

12-20-2007

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ANTICIPATING THE AUDIENCE: AN ETHNOGRAPHIC STUDY OF A FRENCH-
AS-A-FOREIGN-LANGUAGE CLASS CREATIVE WRITING PROJECT
COMPARED WITH CASE STUDIES IN NATIVE LANGUAGE COMPOSITION

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Philosophy

Laura L. Stiles

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December 2007

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Title: Anticipating the Audience: An Ethnographic Study of a French-as-a-Foreign-Language Class Creative Writing Project Compared with Case Studies in Native Language Composition

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This study compared the creative-writing processes of native English speakers (NES) composing for a real audience in two conditions: one group composing in their native language (NL) and the other group composing in French as a foreign language (FFL). Both groups wrote children's fiction and were aware that children in the community would read their stories.

Participants were observed while composing and interviewed about their writing background, composing behaviors, and the texts produced to determine the effect of a real audience. Similarities emerged in how both groups composed children's fiction. (1) They constructed their concept of the audience based on experiences within their discourse communities rather than seeking out information about the readers; (2) they did not analyze the potential effect of their texts on their readers; (3) they exhibited motivation based on the fiction genre; (4) they attempted to meet the audience's needs by including typical features of children's fiction, selecting an appropriate topic, and making revisions.

The comparison indicated that FFL participants transferred what they knew about children's fiction into their planning, but their lack of language proficiency interfered in their composing process. The FFL writers were most distinct from the NL writers in three ways: (1) Using translation to separate invention from generating text in French;

(2) focusing more attention on surface-level errors and making fewer revisions than the NL group; and (3) demonstrating greater awareness of their composing process than the NL participants.

This research indicates that creative writing can motivate NL and NNL writers. Furthermore, students need interaction with actual readers rather than the mere knowledge of their existence. Finally, students in NL and NNL writing classes need to analyze the effective and ineffective features of their own composing and features of the creative writing genre. This suggests that an awareness of both process and genre can benefit composing when writing for a non-academic audience.

In memory of my grandfather, Charles VanNess Stiles, 1911-2007

I dedicate this work to my parents, James VanNess Stiles and Bobbie Jean Stiles

This dissertation is yours as much as it is mine

ACKNOWLEDGMENTS

This dissertation could never have been completed without the support and advice of faculty, friends, and family. First, I am grateful for the inspiration and encouragement of the English faculty at Indiana University of Pennsylvania. In particular, my director, Dr. Claude Mark Hurlbert taught me new ways to look at writing and was an unfailing advocate over the many years I worked on this research. I am also indebted to two committee members who retired before I completed the project but were instrumental in helping me conceive of the research: Dr. Donald McAndrew and Dr. Ali Aghbar. Additionally, Dr. Lilia Savova and Dr. Michael M. Williamson provided valuable perspectives and insights in the final stages of the process; I am thankful for the many hours they invested. Their scholarship has inspired me, and I thank them for their criticism, encouragement, and most of all, their kindness.

I am thankful for the generosity and courage of the students who participated in the study. They were willing to open themselves up to scrutiny and analysis and to invest a great deal of time in writing and in responding to my many questions. Their responses were careful and thoughtful; they provided a rich amount of information to be shared with others.

It has been a long seven years to complete this research. The work has been interrupted by the devastating hurricanes of 2004-2005 and more figurative storms in life. Through all of the difficulties, my family, colleagues, and friends refused to give up on me or to let me give up on myself.

Dr. Susan Haston, Dr. Joyce Hatfield, Dr. Rhonda Yoder, Dr. Carolyn Wicks, and Lorraine Bushey graciously read drafts and helped me hone my ideas into more effective writing. They analyzed, criticized, cheered, prayed, and believed. I have been supported by more colleagues than I could possibly name, but I must mention the administration at the college where I teach and the Modern Language, Education, and English departments in particular. Additionally, my writer's group made up of dear friends and co-laborers

allowed me to share my own creative writing and to use them as a sounding board for my research: Ann Raymond, Kevin and Rachel Hozey, James McDonald, Geoff Holloway, and James and Carolyn Wicks. I value your friendship and have the highest respect for you as teachers and scholars. Other friends around the globe have inquired about my progress, prayed, and expressed their belief in me: Jan Graber, Stephanie Plank, Jennifer George, Jennifer Gwillim, Dan and Linda Troutman, Esther Raymond, Lois Cox, Shane and Donna Smith, Kris and Donna Marion, Mary and Josh Bowman, the Mundys, the Browns, the Axelsons, the Corbetts, Sandra Brazil, Barbi Baer, Vivian Kindell, Dan Shaver, Winston Lowrey and so many others. Your prayers and encouragement inspired me many late nights as I worked in isolation.

My deepest gratitude goes to my family. The Tripps: Aunt Linda, Uncle Les, Rhomi, Diane, and Howard have provided spiritual support and hospitality. My grandmother, Mary Margaret McGlothren, has waited a long time to see this work come to fruition, and she offered some very tempting incentives. I am looking forward eagerly to a lobster dinner and fulfilling my life's dream of going to Paris. Thank you, Nanny! My sister, Debbie Malsberger, and her husband, Jeff, teased, cajoled, and encouraged when I needed it most. I thank them for feeding me, laying tile, painting walls, providing expert dog sitting services, and too many other kindnesses to name. My nephew, Jamie, was the sunshine in my day, writing me encouragement notes and showing up with a green apple slush just when I needed a break. Finally, I cannot find adequate words to express how deeply I appreciate my parents, Jim and Bobbie Stiles. They have cried with me, pushed me, prayed with me, and never stopped telling me that I could finish the task. I thank them for caring for their four-legged granddaughters Annabelle, Wendy, and Gillian, when I could not, even though it meant they had seven or more animals in their home! They have worked behind the scenes as supporters in more ways than I can enumerate. Their financial, spiritual, and emotional support made this dissertation possible.

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CHAPTER 1

THE PROBLEM

Introduction

Although first language writing researchers have been describing the role of the audience in the early stages of composing for quite some time, there is little research on the same phenomenon in non-native language writing. A common assumption is that until the system of language has been mastered (the syntax and lexicon in particular), students cannot deal with the complications that writing for audience presents. There are several hypotheses for why inexperienced or basic writers cannot compose effectively for audience. Flower (1981) theorized that the inexperienced writer has not “decentered” sufficiently. Reid (1989) and Cumming (1989) posited that basic writers experience too much cognitive demand due to low second language proficiency, and others (Kaplan, 1972; Swales, 1990; Henry & Roseberry, 1998; Benesch, 2001; Connor, 2002) speculate that without explicit rhetorical instruction, inexperienced second language writers are culturally unequipped to engage a non-native audience.

Yet, student writers must address a “teacher-as-audience” each time they submit compositions for evaluation. Students are negotiating what the teacher expects from them, and this affects the writing process (Hurd, 1985; Mangelsdorf, 1992; Hedgcock and Lefkowitz, 1994; Ferris 1995, 2003, 2004). If a student submits a composition that meets with the teacher’s approval and receives an above-average score, to some degree the student has successfully written for an audience—i.e. the teacher. At the very least, the “teacher-as-audience” is an influential factor in the writing process in both native language (NL) and non-native language (NNL) composing, although students may not always be consciously aware of the audience concessions that they make. Nevertheless, a general consensus has not been reached about encouraging novice non-native language writers to compose with an audience in mind.

The debate over non-native language writers' ability to compose for a specific audience is largely concerned with the extent to which native-language composing skill (including the ability to engage the reader) informs or enables NNL capabilities and the ways in which native-language composing is fundamentally different from NNL composing. Over the past two decades, comparison studies have indicated that native-language composing skills transfer to NNL writing in both facilitating and debilitating ways. In order to account for the possibility of skill transfer, Cumming (1989) outlined the need to explore how different levels of ability in non-native language writing are affected by native-language writing expertise:

It is not clear whether writing expertise and second-language proficiency interact, thereby affecting the processes of writing differently for people who have greater or lesser levels of each (82).

Many comparative studies have investigated the composing skills of those who are experienced native-language writers and also advanced writers in a NNL; however, few have researched the composing strategies of students who are experienced native-language writers but inexperienced NNL writers (Kobayashi & Rinnert, 1992; Whalen & Ménard, 1995; Chen, 1999; Sasaki, 2000; Cohen & Brooks-Carson, 2001; Roca de Larios et al, 2001, 2006; Harrington, 2002; Wang, 2003; Knutson, 2006; Stevenson et al, 2006). Furthermore, none of these studies of inexperienced NNL writers has addressed skill transfer in terms of engaging the audience. Therefore, more research is needed on the composing strategies of experienced native-language writers composing texts in a non-native language when they are inexperienced NNL writers.

Another gap in composing strategy research exists in the type of texts participants have been asked to produce. Although many native-language composing process studies have examined students writing for an academic audience, only a small number have

addressed creative writing (Kamberelis, 1999; Abbott, 2000; Kinloch, 2005; Pardlow, 2003; Schweitzer, 2004; Stone, 2005; Weinstein, 2007). The same limited focus is evident in second language composition studies examining writing for audience.

Although research on non-native language audience-related composing has increased in the past ten years, the body of research is still relatively small. Among these NNL audience-focused studies, only four addressed skill transfer (Scarcella, 1984; Sengupta, 1999; Reynolds, 2005; Canagarajah, 2006) and only two (Kamimura & Oi, 2001; Tickoo, 2001) focused on creative (rather than academic) writing.

Statement of the Problem

No studies have been conducted investigating the audience engagement strategies of inexperienced non-native language writers producing creative writing or comparing the audience engagement strategies of native-language creative writing to non-native language creative writing. To address this research gap, a two-part study was conducted (1) through a micro-ethnography (six week study) of five members of a French-as-a-Foreign-Language (FFL) class and (2) through four naturalistic case studies investigating the audience-influenced, native-language composing processes of experienced writers in English (NL).

One phase of the study involved case studies of native English-speaking students at a small private university in the Southeast United States composing children's stories in English outside of class time. The participants were experienced writers in English and were members of a Creative Writing class. They were informed that the stories they wrote would be given to an English speaking family to read. The purpose of this phase of

research was to provide a baseline comparison to the in-class creative writing behaviors in French in order to determine similarities and differences.

The other phase of the study was an investigation of an Intermediate-level FFL class at this same university as the students worked on an in-class writing project. All of the participants were experienced English writers but had little experience composing in French. In this class, the students were required to read children's stories in French and keep a reading journal. A selection of approximately 20 children's books in French was provided for the students to obtain comprehensible input (Krashen, 1985), to increase vocabulary acquisition, and to help generate story ideas. After three class days spent reading, each student was asked to complete all phases of composing his or her own 400-500 word children's story in French during class time and to keep a writing journal. They were informed that the stories would be given to a French Canadian family to read at the completion of the in-class writing project.

A key aspect of this study was a clearly defined audience outside of the classroom environment. Rather than writing only for the teacher or classmates who could cast themselves as evaluators rather than responders to writing, each class member in the FFL class wrote a story to be given to a French-Canadian family in the community. Four different students also wrote (outside of class time) children's stories in English that were submitted to an English-speaking child in the community. Both of these writing situations involved creative writing for a non-classroom audience and provided an opportunity to investigate audience-related composing processes in a naturalistic setting.

Questions to be Researched

1. At what points during the composing process did students in both the NL and FFL research groups discuss or exhibit behaviors that indicated they were constructing their concept of the audience and/or attempting to engage the reader?

Rationale: If students ask questions about the proposed readers (i.e. the bilingual French/English family and the English-speaking family) or attempt to adapt their stories to elicit a desired response from proposed readers, this would indicate concern about the audience. This would also challenge the assumption that attempting to write for a specific audience in the early stages of FFL writing would increase cognitive demand. Students' questions about the intended audience while composing in FFL may also indicate that native-language composing skills inform FFL writing despite the increased cognitive demand. If students did not indicate they were attempting to conceptualize or engage the audience, this would support the expectation that cognitive demand of FFL writing supercedes concerns about engaging the audience in the early stages of writing.

2. How and to what extent were FFL behaviors distinct from or similar to NL behaviors when composing creative writing?

Rationale: If students' texts exhibit similar features while composing in English or in FFL, this would indicate the FFL writers' experience with the children's fiction genre in English transferred to their writing in French. Differences in composing behaviors such as less planning, slower text generation, and less revising could indicate that a variety of factors interfered with the ability to write creative fiction, including affective features of writing, mastery of syntax, lexicon, and orthography, or other factors that increase the cognitive demand.

3. Were there affective features (such as anxiety or writing motivation) that came into play more in FFL composing than NL composing when creative writing was to be published with a genuine audience?

Rationale: Since creative fiction allows students freedom to invent and choose the direction of their stories, the genre may be a motivating influence for both study groups. Knowing that someone other than the teacher will read the stories may either motivate students or create anxiety which could potentially decrease writing motivation.

