

THE PREWRITING PROCESSES
OF FOUR TWELFTH GRADE STUDENTS ,

by

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(ABSTRACT)

Little research has been done which shows what the prewriting strategies of students are and what the usefulness of prewriting models are in the production of drafts. These case studies were designed to describe the prewriting strategies of four twelfth grade, advanced placement English students as they composed through three impromptu writing sessions, beginning with the time they received a prompt and directions to begin until they felt they had completed an essay.

Each of three composing aloud sessions was used to draw a writing protocol, from which data were coded in five seconds intervals. Two basic sections were coded: strategies, the means students used to recall cognitively stored data (e.g., making associations, asking questions); and acts, anything physical the students did (e.g., transcribing, commenting).

The first composing aloud session was used to draw data from which the students' intact, acquired strategies could be determined. Given a one-word prompt, the students were asked to use as much time prewriting as they wished and to write an essay. The students were given prewriting models, Rohman's meditation and Larson's questioning strategy, for the next two impromptu writing sessions. They were asked to write an essay after having used the models. The students recounted their writing histories in the final session.

Findings indicated that these students used either an associational (the prompts were associated with single word nouns and phrases) or an analytical (the question "What is it?" guided their search) strategy when they revealed their intact, acquired strategies. Prewriting served as a time for the students to develop a thesis sentence; when that task was completed, they began their essays. Rohman's was perceived as too restrictive and limiting, while Larson's was completely rejected.

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In the fall of 1979, while my wife and I were visiting in Joyce's home, Joyce asked me what I wanted to do for the rest of my life. I had never really thought about the question. But I said, "I want to earn my doctorate." Joyce and I made a bet: Whoever finished his or her doctorate by age 35 would be the winner, at the other's expense, of a dinner at any restaurant of the winner's choice. So, in the fall of 1980, I returned to school, hoping to win the bet. Joyce, a former student of mine, continued to be interested in me and my goals, even though we both have lost the bet.

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Chapter 1

INTRODUCTION

Janet Emig's The Composing Process of Twelfth Graders, published in 1971, established a precedent both with its study of the process of composing and with the methods to study it. Richard Young (Cooper and Odell, 1974:31) describes Emig's work as the initiation of a new paradigm for researching composition:

Within the old paradigm, "researchers have been primarily concerned with the problems of application, most notably with pedagogical practice, rather than the problems of theory.... Two extremely important changes have occurred in the discipline; composition is now being examined as a process, and four substantial theories of invention have emerged... "(35).

While other invention strategies have since emerged, these strategies which Cooper and Odell described are classical invention, Burke's pentad, Rohman's meditation, and Pike's tagmemic (Young in Cooper and Odell, 1974:35).

In the fourteen years since Emig published her work, a succession of dissertations and articles has appeared, providing even more insight into the composing process. Sawkins (1971), Stallard (1972),

Graves (1973), and Britton et al. (1975) have described the composing process as multifaceted, complex, and recursive. Research subjects, from professional writers to second graders (Graves, 1973), have displayed observable processes of prewriting, writing, and rewriting. Indeed, as early as the fifth grade, composing behaviors like those which have been displayed by older skilled and unskilled writers have been observed (Pianko, 1979:3).

Within the past ten years, a national effort aimed at providing inservice and preservice training has been launched to train teachers to teach writing, answering the call sent by teachers for a practical composition curriculum supported by the emerging theory. To what extent teachers themselves have been able to internalize the theory of the composing process remains unknown, as is the extent to which this new theory and its attendant pedagogical changes have affected students.

Several new series of textbooks for high school students have appeared as book companies publish textbooks based on hypotheses about the composing process. These series are too new to allow an assessment of their effects on writers. They do

emphasize writing activities which "free" writers from the formulaic strictures contained in older texts, and they emphasize process more than product.

Need for the Study

That high school students have composing processes like those observed in skilled writers has been fairly well documented (Emig, 1971; Perl, 1980). The degree of the complexity and sophistication of the acquired and synthesized invention/prewriting strategies of these students, however, remains conjectural. Although research has provided analysis of the power of heuristic (discovery) procedures (Lauer, 1967), research studies have not yet focused on a description of what prewriting strategies students use, nor have they determined if there is a commonality among the strategies they use. Many composition teachers are able to articulate the stages of the composing process and teach the process with its attendant invention/prewriting strategies to their students. Aristotelian topoi, cubing, Pentad, and tagmemic--rhetorical invention and prewriting strategies--have become part of the current vocabulary of many teachers of composition. Research which

describes the usefulness of such strategies to novice writers, however, has been negligible.

Statement of the Problem

In the sophomore level student text of the Allyn and Bacon, Inc., series The Writing Book (1982), the authors lament to the students:

It may surprise you to know that many English teachers are frustrated about teaching writing. The burden of reading and grading student writing is time consuming, and student compositions are sometimes dull and uninspiring. Teachers complain that some students are more interested in getting a grade than in learning to write.... This book has two important purposes. The first aim is to help you discover or rediscover the joy of writing well. The second purpose is to help you learn to use writing as a process of discovery to shape and clarify ideas and feelings (4-5).

To help students free themselves in their writing by offering them alternatives to the way they typically create is a major purpose of this text. Often, teachers ask students to create a piece of writing, and they impose criteria, which force limits on the writing. One of the limits set on the writing is the "five paragraph theme." But this limitation and others for the composition may so restrict the

creativity of students that they are unable to produce writing which meets the teachers' expectations. In fact, the formulaic writing and purported freeing exercises for writing may be in such total contravention to the natural cognitive processes of some students that they are unable to accommodate and use them.

Imposing new prewriting strategies on students without knowing whether they are able to use them may be more harmful than beneficial. Imposing a form prior to allowing them to create may prevent them from producing at all. When teachers do not know how a newly introduced prewriting strategy will affect students' intact prewriting strategies, the teachers may be limiting rather than enabling the students' writing process.

Statement of the Purpose

The purpose of the study was to describe the prewriting strategies and prewriting acts of four twelfth-grade advanced placement students through three different impromptu writing sessions from the point they received an assignment and directions to write until they completed an essay. In the first

impromptu writing session, students were free to determine the types of activities and the amount of time they wanted for them. For the two subsequent sessions, students were invited to use prewriting strategies which I provided for them.

Research Questions

The following research questions guided this study:

1. What were the intact, acquired prewriting strategies of these four twelfth grade students in an impromptu writing session?
2. To what extent was prewriting useful to them in writing an essay when they used their intact, acquired strategies?
 - a. Did it allow a topic to be narrowed?
 - b. Did the subjects plan the essays?
 - c. Was the strategy [or strategies] a freeing one, allowing discovery?
 - d. Was the prewriting stage a distinct stage from the writing stage?
 - e. Did it force or allow them to write through various subtopics and deadends so that they could converge on one point where they could begin their essays?
3. To what extent was prewriting useful to them in writing an essay when different prewriting/invention models were imposed on them?

- a. Did the models allow the subjects to narrow the topic?
- b. Did the subjects plan the essays?
- c. Were the strategies in the models freeing, allowing discovery?
- d. Was the prewriting stage a distinctive stage from the writing one?
- e. Did it force or allow them to write through various subtopics and deadends so that they could converge on one point where they could begin their essays?
- f. To what extent were the subjects willing to accommodate a thinking strategy different from their intact, acquired strategy?
- g. Did the imposed prewriting models affect the pace of writing?

Definition of Terms and Phrases

The following definitions governed the operation of my study:

Acts

Acts are anything writers do when they compose. Acts are inclusive of all things which happen from the time writers receive a request to create until the process is completed. Acts include transcribing, talking aloud about writing, pausing, making decisions, making comments, and remaining silent.

Composing Aloud Protocols

Composing aloud protocols are records of events or activities, orally recorded and subsequently typed, ordered in time. Subjects express aloud both their composition and their thoughts about the composition while they write.

Heuristic

A heuristic is a discovery technique, that often consists of a series of questions which the writers answer as they go along. Heuristic has been generalized to include invention and prewriting strategies. Lauer defines it as "a conscious and nonrigorous search model which explores a creative problem for seminal elements of a solution" (1967:4).

Invention

Ross Winterowd says that invention is "the process whereby a writer discovers ideas to write about" (1975:39). Invention can also be a systematized questioning and answering strategy, one which ferrets out ideas.

Impromptu Writing

Impromptu Writing is writing that is done usually in a single sitting without any extended, advance preparation to reflect, plan, or research, and without an opportunity to revise and edit a draft.

Prewriting

Prewriting is the planning stage of the composing process. Topic, sense of audience, and goals for the draft are sometimes set during this stage (Rohman and Wlecke, 1964).

Strategies

Strategies are means to recall cognitively stored information. They may be learned (e.g., the writers ask themselves what they know about the topics and write them down) or they may be imposed (e.g., to help writers meditate so they can recall an experience which they can use to begin writing). Answering questions about a topic is a strategy.

Transcription

Transcription is writing, the putting of pen or pencil to paper to record composing. It can include shorthand and note taking.

Typescript

A typescript is the typed text of a composing aloud session.

Organization of the Study

In Chapter 1, I have set forth the need for the study, the statement of the problem, the statement of the purpose, the research questions, and a glossary of terms. I review the related research in the composing process in Chapter 2. In Chapter 3, I describe the research methods, to include the subjects and selection of them, the school, the research site, and analysis of data procedures. For Chapters 4-7, I present case studies on the subjects, with one chapter devoted to each subject. I present the implications

of the study and offer recommendations for further study in Chapter 8.

Chapter 2

REVIEW OF THE RELATED LITERATURE

This chapter reviews the literature related to the focus of the study. The chapter provides a discussion of the creative process; the composing process and its recursive nature; prewriting and invention strategies; case studies and composing aloud protocols, the research methods used in this study; and research in problem-solving strategies as applied to composition.

Creativity as Process

The urge to create is a distinctive human characteristic, though creativity provides both its joys and its problems for man. The solving of a complex calculus problem, the understanding of a difficult passage of literature, and the performance of a complex piece of music represent occasions of joy. To some people, being able to call up the creative processes at will or to evoke the Muses, as some believe, is somewhat mystical, elusive, and indescribable--they are even superstitious about articulating the how's and why's of their creativity,

fearing, if they explain it, that it will leave them. Others believe creativity to be the soul mate of hard work. For some it flows when a certain environment is created or recreated while others believe it comes from some formulaic regimen.

While there may be disagreement among persons as to the evocation of creativity, most agree that "creativity is a process" (Stein, 1974:13). It has been described in a variety of ways but has generally been presented as a four-step process. Helmholtz is credited with labeling the first three steps of the process and Poincare with labeling the fourth (Whiting in Stein, 1974:13):

Saturation consists of the gathering of the data, facts, and sensations to serve for the development of new ideas. Incubation occurs without conscious effort and involves shifting the material about and making new combinations. Illumination occurs when the solution or some concept of the end state comes to mind Henry Poincare, in a famous lecture before the "Societe de Psychologie" in Paris, described the creative process in approximately the same way as Helmholtz, with the addition of a fourth step called Verification (13-14).

Stein said that the creative process is impossible without the mitigation of two forces acting upon the process, the environmental effects on

individuals (interpersonal processes) and the creative individual (intrapersonal processes) (1974:13). The imbalance of these two forces impedes the creative process, stopping it in any of the stages of development. The stages themselves are not completely distinct; do not occur in a linear fashion; and turn off and on without warning, seemingly lost until they appear again at times as bursts of insight. Stein called these insights "the good gestalt: a wholeness, completeness, and satisfying quality that prompts the creative individual to say, 'This is it!'" (229).

He further stated that "no creative man thinks, feels, or behaves in a rigid manner" (19):

In the creative process the idea which culminates in the creative product or theory does not arise through a purposeful or willed act. Purpose, intention, and the desire to be creative set the groundwork for the creative idea, but the individual cannot intentionally pluck it from wherever it is. A thinker may maximize the probability that he will be creative by purposefully, consciously, and conscientiously learning what there is to know about his specific endeavor--provided also that he does not overlearn or become intimidated by what he has learned--but having done so there is no absolute assurance that he will be inspired to come up with the critical idea (Stein, 1974:20).

While Stein's description of ways to aid the creative process is simplified in the following statements, the description does reveal the stages he believed necessary and helpful: hypothesis formation (determining alternatives); hypothesis testing (honing in on the alternative chosen); and communicating results (determining a reporting system).

Ghiselen (1952) suggested that the chaos and disorder some artists have reported during times of creativity for them are incorrect labels for the activity of creativity. While chaos and disorder certainly exist, he believed "determination, fixity, and commitment to one resolution or another" (14) to be the controlling factors of the decisive act of creativity. Although spontaneity certainly is one means of creation or recreation of object or moment, readiness to commit to the process of creation is another.

The Composing Process

Emig (1971) turned to the process of creativity as a model for the composing process. She termed writing "a species of creative behavior":

In the literature there are perhaps only two markedly different

characterizations of creation as something other than a process of several aligned stages. One characterization represents it as the tension generated between a single or multiple set of opposing variables. (17)

Emig's dissertation described the composing processes of twelfth graders, establishing a demarcation from research on products to research on process and providing a methodology that was to influence later research. Pianko (1977) gave a perspective of the importance of Emig's study:

[It was] the first to approach the composing process inductively--moving from direct, practical observations to a theoretical framework. Until her research, any description of the composing process had been deduced from theory, and no less theories which had prevailed since classical times.... It was Emig's study which signaled the anomaly between the theoretical model and the actuality of the composing process. (184)

"Emig was the first researcher to make the composing process an accessible study by breaking it down into discrete components" (Perl, 1978:5). Bridwell (1979) described the analysis of the process by Emig:

Emig's mode of analysis was to break the process up into ten "dimensions of the composing process": context of composing, nature of stimulus, prewriting, planning, starting, composing aloud, reformulation, stopping, contemplation of product,

and seeming teacher influence on the piece. (34-35)

While Emig (1971) developed a more detailed analytical paradigm to describe the work of her subjects, she recognized the contributions of Rohman and Wlecke (1964) for their three-stage division of the writing process: prewriting, writing, and rewriting. To develop a pedagogy, they focused their attention on the prewriting stage, which they defined as "the stage of discovery in process when a person assimilates his subject to himself" (103). Rohman and Wlecke's work on a pedagogical model was more an effort to change writing behaviors than an effort to describe the behavior, or as Emig (1971:21) saw it: an effort to "instruct or teach."

Efforts to define and delineate the composing process stages antedate and postdate Emig. McCrimmon (1951) viewed prewriting as a "thinking and planning" stage. "In prewriting," he said to the students, "you are trying to get clearly in mind what you want to do. In writing you work out your plan in detail through the first draft. In rewriting you examine what you have done and consider how it might be improved" (McCrimmon, 1976:2).

Cowan and Cowan (1980) defined the process of composition as a progression of stages: Stage 1 (creating); Stage 2 (shaping); and Stage 3 (completing). Stage 1 included these steps (written to students who want to improve their writing):

1. Set yourself up to have ideas on the subject
2. Follow specific activities to get started on a writing assignment or task
3. Tap your total resources by putting all thoughts on paper with no immediate evaluation of their significance or importance
4. Discover what you know and think about a particular subject
5. Get clear, at the end, exactly what you want to communicate to another person about a particular subject (2).

Stage 2 included these steps:

1. Bridge the gap between private writing and public writing
2. Develop preliminary agreements about audience and thesis
3. Draft a rough version of the essay
4. Analyze and evaluate the overall organization
5. Create effective and well-developed beginnings, middles, and endings (70).

Stage 3 included these steps:

1. Make life easier for yourself (write neatly, as well as other things)

2. Help the reader be more receptive to your message
3. Remove the last sources of confusion in the writing
4. Perfect what you say so that you can be proud of your writing
5. Release the paper and yourself (232).

Cooper and Odell (1978) called the three stages in the composing process preparation, incubation, and articulation. Preparation and incubation (the thinking, walking-around-with-ideas-swimming-in-the-head-stage) were considered prewriting stages; articulation was the writing/rewriting stage, the pen-to-paper production step. Cooper and Odell's stages of the process were similar to the stages (prewriting--conception and incubation; writing/rewriting--production) described by Britton et al. (1975). Donald Murray (1980) used different terms for the three stages. He labeled them rehearsing, drafting, and revising, and the stages were defined the same way Rohman and Wlecke defined them.

Writing as a Recursive Process

Murray (1980) believed that the process of rehearsing, drafting, and revising is repeated over

and over again as a composition is being written. Two dimensions, exploration and clarification, exist throughout the writing of drafts, but exploration diminishes proportionally to the increase in clarification as the composing process draws to its end.

During the rehearsing stage of the writing process the writer in the mind and on the page prepares himself or herself for writing before knowing for sure that there will be writing. There is a special awareness, a taking in of the writer's raw material or information, before it is clear how it will be used. When it seems there will be writing, this absorption continues, but now there is time for experiments in meaning and form, for trying out voices, for beginning the process of play which is vital to making effective meaning. The writer welcomes unexpected relationships between pieces of information from voices never before heard in the writer's head (4).

Murray, too, emphasized the tentativeness of the drafting stage of the composing process, a stage characterized by writers looking for what it is they wish to say, when in fact, they may not totally know what it will be when they have finished. To Murray, writing finds its own meaning as a separation of the writer and the writing occurs. As each draft becomes more clearly aligned with its purpose, the

independence of it from its writer becomes more evident. The writing having been separated, the writer stands apart from it in the revising process. The writer looks at what the writing says and helps it "say it clearly and gracefully" (Murray in Donovan and McClelland, 1980:5).

While Murray wrote that writers tend to continually move from one stage of the process into another, Bridwell (1979) wrote about the misinterpretation researchers and others have made in delineating various stages of composing processes. She stated that "one of the side effects of some of this research has been the tendency of some, including textbook writers, to oversimplify and to view the process as a linear and non-recursive series" (17). Bridwell pointed out, too, that Emig's view was much more complex than a mere delineation of stages. Emig hypothesized that the composing process might be a series of several subprocesses "that can be changed--shortened, lengthened, transmogrified--by a number of variables" (1967:131). Recursiveness is supported by this adaptable process--"one can write, then plan; or one can revise, then write" (Emig:131).

Sommers' (1978) research offered additional arguments for the recursiveness of the process. She cautioned, however, that the oversimplification of the composing process traduces the evolutionary nature of the process. She wrote:

It is probably true that any observable behavior such as composing must unfold linearly over time, but in as much as we are able to see significant recurring patterns in a linear sequence of events, we can hypothesize that the composing process is both linear and recursive. Thus, it is possible to view the composing process not just as a linear series of stages but rather as a hierarchical set of sub-processes (47).

Heuristics and Prewriting/Invention Strategies

Winterowd stated that "invention," a traditionally rhetorical term, has been renamed by modern composition theorists as prewriting, the process whereby a writer discovers ideas to write about (1975:39). He contended that invention occurs in the area in the mind where "the writer discovers subject matter" (39). He felt that modern theorists were using the term incorrectly.

Young (in Tate, 1976:1) provided further insight into the rhetorical term "invention." He wrote that "invention is the rhetorical art concerned

with discovering the subject matter of discourse" (1). As writers arrange their writing drawn from their unique ordering of their experiences, they are faced with the task of making their experiences "understandable and believable" to their readers. To order their experiences, they use a method of invention only when they are deliberately guiding them by "heuristic procedures, that is, explicit plans for analyzing and searching which focus attention, guide reason, stimulate memory and encourage intuition" (Young in Tate, 1976:1).

Young also pointed out that implicit plans, unique to the individual, serve as means to discover content. The plans become habit or knack, and "a knack becomes an art when what he does is made explicit in the form of reusable heuristic procedures" (1).

In her dissertation on heuristic procedures, Lauer differentiated between the terms "invention" and "heuristic." She believes that "the rhetorical term, invention, has a broader counterpart, heuristics, which is being used especially by psychologists and scientists to label the discovery procedures of problem-solving and creativity" (1969:1). In tracing

the historical development of heuristics, Lauer offered a definition of the term by Polanyi:

Heuristic, or "ars inveniendi," was the name of a certain branch of study, not very clearly circumscribed, belonging to the logic, or to philosophy, or to psychology, often outlined, seldom presented in detail, and as good as forgotten today. The aim of heuristics is to study the methods and rules of discovery and invention means serving to discover.... Heuristic reasoning is reasoning not regarded as final and strict but as provisional and plausible only, whose purpose is to discover the solution to the present problem (2).

Lauer also included a definition of heuristic offered by Bruner: "A heuristic procedure...is in essence a nonrigorous method of achieving solutions of problems. While heuristics often lead to solution, it offers no guarantee of doing so" (1968:3).

Both Young (1976) and Lauer (1968) saw some problems in the way that invention and heuristic procedures may be misapplied, particularly in teaching. Young cautioned:

It is important to distinguish between rule-governed procedures and heuristic procedures lest we make the error of thinking that because invention is a systematic activity it is necessarily a mechanical one. A rule-governed procedure specifies a finite series of steps which can be carried out consciously and mechanically without

the aid of intuition or special ability.... A heuristic procedure provides a series of questions and operations whose results are provisional; it helps us guess more effectively....

Lauer's (1968) work had as its purpose to investigate the types of heuristic procedures available in composition theory and in textbooks for use by contemporary writers. One of the procedures investigated was Rohman's (1965) three-part heuristic based on personal notekeeping and evaluation of one's progress in writing (in journal form), meditation (based on the Eastern belief that meditation allows the person to be engulfed by his creative unconscious), and analogy (the primary instrument used to probe experience). "The art of writing is analogous to war. Strategy here involves the large scale planning and directing to insure that the idea gets started, developed, compared and contrasted with skill..." (Rohman and Wlecke, 1964:70).

Rohman's meditation, one part of his prewriting strategy, is a strategy which is used to help writers identify specifically with one place. The three-part strategy draws writers to a scene, asks them to establish a dialogue within their subvocalization about the scene, and finally asks for

resolution about the scene (e.g., what have the writers learned since they lived the scene?). Lauer reported that the prewriting strategy developed by Rohman "indicates that the teaching of prewriting is likely to produce better results," although Rohman's is a prewriting device, not an invention strategy (1968:78). She says that it does not allow the balance among the three components involved in the rhetorical problem: subject, writer, and audience. While Rohman's meditation may serve creativity, it may be more of a prewriting exercise. She said it may serve to stimulate creativity, but it may not produce content useful to an essay or composition.

Another heuristic procedure studied by Lauer was Pike's tagmemic, an invention model developed from a theory of language behavior. The model was "designed to help the writer carry out three activities when confronted with problematic experience: retrieval of relevant information already known, analysis of problematic data, and discovery of new concepts and ordering principles" (Young, 1978:39). Cowan and Cowan (1980) gave a simplified version of Pike's tagmemic:

Contrastive

Look at your subject from a contrastive point of view. How is the subject different from the things similar to it? How has this subject been different for me? What would a snapshot of the subject be? How is this subject made?

Variation

How much can this subject change and still be itself? How is it changing? How does the subject change from day to day? What different varieties of the subject do I know or have I encountered? What particular experiences do I have that illustrate the kinds of things I have in relation to this subject? How do I change in relation to this subject?

Distribution

Where and when does this subject take place? What is the function of the subject in this larger thing? How does this subject fit into my life? What other things (experiences) preceded it? followed it? were similar for me? (1980:43-44)

Cowan and Cowan characterized Pike's tagmemic as a structured probe. They believed it helps writers take a deep look into a subject and helps them see familiar things in unfamiliar ways. Lauer wrote about the tagmemic:

This heuristic model is seen to be part of the total process of inquiry described by Young and Becker in terms

of Wallas's description of the creative process--Preparation, Incubation, Illumination, and Verification.... This heuristic model can serve in the analysis of the problem at the prewriting stage, the analysis of the audience, and the development of a generalization. It has the twofold function of retrieving stored information and of instructing the unconscious (1968:71).

The tagmemic, because of its comprehensiveness (it aids the writer in analyzing the problem from several perspectives) and because of its efficiency (simplicity, sequential, and selective power), was rated the most powerful by Lauer. Power, in Lauer's description, is the ability to integrate the rhetorical components into one heuristic.

Burke's Pentad was ranked the second most powerful heuristic by Lauer; she said it lacked only simplicity since it does not have a single set of procedures applicable to all components of the rhetorical problem. This dramatistic model has five parts--act, scene, agent, agency, and purpose--and is best suited for "analyzing human motives and motifs in human experiences..." (Young, 1978:37). Cowan and Cowan believed the model may overwhelm the beginning writer and may generate ideas that will not lead directly to a thesis for writing. They theorized that

it works best on moving objects (47). Lauer (1968) wrote:

Burke feels that all human acts can be reduced to single motivations which are affected by several factors specified in the Pentad.... The Pentad, then, is Burke's heuristic for achieving identification (64).

Many of the heuristic procedures have their origins in classical invention. Lauer identified weaknesses of the Aristotelian models as lack of efficiency, especially in their sequencing of ideas (146). Classical invention had its beginnings with Aristotle and was originally composed of five arts--invention, arrangement, style, memory, and delivery. Although many of the present day models are based on classical topoi and invention strategies, Corbett and Larson have developed two of the more popular strategies. The question was the primary component of the classical invention model and was the fundamental "missing component to critical thinking" (Francoz, 1979:336). Cowan and Cowan (1980) viewed the classical model as structured, searching, depth seeking inquiry which helps develop useful information that corresponds to human thought processes.

Larson devised several questioning strategies to help develop topics, find topics, and develop

propositions. Winterowd criticized Larson's questioning strategies for a number of reasons. He said they lacked the simplicity found in other heuristic procedures, such as Pike's and Burke's, termed powerful by Lauer. Winterowd advocated a procedure that "becomes automatic, almost intuitive" (1975:144), perhaps more clearly, one that better approximates the cognitively intact thinking processes of writers.

A final heuristic procedure, advocated by several composition theorists (Murray, 1978; Elbow, 1981; Macrorie, 1970), is freewriting. Freewriting, as Murray described it, is "writing before writing." Elbow suggested that "the discovery process can be facilitated by repeating a series of exercises which involve freewriting, reflecting, and asserting a 'summing up' statement." Some theorists (Cowan and Cowan, 1980:9) have called this freewriting approach advocated by Elbow and others "looping." Using looping, writers freewrite for a set number of minutes, stop, choose a "center of gravity or interest" as a beginning for a new loop, and freewrite again with the "center of gravity or interest" as the new beginning point. This process is repeated until

writers feel as if they have focused clearly on a topic which interests them.

While a plethora of heuristic procedures, invention strategies, and prewriting activities is available for writers, few of the procedures or strategies have been investigated by research studies. Hilgers (1980) stated:

the most frequently taught heuristic approaches... have never been... tested.... Some heuristic procedures have been advocated, but have been seldom tested and are indiscriminately used. Among them are the prewriting procedures of Rohman (1965); the neo-classical approaches summarized by Corbett (1971); the questions suggested by Larson (1968) and Boley (1979); and the dramatistic pentad detailed by Burke (1945) (294).

Writing as Problem-Solving

Whether writers are unconsciously or consciously aware of it, they have taught themselves or learned cognitive scripts, kinds of heuristic devices, they call upon when they write. Although composition researchers have not investigated the usefulness of the formal rhetorical invention/prewriting strategies, researchers in cognitive psychology recently have shown enormous interest in problem-solving. Composition theorists

have applied the findings of the psychologists to the field of writing. The wedding of the two reflects their nondiachronic nature.

Working with Hayes, a cognitive psychologist, Flower (1981), an English professor, concluded that writing is a problem-solving task. Writers, therefore, need to establish and attain or refine goals for the composing task to be successful. She saw goal setting and subgoal setting, then, as strategies. The physical sketching, or mental construction, of a goal or subgoal is a characteristic of problem-solving.

Hayes and Flower outlined four major theoretical viewpoints guiding the work of researchers who are trying to understand composition:

1. The psycholinguistic viewpoint, represented by Kintsch, VanDijk, Rumelhart, and others;
2. The linguistic viewpoint, represented by Young, Odell, Cooper, deBeaugrande, and others;
3. The development viewpoint, represented by Bereiter, Scardamelia, Bracewell, and others; and
4. The cognitive processing viewpoint, represented by Collings, Nold, Flower, and Hayes (Writing as Problem-Solving, unpublished:1).

The studies on cognitive processes were used to study the processes of composing. These studies described a series of processes not so identifiable by stages, but processes which the writer must orchestrate in the act of writing. For purposes of illustration, Hayes and Flower ("Uncovering Cognitive Processes in Writing," 1983) divided the writing model into three components:

1. The writer's long-term memory (knowledge of the topic, writing plans, conventions, genre, and rhetorical problems from which he can draw);
2. The writing process (planning strategies, organizational strategies, goal setting, and procedures for writing); and
3. The task environment (the task, the audience, the text produced thus far) (2-4).

They viewed writing as a goal-directed process. "A major part of composing is spent in developing both global goals for affecting an audience and developing ideas and more local goals and plans which guide the act of writing" (4).

