some grammatical/mechanical or spelling correction.

Turning the data around, while yielding new insights, also reinforces the similarities in the two groups' profiles (see Figures 6.25 & 6.26). First,

Macro Text-based changes were most likely to be the result of *Added Text*: ESL 100--67%; Eng 100--73% (see Figures 6.25 & 6.26). That is, when students *Added Text*, they created meaningful change, an observation most writing instructors would intuit as valid. Second, *Meaning-preserving Level* changes were most likely to be the result of *Replaced Text*: ESL 100--60%; Eng 100--59% (see Figures 6.25 & 6.26). That is, to maintain the same meaning but try to say it in a better way, students replaced one word or expression with another, again a point with which most teachers would agree:



CONCLUSION

Besides highlighting individual differences in revising patterns, this chapter has served to explore several features that these two groups appear to have in common and to examine areas where they differ. In summary, the ESL 100 students had a higher percentage of revised T-units, increased words, and increase in words/T-unit. They also made no revisions based on *Peer Comments* that were corrective in nature; conversely, the Eng 100 students responded to a greater variety of *Peer Comment Types*.

Surprisingly, the two groups are more similar than one might have thought, based on some of our working assumptions about ESL students. They had similar increases in T-unit percentages. *Revisions In Response to Descant Prompts* tended to be more at the *Text-based Level* while those comments inserted Intertextually were more apt to be *Surface Level*. Their *Text Operations and Revision Level* ratios and correlations were relatively the same. *Added Text* usually meant a *Text-based* change for both groups. *Deleted Text* usually meant a *Formal* change for both groups. Finally, most *Meaning-preserving Level* changes were accomplished through the *Replace Text Operation*.

While the limitations of generalizing from such a multiple-case study cannot be ignored or underplayed, some attempt has been made to put these findings in a broader picture. Chapter 7 will summarize the underlying principles discussed in Chapter 2, the data collected in Chapters 4, 5, & 6 and make some suggestions for future research.

CHAPTER 7

INTRODUCTION

This chapter will briefly review the theoretical constructs and research questions that prompted this research. Then, it will discuss tentative conclusions reached based on the evidence provided in Chapters 4, 5, and 6. Next, it will suggest other possible implementations of CMC (Computer Mediated Communications) and possible future research to be conducted either by this author or others. Lastly, a few final comments will be offered in conclusion.

REVIEW OF RESEARCH THEORETICAL UNDERPINNINGS

The primary theoretical foundations on which this study was based, discussed in Chapter 2, were social constructivism, collaborative learning and peer response, and the integration of networked computers in the writing classroom. They were the premises that motivated this research and the cornerstones on which the activities in the aforementioned classrooms rested.

Social constructivism, simply put, states that learning is a social phenomenon. We construct language and meaning through our social interactions (Vygotsky, 1978). Thought is internalized language; writing is externalized thought.

Collaborative learning is a pedagogical manifestation of social constructivism. The reciprocity principle (Nystrand, 1986) asserts that we tend to learn better from others in our peer group: i.e., people with whom we share a certain body of experiences. Also, because each of us brings unique contributions to collaborative tasks, we have something to learn from everyone in our group (Bayer, 1990). Peer response groups use collaborative learning strategies in the writing classroom. Their effectiveness in

improving writing has been well documented over the past twenty years as evidenced by Fox, Lason, Benson, Nystrand and others when they attribute improved critical thinking, increased revision, audience awareness and writing confidence to small group work (Nystrand, 1986).

Computers on Local Area Networks (LANs) can provide synchronous, asynchronous, and file transfer communications. These CMC give students real audiences and real purposes for their writing. The integration of CMC into the writing classroom assist students in the social construction of knowledge, using writing as both the subject and medium of study. Students apply their writing skills in the construction of knowledge about the various issues they discuss and about the logistics of the class and assignments. Because the focus of such a course is more student centered (Hawisher, 1991), students become engaged, excited, and empowered. There are clear records of their socially constructed knowledge in the **Interchange, Contact, Descant**, and draft files of their compositions which they may refer to when necessary.

Studies done by Boothby (1988), Beserra (1986), Selfe (1990, 1989), Hawisher (1993, 1991, 1990, 1989, 1988, 1987) and others have all touched upon various aspects of the dynamics of writing on-line, but none have examined both native English and ESL speaking subjects working in a CMC environment at a community college as this study has. They have also not examined the specific set of factors that this study does: word and T-unit comparisons; functionally codified peer comments; text operations; revision levels; and interview and questionnaire attitude surveys. This study most closely expands upon the work done by Boothby (1988). Although this study uses peer comments, T-units, revision levels and questionnaires as Boothby does, it expands on his work by including more case studies, six instead of

two; both ESL and native English speaking subjects; a slightly different peer comment classification and T-unit analysis; and the absence of teacher intervention.

REVIEW OF RESEARCH QUESTIONS

This research sought to contribute both descriptive and numerical data to assist in the understanding of **the nature of revision** within a CMC environment, including the following: 1) Revising patterns as they were manifested in number of T-units revised; changes in number of T-units and words present; and changes in the length of T-units as measured by words/T-unit. 2) Nature of Peer Comments--what kinds of comments peers made. 3) Source of Peer Comments--were they *Intertextual*, *Posttextual*, *Descant* generated, or pasted at the *End-Of-the-Paper*. 4) Any observable relationship between *Revisions* and the *Peer Comments*. 5) Writers' attitudes toward writing and computers.

FINDINGS RELATED TO PRIOR RESEARCH

While this study was not designed to either validate or question earlier studies in traditional small group peer response, neither does it contradict any of the major findings noted earlier. The students in this CMC environment continued to exhibit the same improved organization, increased revision, increased audience awareness, and greater writer confidence common in other peer response research (Nystrand, 1986).

However, based on its focus of revising on-line, this research does comment on some of the earlier research of Boothby, Beserra, Hawisher, and Selfe (noted above), in particular Boothby. Like Boothby, students in this study made substantial macro text-based revisions based on peer comments. In further support of Boothby's findings, global comments seemed more

likely to generate more extensive revisions while body comments tended to generate surface level revisions. Also like Boothby's subjects, sometimes the revisions made by the subjects of this study did not always result in improved text. Their ability to recognize and locate the problem did not always translate into the ability to correct the problem. So while on-line peer response seems to be a workable technique, it does need further instructional support to help students make the kinds of changes in their writing that would result in improved text. However, as a corollary to this and something that Boothby just touches upon, often peer response that would simply help focus the writer's attention to an area would sometimes result in improved revisions even though the original comments were ignored (*Obliquely In Response*). This would seem to indicate that sometimes it is the ability to refocus one's attention on a particular area in a slightly objective manner that can result in meaningful change. When someone or something (e.g., **RightWriter**) calls an idea, phrase, or word into question, sometimes it does not matter what exactly is questioned about it. The mere fact that it is not fully comprehended can be the catalyst for the writer to make changes.

CURRENT STUDY FINDINGS/LIMITATIONS

Given the generalizing constraints of a multiple-case study of this nature, this researcher offers these conclusions based on the data obtained from these six subjects. Not only did each subject seem to exhibit his/her own unique revising pattern, but there were also group specific and general revising patterns.

Lupe viewed her drafts as works-in-progress. She depended on the feedback of peers and parents to clarify her thoughts. Feedback was absolutely essential to her writing process. Like her classmates, she used the *Add* and

Replace Text Operations more than any other and seemed to be strongly affected by comments made on her papers toward the beginning of the semester more so than later.

Connor, on the other hand, was not exactly what one would call a hard worker. He was a fairly typical student. He would try, but not too hard. Surprisingly, he responded often to *Peer Comments*. That is, he followed his peers' suggestions most of the time. Usually, this resulted in *Meaning-preserving* changes that made his paper "sound" better but changed little of its meaning.

Calvin often had a difficult time working with his classmates; however, by semester's end he had actually grown to appreciate other's point-of-view at times. Like his classmates, he seemed to have been influenced more by comments on early papers than later papers.

Fred's greatest change was probably his improved attitude toward computers and writing. By mid-semester he had discovered he didn't mind writing or computers (not too much anyway). Fred did not revise *In Response To Peer Comments* and most of his revisions were at the surface level. Like his peers, he tended to revise using the *Add* and *Replace Text Operations*.

Kyoko was the student who used the LAC para-professionals the most. In doing so, she probably made some of the greatest gains in writing of anyone studied. She revised nearly every T-unit she wrote in her first drafts and nearly doubled their length in her second drafts. Like her peers, she tended to revise using the *Add* and *Replace Text Operations*.

Laura was the only student who used the **RightWriter** style checking program. She also used resources at her disposal better than any other

student. She was tenacious about seeking assistance on her compositions. She had more *Delete Operations* and more *Text-based Revisions* than her classmates. Like her classmates, Laura's attitudes seemed to have been formed at the beginning of the semester than later.

As mentioned earlier in Chapter 6, there did seem to be a couple of differences between the ESL 100 students and their Eng 100 counterparts. First, the ESL 100 students on the average revised more of their T-units, possibly because of their greater interest in perfection, or more probably because of their greater need to revise due to more limited experiences writing in English. ESL 100 students also increased their words a higher percentage and their words/T-units a higher percentage than their Eng 100 counterparts. Again, though it is certainly to their credit to be making these increases, it is much easier to make larger percentage increases when the first draft numbers are a little lower. Second, the ESL 100 students did not revise *In Response to Peer Comments* that were corrective in nature. That is, they did not correct grammar, spelling, or punctuation errors that were brought to their attention by their classmates. This would seem to fly in the face of the general image of ESL students as overly concerned with surface level problems. However, this may be more a result of a lack of confidence in each others' corrective comments than a lack of interest in making these types of changes.

Most importantly, as mentioned in Chapter 6, both groups exhibited a remarkable similarity on most indicators of their revising patterns. Most of these results, however, were not unexpected. *Adding Text* was most likely to result in meaningful change. *Deleting Text* tended to be more corrective (*Formal Level*). Most *Meaning-preserving* changes were a result of the

Replace Text operation. Comments that were inserted *Intertextual* were more likely to result in *Surface Level* revisions while comments obtained through the **Descant** prompting program resulted in more *Meaning-changing* revisions.

There were also a couple of other points obtained through observation and surveys worth noting. First, students routinely commented on and displayed improved attitudes toward both writing and computers. They felt better about their abilities as writers and about the usefulness of computers. (This affective variable, though its impact is difficult to measure, can have truly long range effects on students' success in college.) Secondly, peer comments made early in the semester seemed to have a stronger impact on students' revising strategies than ones made later. This could have been for several reasons: students may simply have needed more help in the early weeks; they could have been more receptive to influences at the beginning of the semester; peer comments could have been respected more at the beginning; or something else.

SUGGESTIONS FOR FUTURE CMC IMPLEMENTATION

CMC has a great and promising future in the writing classroom. As computers and information proliferate in our homes, offices and classrooms, improved methods of access and equipment utilization become all the more urgent. No longer will mere word-processing be acceptable. The ability to access both on-line and living resources will become crucial.

Writing instructors need to learn how to organize their curriculum and foster the exploration and communication that will naturally take place as students take control of their learning. Instructors will go through withdrawal as their classes shift from instructor centered to student centered.

More specifically, instructors will need to develop appropriate discussion prompts that can foster both idea generation and idea reflection. They will need to develop prompts for specific purposes: e.g., free form brainstorming; synectic associations; local revision; global revision.

As more classes come on-line around the world, instructors will want their students to be able to communicate with one another. Students in France would have much to offer to and learn from students in Hawaii as they explore cultural morés, political processes, social habits, etc. together. Second and third generation Japanese or Chinese students could reconnect with their cultural roots with students in Japan and China, who could learn something about cultural milieu beyond their own societies.

As other information sources and graphical user interfaces (GUIs) become easier to access, instructors may direct their students to do some or all of their information gathering on-line. As software capabilities become more multi-media oriented, instructors may have students write more than text documents. Documents may include sound, graphics, and video acquired through students' on-line Information-Searches (I-Search). They may include survey data taken from other students half way across the world or just next door. The possibilities are truly staggering.

Students will develop closer relations with one another as the focus of instruction shifts from being teacher centered to student centered. They will develop a better sense of audience as they write more and more for real people, their peers or possible sources of information, rather than just trying to second guess what the instructor wants.

They will need access to networked computers both in the classroom and in some type of open lab environment, for there will be some activities

that will need to be done via the network during class time and others that will need be done after class, outside of class on students' own time. The nature of homework will evolve. There might be more collaboration, more exploration, certainly more time on-line.

Although the CMC discussed in this study was done over a Local Area Network, it could be done over a Wide Area Network (WAN). It has excellent potential for distance education. Students from distant spots around the city, state, country, or globe could collaborate on-line; they could have synchronous discussions, read posted supplements, send each other e-mail, even "listen" to a lecture. With the advent of easier access to multi-media over the Internet through agencies such as the **World Wide Web** (WWW) or **Mosaic**, students can do more than just exchange text. They can access still pictures, short video clips, and sound files. This opens the door for more and diverse types of information exchange.

Computer Mediated Communications can be used in environments that are far from the writing classroom. CMC has excellent potential in any course that has collaborative learning as an underlying strategy of its curriculum. Courses from linguistics to geometry, from art to C++ programming can all utilize CMC if group or collaborative work is one way students learn.

Board members of Virtual On-line University (VOU), a university with real courses taught by Ph.D.s from all around the country hold virtual meetings in which they discuss the technical, administrative, and pedagogical goals of on-line distance education. Students meet only in cyberspace. They review documents left on servers around the country; they exchange papers via e-mail with each other and with the professor.

The exchange of department documents--drafts, memos, policies--has already become a fixture in many of our government and business offices. It will most certainly increase.

SUGGESTIONS FOR FUTURE RESEARCH

Because of the ease and unobtrusiveness with which data can be collected on a computer networked environment, there are many possible research avenues. Also, because of the pervasiveness of computers in our classrooms, the education community needs to understand more thoroughly what students are doing when they use a computer and thereby learn how better to use that computer to help provide students with the skills, strategies, and knowledge necessary to be successful in both today's and tomorrow's society.

The first study that comes to mind is based on casual observations made during the course of this study but because of its limitations was unable to pursue. Further research needs to be made on the effects of different types of peer review prompts. In particular, it would be helpful to determine the kinds of revisions caused by vague vs. concrete prompts (e.g., "What didn't you understand about the paper?" as opposed to "List three ideas you would like more information on. Why? What kind of information would you like?"). This information could help instructors construct the most effective prompts for specific assignments or activities. Another related study on the effects of positive vs. negative peer comments would also help instructors develop materials that would solicit the kinds of feedback to writers that would be most beneficial. That is, this information could help instructors train peers in the art of critiquing compositions. Third, a more quantitative follow up study on the differences between intertextual versus prompted comments could confirm the relative effectiveness of these feedback

mechanisms. Again, this might help instructors write or sequence prompts or activities that move the students toward some goal or level of achievement.

Other nonrevision, but networked studies that might be done are on the effects of both synchronous and asynchronous communications on topic development. That is, does engaging in either e-mail type communications or real-time on-line communications help in the development in ideas used in compositions. Are compositions that are written as a result of these types of communications more fully developed?

CONCLUDING REMARKS

Although we continue to stumble along, looking for answers to the myriad of questions that life throws in our way, sometimes stumbling isn't such a bad thing. We may not get perfect marks on an Olympic parallel-bars dismount, but usually we catch ourselves. Sometimes we even stumble across something that is really good for us, something we really hadn't counted on. It's a surprise.