Since there are few native-language creative writing studies, it was not possible to conduct the research on the FFL group and compare the results to existing literature. Therefore, the study of the native-language group provided a basis for comparison with the FFL group study. Such comparative research across the domains of native language writing and non-native-language writing indicated which aspects of the composing process are unique to native-language composing and which are unique to non-native-language composing that, heretofore, remained undocumented.

The results of the study should provide a rich source of case-specific data that, although not generalizable, could be conducted on similar class projects at other institutions to provide a basis for comparison. It would be significant to discover differences between NL and FFL audience-related composing behaviors and attitudes, and it would be equally important to note if such differences did not occur. Differences might indicate a need to use distinct techniques when teaching NL and FFL composition whereas similarities might indicate that audience-related composing strategies transfer from the NL to FFL.

CHAPTER 2

REVIEW OF RELATED LITERATURE

The high value placed on writing capabilities in one's native language has encouraged an abundance of research in composition studies, particularly within the past 40-50 years. Due to emerging linguistic theories comparing native language (NL) and non-native language (NNL) acquisition, researchers and teachers of NNL composition began to examine what was occurring in NL composition studies and to interpret those new theories within their own contexts. Earlier research focused on analyzing the written product (comparing it to a standard that was considered "good writing"). In contrast, researchers from the past two decades began to investigate *how* a writer creates rather than exclusively studying *what* is produced.

With a desire to understand the cognitive and social processes involved in composition, scholars focused on what factors affected writers at various stages of the composing process. Those in the field of composition studies in both NL and NNL writing have debated one such factor at great length—writing for an audience. To best understand the hypotheses surrounding the role of audience in first and second language composition, it is necessary to investigate the controversy at its very root—the nature of the product/process/post-process paradigm shifts and the extent to which researchers in composition studies ally themselves with philosophers, research methodologies, and others in their field.

Native Language Composition Studies

A typical manner in which a teacher deals with completed compositions is to take an evaluative stance—in the teacher's opinion or compared to a mutually accepted

standard, is the completed writing assignment successful or unsuccessful? The student produces, the teacher grades, and the transaction is complete. If the teacher does not interact with the student during the writing process, then the final product may be more a reflection of a student's perception of "good writing" than what the teacher expects based on the standard being applied. Therefore, the student and teacher must work together and somehow negotiate an understanding of the teacher's expectations before evaluation occurs (Murray, 1985). For many years, the realization of the need for mediation between teacher and student perceptions led teachers to seek methods of writing instruction and to find models of their expectations.

Preliminary composing process descriptions were linear: planning, writing, and revising, or as stated by Britton—preparation, incubation, and articulation (1970). The assumption was that these stages progress in a predictable and constant order (Rohman, 1965/1983; Britton, 1970; Hewins, 1986); though studies in both native and non-native language composing have demonstrated the recursive nature of the composing process (Emig, 1971; Perl, 1979; Flower and Hayes, 1980; Sommers, 1980; Krashen, 1991; Zamel, 1983, Raimes, 1985; Hall, 1987). Planning (preparing/incubating) can occur at any point in the process—even well after composing has begun. Likewise, revision is not saved as a final coup; rather, the writer is in a constant state of interacting with these processes throughout the writing task. Post-process theorists such as Barwashi, Berlin, Kent, Lillis, Kinneavy, and Russell explained that there is no monolithic, single composing process. In fact, one writer may use many different approaches to composing. These theorists emphasized how discourse communities and a myriad of other factors (social, cultural, political, and historical) influence the writer and shape the text.

Variety in Process-Oriented Composition Studies

When defining a “mainstream” of thought in composition studies (such as emphasis on composing processes), it is vital to note that although current researchers may hold many principles in common, there are still diverse philosophies driving both research and teaching methodologies.

Expressivism

Those who hold to the Piagetian premise of the originality of thought in *invention* tend to believe that the process of creating must remain unsullied by social concerns at the earliest stages. Piaget (1955) asserted that individuals speculate about the social aspects of language before it is expressed (i.e. thought is “socially elaborated”); however, he stipulated that invention “eludes this process” (p. 59). Therefore, although a writer may eventually interact either hypothetically or directly with a social context, the initial phase of invention is individualistic. Holding to Piaget’s premise, the expressivist explains that one must first discover his or her own truth and voice. Once that process has become natural, the writer is free to take social concerns under consideration.

Britton, Burgess, Martin, McLeod, and Rosen (1975) in their model of the function categories of written discourse assert that the expressive function originates all other functions in composition. Expressivism is described as “a verbalization of the speaker’s immediate preoccupations and his mood of the moment” (141). The authors argue that the first drafts of new ideas (i.e., invention) are created in the expressive mode, and those children who do not initially use the expressive mode will encounter more obstacles in the writing process than those who do:

But it must be true that until a child does write expressively he is failing to feed into the writing process the fullness of his linguistic resources—the knowledge of

words and structures he has built up in speech—and that it will take him longer to arrive at the point where writing can serve a range of his purposes as broad and diverse as the purposes for which he uses speech (p. 141).

The social nature of writing can only be developed later through utilization of the expressive function. This view supports individualism and the primacy of invention while acknowledging a subsequent influence of social construction, particularly in the transactional function the authors mention:

[Expressivism] is utterance at its most relaxed and intimate, as free as possible from outside demands, whether those of a task or of an audience. . . .As [children's] writing and reading progress side by side, they will move from this starting point into the three broadly differentiated kinds of writing (p. 140).

The premise offered suggests that a child must focus on his or her own thought processes before integrating social construction; therefore, the influence is Piagetian.

Elbow (1973; 1985; 1991; 1994; 2000; Booth & Elbow, 2005) in particular has long been an advocate of using “private” or expressive writing in the composition classroom. Although criticized as handicapping students who need to produce academic discourse in the content areas, Elbow does not advocate only expressive writing. Instead, he asserts that both academic and expressive writing should be explored equally:

It is obvious why I should heed the common call to teach my students academic discourse. They will need it for the papers and reports and exams they'll have to write in their various courses throughout their college career. . . . Still, I remain troubled. I am troubled, first, by the most extreme position—the idea of giving over the freshman writing course entirely to academic discourse. . . . [T]o put the argument in terms of writing that people have to do is to give in to a deeply unwriterly and pessimistic assumption—held by many students and not a few colleagues, namely that one would never write except under compulsion. . . . In my view, the best test of a writing course is whether it makes students more likely to use writing in their lives (1991, pp. 135-136).

Furthermore, Elbow challenged the concept of critical thinking which has been elevated, particularly in academic discourse, to a “God term” (Booth & Elbow, 2005). Over-emphasizing skepticism limits thinking and the ability to develop ideas in writing. Elbow

advocates using private writing among other classroom practices to “help students learn better to *dwell in, enter in, or experience* a multiplicity of views or texts—even views that seem uncongenial or contradictory” (Booth & Elbow, 2005, p. 394).

Murray (1979, 1982, 1985, 1998, 2001) also advocated allowing the student to write as a process of discovery learning. Less concerned with the debate between the academic and the personal, Murray urged the writing teacher to allow students space to articulate and space to revise. In his autobiography (2001), Murray explained that he learned about the composing process not through what had previously been described in rhetorical analyses; instead, he learned through deconstructing his own composing behaviors and by analyzing his students’ composing behaviors. His conclusion was that writing is in itself heuristic.

The expressivist research was vital to understanding how students plan, produce, and revise text, particularly in regards to the issues of invention and the development of voice.

Cognitivism

Early work by cognitivists Flower and Hayes (1981) presented the writing process as an individual, problem-solving activity—a writer using his or her own resources to create meaning. However, the manner in which cognitivists studied writing—compose-aloud protocols—favored a limited perspective. In compose-alouds, writers are protocoled in isolation, and any social context that influences the writer must be inferred. The divorcing of social context from the laboratory writing environment greatly reduces a researcher’s ability to understand the myriad of external factors that contribute to a work of composition.

Although the manner in which compose-alouds are conducted isolates the writer from the writing community, the interpretation by cognitivists attempted to account for the influence of society on the writer. Vygotsky's views on the collaborative nature of the learning process and the zone of proximal development are acknowledged in the work of Flower and Hayes, and his theory of the connection between language and learning is evident in other cognitivist research. Langer and Applebee (1987) focused on the composing/learning relationship in three studies and concluded that analytical writing is a vitally important aspect of the learning process:

Writing then becomes a primary and necessary vehicle for practicing the ways of organizing and presenting ideas that are most appropriate to a particular subject area. In such a view, writing, rather than being an aid to the English teacher, becomes a major vehicle for conceptual learning in all of the academic disciplines (p. 150).

Langer and Applebee asserted that composing to learn utilizes instructional scaffolding (or student/teacher collaboration) to negotiate the socio-environmental influences on the writer's thought processes.

Later scholarship by Flower (1994) indicated a shift from an entirely cognitivist perspective to a constructivist interpretation. The revised model—social cognitivism—is based on the idea that “becoming literate depends on knowledge of social conventions and on individual problem solving” (p. 22). Flower still maintains her interest in problem solving (defined as the behaviors through which people make meaning) as a highly individual act. The social aspect of the revised theory is based on the point where the social and cognitive intersect during the composing process:

Nevertheless, this move to integration is made on the assumption that neither social nor cognitive theory makes genuine sense without the other. I would go a step further. As educators, we need to develop more responsible social cognitive

accounts of how individual students—as thinking personal agents operating within and shaped by a social and cultural fabric—learn (p. 33).

Flower's later work (1994) began to bridge the gap between cognitivism and social constructivism by addressing how students use problem-solving techniques to construct negotiated meaning when composing.

The studies conducted by cognitivists drew attention to the mental processes involved in writing. The elaboration of problem-solving activities, cognitive load, and the role of memory provided essential insight into invention and planning and the motivation behind writers' revisions.

Social Constructionists and Post-Process Theory

As Flower (1994) indicated, writers must interpret and anticipate the needs of readers in discourse communities as they compose. Other researchers investigated the effect of the discourse community on the writing process. Those who explore the society/writer connection are classified as social constructionists, a group that crosses over into the realm of cultural studies. Kinneavy (1994) argued for a “more comprehensive notion of process” (p. 8) that included many aspects of forestructure:

The word “forestructure” is a literal translation of the German term *Vorstruktur*, a typical Heideggerian coinage. The three components of the forestructure—forehaving, foresight, and foreconception—are also literal translations of *Vorhabe*, *Vorischt*, and *Vorgriff*; and *Vorgriff* is also a coinage (p. 9).

Forehaving means primarily an intention, which is conceived as a whole, a totality, a full phenomenon. Foresight means a look at something which understands the unifying character which holds the totality together. And foreconception means the grasping of the structural manifoldness of the object. If foresight emphasizes the unity of the whole, foreconception emphasizes the perception of the distinct parts which make up the whole (p. 12).

Forestructure includes the writer's background and culture through which all writing is continually interpreted. The original forestructure is affected by the writing as well:

When an author wishes to write about something, to interpret this something to future readers, he or she brings to the act of writing a forestructure. This forestructure is constituted by the entire history of the author, including complex cultural conventions which have been assimilated...The original forestructure...is continually modified as the richness of the object causes the writer to change his or her original views of his or her intention, unity and structure...There is continually a look at the object and a return to the background to interpret it. Recursion is not an accident; it is a necessity (pp. 12-13).

Kinneavy's consideration of forestructure challenges the notion of a formulaic writing process. Instead, there is a constant dialectical tension between the society, the writer, and the text that drives composing, and the genres tend to shape and be shaped by the writers. Without taking a positivist approach to the conventions of writing, Bizzell (1992) addressed how rhetorical conventions function within interpretive communities and how novice writers learn about the conventions within the communities. Later, she explored how students might engage in alternative discourses (Bizzell, 2002).

The classroom as an interpretive community provides opportunities for immediate response to writing through interaction with the teacher and with peers. Ethnographic classroom research allows for collaboration among the teachers and students in order to examine the influences of the academic environment (teachers, peer responders, assignments, deadlines, etc.) on writing. Berlin (1993) described the turn in cultural studies to ethnographic research of composition in the classroom:

One conspicuous strength of recent work in rhetoric and composition studies is its attempt to focus on the process of text production...As some observers have pointed out, these studies often suffer from a conception of composing as an exclusively private, psychologically determined act, a stance that distorts because it neglects the larger social contexts of composing...The teacher-as-researcher impulse is an attempt to make all teachers ethnographic researchers of the concrete economic and social conditions of their students, situating instruction in text production and interpretation within the lived cultures of students, within class, race, gender, and ethnic determinations (p. 113).

Through the concept of scaffolding, social constructionists (Berthoff 1981; Bruffee, 1984; Thralls 1992) have advocated the use of classroom peers to interact in much the same manner as the author and society (or the author's text and society) interact.

Pedagogical techniques such as peer review and dialogue journals encourage writers to anticipate a broader audience than themselves or the teacher (Thralls, 1992, Mendonça & Johnson, 1994). Yet some have questioned the way in which peer groups can either empower or appropriate. Gere (1987) noted that in school-sponsored groups authority emanates from the teacher:

In school-sponsored groups, by contrast, authority originates in the instructor who directs students to share their writing with peers. Students thrust together in groups frequently begin with no affinity (although they may become friends as a result of their shared work), and often they have no say in choosing the participants of their group...A hierarchical structure can result from the fact that authority originates in the institutionalized position of the instructor, one where individual participants look to the instructor rather than to one another for affirmation (p. 51).