Research Conducted with Unskilled Writers

Research in composing has focused on both skilled and unskilled writers. Emig (1971) and Perl

(1980) found that unskilled writers have composing processes like those found in skilled writers. Emig described two types of writing among her subjects: extensive and reflexive writing. Emig found that twelfth graders' extensive writing [defined by her as "the mode that focuses upon the writer's conveying a message or a communication to another; the domain explored is usually the cognitive; the style is assured, impersonal and often reportorial. The data reveal that for American secondary school students...extensive writing [occurs] chiefly as the school-sponsored writing" (Emig, 1971:4)] is generally written for the teacher, and usually appears in the form of prose. Writers attempt to satisfy teachers, the audience, by giving them what they want to read. Reflexive writing, on the other hand, is writing for "self." It appears frequently as poetry and is characterized by longer prewriting periods. While writers frequently tamper with reflexive writing, they rarely reread or verify the school-sponsored writing (4).

Perl (1978), in her study conducted with unskilled college writers, found that unskilled writers have consistent composing processes,

frequently recursive. Pianko (1977), who considered the overall composing processes of college freshmen in her research, supported Emig's findings about the brief period of time students spend prewriting, indicating that unskilled writers do not have a plan in mind when they begin drafting. She found, too, that unskilled writers spend very little time producing a draft and infrequently volunteer to rewrite drafts. Her study confirmed Emig's contention that students commit little time and energy to school-sponsored writing.

Bridwell's (1979) study focused on the revising process of twelfth grade students. She found that students revise more frequently during the writing of drafts than they do between the drafts of paper. While experienced, skilled writers make changes to the overall drafts, unskilled writers make most of their changes at the word levels and in surface features (e.g., spelling, punctuation, usage, and graphics).

Research Methods Applied to the Composing Process

Those who study the products of the composing processes have ready-made materials to analyze--the

products themselves. Composition theorists studying product can conduct content or product analysis, rank the products, analyze syntactical and semantic sophistication, and do other things. Until a decade ago, research in composition concentrated on the study of products. Research in Composition (1963) made reference to 504 studies conducted on composing prior to 1963. Of these studies, only two dealt directly or indirectly with the composing process.

When attention was directed to "means of composing" rather than to the "end products" of it, however, research methods heretofore applied to studying composing were unsatisfactory. As an interim method, the interview served to recapitulate what writers "thought" they had done when they wrote their drafts. This looking-back introspection and analysis was fraught with pitfalls: how much of what people thought they did is a summary of many other things that went on during composing? Or how valid are writers' own recollections of the sidetracks, false leads, and plain mistakes writers make when they compose?

Case Studies

The case study is a method of research used to determine more completely the context of the research. It provides data about the environment where the research is conducted, about the research subjects, and about the particular uniqueness of the research situation. Case studies as compared to purely empirical studies have been criticized because of the subjectivity of the data. Although they have long been a method of inquiry for psychologists and social scientists (Piaget and Freud, for example, used case studies), they have only recently been suggested as methods of inquiry into the composing processes. Emig (1971) pioneered the use of case studies for composition in her work, The Composing Processes of Twelfth Graders.

Protocols

While case studies provide a means to narrate the various activities of composing, protocols provide a record of the sequence of the activities throughout the process. The method employed by Hayes and Flower is termed process tracing. They used composing aloud protocols in order to describe the composing processes of subjects. "A protocol is a description of the

activities, ordered in time, which a subject engages in while performing a task" (Hayes and Flower, no date, Carnegie-Mellon, 4). "In verbal, or 'thinking aloud' protocols, the subjects are asked to say aloud everything they think and everything that occurs to them while performing the task, no matter how trivial it may seem" (Hayes and Flower, no date, Carnegie-Mellon, 4). Thinking aloud protocols have their beginnings in psychology; they provide a more direct insight into and accessibility to the thought processes than any other methodologies, although not every thought is verbalized.

Hayes and Flower list compelling reasons for using process tracing protocols in composition research:

1. Process-tracing methods tell us about process in a more direct way than do input-output methods. For example, we can pinpoint students' difficulties much more readily if we watch while they are struggling with problems than if we try to infer the problems from errors they have made in their final answers;
2. Because the data they yield are very rich, process-tracing methods offer us valuable opportunities for scientific exploration. For example, a thinking aloud protocol of a writer at work may yield 15 pages of comment for every page of written text. Reading through the protocol is

an occasion for discovering many things about the writing process that we didn't suspect beforehand.

3. There are some aspects of process which are very difficult to observe without process-tracing methods. For example, process-tracing methods show us that the order in which writers generate the ideas for writing a paper is very different from the order in which these ideas are presented in the finished paper. If we look only at the finished paper, that is, the output, it may be difficult or impossible to study the order of ideas generated (Uncovering Cognitive Processes in Writing, 1983, 8-9).

Analysis of protocols is a complex task. A composing aloud protocol of an hour's session might produce a 15-20 page protocol. The protocols offer the researcher options in the analysis of them, however. A researcher can develop his or her own coding system from them; can conduct exploratory studies "to see what is there"; and can model writing processes from them (Swartz, Flower, and Hayes, 1980). A composing aloud protocol may allow the "hearing" of a vocalized "inner voice" of a subject; may reveal the composing processes of writers; may help discover cognitive schemata; will display sequences of events and the time spent in each event of composing; will help develop hypotheses and theories about processes; and will display subprocesses.

Summary

Richard Coe (1981) asserted perhaps the basic premise for composition researchers to remember: "different people write differently" (10). It is foolish to believe that any one research method or orientation will uncover the final word on how writers write. Knowledge and research methods, to some extent, about the composing process are in infancy, with each study and new orientation contributing to the overall knowledge of the composing process. But individuals must be studied.

Generalizations about any one method or about composing itself are difficult to make. Writing is an individual endeavor, and researchers can only approximate what happens in individual subjects' processes; descriptions of overall patterns and trends will be possible only when enough individuals have been studied.

The dilemma facing researchers is formidable, then. Researchers are asked to provide documentation that writing processes can be understood and studied. Teachers are asked to improve students' writing abilities, based on researchers' studies. Perhaps, as

Coe (1981:8) asserted, the only way to improve the quality of the draft is to "improve the process." But the process must be understood and it must be trackable.

Chapter 3

RESEARCH METHODS

This chapter gives the methods used to study the prewriting activities of four twelfth grade advanced placement English students as they composed for three impromptu writing sessions. The chapter is divided into three sections. Demographics provides information about the school from which the students were selected, the students, and the setting for the research. Means of Gathering Data describes the composing aloud procedure, the sessions, and writing protocols. Analysis of the Data explains the system used for coding the prewriting and writing stages, the uses of the coding system, the analyses of prewriting stages, and the organization of the case studies. This section also describes how the data were collected and the procedures for analysis of them.

Demographics

The School

Students for this study came from a large, comprehensive county high school located in southwest Virginia. The school has a population of

approximately 2300 students in grades nine through twelve and has highly successful programs in football, basketball, track, minor sports, drama, music, and art. The county vocational school is located on the same campus with the academic school. For the most part, classes are homogeneously grouped. The personnel of the English Department in the school have devised a curriculum that includes electives and a core of mandatory courses. Although most electives last one semester, both honors and advanced placement English are year-long courses. Teacher recommendation, previous grades, parental permission, and the preferences of the students are the criteria by which students are placed in the advanced placement English class.

The Students

I secured permission from the superintendent of the school district to talk with the students in the advanced placement class and to contact the parents to seek their permission to use their children as subjects for this research. The teacher provided a list of the students in the class who were willing to participate in the study. Six students, two males and

four females, volunteered. The names of the four female students were placed in a hat and two names were drawn. Fictitious names (Tonya, Tony, Jeff, and Angie) were assigned to the students for purposes of this study. They were paid \$30.00 each for their participation. Table 1 displays the achievement scores of the four students.

The Setting

I held the sessions at a community college located in the county where the high school is located. The students frequently studied and used the library facilities at the college. They said they generally felt comfortable there. The community college was conveniently located and available during hours the students chose to participate in the study. I selected a location away from the school setting so that the students might perceive that they were not doing school-sponsored writing assignments.

The students wrote with pen or pencil provided by me or with their own pen or pencil. I also provided white, college-ruled paper. The students wrote on a flat desk top on a single sheet of paper so the sound of the transcription could be recorded. The

Table 1

STUDENTS' ACHIEVEMENT AND INTELLIGENCE SCORES

TONYA

SAT (Achievement)	STEA Quotient (Ability)
63 (630) Verbal	129 (93 percentile)
56 (560) Math	

TONY

SAT (Achievement)	STEA Quotient (Ability)
43 (430) Verbal	107 (53 percentile)
42 (420) Math	

JEFF

SAT (Achievement)	STEA Quotient (Ability)
54 (540) Verbal	120 (81 percentile)
50 (500) Math	

ANGIE

SAT (Achievement)	STEA Quotient (Ability)
57 (570) Verbal	143 (99 percentile)
60 (600) Math	

tape recorder was located on the desk top to the students' right side. The microphone was placed as near their paper as possible. I sat away from the desk to the right of the students and slightly behind them.

The students chose the days and specific time of day when they wanted to participate in the study. The female students chose Saturdays on all but one occasion, and the male students chose Wednesday evenings. Because of their busy schedules (which included participating in band concerts and play festivals and completing their school assignments), they chose times scheduled around their other activities. At no time did I impose days or time of day.

Means of Gathering Data

Composing Aloud

During three of the five sessions, the students composed aloud. Their verbalizations began as soon as they received a prompt and continued until they stated they were finished with an essay.

Prior to their composing aloud in Session 2, I apprised the students of the difficulty that research

subjects have had with composing aloud sessions; that is, some subjects have commented that having to talk aloud interrupts the subvocalizations. In order to lower their level of anxiety, I had them observe during Session 1 a demonstration videotape of another subject composing aloud. I allowed them to ask questions and make comments about the tape, and our discussions ended only when the students and I felt that they were comfortable with the process. I directed them to verbalize not only their composing but also any thoughts, joys, frustrations, or anxieties induced by the assignment, the task of composing, or the method of composing aloud. I apprised them, too, of the usefulness of the protocols they would produce, explaining that they would provide a script of the prewriting and writing as well as other verbalizations.

The Sessions

The students met individually with me for five sessions (see Table 2). Each session lasted for approximately one hour. The sessions included one training session, three composing aloud sessions, and an interview session. Immediately following Session

Table 2

THE SESSIONS

SESSION 1	<p><u>Purpose:</u> To establish a rapport with subjects; to train the subjects to compose aloud.</p> <p><u>Topic:</u> Favorite Hero; favorite spot.</p> <p><u>Subjects' Tasks:</u> To compose; to learn.</p>
SESSION 2	<p><u>Purpose:</u> To determine cognitively intact writing strategies of subjects.</p> <p><u>Prompt:</u> "Wind"</p> <p><u>Prewriting Strategy:</u> Subjects's Choice</p> <p><u>Subjects' Tasks:</u> Prewriting (if any) and draft.</p> <p><u>Session Wrap-up:</u> To determine the impressions the subjects' had of the session.</p>
SESSION 3	<p><u>Purpose:</u> To determine the usefulness of a prewriting model.</p> <p><u>Prompt:</u> Tonya and Tony: "Water" Angie and Jeff: "Fire"</p> <p><u>Prewriting Strategy:</u> Rohman's meditation</p> <p><u>Subjects' Tasks:</u> Prewriting (if any) and draft.</p> <p><u>Session Wrap-up:</u> To determine the impressions the subjects' had of the session.</p>
SESSION 4	<p><u>Purpose:</u> To determine the usefulness of a prewriting strategy.</p> <p><u>Prompt:</u> Tonya and Tony: "Fire" Angie and Jeff: "Water."</p> <p><u>Prewriting Strategy:</u> Larson's Questioning Strategy</p> <p><u>Subjects' Tasks:</u> Prewriting (if any) and draft.</p> <p><u>Session Wrap-up:</u> To determine the subjects' impressions of the session.</p>
SESSION 5	<p><u>Purpose:</u> To determine the subjects' writing histories.</p>

1, the training session, the students did their first composing aloud assignment (Session 2). There was a two week period between each of Sessions 2, 3, and 4, all composing aloud sessions. Session 5 was conducted immediately following Session 4.

Session 1.

This session was designed to establish a rapport between the students and me and to make them aware of what they would be asked to do. Activities were included to desensitize the students to the tape recorder, the sound of their voices on tape, and the situation. Additionally, they viewed a videotape of an experienced writer composing aloud in response to a prompt similar to the ones they were given.

During the viewing of the videotape, the students had a protocol of the composing aloud session in front of them. They made comments about the difficulty of the topic, the task of composing aloud, and the apparent ease with which the demonstrator was composing. The demonstrator composed aloud, beginning with the prompt "Earth," which was assigned at the beginning of the taping, through prewriting and writing of an essay.

After viewing the 60-minute demonstration tape, the students asked questions about what was expected of them. They then completed a series of activities. Each activity was tape recorded, and after each one, the students listened to their recording of the activity. They frequently mentioned that their voices sounded unnatural on tape. Mathematical problems were given in Activity 1. The students solved the following problems aloud; they did not figure on the paper:

$$\begin{array}{r} 15 \\ +28 \\ \hline \end{array} \qquad \begin{array}{r} 33 \\ +16 \\ \hline \end{array} \qquad 9) \overline{81} \qquad \begin{array}{r} 15 \\ \times 10 \\ \hline \end{array}$$

Interestingly, they had difficulty completing the problems correctly, perhaps because of their nervousness. Mathematical problems were also given for Activity 2, but the students solved the problems aloud while they figured with a pencil on paper. The problems are given below:

$$\begin{array}{r} 15 \\ \times 29 \\ \hline \end{array} \qquad \begin{array}{r} 812 \\ -609 \\ \hline \end{array} \qquad 8) \overline{91} \qquad \begin{array}{r} 1129 \\ +9874 \\ \hline \end{array}$$

The students had less difficulty solving the problems correctly when they could use pencil and paper. The students gave oral directions to their homes as Activity 3 with the option of transcribing as they

talked. In Activity 4, they were asked to compose and write responses to two questions: "Who is the person you most admire" and "Where is your favorite spot to go when you want to be alone?" At the end of these activities, I gave them an explanation of the subsequent sessions and answered questions they had concerning composing aloud. Finally, the students were asked not to discuss the prompts, their impressions of the prompts or strategy, or the study in general with the other students while the study was being conducted.

Session 2.

The purpose of this session was to collect a writing protocol which could be used to describe the prewriting strategies the students used for this particular prompt. As in all composing sessions, the students decided how to narrow or focus a topic and organize their presentation, took responsibility for spelling and sentence and paragraph construction, and determined how much personal experience to use in the writing. Only the prompt, paper, and pencil or pen were supplied. The prompt given for Session 2 was "Wind." The students were asked to compose aloud while prewriting and writing an essay. I told them

they could narrow the topic, prewrite as much as they wished, move as far away from the prompt as they wished, use prewriting strategies of their choice (whether their own or one they had learned in their classes), and transcribe as much of the prewriting as they wished. No time limits on the composing were set.

At the end of the composing session, I conducted a semi-structured interview to determine the feelings and attitudes the students had toward the topic and toward composing aloud and transcribing an essay. The questions used for the interview were

1. What was your impression of the topic when you received it?
2. Do you feel that you had trouble narrowing the topic?
3. Did you have the full plan of the draft in mind before you began to write it?
4. Do you feel that you needed more direction from me about what your task was? More time?
5. Do you feel that you would have done better with a topic if you had had more time to think about it?
6. Are you generally pleased with what you wrote in the essay?
7. Did you make any notes prior to beginning the essay? Were those notes helpful?

Do you usually make notes, or do you begin writing?

Session 3.

The purpose of this session was to determine the usefulness of Rohman's meditation as a prewriting strategy for these students and to collect a writing protocol that described the prewriting strategies and acts when these students were invited to use it. Prior to composing for this session, I told the students that the meditation could help them converge on a topic that was integral with their experiences, direct their attention on a particular scene, help them consider their reactions to the scene, and provide a context for that scene in the greater backdrop of life and learning. In addition to Rohman's meditation, the students were given a series of questions prepared by Donald Stewart as companion questions to the meditation (Stewart, 1968). The meditation and the reading of the questions by me took approximately four minutes of the session. A typed script of the questions and the meditation were provided for the students when the meditation was completed. They were invited to use Rohman's

meditation as their prewriting strategy. Rohman's meditation and Stewart's questions are given below:

Rohman's Meditation (1965)

1. Composition of Place

Close your eyes.

Visualize a place where there is

(a) Fire or (b) Water.

Use any of these sensory aids I am going to read to help you.

-
- a. What objects are stationary in the scene?
 - b. How are these stationary objects arranged?
 - c. What objects are moving in the scene?
 - d. What are the colors in the scene?
 - e. What is the source of light in the scene?
 - f. What is the most striking feature of each of the objects in the scene?
 - g. Is the scene relatively noisy or relatively quiet?
 - h. What are the specific sources of sound in the scene?
 - i. Are the sounds in any way musical?
 - j. What odors predominate this scene?
 - k. Can you determine the source of the odors?
 - l. Are there any objects in the scene to be tasted or which suggest a taste of something?
 - m. What is the texture of the objects?
 - n. Are there any objects in the scene which you can touch?
 - o. What is the temperature of significant objects?
Cold? Hot?
 - p. Are these objects hard? Soft? Brittle?
Flexible?
-

2. Internal colloquy.

Why are you drawn to this scene?

Is it just unusual or does it have significance to you?

What does it remind you of?

3. Resolution of meditation.

What do you know now that you did not know then?
How did you learn this?
How does what you know now affect your decisions and relations with others?

To minimize the assignment of a prompt as a variable, I gave one of the male students, Tony, and one of the female students, Tonya, the prompt "Water," and I gave the other two students, Jeff and Angie, the prompt "Fire." I asked the students to write an essay based on the prompt given them or on a topic triggered by the meditation or prompt. No time limit on the composing was set. I conducted an interview at the end of the session to determine the impressions the students had of the strategy, the assignment, and the prompt. These questions guided that inquiry:

1. What was your impression of the prompt when you received it?
2. What was your impression of the prewriting model you were given?
3. Do you feel that the prewriting model helped you with the prompt?
4. Did you use the information you transcribed in the prewriting in your essay?
5. If the model helped, why do you think it helped you?

6. Is this model something that you will use again when you work on other assignments?

Session_4.

The purpose of this session was to determine the usefulness of Larson's questioning strategy for these students as a prewriting strategy and to generate a writing protocol in order to describe the prewriting strategies and acts when the students were invited to use it. Prior to composing aloud for this session, I taught the students to use Larson's questioning strategy. I told them that it is a parts-identification strategy used to analyze a topic from various stances. The subjects voiced their familiarity with classical invention and compared Larson's strategy to the Aristotelian strategies they had studied. They said they understood it well enough to use it in the prewriting for this session.

Larson's questioning strategy (1975) is given below:

- a. What are its precise physical characteristics (shape, dimensions, composition, etc.)?
- b. How does it differ from things that resemble it?
- c. What is its "range of variation" (how much can we change it and still identify it as the thing we started with)?

- d. Does it call to mind other objects we have observed earlier in our lives? Why? In what respects?
- e. From what points of view can it be examined?
- f. What sort of structure does it have?
- g. How do the parts of it work together?
- h. How are the parts proportioned in relation to each other?
- i. To what structure (class or sequence of items) does it belong?
- j. Who or what produced it in this form? Why?
- k. Who needs it?
- l. Who uses it? for what?
- m. What purposes might it serve? How can it be evaluated, for these purposes?

The prompts were reversed for this session, with Tony and Tonya given the prompt "Fire" and Angie and Jeff given the prompt "Water." I asked the students to write an essay on their assigned prompt or a topic triggered by Larson's, which they were invited to use.

At the end of the session, I again interviewed the students to determine the impressions they had of the strategy, the assignment, and the prompt. I used the same questions that I asked in Session 3.

Session_5.

The purpose of this session was to determine the writing history of the students. The session was informal but semi-structured in that I asked the

following questions sometime during the session:

1. Today, we'll just talk about the writing experiences you have had, both those in and out of school. Do you ever pick up your pen and just write? Do you ever write things that are not required for school? If you do, are those kinds of writings different from the things you are required to do for school?
2. Have you ever felt the desire to write about something but then decided not to write about it? (Perl, 1978)
3. Do you think you have any special problems in writing? What has been your most difficult problem? Was this always so or is this a recent problem? (Perl, 1978)
4. What do you consider your writing strategies? What do you generally do when you have an assignment to do?
5. How do you feel about writing, in general? Do you do a lot of writing for school? What kinds of writing do you do? What do you feel is your best kind of writing?
6. Do you remember the first time you wrote something? How did you feel about it? Who read it? Do you write for anyone other than teachers?
7. Do you keep a diary? Do you save the things you write? Where do you save or keep the papers?
8. Do members of your family write? What types of things do they write? Do they share their writing with you? Do you share yours with them?

Writing Protocols

I prepared typescripts on each of the writing protocols, which covered the period of time beginning when the students received the prompts and ending when they felt they were finished with their essays. I marked each typescript in five-second intervals with a slash mark (/). Additionally, I prepared each protocol for coding by underlining all transcribed words with a straight horizontal line; I underlined all read and reread transcription by the students with a wavy horizontal line and all deletions made by them with a straight horizontal line which had "x's" through it. I enclosed phrases with a straight, vertical line and sentences in parentheses. An example of a protocol prepared for coding is given below:

```

                                :05                               :10
The topic is "Wind" / | Gone with the Wind | /

| The wind blowing me away | / / ( The wind
:15 :20

:25 :30 :35 :40
/ / blows ) / | windless days |

                                :45 :50                               :55
windless days / / | Winnebago | no /

```


The coding system used is given below:

STRATEGIES

- Assoc Associations made with a topic; transcribed or spoken; single word, phrase, sentences (e.g., Fire firefly firebug fireman.)
- Anal Analytic, part identification, defining, questioning, reasoning method (e.g., What is it like? What does it do?)
- LQRd Reading the question posed by Larson's Questioning Strategy (e.g., What are its precise physical characteristics?)
- RMRd Reading the question or statement given during Rohman's meditation.

ACIS

- RdDir Reading directions or assignment (e.g., Your topic is "Wind.")
- Map Mapping out a draft; giving major and minor points to be covered by draft; may appear as composing or as transcription (e.g., Fire in prehistoric times as contrasted with today; my feelings about fire.)
- SayTop Topic as beginning point for associations or identifications; repeating it; may appear as verbal or transcription (e.g., Wind Wind Wind).
- Aud Either verbalizing or transcribing about readership of draft (e.g.,

Who is my audience? I'll write to a generalized audience.)

- SaySen Saying what sentence delineations will be (e.g., This should be a new sentence.)
- SayPar Saying, either with words or numerically, what paragraph delineations will be (e.g., This is a new paragraph, or this is paragraph one.)
- Sp Spelling a word out (e.g., violate v-i-o-l-a-t-e).
- Gram Writing convention comments--use of commas, periods, other punctuation in initial transcription or revisions (e.g., I think a comma should go here someplace.)
- Chow Making a choice between or among words to use (e.g., Is it lie or lay that I need?)
- DirS Comments which indicate that direction is being sought; may be indecision about organization, structure, person, voice, or, more generally, what to do (e.g., I don't know what else to do with this, so I'll quit.)
- Jud Judging what has been rehearsed or transcribed (e.g., Good.)
- Rev Reading and/or transcribing to change words, sentences, or paragraphs (e.g., Change that to very light.)
- Per Comments about decisions on voice and person of writer (e.g., Should I use first person in a composition?)
- Talk Talking aloud; composing without transcribing.

Meta	Metacomments; comments about the task or strategies (e.g., This topic is awfully difficult.)
Expl	Explaining what has been transcribed or spoken or removed (e.g., Windy in Newbern--what I mean is that it is always windy at my grandmother's.)
RdG	Reading everything which has been transcribed until this point; holistic meaning sought.
RRdG	Rereading everything which has been transcribed until this point; holistic meaning sought.
RdI	Reading what has immediately been transcribed; immediacy meaning or direction sought.
RRdI	Rereading what has immediately been transcribed; immediacy meaning or direction sought.
Paus	Pausing and Silence.
Glan	Glancing over transcribed work without reading every word.
Reher	Rehearsing before spoken is transcribed.
Fill	Filling silence with comments (e.g., Let's see.)
Foc	Focusing, clarifying, or simplifying a word or phrase prior to transcription (e.g., The water was blue not blue but gray.)
RdPre	Reading transcription made during prewriting strategy.

- RRdPre Rereading transcription made during prewriting strategy.
- TImDel Transcription immediately deleted.
- TDelRd Transcription deleted after reading or rereading.
- Tran Transcription.

OTHER_CODES

- DDS Subject talking to the researcher (e.g., May I begin now?)
- DS Researcher talking to the subject (e.g., You may begin.)
- UC An uncoded word or phrase (e.g., unintelligible word or phrase).

Using_the_Coding_System

Each writing protocol was coded using the coding system. Because typescripts of the protocols ranged from 10 to 20 pages in length, a chart was devised to transfer the codes associated with verbalizations and transcriptions from the protocols. The chart, termed the Time Ordered Coding Display (TOCD), was arranged as a graph to show the relationships between the strategies and the acts. Each page of the TOCD contained two minutes of the composing process. The codes from the writing

protocol were transferred to the TOCD. The TOCD allowed a display of the coding system without the visual interference of the raw data. A TOCD was prepared on each of the composing aloud protocols. The TOCD allowed a view of how the subjects composed, while the transcript provided what the subjects composed. A sample of the TOCD is given in Table 3.

Analyzing the Strategies and Acts

Time analysis was an important part in characterizing the prewriting stage of the subjects. Amount of time spent in the prewriting stage, reading and rereading, and pausing were analyzed. The acts attended to and displayed were also analyzed. The case studies describe the prewriting strategies and acts displayed during the prewriting over three composing aloud sessions. I have described the students' displayed acts (to include when the acts occurred during the prewriting); the strategies operating during prewriting; the students' perceptions of their composing for these sessions; the similarities between these composing sessions and prewriting activities they engage in when composing

Table 3

TOCD

STRATEGY	:05	:10	:15	:20	:25	8:30
----------	-----	-----	-----	-----	-----	------

ACTS				Tran		
------	--	--	--	------	--	--

STRATEGY	:35	:40	:45	:50	:55	9:00
----------	-----	-----	-----	-----	-----	------

ACTS						Reher
------	--	--	--	--	--	-------

STRATEGY	:05	:10	:15	:20	:25	9:30
----------	-----	-----	-----	-----	-----	------

ACTS		Meta		Tran		Reher
------	--	------	--	------	--	-------

STRATEGY	:35	:40	:45	:50	:55	10:00
----------	-----	-----	-----	-----	-----	-------

ACTS	Fill	RdPre	Reher	Meta		Meta
------	------	-------	-------	------	--	------

for school assignments; and the strategies and acts displayed during the writing of an essay.

Analyzing the Essays

Since my study focused on the prewriting of these students, I have provided very little description of the composing of the essays. I have provided the topic; the number of words per essay; the number of words composed per minute; the length of time spent composing the draft; the students' perceptions of the draft; as well as other description. In the case study of each student, I compared these data across the three composing sessions.

Organization of the Case Studies

Case studies on the students have been constructed from the data collected during the wrap-up sessions, writing history, and the writing protocols. A description of the individual prewriting strategies and acts, the analysis of the essay, and the students' perceptions of the writing sessions are included in the case studies.

The case studies display quantitative data, including time spent on assignment; time spent prewriting and writing; number of sentences in essays; prompts assigned; number of acts and amount of time spent on acts; number of sentences in essay; average number of words in each sentence; time spent composing sentences; amount of time spent reading and rereading. Qualitative data gleaned from the composing session interviews and the final interview session are also presented. A writing history is presented in each case study. The case studies include the students' perception of the usefulness of the strategies given and an impression of the understanding each student has of the composing process.

Data Analysis and Display

Once the TOCD's were prepared on each session for each student, I counted the number of occurrences of each act to determine the amount of time spent on each. I analyzed the sequence of activities which led to the strategy or act so that I could understand trends in each student and among them. The coding system provided parameters for me and made the task of looking for commonality easier. Case studies are

reportorial, and I reported what the subjects did in Chapters 4, 5, 6, and 7. In Chapter 8, I show similarities among the students and make suggestions for further research.

Summary

The methods for this study were designed to allow the clearest presentation possible of the prewriting strategies of these students across three composing aloud sessions. Additional data--the writing histories, interview sessions--were collected to provide a more complete view of each student. The case studies, integrating all the various data on the students, were used in order to describe as thoroughly as possible the prewriting strategies and acts of these students.

Chapter 4

TONYA, A CASE STUDY OF HER PREWRITING

Self-Portrait as a Writer

As Tonya recollected her writing history, she recalled a former time when her personal writing was enjoyable and frequently practiced. Tonya said that she used to write short stories and poetry that had not been assigned as school work. She especially had liked to write poetry since it was personal, could assume any form, and captured a moment or a feeling for her. While she said she had tried short stories, she found that they never "came out like I wanted them to." Short stories, she said, have to make sense to someone, but a poem does not except to the person who writes it.