Our emergence into the information age has been fraught with both technical and moral questions. As members of the academic community, we are charged with helping make these types of decisions, when moral imperative must be weighed against technical expediency. Just because we can do something doesn't always mean we should do it. Sometimes we should, sometimes we shouldn't. Just because students are better able to communicate with one another in both the classroom next door and around the world, does that mean they should? What advantage beyond the thrill of "talking" to people in Algeria does connecting to them give? Faculty must develop clear purpose and objectives to using the technology, not "Just Do

It!" It is a time of transition for American society, as all times are, that may prove to define our future. It is an exciting time. As we stumble into the dawn of this new day, it is a time that ultimately will bear our signatures. Let us write them with forethought and confidence, with a steady hand so that others in the future may read them and know that we cared enough to do the legwork and research necessary to improve the lives of not only this generation but of others to come, who are now just glimmers in the eyes of our students.

APPENDIX A: PARTICIPANT AGREEMENT FORM

I, _____, who am currently enrolled at Kapi'olani Community College for the spring 1992 semester, agree to participate as a volunteer in dissertation research being conducted by Mr. Steven A. Singer.

I understand that the writing I complete for the research will be in response to assignments for my English class, and that I will not be expected to do more writing than those class members who are not participating in the study.

I also understand that it may be necessary for me to meet with Mr. Singer at times other than class times for interviews, workshops, and word processing sessions as I compose for the class assignments. I understand also that these sessions will be scheduled when it is convenient both for me and Mr. Singer. I also authorize Mr. Singer to access my student files in Admissions and Records for the purpose of this study only. I understand that all of the drafts of my compositions I will write for my English class, the compacted interchanges I have with my peers, peer revision comments, the interviews and workshops will constitute the totality of my participation for this study. I understand that any information written about me will be kept strictly anonymous. I realize that the information may be published so others can learn about how computers can be used to help students write better. I understand that I am free to refuse to participate in this study or to end my participation at any time. A decision to refuse or to end my participation will have no effect on any class I am currently taking at KCC.

Date

Participant Signature

APPENDIX B: QUESTIONNAIRES

Kapi'olani Community College
Eng/ESL 100 Student Demographic Survey

NAME _____
SOCIAL SECURITY NUMBER _____
AGE _____ COURSE SECTION NUMBER _____
LIST OTHER ENGLISH CLASSES TAKEN OR CURRENTLY
TAKING _____
NATIVE LANGUAGE? _____ ENGLISH _____ OTHER _____
(SPECIFY) FIRST SEMESTER AT KCC SP _____ FA _____ 19____
PLEASE RATE YOURSELF ON THE FOLLOWING: (Circle One)

Very Weak Weak O.K. Strong Very Strong

TYPING ABILITY

1 2 3 4 5

WORD PROCESSING ABILITY

1 2 3 4 5

WORD PROCESSING INTEREST

1 2 3 4 5

WRITING INTEREST

1 2 3 4 5

TYPES OF WRITING DONE

SCHOOL WORK _____ PERSONAL LETTERS _____ PERSONAL JOURNAL _____

BUSINESS LETTERS _____ BUSINESS REPORTS _____

OTHER (SPECIFY) _____ TYPES OF READING DONE

(INDICATE HOURS/WEEK)

NEWSPAPERS _____ MAGAZINES _____ TEXTBOOKS _____

BUSINESS REPORTS _____ TECHNICAL MANUALS _____

FICTION NOVELS _____ NONFICTION NOVELS _____

OTHER (SPECIFY) _____

INITIAL INTERVIEW QUESTIONS
ATTITUDES TOWARD WRITING AND COMPUTERS

NAME _____

_____ DATE

- A. Tell me a little about your writing experiences.
1. Did you write much in high school?
 2. What kinds of writing did you do?
 3. How did you write?
 Tell me about the process.
 Did you go to the library, multiple drafts, etc.?
 4. Did you enjoy writing then?
 5. What do you think about the quality of your writing then?
 Were you satisfied?
 6. Anything else about writing then?
- B. How do you feel about your writing now?
1. Has your writing improved?
 regressed?
 2. What kind of writing are you doing now?
 3. Has the process changed?
 4. How do you like your writing now?
 5. Tell me three things you like about writing.
 6. Tell me three things you dislike about writing.
 7. Anything else?
- C. Tell me about your experience working with computers.
1. Have you had much experience working with computers?
 2. What computers have you used?
 3. What have you done on them?
 4. Do you ever play computer or arcade games?
 5. Do you use an ATM?
 6. Do you have a VCR?
 Do you ever program it to record programs for you when you're away?
 7. How do you feel about computers?
 8. Tell me three things you like about computers.
 9. Tell me three things you dislike about computers.
 10. Finish this sentence: In the future, I hope computers...

DISCOURSE MIDSEMESTER ASSESSMENT

DIRECTIONS: Circle the number that corresponds to how you feel about the following.

Strongly Disagree.....Strongly Agree

- | | | | | | |
|---|---|---|---|---|---|
| 1. QuickStart is easy to use. | 1 | 2 | 3 | 4 | 5 |
| 2. Contact is easy to use. | 1 | 2 | 3 | 4 | 5 |
| 3. InterChange is easy to use. | 1 | 2 | 3 | 4 | 5 |
| 4. Descant is easy to use. | 1 | 2 | 3 | 4 | 5 |
| 5. MindWriter is easy to use. | 1 | 2 | 3 | 4 | 5 |
| 6. I like writing my papers with a word processor. | 1 | 2 | 3 | 4 | 5 |
| 7. I like to review and have my papers reviewed by my classmates. | 1 | 2 | 3 | 4 | 5 |
| 8. I like "conversing" on interchange. | 1 | 2 | 3 | 4 | 5 |
| 9. I like sending and receiving messages with Contact. | 1 | 2 | 3 | 4 | 5 |
| 10. I like turning in my papers via the "Turn in a Document" utility. | 1 | 2 | 3 | 4 | 5 |
| 11. The process for naming and saving papers is clear and understandable. | | | | | |

RANK THE COMPONENTS OF DISCOURSE YOU LIKE THE MOST. (1--7 with 1 being best liked)

- _____QUICKSTART
- _____MINDWRITER
- _____CONTACT
- _____INTERCHANGE
- _____DESCANT
- _____TURN IN A DOCUMENT
- _____VIEW A DOCUMENT

ACTIVITIES

- | | | | | | |
|--|---|---|---|---|---|
| 1. I like the interclass exchange. | 1 | 2 | 3 | 4 | 5 |
| 2. I enjoy the "Dumb Sentences" exercise on interchange. | 1 | 2 | 3 | 4 | 5 |
| 3. The Dumb Sentences exercise is helpful. | 1 | 2 | 3 | 4 | 5 |
| 4. Rotating seats and inserting comments within classmates papers is fun. | 1 | 2 | 3 | 4 | 5 |
| 5. Rotating seats and inserting comments within classmates' papers is helpful. | 1 | 2 | 3 | 4 | 5 |

FINISH THE FOLLOWING SENTENCES.

6. Other activities I enjoy are:
7. The best thing about DISCourse is...
8. The worst thing about DISCourse is...
9. The most useful thing about DISCourse is...
10. The best thing about this class is...
11. The worst thing about this class is...
12. DISCourse has changed the way I write in the following ways:
13. Other...

End of Semester Evaluation:
Computer Assisted Writing Instruction

SD=STRONGLY DISAGREE D=DISAGREE N=NEUTRAL A=AGREE SA=STRONGLY AGREE

	SD---D---N---A---SA
1. Contact messages were a good way to communicate in English 100.	1---2---3---4---5
2. Interchange discussions helped me to understand my own and other's ideas.	1---2---3---4---5
3. Contact and Interchange provided help for me in my writing.	1---2---3---4---5
4. Interclass Contact provided a breadth of ideas for me.	1---2---3---4---5
5. My typing skills were adequate for the requirements of this class.	1---2---3---4---5
6. Typing skills should be required before a student is allowed to take this class.	1---2---3---4---5
7. I have learned adequate word processing skills in this class.	1---2---3---4---5
8. As a peer reviewer, Descant is better than on text evaluations.	1---2---3---4---5
9. As a peer reviewer, on text evaluation is better than Descant.	1---2---3---4---5
10. When I receive peer feedback, I prefer Descant.	1---2---3---4---5
11. When I receive peer feedback, I prefer on text evaluations.	1---2---3---4---5
12. The Copyreader's Guide documents helped me learn what my errors are.	1---2---3---4---5
13. The Copyreader's Guide tutor checks are helpful.	1---2---3---4---5
14. I have learned things in this class that I can use in other classes.	1---2---3---4---5
15. I have learned things in this class that I could probably use in a workplace.	1---2---3---4---5
16. I am glad I have had a computer networked classroom for my writing class vs. a traditional classroom.	1---2---3---4---5
17. I compose most of my writing now at a keyboard rather than first on paper.	1---2---3---4---5
18. My attitude towards writing is more positive than when I began this class.	1---2---3---4---5
19. My attitude towards computers is more positive than when I began this class.	1---2---3---4---5
20. The computer is a tool that will be relied on by me in the future.	1---2---3---4---5

APPENDIX C: REVISION TAXONOMIES

Taxonomy of Revisions from Faigley and Witte (1981)

Based on whether new information is brought to the text or whether old information is changed so that it cannot be reconstructed through deduction.

There are two major divisions or levels in this taxonomy.

1. SURFACE CHANGES. Those changes which do not bring new information to the text or do not remove old information.
2. TEXT-BASED CHANGES. Those changes which add new content or delete existing information.

These two divisions are further subdivided.

1. SURFACE CHANGES.
 - A. FORMAL CHANGES. Those changes involved in conventional copy-editing operations, corrective in nature.
 - B. MEANING-PRESERVING CHANGES. Those changes which reword or paraphrase the ideas or concepts in the text but do not change them.
2. TEXT-BASED CHANGES.
 - A. MICROSTRUCTURE CHANGES. Those changes that create a change in meaning that would not affect a summary of a text.
 - B. MACROSTRUCTURE CHANGES. Those changes that create a change in meaning that would affect a summary of a text, major revisions.

APPENDIX D: DISCOURSE INVENT AND RESPOND PROMPTS

TAGMEMIC MATRIX

What makes [T] [T]?

Here I want you to describe those properties which are unique to your subject.

Is [T] best arranged by space, time, or class?

'Class' means categories or classifications. By the way, answering this question may help you determine the most appropriate mode for your paper. For example, if I were writing about the depression, I would be quite concerned about time; most historical topics are concerned with time.

What features of [T] change over time?

This seems pretty straightforward.

How is [T] static?

By 'static' I mean unchanging, inert, perhaps even stagnant or unprogressive.

View [T] as an abstract, multi-dimensional system. What does this perspective suggest?

Is there a solar system (so to speak) of your subject?

Is [T] part of a good or a bad system? Explain.

An evaluation, sure, but it may help you see your subject in a new light.

How is [T] isolated from other similar topics?

First, think of a topic like yours. Second, describe why your subject is different.

Is [T] part of a strong or weak system? Elaborate.

What do your subject and power have in common.

What organizational principle do you see in [T]?

Time? Space? Cause-effect? Comparison-contrast? General specific?
Specific-general?

How is the major concern of [T] localized?

Where is most of the action of your subject?

What system of beliefs surround [T]? Elaborate

A large problem with many topics! Describe the intellectual dimensions of your subject?

Is [T] found among all peoples, all nations? Why or why not?

Who is mainly interested in your subject?

On this planet, how is [T] distributed? Describe.

Is your subject found everywhere or what?

How could [T] change so that more people would believe, accept, or understand? Explain.

In other words, what would make your subject more convincing? For example, if I were writing about dream interpretation, I would argue that a greater understanding of Jung's psychology would help my audience understand the unconscious self.

What rules hold [T] together? Everything has rules.

Describe the glue of your subject.

If you could change anything about [T], what would it be? Explain your rationale.

Its effect on people? The way it works? The people involved?

How is [T] like the human blood system? Explain.

What is the heart of your subject? The arteries? The veins? Don't forget the functions involved. If it's like the blood, make it really like the blood.

How does [T] 'grow'? Use your imagination.

You should see the answers I get to this! Wow. I'm after a creative guess, but I can give you a helpful hint: the natural process in life seems to be vitalization followed by decay. I am looking for that quality of progress, or expansion, or increasing complexity that I would call vitalization or growth.

How is your subject like a plant? Describe the seed, the roots, the blooms, the branches, the leaves...

I want you to break down your subject and examine its organic development. For example, if I were writing about inflation, the roots might be greed; the trunk might be the American Free enterprise system; and blossoms might be food prices. If I were writing about communism, the roots might be ideology, the trunk might be power, and the blossoms might be mass murder.

Imagine enlarging a photograph of [T]. What detail feature would you bring into focus? Explain.

If I say your subject to people, what is the first thing they would see in their minds? For example, if I were writing about college athletics, I might first think about football... recruiting, publicity, character building, big-time entertainment, etc.

Imagine [T] is a family unit. Describe the father, the mother, the grandparents, etc.

The child is the parent person of the person person.

Counter this argument: I suggest that [T] does not exist. What does its existence depend upon?

For example, if I were writing about solar energy, I would visualize solar energy orbiting earth's diminishing energy resources, such as gas, coal, etc. Or if I were writing about rock n' roll, I would visualize rock n' roll orbiting about youth and the eternal impulse of youth to rebel.

[T] is becoming invisible, and as it disappears, you see things you have never seen. Describe.

A mind-breaker, isn't it? Looking for an insight on the inside.

Think of [T] as an electron. What is the nucleus idea it revolves around? Describe. What forces keep [T] in place?

Use your imagination.

How is [T] like a chain reaction? Describe.

In other words, how does one action of your subject trigger a reaction?

[T] is tied onto a tug of war rope. Describe the forces which are pulling at each end.

X <----- your subject -----> Y. Describe X and Y.

How is [T] like an ocean tide? Reach for it.

Does your subject have ebb and flow? A cycle?

[T] is now a series of layers. Go down through the stack and describe what you see.

Like pancakes? Like a deck of cards? Like a geographical survey?

If I place [T] in a maze, what does it suggest? Take your time.

I'm thinking about a puzzle, not corn (maize). How is your subject puzzling, trapped in a maze, an enigma to others or even itself.

If I confine [T] in a circle, what does it suggest? Take a deep breath, and think.

Mainly, I want you to describe your subject as a closed system, imprisoned, confined.

If I place [T] outside a circle, what does it suggest to you?

How is your subject separated from a closed group. What are the characteristics of your subject which make it an excluded category? Also, what prevents its entry?

How is [T] like a page in a blueprint? Describe.

An analogy of the 'field' perspective. How is your subject like a plan for something?

Take a mental photograph of [T]. Describe one important detail.

I'm thinking about a photographic description here, but not a movie, rather a still photo.

How is [T] only a piece of the puzzle? Describe.

Yeah thought you would ask. I don't have any idea. I was just asking what you thought. Anything? Actually, in one sense, in one BIG sense, everything is just a piece of the puzzle. The trick is figuring out the nature of the puzzle.

How is [T] like a recipe? Explain.

Is there a formula to follow, like my algorithms? Describe.

Describe the winter, spring, summer, and fall of your subject. Think about it.

Are there seasonal characteristics about your subject? Birth, youth, maturity, death?