The power structure in the classroom and the tendency to represent the "outside" culture as inherently acceptable made some compositionists uncomfortable. These theorists combined cultural studies and composition studies (Giroux, 1988; Ulmer, 1989; Berlin, 1992; Ward, 1994) to examine and critique the society within which the writer functions.

Ward (1994) explained the post-constructionist critique:

I would argue that Bruffee and other social constructionists place too much emphasis on students' making themselves into socially acceptable initiates...The students' principal task is to adapt to and accept the values and norms of the knowledge communities that they intend to join. They do this by imitating the dialogue of those who are already members—not by questioning the content of the dialogue or the values and norms of the established community (p. 88).

These post-constructionists challenged the traditional classroom model of the transmission of knowledge and cultural assimilation and advocated a learning

environment in which students learn to question their own points of view and those of the culture at large. Mikhail Bakhtin's genre theories explain the inherent social nature of language and the fact that all words and forms that an individual utters or writes have been placed in individual's consciousness by a social context. Vygotsky described writing as a monologic rather than dialogic activity, stating, "Written and inner speech represent the monologue; oral speech, in most cases, the dialogue" (142). However, Bakhtin (1981) traced the origin of all writing to the individual's interaction with society. This writing is still connected to society, regardless of the physical presence of others because the language being used is imbued with the intentions of the culture in which one lives and then reinterpreted by the writer:

[L]anguage, for the individual consciousness, lies on the borderline between oneself and the other. The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention (p. 293).

The ideas which one expresses are inextricably bound to the words already expressed by others. According to Bakhtin, these dialogic interactions shape a person's concept of the world and consequently shape the speaker's own utterances.

But as we have said, also every extra-artistic prosaic word—conversational, rhetorical, scientific—cannot keep from being oriented by "that already said," by "that which is known," by "the general opinion," et cetera... In all of its routes toward its objective and in all directions, the word encounters others' words and cannot keep from entering into a living interaction and tension with them. Only...Adam, who came up with the first word in the virgin world still lacking words, could avoid, in truth until the end, this dialogic interorientation with the other's word in its purpose (1986, p. 105).

Given that words do not become part of one's vocabulary by memorizing a dictionary (Bakhtin, 1981, p. 294), the acquisition of language and subsequent application of language is a negotiation between the informant's meaning (the person from whom the

word was obtained) and the appropriation of that same word to express one's own meaning. This negotiation is an internal dialogue between society and the individual.

The dialogic nature of language has a clear implication on the ability to generate what could be considered "created meaning." Although the original work by an author is seen as a solitary event, the act of creation, in fact, is not truly individualistic. The society around the author has a culture and a language that has driven the text (through both inspiration and fragmentary construction of the dialogue in the text) so that the author is not actually a sole originator. Instead, the writer unifies or reinterprets ideas already expressed elsewhere, and it is only the manner in which the ideas are interwoven that could be considered the creative aspect. The process of reinterpreting the genre is intuitive; most writers are unaware of the multiple influences on their "creation" (Bakhtin, 1986, p. 459). People mentally rehearse dialogue before it is uttered or borrow catchy phrases or ideas from others which is then incorporated into their own discourse. Through the lens of genre, invention is more of an accumulative process rather than a solitary product. Though criticized as over-emphasizing the solitary nature of writing, Elbow (2000) acknowledged the role of genre in invention:

A genre can serve as a way to generate or invent content: choosing a genre will make you think of words and ideas that you might not think of otherwise. For example, if you decide to use narrative as a form, you will not just arrange your material in terms of time; you will almost certainly think of certain connecting or even causal events you had forgotten. If you are vacillating between a persuasive and an analytic essay, the persuasive genre will cause you to think of reasons and arguments; the analytic genre will cause you to think of hypotheses and causal relationships (p. 144).

Elbow states that the chosen genre has a way of shaping what is written; implied within this claim is the writer's need to interpret and take on characteristics of the genre which in turn changes how the writer frames ideas.

The manner in which one becomes part of a genre is the basis of classroom studies (Sternglass, 1997; Carroll, 2002; Sommers & Saltz, 2004; Kill, 2006) that indicate intensive reading and writing-to-learn are foundational elements of genre engagement. The student reads to discover what has been said and how it has been articulated, then attempts to translate the authors' ideas into his or her own words. The teacher or advisor aids in the process by helping students to understand the genre's expectations. Farmer (2001) hypothesizes that students are able to express themselves in an unfamiliar genre (such as academic writing) by using the voice of others, and by exploring "the possibility of writing in and through those voices, of making such voices their own" (p. 71). The writer chooses how, and to what extent, the voices of others will inhabit the text through the process of transculturation (Pratt, 1991). This ethnographic term may be preferable to "appropriation" (which implies theft) and "enculturation" (which implies a dominant-to-minority cultural transmission). It is the ability to transculturate in the Academy that Bartholomae (1985) addresses in his well-known essay "Inventing the University."

Every time a student sits down to write for us, he has to invent the university for the occasion...He has to learn to speak our language, to speak as we do, to try on the particular ways of knowing, discourse of our community. Or perhaps I should say the various discourses of our community (p. 134).

Academic writing is the most commonly addressed as students must learn to negotiate it in order to succeed within their genre (Johns, 1997). Without engaging in the genre, a student cannot be expected to communicate in a way that would resonate with the reader(s). As students learn to write "in the disciplines," they engage in hypothetical academic "conversations" (Bazerman, 1981), but the danger of inventing the university lies in the tacit privilege assigned to the academic genre, as described by Herrington and Moran (2005):

A more general critique is that this approach lends itself to a master-apprentice model where students are to be socialized into disciplines in uncritical ways, accepting the genres—and thus, the practices and ideologies of specific disciplines and the academy in general—as authoritative (p. 9).

In other words, the “writing in the disciplines” approach tends toward enculturation rather than transculturation. Through the process of enculturation the student articulates the ideas of others in the genre of a dominant group. Transculturation invites students to address their own purposes and agendas within the dominant genre of academic writing. This encourages critical thinking about disciplines and genres and helps students examine for themselves the many influences on their writing. This process of transculturation need not be restricted to the genre of academic writing; another way in which students can explore the socially-negotiated processes of invention and created meaning is through personal or creative writing.

The shift begun by social constructionists to examine the role of genres signaled the emergence of a new paradigm in composition studies—post process. Post process theorists (Kinneavy, 1994; Kent, 1999; Russell, 1999) built on the work of process theorists to examine the different ways to compose and the many sociocultural influences on writers’ texts. One individual may use different processes when negotiating various tasks. Researchers can describe what a writer did, but they cannot predict with any certainty what he will do in the future. By presenting a multitude of options to students in writing classes, the post-process teacher can help students define themselves within a community of writers. Post-process is not an abandonment of researching how writers actually write; instead, it seeks a varied approach to the processes available to certain writers in particular contexts with distinctive influences. Each writing classroom as a composing environment invokes its own agenda that responds to the goals of the school,

the teacher, and the student writers. Writing within different genres helps students understand the many choices available as they compose.

In composition studies, social (particularly academic) writing is often contrasted with personal writing as if the choice would be to teach only one or the other, a type of “binary thinking” (Elbow, 1994). Yet social and private writing need not be an either/or experience as students attempt to engage a genre. Yagelski (1994) reported on Donald Murray’s comments (about writing a poem) made at a University of New Hampshire Conference:

Murray’s comments highlight the notion that he is writing within a broad social, cultural, historical, and political context—a context that inevitably shapes the creation of his poem...it reveals the way in which Murray’s highly personal poem is inextricably bound up on the cultural and political context in which it is being written; moreover, Murray’s comments also highlight the complicated ways in which what we might call his “self” is socially constituted (p. 213).

Thus, although he advocated writing alone and for oneself, Murray acknowledged that the personal writing is imbued with sociocultural, sociopolitical, and sociohistorical influences. Social and personal are both valid assignments in the writing classroom.

Mutnick (2006) echoes the concern that less is understood about writing when divisiveness emerges within composition studies over emphasizing either the social or the personal forms of writing:

The main point I make is that neither personal nor academic/critical discourse is sufficient without the other; the local, subjective perspective of place, home, identity is necessary to flesh out, to humanize, the world, while the more distanced critical point of view is necessary to conjoin the multiple positions that explain that world. When analysis is grounded in experience, it functions like the chronotope in the novel to fuse space and time indicators. Thus time “thickens” and “takes on flesh,” and space is charged and responsive to history, suggesting a dialectical pedagogy of “close reading” and sociohistorical analysis that might tear away the veil (p. 56).

To obtain this balance between critical discourse and the subjective experience of non-academic writing, researchers in composition studies need to examine both domains.

With so much influence having been placed on the academic and non-fiction genres, what actually happens as one engages in creative writing has received less attention in research.

Creative Writing and Genre

The value of personal narrative has been explored as a learning tool (Eakin, 1985; Fontaine & Hunter, 1993; Trimmer, 1997; Gere, 2001a; Spigelman, 2001; Hurlbert & Blitz, 2003; Nash, 2004). These researchers acknowledge the creative processes involved in representing oneself or others in writing—in some cases this even involves fictional accounts. Hurlbert and Blitz (2003) express the creative and imaginative element that is inseparable from writing:

A piece of writing is nothing, and it is everything. It makes up for nothing, and sometimes it is just a making-up, a fiction or a reconciliation, or both. Sometimes writing makes forgiveness possible. Sometimes it teaches us our place. It is a version of the place we want to make. It is a spell we cast. How much more magical can something be than to be able to stitch together letters and syllables and words and sentences to produce a trigger for the imagination? It is a tool with which we make the tools of thinking. It is a set of thoughts about sets of thought. A piece of writing is a piece of a life—a hologram of that life, a bit of hallowed ground for that life (p. 93).

With creativity and imagination being a natural part of writing, it can be beneficial to use creative writing as a pedagogical tool—both for learning about writing and for learning in other domains. In textual analyses conducted by Biber (1988), creative writing, particularly fiction, produced the most distinct and varied text when compared with other narrative and non-narrative writing. The creative writing genre may provide the greatest opportunity for students to use alternatives and variety in their text. As Devitt (2004)

explains, when student writers begin to master elements of a genre, they find not only norms that must be followed, but also a multitude of options available for creating meaning:

Because genre encompasses both standards and variation, constraint and choice, genre encourages and even makes possible creativity. Although the term creativity may initially associate with things original and novel, scholars of creativity have largely rejected notions of creativity as unconstrained choice, novelty, and originality. Instead, they have added two perspectives: process views that examine how “new” things develop; and social views that emphasize the importance of which “new” things are valued. Both views contribute to understanding genre’s role in creativity (p. 151).

Research into societal influence on fiction and other creative writing could help elucidate how genre interacts with creativity in composition.

Unlike academic writing which is presumed to be attainable by most students, creative writing is often viewed as best left to the “gifted.” The role of the teacher, from this perspective, is to help the student realize any natural talent or to dissuade those who are ungifted, as asserted by Stegner (1988):

It is a fact that many people don’t know their own potential, and without help will never have a glimmer of what might be. It is a sadder fact that some misread their potential and aspire to be something which their gifts simply don’t allow them to become... Writing is not a function of intelligence or application. It is a function of gift—that which is given and not acquired. All any teacher can do is work with what is given (pp. 12-13).

If a teacher is working with both the “gifted” and the “ungifted,” how does he recognize the distinction? Succinctly stated, it is a personal value judgment. What one teacher considers good writing another may regard as bad. These value judgments arise from the teacher’s previous interaction within fiction genres and the extent to which the student writing manifests elements of the fiction genre that have resonated with the teacher. If the teacher had a choice, he would prefer to read the published authors of the genre rather

than the student writing. Foucault (1989) discussed this in terms of the “author function.” Society assigns a value to the published author and will prefer his work over similar writing by an unknown. Simply by the author’s name being associated with a text, society values this as worthwhile; thus, a distinction is made between the “author” and the “writer.” This can exclude the mere writer, especially the student writer, from engaging in the productive end of the genre:

[The author] is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction (p. 274).

The idea that writing is not good unless it is similar to someone else’s work can stunt the creative process. The new writer may be so focused on writing a “work of art” that the writing produced contains very little of what he would really like to say. Thus the teacher’s expectations and the students’ expectations can work together to create a self-fulfilling prophecy of failure. The prestige assigned to creative writing can discourage those who are new to the genre, as Bishop (1994) explains:

Students who enroll in creative writing classes for the first time may have to overcome an overwhelming sense of unworthiness. Since creative writing is usually an elective class, those who elect it may be English majors, more steeped than fellow students in the traditional canon. If creative writing is the class in which literature is made, as an English-studies-influenced student tends to think, she or he will wonder: Am I good enough to make literature with a capital L? (pp. 182-183).