She said that her sister, age seven, wrote "constantly," and was in a stage she remembered passing through. The sister was then working on a collaborative novel, called "Mrytle Beach," with two friends. The novel was about a cat. Tonya said she admired the innocence and spontaneity of her sister, and especially the unreined imagination that darts from escapades of the cat in one instance to Broadway

musical lyrics and music in another. She said she had heard the storyline of the novel several times, and she had aided her sister's writing by reading the novel and making suggestions to her concerning it.

Both of Tonya's parents had shown interest in their children's writing. The parents had read her sister's novel, for instance. They frequently asked Tonya if they could read things she had written. She said she had had little to share with them lately. She used to write, much like her sister did. She kept a diary, but abandoned it when her sister found it and read it. She had also written letters to friends and to pen pals. All of these things were behind her now, she said, since she was too busy with school and the incumbent work and decisions of it to commit to personal writing. When she did write frequently, she remembered it as a happy, carefree period in her life, which she shared with her family.

Tonya believed her thinking and planning processes were not on par with most young people's her age, particularly in their directions for their lives. She had decided to go to college, but had not decided where she would go--"To Georgia," she said. She felt

she had been left out of the planning and decision-making for her life by her parents.

A Description of the Prewriting during the Impromptu Writing Sessions

Session_2

Of the time Tonya spent on task, she spent 40 percent of that time engaged in prewriting activities during Session 2 which established her intact, acquired strategies. In all, she spent 53.8 minutes on task for this session. Table 4 displays these data.

Strategies_Used_during_Prewriting

Tonya's prewriting stage was characterized by two kinds of associational strategies and by an analytical strategy, which appeared between the two associational ones. The first strategy to appear was a free associational one which began as soon as she received the topic and continued for 4 minutes. She even classified the strategy as "a stream of consciousness or something." "Wind" was associated with words and phrases from leaves and grass to icy roads of New Year's Eve; this strategy was essentially a listing of words she associated with "wind." These

Table 4

Amount of Time Tonya Spent Composing
Session 2

TIME SPENT	MINUTES	PERCENT
In Prewriting	21:35	40%
Writing Essay	32:15	60%
Total Time on Assignment	53:50	

free associations, 35 different ones, would later appear in the prewriting in groupings as she began to organize her thoughts.

After this free associational period, an analytical strategy was used. She attempted to answer questions about the topic (what is it and how are we affected by it) and to place "man" as an interactive part of the environment. Two phrases were voiced and transcribed during this period, which lasted approximately one minute. Another associational period followed, when four associations were made. She wrote a short sentence next.

A transitional sentence, a very long one, linked the two associational periods; this sentence was a simile--"Life is like the wind. . . ." Three other sentences followed. For the next 8 minutes, Tonya exhibited an associational strategy, but she wrote sentences rather than words or phrases. These associations provided some of the content which later appeared in the essay.

The identification of man with the topic and the identity of the writer with the topic marked, too, the establishment of metaphors. The metaphors balanced the topic with something typically human

(e.g., emotions, people in general, and life) and the analytical parts identified previously (e.g., changes and parts of wind). A new topic emerged, "sounds," and Tonya entered into another free association period, which produced 8 words and phrases, some of which had appeared in the previous associational period. These associations would also appear as content in the essay. At this point, after 21.58 minutes, Tonya was ready to begin her first draft. (See Table 5, which shows these associations on a continuum.)

Acts Performed during Prewriting

Tonya repeated the topic twice during the prewriting period, as the first verbalized comment (5 seconds after seeing the topic) and after a pause (20 seconds into the prewriting). The topic was a referent.

She made lexical choices throughout the prewriting stage. Generally, these choices were made at the word level ("blowing" verbalized, then replaced by "flowing"), and all were made during periods when she was composing and/or transcribing sentences. She frequently rehearsed words or phrases before committing them to transcription.

Table 5

Tonya's Prewriting Strategies Displayed in Time
(Session 2)

<u>TIME</u>	<u>WORDS AND PHRASES AS THEY APPEARED</u>
0:00-4:05	<p>ASSOCIATIONAL PERIOD:</p> <p>wind, wind, leaves, grass, trees, clouds, windtunnels, window, Wendy Wilson, cars, parachutes, willows, whispers, earth, earth rotating, land formations, snow, rain, windchill, icy roads, New Year's Eve, cold, chill humidity, pleasure, cool, scourching, blasting, flames, fanning, constant, ever-changing, hurricanes, zephyr, mistral, breeze</p>
4:10-4:50	<p>JUDGING PROGRESS:</p> <p>Commenting that she likes the ever-changing part; thinks about the effects of different types of wind</p>
5:00-13:00	<p>TRANSCRIBING SENTENCES:</p> <p>"Life is like the wind." "People are like the wind." Compares wind to the emotions.</p>
13:05-14:55	<p>PAUSING AND READING TRANSCRIPTION</p>
15:15-19:50	<p>ASSOCIATIONAL PERIOD:</p> <p>whispering through the grass, rustling through the leaves, flowing through in my hair, pleasurable sounds, unpleasant sounds, howling, shrieking through dry dead limbs, beating against the house; pelting rain against the windows like bullets; cold icy blasts in your face down to your bones.</p>
19:55-21:35	<p>PLANNING THE ESSAY</p>

Tonya made five judgments during the prewriting stage. One was a judgment about her strategy (e.g., "this is not getting me anywhere"). Another judged the associations she had made ("I like the ever-changing part"). This sentence would later provide the tone for her essay. It occurred at 4.17 minutes into the prewriting.

She made six verbalized decisions during the prewriting. These decisions were made concerning word choice (whether to commit to a word or not), directional choices (e.g., "Should I write more about this?"), and a more global choice (e.g., "I'll write an opening paragraph.") At the end of the prewriting activities, Tonya made the decision about whether to write in first or third person.

One of the notable acts observed during the prewriting stage was pausing. Tonya paused 4.3 minutes of the time she spent in the prewriting stage. This pausing represented over 20 percent of the time she spent in prewriting. No pattern was discernible with the pausing; she paused both after and before transcription.

Tonya transcribed almost everything she verbalized, with the exception of metacomments and

judgments. Her voice was flat and monotonic during composing and became fainter as she became more involved with the task of composing. Her head also pitched slightly to the left as she wrote, and she grew nearer the paper as the task progressed.

She rehearsed a total of 10 times during the prewriting. These rehearsals were more starter comments than anything, since she generally transcribed immediately after the rehearsals. Once she began to transcribe, the words flowed quite easily.

Overall, Tonya exhibited a task-oriented commitment to the prewriting as well as a productive intact, prewriting strategy, one characterized by her making lists of words and phrases as well as writing sentences. Her intact prewriting strategy yielded content for her essay (generally word lists and phrases more than sentences). It yielded person, relationship of writer to composition, a topic, metaphoric anomalies of life and wind, and an overall direction for the composition to follow. See Table 6 for the number and type of acts and amount of time she spent on each during prewriting period. See Appendix for prewriting protocol and TOCD.

Table 6

Acts Tonya Displayed During Prewriting
Session 2

	<u>Number of Occurrences</u>	<u>Amount of Time</u> (in minutes)
ACTS		
RdDir		
Map	1	:50
SayTop	2	:10
Aud		
SaySen		
SayPar		
Sp		
Gram		
ChoW		
DirS		
Jud	5	:35
Ten		
Rev		
Per	1	:05
Meta	6	1:00
Expl	1	:10
RdG		
RRdG		
RdI		
RRdI		
Paus	19	4:20
Glan		
Reher	10	1:30
Fill	3	:30
Foc		
RdPre	8	:50
TImDel		
TDeIRd		
Tran	65	11:35
DDS		
DS		
UC		
TOTAL TIME SPENT IN PREWRITING		21:35

Writing the Essay

Tonya spent 32.25 minutes producing the 187 word essay for this session. She wrote fifteen sentences in her essay, with an average of 12.47 words per sentence and 5.8 words per minute.

The essay was organized into three paragraphs. Tonya's thesis for it was given in the first sentence: "The wind is a natural force experienced by everyone." The first two paragraphs explored the emotions people feel when they experience the wind. The final paragraph explored the metaphoric similarities between life and wind.

Even though Tonya had spent considerable time engaged in prewriting activities (21.53 minutes), she wrote the first sentence in her draft and then repeated the prompt "wind" twice before transcribing the second sentence. She commented between the . repeating it that she should not "keep saying 'the wind.'" Again, she wrote a sentence but decided to leave the first part of the essay unfinished until she composed the middle of it. Consequently, she wrote paragraph #3 first, paragraph #2 second, and paragraph #1, after partially writing and scratching through it,

last. Tonya applied the order to the paragraphs at the end of the composing session.

The first part of the writing stage was marked by Tonya's making decisions: by electing to return to the first paragraph later on; by judging what she had transcribed or by expressing her frustrations with getting nothing transcribed; by judging her word choice and making word choices; and by judging the entire task with "This is boring." Intermingled with these acts was the reading and rereading of the transcribed sentences and pausing.

Tonya never quite passed through the period where she displayed anything but frustrations and difficulties with her composing. As late as 38.42 minutes into the composing time, she repeated the prompt. She made judgments and comments about her transcription throughout. She made a total of 25 judgments. (See Appendix A for a transcript of her first draft.)

Tonya's Perceptions of the Session

Although I asked Tonya to write an essay, she said that she really wanted to write a poem. Tonya voiced her frustration that the creation of the beautiful, poetic images which she created during

prewriting had no outlet when she began the essay. For all practical purposes, she said that the prewriting did not provide her with a narrowed topic. She said she was disappointed that the essay for this session was not better.

For her school writing assignments, Tonya said that she preferred to incubate ideas for several days after she was given a topic. She said she wrote a draft a day or two before the assignment was due, the final draft coming only when the time ran out. She said that she did not always write down prewriting materials.

Until the last year in school, Tonya said that teachers had given her the topics about which she was to write. The topics were always narrowed, with the form explicit. Tonya, consequently, was required to fill in some relevant content in correct, grammatical fashion. "They used to give us the Mickey Mouse essays about what is your favorite hobby and write about your cat or vacation. . . . There wasn't really much narrowing about those." She felt "robbed" of training which would have helped her narrow topics.

Writing was discovery for her since she said she did not know where she would end once she began to

write. She said, "I would usually write the opening paragraph in class so that I can have something to go on then; that's just something I do so I can get myself to do it later." She said she frequently changed her mind about what she would write. Writing direction, purpose, goals, and conceptualization began after she began to write the essay. She said: "I can't follow or pick one thing and stick to it all the way through because a better idea usually comes along." I pursued the idea of incubation with her, asking if this study ignored her most important prewriting activity, incubation. She responded: "I could have incubated, but even if I had written something down every day over the past week, it would have been something different every day." She said she was not loyal to ideas, words, or sentences even during incubation. Her practice was to commit to the things that would get the job done, and "that may not be the things that require the most work or the most time." She said, "You simply have to be able to throw away some really good ideas and sentences as they come to you because the sentence might not go along with everything else you have generated." She indicated

that the most important task for school was "to get the job done!"

"I don't like this a whole lot" was Tonya's first comment after she laid down her pen. She said she would make the first draft into a poem if she could rewrite it. In fact, the poem was the form which begged to emerge from the prewriting stage. This conflict between the two forms seemed to be evident throughout the entire process. Tonya said that she was not used to writing things as the research required, where she had "to prove her perceptions of what an essay is." She said she did not "feel" when she wrote essays, but she had felt this prompt; consequently, the poem fought to emerge. Besides, essays "are boring and poems aren't," she said.

Perhaps the most overriding concern she articulated was her inability to affix her thoughts to the five paragraph essay. As she composed, she commented that the essay she was writing did not have five paragraphs. She admitted that the five paragraph form "drove her nuts," but she felt it wrong not to use it. She preferred a modified form of it: "I don't even mess with the five paragraphs any more, but

in the introductory paragraph I try to say very generally what I want to say later in more detail. That's why I usually write the introductory paragraph and then write the rest of it and it doesn't fit the opening paragraph, so I have to go back and change it."

Finally, since this was her first composing aloud session, she volunteered her perceptions about having to compose in front of me, on tape, and on a prompt "sprung" on her. Her evaluation was succinct: "I didn't hate it."

Session_3

Tonya spent 59 percent of her time on task for this session engaged in prewriting activities. Most of the time in prewriting was spent responding in transcription to the meditation and to questions presented to her. Table 7 displays the amount of time Tonya spent on task for this session.

Rohman's Meditation Used as Prewriting Strategy

Tonya meditated 4.25 minutes during the reading of Rohman's meditation and Donald Stewart's questions about the prompt "Water." At the end of the meditation period, she wrote answers to the questions,

Table 7

Amount of Time Tonya Spent Composing
Session 3

TIME SPENT	MINUTES	PERCENT
In Prewriting	21:40	59%
Writing Essay	<u>14:50</u>	41%
Total Time on Assignment	36:30	

which were presented to her in typed copy. As she read each question, she jotted down answers to each as she recalled the scene from her meditation. Initially (for the first 11 minutes), her responses to the questions emerged as words or phrases, but then she began to write sentences as she neared the middle of the questions and continued to do so until the end. The first sentence emerged when she responded to why she had been drawn to this particular scene.

The identification of objects, colors, textures, features, sounds, and the other parts of the scene emerged as words or phrases. In fact, the question "What are the objects?" and "What are the sounds?" tended toward associations with objects and sounds as well as the names of specific sounds. Tonya attempted to find the most specific word or words to describe the scene; this moving to the specificity she wanted tended, too, to be associational, which ended when the most specific word or words were found. Table 8 displays the strategies on a continuum.

Acts Performed during Prewriting

During this prewriting period, Tonya transcribed only a few of the words she spoke; only key words were transcribed. In the second part, when

Table 8

Tonya's Prewriting Strategies Displayed in Time
(Session 3)

<u>TIME</u>	<u>WORDS AND PHRASES AS THEY APPEARED</u>
0:00-4:15	RESEARCHER READING ROHMAN'S MEDITATION
4:20-20:20	ANSWERING QUESTIONS POSED BY STEWART. OBJECTS: shells, sand, rocks, water, grass, me, dogs, peacocks COLORS: gray, beige, beigish, rust, royal blue, sky blue, brown LIGHT: sun FEATURES: not rushed, tranquil, nothing unnecessary SOUNDS: quiet SOURCES: water, wind, peacocks MUSICAL: ODORS: salt, smoke TASTE: salt, water TEXTURE: smooth, silk, rough TOUCH: all TEMPERATURE: warm, cool HARDNESS: yes DRAWN: peaceful, relaxing SIGNIFICANCE: last summer, happy, peaceful LEARN: more about people, values, learned from all experiences HOW: listening to self RELATIONSHIP: choosing about time
20:25-21:40	PLANNING THE ESSAY

she began to write sentences, she transcribed almost everything she verbalized. She did not transcribe the statements or the questions which were in front of her.

Besides transcribing, Tonya performed two other acts during prewriting, pausing and metacommenting. Pausing, so characteristic of Tonya's prewriting activities during Session 2, was less frequently displayed during this session. She paused only 3.4 minutes, or 15 percent of the total time spent in prewriting. The longest pause came near the end of the prewriting activities, when she was planning and making decisions about her first draft.

The most frequently verbalized filler was "uh." This comment became a filler of silence and preceded the reading of a statement or question given to her, or her own transcribed sentences. In the prewriting period for this session, she made 34 filler comments. During this session, she neither read, reread, nor scanned her prewriting notes.

Tonya displayed few acts which dealt with her transcription, except near the end of the prewriting period when she made decisions about what she would write in her essay and how much of the scene she would

depict. No verbalized or implied organization for the essay to come was given, nor was there determination of audience, voice, or persona. Table 9 displays the number and type of acts and amount of time she spent on each during the prewriting period.

Writing the Essay

Tonya spent 14.83 minutes producing the 237 word first draft for this session. She wrote fifteen sentences, averaging 15.8 words per sentence. She transcribed 15.98 words per minute.

This essay was organized into four paragraphs. The prewriting had evoked a scene of the Chesapeake Bay area, where Tonya had spent the previous summer. Immediately, the essay evolved as a personal narrative. Its general theme focused on the tranquility and peacefulness she had experienced at the Bay. This theme was supported by examples in the paragraphs (e.g., by the peacocks, by the walks along the beach with an Irish setter, and by the value of life to be found in the simplicity of the Bay area).

Of the 14.83 minutes Tonya spent in writing the first draft, she spent 13.17 minutes actually transcribing it. The average amount of time she spent composing each sentence was .99 minutes. While

Table 9

Acts Tonya Displayed During Prewriting
Session 3

	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
RMRd	11	1:00
RdDir	4	:40
Map	1	:25
SayTop		
Aud		
SaySen		
SayPar		
Sp		
Gram		
Chow		
DirS		
Jud		
Ten		
Rev		
Per		
Meta		
Expl		
RdG		
RRdG		
RdI		
RRdI		
Paus	19	3:25
Glan		
Reher		
Fill	34	2:50
Foc		
RdPre		
RRdPre		
TImDel		
TDelRd		
Tran	44	6:10
Talk	10	2:40
DDS	1	:05
DS	1	:10
MEDITATING		4:15
TOTAL TIME SPENT IN PREWRITING		21:40

pausing had been a characteristic of her acts in the previous session, it was not as evident during this session; she paused .92 minutes of the writing time. Reading and rereading, evidenced in the previous session, were almost non-existent; she read one phrase, accounting for only .17 minutes of the total. She made three filler sounds during the writing stage.

After the initial sentence was transcribed, Tonya's transcription became very lucid. Often she would compose and transcribe two or three sentences at once without any other verbalization. In fact, the only interruptions to a completely verbalized draft were her judgments (especially correct word choice) and her rehearsing of a few words and phrases before she committed them to transcription.

Tonya's Perception of the Session

Tonya felt that Rohman's meditation was a tremendous help to her with this particular prompt. She felt, too, that it would have been difficult for her to have pulled "something out of the air" to write about. She liked the focus, the narrowing that the meditation did for her. She felt that the meditation gave her a complete picture when she was forced into visiting a scene from her experiences. She said she

trusted it since her scene was built on an experience that was uniquely hers. She liked the remembering and the capturing of her feelings that had been so pleasant to her. While the meditation worked well for a descriptive paper, she felt it would not work for papers where she would have to analyze a topic. Rohman's meditation, to Tonya, was perfect for getting in touch with pleasant experiences.

Even after she had formally completed her transcription of the essay, Tonya continued to talk about the peacocks she had recalled from her experiences at Chesapeake Bay. She was pleased with the ease with which her essay had evolved, and, although she characterized the essay as "too much like a travel brochure," she liked what she had written and especially how she felt after recalling the scene.

Primarily, it was Rohman's meditation which caused her to feel so pleased, she said. When she initially saw the prompt "Water," she said she could elicit nothing about it except that water "dripped." She felt she would have produced only a scientific explanation of what water was had she been asked to write on this prompt in the previous session, while Rohman's helped her produce a draft only "slightly

related to the topic." She said, "It's hard just to pull things out of the air without a guide or something."

Her willingness to move away from the restrictions of the five paragraph theme pleased her, too, even though she wrote a four paragraph theme that had a thesis, two supporting paragraphs, and a summary paragraph. She called her essay "informal," indicating that it did not follow the form she had always associated with essays. "I didn't have a format, a set format to stick to. I just wrote and when I thought I needed a new paragraph, I did that." She contrasted this freedom with what she generally felt when she wrote for teachers: "Our teachers tell us in our introductory paragraph to have at least one sentence about the following paragraph, which is good. If I had tried to do that on this, it would have been a mess. I would have been saying, 'and the dogs were nice and the peacocks were nice.'" She felt she had written an informal essay from a strategy that was formal, saying, "It doesn't make any sense to me."

She felt, too, that the lucid manner in which the essay came to her was indicative of the scene about which she had written; she knew the scene

precisely since she had lived it. She said she had a "complete picture" of it in her mind. Transcription was effortless, especially since the vividness of the scene had been established in the prewriting.

Session_4

Tonya spent 46 percent of her time for this session engaged in prewriting activities. She spent approximately 5 minutes of her time working with Larson's strategy, finally rejecting it in favor of a strategy which combined the ones displayed in Sessions 2 and 3. Table 10 displays the amount of time she spent engaging in activities for this session.

Larson's Questioning Strategy Given in Prewriting

Tonya spent 42.92 minutes working on this session with the prompt "Fire." Of that time, she spent 20.3 minutes engaged in prewriting activities. At the end of 5.5 minutes using Larson's questioning strategy, she rejected it and resorted to a combination of the strategy she had displayed in Session 2 and Rohman's meditation, which she had used in the previous session. While she was using Larson's, she transcribed very little of what she verbalized. She read the questions and answered them

Table 10

Amount of Time Tonya Spent Composing
Session 4

TIME SPENT	MINUTES	PERCENT
In Prewriting	20:20	46%
Writing Essay	<u>22:35</u>	54%
Total Time on Assignment	42:55	

in words or phrases, except with sentences for the question "Who needs it?" She did not complete the reading of all of the questions.

After she rejected Larson's, she repeated the prompt and began an analytic examination of it. She examined its warmth, colors, temperatures, and sounds, displaying a strategy not unlike the one she used with Rohman's meditation and the accompanying Stewart questions. She then moved to a personal identification with the prompt (e.g., her likes and recollections about fire). She moved then to a strategy similar to the one she had displayed in Session 2, a free associational strategy, by transcribing a list of associations of song themes that had dealt with fire. This period lasted for 3 minutes. Again, she repeated the prompt twice, and another free associational period followed, lasting for 4 minutes. At that point, she planned her essay, based on the topic "Fire appeals in several ways." She divided the topic into aesthetic and expressive appeals and revised "many ways" to "several ways." Table 11 displays the prewriting strategies she displayed for this session.

Table 11

Tonya's Prewriting Strategies Displayed in Time
Session 4

<u>TIME</u>	<u>WORDS AND PHRASES AS THEY APPEARED</u>
0:00-5:35	ATTEMPTING TO USE LARSON'S STRATEGY
5:40-6:05	USING A STRATEGY LIKE ROHMAN'S: warm, colors, temperature
6:10-10:35	ASSOCIATIONAL (WRITING SENTENCES): It dances glows and makes everything glow. It can roar or whisper. It can blaze or flicker. I like its colors and warmth and movement. I like the sounds it makes. Reminds me of camping of coming home of Christmas. Many song writers use fire to show feelings.
10:40-18:10	ASSOCIATIONAL (LIST MAKING): dying embers, burning flame, cold, ashes, sparks, ashes to ashes, earth wind and fire, firelight, fire's glow, fireflies, firemen, fire hydrant, blazing fire, roaring fire, ice, get fired, get fired up, fire away, fire up, build a fire, fire a gun, fire a cannon, an elemental force, forest fire, Smokey the Bear, Woodsy the Owl, Dick VanDyke, fire alarm, fire drill, fire hose, fire truck, spark plugs
18:15-18:25	WRITING A THESIS STATEMENT: Fire appeals in many ways.
18:30-20:20	PLANNING THE ESSAY

Acts Performed during Prewriting

Once Tonya resorted to the strategy she had displayed in Session 2, she transcribed everything she verbalized. She wrote five sentences and numerous words and phrases during this period. She read or reread only one two-word phrase during the entire prewriting stage.

Tonya paused much more during this session than she had during the previous one. She paused 2.3 minutes of the 5.5 minutes using Larson's, and an additional 6.3 minutes after she rejected Larson's; in all, she paused 8.6 minutes of the 20.3 minutes she spent in prewriting.

Filler sounds, particularly "uh," appeared 12 times during the prewriting. She made two metacomments, one when she made a transition from Larson's to her previously displayed strategy, and another when she commented that she would skip one of the questions.

Perhaps Tonya's greatest frustration during this session was dealing with the prompt. She did arrive at a place where she felt she could compose an essay. She did not verbally deal with audience or

writer. Table 12 gives the strategies used and the acts performed during the prewriting period.

Writing the Essay

Tonya spent 22.58 minutes producing the 191 word essay for this session. She wrote sixteen sentences, averaging 11.9 words per sentence. She transcribed 8.46 words per minute.

The essay was organized into four paragraphs, the thesis of it basically stated as the "appeals of fire." The first paragraph further explicated the thesis of the aesthetic and emotional uses of fire, ending with a catalog of the uses of fire. The second paragraph described the beauty of fire and recalled the power it has to mesmerize. The third paragraph subsumed the long list of songs and cliches associated with fire which had been transcribed during the prewriting stage. The final paragraph, only one sentence long, capsulated the thesis.

Basically, the essay was little more than sentence form given to the single word associations composed during prewriting. Of all the essays she produced, this one most particularly consumed the content of the prewriting.

Table 12

Acts Tonya Displayed During Prewriting
Session 4

	<u>Number of Occurrences</u>	<u>Amount of Time</u> (in minutes)
LQRd	1	2:40
RdDir		
Map		
SayTop	2	:10
Aud		
SaySen		
SayPar		
Sp		
Gram		
Chow		
DirS		
Jud		
Ten		
Rev		
Per		
Meta	1	:05
Expl		
RdG		
RRdG		
RdI		
RRdI		
Paus	19	8:35
Glan		
Reher	1	:15
Fill	12	:40
Foc		
RdPre		:05
RRdPre		
TImDel		
TDelRd		
Tran	41	7:50
Talk		
DDS		
DS		
UC		
TOTAL TIME SPENT IN PREWRITING		20:20

Tonya used 12.75 minutes of the 22.58 minutes during the writing period to transcribe the 16 sentences for her draft. She averaged 1.41 minutes composing each sentence. Of the remaining time, she spent 1.42 minutes reading or rereading transcriptions. She spent 8.92 minutes pausing, by far the largest amount of time spent pausing during all of the sessions. She made 8 filler comments.

Initially, Tonya revised the sentence she had transcribed in her prewriting period that was her thesis. She spent over three minutes working on the thesis sentence and an ancillary sentence which expanded it. She wrote, read and reread, and judged within those three minutes. She was obviously frustrated, filling silence with words like "hoot" and "well, I don't know how to say it" Once the thesis was committed to transcription, the flow of the essay became much easier for her. She judged the essay trite and reacted to her frustration with a rhythmic "We use it to cook our food, Boys and Girls."

After she wrote the first four paragraphs, she pondered about what to do with the essay, concluding, "I guess I'll write a conclusion since I don't have [one, and] don't seem to have much to say about this.

I can't leave it hanging there." She wrote the last sentence and paused for 1.3 minutes. When I asked her if she was finished, she replied, "I don't know. . . . well, I feel I shouldn't stop because I haven't done anything worth stopping over, but I don't know what else to do with it."

Tonya's Perception of the Session

Tonya said that she had a difficult time with her prewriting and writing during this session. She felt that she had gotten off to a bad start by trying to use Larson's. Since Larson's did not help her, she felt frustrated. She said that she "couldn't even answer the questions" or "even apply them to thought." She suggested that Larson's might be valuable in science or mathematics where there was something more concrete than a prompt like "fire."

The prompt was also a restriction for her. She was pleased to have been given freedom with the writing assignment, but she felt that she never found anything interesting in her prewriting or enough information in general to write a good essay. With this study, being able to complete a draft and satisfy the requirements for me were her motivations. In comparison, Tonya indicated that she generally worked

for grades for her school assignments, not for the personal satisfaction or the joy she might reap.

Researcher's Perceptions of Tonya's Prewriting

Prewriting Strategies

A number of contradictions were evident between what Tonya said she did when composing for school assignment and what she did for this study. First of all, she was given a specific task and asked to complete it during one sitting. This assignment violated her normal preferences for writing. She stated that she liked to incubate ideas, write a draft a few days before the assignment was due, and, when she really felt the pressure, produce a final draft. She said she did not always write down prewriting materials, although she transcribed almost everything she composed for these sessions.

Tonya implied that she generally wrote sentences in draft form as reference when she worked on ideas for essays. The strategy she employed most frequently for these sessions was an associational one, which generally appeared as lists of words, phrases, or sentences. For Session 2, these words and

phrases reappeared in the content of the first draft, although she did not refer to her notes to choose the words or phrases. The strategy was an exercise which moved her from a simplicity of language (words) to a complexity (the metaphoric similarities between life and wind).

From her list of words or phrases, Tonya appeared to be searching for a topic about which she knew enough to write an essay. She called her list-making "a stream of consciousness or something," although she asked a couple of analytical questions during it: What are the effects of the wind on us and why did she like the wind. She said she "liked" the wind. As she searched for topic in Session 4 following the abandonment of Larson's, she commented that she "liked" the warmth and color of fire. I equate "like" with interest, enough so as to write a draft. Regardless of the mundanity of the task, she chose something at least somewhat interesting to her since she had to spend time doing it.