[T] has exploded. Everything is flying around. Describe what you see.

Again, use your imagination.

ARISTOTLE'S TOPOI

Define [T].

You might spend all day on this question, but I am after a short definition. In less than twenty words, what is your subject? Could your definition pertain to things that are certainly not your subject? There is an art to defining things briefly, but making the definition mean nothing else.

Take each word of [T] individually. What does it mean? Connotations? Denotations?

A 'connotation' is an association; a 'denotation' is a dictionary meaning. This tactic of thinking about the individual words in a topic often brings a fresh insight.

Divide [T] into three sub-topics.

I like asking this question because it may help you organize your paper. What are three of the major parts that create the whole of your subject? You might want to write something here about how these parts are related.

What parts of your subject should be discussed separately?

Before someone can understand your subject, what matters must be understood by themselves?

What facts are you unlikely to know about [T]?

I bet you are saying to yourself, 'how should I know?' Well, if you are going to write a convincing paper about your subject, you must find out as early as possible those areas which need to be researched. Right now, I'm asking you to predict where you can find some more facts.

Do all aspects of [T] make sense to you? Describe those that do not.

This question is intended to find out what you do not know about your subject. So, make a list of those things that are unclear, the best way to new insights.

What contradictions exist in [T]?

By 'contradictions', I mean 'those matters which do not belong together' or 'kinds of irony'. In other words, what shouldn't be there, but is? Or (you guessed it), what should be a part of your subject but is not?

What's incredible about [T]?

By 'incredible', I mean 'unbelievable', 'amazing', 'beyond human understanding', 'stranger than fiction'.

What is the opposite of [T]?

Sometimes a good way to describe something is by telling what it is not. There may or may not be a direct opposite of your subject, but see if you can think of one. For example, if I were writing a paper on solar energy, an answer to this question might produce a list of earth's natural energy resources.

What objects do you associate with [T]? How might they be included in your theme?

If I say 'black', you say 'white'. If I say 'headache', you say 'aspirin'. Or, if you're married, you may say something else. In any case if I say your subject, what do you say?

What is the most likely place for [T] to exist?

Where should I go to see your subject? Can I go inside? Can I go outside? Why or why not?

How does time affect [T]?

Aristotle thought about time and change often. Does your subject change over time? For example, if I were writing a paper about diamond mining, I might want to research how technology has changed the mining process.

What has been decided about [T] to date?

Decisions have been made about your subject. What were they about? Who made them? For example, if I were writing a paper about inflation, I would want to write a paragraph or two about the government's legislation to date.

What still must be decided about [T]? Describe.

What decisions will have to be made in the future concerning your subject?
Think about it.

Are all the facts about [T] as clear as you would like?

Describe the ambiguities. What problems do you have understanding your subject yourself? By 'ambiguities' I mean those mixed feelings you may have about this topic.

Who gives (and who receives) [T]?

I am often surprised by the creative answers to this question. There is usually an insight in understanding these roles. By 'gives' I mean 'is responsible for' these roles. By 'receives' I mean 'accepting the consequences of'.

What are some of the previous mistakes about [T]?

Simply, what has been wrong with the way your subject has been handled. Maybe 'mistake' is too harsh a term; 'mistreatment' may be better for this topic.

What would be the best thing that could happen to [T]?

If everyone in the world was as concerned about your subject as you are, would that be the best thing that could happen? Why or why not?

What would be the worst thing that could happen to [T]?

If people were no longer concerned about your subject, would that be the worst thing that could happen? Why or why not?

What could be considered a cause of [T]?"

This question is about causes and effects, but your answer should just mention the causes, the reasons, the 'whys' regarding your subject. For example, if I were writing about human rights programs, I would write something about the outrages of racism our world has witnessed. If I were writing about our huge military expenditures, I might mention the gulag archipelago and the ravages of totalitarianism.

Are the causes of [T] always the same? Describe.

Are the roots of your subject, figuratively speaking, always the same? Looking at this matter another way: could you describe different early symptoms? Or is there just one symptom?

Are the causes of your subject always different? Explain.

What are some of the different explanations for the existence of your subject? If there are none, why? Is there really that much agreement?

What will make people change their minds about [T]?

What would it take for most people to change their minds about your subject? Most of the answers to this question have something to do with a person's direct involvement with a subject like yours, your subject.

What could be considered a result of [T]?

This question is about causes and effects, but your answer should just mention the effects, the results, the outcomes of your subject. For example, if I were writing a paper about exercise, I would write about a stronger heart, a newfound alertness, and another way to spend money (jogging shoes, tennis rackets, bicycles, weights, etc.).

Are the results of [T] usually the same? Describe.

By 'results' I mean the 'effects'. You may have to dig up a little history to answer this question, or you may have to predict the future. In other words, can the final outcomes of this topic be predicted over and over again?

Fill in the blank: If [T], then _____

This is a type of induction, &. I am not trying to be tricky. In other words, if your topic exists, then other things... feelings, actions, etc. also exist. Try making a connection or two.

Fill in the blank: If [T] plus _____, then _____

This question asks you to create a complicated induction. Think of it in mathematical terms. If $2 + ?$ then $?$ "

What are the good consequences of [T]?

What good will come about from mankind's concern about your subject? For example, if I were writing a paper about college academics, some of the good consequences may be a better job in the future, a fuller understanding about our world, and an appreciation for good study habits. (stop snickering and get on with the answer).

What are the bad consequences of [T]? Describe.

What bad will come about from mankind's concern about your subject? In other words, what was, is, and will be the 'bad news' of this topic. If you cannot think of anything bad, then you belong in a Rogers and Hammerstein musical. But if you REALLY cannot find anything bad about it, then why not? What's so golden about your subject?

Who might believe that the good consequences of [T] are bad?

Here we are searching for the people who have counter arguments. Lawyers are always interested in this particular question. Most issues we write about are not that clear-cut, not that black and white.

Who would you consider an authority on [T]?

By 'authority' I mean a so-called expert. As you write the paper, you may quote these people. Generally, their opinions are respected, if not believed.

What makes you something of an authority on [T]?"

You probably don't think of yourself as an authority, so pretend that you are. What credentials do you think an authority on your subject should have? Education? Power? Wealth? Courage? Humility?

What special experiences made you select [T] as your topic?

If you have a good answer here, you will probably write a decent paper. By 'special', I mean 'unique', 'interesting', or 'important'. These experiences do not necessarily have to be yours. You could pretend to be a reporter.

How does the general public feel about [T]?

What are the most popular opinions regarding your subject? If there were an election about this topic, somehow, how would the voters respond? Pro? Con? Why?

Does public opinion about [T] differ from private opinion?

By 'public opinion' I mean the popular point of view. By 'private opinion' I mean the way people actually behave. Sometimes such ironic differences highlight the old adage: 'do what I say, not what I do!'

What motivates people toward or against [T]?

Simply, what makes people feel the way they do? Moral commitment? Pleasure? Fear? Peer pressure? And so forth.

What is a 'better course' for [T] to take? What do you recommend?

By 'better course' I mean for you to suggest a better solution to any problems associated with your subject.

BURKE'S PENTAD

What is the setting for [T]?

I'm thinking about specific locations for your subject. These locations may be physical or mental, natural or unnatural. For example, if I were writing about the arms race, it would be interesting to consider the diplomatic locations, the strategic military locations, or even the historical locations.

What particulars of the setting influence [T]? Describe.

Sometimes a specific feature of the setting has more importance. That is, it seems to stand out. If you were describing space, that feature might be the solitude, or perhaps the silence. Does your subject have such an important feature in its setting? Explain.

Is the setting around [T] unique? What makes it so?

'Unique' means 'one of a kind', 'special'. If your topic does not seem unique, then describe how it conforms.

Does the setting for [T] remind you of something in your own experience? Why or why not?

When writing a paper, don't neglect to explore your own experiences. You may discover something interesting enough for your introduction. Any memories?

Is the setting of [T] good, bad, or indifferent? Explain.

Settings are usually indifferent for most subjects, but sometimes the 'places' of your subject may seem unusually appropriate. Is this true, and why?

Are some important aspects of the setting of [T] ignored by people? Why or why not?

What particulars of your subject are thought to be less important. Do you agree? Often an answer to this question can produce a very persuasive thesis, for many people may be overlooking something significant.

What would be the ideal setting for [T]? Describe.

Sometime the conditions or the settings for the actions of a subject could be improved. Is this the case with your subject? Why or why not?

What impresses people about the setting for [T]? Describe.

Is there anything about the setting or surroundings of your subject that delights, motivates, puzzles, persuades, or influences someone in any way?

What happens in [T]? Describe.

An important question, for if you know what happens in and around your subject, you'll probably have a lot to say.

What causes [T]? Explain.

What forces help create your subject? This is not a simple matter, I know, but there are many insights in a careful exploration of causes.

Describe or list what others may not know about [T].

New information or information with 'surprise value' can make your paper interesting. So then name something new or surprising about your subject. For example, if I were writing a paper about UFO's, I would try to find or remember an interesting story about the UFO experience. You know, something like a specific person's trip to Venus.

Describe society's attitude toward [T].

By 'society's attitude' I mean what do people in general think about your subject. For instance, if I were writing about a controversial topic (say, 'abortion'), I would want to write something about people's varied viewpoints.

What are the consequences of [T]?

An important consideration when writing about the actions of a subject is clearly recognizing the consequences of such actions. In other words, what happens after or as a result of your subject?

Describe the inherent crisis in [T]. In other words, what is the main problem?

Another way to say 'inherent crisis' is 'basic problem' or 'general dilemma'. You can begin by discovering the two or more parts of your subject which create the problem. This answer is important!"

Describe how [T] is a custom or a habit of thinking.

By 'custom or habit of thinking', I mean for you to explore those matters which tend to keep your subject from changing.

How should people behave or act today considering [T]?

Often a subject can or should affect human behavior. This question asks what should we do. Should we fight? Should we change? Should we be quiet about it? Should we take steps to understand?

How are people consciously or unconsciously involved with [T]?

This is an interesting question since many people can be unaware of how your subject affects them. Maybe another way to phrase this question would be: are people actively or passively involved with your subject?

Who especially thinks about [T]? Why? Explain.

Who are the thinkers? Why are they thinking about your subject. Are they taking action? Explain why or why not. For example, if I were writing about the discotheque fad, I might want to explore what those in the nightclub business think about the 'fever'.

Do the people involved with [T] agree? Explain any significant differences.

This question has more to do with the facts surrounding your subject than the attitudes. Are the facts of the matter agreed upon by all interested parties?

Are the people involved with [T] for change or not? Explain.

To change or not to change, that is the question. Describe the people and their relative positions regarding change and your subject.

Complete: If the ends of [T] are _____, the means are _____

You have to think about two things here: the final product of your subject and how this product came about. Think about it.

How is [T] like mercury in a thermometer? Explain.

This analogy is one of many I could have asked you. One way to look at it would be to describe how your subject reacts to and measures its surroundings. You can probably think of another interpretation as well.

What props or devices are used in [T]? Describe.

Understanding the workings of your subject will help you write. By 'props' I mean instruments associated with your subject. I suspect this same definition holds for 'devices'.

What psychological or historical causes help create [T]? How so?

This is a tough question, and you may want to do some research about it. Essentially, you should be aware of cause/effect relationships. By 'psychological' I mean those things which go on inside the head. By 'historical' I mean those events and circumstances which shaped your topic.

What economic or political causes help create [T]? Describe.

This is a huge question, and you will not have time to explore it fully here today. Essentially, you should be aware of the cause/effect relationships. By 'economic' I mean those money matters which have influenced your topic. By 'political' I mean those decisions of the people, by the people, and for the people which have affected your subject.

What cultural or sociological causes help create [T]? Elaborate.

This is about the most difficult question in this sequence, and obviously you will not have time to answer it at great length. Mainly I want you to be aware of the cause/effect relationships. By 'cultural' I mean those deep beliefs and automatic behaviors of a nation or community of people which affect your subject. By 'sociological' I mean those specific needs of a particular group of people.

How can education be an important tool in [T]? Explain.

What do we need to learn about your subject? How are we going to be taught? Who is going to teach us? For example, if I were writing about inflation, I would write that we need to learn how dangerous inflation could be. I would add that we are not learning rapidly, and consequently only a severe recession will teach us anything important. Finally, I would locate some more specific information at the library.

How does money affect [T]?

Is money the root of all evil or the only hope for your subject? If I gave you \$1,000,000, how would it affect the situation? For better or for worse?

What is the ultimate goal of [T]?

I mean what would be the last achievement?"

How have the purposes of [T] been changed? Describe.

Sometimes purposes or goals change. Has this happened with your subject?

Does everyone agree that [T] has the same purpose? Explain any differences.

When there is a disagreement about the final purpose of a particular action, usually not everyone agrees about the ultimate purpose. If there are differences about what should happen, describe them.

What predictions can you make about [T]? Elaborate."

Have some fun with this question. Pretend you are a fortune-teller; what do you predict? What say you, great prophet of ?

How is the purpose of [T] like a beginning? I'll explain if you enter <e>.

Everyone at some time has felt that the end of one thing is just the beginning of another. Certainly, this gut feeling is true of your subject. Do you agree with me? Why or why not?

How is the purpose of [T] part of a larger purpose? Describe this larger purpose.

What's the big picture? How does your subject fit into the overall scheme?

What reasons can you list for the existence of [T]?

Why does your subject demand our attention in this day and age? What reasons can you give for the importance of your topic?

What solutions could you recommend for any problems caused by [T]?

I was hoping you would ask. New solutions pose new problems. You can count on it! Now think about how knowing more about your subject may create more problems. Do you agree with me? Why or why not?

What's so significant about [T]? In other words, 'so what?'

Try to give the most important characteristic or idea behind your subject. What is it that makes it so important, or at least important enough for you to write about it? What is it that will make your reader think that you have picked something good to write about?

CULTURAL ANALYSIS

Describe the main characters.

What jobs do the characters have (or do they have jobs at all)? To which social class do you think each character belongs (that is, working class, middle class, upper class)? What religions are they? What ethnic background? What kind of education have they had? What are their familial roles (are they mothers, fathers, brothers, sisters, daughters, sons, etc.)? Make a list of these characteristics for each character.

Describe the attitudes of the characters.

You might be able to put the characters into groups using the first prompt (for example, describe the working class people as a group). By "attitudes" we mean beliefs, whether they're conscious or unconscious, about anything and everything. What do they believe is their purpose in life? Do they even think about a "purpose" in their life? Are they concerned with money? What do they think about it? What do they think about their jobs? What do they think about their family? About families in general? Do they believe in God? Anything you can say about their attitudes would be helpful, even if it's as simple as "She likes to read books" or "He never likes to do what his father says" or something like that. What you're describing here is often called a character's (or a group of characters') ideology.

What forces seem to influence the characters?

Do economic forces--paying rent, having enough to feed the kids, getting a promotion at work, that sort of thing--seem to absorb much of each character's attention? How about biological forces--do the characters seem to be drawn by nature to do certain things? What "natural" forces can you identify in the story?

What historical forces are involved in the story?

For example, in *The Adventures of Huck Finn*, the historical forces at work in ante-bellum southern America affect all the characters. Could the story have taken place outside of that historical setting? What historical factors are important to the story you are analyzing?

What human forces affect the characters?