The author function/prestige aspect of creative writing in a school setting can make success an arbitrary interpretation by the teacher and an unachievable goal in from the perspective of the student unless the classroom environment is such that it challenges the commercial value of the author function and considers the student work produced as

valid. Moxley (1989) suggested the type of learning environment most supportive to helping students write creatively:

Inspiration, talent, originality—these are elusive qualities, qualities that teachers cannot dispense. Yet, to prepare our students to plumb the depths and mysteries of their own creative processes and talents, we must establish a supportive environment for experimentation and discovery; we must ensure that we have provided students with knowledge of the composing process, the fundamental techniques of creative writing, literature and critical reading (p. xxi).

Moxley's vision for the creative writing classroom makes many assumptions. It takes for granted there is a process that can be taught—an assumption that post-process and genre theorists might challenge. Furthermore, he states that there are fundamental techniques in creative writing and literature. However, the theories in the succeeding chapters of his book are full of maxims that do not cite classroom studies indicating their efficacy. None of this negates the possibility of success when employing the methods he suggests in his boldly entitled chapter "A Writing Program Certain to Succeed;" however, the concept of a curriculum based on supposition rather than investigation should be challenged.

Further research into the practices and outcomes of unpublished creative writers, particularly in a classroom or school setting, is warranted.

A possible benefit of creative writing is the interest it may engender in students. Whereas they may struggle to find a research topic that creates enthusiasm to write, creative fiction is a genre with which students have more experience as consumers; therefore, they have a greater desire to produce what they know and love. Lipstein and Renninger (2007) identified four phases of writing interest:

Phase One Students: Do not think they know much about writing and do not think they are good at writing; think writing is a lot of work, do not revise much, mostly out of confusion about how to approach the task; like feedback that feels specific and manageable; dislike peer conferences because they feel unable to critique others' work.

Phase Two Students: Think of writing as something that must be “done right” to please the teacher; put work into their writing but no more than they put into other assignments; revise in an effort to incorporate teachers’ comments; like feedback when it tells them how to do things “right;” like peer conferences but don’t use them as they were intended, work near partners, not with them; and consult teacher a lot.

Phase Three Students: Think of writing as an art form and consider themselves writers; gladly spend time working on writing projects; both for school and for personal enjoyment, revise a great deal, mostly to “make it sound right,” dislike feedback when it feels like the commentator is trying to tell them how to write; appreciate recognition of their work; dislike peer conferences for the same reasons they are skeptical of feedback.

Phase Four Students: Think of writing as a craft; think they are good writers but also have an awareness of their place in the greater writing community; gladly spend time working on writing projects, both for school and for personal enjoyment; revise a great deal to improve content, structure, style, and mechanics; welcome all constructive feedback, get frustrated when only praise is offered with no suggestions for improvement; appreciate peer conferences, but only if they feel constructive (p. 80).

In their analysis, Lipstein and Renninger discovered that students have a “greater desire for creative control” (p. 82) in phases three and four. Creative writing can encourage increased interest in writing which the teacher can help the student to develop into the best writing the student can produce:

We have found that, as their interest develop, they are likely to acquire more-sophisticated approaches to writing and feel good about their abilities as writers, which leads them to seek our input. Our data and our experiences suggest that if we as educators can bring an understanding of interest to our teaching of writing and create writing experiences that meet the wants and needs of student writers, then we can make a difference (Lipstein & Renninger, 2007, p. 85).

Therefore, teachers need to analyze students’ interests by examining their wants and needs, not only when evaluating writing, but when assigning what should be written.

Linking interest to learning, Fishman, Lunsford, McGregor, and Otuteye (2005)

addressed the need to acknowledge non-traditional modes of composition that have emerged from the genre in which college-age students are situated:

Given the current popularity and prevalence of rap, hip-hop, and performance poetry, it makes sense to use to acknowledge the presence of performance in students' lives and in their early college experiences. Today's eighteen- and nineteen-year-olds belong to a generation that learns to drive—if not walk or crawl—on an information superhighway crowded with multiple media, and when these students arrive at school they take for granted the interplay between bodies, screens, and documents. Performance has tremendous appeal for many of these students, and, during the early college years, we believe it helps them learn to work with different systems of signification in multiple modalities and to participate effectively as well as eloquently in a culture of secondary literacy (pp. 245-246).

Alternative styles and creative writing can serve to explore ideas and means of expression. Based on using interest in creative writing as a motivation to write, teachers can encourage student writers to use the texts they produce as a bridge to interacting in a more concrete, public domain, as Edmonds (2007) suggests:

Within every creative writing student there is a potential public intellectual looking to venture into a relationship with readers. And they are engaging with a third space, a creative intelligence they work in, which ultimately engages passion, accessibility and communication skills. This isn't always encouraged in the language used in the current humanities, which might be one of the reasons for the popularity of creative writing in the universities. In other words, creative writers have a great chance at the moment of creating bridges into the public sphere (electronic document, no page number available).

Flow theory offers some explanation for motivation that can be linked to writing (Abbott, 2000; Egbert, 2003). Flow theory, as first articulated by Csikszentmihalyi (1975, 1997a, 1997b) describes a state of focus that allows participants to succeed at an endeavor or to have the “optimal experience.” Applied in a variety of domains, flow theory involves the following variables:

- (a) a perceived balance of skills and challenge
- (b) opportunities for intense concentration
- (c) clear task goals

- (d) feedback that one is succeeding at the task
- (e) a sense of control
- (f) a lack of self-consciousness
- (g) the perception that time passes more quickly (Egbert, 2003, p. 499).

Flow can occur in any endeavor, including writing. Murray (2001) related an anecdote of writing that reflects his having been in a state of flow:

I still know the blessing of concentration, of work. Minnie Mae [Murray's wife] comes down to my writing desk, speaks, and I jump, leaving my chair, shaking as I fall back down to my seat. I have not been where I appeared, an old man at work, but had escaped into the country of work, where all my attention is focused on the task, the solving of a familiar problem that has become wonderfully unfamiliar in its doing (p. 78).

The state of intense concentration, of ultimate devotion to the task is an intrinsic reward. By achieving a flow experience in writing, a student will be more motivated to write in the future. Csikszentmihalyi relates flow to learning. He explains that “the flow experience acts as a magnet for learning—that is, for developing new levels of challenges and skills” (1997b, p. 33). He specifically relates desire to learn to the potential payoff in the cultural domain:

We are motivated to learn, to become experts, to innovate and strike out in new directions in large part because to do so promises very real material advantages... What counts more is the ability to do well in the cultural arena, where the relevant skills are defined by complex domains. And success in a creative cultural endeavor—a Nobel Prize or a best-selling novel—brings with it wealth and respect, admiration and power (1997a, p. 341).

Relating cultural success to wealth and power hearkens back to Foucault's author function. Although the appeal of material reward may seem a mercenary reason to learn to write, this potential payoff is enough to spark an interest. Actually engaging in the task of writing, however, one strays away from the extrinsic motivation; finding “the zone,” and experiencing flow is an intrinsic reward (Csikszentmihalyi, 1997a). The writer's investigation into what he or she wants to say and the best manner in which to

express ideas encourages the exploration of new composing strategies and ways to engage the reader within the genre:

One of the justifications for the production and study of so-called “imaginative literature” in composition may be found here, insofar as in such works, we are apt to encounter mold-breaking strategies and experimentation with expressive form. Appropriateness and effectiveness *vis-à-vis* an audience, on this view, must exist in productive tension with rhetorical or expressive purpose (Lardner, 1999, p. 77).

In the fiction genre, a writer is able to create order out of chaos, to give resolution to situations that were left unresolved in the real world, and to acquire a satisfaction from presenting an alternate or possible reality to the proposed readers. Csikszentmihalyi (1997a) studied five published creative writers and found that the flow they experienced while writing (which, unfortunately, does not occur each time they write) drew them to the task each day. Flow is achieved by finding a balance between competing goals—creativity and invention versus criticality:

The work evolves on its own rather than the author’s intentions, but is always monitored by the critical eye of the writer. What is so difficult about this process is that one must keep the mind focused on two contradictory goals: not to miss the message whispered by the unconscious and at the same time force it into a suitable form. The first requires openness, the second critical judgment. If these two processes are not kept in a constantly shifting balance, the flow of writing dries up. After a few hours the tremendous concentration required for this balancing act becomes so exhausting that the writer has to change gears and focus on something else, something mundane. But while it lasts, creative writing is the next best thing to having a world of one’s own in which what’s wrong with the “real” world can be set right (Csikszentmihalyi, 1997a, pp. 263-264).

Given the role creative writing can play in helping students who are learning to write, it is surprising that the research on this genre within composition studies is rather limited (Bishop, 1999, 2000). Non-literary-criticism-based research into the creative writing process has taken three main approaches—historical overviews (Wilbers, 1980; Myers, 1996), interviews or self-reports from published creative writers (Graham &

Garrett, 1972; Tomlinson, 1986; Neubauer, 1994; *Writers on Writing*, the long-running series of author essays published by the *New York Times*, the author interviews published in the *Paris Review Writers at Work* series), and classroom studies (Bishop, 1990; Kamberelis, 1999; Abbott, 2000; Kinloch, 2005; Schultz, Buck, & Niesz, 2005).

One of the primary benefits of using creative writing to develop skill is the familiarity most student writers have with the genre. Unlike academic writing, creative writing is part of the literacy process from a very early age. A five-year-old may never have been read an essay or newspaper article, but most likely he or she has been read fiction in the home. The long-term engagement with the fiction genre prepares students to be able to recognize pleasing and displeasing elements of the fiction work they or a classmate may produce. Kaufman, Gentile, and Baer (2005) had both experts and “gifted” high school students (enrolled in a gifted program) rate creativity in short stories and poems and found a strong correlation between the novices and experts. In short, the novice raters as well as the experts knew what they liked in a story or poem and were comparably able to identify creative elements.

Kamberelis (1999) studied children (K-2) and discovered that their greater exposure to the narrative genre had an effect on them producing this mode more easily than other types of writing. Urzúa’s (1987) study of four NNL students confirmed that the narrative genre was most comfortable for young writers. Furthermore, the research indicated that personal, interactive writing (in dialogue journals and in peer review) helped children to develop a sense of audience. Although the use of personal narratives is growing in composition classrooms, imaginative narratives may have equal, if not more appeal for students. Newkirk (2001) interviewed children and found that they

preferred imaginative fiction to personal narratives because they could construct a more empowering reality and use creative formats such as “TV shows, video games, action movies, and, less frequently, books” (p. 475). Kinloch (2005) entered into the public school system through a “writer in the schools” program and invited students to write about writing and then to write poems. She discovered that her students’ writing blossomed when they were invited to express themselves imaginatively. She concluded:

For literacy studies, generally, and English Education, particularly, these students show us that writing cannot be separated from student choice and voice. We, conscious educators, should invest in their economy of expressive writing, multiple identities, and emerging literacies and knowledges if we are to learn from them as they learn from us (p. 112).

Drawing on flow theory, Abbott (2000) studied two fifth-grade writers and found greater intrinsic motivation to write when they had control over style or genre; both participants favored creative writing over other genres. Abbott linked this writing motivation to the flow experience. Choice of topic and a sense of control were essential to how the participants experienced flow while composing.

Choice and control were also central to the research conducted by Schultz, Buck, and Niesz (2005). All participants took part in a voluntary after-school writing group that examined racism through fiction and non-fiction writing:

The experience taught us about representation and the power of fiction as a medium for conversations about the realities of race, the importance of creating spaces for such conversations, and the challenges of conducting these conversations across race lines. We learned from students that writing about race and racialized experiences slipped easily into writing about individual experiences with racism. Because students had few, if any, models of how to talk about race and their racialized experiences in the present tense, they translated our invitations to write about their experiences and understandings of race into stories characterized by hyperbole and media-influenced discourses of race from an earlier era (pp. 469-489).

The participants in this study were better able to explore their perceptions of racism when they had creative control in the fiction medium than in the non-fiction medium. This indicates the potential of fiction not only as a technique for learning to write but also as a means to learn in general.

Incorporating culture into creative expression also can empower young people who feel underrepresented in literacy classes, a finding confirmed by Weinstein (2007). Stone (2005) discovered similar results when studying twelve middle school girls who wrote children's books. These students were able to incorporate into their writing aspects of culture such race issues, dialect, and references to popular culture. These were aspects that the students found wanting in their school-required reading. Stone found that having students create children's books was a valid pedagogical tool for writing instruction:

Published children's books offer models of various genres that draw upon a range of literary devices, organizations, and representational resources that can be analyzed and used as inspiration for young writers to craft their texts for a real audience beyond their classmates and teacher...In addition to providing compelling precedents and real audiences, writing children's books offers young authors opportunities for improvisation...The familiarity of this type of text offers students the opportunity for creativity; indeed, some genre scholars have argued that, while skilled writers often test the boundaries of genres, at least some experience with a genre is needed for innovation to take place successfully (pp. 42-43).