Overlaying all of the search for topic and content was the development of language patterns. As the process advanced, the language patterns became more complex. Initially, Tonya made single word

associations. As she moved to subtopics, her language expanded into phrases.

Most of her single word associations were nouns. The phrases appeared as adjectives generally. Near the end of prewriting for Session 2, Tonya produced present participles then almost immediately wrote the thesis statement, incorporating the most recently transcribed words into it. For instance, she transcribed "ever changing" from the prompt "wind." Her thesis statement was: "I like the wind because it is ever-changing but always constant."

During Session 4, Tonya produced a very long list of associations with fire. She wrote adverbs instead of participles. She wrote a thesis statement ("Fire appeals in ways"), and added "practically, aesthetically, expressively" as she planned. These adverbs expressed the ideas for paragraphs which appeared in the essay.

Another larger language pattern which required Tonya's attention was her perception of "essay." She felt compelled to write a five-paragraph theme; she even used the word "prove" when she discussed her perceptions of an essay, expressing that the topic had to be one where a proposition was given and then

supported by examples. Apparently, then, a strategy with this form overlaying it was a concern of hers as she searched for a topic with sufficient content to meet her perceptions of the criteria for an essay.

Usefulness_of_Prewriting_Activities

Narrowing_Topic

Tonya asked if she could write a poem; she was listing words and phrases which were poetic, and she felt she needed the structure of a poem to adequately present them. The metaphoric language which evolved as she composed moved her to a point where she had an identity with the wind--it is something experienced by everyone; it is ever-changing like our emotions; it has no predetermined destination. While she was not permitted to write a poem, she decided this topic could present her with sufficient information to satisfy my requirements for an essay, and her goal was to satisfy me. The thesis chosen was broad, but once the essay began, it helped her to explore the topic further to see if anything more interesting evolved; she admitted she was not very loyal to ideas.

Planning the Essay

Tonya felt she had planned her essay, intending to link all of her prewriting together in some order. She said she would write a beginning paragraph very generally so that it could incorporate her prewriting content. She said, too, that she would list topics she wished to discuss, although she did not.

What she actually did, however, was determine how she would write a first sentence. By her own admission, writing was discovery for her. She seemed to be anxious to get the first sentence on paper because she trusted her ability to produce if she had a beginning. Once she wrote her first sentence, she seemed more at ease, as if a tremendous burden had been taken from her. Apparently she felt a great deal of distress over having to choose her own topic, a chore she did not do for her school assignments.

A Freeing Strategy

Tonya's associational strategy was a freeing one, allowing her to make associations with a base topic, produce a new topic, and make associations with it. The prewriting looked like it was fun for her,

and it produced concrete as well as abstract words and phrases.

Toward the end of the prewriting stage, she began to produce sentences. For Session 2, she wrote a thesis at the beginning of the writing stage. When she used this listing/associational strategy in Session 4, she wrote the thesis for her first draft as her last transcribed sentence during prewriting. Once the thesis sentence was read and evaluated, she planned and then began her essays.

Prewriting as a Distinct Stage from Writing

For this study, the prewriting was a distinctive stage from Tonya's writing stage. But for her school assignments, Tonya said that she wrote drafts but committed herself to a final draft (even though it may not be a revision of her previous ones) only when her time had run out to turn in an assignment.

Tonya performed some of the same acts during prewriting as she did during the writing stage. Tonya did write sentences during prewriting, but these sentences came after long lists of associations made with the topic. She paused and made filler sounds during both stages. She did not read her

transcription during prewriting, but she did frequently during the writing stage. She rarely scanned her prewriting transcription, but she frequently scanned her essay.

Accommodating Other Prewriting Strategies

Two prewriting strategies were presented for Tonya to use during this study. Rohman's meditation was presented for Session 3; Larson's questioning strategy for Session 4. Tonya was able to accommodate Rohman's but not Larson's for these topics.

Tonya responded positively to Rohman's meditation. Not only did she feel that it had helped her with the topic, but also she said she felt refreshed because she used it. She commented that the meditation focused the topic for her, gave her content, and automatically gave her a topic simply because she had been directed to a single scene by the strategy itself.

There are a number of reasons why Rohman's worked for Tonya. Rohman's, by its design, evokes, first, a particular scene, and calls upon the participants to describe the scene in which they are placed. The "easy" path is to write a descriptive

composition of the scene. I think that Rohman's is a much more complex strategy, though, than one which evokes only descriptive compositions. Tonya responded very meticulously to the meditation, attempting to be as precise as possible in her description of the sounds, textures, features, as well as the other questions. In fact, she made lists of words which associated with the single word concepts in the questions: the objects, the tastes, the temperatures, etc. This part of the meditation replicated the strategy she had displayed in the previous session. She made associations during her prewriting in that session, which appeared as lists. Later in the meditation, she responded with present participles to the section about why she had been drawn to the scene, what she had learned since she lived the scene, and how her relationships had changed.

On the other hand, Tonya was unable to accommodate Larson's questioning strategy. She commented that the prompt and the strategy were a bad mixture. She was unable to give the physical characteristics, range of variation, as well as other things about "fire," her prompt for Session 4. The strategy was too analytical for her, and she was

unable to use it. See Table 13 for a comparison of acts displayed during the sessions.

Differences in Prewriting When Rohman's Is Used

Narrowing the Topic

Tonya felt that much of her work was done for her by the strategy itself in narrowing the topic. She felt the strategy drew her specifically to one scene and that she merely had to report about the scene in her essay. Her composing of the essay seemed easy compared to the previous one. In fact, she would compose several sentences in a row without interruption when she composed the essay for Session 3. She displayed a great deal of hesitation, false starting, and rereading when composing the essay for Session 2.

The question "Why are you drawn to this scene?" provided the thesis for the essay. The descriptions which she transcribed at the beginning of the meditation supported her thesis, and the question "What do you know now that you did not know then?" provided the end.

Table 13

Acts Tonya Displayed During Prewriting
Amounts of Time (in minutes)

	<u>Session_2</u>	<u>Session_3</u>	<u>Session_4</u>
LQRd			2:40
RMRd		1:00	
RdDir		:40	
Map	:50	:25	
SayTop	:10		:10
Aud			
SaySen			
SayPar			
Sp			
Gram			
Chow			
DirS			
Jud	:35		
Ten			
Rev			
Per	:05		
Meta	1:00		:05
Expl	:10		
RdG			
RRdG			
RdI			
RRdI			
Paus	4:20	3:25	8:35
Glan			
Reher	1:30		:15
Fill	:30	2:50	:40
Foc			
RdPre	:50		:05
Tran	11:35	6:10	7:50
Talk		2:40	
TImDel			
TDelRd			
DDS		:05	
DS		:10	
Meditating		4:15	
TOTAL TIME	21:35	21:40	20:20

Planning the Essay

Tonya made the comment at the end of her prewriting that she should probably have deviated from her prewriting notes she had made. But she proceeded to plan the beginning sentence, as she had done in the previous session. She told me in the wrap-up session that the prewriting had been easy for her. She said the essay would have been easy if she had chosen to stay with the topic of the Chesapeake Bay. I think she was surprised that the task was easy for her, especially since she struggled with an essay when she did not use Rohman's as a prewriting strategy.

A Freeing Strategy

Because of the narrow focus of the strategy, Tonya felt good about what she had produced in prewriting, but skeptical about reiterating the prewriting content in a draft. Rohman's did not give her much flexibility to pursue other subtopics or associations with the topic. It forced her to write a personal narrative of one of her experiences, and she perceived the narrative to be a different form from what I wanted. For all purposes, though, she wrote the same kind of essay for all sessions: the five paragraph theme. She did not realize that she had

done so with Session 3, thinking that the personal narrative was different.

The strategy for Session 3, for Tonya, allowed her to freely select content. It focused her production of content on one particular scene from her experiences. She felt forced into writing about the scene.

Pace_of_Writing

When Tonya used Rohman's meditation as a prewriting strategy, she wrote a descriptive draft. For this session, she wrote 50 more words in the draft than she had for the previous session in the same number of sentences and in less than half of the time. She composed almost three times as many words per minute for Session 3 as she did for Session 2. During Session 4, after she abandoned Larson's and combined her intact strategy with Rohman's meditation, she composed at a pace between the extremes of the other two sessions. Table 14 displays these data.

Whether Rohman's meditation or the descriptive nature of the exercise caused it, Tonya certainly composed at a quicker pace during Session 3. Her TOCD's for the sessions display the fluent composing

Table 14

Tonya's Pace of Writing of Essays

SESSION	NUMBER SENTENCES	TOTAL WORDS	TIME	WORDS/ SENTENCE	WORDS/ MINUTE
2	15	187	32.25	12.47	5.80
3	15	237	14.83	15.80	15.98
4	16	191	22.58	11.93	8.46

for Session 3 and the broken, more difficult composing of the other sessions.

Conclusions

Tonya's intact, acquired prewriting strategy was useful and productive for her. She was able to arrive at a topic about which she knew enough to produce an essay. The strategy she displayed for this research was not, however, like the strategy she would use in her normal writing situations. Her intact, acquired strategy was like Rohman's meditation--she produced lists of words and phrases for Rohman's not unlike the lists she had produced when she used her own strategy. She was unable to accommodate Larson's because, she said, it was too analytical.

Finally, Rohman's meditation produced a sense of confidence and happiness for her. While it was also useful and productive, it helped her recall a time of happiness and gaiety which was pleasurable to her.

Chapter 5

TONY, A CASE STUDY OF HIS PREWRITING

Self-Portrait as a Writer

Tony talked freely about his perception of his greatest problem in writing: his inability to narrow a topic enough to organize materials around it. He said he generally ended with three or four different essays in one paper, and he especially disliked his conclusions always becoming his introductions--he wanted to be able to plan an introduction and have a freer flow of things, "sort of like a hierarchy that would give structure and organization to my work."

Tony believed his bugaboo with writing had been overcome until his senior year, when it began to appear again as the Advanced Placement class progressed. He said, "When I first started writing, it was hard for me to. . . stick to the subject-noun, subject-verb-predicate things continuously Topics were hard to unite. I used to be more individualistic when I wrote, and I changed from that, and I deal with more universal things now. I wrote quite a bit in the ninth grade, and it wasn't a problem at all." Recently, Tony found some papers

that he had written as a ninth grader, and he was very pleased with his style, a free, individualistic one that "is not present in my papers now." He said he had "taken the individuality out because it wasn't universal enough for a general audience." Perhaps his biggest revelation was that he felt that individuality had to be excluded from his papers for Advanced Placement, a course he perceived as having a goal of teaching him "to write for college rather than to write for myself."

Tony's retelling of his recent history had "intent" as a key theme. He had always "intended" to keep a journal, to write poetry, to react to books--he just had never gotten beyond that point, mostly because of the amount of time it took for him to complete his school work. Tony, however, had always enjoyed writing, the main reason he chose to participate in this research project.

His recollections of writing from first grade on through school were vivid: "We were writing in first grade but everything was sort of dictated and mandated, like 'Mom, look at the flowers,' 'I love you,' 'Happy Valentine's Day,' and things like that. I don't know if this would count: we were given a

little leeway when we were in first grade when we were given a chance to write little messages--special things you wanted to say no matter how silly they were. I don't remember any writing in the second grade. The next serious writing would be in the third grade."

He responded to my questions about his learning to write for an audience in the third grade: "The teacher had a daughter named Sally and I wrote a poem . . . I don't remember it. Somehow Sally was a frog, although I just picked her daughter's name. I just picked a name--her daughter wasn't a frog. The frog had a family and lived in an apple tree. I put it in a little verse--maybe a little sing-song tune--and drew a lovely illustration. The next day, we wrote a paper and there was a poster with two lion cubs and I wrote about the lions. We got the papers back on the third day, and she gave me an A+ on the poem about Sally and a C on the lions. I was really joking around with the poem and having a good time with the paper, too, but she took it seriously about the lions. It was such a disappointment, so then I guess that's where I really learned to write to satisfy the teacher. She quit teaching writing to us

since we were having trouble discerning between 'May I' and 'Can I.'"

Throughout his life, Tony reported that he had tremendous encouragement from his family to write. During the summers between school sessions, Tony read books suggested by teachers and his family. His mother encouraged him to respond to the things he read by writing synopses of them. He never wrote them, though. Occasionally, he wrote poetry in response to the books and just for himself. He also had an excellent model, his older sister, who wrote prolifically. While she would come home to work on her homework, then play, Tony would play and then work on his homework, "if I had time," he said. His mother spent more time reading than writing, but she was the reason he completed most of his work--his dad would say, "Now you listen to your mother." He responded that his family's influence on all his work has been the strongest factor in his doing well in school. He said he has had a "lot to live up to," though. "Mom graduated valedictorian and my father graduated with honors and my sister graduated valedictorian."

Tony stated that he used "to not understand the full writing process, where you had to write

reports like on presidents. I could understand what needed to be included, but I didn't understand how it would have to be done." He blamed teachers for not helping students learn how to write. Not only did they fail at teaching him how to write, but also they did not articulate exactly what they wanted for him to do. If he had the opportunity to give advice to teachers, he said it would be to give clear, concise assignments with some means to help students combine what they have learned in the past with new information for the assignment at the moment.

A Description of the Prewriting during the Impromptu Writing Sessions

Session_2

Tony spent almost all of his prewriting period composing sentences. For Session 2, he spent 46 percent of his time on task engaged in prewriting activities. Table 15 displays the time he spent composing for this session.

Strategies_Used_during_Prewriting

Since Tony did not verbalize to me when he was completing prewriting or when he was beginning his

Table 15

Amount of Time Tony Spent Composing
Session 2

TIME SPENT	MINUTES	PERCENT
In Prewriting	17:30	46%
Writing Essay	<u>20:15</u>	54%
Total Time on Assignment	37:45	

essay, I determined that everything he transcribed prior to his transcribing his essay is prewriting. He determined the material he would use as an essay after he completed all of his composing for the session.

After I presented Tony with his prompt, "Wind," he wrote for 10.7 minutes, put down his pen, and asked, "Do you want some more?" He had written eighteen sentences, with subject matter ranging from how wind can be harnessed to how his soul is like the wind. The sentences were associational and disjointed and poured quite freely from him. The first associational sentence appeared at .3 minutes into the task after he had made two associations which appeared as phrases and three single word associations.

I asked him if he would do anything else to the essay; for instance, was reading or rereading a normal activity for him when he wrote his assignments? He picked up the transcribed sentences and read them. He then began to transcribe more sentences, continuing on task for a total of 37.75 minutes. After he had written all he wanted, he determined which of the 53 sentences he would use as his essay. He chose the last 26 sentences he had transcribed. Table 16 shows these associational sentences on a continuum.

Table 16

Tony's Prewriting Strategies Displayed in Time
(Session 2)

<u>TIME</u>	<u>WORDS, SENTENCES, AND PHRASES AS THEY APPEARED</u>
0:00-10:35	ASSOCIATIONAL PERIOD: Wind, Wind, Gone with the Wind, The wind blowing me away, plus 18 sentences, to include "Wind is very useful and can have a destructive nature," which appeared at 1:55 minutes.
10:40-10:55	STOPPING, ASKING ME IF HE HAS WRITTEN ENOUGH
11:00-12:25	READING WHAT HE HAS TRANSCRIBED
12:30-13:05	ASSOCIATIONAL PERIOD: Transcribing 1 sentence
13:10-13:20	READING PREVIOUSLY TRANSCRIBED SENTENCE
14:00-14:15	ASSOCIATIONAL PERIOD: Transcribing 1 sentence
14:20-14:25	READING PREVIOUSLY TRANSCRIBED SENTENCE
14:30-17:30	ASSOCIATIONAL PERIOD: Transcribing 6 sentences
17:35	ESSAY BEGINS

Acts Performed during Prewriting

Tony repeated the prompt "wind" three times during the first minute of prewriting. It was not repeated at all again in the prewriting or writing stages. The prompt was used as a starter technique, appearing as the first verbalized word and before and after single word associations.

Once Tony began transcribing sentences, very few other acts were evident. He made a judgment about a single word association, "Winnebago," by saying, "No." Twice, he spelled out the letters in two words, "obligated" and "zephers."

Transcribing was the act displayed most frequently by Tony for this session. He transcribed every word he verbalized, to include the verbalized judgments. His transcribing was rather fluent and smooth, with the pace of it steady until ideas were consumed mid-sentence and he was forced to read or reread what he had immediately transcribed. His voice, too, was characteristic of the transcription: smooth, with little inflection, totally unexcitable during the prewriting or writing stages.

Each instance of reading or rereading transcription served to redirect or focus him so he

could finish a sentence. When I asked him if he would do anything else with his essay after he stopped, he reread the entire transcription (the first 10 minute portion) when he believed he was finished.

Tony paused four times for approximately 5 seconds each time. He made only one filler comment, "Let's see," during the prewriting. It occurred mid-sentence, prior to a reading of a transcribed partial sentence. Table 17 displays for the number and type of acts and amount of time he spent on each during the prewriting period.

Writing the Essay

For this session, Tony transcribed 53 sentences, but he chose the final 26 for his essay. Tony spent 20.25 minutes producing the 329 words essay for this session. He wrote 26 sentences, for an average of 12.65 words per sentence. As an average, he transcribed 16.25 words per minute.

The sentences Tony chose for the essay were organized into four paragraphs, with the final paragraph being a single sentence. The thesis of the essay was that man's soul is like the wind, ever-changing and running a wide gambit from gentleness to violence. A secondary theme, which

Table 17

Acts Tony Displayed During Prewriting
Session 2

<u>Acts</u>	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
RdDir		
Map		
SayTop	3	:15
Aud		
SaySen		
SayPar		
Sp	2	:10
Gram		
ChoW		
DirS		
Jud	1	:05
Ten		
Rev		
Per		
Meta		
Expl		
RdG		
RRdG		
RdI		
RRdI		
Paus	4	:35
Glan		
Reher		
Fil	1	:05
Foc		
RdPre	8	2:10
RRdPre		
Tran	32	13:50
TImDel		
TDelRd		
DS	1	:10
DDS	2	---:10
TOTAL		17:30

served as an example of the souls of man, was that obligated souls and irresponsible souls coexist in the world; these two dichotomous natures of man's souls are analogous to the various winds, one which moves into obscurity and another which appears as a gentle breeze, leaving a memorable impact on a life.

The second paragraph established the identity of the writer with the thesis, anchored with two sentences, "My soul is like the wind" and "I consider it obligated." His obligations became attached to those of family, and unlike the wind, he relinquished his responsibilities.

Paragraph three was a summative one, further clarifying the thesis on choice and freedom, virtues of the wind not available to man. A kind of capper sentence appeared as paragraph four and stated simply, "I am like the wind."

Like some of the other subjects, Tony chose metaphoric language in the form of a simile to clarify his thesis. He said that his soul was like the wind, and the paragraphs gave examples to support the simile. No middle ground was ever established (that is, wind is violent or gentle, as the soul is responsible or irresponsible).

Of the 20.25 minutes Tony spent composing the essay, he spent only 12.95 minutes actually transcribing it. He spent the remainder of the time engaging in other acts. Other than in transcribing, he spent the largest amount of time reading what he had previously transcribed. This reading for immediacy meaning, totaling 3.3 minutes, occurred after and during the transcribing of sentences. He read partial or complete sentences. He sought direction to complete the sentence and direction to begin another, which linked it to the previous one. Once, he revised at the word level after he had reread previously transcribed material.

Tony read for global meaning once, when he was half way through his essay. He spent 1.67 minutes reading his entire, previously transcribed material. During this reading, he made three revisions to the essay. He added one sentence and deleted and added words in two different places. He made only word level revisions, which provided no substantive change in thesis or direction. He spent .83 minutes revising the essay.

He paused 1.5 minutes throughout the transcribing of his essay. These pauses were

interspersed throughout the essay, with the longest pause (.83 minutes) occurring before the final sentence was transcribed. Other pauses lasted 5-10 seconds.

Tony's Perceptions of the Session

Tony decided on the delineations for the essay only after I asked questions of him, probing what he wanted the essay to do. Interestingly, Tony would have been satisfied to have combined the prewriting and the essay and to have called all of it his essay.

He said that his biggest problem in writing was structuring what he had generated. His perception of the prompt was that it was narrow, and he needed to expand it, which he felt he had done successfully.

Tony indicated that he never had a plan in mind when he began to write. He relied, instead, on his intuition and his brainstorming strategies to flow in a sequential manner that would produce a logical essay. He said he always used the brainstorming strategy prior to writing, although he rarely transcribed the ideas generated during brainstorming, preferring to "run them through his head" until he felt the urge to write. The ending of the essay

frequently appeared to him before the beginning or middle did.

Tony related that when first confronted with the prompt "wind," he associated the wind with the sounds he hears when wind blows through an oak tree near his bedroom window. His experiential base was tapped immediately, but he remembered that he was supposed to write an essay, a form he associated only with school, where critical writing and analysis rather than personal writing had been emphasized. He felt his essay should be thought provoking, and his perceptions of the sound of the wind in the oak tree were not only uninteresting but also incongruous to his perceived definition of the essay.

He realized at once that an essay was a "school form," and he relinquished the personal aspect he may have preferred in order to satisfy his perceptions of it. He felt that a personal essay would have made sense only to him since he had trouble organizing his thoughts in order for others to understand what he has written. His preception of an essay was that it is thought provoking, and his personal associations with the topic were not thought

provoking enough to qualify for his own definition of it.

Tony said that he wrote the essay for a generalized audience, and he made the decision about audience during the prewriting. He said he excluded his personal feelings and perceptions from this draft, even though they were the first things evoked during prewriting. He said he generally wrote to please his teacher, although he was uncompromising about changing his drafts if they had personal elements in them; otherwise, he changed whatever the teacher asked, since he said he was, after all, "a politician."

Basically, Tony said he was loyal to his transcriptions. Once he commits his thoughts to paper, he rarely deleted anything; he sometimes, however, had reorganized papers. "Sometimes I will be stubborn," he said. He reported that his loyalty to his writing has caused him some problems with teachers. "I refuse to change my ideas," he said, but if the teacher absolutely says that something must go, "then it goes."

Session_3

Tony spent 69 percent of his time on task for this session engaged in prewriting activities. He generally wrote in complete sentences, as he had done in the previous session. Table 18 displays the amount of time Tony spent on task for this session.

Rohman's Meditation Used as Prewriting Strategy

Tony spent the first 4.25 minutes of this session in meditation as I read Rohman's meditation and the companion questions for it by Donald Stewart. In all, Tony spent 39.08 minutes engaged in prewriting activities for the session.

Immediately following the meditation, Tony commented that he wanted to write down everything he could remember about the scene he had evoked from his meditation on the prompt "water." He wrote three short phrases, and then began writing sentences, displaying the completeness of thought similar to the strategy he had exhibited in Session 2. The transcribing of his visualization of the scene took him 6.92 minutes. The sentences depicted a brook, a rainbow, the sky, the terrain around the brook, and a waterfall. The words chosen were descriptive,

Table 18

Amount of Time Tony Spent Composing
Session 3

TIME SPENT	MINUTES	PERCENT
In Prewriting	39:05	69%
Writing Essay	<u>17:40</u>	31%
Total Time on Assignment	56:45	

colorful, and rich, particularly those describing the brook.

At 11.5 minutes into the prewriting, Tony asked to look at the typed copy of the meditation and the questions. He then read the questions and answered them, always in complete sentences. At 39.08 minutes, he completed answering them and began his essay.

The essay belied the fact that Tony was writing about a waterfall that he had actually seen and the terrain around it. The nearest the essay came to being personal was when Tony used "we." During the prewriting, however, Tony frequently used "I." Table 19 displays the strategies on a continuum.

Acts Performed during Prewriting

Transcription, in the form of complete sentences, was the most prevalent act during this session, as it was in the previous one. Tony transcribed nearly everything he said. The transcription for the first few minutes was a scenic description written from his memory; then, the pattern became repetitious: read a question, transcribe and verbalize an answer, and repeat the process. The

Table 19

Tony's Prewriting Strategies Displayed in Time
(Session 3)

TIME	<u>WORDS, SENTENCES, AND PHRASES AS THEY APPEARED</u>
0:00-4:15	ROHMAN'S MEDITATION USED AS STRATEGY
4:15-4:20	METACOMMENT ABOUT WHAT HE INTENDED TO DO NEXT
4:25-11:20	<p>TRANSCRIBING NOTES WITHOUT ANSWERING QUESTIONS. COMPOSED IN SENTENCES, WITH THESE TOPICS COVERED:</p> <p>stream, stones, flowing water, tranquility, mummering sounds, cloudless sky, rainbow, brook, small clouds of mist, colors, smooth water, shaded scene, beautiful rainbow</p>
11:25-37:55	<p>ANSWERING QUESTIONS POSED BY STEWART, GENERALLY IN SENTENCES:</p> <p>Objects: water Colors: earthtones Light: rainbow Feature: water, rainbown, sky Noise: very quiet Sounds: water Tasted: water, damp air, chilly Texture: smooth Temperature: cool Flexibility: objects, soft Drawn: Peaceful, commune with nature Significance: familiar place Reminds me: Creek when I was young Learned: Creek is dangerous Know now: Dangers in water like people</p>
38:00-39:05	TELLS ME HE WILL BEGIN HIS ESSAY

verbalization of the word or phrase occurred simultaneously with the transcription of it.

Before he began to respond to the stimulus of the written meditation and questions, he glanced over his previously transcribed material, reading only key words (e.g., the rocks, the brook, the sky). He was patient with himself during this period, exhibiting none of the need for closure he had exhibited during the previous session. He responded to the statements and questions with several sentences. He appeared to want to give exact and precise descriptions of the scene. All of the sentences were simple or compound sentences with the key word from the statement the subject of each sentence.

Tony read transcribed material 2.17 minutes during the prewriting. The reading always occurred within the confines of sentences, never once moving back to a previous sentence.

Tony paused 1.75 minutes throughout the prewriting period. The majority of the pausing (1.25 minutes) occurred at the end of the prewriting when he was deciding if he was ready to begin writing his essay. Otherwise, the pausing occurred after a transcribed sentence.

Rehearsing of several words (6 words, which included "pulled," "hope," and others) occurred during this session. The rehearsing was always word level and, in each case, Tony committed the word to transcription once he had rehearsed it. Tony also made a word choice, which occurred at 6.91 minutes into prewriting. It involved choosing the correct adjectives to describe the "clouds of mist" around the waterfall. Tony, too, made the choice "very small" over the word "little." A judgment at 18.0 minutes also involved a word choice, but he chose his original thought, a description of "water flowing like water does" as opposed to a metaphoric image "...like a lullaby." At the end of the prewriting stage, he commented, after a 40 second pause, "I am waiting to begin writing my essay." Then, he commented that he was unsure whether he was ready to begin. The decision to begin writing the essay occurred within 5 seconds. (See Table 20 for the number and type of acts and amount of time displayed during the prewriting period.)

Writing the Essay

Tony spent 17.67 minutes producing the 234 word essay for this session. He wrote 11 sentences,

Table 20

Acts Tony Displayed During Prewriting
Session 3

	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
ACTS		
RMRd	20	2:40
RdDir		
Map		
SayTop		
Aud		
SaySen		
SayPar		
Sp		
Gram		
Chow	2	:10
DirS	1	:05
Jud	1	:05
Ten		
Rev		
Per		
Meta	3	:25
Expl	1	:05
RdG		
RRdG		
RdI		
RRdI		
Paus	4	1:45
Glan	2	:10
Reher	6	:30
Fill	2	:10
Foc		
RdPre	17	2:10
Tran	55	26:20
TImDel	1	:05
TDelRd		
DDS	2	:05
DS	1	:05
Meditating		4:15
TOTAL TIME SPENT IN PREWRITING		39:05

for an average of 21.27 words per sentence. This essay was the shortest of the three he wrote for the study.

The essay was organized into two paragraphs. The thesis of the essay, appearing as the first sentence, revolved around an extended metaphor between a brook with a waterfall and the harmony within relationships. Tony wrote that the duty of man is to maintain harmony within his life at all times. The second paragraph extended the thesis, portraying individuals who move through life with no relationships, who ignore their humanity, and who become "alien in a natural world."

The thesis for the essay was an extension of the ideas presented in his prewriting. Among his final sentences in prewriting, Tony had written: "I must learn to be more careful about the stones who are representative of certain people. . . ." The thesis, then, encapsulated the description of the stream he had visited in his childhood. The idea evoked by the scene was universally depicted in the essay, with the personal "I" from prewriting replaced with third person singular and first person plural. The stones

became representative of all of mankind rather than Tony's personal references to them.

Tony's Perception of the Session

Tony responded positively in writing and in comment to this session. He liked the prompt, commenting that it was easier to handle than "wind," and he liked the meditation. He said he closed his eyes and immediately visualized a rainbow and an exotic place he had visited when his family was on vacation several years before. The recollection of the mountains and streams, though, became a collective description of all the mountains and streams he had ever seen. He said he felt "false" for having to combine places, but the vividness of one particular spot in one scene faded as he attempted to clarify all areas around it. While he said he wished he had written a personal essay, he would have had to combine even more scenes to find enough information for one essay.