Are certain characters confronted by physical, human force (are they arrested by police, drafted into the army, imprisoned, forced into a mental hospital, killed by a robber, raped, anything like that)? Are certain characters

confronted by mental, human force (pressured into a marriage, coerced into thinking a certain way)? For example, Huck Finn feels compelled to turn in the runaway slave, Jim, to authorities—he feels a sort of peer pressure as a Southern white American in the nineteenth century to turn Jim in. Jim, on the other hand, confronts physical force when he is captured and imprisoned.

Do any characters seem to exercise free will?

In other words, do some characters seem to act or think against the ideological forces confronting them? Do they resist the "peer" pressure of whatever group you put them in the second prompt? For example, even though Huck thinks, as a Christian, that he will be damned to hell by helping Jim escape, he decides to help him anyway.

Which characters have power in the story?

Which characters seem to dictate what happens? Or which characters can make others do what they want? From what does their power derive—from being king, for example, or from being the strongest, or from having a lot of money, or from whatever.

Which characters do not have power in the story?

Which characters have their lives dictated for them? Which characters just seem to follow a pattern set for them, either by their parents, or by economic circumstances, or by the government, or by whatever? From what does their impotence derive? Does it derive from their own weak personality? Does it derive from their poverty? their ethnicity? their gender? or anything else you can think of?

What is the most important conflict in the story?

In other words, what is the story about? If you were going to summarize the action in a couple of sentences to a friend that was thinking of reading it, what would you say?

Are any of the forces you identified above involved in this conflict?

Some stories are about conflicting forces--for example, in the movie *The Graduate*, Dustin Hoffman's character seems to be in conflict with the suburban world he grew up in, especially with the suburban attitudes of his parents. But other stories don't seem to involve any of these forces--in *Romeo and Juliet* for example, the main conflict seems to be a feud between two families that share the same social estate, the same religion, the same ethnicity, the same beliefs, etc.; the conflict does not seem to be between ideological or historical or natural forces--the families simply hate each other.

If the main conflict does not seem to involve these larger forces, can you identify any secondary conflicts that do?

Are any minor characters involved in some conflict between larger forces? These may be characters that the author did not seem to be interested in. For example, the movie *Casablanca* seems most concerned with the love affair between Rick and Ilsa; the piano player, Sam, plays a minor role. But what if you focused your attention where the movie does not? What conflicts might be evident in Sam's life? The movie may hint at these, or the movie may completely ignore such conflicts, but you can discuss them anyway. What the story leaves out is often as interesting as what the story puts in.

When was the story written? Where was it written? And who wrote it?

It is important to talk about the historical circumstances of a work's production. Describe the author (you could describe the author the way you described the characters in the first two prompts). When and where did the author write the story, and what else was going on at that time? Of course this last question is open to a million answers, but you could reduce it to: What was going on at the time that seems relevant to the story? Answering these kinds of questions is called "historicizing" the story. Some stories that seem to have nothing to do with the historical circumstances of their production actually do. For example, think of the movie *Star Wars*. The movie is about a fictional galaxy "far, far away" and "a long time ago." But it was made in America in the 1970s. Do you think it might have anything to do with the cold war between America and Russia? Even if the author didn't have the cold war in mind, do you think *Star Wars* could have been filmed the way it was in, say, 1990s, when the "evil empire" of Russia seems to have disappeared? Answer these same sort of questions about your story.

NARRATIVE INVENTION

What is your writing task? If your instructor has given you an assignment, rewrite it in your own words. Write briefly what you think the assignment means.

Do you understand exactly what you're expected to do? Writing about the assignment in your own words may help you to discover whether there are expectations you don't understand or may have missed. For example, if your instructor has asked you to write an autobiographical narrative, is it clear to you what a narrative is and does? Can it be about any past experience, or are you limited to a certain kind of experience or phase in your life? Are there other specifications you should be aware of as you write—length, preparatory writing, a particular way of going about the writing task? Write until you are satisfied that the assignment is clear to you. If questions arise, get answers before you proceed.

What do you understand to be the purpose of this writing task? Think in writing for a few minutes about your purpose.

It might be tempting to answer that your purpose is "to fulfill the assignment," or "to please my teacher," and no doubt these express some of your reasons for doing the writing. But think hard about other reasons why you're being asked to complete this task. What is the writing intended to do? Is it intended to be therapeutic? Are you to engage in self-exploration? Will your instructor use the writing to diagnose your strengths and weaknesses? Will the narrative illustrate some point about you alone? Some universal point about humankind? Or will it serve to instruct others how to behave (or how not to behave) in a given situation? What other purposes might it serve? Consider the various purposes of such writing for your teacher, other readers, and yourself.

Whom do you see as the audience for this writing task? Spend a few minutes writing what you know about your audience.

Perhaps an audience has been specified for you. If so, write what you know about their familiarity with your topic, their interests, and their expectations of your writing. If no audience has been identified for you, who will most likely read your narrative? No one really writes for a "general audience" or "just anyone." At the very least, you'll probably be writing with your instructor in mind. Maybe you're also writing for one or more peers. A narrative written for your best friend would differ in significant ways from the same narrative intended for your parents, a group of junior high school students, or only male or only female peers. List several other potential audiences as rapidly as they come to mind. Choose the most likely of these

and consider some of the following questions: How might each influence what you choose to write and the way that you express it? What will they expect? What will you need to tell them or make them understand? How detailed will your writing need to be? Will your writing relate to anything similar in their own experience? Or will your experience be completely foreign to them? How do you see your relationship to each audience--casual, friendly, formal, instructive, conversational, etc.? What tone or style might be appropriate?

List potential narrative topics as rapidly as they come to mind. Brainstorm for about five minutes.

There are hundreds of activities and events in your life experience about which you might write; yet it's easy to sit and contemplate and think you have "nothing to write about." Brainstorming can help you to see the rich possibilities in your past. List possible topics with just a few words, such as "the cemetery on Halloween" or "calling 911"--enough to remember the event when you see the words later. Don't stop; list as rapidly as you can for as long as you care to. It may help to set a timer for five minutes and brainstorm until your time is up. At this point, don't be judgmental or dismiss anything that comes to mind. "Getting my pet duck" may seem a thoroughly unsuitable topic, but it may lead you to remember a related incident--"How I saved my brother from drowning at the duck races"--or may even call to mind something unrelated--"Ducking out of a party turned drunken brawl," for example.

Scroll back through your list of potential topics and choose the one that you'd most like to write about.

Don't worry too much at this point about whether you think your audience will find this topic interesting. The most interesting writing usually comes from something the writer cares a great deal about. It might help you to write a few lines about why this topic appeals to you.

Brainstorm again, this time about *. Write about the event rapidly. Don't worry about style or form; just write to remember.

It's tempting to sit and stare at a blank screen until you come up with just the right opening line. In fact, your original opening paragraph may not even be appropriate by the time your narrative takes shape, so don't labor over it now. Instead, try to remember and write down as much as you can about the event you have in mind. Call to mind sensory details, people who were there, colors and tones, bits of dialogue--anything that might make the experience real to your readers. There are many ways to generate material. Brainstorm as you did to come up with your topic, using short phrases to list

and describe aspects of the experience as you recall them. Try free writing: plunge in and write for ten minutes without stopping, getting the experience down before you have a chance to edit or change anything. (You might even want to try this with the screen turned off; this way you won't be tempted to edit while you write!) Try free writing in this way two or three times, without consulting your earlier efforts each time. Write your experience as a letter to someone who was there. Use whatever method helps you to get the experience down in words. If this seems like a waste of time, remember how much time you could waste staring at a blank screen with "nothing to say."

What seems to be the point or the thesis in what you have written? Try to write it out clearly.

Begin by asking yourself why you remember or want to write about this circumstance or event, and why you want someone else to read your account. What is the importance in this narrative for you? Then try to universalize a bit: What should other readers understand from reading your narrative about its potential importance to them? Does * illustrate some caution, some lesson, some point about the human race or some small segment of it? Your thesis can be implicit in your narrative; that is, you don't have to state it blatantly if the narrative makes the point clearly enough. Maybe it will help to put yourself in another reader's shoes: read over the material you've generated and ask yourself: So what?

Scroll back through the text you've generated. Note or highlight anything that seems especially important or useful in writing about *. What details support your thesis?

You may discover that your writing has taken a different direction or that the details suggest a different emphasis from the one you had in mind in the beginning. This is not unusual. Writing frequently takes on a life of its own. Be flexible; unless you feel you must maintain the focus you began with, don't be afraid to change your mind and write what the material suggests.

How successfully will the material you've generated meet expectations for writing task, purpose, and audience? Scroll back to review your initial writing about these.

So far you've been writing with only one goal in mind: generating material to tell your story. Now it's time to consider how you might shape and mold the material to satisfy other goals and expectations. Will your writing satisfy the writing assignment? Is this the kind of narrative your instructor has asked you to write? Does it need to be altered in any way? If you don't feel it's working, do you need to go back to your list of potential topics and try another? Are you limited to, say, 500 or 1000 words? Do you have 5000

words of text? Perhaps you could tell your story by focusing on five or ten most significant minutes instead of beginning with the alarm going off that morning. Do you have enough detail? If not, could you talk with others who shared the experience, or review journal entries, newspaper accounts, yearbook or school newspaper stories? Will * fulfill the purpose(s) the writing is intended to serve? Now is the time, too, to begin thinking about audience: are voice, style, amount of detail appropriate for the audience you have in mind? Is your approach to the story too familiar, too emotionally charged--or not familiar or emotional enough? Change whatever you need to. If necessary, go back and generate more or different information and detail.

Think how you might best organize your narrative. Try an informal outline, listing what might come first, second, and so on.

Is there an obvious order to your narrative? It's tempting to tell a story in chronological order. Consider other possibilities as well--reverse chronological order, for example (beginning with the resolution or conclusion), or a series of flashbacks. Think of stories you've enjoyed or movies you've seen; how were the events arranged? Scroll back through your writing and note the major stages or steps in the narrative. List them, moving them around until you think you have the best possible order for telling the story. Of course you may change your mind many times as you draft and revise. The informal outline should simply get you started.

Write a first draft, beginning to end. Scroll back through your prewriting to borrow details as needed.

Keep in mind that your first draft will not be your last draft. Don't labor, at this point, over just the right word, or over correct spelling or punctuation. These can be edited and corrected later on. For now, focus on getting your story told in a clear and orderly fashion--and in a way that satisfies the requirements of the writing task and the expectations of your readers.

POETRY ANALYSIS

Paraphrase what the poem says.

Poetry is often written in language that is difficult to understand at first glance. Go through the poem line by line (if it's short enough--if not, perhaps go stanza by stanza) and put it into your own words. Look up any words you don't know. This paraphrase is called the literal level of the poem. You should be able to answer the question, What is this poem about? You might answer that the poem is about love, or death, or growing up, or poverty, or whatever. Your answer might be called the theme of the poem.

Is the poem a narrative? Or is it a series of images?

If the poem tells a sort of story, it is a narrative. If you can't detect a story, the poem is probably constructed as a series of images. Can you identify those images? Where does each image begin and end?

Who is the speaker in the poem?

Lyric poems usually have one consistent voice--as if one person were speaking the words. This person should not necessarily be identified as the poet. What can you figure out about the speaker from what she or he says in the poem? Describe the speaker as if she or he were a character in a story.

Can you identify the speaker's attitude in the poem?

Is the speaker sincere? or ironic? pissed off? grief-stricken? Do you think you can trust the speaker? Why or why not? Remember, the speaker is like a character. Do you like him or her? Why or why not?

What is the occasion for the poem?

In other words, what is the situation that prompts the poem? Is a suitor wooing a lover? Is someone mourning a friend's death? Is someone contemplating nature? Is it impossible to imagine any situation at all?

What is the structure of the poem?

Is the poem broken into stanzas? If so, does each stanza correspond to one particular thought or image? What is the rhyme scheme of the poem (or are there no rhymes)? Can you identify the meter?

How does the structure influence the meaning of the poem?

Structure is often most important when it is broken or when it breaks your normal expectations. The meter probably makes you read the lines of the poem differently than if they were arranged as normal sentences. What differences can you identify? How do the differences affect the meaning of the words? How does the rhyming affect the meaning of the poem? For example, do the rhymes make you emphasize certain words that wouldn't have been emphasized if you read the poem as a piece of prose?

If you think the poem expresses an emotion, how does the structure contribute to that expression?

For example, if the poem is about a friend's death, is the cadence somber and regular, or is it broken, or is it apparently unrestrained? A regular meter might remind you of decorous, public grief that you might expect at a funeral or a requiem. Unrestrained meter might express private, uncontained emotion.

Does the structure put the poem into a certain genre?

For example, sonnets usually have fourteen lines; ballads usually have many stanzas, each four lines long. You may need your instructor's help with this question, but it is important. Some genres have, through the years, become associated with certain themes, almost as if they were ceremonial ways of dealing with love or death or what have you. Sonnets are often love poems. Elegies are about dead people. Ballads often express melancholy. If the structure of the poem suggests a certain genre, would you say the rest of the poem lives up to the conventions of that genre, or does the poem break your expectations?

Discuss the imagery in the poem (these questions will help you analyze the symbolic level of the poem).

You've already identified the images in response to the second prompt. Can you think of anything that would link these images together? For example, in one famous poem by Shakespeare three images—winter, the setting of the sun, and the dying of a fire—follow each other in succession. Taken separately they might express any number of things, but by placing them together the speaker emphasizes their common denominator: they are all endings.

How do the images relate to the poem's theme?

For example, the theme of Shakespeare's poem is old age. Each image is likened to the speaker's old age, and so each image tells us something unique about old age. The dying fire might be taken as symbolic of the speaker's own fading passion. What do the images you have identified tell you about the poem's theme?

Examine the individual images more thoroughly.

What associations are called to your mind by the image? Are there any associations that are based in social convention (for example, doves usually signify love or peace, while crows might signify death)? Get a picture in your mind's eye of the image. Now write down everything that comes to your mind. Does the image scare you? make you happy? or lonely? What personal associations do you have for the image?

What kind of language does the speaker use?

Pay particular attention to the individual words. Do any seem unusual? Or do any seem to stand out, as if they were meant to be given special attention? Or does any word particularly appeal to you? Write down all your associations with the word. What is its connotation? How does it make you feel?

What do you think the poem means?

Go back to the theme you've identified. Now, after exploring the imagery, the structure, the diction, and the speaker of the poem, what do you think the poem is telling you about that theme?

PROSE ANALYSIS

Sketch the main story line.

Who are the main characters? What do they do (or what is done to them) in the story? If someone asked you what happens in this story, how would you respond?

What is the climax to the story?

Usually the climax will be an important event that changes the situation of the characters, or an important decision made by one of the characters. Can you identify more than one climax?

How does the climax affect the characters?

Do any of the characters change? Perhaps their understanding of themselves or their world will change. Or perhaps their circumstances will change--they will become poor, or rich, or they'll die, or get married.

Which characters do not change?

What relation do these characters have to the characters that do change? Do they cause the change somehow? Are they helpers, or are they hinderers?

Who is the narrator?

Is the narrator a character in the story? If so, describe that character. Do you like him or her? Why or why not? Do you think the narrator gives a fair account of the events, or is he or she biased in some way?

Is the narrator outside the story?

Narrators who are not present in the story are usually called third-person narrators. What judgments does the narrator lead you to make about the characters?

Is the story ironic?

Do you think the narrator speaks for the author (that is, do you think the author shares the narrator's judgments)? Do you think you are supposed to share the narrator's judgments? If you answer "no," then the story is ironic.