Asking students to write fiction based upon their extensive experience within the genre can allow exploration of topics beyond the writing process and invention and into cultural critique and discovery learning. Graves (1999) explained how writers can use fiction as a heuristic:

Children learn from the characters they encounter in the books they read. But creating a character is far more demanding. When children write stories, they imagine characters and construct themselves as human beings at the same time...The art of understanding people depends on being able to put aside your own point of view completely and look at the world through their eyes. Writers

strive to represent a character truthfully even if they disagree with, or even detest, that character's beliefs (pp. 29-31).

Brophy (1998) went further by stating that writing creatively can help explore the writer/reader relationship by understanding identity construction:

It is useful to come to some understanding of how tricky is the writer's part of the bargain struck between writer and reader. Perhaps too by spending some time writing creatively we can be moved towards greater awareness of what we are as readers (p. 99).

Since fiction and other creative writing can be useful in improving general composing skills and in other aspects of learning, additional research would benefit the field of composition studies. Mayers (1999) asserts that creative writing research can inform the discipline:

Perhaps it is less obvious what compositionists can learn from creative writers, but I would like to suggest here that at least one practice in which creative writers engage is worthy of compositionists' attention, because it establishes a broad area of shared concern between the two groups...For those entirely or partly affiliated with creative writing, this work consists of what are usually called original creative pieces—poems, stories, novels, plays, and “creative” or “literary” nonfiction. But that's not the whole story. There also exists a whole discourse about creative writing, usually carried out in some of the same journals which publish those original creative pieces. This discourse consists of interviews, book reviews, and essays about particular writers, among other things...And I believe that craft criticism opens up a space in which creative writers and compositionists might find common ground (p. 83).

Craft criticism in creative writing can be translated into pedagogical practices when compositionists and creative writers collaborate in the classroom to investigate how students envision creative writing and the composing behaviors they exhibit. Tobin (1989) conducted a preliminary study in this vein when he built on Tomlinson's (1986) examination of the metaphors used by professional writers. Theorizing that student metaphors can be a heuristic device in composition studies, Tobin asked student writers to create metaphors of how they envisioned writing. He discovered valuable insights into

the students' composing processes and learning experiences based on the mental pictures drawn by his participants:

Actually the point is that we can learn through metaphors of frustration and stasis just as we can learn through metaphors of satisfaction and dynamism. What these writers are telling me about their past and present writing experiences is significant and, I would guess, accurate... Student metaphors often provide a starting point for dialogue about these issues and thus give us a way to resolve misunderstanding and conflict (p. 455).

This type of inquiry into the ways in which students understand their composing behaviors and create meaning in creative writing is largely absent in the discipline.

Although enrollments are increasing in creative writing programs at various universities (Lim, 2003), classroom research into creative writing has not. Kalamaras (1999) explains that creative writing is not considered "academically rigorous" and therefore receives less attention in the field of composition studies:

The second misrepresentation that hinders a resituation of composition and creative writing—"creative" writing as a special process distinct from serious academic work—is equally problematic and perhaps best exemplified by the way the university (administrators and teachers) perceives the business of creative writing. Courses should be "fun" or "enriching"—descriptions with which education in general would be better off, yet designations reserved for course work which are seen as less academically rigorous. In the most generous view, creative writing, cast as implicitly "expressive" is expected to enact a pedagogy that conforms to its nature. However, in romanticizing the role of creative expression, the university simultaneously marginalizes the teaching of creative writing and limits its possibilities (p. 79).

This perception is not supported by classroom research, as creative writing has been used effectively to develop writing abilities (Pardlow, 2003; Schweitzer, 2004). As creative writing has sought the status of discipline alongside or within composition studies, greater attention has been given to the autobiographical descriptions of published writers than to the literary analysis of their texts. Nevertheless, author reports can be misleading, as what the writers *perceive* that they do may differ greatly from their actual practice or

beliefs about their practice (Murray, 1983; Hubbard, 2005). Calls for additional research into creative writing (apart from author interviews and the history of creative writing in the academy) have been made by many, particularly within the past ten years (Bishop, 1999; Green, 2001; Harris, 2001; Light, 2002; Bizzaro, 1998). In his description of creative writing's emergence as a discipline, Bizzaro (1998) explained the type of inquiry lacking in the field:

We are all aware that creative-writing workshops offer a model of instruction over a hundred years old but basically unrevised. Teachers of creative writing, in the absence of any formal research on the effectiveness of the workshop, have long relied on what Steven North calls “lore” to determine what they should do in instructing their students...The workshop method survives not because rigorous inquiry offers testimony to its excellence (though, once this research is done, such inquiry might support exactly that premise), but because only recently have some teachers of creative writing questioned its underlying assumptions (p. 296).

The research called for by Bizzaro and others can inform composition studies about a relatively underexamined and undervalued genre in the academy.

Audience and Genre

The manner in which a writer is able to produce a text that engages the reader—or audience—is a key element of composition studies' genre theory. As Swales (1990) explained, the writer cannot solipsistically evaluate his or her own writing without accounting for the emphasis “on the relationship between the writer and on his or her ways of anticipating and countenancing the reactions of the intended readership” (p. 220). The writer's ability to “anticipate” and “countenance” the intended reader depends upon an understanding of the rhetorical techniques and the language of the genre. The term “language” must also be understood in light of a sociopolitical/sociohistorical context, as explained by Lillis (2003):

Language, far from being a static entity, with fixed meanings, as is implied in a dictionary for example, is a living, social phenomenon dynamically carrying and contributing to the meanings that can be made. The ways in which specific utterances mean depends on the particular *addressivity*—briefly, who is being addressed, what is being addressed—and the particular meanings, or *accents* that wordings develop within specific sociohistorical contexts. This is what Bakhtin means by language always being a part of *a chain of communication*: wordings do not exist in isolation (p. 198).

Therefore, the writer/audience relationship is a vital aspect of the interpretive act in composition. Rafoth (1988) explained that the concept of audience involves interaction among the text, the writer, the reader as both the interpreter and the interpreted, and established community norms and expectations:

Community norms and expectations are embodied not only in writers who address and invoke audiences, nor only in the audiences themselves, but in the particular *community* of writers and readers who engage themselves through the medium of text, all together (writers, readers, texts) making up a discourse community. Thus texts, which are often the only visible manifestation of a community (such as readers of Nancy Drew mysteries, for example, or subscribers to *The New Yorker* magazine), also embody community norms. Community norms are like the guidelines readers and writers use to navigate a text (pp. 140-141).

Discursive or interpretive communities negotiate and construct the meaning of text; therefore, in terms of the sociocultural and sociopolitical aspects of genre theory, audience is more than a binary relationship between the reader and the writer—it is an interpretive act.

Those within the post-process movement such as Barwashi, Berlin, Kent, Kinneavy, Lillis, and Russell used genre theory to explain how writers function within interpretive communities, particularly students within an academic community and writing in the disciplines (Carter, 2007). The types of negotiations made in a composing classroom help students not only to write but also to envision how their texts might be understood by others. Kent (1999) explains that writing is an interpretive act:

By “interpretive act,” post-process theorists in general mean something rather broad, something like “making sense of” and not just exclusively the ability to move from one code to another. To interpret something means more than only to “translate” or to “paraphrase”; to interpret means to enter into a relation of understanding with other language users. So, understood in this way, interpretation enters into both the reception and the production of discourse. When we read, we interpret specific texts or utterances; when we write, we interpret our readers, our situations, our and other people’s motivations, and the appropriate genres to employ in specific circumstances, and so forth (p. 2).

In his hermeneutical exploration of post-process composition studies, Elgeddawy (2006) explained that audience is a feature of both the stance of the writer and the reader:

As writers, we construct and develop our discursive utterances while anticipating our audiences’ interpretive actions and reactions. Likewise, the proposed audiences, who are in all likelihood interested in our discursive discourse, are active listeners who act in response interpretively. Writing, as such, requires plausible, interpretive interaction with others (p. 8).

For years, composition teachers have been aware of the tendency for student writers to create text that is not sensitive to the needs of potential readers (or is not plausible, to use Elgeddawy’s term). This issue prompted an extraordinary amount of interest in researching audience awareness and developing audience-related theories of composition. Shaughnessy (1977), Perl (1979), and Kroll (1984) used the term egocentric writing to describe the difficulty students have in stepping outside of their own perspectives to write for a particular audience.

The idea of egocentricity hearkens back to the work of Piaget (1955) who theorized that children experiment with language for their own purposes without regard for the needs of an interlocutor—they are speaking for themselves not for others. The basic premise of Piaget, then, is that speech is externalized thought. A child utters egocentrically due to the inability to keep “to himself the thoughts which enter his mind. He says everything. He has no verbal continence” (p. 59). Vygotsky (1962) interpreted

the term egocentrism in a different manner by making a distinction between language experimentation and egocentricity. He explained that egocentric speech is a way in which a child begins to understand society and form a mental complex—an early form of thinking out loud. The child uses society's ideas to begin to form his or her own. Thus it is not exactly the child's own thoughts that are being uttered; rather, it is experimentation with expressing the thoughts of others.

Elbow (1985) expressed the value of egocentric writing in his article "Closing My Eyes as I Talk" by stating that beginning writers should initially eschew audience concerns to lower self consciousness in writing and to create total involvement with the topic. Elbow urges teachers to help students learn to write in solitude without the interference that audience awareness can create. Once invention has taken place and voice has been discovered, writers may address the audience as they revise. Elbow's views parallel Piaget's early supposition that invention is individual but other forms of cognition (such as audience) are, to some degree, socially negotiated.

Elbow states that immature, underdeveloped writing is a result of writers not having learned to individuate; therefore, in order to improve, the novice writer should ignore anything but his own thoughts:

Through the Vygotskian lens, however, the problem and the "immaturity" look altogether different. Yes, the writing isn't particularly clear or satisfying for readers, but the psychological problem behind the text is a weakness in the ability to develop a train of thought through that reflective, desert island discourse with oneself that is so central to mastery of the writing process (p. 11).

Nonetheless, Elbow seems to oversimplify Vygotsky's premise. Vygotsky (1962) placed many intermediate stages that interact with each other. A more complete model of Vygotsky's ideas would indicate an ascending scaffold with society giving the child a

pre-thought (complex) which the child tests back with society and revises to form a new pre-concept (pseudo-thought). The pseudo-thought still interacts with society through input and revision and eventually becomes a concept which was constructed by social interaction and which in turn takes part in constructing society, as reflected in the following model:

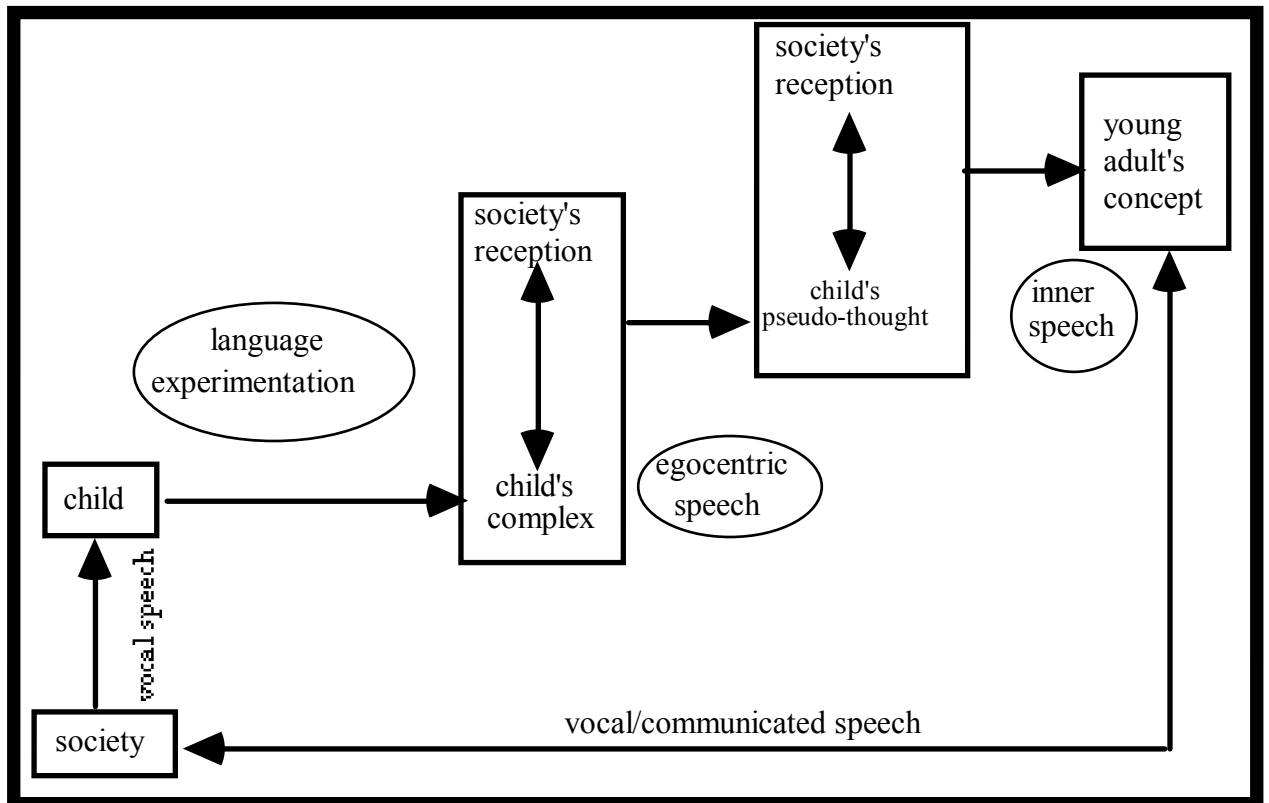


Figure 1: Model based on Vygotsky's (1962) theory of meaning construction.