In the wrap-up interview, Tony recalled again in detail the progression he made from one part of the scene to another as he wrote about them. He concluded that the meditation was more successful than his intact, acquired strategy would have been for this

descriptive essay. He also liked the mood the meditation put him in, comparing the metaphoric and the real he had tried to synthesize in his essay from Session 2 and the real situation in this session.

In most of the assignments for school, Tony said he generally has two opposing forces vying for voice and development. One is the perception he has of the assignment--an essay--and the other is his creative voice, always evoked, he said, but with no form to handle it. At various times in his writings, a sentence for one voice will appear, and then a sentence for the other. "They obviously don't relate," he said. Consequently, he completes an assignment with two essays in one. His nemesis, how to organize and how to throw away, is revealed.

Tony indicated that he sets goals before he begins a first draft. Usually, he has some idea of where he will end, but this goal comes only after a lengthy incubation period. He writes about things he has thought about for a long time.

Throughout his dialogue about Rohman's, Tony kept returning to his idea that two opposing forces were vying for attention when he tried to write his essay. He said he was torn between the creativity

which was evoked by the scene and the task, to write an essay. He concluded: "I should have written an essay for myself."

Session_4

Tony spent 20 percent of his time for this session engaged in prewriting activities. He spent approximately 3 minutes of his time working with Larson's strategy before he rejected it and began using his own strategy to work with the topic. Table 21 displays the amount of time he spent engaged in activities for this session.

Larson's Questioning Strategy Given in Prewriting

Of the 53.42 minutes Tony spent on task for this session, he spent 10.83 minutes engaged in prewriting, or 20 percent of the time on task. He spent the first 3.16 minutes of that time working with Larson's questioning strategy. He transcribed an answer (in phrases) to the first question (What are its precise physical characteristics?) and one sentence in response to the next question (How does it differ from things that resemble it?) He then read the other questions, and asked if he could lay the questions aside.

Table 21

Amount of Time Tony Spent Composing
Session 4

TIME SPENT	MINUTES	PERCENT
In Prewriting	10:50	20%
Writing Essay	42:35	80%
Total Time on Assignment	53:25	

Then, Tony repeated the prompt once and began composing sentences, resorting to his intact, acquired strategy for producing content. He produced 5 sentences, ranging from prehistoric man's interest in fire to how fire prevention should be practiced. The strategy was a free associational strategy.

At 9.91 minutes into the task, Tony wrote what he believed to be the thesis sentence for his essay. The sentence was a generalized one, setting up a two-part comparison between the uses of fire today and those of many years ago. When this sentence did not produce the direction he wanted, he returned again to prewriting, explaining that he needed to get himself better organized before he began an essay. He rewrote the first sentence during this one-minute prewriting and began writing the essay at 12.5 minutes into the task. The thesis sentence evolved from the prewriting and was a variation of the previous false start. The thesis sentence was: "Throughout history man has depended on fire for his survival." Table 22 displays the strategies on a time continuum.

Acts Performed during Prewriting

Tony never really established the pace and rhythm in this session that he had shown in the

Table 22

Tony's Prewriting Strategies Displayed in Time
Session 4

<u>TIME</u>	<u>WORDS AND PHRASES AS THEY APPEARED</u>
0:00-2:00	<p>ATTEMPTING TO USE LARSON'S STRATEGY ANSWERING QUESTIONS WITH PHRASES AND SENTENCES.</p> <p>Physical characteristics: 'Made of flame; it's not dangerous. Differs from things around it: Fire is destructive. Gives off heat or energy in the form of heat.</p>
2:05-3:30	READING QUESTIONS
3:35-5:20	<p>BEGAN USING STRATEGY LIKE HIS INTACT ONE IN SESSION 2. WROTE TOPIC SENTENCE; THEN, REPEATED TOPIC.</p> <p>Fire was one of prehistoric man's greatest discoveries. He learned to use fire to his advantage by adapting the principles. . . Fire.</p>
5:25-9:50	<p>ASSOCIATIONAL PERIOD</p> <p>Fire generates heat. Fire. Fire produces light and warmth. Fire is useful and helpful. Fire can be destructive. Those who play with fire get burned. Fire is both good and bad. Prevention is taught in school. We have fire extinguishers. A fire can bring a family together or can separate them. Fire.</p>
9:55-11:35	BEGAN DRAFT
11:40-12:30	TALKED THROUGH TOPIC SENTENCE; COMPOSED TOPIC SENTENCE.

others. He later indicated that Larson's had been a negative influence, especially since he felt a sense of failure at being unable to use it.

In some instances, he replicated previous acts during this session. He transcribed complete sentences during prewriting, although he transcribed considerably fewer ones during this session; in fact, counting the ones he transcribed using Larson's, he transcribed only seven sentences in the 10.83 minutes of prewriting. He spent 1.75 minutes pausing during that time. During prewriting, Tony made 3 filler comments, two "Let's see" and one "hum."

Reading previously transcribed material was also evident during this prewriting session, although only .83 minute was spent reading. Each instance of reading occurred within the parameters of a sentence. He did not reread the entire prewriting transcription.

Tony repeated the prompt "fire" five times during the prewriting activities. He repeated it after he abandoned Larson's and at other times before and after transcription. He repeated it prior to transcribing the discarded thesis sentence and during the second phase of prewriting, when he planned his essay.

Three other acts were evident during the prewriting activities. Tony made three decisions when he was using Larson's. One decision was to abandon the use of Larson's, and another was to postpone answering some of the questions until he had read them all. He also judged transcribed material, but the judgment dealt with a transcription he had made in answer to one of Larson's questions. A final judgment came in response to a question he did not understand: "I guess that's range of variation." As a final act, he said he was planning the essay. Table 23 gives the acts performed during the prewriting period.

Writing the Essay

Tony spent 42.35 minutes producing the 23 sentence essay for this session. He organized it into 6 paragraphs. Throughout the essay, he moved from third person impersonal back to first person as he attempted to relate himself to the topic. His ideas ranged from a broad thesis on the importance of fire to his personal response to fire, fire's attraction to man, its power, and its binding quality that links all mankind.

Reading and rereading for unit meaning were very evident in this essay. He generally simply read

Table 23

Acts Performed During Prewriting
Session 4

	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
<u>ACTS</u>		
LQrd	5	1:35
RdDir	1	:05
Map		
SayTop	5	:25
Aud		
SaySen		
SayPar		
Sp		
Gram		
ChoW		
DirS	3	:20
Jud	2	:10
Ten		
Rev		
Per		
Meta	1	:10
Expl		
RdG		
RRdG		
RdI		
RRdI		
Paus	10	1:45
Glan		
Reher	1	:05
Fill	3	:15
Foc		
RdPre	5	:50
RRdPre		
Tran	10	4:45
TImDel		
TDelRd		
DDS	3	:15
DS	1	:10
UC		----
TOTAL TIME SPENT IN PREWRITING		10:50

the transcribed material, although in one area, he did make revisions at the sentence level to his essay. At four different times, he reread the entire transcribed material. He concluded his first draft with a judgment: "I guess that it's okay. Goodness. We have six essays here."

Tony's Perceptions of the Session

Tony summed up his problems with the prewriting strategy at the beginning of the wrap-up interview. He said, "I guess my best strategy would have been just to have thought about it and maybe just jotted down some prewriting ideas. Larson's questions sort of threw me off a little bit--I forgot the questions. For me, they covered a wide range which had so many thought processes involved." Tony felt that Larson's covered too large a field and the prompt, matched with it, was too narrow.

He stated that he actually began writing his essay three times but returned to prewriting and planning when he could not direct his thoughts. His TODC and protocol indicated that he began the essay only twice. He could have meant, however, that he began it when he rejected Larson's; actually, that assessment is valid since there was no difference in

the pattern of any of the times he began the essay. He wrote a thesis sentence, exhausted the train of thought, and began writing other ones similar to the first. He believed the theses to be different ones, even though each subsequent one was a modification or refinement of the previous one. For instance, the first beginning, if the thesis immediately following Larson's rejection is used, was "Fire was one of prehistoric man's greatest discoveries." The next one was "Today the use of fire is different from its previous uses." His last thesis, the one which began his essay, was "Throughout history man has depended on fire for his survival." He had actually combined his ideas into a thesis more suited to his comparative/contrast development.

Tony said his real problem with Larson's was that it did not allow him to set his own focus and scope for the essay. He said he was unwilling to use any method that "did his thinking" for him. He felt confident and successful with his own ideas and resented the focus and restrictions of Larson's. Besides, Tony said that he began to develop his writing strategy in the fourth grade and that it has

become part of him. He is resistant to any change that he feels might "mess me up."

Researcher's Perceptions of Tony's Prewriting

Prewriting Strategies

Producing content was the goal which most typifies Tony's composing. A free writing strategy which produced content in sentence form began almost immediately after he received his prompt and directions to begin each session. He said that he liked to commit as much as he could to paper so that he could go back later to organize it, but he admitted that organization was his greatest problem in writing. He said, too, that he relied on his thought processes to provide some logic to the flow of content from him.

Certainly, Tony had the ability to produce sentences, as evidenced by the amount of content produced in prewriting as well as writing. His intact, acquired strategy showed that he wrote, read what he had immediately written, then wrote more, based on the perceptions of his previously transcribed material. This "looking" backwards for direction helped him to exhaust ideas about mini-topics and to find associations he would like to pursue. While his

prewriting appeared as transcribed sentences, the sentences were loosely related; for example, in Session 2, he discussed ideas beginning with usefulness of wind, to types of wind mills, to kites, the power of the wind, its origin, to his personal feelings about it and its relationship to his life. These sentences were not unlike the free associations the other subjects made with topics, except that theirs generally appeared as single words or phrases.

Tony wrote though all of these ideas and produced sentences which could answer the following questions:

- (1) What are the extremes of the topic (e.g., destructive and useful)?
- (2) Where does it exist?
- (3) What are my personal feelings about it?
- (4) How am I like it?
- (5) What are the types of it?
- (6) How does the relationship of every man compare to it?

In Session 4, after he had rejected Larson's, Tony resorted to his intact, acquired strategy. He produced sentences as he had done in Session 2, and similar questions could be applied to the content:

- (1) What is it?

- (2) What are its extremes?
- (3) How is it useful?
- (4) How does it impact on man?
- (5) How does it compare today to its importance in history?

Tony called his strategy "brainstorming." He said that he always used it when he wrote, although he rarely transcribed prewriting as he did for these sessions. Tony's strategy in prewriting was to analyze the prompt from as many different points of view as possible. He analyzed what it was, not what it was like, as Tonya had done when she was asked to display her intact, acquired strategy. He said that the prewriting, too, was part of his essay because he would have to rewrite to produce a more acceptable essay.

Usefulness_of_Prewriting_Activities

Narrowing_Topic

For Sessions 2 and 4, Tony chose the following topics: Man is like the wind and man has depended on fire throughout history. The breadth of these topics could hardly be called narrow, but they did represent variations of the prompts given to him. There were a number of paragraphs within the confines of the essay

which related to the prompts, but there was no real relationship among all of the paragraphs in each essay. They appeared to be "mini-essays."

Tony said that he wrote whatever came to his mind at the time. He said, too, that he had trouble discarding ideas and that organization was a problem in his writing. His perceptions about his writing were evidenced in it. The paragraphs were related to the prompt, but they did not necessarily relate to each other. His strategy was successful for producing content for him, but it did not produce a narrowed, focused topic.

Planning the Essay

For the two sessions where he relied on his intact, acquired strategy, Tony did not plan his essays. He began writing sentences almost immediately for Session 2, choosing the last 26 sentences for his essay. There was no delay between the paragraphs, and there was no verbalized planning.

For Session 4, after he abandoned Larson's, he wrote sentences as he had during Session 2. He wrote a thesis sentence, worked on refining it, and then produced his draft. The transcribing and planning of the opening sentence were more deliberate and obvious

for this session. The sentences flowed freely from him as they had before; the main ideas for the paragraphs, though, did not support the thesis statement.

A Freeing Strategy

The strategy produced content for Tony, and sentences and paragraphs were associated with the prompt. He did not struggle to find ideas about which he could write. In fact, there was very little interruption in his transcription from the time he began until he said he was finished.

He articulated a struggle he felt between the form he was asked to produce and the content his strategy gave him. He occasionally wrote first person experiences, but he believed the essay more formal than one where he would write about his own experiences. This struggle was not obvious in his production.

The strategy was a freeing one in that it allowed him to pursue a variety of topics related to the prompt. He worked his way from what various characteristics of the prompts were to his relationship to them.

Prewriting as a Distinct Stage from Writing

For this study, there was no difference between the prewriting and writing stages for Tony. He wrote sentences for both stages, with no acts different between the stages. Pausing, reading and rereading, and transcribing almost all verbalized words were characteristic of both stages. Table 24 displays a comparison of acts among the three sessions.

Accommodating Other Prewriting Strategies

Tony was pleased with the feeling he had while using Rohman's meditation. He said that he synthesized several experiences he has had with waterfalls to create enough images for the answers to questions posed by the meditation and Stewart. He felt good about the experiences because waterfalls had always been good experiences for him.

Tony struggled to find the precise words for responding to the meditation and to Stewart's questions. He frequently read and reread transcribed materials. He paused more frequently than he had when he used his intact, acquired strategy during Session 2.

Table 24

Acts Tony Displayed During Prewriting
Amounts of Time (in minutes)

	<u>Session_2</u>	<u>Session_3</u>	<u>Session_4</u>
<u>ACTS</u>			
LQRd			1:35
RMRd		2:40	
RdDir			:05
Map			
SayTop	:15		:25
Aud			
SaySen			
SayPar			
Sp	:10		
Gram			
Chow		:10	
DirS		:05	:20
Jud	:05	:05	:10
Ten			
Rev			
Per			
Meta		:25	:10
Expl		:05	
RdG			
RRdG			
RdI			
RRdI			
Paus	:35	1:45	1:45
Glan		:10	
Reher		:30	:05
Fill	:05	:10	:15
Foc			
RdPre	2:10	2:10	:50
Tran	13:50	26:20	4:45
TImDel		:05	
TDelRd			
DDS	:10	:05	:15
DS	:10	:05	:10
Meditating	-----	<u>4:15</u>	-----
TOTAL TIME	17:30	39:05	10:50

As in all of his sessions, he transcribed almost everything he said. Tony seemed to be a very task oriented student. He had to have content on paper, and the more he produced, the better for him. He spent 26.58 minutes transcribing when he used Rohman's. He answered each question precisely. Importantly, he felt he had succeeded with Rohman's.

Tony tried to use Larson's for Session 4. He answered some of the questions prior to resorting to his intact, acquired strategy. Interestingly, Tony used a strategy not unlike Larson's for Session 2. While he did not ask specific questions, his transcription would have answered many of the questions posed by Larson's. Tony implied that he could not respond to the structure of Larson's, preferring the freedom of his own strategy.

Differences in Prewriting When Rohman's Is Used

Narrowing the Topic

By the time Tony answered the final part of the meditation, he had established a comparison between the stones near a waterfall and people who try to "trip" others in life. His topic sentence compared specifically the harmony of the waterfall to its

surrounding brook. The meditation had led him to a beginning point for the essay. After he finished answering the final question in the meditation, he paused, told me he was beginning his essay, and began composing quite fluently.

Planning the Essay

Tony began transcribing his essay within one minute after completing the prewriting activities. An analysis of the data from the TODC and protocol indicated that he spent a great deal more time reading and rereading for immediate meaning with Rohman's than he did with his intact, acquired strategy. In wrap-ups sessions, Tony indicated that he sets goals for himself, usually knowing how he will end his essays, even if he does not know how they will begin. He said that he usually incubates ideas for long periods of time. Because of the design of this research, he was unable to incubate. Rohman's gave him a point where a comparison was established. Tony had established comparison in the previous session when he used his intact, acquired strategy.

A_Freeing_Strategy

Although Rohman's made him feel good about the topic and successful as a writer, Tony did not feel that it allowed him much freedom to pursue other topics. Immediately, Tony was focused on waterfalls. He established a comparison between waterfalls and people, but he was unable to move from the waterfall motif established at the beginning.

Tony, too, felt trapped by the meditation because he could not use the creative ideas he was transcribing. He said that he was torn between creativity and the task, to write an essay. In Tony's case, the task seemed more of a restriction than the meditation, but the two did not mix well for him.

Pace_of_Writing

Tony was a prolific writer for all of the sessions. He transcribed more words and sentences than any of the other subjects. He composed more words per minute during Session 2 when he used his intact, acquired strategy. His pace for that session was very free-flowing and quick, with few interruptions to his composing. Although he struggled more with the essay using Rohman's meditation, he

transcribed more words per sentence for it than he did with the other sessions. The essay for Session 2, however, was a more descriptive essay than the others. He actually spent less total time transcribing a draft for Session 3 than he did for the other sessions. Table 25 displays these data.

Conclusions

Tony's intact, acquired prewriting strategy was characterized by his free writing. He was a very proficient producer of content for these sessions. He admitted, though, that his greatest problem in writing was organizing all of the content he produced.

Tony said that he had trouble with the essay form, the one he was asked to use for this study. He said that in all of his writing he has two voices vying for attention: the task voice and the creative voice. Generally, he said that he had no form to handle the creative one. He said that this had led to frustration with his writing and frustration on the part of his teachers who had tried to help him.

While Tony felt good after he used Rohman's, he felt that the meditation was too focused. He said he felt trapped by it because there were no allowances

Table 25

Tony's Pace of Writing of Essays

SESSION	NUMBER SENTENCES	TOTAL WORDS	TIME	WORDS/ SENTENCE	WORDS/ MINUTE
2	26	329	20.25	12.65	16.24
3	11	234	17.67	21.27	13.24
4	23	290	42.58	12.61	6.81

in it for him to explore other avenues of interest. He believed, however, the meditation successful because it made him feel good about an experience he had had.

Tony felt that Larson's covers too broad a range of ideas to be helpful to him. He said that he did not like anything that did his thinking for him. Ironically, Larson's most nearly approximated his intact, acquired strategy.

Chapter 6

JEFF, A CASE STUDY OF HIS PREWRITING

Self-Portrait as a Writer

Jeff's first memories of composing and creating something on his own were from the sixth grade. He said the topic was "school lunch."

"Everyone knocks school lunch to begin with... all high school and middle school students mock the school lunch program.... I don't care who you were in school; you always knocked the potato salad. So I started a list of ingredients of things that went into the awful batch of this organic or inorganic material and at first with a sheet of paper with 25 and then some friends got in on it and it got up to 50 then 75 then 100. We were including anything and everything. We would go to the dictionary and find 26 different types of bacteria and all the nasty stuff you could think of--chemicals, the table of elements--and we would be in the locker room and someone would say 'I know one! Gofer guts!' or something like grasshopper legs. We finally ended up with 400-600 items that went into the concoction...."

He admitted that he has later learned that this technique is called brainstorming, but that he and his classmates then were just "having a good time."

Jeff and his younger brother played school, even before kindergarten. He remembered that he would

get a steno pad and pretend to be writing while he and his brother made up stories. Jeff's first encounter with writing, actually copying from the board, was in the first grade. He recalled, "We had to copy some printing off the board and we had to correct the mistakes. We copied on big paper with big lines. I forgot to correct the mistakes as I went along, and I got a big frown on my paper."

Jeff recalled little about the development of his writing processes. Writing poetry has occupied some of Jeff's time out of school, as it did at the time of the study, but he said he did not currently have the time to write as he used to. Occasionally, he said he wrote essays, about certain viewpoints and feelings. With school work, he found that he was constantly having to prove a point to support an idea, assignments he felt that had killed his creativity. He said he had submitted poetry to the literary magazine in his school, but generally his poetry was reserved only for his own reading.

Like the other students for this study, Jeff said he had always intended to keep a journal, but he had never quite gotten around to it. When he had tried once several years ago, he found he had tired of

it, especially since teachers found out that "journals were supposed to be good things" and all of his teachers required him to keep one for their class. He said he simply ran out of ideas to write about for 3 or 4 different journals. While he admitted that he did not hate writing, he was reluctant to say that he loved it. He felt as if his training in writing had inadequately prepared him for proper expression of his thoughts--creativity for the individual students had frequently been downplayed in favor of form and grammatical correctness, strictures he had been unable to handle very well.

Jeff said that the eighth grade was a turning point in his attitude toward writing. Just when he had felt that he was getting somewhere in his writing, he had transferred to a higher level English class where grammar was very concentrated and very difficult. He believed that those who were in the class he had left actually did more writing than he did in his new class. He said his only formal training in writing itself had occurred in Advanced Placement English, and he felt that the training had come too late.

Jeff had kept all of his papers since eighth grade. He said that he occasionally looked back through them, especially to see the naivete of his earlier works. He felt he had changed very little in his strategies in writing, but he had grown more sophisticated in his style. He felt his work was more descriptive, mainly, he said, because he knew more things.

A Description of the Prewriting during the Impromptu Writing Sessions

Session_2

Jeff spent less time than any of the students on task for Session 2. He spent a total of 18.08 minutes in prewriting and in producing an essay. He spent 26 percent of his time prewriting. Table 26 displays the amount of time he spent on Session 2.

Strategies_Used_during_Prewriting

After repeating the prompt "wind" twice, Jeff displayed an analytical strategy, specifically a questioning one. He asked questions (e.g., What is it?) and proceeded to answer his questions with phrases. He wrote his first sentence at 1.25 minutes into prewriting, and the sentence emerged as an answer

Table 26

Amount of Time Jeff Spent Composing
Session 2

TIME SPENT	MINUTES	PERCENT
In Prewriting	4:40	26%
Writing Essay	<u>13:25</u>	74%
Total Time on Assignment	18:05	

to a question. He continued with an analysis of the topic (e.g., What are its results and causes?). He dealt with positive and negative effects of wind. At 2.5 minutes, he wrote a sentence which merged his personal feelings about wind with the topic itself ("Cool wind on a summer night, a fresh breeze on a hot spring day after playing with your friends is exhilarating"). He followed this sentence with a metaphoric phrase ("Fodder for the soul's fire"). He continued to analyze the topic, ending prewriting at 4.5 minutes with the same question he had begun it ("What is it?").

The strategy was more of a mental activity for Jeff. The strategy produced little content but helped Jeff analyze the prompt from a variety of angles. He eventually answered his questions about what wind was when he was writing his essay. Jeff chose, then, to deal with the topic by writing a draft about what "wind" was. Table 27 displays these strategies on a continuum.

Acts Performed during Prewriting

After receiving the prompt and reading it, Jeff repeated it and made a metacomment: "What fun!" Throughout the prewriting, Jeff talked constantly and

Table 27

Jeff's Prewriting Strategies Displayed in Time
(Session 2)

<u>TIME</u>	<u>WORDS, SENTENCES, AND PHRASES AS THEY APPEARED</u>
0:00-3:50	<p>REPEATING TOPIC AND BEGINNING ANALYTICAL STRATEGY:</p> <p>What is it? The moving passage of air caused by rising and falling heat currents in the atmosphere. Causes: Rising and falling heat currents. Results: Wind is related to hurricanes, tornadoes. Typhoon Results: Great damage, death, personal loss, human grief. Cool wind on a summer night; a fresh breeze on a hot spring day after playing with your friends is exhilarating: Fodder for the soul's fire. Cleansing Spiritually.</p>
3:50-4:40	<p>REPEATING TOPIC AND ASKING WHAT IS IT?</p>
4:45	<p>ESSAY BEGINS</p>

squirmed when seated. He talked extremely fast when making metacomments, although he talked very low when he composed. These metacomments appeared throughout the prewriting and writing activities and ranged from shrugs and comments about word choice to frustration about his handwriting and his writing instrument. Additionally, he made 25 filler sounds ("uh," "let's see," "okay,") during the prewriting.

Jeff frequently read and reread previously transcribed material. In prewriting, even though his transcription seemed disjointed, he sought direction from it, frequently reading transcription and sometimes verbalizing only a word or two of it. He would write a phrase, read it, and then verbalize one word of it for his new direction (e.g., He transcribed cleansing, read it, and ask how wind is cleansing.).

The repeating of the prompt "wind" was a frequently displayed act. Jeff repeated the prompt at the beginning of prewriting, at 4.0 minutes into it, and at the end of prewriting before the first sentence of the essay was composed.

Jeff made one word decision during prewriting. He wrote "typhoon" and then judged his choice. He finally accepted it in prewriting. When he wrote a

sentence that listed the extreme cases of wind in his essay, however, he transcribed "tornadoes, hurricane, etc.," not including typhoon as he had in prewriting. Table 28 displays the number and type of acts and amount of time he spent on each during the prewriting period.

Writing the Essay

Jeff spent 13.42 minutes composing the 289 word essay for this session. He spent 8.42 minutes composing all sentences, for an average of .495 minutes per sentence. He composed 17 sentences, for an average of 17.06 words per sentence.

Jeff's essay was comprised of six paragraphs. The first paragraph, not a thesis paragraph, described the onomatopoeic quality of wind itself. The second paragraph dealt with the scientific reasons for wind, and the third and fourth paragraphs expanded this idea to the dichotomous natures of it: the gentlest winds and the most extreme winds. The fifth paragraph summarized the two previous ones, while the sixth summarized all previous ones.

Jeff's essay included ideas Jeff had transcribed during prewriting, even though he did not reread what he had transcribed in prewriting as he

Table 28

Acts Jeff Displayed During Prewriting
Session 2

<u>Acts</u>	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
RdDir		
Map		
SayTop	4	:10
Aud		
SaySen		
SayPar		
Sp		
Gram		
Chow	1	:05
DirS		
Jud	1	:05
Ten		
Rev		
Per		
Meta	5	:20
Expl		
RdG	1	:10
RRdG		
RdI	4	:25
RRdI	1	:10
Paus	1	:05
Glan		
Reher	1	:05
Fil	25	:50
Foc		
RdPre		
RRdPre		
Tran	16	2:15
TImDel		
TDelRd		
DS		
DDS		
TOTAL		4:40

transcribed his essay. The first, third, and fifth paragraphs were composed of new information which had not appeared in prewriting. The second paragraph was a repeat of an idea which had appeared first in prewriting. The fourth paragraph contained ideas which had appeared second and fourth in prewriting. The sixth paragraph's ideas had appeared last in prewriting.

There was little difference in the rhythm and pattern of Jeff's prewriting and writing activities. He was task oriented, impatient, and frenzied as he composed. He voiced the same metacomments and filler sounds during prewriting and writing. He read and reread for immediacy but not for global meaning, but only for 1.2 minutes of writing time. He dealt with revision at the word level once and with word choice twice.

At 9.5 minutes into his task, he asked me if he could write a poem. He later revealed that the poem wanted to emerge when he was dealing with the sensations of the wind. After he had interrupted his thoughts, he repeated the prompt and began to compose again.

When Jeff completed transcription of the essay, he glanced over his work and with his characteristic metacomment said, "Is a conclusion necessary? No." Then he turned to me and said, "Is this enough?"

Jeff's Perception of the Session

Jeff confided that he was a scientific thinker; he liked to do things step by step. He said there seemed to be little organization to his work because he liked to view something from as many points of view as possible. He said that paragraphs were about what he was writing but that there might not be progression or connection to them.

Like the other students, Jeff had a generalized view of his audience. He said he thought of this essay as one to be "read by anybody." While incubation was a major part of his writing activities for school, he said that audience was never really considered when he thought of things about which he will write. "It's all for school, so the teacher is the audience."

Jeff's composing style was one characterized by tension and pressure. "I just write where my pen takes me," he said. If an essay were due for school

on Friday, then he would begin to write at "9:00 on Thursday night." He felt that this prompt and assignment were very similar to what he has been asked to do for school, and that his approach to it was similar to his doing a school assignment; that is, he would write furiously until the task was done, although he would have walked around with ideas in his head all of the time.

He said that he was fairly satisfied with this essay. He said he rarely wrote second drafts for any assignment. "Occasionally, more or less what I do is go back and I will start and read over it; I will correct punctuation and spelling. . . ." He said he also worked with a paper until it was time to pass it in to the teacher.

Jeff believed as if he had dealt with the topic given him, although he felt he did not narrow it, a task he had rarely attempted in other assignments. "I can honestly say I use everything I write down if it's not too much," he said. He said he keeps coming up with more ideas, rarely synthesizing them with his others, but instead attaching them to the transcribed draft.

Jeff was pleased with himself that he was not bothered by the research. He said he often paces back and forth, although he refrained from doing so for this research. He said, though, that he also composes aloud when he composes school papers. He said he just sits there and talks to himself and says, "No, that is not right."

Session_3

Jeff spent 47 percent of his time on task for this session engaged in prewriting activities. Table 29 displays the amount of time Jeff spent on task for this session.