What are the main settings of the story?

Is it in the city, or the country, or the suburbs? What moods do these settings produce? How do the settings affect the mood of the story? Do particular settings seem appropriate to the personality of any of the characters? Which ones?

Pick an image that recurs throughout the story.

Does any object (or type of object) keep appearing? Does the story seem to focus attention on any particular object (for example, does some object seem to be emphasized even though it doesn't have much of a practical role in the story)? For example, does the moon keep appearing in certain scenes, or does a ring get special attention?

This object or image is probably symbolic. What might it be a symbol of?

The symbol might have a meaning already from real life--for example, a ring might symbolize a commitment between people, or the moon might symbolize love. Or the story might attach another meaning to the symbol. What do you think the symbol stands for?

What does the symbol mean?

For example, if a ring appears in the story, and you think it stands for a commitment between two of the characters, whatever happens to that ring might indicate something about that commitment. If the ring is lost, perhaps it symbolizes a broken commitment. What happens to the symbolic object or image you have identified? What does that tell you about what the symbol stands for?

What genre is this story?

Most stories correspond to one of a few different types. Refer back to your first answer to see a sketch of the story. Could you characterize this story as a journey or a quest? Is it a "coming of age" story? Is it a tragedy (does the main character take some sort of fall and learn too late why she or he fell)? Is it a "girl meets boy" story? What other stories can you name that are similar to this one?

How does the narrator present the story?

Does it begin at the beginning, or does it begin in the middle and flash back to the beginning later (this is called *in media res*, which means "in the middle of things")? Are certain events left out that you can surmise must have taken place? Which parts of the story get the most emphasis?

Outline the plot of the story.

The "plot" is the way the narrator presents the story--how the story is told (only very rarely is a story told from beginning to end with nothing left out and nothing given special emphasis). One narrator might have chosen to tell the story in a different way. What reasons can you think of that might explain this particular plot?

GLOBAL REVISION

What do you like about the paper? What works well?

Come now, there must be something good you can say about the paper. Is it an interesting topic? Has the writer given a particularly good example? Are there any memorable visual images? Do the sentences show variety in their length and construction? Does the paper include specific details about the topic? Is the material clearly organized?

How well do you think the writer keeps his or her readers in mind?

Does the paper consider the attitudes of the reader? Does it take into account the reader's previous experiences and knowledge? Does it contain information that will interest the reader? Are the vocabulary, tone, and style appropriate for the chosen audience? Is the paper too long for a busy reader, or too short for someone who needs an in-depth account?

How could he or she communicate better with the reader?

Does the paper consider the attitudes of the reader? Does it take into account the reader's previous experiences and knowledge? Does it contain information that will interest the reader? Are the vocabulary, tone, and style appropriate for the chosen audience? Is the paper too long for a busy reader, or too short for someone who needs an in-depth account?

Does the writer seem to have a clear purpose?

Is it clear what the writer is trying to accomplish? Is there a genuine need for the paper? Does it primarily inform, persuade, explain, or entertain? Is the purpose appropriate for the audience? For instance, there isn't much point in addressing a persuasive paper to a reader who already agrees with the writer's position, or to one who is absolutely opposed.

What suggestions can you make about improving the purpose?

Is it clear what the writer is trying to accomplish? Is there a genuine need for the paper? Does it primarily inform, persuade, explain, or entertain? Is the purpose appropriate for the audience? For instance, there isn't much point in addressing a persuasive paper to a reader who already agrees with the writer's position, or to one who is absolutely opposed.

How well does the paper focus on its topic? What suggestions can you make?

Has the writer narrowed the topic enough to provide specific details without overwhelming the reader? For example, a short paper called "Communism vs. Capitalism" could hardly be expected to provide more than a few generalities about the two economic systems. If the topic does need to be narrowed, what sub-topics in the paper are especially interesting? Could one of them be expanded into a complete paper?

What questions do you have about the paper? What more do you need to know?

Does the paper bring up any important points without fully explaining them? What details are needed to support the claims made by the writer? Does the paper include facts which seem irrelevant to the topic?

What examples might help?

Does the paper include ideas that could be explained more clearly by specific examples? Would anecdotes, metaphors, or comparisons help the reader to understand certain points? If the paper concerns human activities, is the reader able to see examples of individual people performing those actions?

What specific suggestions do you have for improving the paper?

What particular problems do you believe the writer needs to concentrate on in the next draft? What improvements will help to make the next draft significantly better than this one?

General comment:

What is your overall impression of the paper? In general, do you find the topic to be an interesting, manageable one? What do you see as the clearest direction for the next draft to take?

LOCAL REVISION

What do you like about the content of this draft?

Do you find the idea especially intriguing? Did the paper offer examples that you had not seen or had not thought of yourself? Did the paper "move" you intellectually or emotionally? Did the paper change you in some way?

What do you like about the writing style?

Is there a strong voice? Did the paper read smoothly or did you have to constantly re-read the draft? Did the writer compose an especially effective sentence or turn a humorous or striking phrase?

What is the main idea of the draft?

What sentence or group of sentences imply or state the purpose, focus, and issues of the paper? Quote the thesis statement. If you can't find one, create one that you think would work. How could the writer make the thesis more clear?

How effective is the introduction? What could be done to improve it?

Does the introduction capture your interest? Does it present you with a clear understanding of where the writer is about to take you? Does it explain the premises of the paper? Does it focus the topic?

Does each paragraph act as an integral part of a unified presentation?

Look at each paragraph in the draft. What is the purpose of the paragraph? In other words, how does each paragraph function in the overall effect of the draft? What is the purpose of each paragraph, and is the purpose significant? How is each body paragraph related to the introduction? To the next paragraph? To the paragraph before it? How would the draft be different if the paragraph in question were eliminated? How would the draft be improved if the paragraph appeared somewhere else in the draft? Where would you place this paragraph and why? What would you do to improve the purpose of each paragraph?

How well has the writer organized the paper?

Are all the paragraphs in the best logical order? Does the argument of the paper follow in an effective and appropriate sequence? If you were writing this paper, how would you "re-shuffle the deck" to make the argument stronger? Offer a new arrangement of ideas for the writer. At what points in

the draft did you find yourself muttering "Why is the writer telling me this?" or "What does the writer mean?" Also, at what points did you find yourself having to stop and return to an earlier section of the paper to try to recreate your path?

What ideas, paragraphs, sentences need to be cut out of the paper?

What parts of the paper are superfluous? Which paragraphs, ideas, etc. do you feel have nothing to do with the paper, or at least contribute too little to warrant remaining in the draft?

Has the writer used effective documentation?

Does the writer provide sufficient professional or authoritative support for the argument? Or does the writer use so many citations that the paper's perspective is unclear? Has the writer used MLA style? Are the parenthetical references correct? Does the draft have a Works Cited page? Is the page set up correctly? Has the writer included only those works that are actually cited in the draft?

How effective is the ending of the paper? What could be done to improve it?

Are you left with a sense of closure and satisfaction? Are you left with the feeling that you'd like to or need to hear more? Are you left shrugging your shoulders with apathy? Do you find that you want to seek the writer out and continue the discussion?

General comments:

What is your overall impression of the paper? In general, do you find the topic to be an interesting, manageable one? What do you see as the clearest direction for the next draft to take?

NARRATIVE REVISION

Has the writer understood and followed the assignment as given? Can you clarify any aspect of the assignment for the writer?

If you have any doubts about whether this paper fully meets the assignment, this is the place to voice them. Perhaps you feel, for example, that the writer has not fully understood how to write a narrative of the sort the instructor has assigned. Or perhaps there are portions of the assignment the writer has forgotten--specific length, or a request to stick to a particular range of subjects. On the other hand, if the writer seems to understand the assignment perfectly, move along!

Does the writer seem to have a clear purpose? What do you understand that purpose to be?

Is the writer using this narrative as therapy, for example, and if so, is this a purpose appropriate to the assignment? Does the narrative have a broader purpose--to inform about some important issue, to persuade readers to adopt a point of view, to convince them to take action? Does the writer hope to make some point about a group, about a type, about human nature generally?

Does the writer clearly consider the knowledge and expectations of the intended audience? Might the writer be more audience-aware?

Audience awareness might include a number of things. Are the writer's tone and style appropriate, for example? Or is the writer too familiar, too condescending--or not familiar or authoritative enough? Does the writer assume the audience knows and understands more about the event than they might actually know? Where do such assumptions interfere with a reader's understanding? Is there so much information as to make a reader lose interest or momentum? Can you point out such places to the writer? Has the writer considered how the reader's attitude toward the subject of the paper might affect the way the reader responds? That is, might the intended audience find this paper insulting, consider it an attack, or fail to see the significance of the topic and thus find the paper uninteresting? Are there other ways in which the writer might better consider the intended audience?

Does the writer seem sincerely interested in the topic about which she or he has written?

A writer's enthusiasm for his or her subject matter will come through in lively and enthusiastic writing. On the other hand, it's often easy to tell when a writer has written carelessly or thoughtlessly, just to get something down and finished. This careless writing may also fail to engage the reader.

(Of course, you should not confuse your own careless or lazy reading with carelessness on the part of the writer.) Where does the writer seem particularly involved or engaged with the writing of this narrative? Where, if anywhere, does the writing seem forced or tired, and how might the writer enliven it?

Write a sentence or two in which you state the writer's apparent thesis or point.

Maybe the writer has stated the point of the narrative directly somewhere in the paper. If so, quote the passage that makes the statement. On the other hand, the point of the narrative may be implicit. In this case, write out the apparent point in your own words.

Does everything in the narrative seem to contribute to the thesis or point? Is there anything in the paper that seems unnecessary or detracts from that point?

Has the writer taken you where you expected to go in the narrative? Let the writer know about places that felt like detours or unnecessary side trips. Were there details that didn't seem to fit, or that seemed to belong to another story? Point out anything that doesn't seem at home in this paper. Be as specific as you can--for example, "The second paragraph on page two, where you begin to talk about the inviting selections on the dinner menu, seems to belong to another story. I'm not sure how it relates to your account of the disastrous date."

What details or passages seem particularly effective? Note them, explaining what makes them work so well.

These might be details you remember clearly when you've finished reading, or passages that you found especially engaging or entertaining as you read. They might also be strong descriptive phrases or sentences that really pack a punch. Be as specific as you can in pointing them out--for example, "The closing line on the last page made me say, 'Wow!' It was subtle and effective to use raindrops washing out the heart in the sand to foreshadow the breakdown of the relationship that we knew by then was coming."

How well does the organization of the narrative details work? Can you suggest changes or alternatives?

Review the narrative quickly, paying close attention to the writer's method of organization. Does the story move smoothly from point to point, or are there points that seem jarring and out of place? Does the writer give away too much too soon--or withhold too much for too long? If the writer has tried

something other than chronological order of events, how well does the alternative work? Is it easily readable, or does it confuse you in places? Even if the current organization seems to work, can you suggest others the writer might try? Can you see passages that might be effectively moved elsewhere in the paper? Be specific in pointing them out—for example, "The first line in the first full paragraph on page two seems to sum up the significance of the whole experience for you. Would it be more effective to save that line for the conclusion?"

Put yourself in the place of the writer. What would you do to revise the paper from here?

Try to make your comments as useful and as extensive as you can. Even if you think the paper seems excellent as is, you can imagine other things the writer might do or experiment with. Focus on large-scale things--thesis and organization, for example--at least as much as small-scale things like sentence structure and effective adjectives. Minimize attention to matters of spelling and punctuation at this point, though the writer may appreciate a note about some obvious and repeated error, such as a key word misused again and again.

APPENDIX E: KIRKPATRICK'S ASSIGNMENTS

1. You must have speculated, no matter how remotely, on why you are now attending KCC rather than doing something else. What is it you imagine you are doing here? What is the meaning of a formal education in the context of your own life?

What do you expect from the process of teaching and learning in the time you will spend here? What is it you want to learn exactly? How do you propose to go about doing it? Do you intend to do as you're told, is that what learning consists of? Or do you intend to do something other than what you're told? Is there anything you would like to learn in your formal education that you doubt you can? And what do you expect of your teachers? Are they to provide information only? Are they to interfere with your way of thinking? Do you have an idea of what a Good Teacher is? What's a Good Student?

2. Describe a situation in which someone taught you what you consider to be a good lesson. What was the occasion? Who was there? What was said and done? To judge from the way you have written about it, what exactly is a good lesson?

When have you given someone else what you consider to be a very good lesson. Again, describe the occasion, who was there, what was said and done. Again, also, to judge from your paper, what is a good lesson?

3. Describe a situation in which you gave yourself what you consider to be very good advice that you did follow. What was the occasion? What was said and done? Explain your answer.

Describe a situation in which you gave yourself what you consider to be very good advice that you did not follow. Who was there? What was said and done? Once again, explain your answer.

Try to explain some of the similarities and differences of paper 2 and 3. Don't dwell on the obvious, think about it.

4. (See Wayne C. Booth supplement) If you were to apply these remarks of Mr. Booth's to your own activity as a writer, what would you say you really "know about?" What "ideas" would you point to as being "connected with your own experience?" How would you talk about them?

Choose such an idea, something you feel you really know about," and write a paper in which you make clear exactly how the idea is connected with your life as you are living it.

On the basis of what you have written, can you see any reason for your having pointed where you have?

Go back to the remarks of Wayne Booth. Consider the kind of learning he says he poured into those papers on the Okies and race relations: "Every opinion was derivative; every observation second-hand." This is usually known as rote-learned knowledge or as rote learning.

Consider your attitudes toward rote learning. How much of your past education would you say has consisted of it? How are you accustomed to hearing it talked about? Examples? Are you used to hearing it praised by your teachers, by your family, by your fellow student? Or is it something you expect to hear condemned? How do you feel about it yourself?

5. (See Malcolm X supplement) What about you and your education in the light of this description of a learning experience? Can you imagine yourself doing such a thing as copying out the dictionary under any circumstances? Have you ever done anything like that? Have you ever known anyone or of anyone other than Malcolm X who did? With what results?

Can you imagine any benefit to your doing such a thing? Any detriment? When it comes to an understanding of such terms as "dictionary, copying," "read back aloud," and "words," what similarities are there between you and Malcolm X? What are the differences?

Note: It will be assumed that when you come to class to discuss this assignment, you will know who Malcolm X was and know also something about his life, his career, and what he stood for. Be ready to furnish specific information on your references. Hearsay, word-of-mouth information, will not be acceptable. For what reason do you suppose?

6. (See Ben Franklin supplement I) Examine the issues here in the light of your own life and experience. Have you ever set a project for yourself of the sort that Franklin did? Did the possibility ever occur to you? How do you account for the fact that it did or didn't? Does Franklin's project have anything to offer you? How do you know? Be sure you explain what you mean by "project here."

Note: Again, it is assumed that you will know something of the life and character of Benjamin Franklin when you come to class and that you will be able to supply written sources for your information.

(See Benjamin Franklin supplement II) When you compare the benefits which Franklin "ascribes" to his virtues in this reading with those same

virtues in his original list, how would you describe the difference between what he seems to have hoped he would get from working on them and what he seems to have gotten?

How do you characterize the voice you hear speaking to you in the passage? What sort of tone does it have? Are you being asked something in such a passage? Told something? Taught something? Or what exactly? And what is your response to what you hear?

Did Franklin see his faults "diminish?" Does the passage above influence your belief one way or another? Why?