The assertion that writing should be as isolated as possible from social context is untenable from a Vygotskian perspective. In fact, it is often through the discussion and interaction with others that an individual can fully explore an idea, using dialogue as a heuristic.

Audience considerations occur subconsciously in all aspects of both written and oral communication. People mentally rehearse dialogue before it is uttered or borrow

catchy phrases or ideas from others, which are then incorporated into their own discourse. This anticipation of the response of the interlocutor may or may not be intentional, but it is an essential element of the dialogic nature of language.

Bakhtin (1981) asserted that the relationship between the reader (audience) and the writer is one of imagination. The writer takes others' words and ideas and reinterprets them in the text in such a way as to evoke a response in the reader. The intended response is predicated on the reader's ability or willingness to trust reality as presented in the author's text. Thus the reader either accepts or rejects the author's assertions of shared context and decides whether to accept the re-creation or representation of the world as presented in the text. This interaction in the world of imagination is not limited to readers and writers sharing the same historical era and experiences; rather, it is more a reflection of the writer's ability to create a representation that the reader is willing to accept. Neither the writer nor the reader is solely responsible for how the text is interpreted. There is a constructive process shaped by the schemata of both writers and readers that bring meaning to the text. Interpretations are a social product based on experiences within a discourse community, as Berlin (1992) explained:

In other words, members of an audience cannot simply activate one subject position and switch off all others. Thus, audiences must be considered both as members of communities and as separate subject formations. The result is that the responses of the audience as a collective and as separate subjects are never totally predictable, never completely in the control of the sender of a coded message or of the coded message itself (p. 22).

McComiskey (2000) discussed audience as three levels: textual (dealing with format, style, and genre), rhetorical (dealing with the role of the writer, the attitude of the audience, and the composing purpose), and discursive (institutions and individuals that influence the writing, cultural values and considerations, and the subjectivities the writer

invokes). He states that all three audience levels are components of successful writing. The author writes with the goal of reader acceptance of his premises, and the process is completed when the reader creates with the ideas of the writer an imagined, represented reality. Nevertheless, there is no guarantee that the writer and the reader share the same vision of reality as represented in the text. The reader's life experiences form individual schemata that can cause him to interpret the author's words in entirely unexpected ways. Thus, although reader/writer interaction is a key component of the composing process, the writer can never completely anticipate how his text will be received and interpreted (Vanderberg, 1992). Roth (1987) explored how a writer's perception of the reader can be dynamic, changing throughout the course of the composing process. Rigid concepts of the audience may hinder students' flexibility to "discover their own audiences and to redefine them as they go along" (p. 53). Roth hypothesized that writing with multiple audiences in mind allows students to explore many different perspectives at once.

Walter Ong (1975) adopted a Bakhtinian perspective by stating that the writer always casts the audience in a role in his imagination (how he assumes the reader will receive his work) and also the audience must fictionalize itself by accepting the writer's premises (p. 12). Thus there is always an imaginary interplay of the roles of reader and writer whereas a speaker can interact in "real time" with his audience. Unlike the audience of an orator, Ong states that readers are not a collective and cannot be active immediately on the construction of a text.

In contrast, Ede and Lunsford (1984) attempted to connect the audience as much as possible to reality, be it an audience with which the writer actually collaborates, or an audience that the writer imagines based on past experiences with collaborative (or

interactive) readers. The authors coined the terms “audience addressed” and “audience invoked:”

Audience addressed: The writer can and must know the audience’s attitudes, beliefs, and expectations. If the actual audience is unknown, the writer must imagine an audience much like readers who actually exist and with whom, perhaps, the writer has had experience (p. 156).

Audience invoked: Writers cannot know the reality of readers (audience) in the way that speakers can. The central task of the writer is not to analyze audience and adapt language to provide cues; instead, writer provides signals on the role he wishes the reader to adopt in responding to the text (p. 160).

Ede and Lunsford indicated that the weakness of audience-invoked research is that it distorts the true picture by overemphasizing the value of the writer and undervaluing the reader. Instead, they encouraged a melded view of audience that includes both address and invoked features (p. 167). Ede and Lunsford acknowledged the continual influence not only of potential or actual readers, but society as a whole on the writer’s thought processes. This harkens back to Bakhtin’s concept of the writer re-weaving ideas expressed by others.

Twelve years after the publication of their original article, Lunsford and Ede (1996) re-examined their interpretation of audience and challenged their assumption that the writers and readers would share characteristics and purposes. They acknowledged that ideology within genres, particularly the academic genre, might create an additional constraint on writing for audience:

Suppressed by the double impulse toward exclusion and success are the ways in which lived experiences can cause people to create internalized audiences that can lead not only to successful communication but also to disabling silences or to attempts at manipulative control, or the ways in which the materiality of people's lives can have the same effects, can result in communicative failure, in audiences ignored, rejected, excluded, or denied (p. 174).

Ede and Lunsford's acknowledgement of an audience's potential negative influence on the composing process could be compared to what Krashen (1985, 1991) called the monitor. Krashen's monitor model has been applied in native-language composing as the learned features of language (such as grammar) that may interact and perhaps interfere with acquired features. The monitor could also be interpreted in terms of the writer's perception of audience—negative experiences within the genre (the writer having been excluded from discourse or, conversely, purposely using discourse to exclude) might create a hyper-critical monitor effect. The negative influence of audience could result in the inability to write or writing inappropriately.

The writer's perception of audience is derived from experiences within a genre. Tomlinson (1990) stated that writers must in some way either interact with an actual audience when writing or call to memory a prior audience to take the place of one with which the writer cannot presently interact. Discourse communities made up of colleagues and friends, expert gatekeeper communities comprised of those to whom the writers submit articles for review or publication, and non-expert gatekeepers to whom the writer must apply for employment and tenure (although they may be quite unfamiliar with the writer's subject matter) each affect the composing process of the scholarly writer. Also wrapped up in the genre of these audiences are political and ideological purposes that, as suggested by Lunsford and Ede (1996), a writer might use abusively—writing to obfuscate or to exclude. Tomlinson (1998) explored such abuse, employing the term "tough baby" to describe a scholar/critic who uses the rhetoric of power and punditry without taking responsibility for the text:

The tough baby seeks to wound while claiming itself to be wounded. It disciplines others according to rules to which it does not itself adhere...The

rhetoric of such metacommentaries inscribes readers as wanting to preserve their private pleasures, casual habits, and uninterrogated prejudices, and implies that to succeed in doing so they must both envy and loathe scholars who might require them to think otherwise (pp. 153-154).

Vandenberg (1992) discussed the need to distinguish between a collaborative audience that directly affects the writing of the text and those “who had access only to the final product and no opportunity to change its shape before publication” (p. 90). Similar to Ong, he contended that one can never create a text that truly anticipates the needs of an audience; the text will always reflect the writer’s perception of the audience. Like Elbow, Vandenberg stated that student writers should not feel required to constantly address potential readers as this could interfere with the writing process:

[Constant audience concerns] can leave them in a state of paralysis, hindering their ability to function as sources of new knowledge. Trying to imagine what might be effective allows only the displacement, modification, or ignorance of the range of inventive possibilities that an unfettered concept of process would allow” (p. 94).

Perl (1979) found that inexperienced writers do not exhibit concern for the needs of the audience when re-reading and editing their compositions. The five basic writers in Perl’s study exhibited “selective perception,” seeing links and explanations in their writing that were not, in fact, present. Perl also categorized this writing as “egocentric;” students were more concerned with editing out error than editing to clarify meaning:

While they occasionally indicated a concern for their readers, they more often took the reader’s understanding for granted. They did not see the necessity of making their referents explicit, of making the connections among their ideas apparent, of carefully and explicitly relating one phenomenon to another, or of placing narratives or generalizations within an orienting, conceptual framework... What they seem to lack as much as any rule is a conception of editing that includes flexibility, suspended judgment, the weighing of possibilities, and the reworking of ideas (pp. 26-27).

Thus the inexperienced writer may have difficulty tackling the needs of potential readers. Part of the difficulty relates to writing in a classroom setting. Kroll (1984) discussed how the classroom environment and audiences can have a deleterious effect on students' perceptions of the social nature of writing. Students tend to be more concerned with the teacher as a judge and become distracted by mechanical and structural features of language rather than focusing on communicative purposes. When inexperienced student writers attempt to elaborate for the sake of their readers, they may attempt to transfer oral skill to the composing process. The oral techniques (reminiscences, anecdotes, aphorisms) students employ in writing, according to Kroll, do not meet the expectations of an academic audience, particularly the teacher.

Although many have articulated the different types of audiences and the need for student writers to engage the audience, few have analyzed the ways in which this engagement is typically accomplished. Furthermore, these analyses have been limited to the realm of academic writing, not creative writing (Eco, 1979; Ivanič, 1998; Lillis, 2001; Thompson, 2001; Hyland, 2003a, 2005).

Eco (1979) used semiotic analysis to examine how writers use genres within discourse communities to create meaning through their texts. He explained that the process of signification within a text is circular. The writer refers to signs and cultural products as he creates the text; this text becomes part of the culture and is in itself a sign:

Therefore the process of unlimited semiosis shows us how signification, by means of continual shiftings which refer a sign back to another sign or string of signs, circumscribes cultural units in an asymptomatic fashion, without even allowing one to touch them directly, though making them accessible through other units...Semiosis explains itself by itself: this continual circularity is the normal condition of signification and even allows communicational processes to use signs in order to mention things and states of the world (p. 198).

Building upon the more theoretical work of Eco, Thompson (2001) elaborated the use of discourse conventions by explaining how an academic writer's signals to the audience can interactively guide readers through the content or interactionally involve readers "in the argument or ethos of the text" (p. 59). Interactional devices evoke the more discursive features of audience where the writer engages the audience through a variety of signals. For example, the author may pose a question or assign a question to the reader, hypothetical situations can be juxtaposed with real situations, or the writer may anticipate the reader's argument and make concessions. Hyland (2005) summarized the features of academic writing that signal attempts to engage the reader:

- (1) questions
- (2) direct reader references, comprising first person and second person pronouns and items referring to readers
- (3) directives, mainly imperatives and obligation modals directing readers to a particular action (must, ought, should, have to, need to)
- (4) references to shared knowledge
- (5) asides addressed to the reader, marked off from the ongoing flow of the text

Similar interactional signals can be found in creative writing. For example, a character might be the agent of a question that allows the writer an opportunity to elaborate or clarify, first-person narration may provide the opportunity for rhetorical questions, descriptions may make reference to shared knowledge or may seek to explain a situation with which a reader might be unfamiliar, first person plural (we) invites the reader to participate with the narrator, and the author may even use more overt methods such as the nineteenth-century "dear reader" (Ong, 1975, Stewart, 1996) or otherwise address the reader in the second person (you) to interact through the text.

Graves (1989) discussed a few common introductory elements used by writers of children's fiction such as first lines and leads that serve to set the mood, stage, or tone of

the story and character introductions that use key characteristics to represent the entire person. These types of reader-engagement strategies in fiction have been addressed through the work of published authors under the auspices of literary criticism; however, the analysis tends to be through reader-response criticism. Reader response is a method of textual analysis that emphasizes the reader's role in interpreting literature.

Martin and Rothery (1986) described teachers' expected conventions in children's narrative fiction as a series of rhetorical moves. These include the *orientation* that introduces the main characters and describes the setting, the *complication* describing the sequence of events leading up to the crisis and the crisis itself, the *resolution* which resolves the crisis, and the *coda* which provides a concluding comment on the story (pp. 254-255). These signals address what a reader expects as he or she interprets the text. Compositionists, on the other hand, focus more on the writer's perspective than that of the reader. Rabinowitz (1981) explained the difficulty in analyzing fiction for how it creates audience engagement:

Unfortunately, while it is easy to say that novels relate to the views of their readers, it is more difficult to specify *how* they do so. The task is, in fact, far more troublesome than determining the views of an author, perhaps because critics have devoted less attention to it... Thornier problems emerge, however, when we shift our focus from the vision of the author to that of the larger community of which he or she is a part... The difficulties arise because this larger community is silent in a text, and the person who speaks for it—the novelist—is both an individual and an inventor. Consequently, much of what he or she says may represent idiosyncratic views—or even views held by nobody at all (p. 409).