Rohman's_Meditation_Used_as_Prewriting_Strategy

Jeff meditated 4.0 minutes during the reading of Rohman's meditation and Donald Stewart's questions. At the end of the meditation, he made a filler sound ("Okay"), repeated the prompt "fire," and began to transcribe responses to the meditation and the questions which I provided for him. This period lasted for 15.25 minutes, during which he transcribed 3 sentences, with the remaining transcription appearing as single words or phrases.

Table 29

Amount of Time Jeff Spent Composing
Session 3

TIME SPENT	MINUTES	PERCENT
In Prewriting	20:50	47%
Writing Essay	<u>23:50</u>	53%
Total Time on Assignment	44:40	

Jeff worked on the exact description of a scene he created in his meditation. The meditation prompted a creative view of a desolate earth which fire had destroyed, the fire obviously having come from an atomic explosion. The prewriting provided explicit, detailed description of the earth and placed Jeff in the center of it as a survivor of the blast. Jeff was very precise in his description of objects, light, sound, textures, and color. The exercise was fast paced.

When he finished responding to the typewritten meditation and questions, he read the remaining directions I had given him. He displayed an associational strategy (repeating "war, any war") as a new prompt. Later on, he responded to a new subtopic ("forced to view one's soul"). At 20.83 minutes, he completed his prewriting activities. Table 30 displays the strategies on a continuum.

Acts Performed during Prewriting

As with his intact, acquired strategy in , prewriting, Jeff transcribed almost everything he verbalized. He did not verbalize entire questions or the meditation, preferring to verbalize one word of them. But when he responded, he verbalized everything

Table 30

Jeff's Prewriting Strategies Displayed in Time
(Session 3)

TIME	<u>WORDS, SENTENCES, AND PHRASES AS THEY APPEARED</u>
0:00-4:00	ROHMAN'S MEDITATION USED AS STRATEGY
4:05-15:15	WORKING WITH QUESTIONS, ANSWERING THEM WITH TRANSCRIPTION: Fire, scene broad, flat, desolate, charred monotonous, barren, empty, lonely, nothing really moving objects a few blasted charred trunks, trees or shape grotesquely bent to obscenity or strange beauty; black, smudge, orange, dull, dingy sky is dull blue dull, blue gray earth yellow orange green sand brittle and glassy; an all present source of light as if the light source behind self; a few objects totally charred lifeless dead misshapen; quiet, possibly sound of own feet walking; This is part of me, a reflection of self or one's past home.
15:15-15:40	READING DIRECTIONS I PROVIDED
15:40-20:30	PLANNING DRAFT: Working on topic; who is persona; dream sequence; forced to view sould and wakes up to lead a better life.
20:30-20:50	JUDGING, WITH "A GOOD IDEA"
20:50	ESSAY BEGINS

that he transcribed. Throughout prewriting, Jeff displayed 10 filler sounds (usually "uh's") and six metacomments (e.g., "that's an idea," "that's enough"). He read or reread only at the word level and generally to clarify his own transcription. He paused very little, the prewriting emerging very smoothly and calmly.

Besides transcribing everything he verbalized, Jeff performed other acts during prewriting. He repeated the prompt twice at the very beginning of prewriting and then began responding to the written meditation. He also struggled with the spelling of a word. At that point, he made decisions about his essay, and he was especially trying to determine if my directions for him allowed him to use the information he had generated. After all the work he had done, he still did not know how to begin (e.g., "how to start?"). After 18.33 minutes, he began the associational strategy, returning quickly to more decision-making about the essay (e.g., "the dream approach"). Finally, after 2 minutes, he decided on a focus for his essay, saying, "This is one's soul. . . when it wakes up to a new life." He judged that sentence (as "a good idea"), made a filler sound

("let's see") and began the essay. Table 31 displays the number and type of acts and amount of time he used during the prewriting period.)

Writing the Essay

From the very beginning of the essay, it was obvious that Jeff had decided to write a short story and that he would be the main character, an omnipotent first person observer of the desolation of a nuclear blast. In the first two paragraphs, Jeff consumed the content he had transcribed during prewriting activities. These two paragraphs dealt with the sounds, objects, effects, and magnetism of the scene on him.

But after the first two paragraphs, Jeff, in an ironic twist, revealed that all of this desolation was really a dream, a "projection" of himself and his destructive nature. It was the world of "what will be" if he does not change from his self-destructive ways. Subtly, the short story became an extended metaphor as he composed. Each of the last two paragraphs was one sentence.

This 285 word essay was comprised of 20 sentences. Each sentence averaged 14.25 words. It took Jeff 13.67 minutes to compose the sentences, for

Table 31

Acts Jeff Displayed During Prewriting
Session 3

	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
<u>ACTS</u>		
RMRd	2	2:55
RdDir	1	:30
Map	1	1:10
SayTop	2	:10
Aud		
SaySen		
SayPar		
Sp	2	:10
Gram		
Chow		
DirS		
Jud	2	:20
Ten		
Rev		
Per		
Meta	6	:30
Expl		
RdG		
RRdG		
RdI	6	:30
RRdI		
Paus		
Glan		
Reher	1	:05
Fill	10	:50
Foc		
RdPre		
Tran	13	9:40
TImDel		
TDelRd		
DDS		
DS		
Meditating		4:00
TOTAL TIME SPENT IN PREWRITING		20:50

an average of 1.19 minutes per sentence. Of the 23.81 minutes Jeff spent in producing the essay, he spent 7.75 minutes reading or rereading the previously transcribed material.

Jeff began the essay smoothly and composed and transcribed 2 sentences before a broken pattern developed unlike what he had shown in the previous session. After the two sentences, he interrupted his transcription about every 5 seconds with judgments about words, with his reading transcription, or with his making comments about the task. At one point, 29.16 minutes into task, he read all previously transcribed materials. Immediately after finishing reading it, he reread it, making two word level changes to it. Before he could transcribe more, he reread the last sentence again. He reread the entire transcribed material at 38.82 minutes into task, made a revision, and then struggled with direction, resorting to a strategy (repeating a new base topic, changes) to write an ending.

He attempted to punctuate the essay at the end, but said, "Okay. The end. Now punctuation. Oh, gads, this is more like a stream of consciousness.

How do you punctuate that? You don't like this. It can go two ways. I leave that for you to decide."

Jeff's Perception of the Session

Immediately after finishing the draft, Jeff asked if he could have a copy of the composition after I completed the research. He liked what he had written; he felt good about being able to create. But he did not call it an essay. He said, "It is more like a story, or a 'mini-saga' or something. To me an essay is you're given a topic as is. It's either factual or opinionated. . . . This is creative literature."

Jeff was quick, too, to point out that Rohman's meditation probably would not help him in every case. He felt that the meditation would be better at helping him choose a topic from a main idea than his intact, acquired strategy. He did not feel that the meditation was logical enough to help with physics or other scientific papers. "To me, it is good for helping with creative writing."

Jeff said that he did not have an audience in mind when he wrote this essay. He said he had himself in mind as the audience. "This piece is for me." He continued to call his strategy a stream of conscious

thought, and liked to think that the persona in his draft really was Jeff walking along, struggling as a young adult with the problems.

If Rohman's had done nothing else for him, he felt that it had at least put him in a mood to write. It controlled his mood throughout the session, kept him on task, and made him feel good for having experienced writing. He said that he even knew where he was going to be when he completed the essay.

Session_4

Jeff spent 47 percent of his time for this session engaged in prewriting activities. He spent approximately 5 minutes responding to Larson's strategy before he rejected it and began using his own intact, acquired strategy to work with the topic. Table 32 displays the amount of time he spent engaged in activities for this session.

Larson's Questioning Strategy Given in Prewriting

At the beginning, I handed Jeff the typed instructions (specifically, that his prompt was "water" and that Larson's questioning strategies had been given to him for his use if he wanted to use them). He read my instructions and Larson's

Table 32

Amount of Time Jeff Spent Composing
Session 4

TIME SPENT	MINUTES	PERCENT
In Prewriting	8:55	47%
Writing Essay	<u>10:10</u>	53%
Total Time on Assignment	19:05	

questions. He then began to transcribe responses to Larson's, beginning with the first question and working through all of them.

After reading the first question, Jeff transcribed "primordial soup," his first verbalized and transcribed response to the task. He then read the questions aloud again, choosing "primordial soup" as his new prompt. He returned to the questions, transcribing responses to the physical characteristics of water, as he had done with his intact strategy.

Larson's guided Jeff through the prewriting period. He attempted to answer the questions precisely. Finally, at 7.5 minutes into prewriting, he said: "I'm not going to use it." At this point, he repeated the prompt "water" twice and made five associations with it. These associations were with ocean water. Table 33 displays the strategies on a time continuum.

Acts Performed during Prewriting

In prewriting for this session, Jeff did not display the one act of transcription, which was characteristic of his prewriting in the other sessions. In fact, he transcribed very little (36 words and 2 formula) during prewriting. He

Table 33

Jeff's Prewriting Strategies Displayed in Time
Session 4

<u>TIME</u>	<u>WORDS AND PHRASES AS THEY APPEARED</u>
0:00-0:35	READING LARSON'S QUESTIONS
0:35-1:10	USING LARSON'S What is it: Primordial soup Examined: outside and inside microscopic
1:10-1:35	READING LARSON'S QUESTIONS
1:35-3:00	REPEATING TOPIC AND MAKING ASSOCIATIONS: thunder, ocean, soup
3:00-5:50	RETURNING TO LARSON'S, READING QUESTIONS
5:50-7:15	PLANNING A PAPER WITHOUT A SPECIFIC TOPIC IN MIND; MAKING JUDGMENTS, THAT A DESCRIPTIVE PAPER WOULD BE DULL; MAKING COMMENTS ABOUT TOPIC.
7:15-8:55	REPEATING TOPIC AND MAKING ASSOCIATIONS WITH IT: ocean floor, coolness, darkness, quiet, peace.
8:55	BEGINS ESSAY

transcribed words, too, rather than sentences in response to the questions from Larson's.

Jeff indicated frustration with the prompt and strategy during the prewriting. His metacomments indicated the frustration: "What do you want to say?" "What else?" "Let's get a really precise. . . . Try to turn on a light." "Ye, Gads." "Doozy of a topic."

His filler sounds were even different for this session. Instead of "let's see," Jeff was "humming" and tapping his foot on the floor and his pen on the desk.

Jeff chose initially to simply read the prompt for this session without repeating it several times. But after he read Larson's the second time, he repeated the prompt and settled for a while on a new association with it, "primordial soup." Twice more, he returned to repeat "water," then worked on the physical characteristics of it. At 5.0 minutes, he repeated the prompt twice more. He repeated it again at 6.0, 6.5, 6.3, 6.41, and, for the final time, 6.83 minutes. Between these repetitions of the prompt, Jeff continued to define the physical characteristics of water. He was also making judgments about the strategy ("This would be good for a practical paper")

and about the topic ("just a descriptive paper of water--sort of dull, though"). He was making decisions (about which direction he would go in the essay; about what he was going to use for content since the prewriting had provided him with few ideas and fewer content; and about how to start). At 9.0 minutes, Jeff began to transcribe sentences for the essay. Table 34 gives the acts performed during the prewriting period.

Writing the Essay

Jeff spent 10.16 minutes composing the 200 word essay for this session. He spent 8.75 minutes composing all sentences, for an average of .73 minutes per sentence. He composed 14 sentences, for an average of 14.29 words per sentence. He spent .83 minutes reading or rereading previously transcribed materials.

Jeff's essay was written as a single paragraph. The persona, "he," was the first word, but the persona's real identity, as part of the irony, was not revealed until the last sentence. Jeff transcribed the essay almost straight through without stopping. He wrote a sentence and a half, read what he had transcribed, and began again to transcribe very

Table 34

Acts Jeff Performed During Prewriting
Session 4

	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
ACTS		
LQrd	6	1:55
RdDir	1	:05
Map	2	:10
SayTop	11	:55
Aud		
SaySen		
SayPar		
Sp	1	:05
Gram		
Chow		
DirS	6	:35
Jud	4	:20
Ten		
Rev		
Per		
Meta	3	:15
Expl	1	:05
RdG		
RRdG		
RdI	4	:25
RRdI		
Paus		
Glan	1	:05
Reher	1	:05
Fill	16	1:45
Foc		
RdPre		
RRdPre		
Tran	12	1:55
TImDel		
TDelRd		
DDS	1	:05
DS	1	:05
UC	1	:05
TOTAL TIME SPENT IN PREWRITING		8:55

lucidly, with few interruptions of the smooth flow. Once, he rehearsed the beginning of a sentence; once he read for immediate meaning (but only 5 words); once he judged a word choice, uttering "Yea." He quickly finished his short story and commented, "Okay."

Jeff's Perception of the Session

Jeff indicated in the wrap-up session that Larson's and the prompt "water" were simply a bad mixture for him. He said he could probably use Larson's for a science paper or any analytical paper where parts of something needed to be discussed. But he could not accommodate it with his own strategy or with this prompt. He said the prompt evoked nothing but the scientific qualities of water. Absolutely no creativity entered his mind, he said, because the prompt was dull and the strategy too utilitarian.

Jeff said he chose the idea for his essay simply by accident. He remembered having studied a theory in science class that man had perhaps come from the water. The image came to him as he struggled for a topic. He said that once he settled on the idea, he had a relatively easy time transcribing it. In fact, he said transcribing it was the easiest part of it.

He said that he would probably never use Larson's as a strategy because it did not allow enough creativity for writing. Jeff said the really good scientific works also have a personality in them. He felt Larson's too barren and strict to allow the infusion of personality. He said he simply played with it, hoping to fulfill my research purposes, until an idea came to him.

Researcher's Perceptions of Jeff's Prewriting

Prewriting Strategies

Jeff exhibited an analytical strategy as he dealt with the prompt "wind" during the session which revealed his intact, acquired strategies. Specifically, Jeff kept asking the question "What is it?" This question guided the entire prewriting period.

This strategy developed very little content for Jeff. He transcribed the causes and kinds of wind. When he attempted to analyze the positive effects of wind, he transcribed a sentence which described the cooling effects of wind after he and his friends have been playing. This transcription was the most personal response he made to the prompt.

Jeff's essay generally explained what wind is, and particularly the extremes of it. Although not verbalized, Jeff's single question, "What is it," could also have guided the composing of the essay.

For Session 4, after he rejected Larson's questioning strategy, Jeff resorted to another intact, acquired strategy, associations. He repeated the prompt and made associations with it, displaying a strategy he had not revealed during Session 2. After a few words, though, he began using the questioning strategy he had previously used, asking "What is it?" He returned to Larson's, but again rejected it, and entered into another associational period, producing associations "ocean," "coolness," "darkness," and "quiet." This mood, of the darkness of the ocean, was evident throughout the essay which began to appear within a minute after these transcriptions.

Usefulness of Prewriting Activities

Narrowing Topic

For Session 2, Jeff dealt with the prompt exactly as he received it, choosing not to narrow it at all. Even in the essay, he attempted to write about wind. He said in the wrap-up session that he

did not narrow topics for his school-sponsored writing, using everything he wrote as his essay.

"Water," the prompt for Session 4, became "ocean" as Jeff transcribed his essay. He chose to write a short story for this session. The topic was changed and focused to a theme that man came from the oceans. The associational period helped him arrive at the new topic.

Planning the Essay

Jeff did not plan his essays for Sessions 2 or 4. After he analyzed the extremes of wind, he said, "I'll start writing here." He repeated the prompt and began. None of the content from the prewriting appeared in the thesis statement, but much of it appeared later in the essay. Jeff did not read or review his prewriting notes. He began by writing a first sentence with little relationship to what immediately preceded it.

A Freeing Strategy

Jeff's analytical strategy did not allow him to pursue other topics or subtopics. The analytical strategy was composed of a single question, "What is

it?" In the essay, he compared and contrasted the extremes of wind.

The associational strategy he used during Session 4 produced the topic of the essay for him. Larson's had failed him, as had his own questioning strategy. The thesis of the essay came from an association with the prompt "water."

Although Jeff did not ask if he could write a poem or short story, he did produce poetic language during prewriting. One phrase, "fodder for the soul's fire," appeared near the end of prewriting. He also used "cleansing" and "spiritual" to describe the wind.

Prewriting as a Distinct Stage from Writing

Jeff was aware that prewriting and writing were distinct stages. He told me when he began his writing stage in each of the sessions.

During prewriting, Jeff wrote only one sentence. This sentence came about halfway through prewriting. He began his essay with the prompt, "wind," and began writing sentences with very little break between them.

As he composed his essay, he continued to attempt to answer the question which guided his prewriting. His transcription during prewriting,

however, appeared more like notes, but his transcription during writing was in prose form.

Usefulness of Other Prewriting Strategies

Jeff used Rohman's meditation as the prewriting strategy for Session 3. He worked completely through it. Jeff rejected the use of Larson's questioning strategy, however, for Session 4. He resorted to his previous analytical strategy and to an associational one, which he had not previously used.

Narrowing the Topic

For Session 3, Jeff used Rohman's meditation as a prewriting strategy. Jeff immediately began to describe a barren, desolate place as he worked with Rohman's and the prompt "fire." The description of the scene was vivid and precisely described as Jeff depicted the scene.

When he wrote the essay, he wrote a short story, the first part of which included the description he had written during prewriting. The short story's thesis was that man must view himself so that he can change. He used the desolate setting he

had described in prewriting as backdrop for the short story.

Planning the Essay

At the end of prewriting when Jeff used his intact, acquired prewriting strategies, he did not plan his essay. During the last two minutes of prewriting for Session 3, Jeff talked about the topic without transcribing. He planned his draft during this period, judging this dialogue as "a good idea," and began transcribing the short story. Planning an essay was in contravention to his usual writing activities for school and in what he had demonstrated during the previous session.

A Freeing Strategy

Jeff said that Rohman's was more valuable to him in choosing a topic than his intact, acquired strategy had been. He enjoyed the creativity that Rohman's had tapped in him, but he cautioned that Rohman's would not be useful in every situation, especially when he needed to write scientific papers. Jeff, too, said that Rohman's made him feel good and put him in a good mood to write. He commented, too,

that his intact, acquired strategy allowed him to analyze his topic from very limited points of view.

Prewriting as a Distinct Stage from Writing

While prewriting and writing were distinct stages for Jeff in Session 2, they were even more distinct during Session 3 where prewriting established the topic, goals, and content for the essay.

Prewriting, too, was a time for planning the essay, with a considerable amount of time spent on planning. During writing, Jeff read or reread his previously transcribed essay, but he did not read his notes when he was in the prewriting stage. He frequently composed without transcribing, rehearsing his sentences before he committed them to transcription.

Accommodating Different Thinking Strategies

Jeff embraced all of the assignments and task for the sessions with enthusiasm and energy. He commented over and over that Rohman's had been "fun" for him, making him feel really good. It also successfully helped him find a topic of interest, create content, focus, and plan his essay. He did not display any negative reactions to the meditation at

all, even though the meditation is a completely different thinking strategy than Jeff's intact one.

Interestingly, he did not use Larson's, and it more than Rohman's replicated his intact, acquired strategy. He said that Larson's did not provide him with any creativity, providing only a scientific questioning of what water is. But for Session 2, when Jeff used his intact strategy, he had scientifically determined what wind is. He felt, too, that the prompt "water" did not match well with Larson's.

Jeff had established very little direction for an essay by the time he finished prewriting during Session 2. But for Session 3, after responding to the last part of the meditation, how does what you have learned affect your relationship with others, Jeff began to focus on the thesis, how one is forced to view his soul in order to change. The prewriting had given him content (he used the description of the scene, which he called the setting for the short story), focus (it gave him a subtopic associated from the prompt), and person (he wrote in first person). The use of the meditation provided all of these things for him while his intact, acquired strategy had provided none of them during the previous session.

Table 35 displays a comparison of acts across the three impromptu writing sessions.

Pace_of_the_Writing

Certainly, Jeff spent more time in prewriting during Session 3 than he did in any of the other sessions. In fact, he spent five times as much time in prewriting during Session 3 than he did for Session 2, and two and one-half times more time for Session 3 than Session 4. He spent so much time during Session 3 because he attempted to answer the questions completely.

For the total time in writing for these sessions, he spent the most time transcribing an essay for Session 2. He actually composed fewer words per minute for this essay than for the other sessions. Most of the extra time spent for the session was spent reading and rereading previously transcribed material.

Even though the essay for Session 3 was a descriptive short story, it was shorter than the previous essay and had fewer words per sentence. See Table 36 for a comparison of the pace of the transcription of the essays.

Table 35

Acts Jeff Displayed During Prewriting
Amounts of Time (in minutes)

	<u>Session_2</u>	<u>Session_3</u>	<u>Session_4</u>
<u>ACIS</u>			
LQRd			1:55
RMRd		2:55	
RdDir		:05	:30
Map		1:10	:10
SayTop	:10	:10	:55
Aud			
SaySen			
SayPar			
Sp		:10	:05
Gram			
Chow	:05		
DirS			:35
Jud	:05	:20	:20
Ten			
Rev			
Per			
Meta	:20	:30	:15
Expl			:05
RdG	:10		
RRdG			
RdI	:25	:30	:25
RRdI	:10		
Paus	:05		
Glan			:05
Reher	:05	:05	:05
Fill	:50	:50	1:45
Foc			
RdPre			
Tran	2:15	9:40	1:55
TImDel			
TDelRd			
DDS			:05
DS			:05
UC			:05
Meditating	----	<u>4:00</u>	-----
TOTAL TIME	4:40	20:50	8:55

Table 36

Jeff's Pace of Writing of Essays

SESSION	NUMBER SENTENCES	TOTAL WORDS	TIME	WORDS/ SENTENCE	WORDS/ MINUTE
2	17	289	13.4	17	21.6
3	20	285	23.8	14.3	12.0
4	14	200	10.2	14.2	19.6

Conclusions

Although one other student asked if she could write something other than an essay, Jeff himself chose to write short stories for two of the three impromptu writing sessions. He recognized the freedom I had given him, and he did not indicate that he was too concerned with "essay," as some of the other students were. He wrote creatively without first dialoguing with me.

Jeff's analytical strategy was not very helpful to him. It produced content in prewriting that only described what the prompt was. By the time he arrived at a point where he wished to compose an essay, he had very little direction and no plan for it. He relied on the production of a thesis sentence to help him produce the remainder of the draft, a strategy he used for his school-sponsored writing. He said that he never rewrites drafts for school.

When Jeff wrote the short stories, he wrote them after having used Rohman's meditation and an associational strategy as his prewriting strategies. His analytical strategy provided little content and direction, but Rohman's and the associational one produced connections with the prompt.

The use of Rohman's made Jeff feel good. While he said he could not use it for scientific papers, he felt it would be extremely valuable in creative writing. He accommodated it easily.

Jeff indicated his interest in science from the very beginning. He even said that he is a scientific thinker. His essay displayed themes from science and technology, and his intact, acquired strategy attempted to dissect and analyze the prompts.

Chapter 7

ANGIE, A CASE STUDY OF HER PREWRITING

Self-Portrait as a Writer

Although Angie wrote well for this study, she believed that she did not. Her reasons for thinking that she wrote poorly stem from her elementary school days, and most specifically, with the Robert's English series. She said that she could never understand what a noun clause, phrases, or adverbial phrases were, especially when she could not tell the difference between "a simple old noun and verb." When she began high school, she was just as confused, always able to make good grades on writing assignments, but unable to label every word she wrote as a particular part of speech. To compound this, she said she always made "B's" in English, while a student who sat in front of her and was "as dumb as a coal bucket" always made "A's."

Angie remembered very few specific assignments she was asked to complete in writing from her first eight years in schools. She remembered drawing a picture of a ballerina when she was in the first grade as an assignment for what she wanted to be when she

grew up. She remembered only reading in the second grade and memorizing poetry in the third. In fact, seventh grade was the first grade she remembered having assignments in writing, and she said she wrote very little then. While the Robert's series stands out as nightmarish for her, she recalled having to do very little grammar in elementary school. She described her assignments and the evaluation of them as having to answer the questions at the end of the chapters.

As all of us can, Angie recounted her particular horror story dealing with a diary. She was required to keep a journal/diary in one of her English classes. One day, she left it lying on the lunch table where her friends were sitting while she returned her tray. Someone opened it and read it aloud to the others. She gave up keeping it after that experience. In fact, she wrote in it only the day before it was due instead of keeping it every day.

Even with all of the negative things she recalled about English classes and teachers, Angie said her best learning experience in an English class occurred in the eleventh grade when she had the hardest teacher in the school. "She had a reputation

of being tough, and I knew that I was going to have to work myself to death.... She knew everything there was to know about grammar and literature--she knew everything there was to know period." Angie said that she did not pamper students with a great deal of information about how to do an assignment. She said she simply gave them the assignment and it was their responsibility to get it done. She admitted that it took her longer to decide what to write about than it did to write it. She added about the teacher: "God forbid that you had a grammatical error!" But Angie said that while grammatical correctness was important, the organization, introduction, and conclusion were the areas the teacher emphasized for grading. The teacher did not require rewriting the paper during the writing process or after it had been graded.

While Angie said that she did not write for herself because she did not have the time, she indicated that she frequently had the desire to write, particularly after she had had a nice walk in the woods or had seen animals do something particularly noteworthy. She said that words were somehow inadequate for these feelings sometimes. She indicated that members of her family wrote and shared

with the other members. She said that her oldest brother "writes fantastic stories." She often read what he wrote, and she described him as the most "English oriented writer in the family." Her mother wrote for her college's literary magazine when she went to school, and she had frequently helped Angie proofread her papers. Angie said that she also helped her out when she "gets stumped" for an idea.

A Description of the Prewriting during the Impromptu Writing Sessions

Session_2

Angie spent 6.91 minutes in prewriting during this session. Her transcription of the essay took 37.3 minutes. Table 37 displays the time she spent composing for this session.

Strategies_Used_during_Prewriting

Angie's intact, acquired strategy was characterized by her making associations with the topic or with derivations of it. Rather than single word associations with the topics, Angie usually made phrasal associations.

Within 1.5 minutes, Angie had essentially exhausted her initial reactions to her prompt "wind,"

Table 37

Amount of Time Angie Spent Composing
Session 2

TIME SPENT	MINUTES	PERCENT
In Prewriting	6:55	16%
Writing Essay	<u>37:20</u>	84%
Total Time on Assignment	44:15	

and had identified another prompt, "spring winds." She made seven associations with "wind" before beginning the associational period with "spring winds." With the prompt, "spring winds," came a universal, didactic association: spring means "coming of life," a phrase which was composed and verbalized at 1.58 minutes into composing. This phrase was the essential theme of her essay, and it contained much of what she transcribed during this period. Her associations from this point ranged from nature's simplicity to the flowers of spring.

Angie's associations were both concrete and abstract. Some of the concrete associations included "flowers," "bees," "robins," "mud," as well as colors and other signs of spring. The abstract associations appeared as present participles, such as "refreshing" and "revitalizing."

All in all, Angie made 36 associations with her topic and derivations of it. She made only one sentence association, which came near the end of the prewriting stage. This sentence, "Spring wind is refreshing," which was an association with her new topic, "spring wind," continued an idea which became

her thesis sentence. Table 38 shows these associations on a time continuum.

Acts Performed during Prewriting

Angie performed several different acts during prewriting. She repeated the prompt seven times. She repeated it initially and then made associations with it. She periodically repeated it, which resulted in her associations being redirected. The prompt changed from "wind" to "nature" and then to "spring winds." In the transitional period when prewriting was coming to an end, she repeated the new prompt a final time. Angie made one verbalized decision about her topic. She said she "could always write about spring." Angie said the filler phrase "let's see" eight times during prewriting. These fillers occurred after pausing and after reading previously transcribed materials.

Unlike some of the other subjects, Angie transcribed much less of what she verbalized. Generally, she transcribed only a word or phrase out of several verbalized words. At the end of prewriting, she read the associations she had just transcribed from the new prompt "spring winds." Table 39 displays the number and type of acts and amount of time she spent on each during the prewriting period.

Table 38

Angie's Prewriting Strategies Displayed in Time
(Session 2)

<u>TIME</u>	<u>WORDS, SENTENCES, AND PHRASES AS THEY APPEARED</u>
0:00-1:20	ASSOCIATIONAL PERIOD WITH TOPIC: wind, Gone with the Wind, windy in Newbern, windy days, kite flying, kites, ocean, the seashore, vacation
1:20-2:00	NEW TOPIC: wind, spring wind, spring, coming of life, back to life, flowers
2:00-2:50	NEW TOPIC: winter wind, snow, howls in the trees, cold
2:50-2:55	PLANNING DRAFT AROUND "SPRING"
2:55-5:10	NEW TOPIC: spring, nature, simplicity of nature, simple, beauty and simplicity, Newton, greens, yellow, jonquils, violets, appleblossoms, bees, robins, mud, lambs
5:10-6:55	SENTENCES ABOUT NEW TOPIC: Spring wind brings life back to the outdoors; spring wind is refreshing, revitalizing, life-giving, joyful.
6:55	ESSAY BEGINS.