Return also to the question of whether Franklin's project has anything to offer you. Is your stand on such a question the same as it was? How do you account for this? Do you understand the term "project" the way you first did? Why?

7. (See D. H. Lawrence supplement) What do you think Lawrence is doing in his essay on Franklin? Is he attacking him? Is he trying to teach something? Who would make up the ideal audience for D. H. Lawrence?

Does Lawrence have anything to offer you? Are his assumptions about the nature of human character your assumptions. Or do you disagree with him? Are you comfortable in your agreement or disagreement? Why?

Note: Once more, as you found out about Malcolm X and Benjamin Franklin, find out about D. H. Lawrence by the time you come to class.

8. (See supplement on A GOOD TEACHER) Whatever the basis of your evaluation of the teachers you have had in the past, you have certainly had, at some time or other, a teacher you think of as good.

Choose a teacher from your experience that you would call a good teacher, one from whom you believe you learned something, and write a paper in which you show what's good about him, so far as you're concerned. What made him or makes him a good teacher? The key word here is "show." What did this teacher do, exactly? What did you do? What came of this doing? Perhaps you could write this paper as though it were a scene in a short story, a particular scene in which particular people move and speak.

9. (See Wilder and Agassiz supplement) One sentence from the passage has been omitted (see ellipses). The form of it is: "The following incident illustrates both his....(two words) and his.... (one word)." From what you have of the passage to work with, determine what you can of what Wilder seems to

think of Agassiz as a teacher, and then, just for fun, try to supply the missing three words. Why do you choose the terms you do?

Now choose three words which seem to imply something different from the words you think that Wilder may have used. How can the account be read so as to justify this second set of words as those that Wilder may have used?

What does the fact that two such readings are possible enable you to conclude about Agassiz as a teacher, about Wilder as a student, about the nature of the teaching-learning process? What did Agassiz do? What did Wilder do? What came of this doing?

Workshop # 17

You will be reading the paper that was received by you to your group? You will be asking for feedback from them as well as from yourself, and it will be your responsibility to write a critique of the paper based on the following questions. This sheet will be attached to the paper. Place small check marks in the margin if you notice an editing error.

1. Compare the assignment written to the one assigned. Was what was written, what was asked for?
2. Are there any suggestions of ideas that could have been included to make the paper more thorough?
3. Are there any ideas that were particularly well stated?
4. On a scale of 1-10, this group gives this paper a _____

(See Shaler and Agassiz supplement) Explain with specific instances what it was exactly that Shaler learned from Agassiz. Is what Shaler seems to think he learned from Agassiz the same thing that Agassiz taught him? Is what he seems to think he learned the same thing as what he did learn?

How would you respond if you had been Shaler? Explain in terms of the variety of things that happened to Shaler.

When you compare yourself as a student with Shaler what similarities do you find? Any differences?

Note: When you come to class know who Louis Agassiz was and, again, be able to supply the printed source or sources for your information.

Supplement to Assignment

Here is what a teacher of writing has to say of the papers he wrote as a student for an English course in college:

. . . My own papers in that course were generally regurgitated liberalism. . . . There was nothing in them that came from my own experience, my own notions of what would constitute evidence for my conclusions. There I was, in Utah in the depths of the depression, writing about the Okies when I could have been writing about the impoverished farmers all around me. I wrote about race relations in the South without ever having talked with a Negro in my life and without recognizing that the bootblack I occasionally saw in Salt Lake City in the Hotel Utah was in any way related to the problem of race relations. . . . My life, my observations, my insights were not included in those papers on the Okies and race relations and the New Deal. Every opinion was derivative, every observation second-hand. . . . What I wrote was therefore characterless, without true personality, though often full of personal pronouns.

--Wayne Booth*

An obvious conclusion to be drawn from Booth's evaluation of his work is that he was not writing about his own experience, about what he really knew of the world around him. (And why not, do you imagine? Did he have a Bad English Teacher? A Poor Background? Was he just Lazy? Any other possibilities?) It is no surprise, therefore, to find him advising teachers of writing to get their students "to write about something they know about."

Papers about ideas written by sheep are boring; papers written by thinking boys and girls are interesting. The problem is always to find ideas at a level that will allow the student to reason, that is, to provide support for his ideas, rather than merely assert them in half-baked form. And this means something that is all too often forgotten by the most ambitious teachers--namely, that whatever ideas the student writes about must somehow be connected with his own experience.*

*Excerpts from "Boring from Within: The Art of the Freshman Essay," by Wayne C. Booth are reprinted from The Norton Reader, third edition, Arthur M. Eastman, Gen. Ed. By permission of W. W. Norton & Company, Inc. Copyright 1973, 1969, 1965 by W. W. Norton & Company, Inc.

Supplement to Malcolm X Assignment

Here is a description of a learning experience taken from The Autobiography of Malcolm X.*

The experience spoken of took place toward the beginning of Malcolm X's serving a ten year prison term. He had had only an eighth grade education. In his attempts to write letters about "how the white man's society was responsible for the black man's condition in this wilderness of North America" (he wrote to the Mayor of Boston, the Governor of Massachusetts, and the President of the United States among others), he found himself, as he says, "increasingly frustrated at not being able to express what [he] wanted to convey. . . .In the street," he writes, "I had been the most articulate hustler out there--I had commanded attention when I said something. But now, trying to write simple English, I not only wasn't articulate, I wasn't even functional. How would I sound writing in slang, the way I would say it, something such as, 'Look, daddy, let me pull your coat about a cat. . . .'" Also, Malcolm X speaks of his "envy" of a fellow prisoner whose "stock of knowledge" enabled him to "take charge of any conversation he was in." In an attempt "to emulate" this prisoner (these are his words "envy" and "emulate"), Malcolm X tried to read what he could, but in skipping the words he didn't understand, he went through, as he puts it, "only book reading motions" and ended up with "little idea" of the meaning of what he had read. In order "to study, to learn some words" (and also "to improve penmanship"), he requested a dictionary along with some tablets and pencils from the prison school. The following is his account of what happened once these materials had been given to him.

I spent two days just riffling uncertainly through the dictionary's pages. I'd never realized so many words existed' I didn't know which words I needed to learn. Finally, just to start some kind of action, I began copying. In my slow, painstaking, ragged handwriting, I copied into my tablet everything printed on that first page, down to the punctuation marks. I believe it took me a day. Then, aloud, I read back, to myself, everything I'd written on the tablet. Over and over, aloud, to myself, I read my own handwriting.

I woke up the next morning, thinking about those words--immensely proud to realize that not only had I written so much at one time, but I'd written words I never knew were in the world. Moreover, with a little effort, I could remember what many of these words meant. I reviewed the words whose meanings I didn't remember. Funny thing, from the dictionary first page right now, that "aardvark" springs to my mind. The dictionary had a picture of it, a long-tailed, long-eared, burrowing African mammal, which lives off termites caught by sticking out its tongue as an anteater does for ants.

I was so fascinated that I went on--I copied the dictionary's next page. And the same experience came when I studied that. With every succeeding page, I also learned of people and places and events from history. Actually the dictionary is like a miniature encyclopedia. Finally the dictionary's A section had filled a whole tablet--and I went on into the B's. That was the way I started copying what eventually became the entire dictionary. It went a lot faster after so much practice helped me to pick up handwriting speed. Between what I wrote in my tablet, and writing letters, during the rest of my time in prison I would guess I wrote a million words.

Throughout his Autobiography, Malcolm X speaks of this experience in tones of unmistakable gratitude. He read books too, of course, and talked with many of his fellow prisoners. He debated and took advantage of classes provided by the prison administration. But the act of copying out the dictionary verbatim he specifies as a seminal experience in his education.

* * *

Do you believe that Malcolm X did what he says he did? In prison one is likely to have time on his hands to be sure, but the whole dictionary? Almost a million words? Why do you believe him or disbelieve him?

Suppose Malcolm X actually did exactly what he says he did. To judge only from what you read of his words in this exercise, what would you say his motivation for copying the dictionary was? Would you call his motives admirable? Complex? You will be speculating here, of course, but not airily supposing; you will be looking, that is, at how you move from words to meaning in Malcolm X's sentences.

It is clear that Malcolm X did not want to write as he talked: "How would I sound writing in slang?" How would he have sounded, and why do you suppose he wasn't satisfied to sound as he thought he would have? Isn't naturalness a virtue?

Supplement to Ben Franklin Assignment

In his Autobiography, Benjamin Franklin tells of his dropping formal attendance at the Presbyterian church. He was in his mid-twenties at the time and had been what might be called today a "good Presbyterian" for most of his life. But he had been growing increasingly dissatisfied with not receiving from the Sunday services "the kind of good things that [he] expected. He was particularly disappointed in the sermons he heard, which he describes as chiefly either polemic arguments or explications of the peculiar doctrines of our sect. To me [they were] very dry, uninteresting, and unedifying, since not a single moral principle was inculcated or enforced, their aim seeming to be rather to make us Presbyterians than good citizens.

Such windy Sundays came once too often, and though Franklin continued throughout his life to support the church as an institution by paying his annual subscription (he also made donations for the founding of other churches), he "went no more to the public assemblies." Franklin continues:

It was about this time [that] I conceived the bold and arduous project of arriving at moral perfection. I wished to live without committing any fault at any time; I would conquer all that either natural inclination, custom, or company might lead me into. As I knew, or thought I knew, what was right and wrong, I did not see why I might not always do the one and avoid the other. But I soon found I had undertaken a task of more difficulty than I had imagined. While my care was employed in guarding against one fault, I was often surprised by another; habit took the advantage of inattention; inclination was sometimes too strong for reason. I concluded, at length, that the mere speculative conviction that it was to our interest to be completely virtuous, was not sufficient to prevent our slipping; and that the contrary habits must be broken, and good ones acquired and established, before we can have any dependence on a steady, uniform rectitude of conduct. For this purpose I therefore contrived the following method.

In the various enumerations of the moral virtues I had met with in my reading, I found the catalogue more or less numerous. as different writers included more or fewer ideas under the same name. Temperance, for example, was by some confined to eating and drinking, while by others it was extended to mean the moderating of every other pleasure, appetite, inclination or passion, bodily or mental, even to our avarice and ambition. I proposed to myself for the sake of clearness, to use rather more names, with fewer ideas annexed to each, than a few names with more ideas; and I included under thirteen names of virtues all that at that time occurred to me as necessary or desirable, and annexed to each a short precept, which fully expressed the extent I gave to its meaning.

These names of virtues, with their precepts, were:

1. Temperance--Eat not to dullness; drink not to elevation.
2. Silence--Speak not but what may benefit others or yourself; avoid trifling conversation.
3. Order--Let all your things have their places; let each part of your business have its time.
4. Resolution---Resolve to perform what you ought; perform without fail what you resolve.
5. Frugality--Make no expense but to do good to others or yourself, i.e., waste nothing.
6. Industry--Lose no time; be always employed in something useful; cut off all unnecessary actions.
7. Sincerity--Use no hurtful deceit; think innocently and justly, and if you speak, speak accordingly.
8. Justice--Wrong none by doing injuries, or omitting the benefits that are your duty.
9. Moderation--Avoid extremes; forbear resenting injuries so much as you think they deserve.
10. Cleanliness--Tolerate no uncleanness in body, clothes, or habitation.
11. Tranquillity--Be not disturbed at trifles, or at accidents common or unavoidable.
12. Chastity--Rarely use venery but for health or offspring, never to dullness, weakness, or the injury of your own or another's peace or reputation.
13. Humility--Imitate Jesus and Socrates.

My intention being to acquire the habitude of all these virtues, I judged it would be well not to distract my attention by attempting the whole at once, but to fix it on one of them at a time; and, when I should be master of that, then to proceed to another, and so on, till I should have gone through the thirteen; and, as the previous acquisition of some might facilitate the acquisition of certain others, I arranged them with that view, as they stand above. Temperance first, as it tends to procure that coolness and clearness of

head, which is so necessary where constant vigilance was to be kept up, and guard maintained against the unremitting attraction of ancient habits, and the force of perpetual temptations. This being acquired and established Silence would be more easy; and my desire being to gain knowledge at the same time that I improved in virtue, and considering that in conversation it was obtained rather by the use of the ears than of the tongue, and therefore wishing to break a habit I was getting into of prattling, punning, and joking, which only made me acceptable to trifling company, I gave Silence the second place. This and the next, Order, I expected would allow me more time for attending to my project and my studies. Resolution, once become habitual, would keep me firm in my endeavors to obtain all the subsequent virtues; Frugality and Industry freeing me from my remaining debt, and producing affluence and independence, would make more easy the practice of Sincerity and Justice, etc., etc. Conceiving then, that, agreeably to the advice of Pythagoras in his Golden verses, daily examination would be necessary, I contrived the following method for conducting that examination.

I made a little book, in which I allotted a page for each of the virtues. I ruled each page with red ink, so as to have seven columns, one for each day of the week, marking each column with a letter for the day. I crossed these columns with thirteen red lines, marking the beginning of each line with the first letter of one of the virtues, on which line, and its proper column, I might mark, by a little black spot, every fault I found upon examination to have been committed respecting that virtue upon that day.

I determined to give a week's strict attention to each of the virtues successively. Thus, in the first week, my great guard was to avoid every day the least offense against Temperance, leaving the other virtues to their ordinary chance, only marking every evening the faults of the day. Thus, if in the first week I could keep my first line, marked T, clear of spots, I supposed the habit of that virtue so much strengthened, and its opposite weakened, that I might venture extending my attention to include the next, and for the following week keep both lines clear of spots. Proceeding thus to the last, I could go through a course complete in thirteen weeks, and four courses in a year. And like him who, having a garden to weed, does not attempt to eradicate all the bad herbs at once, which would exceed his reach and his strength, but works on one of the beds at a time, and, having accomplished the first, proceeds to a second, so I should have, I hoped, the encouraging pleasure of seeing on my pages the progress I made in virtue, by clearing successively my lines of their spots, till in the end, by a number of courses, I should be happy in viewing a clean book, after thirteen weeks' daily examination.

Benjamin Franklin*

*From The Autobiography of Benjamin Franklin, The Pocket Library, 1954, pp.102.-105.

Ben Franklin I - 3
Group Workshopping Questions

The section of the Autobiography that we are concerned with here was written in 1784. Franklin was 79.

* * *

Franklin's scheme for self-development is based on certain assumptions about how he works as a human being, about the nature of human character. What are these assumptions? What is it he thought he could learn? What does he seem to think he can know?

Evidently, Franklin left off attending church less in anger than with a sense of disappointment. In what exactly? What did Franklin seem to think that a church should do? What does he mean, for example, by implying that moral principles should be both "inculcated" and "enforced?" What does he mean by a term such as "good citizens"?

Look over the list of virtues and their definitions. Reread what Franklin says about how he constructed it. Do you really think he did all that reading, all that selecting and modifying? What makes you say so?

What do you make of those virtues and their definitions? Are these just Pieties? Abstractions? Or can you infer anything more particular from them about the sort of man Franklin was? Perhaps it might help here for you to imagine what a list for yourself would look like.

Franklin explains why he arranged the virtues in the order he did. What do you understand from this explanation? Is there anything you do not understand from it?

The method Franklin contrived for conducting his daily examination involved him in the specific activity of making marks on paper (a form of writing?). Does this strike you as carrying things a bit too far? Couldn't he have kept score in his head, for example? Why do you suppose that Franklin seemed to think this specific daily activity was necessary?