Understanding a writer's experiences within a discourse community can help to explain how the text attempts to signal or engage the readers. Nelson (2006) discussed how a writer's background can manifest itself in the author's interpretation of audience in children's literature. In this genre, authors describe childhood based on their

assumptions about the role of children in society, their beliefs about children's needs, and their interpretation of childhood. Writers' presentation of childhood may be mimetic (relating to their personal experiences) or didactic (reflecting their views on what childhood should be like or how children should interact). In both cases, writers interpret the needs of children and tailor the text accordingly. Nelson's observations are an example of how a writer's forestructure and non-academic writing interact. Compositionists have not yet made extensive examination of students' efforts to engage the audience in fiction writing. With the growing popularity of creative writing classes and programs, a better understanding of audience engagement is needed.

Effect of a Genuine Audience

One potential reader that all classrooms have in common is that of the teacher/evaluator. Shaughnessy (1977) equated writing teachers to lawyers who look at a document "to see what keeps the paper from being understood or accepted" (p. 84). The teacher-as-audience effect can interfere with writing for other audiences, as students become more concerned with class requirements than with the communicative goals of the text (Ivanič, 1998; Lillis, 2001; Lester et al, 2003; Martinich, 2005). A danger of isolating writing to the academic context is the overwhelming authority the teacher brings to the writer's text. Ivanič (1998) investigated the way in which writers align themselves with (or challenge) cultural discourse as they engage an academic audience. Through a case study and interviews, Ivanič found that writers establish identity through the use of discourse conventions, as well as accommodation and resistance strategies based on life experiences within a discourse community. Also in the context of academic writing, Lillis (2001) conducted case studies of student writers and found that her participants had to

adapt strategies of accommodation based upon comments made by writing tutors. In many instances, this accommodation was primarily for the teacher or tutor rather than for the writer's own perception of the text's audience.

Sladsky (1994), in a CCCC conference presentation, stressed the importance of employing authentic writing tasks in the classroom to move beyond student/teacher transactional writing which views the text as a "linguistic scramble of words, signs, and orthographic conventions" (p. 3). Instead, teacher/student interaction should invite the writer into genuine discourse and the reader into genuine reading to help the writer understand the world of communication beyond the classroom. Authentic audiences, those outside of a classroom environment who will read and interpret the text, can foreground the communicative aspects of writing (Park, 1986; Halasek, 1999; Ward, 1994). Halasek (1999) distinguished between public and private audiences. A private audience might be a fellow student or the teacher, whereas a public audience would be one outside of the academic setting:

A student writing an informative essay that is intended to direct a hypothetical incoming first-year student through the intricacies of registration at a major university is less likely to be intimidated by a real student reading his essay than by the audience-behind-the-audience, his instructor. Inside the classroom, this essay has no real rhetorical purpose; it is an exercise, not a discourse. If the student were writing an informative article for the campus newspaper or a university student handbook, however, his work might then create some anxiety for him...A student writing in any course whose goal does not reach outside the classroom must always consider the teacher his most immediate (and sometimes most intimidating) audience (p. 67).

Non-Native Language Composition Studies

Although non-native language researchers have been greatly informed by native language composition studies; NL researchers make few overt references to NNL composition studies (Matsuda, 1999). This may reflect an assumption that composing

activities are radically different in these domains, or it may indicate a paucity of NNL research that addresses the nature of composing behaviors across languages. Bartholomae (2005), however, points out the subtle ways in which researchers in NL composition studies have adopted terminology from foreign language and second language researchers:

There are surprising (or perhaps not-so-surprising) points of commonality to be found in the literature on composition pedagogy and the literature on the teaching of and learning of foreign languages. It is, in fact, interesting to note that much of the work in composition, including efforts to imagine the genre of student writing and to imagine the trajectories of student learning, have drawn on research in second-language learning. Without a full sense of its sources, composition teachers and scholars speak regularly of L1 interference, of interlanguages, of the necessity and logic of error; they speak of students writing in a university setting as students who have crossed boundaries, who work in contact zones; the pedagogy makes much use of dialogue, practice, imitation, and translation (p. 356).

Such cross-domain research can help increase the understanding of which aspects of the composing process are unique to native-language composing and which are unique to non-native-language composing. Additionally, such comparative research would elucidate features of the composing process that are not language-specific.

Process in NNL Writing

Although the process approach, post-process theory, and genre theory revolutionized research in native language (NL) composing, non-native language (NNL) composing research was still embroiled in the debate between fluency and correctness—and even the very definition of composition until the 1990's. Composition is often a small component in NNL classrooms in a typical college's two-year introductory language sequence (Rivers, 1975; Scott, 1996); in spite of this, teachers or administrators seem to expect a magical transition into creating meaning and original ideas in what is

typically the next course—composition. Thus it is important to indicate the differences between “writing in language” (Rivers, 1975) and “composition.”

Much of what is taught in the first and second year of a second or foreign language course is writing in language: the act of putting words, phrases, sentences, and paragraphs down on paper (Omaggio Hadley, 2001). Composition, on the other hand, involves the communication of ideas (Berthoff, 1981; Raimes, 1985; Brannon, 1985).

An analysis of the differences in how NNL theorists conceptualize writing in language versus composing merely hints at the diversity in NNL composition studies. As with NL composition, varying schools of thought can be identified.

An early group of theorists emphasized syntax and the use of model compositions (Higgs 1979; Herron 1981; Lalande 1982, Carroll, Swain, and Roberge 1992)—although the researchers in this group were not in agreement on a wide spectrum of other issues. Some did not view composition as the creation of meaning; rather, they treated writing as a mere conduit for practicing the grammar (or units of language) in the other three skills of reading, speaking, and listening (Pincas, 1962; Paulston and Bruder, 1976).

As NNL writing research became more informed by the composition studies movement in NL writing, a debate ensued of finding a balance between accuracy and using interlanguage composition as a valid form of communication (Barnett, 1989). Some asserted the primacy of correctness even in the earliest stages of writing citing the possibility of fossilizing error (Lalande, 1982; Higgs & Clifford, 1982). Yet later studies indicated that this fear was unwarranted. Within the past decade and a half, NNL writing studies have indicated a *negative* correlation between an extreme grammar focus and what is considered “good” writing (Semke, 1984; Truscott, 1996; Ferris, 2003). In

addition, studies conducted on the NNL writing process have indicated that those writers who are judged to be “successful” engage in behaviors that allow them to maintain a train of thought in the NNL as they write; therefore, they leave error correction to a later stage of revision (Raimes 1985, Zamel 1983, Leki, 1995).

Theories abound on how teachers can facilitate beginning the process of composing original ideas--from sentence combining to guided composition. Some researchers have suggested sentence combining, believing that it builds confidence in writing. Indeed, some studies indicate that sentence combining can increase syntactic complexity in compositions (Cooper, 1981; Hillocks, 1986; Daiker, Kerek, and Morenberg, 1979). Yet Moffett (1987) indicated flaws in these findings:

Combining given sentences into a “whole discourse” does not keep these new exercises from being arhetorical, since they still do not engage the student in authentic *composing*. Further, the experiments that claim to show that such exercises improve the sentences that come out in actual composing neither measure for negative side-effects nor compare this “progress” with what would have been achieved had students spent the same amount of time doing real authoring in workshop groups taught to combine sentences as an organic part of revising papers together (p. vi).

Guided composition would seem a viable alternative to solely using the words of others to experience the writing process; nevertheless, the typical guided composition activity as Silva (1990) described it seems to do little more with original language than the sentence combining activities. Silva traced guided composition to Charles Fries, who asserted that language learning results from habit formation (the language drill providing the behaviorist necessity of stimulus and response), thus writing is only a “secondary concern” (p. 12). Carefully controlled manipulation such as “substitutions, transformations, expansions, completion, etc.” of sample or ideal writing appropriate for the student’s level would serve as a bridge to free composition (p. 12). In guided composition, the students still rely on the language of others rather than their own

resources. Nevertheless, the appropriation of the language of others can be a vital element in the acquisition of the target language.

Silva's critique of guided composition relates more to the structural emphasis in the design of typical exercises rather than the concept of learning from the writing of others. Omaggio Hadley (2001) described guided compositions slightly differently—as structured orientation to composition using sample texts, small group work, and evaluative checklists. In this scenario, the student is encouraged to use language creatively (one's own words); however, the reliance is on the organization of model texts (p. 294). Thus the Omaggio Hadley interpretation of guided composition places more emphasis on rhetorical features than lexical or syntactic transformations.

NNL Composing Process Research

After Janet Emig's milestone study *The Composing Processes of Twelfth Graders*, some NNL composition researchers became convinced that NNL studies needed to be informed by the new process orientation that was surfacing in NL research. This NL influence began to shift the paradigm away from syntactic analysis and other surface-level, product-oriented issues to the extent that some NNL composition researchers began to focus their study on the writing process or a combination of process and product concerns (Rorschach, 1986; Krapels 1990).

As in NL process research, many studies have examined experienced as well as inexperienced writers to discover what composing behaviors they had in common or did not exhibit. As a result of these and other NNL composing process analyses, researchers have found some basic similarities between NL and NNL writing processes such as the stages of planning, composing, and revising. One seminal work in the field of NNL composing process research was Zamel's (1983) study in which she discovered some similarities among writers deemed "skilled" by those who rated their compositions. For example, skilled writers engaged consistently in prewriting, which Zamel defined as thinking, brainstorming, or making notes to help get the writing process underway; some

of these activities took place even after the writer had begun to compose. Revision was a second critical skill that emerged in her data. Some rewrote as they composed, some waited until a large section had been written and then they would go back and revise; no matter the timing of the procedure, revision was a key activity. More skilled writers stayed “on-task” and found strategies such as using their NL to temporarily fill in unfamiliar vocabulary and waiting to look up the words later. This allowed students to continue working at their level of proficiency because they avoided stopping the composing process and generation of ideas.

Although parallels between Zamel’s NNL and Perl’s NL studies are apparent, Zamel’s study did not explore how these same students composed in their native languages. It is possible they would compose in a similar manner, yet without observation this cannot be assumed. Further, Zamel’s study does not explore the quality and quantity of her participants’ prior NNL writing experiences which could have a significant influence on composing processes.

Rather than focusing on skilled writers, Ann Raimés (1985) researched *unskilled writers* in hopes of understanding their composing processes. Raimés found the eight students studied to be very committed to writing and well motivated. In a relatively short time (65 minutes), they all produced text that averaged over 300 words. Regardless of motivation, on the other hand, she found that these students devoted little time to planning and prewriting, and some also neglected reading their drafts over again. In fact, some students did not do enough revision to produce what could be considered a new draft. Raimés hypothesized that this could be due to the fact that producing was, in itself, an exhausting process (p. 247). Unlike Zamel’s study, Raimés’ indicates that unskilled writers were not preoccupied with surface structure editing nor were they lacking focus on the communication/creation of meaning. As Raimés’ participants did not share a mutual NL, no comparison could be made between NL and NNL writing abilities.

These two studies, Zamel (1983) and Raimes (1985), provided a window into the composing process that NNL composition teachers had been lacking. Even so, the dichotomization between “skilled” and “unskilled” can be somewhat deceptive. Zamel and Raimes failed to analyze more fundamental reasons why the “unskilled” students did not perform as well as others. The fact that students may have trouble writing in a second language (with which they may be inexperienced) does not imply that they cannot write exceedingly well in their native tongues (with which they may have considerable experience).

Research has been conducted that indicates the headings “skilled” and “unskilled” themselves may be insufficient descriptors of writers. Elaine Brooks (1985) conducted case studies of the composing processes of five unskilled ESL college writers basing her definition of “unskilled” as those who did not pass a university-sponsored writing test at the beginning of their college careers. Brooks noted that although all are rated as unskilled based on the test, levels of skill varied greatly within the group and seemed to have more to do with native-language writing experience than non-native-language writing experience. Brooks discovered a positive correlation between students with extensive experience writing in a language prior to learning English and proficiency in NNL writing:

Students who have read and written extensively in one language were able to bring those competencies to writing in English. They have developed a sense of audience, a variety of composing strategies, and a fund of implicit models. . . Length of time in the United States and fluency in spoken English were not indicative of competency with written English (p. 292).

Unfortunately, Brooks could not verify that the behaviors the students reported that they did when composing in Malay or French was what actually occurred since she did not observe their NL composing. Hafernik (1990) studied the texts and writing experience surveys of 82 college students in their NL and in their NNL and found that writing

experience created a greater distinction between NL and NNL writers than discourse features and rhetorical patterns in the participants' NL. These studies suggest that the amount of composing experience in the NL and NNL has a significant effect on the text produced.

Interaction between NL and NNL Composing

The most noticeable distinction between NL and NNL composing is the interplay and interdependence of languages when writing in a non-native tongue; therefore, the manner in which the NL informs and affects the NNL has received a great deal of attention within the past ten years. Although NNL composition is widely accepted to be influenced by NL composing experiences, it is still unclear to what extent and in which stages of composing skills may transfer from the NL to the NNL (Johns 1990). Researchers have indicated that transfer can be both positive and negative (Grabe and Kaplan, 1996); however, this research tends to be focused on academic discourse. More research would potentially shed light on native language writing process by exploring what defines an inexperienced or basic writer, how inexperienced writers define "success" in composing, the effects of anxiety and increased cognitive demand on the composing process, and many other elements (Silva et al, 1997).