Table 39

Acts Angie Displayed During Prewriting
Session 2

<u>Acts</u>	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
RdDir		
Map		
SayTop	7	:35
Aud		
SaySen		
SayPar		
Sp		
Gram		
Chow		
DirS	1	:05
Jud		
Ten		
Rev		
Per		
Meta	2	:10
Expl	4	:35
RdG		
RRdG		
RdI		
RRdI		
Paus	2	:30
Glan		
Reher		
Fill	8	:40
Foc	1	:05
RdPre	3	:35
RRdPre		
Tran	18	3:40
TImDel		
TDelRd		
DS		
DDS		
TOTAL		6:55

Writing the Essay

Angie spent 37.3 minutes composing the 230 word essay for this session. She spent a total of 16.5 minutes actually composing the 16 sentences for the draft, for an average of 1.03 sentences per minute. Each sentence averaged 14.38 words.

Angie's essay was divided into seven paragraphs, three of which appeared as single sentences. The first paragraph, a single sentence, was the thesis for the essay--"After the dead months of winter the winds of spring come bringing everything back to life." She made the decision in her prewriting to write about "spring winds," but the sentence in prewriting was somewhat different, appearing as "Spring wind is refreshing." The term "spring wind" appeared throughout the essay; in fact, it was the final phrase of it. The additional paragraphs offered examples of how life comes alive during the spring.

After composing the initial sentence (which was completed at 7.75 minutes into the total task), Angie did not compose another sentence for approximately 4 minutes. She spent this 4 minutes reading and rereading the sentence and her prewriting

notes; pausing; giggling; making comments ("kind of going in circles"); judging ("that's no good"); and staring at the paper. After she had read a portion of her prewriting ("refreshing, revitalizing, life-giving, joyful"), she composed her second sentence ("The refreshing winds seem to carry joy and happiness").

The entire essay was composed in a similar rhythm to that of the first paragraph. She spent 10.92 minutes of the time on task reading and rereading previously transcribed materials. During these periods of rereading, she made revisions at the word level. She did not reorder sentences or paragraphs. Generally, after she reread passages, she would pause for several seconds, interrupting the pausing with the filler phrase "let's see."

At 33.66 minutes into the task, Angie picked up an extra sheet of paper and began to make new prewriting notes. She wrote ideas about how people's attitudes toward each other are changed during the spring. She then wrote the next to last sentence: "After the long grumpy months of winter, man is suddenly much happier and eager to live." Angie included notes she had just made into the essay. She

then reread the essay and worked about 2 minutes on the final sentence. This sentence came after she made a verbalized decision that it should have summative qualities. Then, after a pause and "let's see," the session ended with a judgment: "There you go, maybe."

Angie's Perceptions of the Session

Angie's strategies for this session were somewhat consistent with her reporting of how she generally composes. Perhaps the greatest difference between her activities for this research and her school composing was the amount of time she spent on the prompts. She said that she generally mulled over ideas for a few days after she has been given a topic or an assignment. As ideas come to her, she writes them down, much in the same way that she recorded impressions for this session, she said. She said that she generally sat down two or three times to do a paper before she actually committed the energy to do it. Generally, nothing comes to her during the first visits to the paper. She said she tells herself that "I still have time to do it."

She said that she would change this particular essay in several ways. First, the essay would definitely have five paragraphs, since all good essays

have five. "You know, the classic three points with an introduction and a conclusion." In fact, she said she was so committed to the five paragraph theme that if "I wrote a book, I would have five paragraphs in the whole book." She also said that she would make the essay much longer, expanding the ideas into more "meaty" statements about spring wind and its effects on people.

She indicated that narrowing a topic was her easiest task when she wrote. She said she felt this was particularly true with this prompt because she was able to write about something she knew a lot about. She considered herself a "natural" person, and being able to write a descriptive essay was very easy.

Interestingly, she said that she considered herself the audience for this essay. Since the essay was somewhat writer based and experientially discreet, she felt a particular kinship with it. She said that she herself felt less grumpy now that spring was approaching, and she wrote this draft to remind herself that she had been difficult during the winter.

She indicated that she returned to her notes so often so that she could see if she were still going in the same directions as she was in the beginning.

She said that she thought she knew where she would be when she completed the essay, but she did not. The ending became too general, she said. Her original goal was to write about the "mud, robins, and violets and not talk about people that much." Somehow, though, the essay would not have said anything if she just written descriptions of nature. She said she searched for a "capper" to give more universal meaning to her essay.

Session_3

Angie spent 25 percent (13:75 minutes) of her time on task for this session engaged in prewriting activities. She spent 40.58 minutes producing the essay. Table 40 displays the amount of time she spent on task for this session.

Rohman's_Meditation_Used_as_Prewriting_Strategy

Angie meditated 4.1 minutes during the reading of Rohman's meditation and Donald Stewart's questions about the prompt "fire." After pausing for .42 minutes, Angie repeated the prompt "fire" and paused again for .5 minutes. I interrupted her pausing by asking her to verbalize what she was thinking. She began a dialogue about the scene she had recalled from

Table 40

Amount of Time Angie Spent Composing
Session 3

TIME SPENT	MINUTES	PERCENT
In Prewriting	13:45	25%
Writing Essay	40:35	75%
Total Time on Assignment	54:20	

the meditation. She talked for approximately 8 minutes about this scene--at Christmas when she and her family had had a party for friends and relatives; she had been sick and could not enjoy the party as she had wanted.

Unlike her response in the previous session, Angie verbalized things her mind's eye remembered from the scene, from the moment she walked down the stairs into a house decorated for the holiday, with the smells and sights of the season. She transcribed 44 words during this period, words which seemed to be notes to herself about the scene.

These notes were made in response to the written meditation and questions which had been presented to her at the end of the meditation. She read the statement or questions and responded to them. She made very scanty notes of her responses. Table 41 displays the strategies on a continuum.

Acts Performed during Prewriting

After she had been engaged in this dialogue for approximately 5 minutes, Angie said, "I don't think any of that is really significant." This judgment was in response to the detailed description of the Christmas tree she was giving and to the looks

Table 41

Angie's Prewriting Strategies Displayed in Time
(Session 3)

TIME	<u>WORDS, SENTENCES, AND PHRASES AS THEY APPEARED</u>
0:00-4:05	ROHMAN'S MEDITATION USED AS STRATEGY
4:05-5:10	PAUSING, WITH EXCEPTION OF SAYING TOPIC
5:10-12:05	TALKING ALOUD, MAKING SOME NOTES ABOUT MEDITATION: open house, Christmas, tree, wreath, green, red, goldish-green, fire, candles, cheerful, noisy, friends, punch, Russian tea, ham biscuits, cookies, taste, warm, hot, fun, reminds me of Christmas, friends, family, treat people, more aware, interaction with others I think, I say affect others.
12:05-13:45	PLANS THESIS OF DRAFT BY TALKING THROUGH IT
13:45	BEGINS ESSAY

and smells of everything else in the house. This judgment was her only one during prewriting.

At the end of the prewriting period, Angie read her notes and planned her essay. The summary of the prewriting and the nucleus for the essay were her last verbalized statements in prewriting: "This stuff for Christmas all the self-centered commercialized stuff and then you have something important happening to other families and you realize it is not always the same everywhere." She had turned her personal recollections into a universal theme on the importance of family.

Certainly Angie's most prevalent act during prewriting was her verbalizations. She talked almost constantly for 9 minutes. She made few notes of her verbalized comments.

The beginning of prewriting and the ending were characterized by pausing. Angie paused approximately one minute at the beginning and .75 minutes at the end of prewriting. She stared at the notes she had made or at the statements and questions I had given her when she paused. With her legs crossed, she constantly moved her foot during this period.

Fewer metacomments and filler sounds were noted during this session for prewriting. Angie said "Let's see" only four times; she made two other filler sounds. She made one metacomment, "whatever," when she was searching for the correct wording for the color of a room, changing it from "goldish-green" to "greenish-gold." Table 42 shows the number and type of acts and amount of time displayed during the prewriting period.

Writing the Essay

Angie spent 40.58 minutes composing the 227 word essay for this session. She spent a total of 18.33 minutes actually composing the 11 sentences for the essay, for an average of 1.67 minutes per sentence. Each sentence averaged 20.64 words.

While Angie wrote no sentences during prewriting, her first act during writing was to write a beginning sentence. She then paused for almost a minute; she interrupted her pausing to tell me that she was beginning her essay. She paused for .17 minutes and read her first sentence. She wrote the beginning of another sentence and then paused .83 minutes, said three words, and paused again for 1 minute. I interrupted her, asking her to say aloud

Table 42

Acts Angie Displayed During Prewriting
Session 3

	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
ACTS		
RMRd		
RdDir		
Map	1	:35
SayTop	1	:05
Aud		
SaySen		
SayPar		
Sp		
Gram		
Chow		
DirS		
Jud	1	:05
Ten		
Rev		
Per		
Meta		
Expl	1	:05
RdG		
RRdG		
RdI		
RRdI		
Paus	3	1:55
Glan		
Reher		
Fill	7	:30
Foc		
RdPre		
Tran	31	:55
Talk		8:20
TImDel		
TDelRd		
DDS		
DS	2	:10
Meditating		4:05
TOTAL TIME SPENT IN PREWRITING		13:45

her thoughts. She reread the transcribed materials and wrote one more sentence. She struggled through most of the first paragraph by repeating the pattern of transcribing a few words, reading or rereading all the transcription, then transcribing more. At 21.83 minutes into the assignment, she revised her first sentence by scratching the beginning of it. After she had transcribed the beginning of paragraph two, she transcribed the beginning of the first sentence.

The pattern displayed in the composing of the first paragraph was repeated throughout the task. She transcribed, read or reread transcription, revised, and repeated the process. By the end of the process, she had read or reread 9.42 minutes of the 40.58 minutes spent in the writing stage. Her revisions mainly came at the word level, and they were frequently accompanied by judgments as to their grammatical correctness.

At the end, after rereading the entire essay, she said, "Good." She beamed when she turned to me, apparently pleased to have finished with the task.

Angie's Perceptions of the Session

It was obvious from her comments in the wrap-up session that the "good" uttered at the end of

the essay was a judgment of it. She said that she had gotten "started in the wrong direction. I don't know, but it ended up better than I thought it would."

Her major reason for the misdirection at the beginning she said was the prewriting strategy. She said she did not like having to make just one association with the prompt. She said she probably would have done better with the prompt if she had used her own strategy of making several associations with it and choosing just one. She felt Rohman's should be given; then, in a few days, the writer should come back to the topic and write a draft. In the study, when Rohman's immediately preceded her writing the essay, she did not find it helpful. She said she felt she was "stuck" with the recollection prompted by Rohman's, and one particular recollection might not be enough for an essay. She did say, however, that Rohman's put her in a different "mood" than her strategy had. She liked the mood.

I mentioned that she had written only three paragraphs for this session, violating her own rules for a five paragraph theme. She said this essay "probably should have five." After reading the essay while we talked, she felt that it needed only three

paragraphs, even though she knew it was not correct according to the rules of her English classes.

Finally, Angie said that almost all of her associations using her intact, acquired strategy were predicated on songs. She said that she listened to music all of the time. Regardless of the situation, she associated everything with music. She said that she probably would have done much better with this assignment if she had had an opportunity to associate it with a song. I reminded her of the freedom she had been given in the assignment (that is, she could go as far away from the prompt as she wanted). She said that the meditation had focused her so narrowly that no other topic possibilities had an opportunity to surface. Her conclusions were succinct: "If I were given a topic to write on, I wouldn't say 'Hey, let's use Rohman's meditation.'"

Session_4

Angie spent 28 percent of her time for this session engaged in prewriting activities. She spent a total of 39.41 minutes on the entire task. Table 43 displays the amount of time she spent engaged in activities for this session.

Table 43

Amount of Time Angie Spent Composing
Session 4

TIME SPENT	MINUTES	PERCENT
In Prewriting	10:55	28%
Writing Essay	<u>28:30</u>	72%
Total Time on Assignment	39:25	

Larson's Questioning Strategy Given in Prewriting

Angie tried to make Larson's questioning strategy usable for her prompt "water." She read each one of the questions and responded verbally to each. Angie spent 4.17 minutes during this period of reading questions and responding to them. She transcribed 7 words during this period. She commented at the end of this period: "Now I can begin writing and I have absolutely nothing to go on from this."

To begin her new section she commented, "I'll start with something." She began to make associations with the prompt "water" after repeating it, and she spent the remainder of the prewriting period making associations with the prompt or its derivations. Actually, two levels of associations were being made at once. The first level was associations with the prompt itself; these responses appeared as new topics (e.g., "creeks," "ocean"). The second level of associations were with the new topic, and most of the time had little or nothing to do with the original prompt (e.g., "mossy," "wading," "vacation"). When she exhausted associations with the new topic, she associated with the prompt again. All associations appeared as single words and related to the prompt or

new topic which immediately preceded them. This period produced 32 single words, including new topics.

The final association with a new topic appeared as two sentences at the end of the prewriting stage. These two sentences were transcribed in prewriting and were the first two sentences transcribed in the writing stage. Angie moved very smoothly from one stage to the next, without indicating at all to me that she had made any kind of commitment to write an essay. Table 44 displays these strategies on a continuum.

Acts Performed during Prewriting

Certainly, Angie did not transcribe very much during prewriting. In fact, she transcribed a total of 39 words and two sentences. During associations with topics, she transcribed every association she made, but she did not transcribe metacomments or filler sounds. She also transcribed new topics as they appeared.

While she may have transcribed very little, she certainly verbalized a great deal. In fact, she talked almost constantly during prewriting, answering the questions as fully and accurately as she could. She was somewhat flip about some of the questions, but

Table 44

Angie's Prewriting Strategies Displayed in Time
Session 4

<u>TIME</u>	<u>WORDS AND PHRASES AS THEY APPEARED</u>
0:00-4:10	ATTEMPTING TO USE LARSON'S BY ANSWERING QUESTIONS AND TALKING: liquid, gas, two, H2O
4:10-10:15	ASSOCIATIONAL PERIOD; APPEARED AS WORDS: water, ocean, swimming, pool, creeks, stream, river, ice water, boil water, rain, mud, creeks, soothing, green, mossy, wading, picnics, ocean, the beach, vacation, seashells, umbrellas, sunburns, towels, sunshine, wind.
10:15-10:55	WRITING A THESIS SENTENCE
10:55	ESSAY BEGINS.

she continued through all of them, commenting that she would skip this one or that one along the way.

She paused very little during prewriting. She moved swiftly from Larson's to her intact, acquired strategy without pausing. She paused .5 minutes prior to writing the two sentences at the end of prewriting.

The filler sounds "let's see" and other fillers appeared 17 times during prewriting. These sounds tended to appear when Angie was changing from one topic to another.

Dealing with the topic as a basis for associations was a task for Angie for this session. She repeated the prompt or associations with it 11 times during prewriting. The prompt "water" became various subtopics during prewriting, from "water" to "ocean," "streams," "creeks," and "beaches" until Angie settled on a final association, "ocean." This new prompt was repeated three times at the end of prewriting prior to her planning her essay and writing two sentences as thesis for it.

At the end of working with Larson's, Angie commented that she had nothing to help her with her essay. As she looked over her prewriting notes, she commented that the strategy was "stupid," suitable for

a "color" but not for her prompt. She made two other judgments, but only about word choice.

Angie planned her essay during the prewriting. She settled on a topic, "ocean," and wrote single word associations with it. Then, she wrote the first two sentences for the essay. Without pausing, she rewrote the sentences on a new sheet of paper as she made the transition from prewriting to writing. Table 45 gives the acts performed during the prewriting period.

Writing the Essay

Angie spent 28.5 minutes producing the 11 sentence essay for this session. The essay, organized into four paragraphs, was comprised of 218 words, each sentence containing an average of 19.82 words. Angie averaged 2.59 minutes writing each sentence. She spent a total of 15.5 minutes transcribing sentences and 7.0 minutes reading or rereading the previously transcribed essay.

The essay was a third person, somewhat impersonal essay on how a day at the beach can be cathartic for someone. This thesis, which appeared in all four paragraphs, held the essay together. This thesis appeared as "peace of mind" in paragraph one (suggesting that the sea, with its soothing effects,

Table 45

Acts Angie Performed During Prewriting
Session 4

	<u>Number_of_Occurrences</u>	<u>Amount_of_Time</u> (in minutes)
<u>ACTS</u>		
LQRd	3	:45
RdDir		
Map	2	:30
SayTop	11	:25
Aud		
SaySen		
SayPar		
Sp		
Gram		
Chow		
DirS		
Jud	5	:25
Ten		
Rev		
Per		
Meta	3	:15
Expl	1	:05
RdG		
RRdG		
RdI		
RRdI		
Paus	2	:40
Glan		
Reher		
Fill	7	:35
Foc		
RdPre	2	:20
RRdPre		
Tran	32	2:55
Talk	4	4:00
TImDel		
TDelRd		
DDS		
DS		
TOTAL TIME SPENT IN PREWRITING		10:55

restores peace of mind to its visitors); as "dulling effect on the mind" in paragraph two; as the absence of "the trivial things in life" in paragraph three; and as "the positive effects of the beach on one's mind" and as the restoration of "the peace of mind" in paragraph four.

Almost every word which had appeared in prewriting as associations with the final new topic, "ocean," appeared in the essay. These words appeared in sentences as descriptions of the sea and seashore. During the writing of the essay, Angie did not refer to the prewriting notes.

Angie displayed some of the same acts in writing the essay as she had displayed in the other sessions. She wrote a few sentences, struggled with a word or simply paused, then read or reread all she had previously transcribed for the essay. Usually, she uttered the filler sound "let's see" before she began to compose and transcribe new material. Twice, she postponed finishing sentences until she had transcribed others. She said once, "I'll do more to that in a minute," indicating she would return to the sentence and complete it or revise it. Before she wrote the last sentence in the essay, she paused 1.08

minutes. She then reread all of the essay, made changes, and reread it with no revisions or changes. At that point, she said she was finished with it.

Angie's Perceptions of the Session

Angie said that she responded more positively to the prompt "water" than she had to "fire" in the previous session. She admitted that she had "lots of ideas" for topics for this essay. I asked her about being loyal to the first attempt she made at the thesis for the essay. She said it came to her so easily that she felt as if it would be enjoyable and easy to write an essay about. She said she was usually loyal to her instinct and "first impressions" about a topic. "When I put it down at the beginning, I try to stick to it. I keep referring to it--sometimes it will keep you going in the right direction so you won't wander off as much," she said. She said, too, that she described what she had gone through during a vacation at the beach: sunburn, walks on the beach at night and the good feelings associated with the walks, food, and "real stuff vacations." Angie admitted that this research situation did not necessarily make her produce essays as she would for schools. For instance, she said she probably would have worked on

the essay for two or three days in her head and not have made "lists" as she had for me. She said she would have been even more descriptive, but probably would have arrived at the same general topic.

Angie rejected Larson's because it produced no content for her, nor did it give her ideas for associations with the prompt. She said she could have used it had it given her one or the other. She said that she was not frustrated trying to use it because the topic was easy for her regardless of the unproductivity of the strategy for her. She felt that Larson's could be used to describe things in a scientific way.

Angie said that she was pleased with the essay and that she felt good after having remembered the ocean and wonderful walks across beaches beside it. She said the essay was "pretty good," but it would need changes before she would turn it in as an paper for an English class.

Researcher's Perceptions of Angie's Prewriting

Prewriting Strategies

Angie displayed an associational strategy as she dealt with her prompt "wind" for Session 2. This

strategy produced both single word and phrasal associations with the prompt, and new subtopics appeared, too, as associations with the prompt. Her associations appeared generally as nouns, although she composed some present participles late in the prewriting. Only one sentence appeared, and it became the basis for the thesis sentence.

Essentially, Angie compared spring winds to winter winds in the prewriting, which continued into the essay. She also used several of the words and phrases she had composed during prewriting in the essay, but instead of using the specific words, she grouped them; she used, for instance, "flowers" instead of "jonquils" and "tulips" as she had done in the prewriting. Her prewriting, too, appeared as lists, with the associations written one after the other on separate lines of the paper. The essay continued immediately after the prewriting notes, without her choosing another sheet of paper to transcribe it.

Angie also used her intact, acquired associational strategy for Session 4 after she rejected the use of Larson's questioning strategy. She again made associations with the prompt, "water,"

and to derivations of it, "ocean" and "creeks." The association "ocean" interested her, and after associations with it, she wrote a thesis sentence, which was repeated as her first sentence in the essay. The associations were nouns and present participles, as they had been for Session 2.

Usefulness_of_Prewriting_Activities

Narrowing_Topic

At the end of prewriting for both Sessions 2 and 4, Angie wrote a thesis statement based on one of her associations with the prompt. These sentences were repeated as the first sentence in each one of the essays. The original prompts had been narrowed, with the prompt "wind" becoming "spring winds" and "water" becoming "ocean." Both essays dealt with the cathartic effects of spring winds and the ocean reviving someone.

Angie said that narrowing topics was the easiest task for her in writing. She said these prompts were particularly easy for her because she considers herself a "natural" person, and she had a great deal to say about the outdoors.

Planning the Essays

Angie planned both of the essays at the end of prewriting, going so far as to write the thesis sentence for the essays as the last act of prewriting. She then repeated the writing of them for the essay. She said, however, that she did not know where she would be when she finished her essays. The thesis sentences, once written, guided her through the essays. She also read and reread previously transcribed materials to see where she was headed with the essay.

A Freeing Strategy

Angie's associational strategy allowed her to search single word and phrasal associations with the prompt. All of the associations were related to the prompt. It was a freeing strategy because a number of different subtopics were explored. It was useful, too, because it provided a great deal of content, had she chosen to use it in her essays. It served basically, though, to help her write a thesis sentence. The sentence then guided the transcription of the essay.

Prewriting as a Distinct Stage from Writing

Angie was aware that she moved from prewriting to writing in both of the composing sessions where she revealed her intact, acquired strategy. Prewriting served to help her find a topic and to write a thesis statement. At that point, she began transcribing sentences which related to the thesis.

There were many differences between the stages during the impromptu writing sessions. Angie frequently read or reread for immediate planning during the writing stage, an act she rarely performed during prewriting. She also read or reread the entire transcribed essay during writing.

During prewriting, Angie verbalized much more than she transcribed, preferring to transcribe key words from her verbalizations. During writing, however, she transcribed almost everything she said, except the reading of the transcribed material.

Converging on One Point

Angie completed associations with the topic until she found something interesting enough for her and something she knew enough about to write an essay. She did not verbalize, though, that she was aware when all of this accumulated data came together. In both

session, however, she wrote a thesis sentence at the end of prewriting on a topic related to the prompt she was given. The juncture where prewriting ended and writing began did not appear critical, since no unusual acts preceded writing except that she transcribed a sentence.

Usefulness of Other Prewriting Strategies

Angie used Rohman's meditation for Session 3 as a prewriting strategy. She attempted to use Larson's for Session 4, but rejected it after four minutes, resorting to her associational strategy.

Narrowing the Topic

While the prompt was "fire," Angie's essay was written about how we should remember to do something nice for our friends during the Christmas season. The scene Angie recalled during the meditation was of the fireplace in her parents' home. She vividly described the smells and colors of Christmas, as her family gathered with friends around the fireplace. She was reminded of her own selfishness, though, for not thinking of others during the Christmas season.

Rohman's succeeded in providing her an association with the prompt "fire." She wrote the

thesis for the essay when she transcribed the last section of the meditation, "how does what you know affect others." But Angie did not like Rohman's, even though she admitted that it put her in a good mood. She said it restricted her too much, noting that the recollection of one scene might not provide enough information for someone to write an essay. She said that she probably would have done much better with the topic if she had used her own strategy to deal with it.

Planning the Essay

Angie transcribed her thesis sentence at the end of prewriting for each of the sessions when she used her intact, acquired strategy. For this session, however, she verbalized the thesis, wrote it as the first sentence in the essay, then crossed through it after she transcribed it. She then spent a great deal of time pausing, so much so that I interrupted her. She said: "I am just trying to see where I need to go from here." She later indicated that Rohman's had caused her to focus so narrowly on the one scene that she felt she had no other options except to pursue her last thoughts during prewriting as a topic; this

narrowness led to frustration as she attempted to plan and transcribe her essay.

A_Freeing_Strategy

Angie felt that Rohman's was extremely restrictive, almost too much so for her to complete an essay. She said that she hated to have spent so much time with it and not be able to use it. She said that she generally associated with songs, and she felt she could have done a much better job writing this essay if she had been given the opportunity to use her strategy.

Prewriting_as_a_Distinct_Stage

For Sessions 2 and 4, Angie transcribed key words of her verbalizations. When she used Rohman's, however, she transcribed very little of the prewriting (accounting for less than one minute of the 13 minutes she spent in prewriting). She spent the majority of time during prewriting talking through her topic, transcribing a few words as she talked.

During writing for Session 3, Angie spent approximately one-fourth of the time she spent composing the essay reading and rereading it, an act she did not display during prewriting. She attributed

this referring back to previously transcribed material as indicative of her frustration with the topic and the direction it took her.

Angie, too, was aware of the various stages as she passed through them. She told me each time when she was beginning her essay.

Converging on One Point

Except for the appearance of the thesis sentence at the end of prewriting and her telling me, I would have been unable to tell when Angie was ready to begin an essay by looking at her prewriting. Rohman's forced the point--she had no more questions to answer. But Angie was frustrated because she felt she had not sufficiently explored the prompt to find the most interesting topic from it.

Rohman's focused her attention to one scene and led her to a universal statement about herself and her relationship to people at Christmas. The topic had become somewhat personal, and she had trouble writing about it.

Accommodating a Different Thinking Strategy

Angie used Rohman's as a prewriting strategy, but she did not appreciate it, saying that she would

never use it again. She liked the mood it set, but she found it much too restrictive for her.

Angie could not use Larson's. She said that it gave her no content and no means of associating with the prompt, saying that either one of those elements could have made it useful for her. She said that the topic itself saved her from being unable to produce an essay for Session 4 because the prompt was so easy. Table 46 shows the different acts she displayed among the sessions.

Face_of_Writing

Angie spent more time composing her essay for Session 3 than she did for the other sessions. She composed more words per sentence, although she composed fewer words per minute for Session 3. A large portion of time spent in writing was spent reading and rereading during the writing stage, but these acts were characteristic of her other composing sessions. Table 47 displays a comparison of the pace among the essays.

Conclusions

Angie said that the strategy she used for these sessions was somewhat like the one she used for

Table 46

Acts Angie Displayed During Prewriting
Amounts of Time (in minutes)

	<u>Session_2</u>	<u>Session_3</u>	<u>Session_4</u>
<u>ACTS</u>			
LQRd			:45
RMRd			
RdDir			
Map		:35	:30
SayTop	:35	:05	:25
Aud			
SaySen			
SayPar			
Sp			
Gram			
Chow			
DirS	:05		
Jud		:05	:25
Ten			
Rev			
Per			
Meta	:10		:15
Expl	:35	:05	:05
RdG			
RRdG			
RdI			
RRdI			
Paus	:30	1:55	:40
Glan			
Reher			
Fill	:40	:30	:35
Foc	:05		
RdPre	:35		:20
Tran	3:40	:55	2:55
Talk		8:20	4:00
TImDel			
TDelRd			
DS		:10	
Meditating	-----	<u>4:05</u>	-----
TOTAL TIME	6:55	13:45	10:55

Table 47

Angie's Pace of Writing of Essays

SESSION	NUMBER SENTENCES	TOTAL WORDS	TIME	WORDS/ SENTENCE	WORDS/ MINUTE
2	16	230	37.3	14.4	6.2
3	11	227	40.6	20.6	5.6
4	11	218	28.5	19.8	7.6

her school-sponsored writing. For school, she said that she walked around with ideas in her head for several days, made notes, and wrote an essay as the deadline was approaching. Once the thesis was set, though, she rarely changed her direction.

As her intact, acquired strategy, she revealed an associational strategy which was successful for her given the one word prompts. This associational strategy produced words and phrases related to the prompt, but her essays were composed from derivations of the original prompts. For the sessions, she wrote a thesis sentence during prewriting, although she said that she did not know how the essays would end--her goal for prewriting was to find a beginning point for the essay.

Angie, too, was aware of form for these sessions. She mentioned that her essays violated her perceptions of a good paper for her English classes: it must have five paragraphs, with a beginning, three points, and a capper. In fact, she said that she would have revised her essays if she were to rewrite them so that they would have five paragraphs. The restrictions of form guided the overall essays.

Chapter 8

CONCLUSIONS AND IMPLICATIONS FOR RESEARCH

The purpose of the study was to describe the prewriting strategies and acts of four twelfth-grade advanced placement students through three different impromptu writing sessions from the point they received an assignment and directions to write until they completed a draft of an essay. The case studies described the intact, acquired strategies of the students and their ability to accommodate two prewriting models. This chapter summarizes the findings of the study and offers suggestions for further research.