Franklin says that in working at his project he was surprised to find himself "fuller of faults" than he imagined (what with all his markings and erasures, for example, he wore out that first "little book" and had to make himself another--with leaves of vellum the second time, not paper). But he goes on to say that he had "the satisfaction of seeing (his faults) diminish." Do you believe this?

Who would be the ideal audience for Benjamin Franklin? Characterize this audience as completely as you can.

BEN FRANKLIN II ASSIGNMENT

Franklin follows the account of his scheme of self-development with the following:

It may be well my posterity should be informed that to this little artifice, with the blessing of God, their ancestor owed the constant felicity of his life, down to his 79th year, in which this is written. What reverses may attend the remainder is in the hand of Providence; but, if they arrive, the reflection on past happiness enjoyed ought to help his bearing them with more resignation. To Temperance he ascribes his long-continued health, and what is still left to him of a good constitution; to Industry and Frugality, the early easiness of his circumstances and acquisition of his fortune, with all that knowledge that enabled him to be a useful citizen, and obtained for him some degree of reputation among the learned; to Sincerity and Justice, the confidence of his country: and the honorable employments it conferred upon him; and to the joint influence of the whole mass of the virtues, even in the imperfect state he was able to acquire them, all that evenness of temper, and that cheerfulness in conversation, which makes his company still sought for, and agreeable even to his younger acquaintance. I hope, therefore, that some of my descendants may follow the example and reap the benefits.

--Benjamin Franklin*

What do you make of such a way of talking, all those capital letters, for example; that pronoun shift ("my posterity"; "his 79th year") and back again ("I hope")?

When you compare the benefits which Franklin "ascribes" to his virtues above with the way he defines those same virtues in his original list, how would you describe the difference between what he seems to have hoped he would get from working on them and what he seems to have got?

How do you characterize the voice you hear speaking to you in the passage? What sort of tone does it have?

Are you being asked something in such a passage? Told something? Taught something? Or what exactly? And what is your response to what you hear?

Ibid., p. 111

D.H. Lawrence Assignment

D. H. Lawrence in his Studies in Classic American Literature devotes a chapter to Benjamin Franklin and has this to say about his scheme of self-development:

I am a moral animal. But I am not a moral machine. I don't work with a little set of handles or levers. The temperance-silence-orderresolution-frugality-industry-sincerity-justice-moderation-cleanliness-tranquility-chastity-humility keyboard is not going to get me going. I'm really not just an automatic piano with a moral Benjamin getting tunes out of me.*

And then Lawrence, too, develops a list:

1. Temperance--Eat and carouse with Bacchus, or munch dry bread with Jesus, but don't sit down without one of the gods.
2. Silence--Be still when you have nothing to say; when genuine passion moves you, say what you've got to say, and say it hot.
3. Order--Know that you are responsible to the gods inside you and to the men in whom the gods are manifest. Recognize your superiors and your inferiors, according to the gods. This is the root of all order.
4. Resolution--Resolve to abide by your own deepest promptings, and to sacrifice the smaller thing to the greater. Kill when you must, and be killed the same: the must coming from the gods inside you, or from the men in whom you recognize the Holy Ghost.
5. Frugality--Demand nothing; accept what you see fit. Don't waste your pride or squander your emotion.
6. Industry--Lose no time with ideals; serve the Holy Ghost; never serve mankind.
7. Sincerity--To be sincere is to remember that I am I, and that the other man is not me.
8. Justice--The only justice is to follow the sincere intuition of the soul, angry, or gentle. Anger is just, and pity is just, but judgment is never just.
9. Moderation--Beware of absolutes. There are many gods.
10. Cleanliness--Don't be too clean. It impoverishes the blood.

11. Tranquillity--The soul has many motions, many gods come and go. Try and find your deepest issue, in every confusion, and abide by that. Obey the man in whom you recognize the Holy Ghost; command when your honour comes to command.

12. Chastity--Never "use" venery at all. Follow your passionate impulse, if it be answered in the other being; but never have any motive in mind, neither offspring nor health nor even pleasure, nor even service. Only know that "venery" is of the great gods. An offering-up of yourself to the very great gods, the dark ones, and nothing else.

13. Humility--See all men and women according to the Holy Ghost that is within them. Never yield before the barren.

There's my list. I have been trying dimly to realize it for a long time, and only America and old Benjamin have at last goaded me into trying to formulate it. And now I, at least, know why I can't stand Benjamin. He tries to take away my wholeness and my dark forest, my freedom. For how can any man be free, without an illimitable background? And Benjamin tries to shove me into a barbed wire paddock and make me grow potatoes or Chicagos. And how can I be free, without gods that come and go? But Benjamin won't let anything exist except my useful fellow men, and I'm sick of them; as for his Godhead, his Providence, He is Head of nothing except a vast heavenly store that keeps every imaginable line of goods, from victrolas to cat-o'-nine tails.

*From Studies in Classic American Literature by D. H. Lawrence. Copyright, 1951 by Frieda Lawrence, 1961 by the Estate of the late Frieda Lawrence. Reprinted by permission of The Viking Press, Inc.

* * *

Lawrence's essay on Franklin is also predicated on certain assumptions about what it means to be a human being, about what is learnable, what is knowable. Trace out these assumptions. How do they compare with what you see as Franklin's assumptions about the way in which people are people? The following are for the purpose of helping you to locate yourself with these questions.

Look over Lawrence's list of virtues. What do you make of his definitions of Franklin's terms? Are these definitions clear? Do you understand, for example, what Lawrence means by "the gods" (of whom Bacchus and Jesus seem to be two)? How about "the Holy Ghost"? You have, presumably, seen such terms before.

Lawrence also makes use of terms for which you may have no immediate contest: "the dark ones," "my dark forest." What do you make of them?

Agassiz Assignment

Here is an example of a student remembering one of his former teachers:

Agassiz handled all specimens with the greatest care, and naturally had little patience with clumsiness. . . . At one of the lectures he had handed down for inspection a very rare and costly fossil, from the coal-measures, I think; including the matrix, it had about the size and shape of the palm of the hand. He cautioned us not to drop it. When it had reached about the middle of the audience a crash was heard. The precious thing had been dropped by a new and somewhat uncouth assistant whom we will call Dr. X. He hastily gathered up the pieces and rushed out of the room. For a few seconds Agassiz stood as if himself petrified; then, without even an "Excuse me, he vanished by the same door. Presently he returned, flushed, gazing ruefully at the fragments in his hand, covered with mucilage or liquid glue. After a pause, during which those who knew him not awaited an explosive denunciation of gaucherie, Agassiz said quietly: "In natural history it is not enough to know how to study specimens; it is also necessary to know how to handle them-- and then proceeded with his lecture.

--Burt G. Wilder*

Here is another estimate of Louis Agassiz as a teacher. Again, the writer is one of his former students, N. S. Shaler, who studied zoology under Agassiz as an undergraduate at Harvard and later became a Professor of Geology at the same University. The passage is taken from The Autobiography of Nathaniel Southgate Shaler.

When I sat me down before my tin pan, Agassiz brought me a small fish, placing it before me with the rather stern requirement that I should study it, but should on no account talk to any one concerning it, nor read anything relating to fishes, until I had his permission so to do. To my inquiry, "What shall I do?" he said in effect: "Find out what you can without damaging the specimen; when I think that you have done the work I will question you." In the course of an hour I thought I had compassed that fish; it was rather an unsavory object, giving forth the stench of old alcohol, then loathsome to me, though in time I came to like it. Many of the scales were loosened so that they fell off. It appeared to me to be a case for a summary report, which I was anxious to make and get on to the next stage of the business. But Agassiz, though always within call, concerned himself no further with me that day, nor the next, nor for a week. At first, this neglect was distressing; but I saw that it was a game, for he was, as I discerned rather than saw, covertly watching me. So I set my wits to work upon the thing, and in the course of a hundred hours or so I thought I had done much--a hundred times as much as seemed possible at the start. I got interested in finding out how the scales

went in series, their shape, the form and placement of the teeth, etc. Finally, I felt full of the subject, and probably expressed it in my bearing; as for words about it then, there were none from my master except his cheery "Good morning." At length, on the seventh day, came the question, "Well?" and my disgorge of learning to him as he sat on the edge of my table puffing his cigar. At the end of the hour's telling, he swung off and away, saying: "That is not right." Here I began to think that, after all, perhaps the rules for scanning Latin verse were not the worst infliction in the world. Moreover, it was clear that he was playing a game with me to find if I were capable of doing hard, continuous work without the support of a teacher, and this stimulated me to labor. I went at the task anew, discarded my first notes, and in another week of ten hours a day labor I had results which astonished myself and satisfied him. Still there was no trace of praise in words or manner. He signified that it would do by placing before me about a half a peck of bones, telling me to see what I could make of them, with no further directions to guide me. I soon found that they were the skeletons of half a dozen fishes of different species; the jaws told me so much at a first inspection. The task evidently was to fit the separate bones together in their proper order. Two months or more went to this task with no other help than an occasional looking over my grouping with the stereotyped remark: "That is not right." Finally, the task was done, and I was again set representing, perhaps, twenty species of the side-swimmers or Pleuronectidae.

I shall never forget the sense of power in dealing with things which I felt in beginning the more extended work on a group of animals. I had learned the art of comparing objects, which is the basis of the naturalist's work. At this stage I was allowed to read, and to discuss my work with others about me. I did both eagerly, and acquired a considerable knowledge of the literature of ichthyology, becoming especially interested in the system of classification, then most imperfect. I tried to follow Agassiz's scheme of division into the order of ctenoids and ganoids, with the result that I found one of my species of side-swimmers had cycloid scales on one side and ctenoid on the other. This not only shocked my sense of the value of classification in a way that permitted of no full recovery of my original respect for the process, but for a time shook my confidence in my master's knowledge. At the same time I had a malicious pleasure in exhibiting my "find" to him expecting to repay in part the humiliation which he had evidently tried to inflict on my conceit. To my question as to how the nondescript should be classified he said: "My boy, there are now two of us who know that."

At the time of the events narrated by Shaler (1859-1860) there were no written examinations on any subjects to be taken by candidates for the Scientific School (as the College of Science at Harvard was then called). Admission to a course of study was by permission of the professors in charge of the several departments who questioned candidates orally in order to determine their

fitness to proceed for degree. The students who were accepted paid their fees directly to their teachers who depended on such additions to their salaries in order to live. (In 1859, for example, Agassiz was paid only ~2,500 a year in salary by the University, a sum that Shaler himself calls "meager.") "Few or none," Shaler remarks, "who had any semblance of an education were denied admission to Agassiz's laboratory." But a number of those granted admission stayed there a good deal longer than the four years required for a degree. For Agassiz refused to recommend the graduation of "some who had been with him for many years, and had succeeded in their special work, giving as reason for his denial that they were 'too ignorant.'" Shaler recalls that the preliminary examination Agassiz gave him "was directed first to find that I knew enough Latin and Greek to make use of those languages." Then came a test in German and French. He seemed not at all interested, Shaler states, "to find what I knew about fossils, rocks, animals and plants"--at which the student was, of course, "offended." On the day that Shaler sat him down before that tin pan, Agassiz's laboratory consisted of "one room about thirty feet long and fifteen feet wide" the whole of which was invariably "packed" with students. The rest of the "two story building was given over to storerooms in which Agassiz's "collections were crammed. In this, his second meeting with Agassiz, Shaler was simply assigned a place at a "small pine table." The tin pan before him he remembers distinctly as being very rusty.

APPENDIX F: COOK'S ASSIGNMENTS

ESL 100

Comparison/Contrast with examples

Final Draft Due: February 3/4

Write a 3-5 page essay using one of the following guidelines. Focus your essay on one of the items, using as many examples as you think are necessary. Be careful not to dwell on obvious differences or similarities, but choose examples which are not immediately apparent. Use strong, action verbs.

Your essay should have a very brief introduction with a thesis statement, at least three body paragraphs, and a brief conclusion which draws your essay to an appropriate close.

Use either the subject-by-subject or the part-by-part method, but remember to keep the sections balanced. Use enough examples to balance with the general statements. Also use transitions where necessary to guide the reader in the direction of your thinking.

1. Compare your view of the United States before you came here with your more experienced view now. Compare the vision with the reality, including what may have disappointed you or what may have turned out better than you expected.
2. Compare the writing and grammatical systems of English and your language. You may use the two main points (the writing and the grammatical system) and as many subpoints as you wish. See the outline on page 17 of Writing as Thinking. Or you may focus on only one of the main points if you have a lot to say about it. Point out important similarities and differences, not trivial ones.
3. Write a letter to a member of your family who is still in your country about the kinds of problems you are having with English pronunciation because of the differences between English and your language. Consider the sounds and the way they are put together to make the "music" of the language. Tell how English sounds to you.
4. Compare the difference between the informal style and formal style in your language. Include vocabulary, grammar, and writing. Give examples. See page 43 in Writing as Thinking for examples from English.

Write your essay using Quickstart. Then bring it to class on your disk. You may bring a paper copy that you have printed before hand as well.

Rough Draft completed by Thursday/Friday, January 30/31.

#2
ESL 100
Illustration/Example Essay

Write a 3-5 page answer to one of the following essay questions. Include appropriate detail or examples for the recommended audience (often your classmates), avoiding adjectives of judgment and using strong, action verbs. Your final draft should be typed or word-processed, double-spaced, with one-inch margins on all sides. Include a title and your name on the first page.

Bring your first (or second) readable draft to class for workshop ____.

1. Some reasons given for why students want to go to college are preparation for a professional career, cultural stimulation, service to others, self-improvement. What do you hope to get from your college education? State your reasons clearly and give examples of kinds of courses that would help you realize your objectives.
2. Compare the American system of education with the education system in your country. You might consider who attends school, how long the school day is, what subjects are taught, what the pupils do during the day, how the teachers interact with students, how the ages are divided, what types of schools are available, where the students live, etc. Be sure to use specific examples.
3. Discuss your school experiences in the United States. You might include references to the campus, classes, teachers, friends, your living quarters. Express your opinion honestly. Be sure to use specific examples.
4. Compare the goals of a college education as discussed by two of the authors in this section. For example, you might compare the goals suggested by Edward M. Mazze with the goals offered by Otto Friedrich in "Five Ways to Wisdom." Or choose two other authors. Use specific examples from each essay.

#3

ESL 100

Analysis Essay

The steps in this data collection/research analysis project:

1. Read family essays.
2. Groups make questionnaires.
3. Watch video.
4. Groups conduct practice interviews in class.
5. Students each conduct 5 interviews themselves.
6. Compile the data collected from interviews.
7. Share data with all class members.
8. Each student analyzes some part of the data to use in his/her own essay.
9. Complete rough draft peer reviews.
10. Turn in final draft.

Read the assigned essays concerning families in the textbook. Collect data according to the questions designed by the class. Decide how you or your group wants to analyze the data. Then write an essay which analyzes some feature of American families, using statistics from the essays, researched data, interview questionnaires, or the video as your research sources. The essay may be informative, or it may be argumentative. For example, you might argue that married women with pre-school children should/should not work outside the home, or you might explain one (some) of the problems that working women with pre-school children face, including data about the numbers of such women in the United States. Or you might choose to compare the situations of working women in the United States with those situations in other countries, using appropriate data.

Once you have collected and shared data with others in the group/class, examine the collected information for a debatable claim of fact, value, cause and effect, or policy which you could make about American families. If the claim is arguable, you have a focus for an arguing essay. If the claim is not arguable, you have a focus for an explanation essay. Analyze your probable audience to guide your argumentative strategy.

Your final draft should properly document any sources you have used following the guidelines in your textbook or the Bedford Handbook. Your completed essay should be revised and edited after review. NOTE: Your rough draft must be more than an outline. Your final draft must include citations and a works cited page.

Your rough draft should be turned in on the computer by _____. You must complete a peer review of two other papers by _____. The final draft must be turned in on the computer along with a paper copy by _____.

#4
ESL 100
Argument Essay

Answer the following essay question.

Question: It has been said that American television is the one common bond that unites all classes of people. Some people feel that this unifying bond is producing good results--for example, it is forming a more aware and a better-informed citizenry. Others feel that television is merely providing an escape; it is taking people away from more worthwhile pursuits. It has even been accused of encouraging young people to perform the same kinds of violence they see on television. From what you have seen of American television, do you think it is beneficial or harmful to its viewers? Support your opinion by specific examples.

Read the question carefully and underline the words that indicate what the question is actually asking for.

Your examples may come from your own experience as well as from the essays in chapter 5. You must include appropriate documentation for any borrowed materials.

The completed essay will be 3-5 (single-spaced) pages long. First draft is due during the first ten minutes of next class period. Final draft will be due ____.

#5
ESL 100
RESEARCH PAPER

Find a topic that intrigues you. Research that topic in the library to learn as much about it as you can. Your search of available sources should include both recent books and periodicals, where possible. Then, based on your research, write a paper that calls on you to use the critical thinking skills you have developed so far. You will analyze, take a stand, evaluate, seek causes and effects, or propose a solution to a problem. Your purpose will be to come to some conclusions about your topic (argue your position). Assume that your audience is your instructor and your fellow students. Here's how to proceed, in more or less this order.

1. Choose a general subject you care to investigate.
2. Do a little reading around in it, to see exactly what aspects of the subject most interest you.
3. State, in the form of a question, exactly what you care to find out.
4. By means of library research, find an answer to your question. This answer may be tentative—just a healthy hunch—but if it is your best hunch, go ahead and stick up for it. This is your thesis statement.
5. Then, in a paper of 7-10 pages, set forth your conclusions. Give evidence to support them, drawn from your research.

If you like, and if your topic seems to call for it, add another step:

6. Propose some action that should be taken. Suggest to your readers what they might do, if it is an action in which they can effectively take part.

Read From Reading to Writing Chapter 13 for useful suggestions on conducting the research and on writing the paper. That chapter explains how to document your sources and how to format the works cited page (bibliography).

Your final paper should effectively incorporate the material borrowed from your sources with your own ideas and opinions, using paraphrases, summaries, and quotations appropriately. Follow the MLA style for in-text (parenthetical) citations and documentation of your sources, unless you clear another style with me before you begin. In addition, you should revise and edit the final paper to eliminate all the critical errors discussed in class: run-ons, fragments, comma splices, subject-verb agreement, verb forms, tense shifts, pronoun reference, dangling and misplaced modifiers, slang and clichés, punctuation, and spelling.

Follow the standard page format outlined in the From Reading to Writing (or the MLA Handbook). Your paper must contain a title page, an outline, 7-10 pages of text, and a works cited page(s), arranged in that order. An endnotes page, placed after the text, is optional; you will not receive extra credit if you include one. Type or word-process using one-inch margins all around and double space throughout. Indent paragraphs five spaces. Quoted passages of four lines or more should be indented 10 spaces from only the left margin and should be double spaced. Such long quotations should not have quotation marks around them. Begin the works cited page (and the notes page if you use one) on a new page.

Place all your prewriting and peer editing materials, along with your final paper, into a manila envelope to submit to your instructor.

Schedule

- | | |
|----------|---|
| April 15 | Topic due. State it as a research question. |
| April 19 | Preliminary bibliography due. |
| April 24 | Preliminary outline and tentative thesis statement due. |
| April 26 | Peer editing sessions: Introductions to research paper |
| April 29 | Peer editing sessions: entire draft |
| May 1 | Turn in finished essay along with all prewriting materials and peer editing advice. |
| May 1-3 | Scheduled Conference with Mrs. Cook over finished essay.
Receive Permission to Enroll form. |
| May 8 | Revised essay due (If necessary). Turn in all drafts, prewriting and rewriting materials, and peer editing advice in manila envelope. |

APPENDIX G: SAMPLE CMC DRAFT WITH PEER COMMENTS

Lupe
Eng. 100 (5652)
Essay 6.1
March 18, 1992

There are many people who go to various extremes to become literate, and then there are also a lot of people who go to different extremes to remain illiterate. Today, I will write about a man who throughout his life was faced with many obstacles (obstacles). At birth, this man was given the name Malcolm Little, later change(d) his name to what we know him as today, Malcolm X.

The first obstacle he faced was being born into a world filled with the ugliness of racism. At the age of four, this man witnessed his house being burned down by "white racists," and when he was six, his father was killed. His family broke up soon after his father's death, and Malcolm was sent to a state institution. He was then enrolled in a public school in Mason, Mich. Here, he held grades among the highest of his class, despite (despite) the fact that he was the only Negro student.

After the eighth grade, Malcolm left school to live with his sister in Boston. While he lived in Boston, and then in New York, Malcolm started a new lifestyle. He picked up habits like drinking, smoking marijuana, and later taking cocaine. Malcolm supported his cocaine habit by becoming a burglar. He was arrested in Boston, because of his series of burglaries, and he was sent to the state prison in Charlestown.

During Malcolm's prison term of seven years, he acquired the desire to become literate. Prior to being incarcerated, he only had an eighth grade education. While he was in prison, he tried to read, but he had to skip over the words he did not understand. By doing so, he changed the meanings of the things he read. He requested for a dictionary and some tablets, and began his quest to become educated. He read and copied the dictionary one page, and one day at a time. It was not too long after he started reading and copying, that he began to improve his vocabulary and his penmanship.

In light of this description of this learning experience, I must say that I can not imagine myself copying an entire dictionary. I can't really say that I would not copy the entire dictionary under any circumstances. I feel that it is possible for me to (to do such) have done such a thing, if I was under similar circumstances. Being that I was raised with everything handed to me on a silver platter, I must say that accomplishing such a task is very unusual. I have never personally copied more than ten or fifteen definitions out of a dictionary. When those actions took place, I usually was required to do so for something related to school.

I can only recall one instance where I have seen someone do something similar with a dictionary; however, it's out of a movie called "Say Anything." I remember that the star of this movie had a very thick dictionary, and she

always checked off the words she looked up. The end result of her accomplishment was graduating from highschool as the valedictorian of her class, and she also received a scholarship to a prominent college in Europe. (I'm not sure about this paragraph. I think the teacher means someone else besides a fictional character)

The benefits that I see from effectively using a dictionary result in a large vocabulary, an unlimited potential for learning just about everything, confidence, and great accomplishment. I believe that the only detriment that may arouse (arise) could possible stem from the jealousy of others. (Lupe, this sentence doesn't make sense. Are you saying that the only detriment to acquiring a large vocabulary is that people may be jealous)

When it comes to an understanding of such terms as "dictionary copying," "read back aloud," and "words," there are similarities between Malcolm X and myself. We both used the dictionary to inlarge (enlarge)our vocabulary, and we both have copied things from the dictionary. When I look up a words in the dictionary, I often read back the words aloud to myself.

As far as the differences between Malcolm X and myself. The first thing I can think of is the fact that I did not grow up in a racist fasion. I was born on an island where my nationality was and still is the majority. My parent's held prominent jobs, and I have never really experienced any hardships. I was blessed with the opportunity to attend school and socialize with my peers. I was never faced with obsticles (obstacles)that could have altered my feelings about other people and other races.(Lupe, you start stating the differneces very well, however, instead explain what you would have considered to be hardships in your education and as little as it may seem, compare it to Malcolm X.

Malcolm X experienced various obstacles, and he still became an idol looked upon and admired by many people of all races. He is a man who went to an extreme to become literate, eduacated, and accomplished. In many ways, his dream of having brotherhood for all races is half way accomplished. (how is his dream of brotherhood related to how he became a literate individual)I am not sure if that dream will ever be a one hundred percent reality. It is hard to tell what the future will bring. I hope that people can put their differences aside, and become in truth... one nation united.

Benjamin, Phillip. "White and Black, Both Bitter."

New York Times 22 Feb. 1965: P1

Lupe, I feel you can delete some of the bibliographical information you have in your introduction. Expand more on the process of learning and education. I don't have enough time to critique your paper, however, I enjoyed reading your paper. It kept me wanting to read on and see what was going to be spoken about in the next paragraph.

Curriculum Vitae

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PROFESSIONAL EMPLOYMENT

- August, 1992
to present **COMMUNICATIONS LAB MANAGER, KAPI'OLANI COMMUNITY COLLEGE, HONOLULU, HAWAII.** Currently manage three networked labs: one Mac, one IBM LAN used primarily for writing instruction; one multi-media Mac lab (computers, CD-ROM, laserdisk, VCR, audio cassette players). Maintain hardware and software for all labs. Plan and purchase equipment for new labs and classrooms used for language and composition studies. Schedule regular and special classes into labs. Supervise and train student assistants. Train faculty in use of equipment in their disciplines. Conduct workshops for DOE inservice training on use of technology in the foreign language classroom.
- August, 1983
to present **LECTURER, KAPI'OLANI COMMUNITY COLLEGE, HONOLULU, HAWAII.** Teach, plan, develop curriculum for ESL courses in listening/speaking, reading/vocabulary development, writing/grammar, and academic skills. Give inservice teacher training workshops to sensitize content area instructors to ESL students' needs. Teach, plan, and develop curriculum for remedial/developmental writing courses.
- September, 1990
to January, 1991 **VISITING PROFESSOR, KANSAI UNIVERSITY, OSAKA, JAPAN.** Taught classes in advanced conversational English. Consulted with faculty in Language Arts Department on expansion plans. Faculty advisor for English Speech Club.

- November, 1988 to August, 1992 **EDUCATION SPECIALIST, LEARNING ASSISTANCE CENTER, KAPI'OLANI COMMUNITY COLLEGE, HONOLULU, HAWAII.** Coordinated the Center's implementation of a self-paced, self-correcting writing program for 200 to 300 developmental writing students. Worked with representatives from other community colleges to update goals, objectives, materials for system-wide articulated program. Managed computer activities for the LAC, including purchasing, setup, upkeep, troubleshooting, problem solving of computer hardware and software. Worked with interested faculty in providing Computer Assisted Instruction (CAI) access for their students.
- August, 1986 to September 1988 **DIRECTOR/MANAGER, COMPREHENSIVE COMPETENCIES PROGRAM (CCP), KAPI'OLANI COMMUNITY COLLEGE.** Coordinated the implementation of a basic skills (reading, writing, math) computer managed instructional (CMI) program: including writing quarterly evaluation reports, and sitting on inter-community college task force to create a new CMI program. Monitored the progress of students in a self-paced computer managed instructional remedial reading program, supervised tutorial assistants, and planned and implemented appropriate instructional interventions, including computer assisted instructional (CAI) programs.
- August, 1987 to January 1988 **LECTURER, SCHOOL OF EDUCATION, UNIVERSITY OF HAWAII AT MANOA., HONOLULU, HAWAII.** Taught introductory course in curriculum development to prospective secondary education teachers: preservice teacher training in teaching strategies.
- May, 1983 to May, 1986 **INSTRUCTOR, EDUCATION CENTER, HONOLULU COMMUNITY COLLEGE, HONOLULU, HAWAII.** Developed materials and curricula, did testing and placement, did outreach for and taught classes in beginning/advanced survival/developmental ESL to recent S.E. Asian immigrants.

- August, 1982
to July, 1983 **INSTRUCTOR, HAWAII LOA COLLEGE, KANEOHE, HAWAII.** Taught multi-skills ESL classes to prepare Japanese high school foreign exchange students on their way to mainland high schools for one year by engaging the students in real-life activities.
- October, 1982
to April, 1983 **LECTURER, CENTRAL TEXAS COLLEGE, PEARL HARBOR, HAWAII.** Taught classes in Technical Writing and Basic Skills to Senior Chief Petty Officers in the U.S. Navy.
- January, 1982
to September,
1982 **LECTURER, HONOLULU COMMUNITY COLLEGE, HONOLULU, HAWAII..** Taught classes in remedial reading, developmental writing, and advanced multi-skills ESL.
- October, 1980
to October, 1981 **INSTRUCTOR, INTERNATIONAL ACADEMY FOR YOUTH, SAPPORO, JAPAN.** Taught classes of English Conversation to all levels using an eclectic style: Grammatical text personally supplemented with situational activities (e.g., role plays) and additional media (e.g., short stories, poetry, music). Expanded program, developed curriculum, did pre-service teacher training.
- October, 1980
to October, 1981 **INSTRUCTOR, SHINKAWA HIGH SCHOOL, SAPPORO, JAPAN.** Taught English Language usage in coordination with Japanese English or grammar instructors. Utilized methods of communicative competence, situational role plays, and occasional language games.
- April, 1980
to October, 1980 **INSTRUCTOR/WRITER, TIME-LIFE EDUCATIONAL SYSTEMS, TOKYO, JAPAN.** Taught Business and Vocational English, conversation, and pronunciation at all levels using Time-Life and personally prepared materials stressing communication skills. Wrote and revised ESL materials for Time-Life publication.
- September, 1979
to January, 1980 **LECTURER, WORLD ENGLISH CENTER, UNIVERSITY OF SAN FRANCISCO, SAN FRANCISCO, CALIFORNIA.** Taught composition to high-intermediate students of diverse cultural backgrounds in an intensive program. Taught patterns of English rhetoric/grammar for expository writing.

June, 1979 to August, 1979 INSTRUCTOR, CHINATOWN RESOURCES DEVELOPMENT CENTER, SAN FRANCISCO, CALIFORNIA. Taught literacy level ESL to recent Chinese and Korean immigrants primarily by means of Total Physical Response and Center developed bilingual materials.

PUBLICATIONS/GRANTS/TRAINING

Recipient of Educational Improvement Fund (EIF) grant, 1991. Project manager, graphics designer, and curriculum expert on Japanese CAI project.

Recipient of Educational Improvement Fund (EIF) grant, 1987-88. Content area expert on development of U.H. System wide writing Computer Managed Instruction (CMI) program.

Contributing writer to various Time-Life ESL publications, 1981.

"Using The Computer to Teach Japanese," Intersect, Spring 1992.

"Computerizing the Curriculum," Intersect, Spring 1993.

"Computers Connect, Embolden & Facilitate--Not Just Compute," Community Colleges, March 1993.

Faculty Advisor for Diamond Journal, 1988-89.

Participant in: Computers in Writing-Intensive Classrooms, Michigan Technological University, June 15-26, 1992.

National Association for Developmental Education 14th Annual Conference, Boston, Mass., March 1990.

HyperCard Development Workshop, KCC, May 1989.

Excellence in Teaching, 1986--93.

TESOL, March 1985.

EDUCATION

University of Hawaii	1994	Ed.D.	Curriculum and Instruction
S.F. State University	1980	M.A.	English/TEFL
U.C. Riverside	1976	B.A.	English Literature

ORGANIZATIONS

National & Hawaii Council of Teachers of English (NCTE) & (HCTE)
Teachers of English to Speakers of Other Languages (TESOL)
Pacific Basin Alliance of Computers and Writing (PBACW)

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