Intact, Acquired Prewriting Strategies Observed during Impromptu Writing Sessions

The four students for this study used two major prewriting strategies. All used an associational strategy at some time during their prewriting stage. This strategy was characterized by the subjects' repeating the one word prompt which I had given them and then making associations with it. These associations generally appeared as single words and then phrases as the process continued. At or near

the end of the prewriting period, each student wrote a sentence, which generally became the thesis for the essay. The writing of the essay proceeded immediately after the production of the thesis. Tony was an exception to this pattern; he engaged in freewriting, and the thesis evolved from the sentences he produced.

While the students did not verbalize every one of the following questions during prewriting, those who used an associational strategy generated information that answered the following questions:

- (1) What is it like?
- (2) What sensations do I get from it?
- (3) How are people affected by it?
- (4) What are its extremes?

Two students revealed an analytical strategy. The question "What is it?" guided their thinking during prewriting. They attempted to define what the topic was from many points of view. Other questions which apparently guided these students in dealing with the one word prompts included these:

- (1) What is it?
- (2) What are its extremes?
- (3) What are its results?
- (4) How does it affect people?

There are a number of explanations for the students' seeking answers to questions about the prompts. They said that they rarely had to develop their own topics for school papers as they had to do for this research, and that they did little self-sponsored writing, which would have given them experience with developing topics. Generally, they said, their teachers assigned them topics, and their task was to focus the topics, research them, and synthesize information, with the school work providing a richer context for their writing than did this research setting. Emig (1971:92) indicates that the most likely stimuli for school-sponsored writing are pieces of literature, drug addiction, missile control, and similar topics that have been explored in a classroom setting. The context for the essays for this research did not grow out of the school context. Since the students were given single word prompts and were asked to find a topic related to the prompts or as far removed from them as they wished, and to write a draft, they were forced to explore their range of experiences with the prompts. Not having had a previously developed context from which these topics could naturally emerge, the students had to create on

the spot their own context. The questions, although never verbalized, guided them in their search for context.

Other aspects of the research revealed activities and strategies different than those the students used when they wrote for school assignments. The students related that they rarely consciously set aside a prewriting period as they did for this research, but their topics emerged from discussions and readings, making for a different kind of discovery process, one in which "ideas-in-the-head" is more likely to be fruitful. They indicated that they incubated ideas for several days, constantly honing and changing them, as they went about other tasks. Then, when a deadline approached, they wrote their essays. They said that they infrequently made notes or prefigured prior to composing their essays as they had done in writing these. Since no incubation time was built into this research, the design of it violated their perceptions of what they did. The research collapsed the prewriting into a shorter period of time, and it deprived them of an ideas-rich context that had been previously established.

While these students exhibited only two distinct prewriting strategies in dealing with the prompts for this research, Elbow (1981) points out that experienced writers use a variety of strategies, depending on the writing situation. Although the students may have been forced into a new writing situation, they did indicate that they were comfortable with it. These students found topics which matched their interests and experiences and succeeded in the task of writing an essay. The composing aloud sessions had no effect on production of an essay, and one student even indicated that he frequently composed aloud as he transcribed his essays for school.

Usefulness of the Prewriting Stage

The prewriting strategies were successful in one sense for these students because they were able to complete the task--write an essay. The strategies also allowed them to respond to the prompt in order to find an idea interesting enough for them to write about. Except for Jeff, who chose to define the prompt, the students chose an association with it as the subject of the thesis sentence for their essays.

This association led to an explanation centered on the extremes of the prompt or on how the subject affected the human condition.

Using writing prompts, the students ultimately produced a thesis from which an essay was written. These prompts, however, did identify subjects with which the students would have had many experiences to draw upon for their writing. Dealing with the various subjects, nevertheless, is only one aspect of a rhetorical problem. Lauer (1968) believes that a strategy is powerful when it contains a balanced consideration of the relationships among the subject, the writer, and the audience. Prewriting was useful to these students in that it helped them search through a variety of topics and subtopics until they found one of interest to them. It helped them produce a thesis, which provided the direction for the essay. When subtopics were exhausted or the students found no more associations with them, they were abandoned, and the students returned to their prompts as references to begin a new series of associations. If the students had written essays about what each prompt was exactly, they would have satisfied the task. But they attempted to focus the prompts during their prewriting

so that enough information and enough interest could sustain an essay. While the essays were not necessarily narrowed, they were focused, bringing together the writer and the subject. The questions which guided the search for information supports the contention that the writers established relationships with their subjects. The questions asked how are people affected by the prompts and what are the sensations when they experience it. The relationship of the writer to the subject shaped the thesis. Then, when a thesis sentence was produced, the prewriting stage ended. While the students did not generally plan their essays, their thesis sentences set the reference for their writing. This sentence, not a set of goals or an outline, guided the composing of the essay.

While the subject-writer relationship was a major consideration for these students, consideration for the audience was not. Even though I conducted the research at a local community college, I was perceived as another teacher by these students. They, then, wrote for a "generalized audience," as they called it. Since they considered me their audience (teacher-as-audience), they did solve the

writer-audience problem, even though the solution is not a very fruitful one. Emig (1971:4) says that school-sponsored writing is generally written for teachers and usually appears in the form of prose. She says that students tend to satisfy teachers, the audience, by giving them what students think teachers want to read. Perhaps the students in this study did not address the subject-audience problem, although their strategies produced creative content sufficient for poetry and short stories.

The students' prewriting strategies were useful in providing them with thesis sentences for essays; they were useful, too, in providing creative responses to their prompts. Two of the subjects asked if they could write poems because they had composed poetic, creative words and phrases during prewriting. Their strategies were generally freeing ones, allowing them to create content and to see unusual associations with their prompts. They knew their task was to write an essay, however, and it presented some frustration to them. The students voiced disappointment in themselves that they had not created five paragraph themes for their essays. They said that this form was their overriding concern when they wrote essays for

school. The students had no form for their creative responses. Prewriting did not help them solve the problem of form for their essays. Moreover, their narrow view of the form of an essay handicapped them in that they could not accommodate creative productions to the five-paragraph form.

Because the search for associations with the prompt took on so many different aspects, prewriting represented a significant amount of time for these students compared to other researchers' students. Overall, these students spent 40 percent of their time (average: 13.4 minutes) engaged in prewriting for the session which revealed their intact, acquired strategy. They could not begin the writing stage until they completed the task for the prewriting--to find a thesis sentence about which they could write an essay. Emig (1971), Pianko (1977), and Perl (1978), however, report that students spend very little time prewriting and producing drafts for school. Pianko's (1977) students spent 1.3 minutes in prewriting, but these researchers allowed their students an opportunity to develop topics outside the impromptu writing session. The students for this study spent

their prewriting time building a context and formulating ideas.

These students compared to others spent a great deal of time in prewriting, and they were aware of the distinction of the two stages. They verbalized to me when they were moving from one stage to the next. They indicated that they received their school assignments far enough in advance to incubate the ideas for a few days, but they said, too, that they spent very little time writing essays and seldom rewrote them, an admission consonant with the findings of Emig, Pianko, and Perl.

Usefulness of Other Prewriting Strategies

One of the prewriting strategies, Rohman's meditation, offered to the students for this research, was useful to them in analyzing a one-word prompt and in producing an essay. The other, Larson's questioning strategy, was not useful, and the students rejected it, resorting to their intact, acquired strategy to complete the task.

Larson's was rejected by every one of the students, including Jeff, who had revealed an intact, acquired strategy similar to Larson's. The students

said that Larson's did not help them find an interesting association with the prompts given them. I chose this particular version of Larson's strategy because it is one writers can use when they have already chosen a topic from among alternatives they have consciously and subconsciously considered. These students did not perceive that the one-word prompts I gave them were sufficient topics, not because they did not have a lot to say about them, but because they had to create on the spot a context of their own experiences with these prompts. Larson's could have produced content for them if they had used it, content which could have been organized into an essay, but these students generally did not use their prewriting stage to produce content; they used it, instead, to create a personal context associated with the topic and to narrow the topic in order to write a thesis sentence, which provided the direction for their essays. Because of Larson's analytical nature, the students also said that it would be more valuable in science or math, but not for their English classes.

While there was universal agreement among the students that Rohman's evoked a good feeling and put them in a good mood, they did not like the

restrictions it placed upon them during prewriting. Their main criticism was that it focused them too quickly and narrowly on one scene, not allowing them to explore other aspects of and associations with the topics. They felt, too, that it forced them to write a descriptive, personal narrative, and they were not certain that the personal narrative met the goal of their task, to write an essay. Lauer (1968:78) criticized Rohman's for a similar reason. She said that it may serve creativity, but it may not be particularly useful to writers who want to produce a first draft from the content produced from it. Actually, the meditation is only one part of the three-part heuristic developed by Rohman, notekeeping and analogy being the other parts. I used Stewart's questions with it so that more specificity of the scene would be given.

While Rohman's narrowed the topic for the students, it did not provide a plan for the essay. Generally the students voiced frustration when they completed the meditation and questions, noting that they were finished with the prewriting strategy but had no direction for their essays. The students generally chose to write about their final response to

the meditation: How does what you know now affect your relationship with others? These essays were generally written in first person, singular voice and dealt with human relations. Emig (1971) writes that students generally write about "self" or "human relations" in their self-sponsored writing, although these students, except for Jeff, viewed their essays as school-sponsored by attempting to write five paragraph themes and by vacillating from first to third person. Jeff, who planned his essay during prewriting, wrote a short story, demonstrating more freedom than the other students.

Although Rohman's tended immediately to narrow the topic for them, it forced them, too, to write descriptive essays, which were composed more quickly than their essays using their intact, acquired strategies. Pianko (1977) found that her students composed at a rate of 9.3 words per minute. While I do not pretend to have a sample with these students, I can report that they generally composed more words per minute after they used Rohman's as a prewriting strategy. Overall, they composed 11.73 (range: 5.6 - 15.98) words per minute using their intact, acquired strategy, and 12.04 (range: 4.12 - 21.6) using

Rohman's. Jeff, by far, composed more words per minute than the other students.

Perhaps what is more significant about the pace of writing is the content of the students' essays. Using Rohman's as a strategy, these students wrote expressive writing, defined by Britton et al. (1975) as writing which explores writers' moods and feelings and records significant events for them. These students knew well the scene evoked by the meditation, and they transcribed their essays more quickly and easily.

Implications for Further Research

At the end of Emig's The Composing Processes of Twelfth Graders, she laments that much remains unexamined about the composing processes of children, youths, and adults (1971:95). The research of Emig, Flowers and Hayes, Pianko, Perl, and others has contributed invaluable information to the field. But, after fourteen years, much still remains unexamined.

Composing aloud protocols offer rich data about the composing processes. But the analysis of them can be complicated, and while researchers need large numbers to make generalizations, the task of

analyzing several hundred composing aloud protocols is not practical. Work needs to be done, however. We need to be able to say with some certainty what the prewriting strategies are of students as they progress through various stages of their writing development.

These protocols, too, need to be drawn from a variety of writing assignments, for both school-sponsored and self-sponsored writing. Perhaps teachers performing action-based research could produce composing aloud protocols on samples of their students over their entire schooling, with cooperative researchers helping them to analyze the protocols.

Perhaps, too, the interrelationship of the acquisition of language to writing could be studied over time. In working with the students for this research, I found that they created a meaning for a topic by working from single word nouns through sentence and paragraph formation, thus replicating the process of language acquisition in a single writing session.

While a great deal has been written about the various stages of creativity, studies need to be conducted on the "gestalt" which prompts creativity. Professional writers have been unable to fully

articulate what goes on when creation takes place. Perhaps the study of prewriting of students who are writing poetry, music, or essays could more fully explain what processes are operating when people create.

The students for this research viewed the prompts given them as too context-free for use as topics. Research studies in prewriting which would ask students to write about any subject of their choice during composing aloud sessions would offer valuable information about the genesis and choice of topics. Research needs to be conducted on what strategies are used by writers who seek a topic during composing aloud sessions. And the role played by previously established context with topics needs investigation.

Research studies conducted during various stages of the development of writing competencies of students could reveal the optimum juncture for the introduction of various prewriting strategies. There are a number of conjectures I have as to why Rohman's and Larson's did not work well for these subjects. The prompt may have been too context-free for the students to use with the prewriting strategies. Also,

Rohman's focused them too narrowly on one scene, perhaps because their writing abilities and their understanding of the term "essay" were too narrow for them to accommodate the strategy. They have abilities beyond that of composing a simple descriptive essay. Rohman's might be an appropriate prewriting strategy to introduce in junior high school, or lower, for students who need to develop strategies for writing narratives. Larson's might be appropriate to include among research strategies for disciplines other than English. The students mentioned its possible usefulness for science and math. Research studies into its usefulness for these courses need to be conducted.

As I conducted the interviews with the students, I was fascinated with images these students had of the writing process, images which may have developed from having studied under teachers who have been involved in writing projects and other teachers who were more product oriented. These students displayed knowledge of the various writing stages and their purported usefulness to them. They were aware of form, especially the five-paragraph theme, which became a guiding force in the production of their

essays. They articulated their understanding of school-sponsored writing and its audience. They were aware, too, of their own writing processes and their strategies. Research studies which would focus on the various images that students have of their writing would provide data about how powerful an influence teachers' own perceptions and ideas are on the writing processes of their students.

Finally, are prewriting strategies, passed along to students by teachers who believe they are helping their students write, necessary and/or sufficient? Prewriting strategies may be necessary for the production of text and for the creation of a sense of the rhetorical relationships. But prewriting strategies may not be sufficient for solving either of these problems. More research is needed, but clearly giving students prewriting strategies is not all teachers need to do. Students also need a context for their writing. The students used for my research revealed sophisticated prewriting strategies. But Rohman's and Larson's were not sufficient for them. In terms of creativity, Rohman's created too little chaos and Larson's too much. The students could not resolve the chaos in Larson's because they had too

little context to enable them to write essays based on the one-word prompts. For Rohman's, the students perceived it as a reportorial exercise with little tension and creativity. Larson's and Rohman's are examples of necessary strategies in an appropriate context, one perhaps characterized by sufficient teacher dialogue about the topic and strategy so that students can feel an investment in the task, the topic, and the strategy. Research studies which could explore the usefulness of prewriting strategies for younger students could answer more fully the question whether the strategies are necessary and/or sufficient.

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APPENDIX

:50 :55 3:00 :05
humidity / pleasure / cool / scorching /
Tran Tran Tran Tran

 :10 :15 :20 :25
blasting / / flames fanning / constant /
Tran Tran Tran Tran

 :30 :35 :40 :45
ever-changing / hurricanes / zephyr / /
Tran Tran Tran

 :50 :55 4:00 :05 :10
mistral / / breeze / / I like the /
Tran Tran Jud

 :15 :20 um pleasure
constant ever-changing part / / RdPre

:25 :30 :35 :40
/ | different types of wind | / / / | the
Tran Paus

 :45
effect of different types of wind one / your mood |
Tran

:50 :55 5:00 :05 :10 :15
/ / / shrieking / / howling /
Paus Tran Tran

 :20 :25 :30 (there are
whispering / rustling / /)
Tran Tran

 :35 :40 :45 :50
different types of wind) / / simple / /
Tran Meta Paus

:55 6:00 :05 :10 :15 :20
/ (I like the wind / / / / /
Tran Paus

 :25 :30
why do I like the wind / because / I like
Tran RdPre

everything / :05 / :10 / :15 / :20
 RdPre Paus necessary to reach /
 to reach its / :25 destination / :30 / :35 / :40
 Tran Paus
 :45 :50 (the wind / :55 changes as / 11:00 emotions
 / / Tran
 change / :05 / :10 / :15 and
 / :20 / :25 :30
 / sometimes so gradually / / that the
 :35 :40 :45 :50 :55
 / change goes / unnoticed /) Paus /
 (12:00 :05 :10 :15
 the wind / / can / change / from a
 Tran
 :20 :25 :30
 peaceful / soothing breeze / to a /
 :35 :40 :45
 shrieking / / shrieking / howling
 Reher Reher Reher
 :50 :55 13:00
 no / to / a shrieking madness /) that
 Jud Tran Reher
 :05 :10 :15 :20 :25 :30
 / / / can / / / shrieking
 Paus Reher Paus RdPre
 madness / :35 :40 / :45 :50
 / / to a shrieking madness / /
 RdPre

(these / :55 changes can / 14:00 intensify / :05 / :10
 Tran Paus

:15 / emotional / :20 experiences) :25 / :30 / :35
 Paus

:40 / um / :45 / :50 / :55 sounds / 15:00 :05 / :10
 Fill Tran Paus

:15 / whispering / :20 through / :25 the grass |
 Tran

:30 / rustling / :35 through / :40 the leaves | :45
 Tran

flowing / :50 through / :55 in my hair / 16:00
 Tran

pleasurable sounds / :05 / :10 unpleasant sounds
 Tran Tran

:15 / / :20 howling / :25 shrieking / :30 through
 Tran Tran

:35 / dry dead / :40 limbs / :45 beating / :50
 Tran

against / :55 the house / 17:00 / :05 / :10 pelting / :15
 Paus Tran

rain / :20 against the windows / :25 / :30 like

bullets / :35 / :40 / pleasant feelings / :45 / :50 / :55 /
Tran

18:00 :05 :10 :15
| velvety flow / / of / cool air in /
Tran

the summer / :20 / brisk / :25 / briskness / :30 / of a
Reher Tran

:35 / quiet breeze / :40 / in winter / :45 / unpleasant
Tran

:50 / hot humid / :55 / 19:00 / :05 / blast / in your face /

:10 / cold icy blasts / :15 / in your face / :20 / hum / :25 /
Tran Fill

down to your bones / :30 / :35 / :40 / :45 / :50 / WHAT
Paus

ARE YOU THINKING, TONYA? I was trying to figure a
DS Expl

:55 / way to join all this together some semblance / 20:00

of order / :05 / uh I guess / :10 / I will write a
Map

opening paragraph / :15 / be very general and / :20 / uh

:25 / list the topics to discuss / :30 / um / :35 / in

separate paragraphs / :40 / :45 / :50 I don't know if

I should use I or not / :55 / 21:00 some of this is
 Jud Meta

metaphoric and some of it isn't / :05 / I don't know / :10

if I should eliminate one of them or keep them both
 Jud

:15 :20 :25 :30 :35
 / / / um / /
 Paus Fill Paus

TONYA'S PREWRITING TOCD
(Session 2)

STRATEGY	:05	:10	:15	:20	:25	:30
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. . .

ACTS	SayTop	Paus		Meta	SayTop	Tran	Tran
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STRATEGY	:35	:40	:45	:50	:55	1:00
		Associational (Single words)				

.

ACTS	Tran	Tran	Tran	Tran		Tran
------	------	------	------	------	--	------

STRATEGY	:05	:10	:15	:20	:25	1:30
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. . .

ACTS	Tran	Tran		Paus		Tran
------	------	------	--	------	--	------

STRATEGY	:35	:40	:45	:50	:55	2:00
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. . . 

ACTS	Tran		Tran	Jud	RdPre	
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STRATEGY	:05	:10	:15	:20	:25	2:30

ACTS	Tran	Tran	Tran	Tran	Tran	Tran

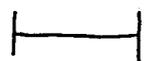
STRATEGY	:35	:40	:45	:50	:55	3:00
		
ACTS	Paus		Tran	Tran	Tran	Tran

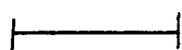
STRATEGY	:05	:10	:15	:20	:25	3:30

ACTS	Tran	Tran	Tran	Tran	Tran	Tran

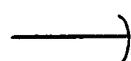
STRATEGY	:35	:40	:45	:50	:55	4:00

ACTS	Tran	Tran		Tran		Tran

STRATEGY	:05	:10	:15	:20	:25	4:30
						
ACTS		Jud		RdPre	Tran	

STRATEGY	:35	:40	:45	:50	:55	5:00
		Analytical				
						
ACTS	Paus		Tran		Paus	

STRATEGY	:05	:10	:15	:20	:25	5:30
			Associational			
	•		•	•	•	
ACTS	Tran		Tran	Tran	Tran	

STRATEGY	:35	:40	:45	:50	:55	6:00
						
ACTS			Meta	Paus		Tran

STRATEGY :05 :10 :15 :20 :25 6:30

ACTS Paus Tran Tran

STRATEGY :35 :40 :45 :50 :55 7:00

ACTS

STRATEGY :05 :10 :15 :20 :25 7:30

ACTS Tran Tran

STRATEGY :35 :40 :45 :50 :55 8:00

ACTS Tran Tran Reher Tran

STRATEGY :05 :10 :15 :20 :25 8:30
ACTS Tran

STRATEGY :35 :40 :45 :50 :55 9:00
ACTS Reher

STRATEGY :05 :10 :15 :20 :25 9:30
ACTS Meta Tran Reher

STRATEGY :35 :40 :45 :50 :55 10:00
ACTS Fill RdPre Reher Meta Meta

STRATEGY :05 :10 :15 :20 :25 12:30

ACTS

STRATEGY :35 :40 :45 :50 :55 13:00

ACTS Reher Reher Reher Jud Tran

STRATEGY :05 :10 :15 :20 :25 13:30

ACTS Reher Paus Reher Paus

STRATEGY :35 :40 :45 :50 :55 14:00

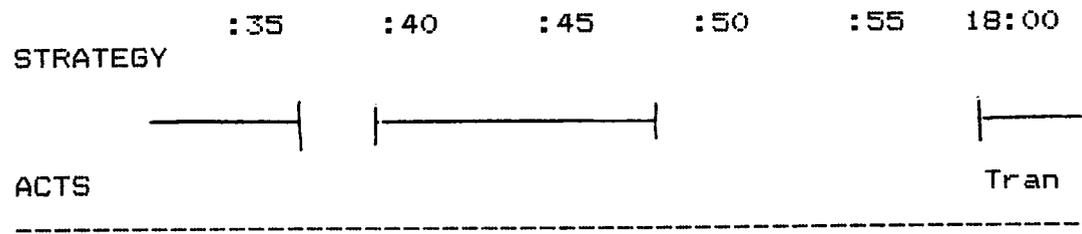
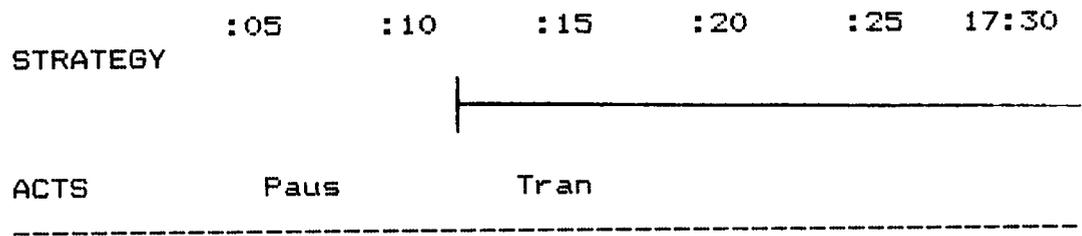
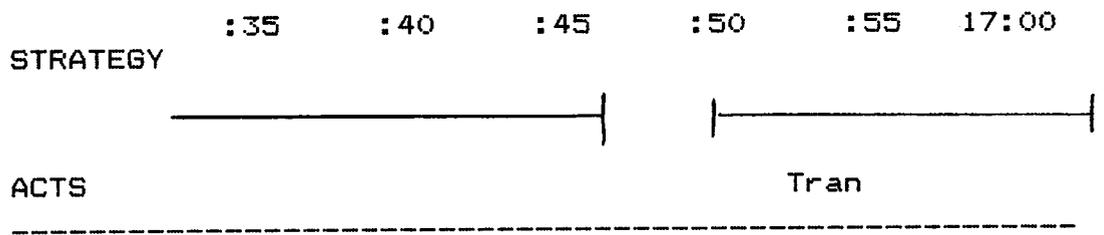
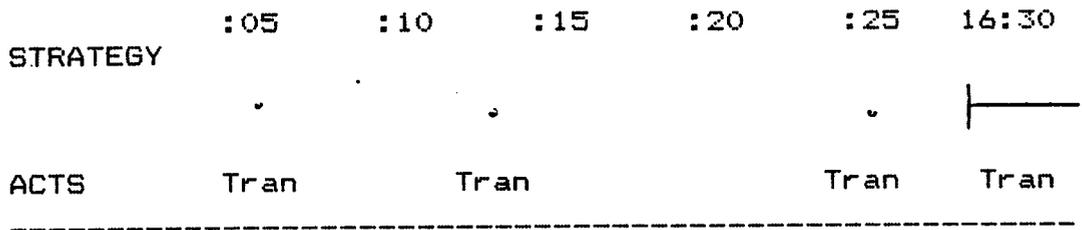
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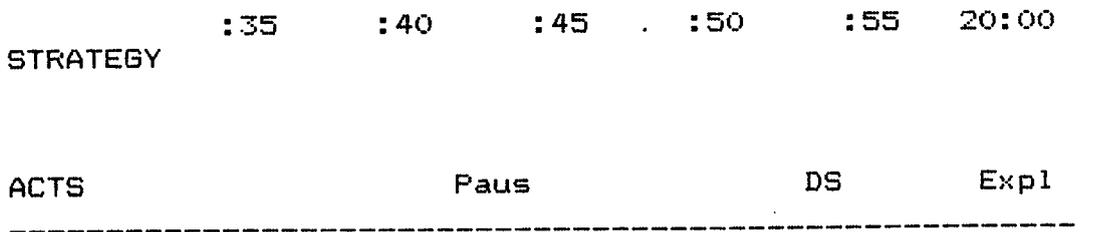
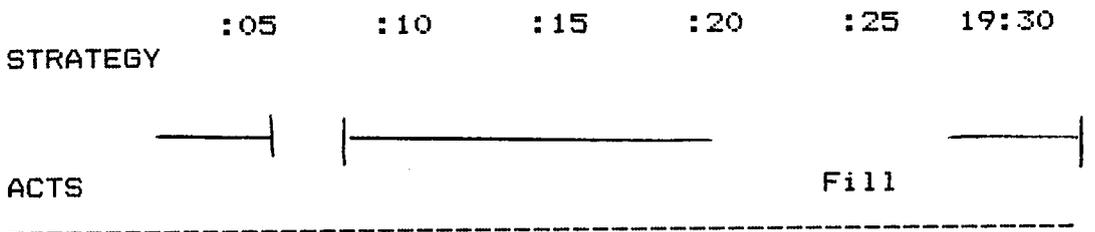
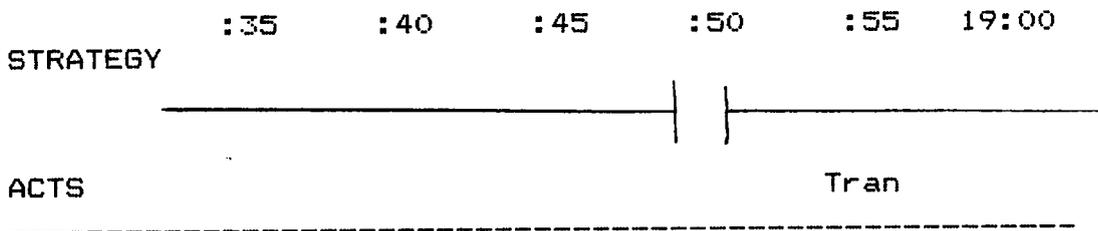
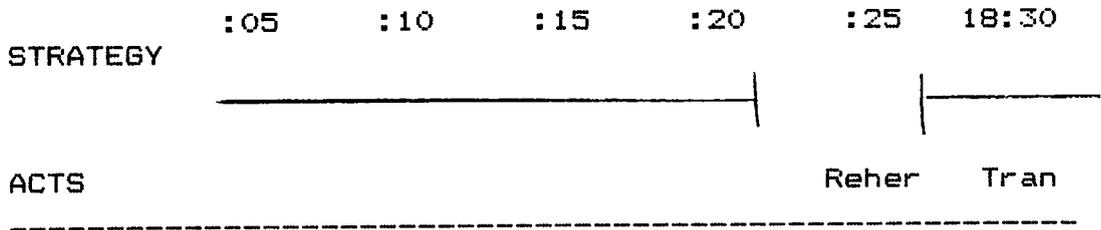
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STRATEGY :05 :10 :15 :20 :25 15:30
 Associational Phrases
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Tonya's Essay for Session 2

The wind is a natural force experienced by everyone. It is most commonly associated with the weather, but its influence can be seen in other areas as well. One of these areas is emotional impact. As in other natural forces the wind can also serve as a metaphor for life.

Emotions can be influenced or intensified by the wind. Wind can bring emotional pleasure through sensory perceptions. Such calm or joy such as leaves rustling, grass whispering or velvet breeze flowing through hair. It can also make negative emotions occur through unpleasant feelings. Such as oppression from a suffocatingly hot humid blast in the face, or beating against the house.

There are similarities between life and the wind in a metaphoric sense. Life in its duration, like the wind remains constant, but is ever changing. A Life moves through time as the wind moves through space. No predetermined destination exists and if one does then it is rarely realized. But this does not indicate purposelessness. Instead it serves as an example that a set purpose is not necessary to experience over everything needed to reach a goal.

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