Studies on the transfer of NL composing skill to NNL writing are often inconclusive and contradictory (Hyland, 2003a). For example, research conducted by Chen (1999) indicated that NL transfer interacts with NNL proficiency as lower proficient writers used more NL than more proficient writers. Although other studies have correlated NL use and task type, he found a great deal of variation in how participants used their native language, and there was no consistent pattern that related

task type to the amount of NL used. Aliakbari (2002) studied 33 Iranian students writing in their NL and English as a second language. NL writing ability did not correlate to NNL writing abilities; however, NNL proficiency significantly affected NNL composing. In a conflicting finding, Schoonen et al (2003) studied 281 eighth grade students in the Netherlands writing in their NL and EFL and discovered that high NL writing proficiency correlated to a strong NNL writing proficiency more than any other factor, including NNL linguistic proficiency. Stevenson, Schoonen, and de Glopper (2006) confirmed that lower proficiency NNL writers make more revisions to spelling, grammar, and vocabulary than writers of higher proficiency; however, the changes made served to improve the texts. Additionally, both the higher proficiency and lower proficiency writers produced shorter texts in the NNL than in the NL, indicating that both groups had problems in conceptualizing and generalizing in the NNL. The researchers conclude that a heightened concern for surface-level error was driven by poor quality in the text rather than being the root cause of poor text quality. These contradictions may be explained by composing tasks that correspond to NL knowledge and the interference of affective features of writing.

Generally, greater language proficiency leads to more fluent NNL composing, increased time spent on-task, a decrease in the length of time to formulate or generate texts, and revisions on the supra-sentential as opposed to the structural level. Sasaki (2000) found that higher proficiency writers engaged in more effective planning strategies leading to more fluent writing than novice NNL writers. Chenoweth and Hayes (2001) examined native English speakers composing in French or German and found that greater experience with the NNL increased composing fluency in terms of burst length,

decreased the frequency of revision while composing, and increased the number of words written down. Significant improvement in fluency was seen in as few as two semesters of language experience. Roca de Larios, Manchón, and Murphy (2006) found that writers with higher NNL proficiency devoted more time to higher level composing concerns such as expression and less time on structural issues such as word choice. In an earlier study, Roca de Larios, Marín, & Murphy (2001) compared the formulation processes of EFL writers from three different proficiency levels composing NL and NNL argumentative texts, finding the same total formulation time in NL and NNL writing but different formulation time among different proficiency levels. Higher proficiency students spent less time formulating than lower proficiency students. Additionally, lower proficiency students redefined the writing task to make topics more familiar and to decrease cognitive load.

Both higher and lower proficiency students use their NL in NNL composing to manage complex cognitive tasks. Wang (2003) studied eight adult ESL learners of different proficiency levels composing two different texts and found that the higher and lower proficiency writers used their NL approximately the same amount as they composed; however, they used it in different ways. Lower proficiency writers used their NL to generate text and to revise, and they tended to transfer rules from the NL into the NNL, producing less comprehensible texts. Higher proficiency writers used their NL to cope with information processing and rhetorical choices, giving them greater control over the cognitive demands of the tasks. Wang and Wen (2002) explored how 16 Chinese EFL learners used their NL during NNL composing and found that participants were

more likely to rely on their NL during planning and organizing but used the NNL more often when generating text.

Additionally, the type of writing task affected language use, as students used the NL more in narrative tasks than in argumentative tasks. Less proficient NNL writers used their NL more than proficient writers and engaged in more translating, suggesting that task type and language proficiency are the greatest predictors of NL use or translation while composing in the NNL. Hu (2003) studied Chinese graduate students composing several different types of essays in English. He discovered that the nature of the task had the greatest effect on the use of the NL. Tasks based on knowledge acquired in the NL and increased cognitive demands were more likely to cause students to use their NL. Cognitive demands also increased NL use in Liao's (2005) study of 30 Taiwanese college-level writers from a variety of different majors. Participants used their NL when composing in English with more cognitively-demanding writing tasks such as argumentative essays. The use of the NL as a coping strategy led to higher-rated essays when students had high English proficiency, but the opposite was true with lower-proficiency students.

Affective variables such as anxiety influence composing behaviors. Horwitz (2001) found that foreign language classroom anxiety can be a significant factor in poor language learning, particularly when students fear not being capable of authentically representing themselves or their ideas. Although one might assume that anxiety decreases as proficiency increases, Ewald (2007) found that increasing language experience did not necessarily reduce classroom anxiety. Writing anxiety is more specific than general foreign language classroom anxiety and may result from low self

esteem in writing and/or fear of negative evaluation, and this can interfere in performance also (Cheng, Horwitz, & Schallert, 1999). Lee (2005) probed deeper into the causes of writing anxiety and found that students who regularly engaged in voluntary free reading in the target language reported less writing apprehension and writer's block. Second language writing researchers have reported that anxiety causes ineffective composing behaviors. For example, Roca de Larios et al (2001) found that lower-proficiency writers engaged in a larger number of off-task metacomments which the researchers interpreted as either a ploy to use up time or to allay anxiety. Writing anxiety limited student concentration on the writing task. Jannausch (2002) studied one experienced and five novice English NL students writing in German as a foreign language. All participants relied heavily on the NL while composing in the NNL for planning, generating, and revising; however, the advanced student did not rely on translation as much as the novices. As expected, the more advanced student received the highest composition rating; however, variance among the proficiency level of the novice writers was not as significant as other features. Lack of motivation and anxiety were interfering factors, participants who exhibited greater concern for grammatical correctness tended to neglect global planning, purpose, and audience while composing, and those who had more contact with native speakers of the NNL received higher ratings on their essays. Although increased writing anxiety would be expected in the NNL, this may also manifest in the NL when writers engage in behaviors that can increase self-criticism. The affective element can influence NL composing to an equal degree, as Gascoigne Lally (2000) discovered. In her study of nine English NL speakers writing in-class compositions in French (as advanced FFL learners) and similar compositions in their NL,

she found that students exhibited a greater degree of writing anxiety in the NL than in the NNL. Based on the fact that participants re-read their text significantly more in the NL than in the NNL, the increased reflection made the writers more self-conscious. In the NNL, the students were much more concerned with word-level revisions, and they made no supra-sentential revisions.

In addition to anxiety, cognitive load can interfere in non-native-language composing as writing tasks place increasing demands on working memory. Bereiter and Scardamalia (1987) explained that features of language which are “highly learned and automatized” (p. 109) allow the author to produce without being distracted by lower-level concerns such as the difference between spoken language and written language. Writing, particularly NNL writing, is complex due to “the interdependency of components, which requires that a number of elements be coordinated or taken into account jointly (Bereiter & Scardamalia, 1987, p. 133). Ransdell, Levey, and Kellogg (2002) found that even minor demands on working memory can decrease writing fluency (i.e. speed of production) and that larger secondary tasks can affect writing quality. Many aspects of NNL writing can contribute to cognitive overload such as a lack of familiarity with the writing topic and its cultural context (Winfield & Barnes-Felfeli, 1982). Planning while generating text also contributes to cognitive overload, as indicated in Miller’s (2000) study and research conducted by Ellis and Yuan (2004). Students attending to planning concerns at the same time as negotiating linguistic demands lead to more frequent pausing in the NNL than in the NL at the end of clauses and sentences when NNL writers planned while generating text. Writers may try to mitigate or reduce the number of

interacting and coordinating elements by reverting to the NL, particularly when recalling information that relates to their experience in their native language.

Many studies have found that writers use their NL during NNL composing as a coping mechanism, particularly when overall language proficiency is low and when the composing task is either more demanding or relates to NL experiences. One of the earliest NL/NNL comparative composing process studies was conducted by Chelala (1981) with two native Spanish-speaking women from Argentina. Both were experienced NL writers yet inexperienced NNL writers. Using compose-aloud protocols and writing background interviews, Chelala asked her participants to write on one broad topic and one narrow topic in both Spanish and English. These two case-study subjects had different purposes for their writing. One had an audience focus as she sought to “clearly communicate intended meaning” whereas the other had no communicative purpose as she attempted “to see reality in a new way” through her writing (p. 180). Neither participant chose to revise once they finished composing and neither read over the entire NNL composition once it was completed. Chelala’s study suggested many options for further research, including composing for audience and “strategies used in writing” by those who are “native speakers of English when writing in English or in another second languages [sic]” (p. 182).

Edelsky (1982) studied the texts produced by participants in a bilingual immersion program who wrote in their NL and NNL on self-selected topics. By comparing the samples produced in both languages, she found indications that her participants’ knowledge of writing competencies and strategies in NL composing transferred to NNL composing efforts.

Johnson (1985) observed the composing processes of six advanced ESL students (three native speakers of Japanese and three native speakers of Spanish) and compared their composing behaviors to reported behaviors of native language writers in existing research finding that students used their NL in planning differently depending on the task. When writing about traditions in their native countries, more NL was used; when writing about issues on the U.S. campus, less NL was used. Hall's (1987) study of advanced ESL learners described in-depth both NL and NNL composing experiences and included observations of participants primarily revising their writing in native and second languages. The transfer of skills was found to be bi-directional; subjects drew on their experiences when composing in both the NL and NNL regardless of the language in which they were composing at the moment. Overall, more revision was completed in the NNL compositions than in the NL. As Johnson's and Hall's subjects were advanced NNL writers, similar research on skill transfer for inexperienced writers is needed, focusing on more than just revision.

Jones and Tetroe (1987) conducted important research in transfer of planning strategies between first and second language composition. Due to the similarities in planning and composing behaviors, the authors concluded that the basic nature of composition is the same across languages. Although planning strategies were quite similar in the NL and NNL, the final product produced varied in overall quality. A lack of proficiency reduced the quantity of writing produced as well as the quantity of planning. Although less planning occurred in the NNL, the quality of *planning* was basically the same even though the overall quality of the *product* was lower in the NNL.

Indrasuta (1988) first compared the NL and NNL narratives of Thai students and then compared the NNL Thai narratives to the NL narratives of native English speakers. She found that NNL texts used more first person singular, more extensive and off-topic background descriptions, used less action, and focused more on mental states than the texts of the native speakers. The narrative patterns in the Thai NL essays were more similar to the NNL narratives than to those of native speakers.

Krapels (1990) reported on three advanced ESL students of various linguistic backgrounds who were experienced writers in their native languages composing texts in English and in their NL. Results of this study indicated that native-language rhetoric influenced the second or other language composing processes. Most participants used their native languages in planning and as part of the compose-aloud protocol with NNL composition when the ideas about which they composed were culturally bound to the NL, similar to Johnson's (1985) findings.

Kobayashi and Rinnert (1992) analyzed texts written by Japanese students using two composing methods: translation and direct composition. Less proficient writers wrote more complex compositions when translating than when composing directly in English, and there was no significant difference in the number of grammatical errors made, a finding that emerged in Brooks' (1996) study as well. On the other hand, more proficient writers did not benefit from translation. They made more errors in translation than in the direct composition method, making the translated text less comprehensible than the direct-composition text.

Matsumoto (1995) conducted interviews with four Japanese university professors regarding the strategies they use for writing research compositions in their native

language and in their second language (English). Matsumoto's analyses indicated that these professors perceived their writing processes as being quite similar in both languages, implying that NL writing strategies must transfer when writing in the NNL. Yet it is important to note that this study was based on the perceptions of the participants and may not reflect actual composing behaviors. Matsumoto's study was conducted with highly proficient NNL writers as opposed to inexperienced writers, and invites the question of how the inexperienced writer uses skill transfer when learning to compose.

One large-scale research project conducted by Clark (1997) compared the final product of participants composing in both the NL and NNL. Clark compared NL and NNL writing sophistication by analyzing the use of T-units and semantic organization of paragraphs in the final product. The native English-speaking participants did not adapt their composing style to that of native Spanish-speaking writers; instead, they tended to consistently transfer writing sophistication from their NL to their Spanish writing. Similarly, when writing in English as a second language, the native Spanish-speaking writers relied heavily on the characteristics of writing in the native culture (Mexico). Thus Clark indicated that transfer of writing sophistication did indeed occur; however, this transfer could at times hinder native-like writing production due to awkward and literal translations. Since Clark's work focused on the end result, no insight was offered on *how* the subjects engaged in the writing process in their native language as compared to their second language. The study did not define the composing behaviors and strategies the students employed to arrive at their final products. The roles of reading, planning, and revising were not an aspect of the research.

NL transfer to NNL composing can reduce cognitive load in planning and generating text, particularly when the NL and NNL have a similar structure as is the case with cognate languages (Lefrançois, 2001). In Cohen and Brooks-Carson's study (2001) the native Spanish speakers performed better in French in both modes than the native English speakers, indicating that writing in a language similar to the NL simplifies the composing task. This finding was confirmed by Woodall (2002) who discovered that participants who used the NL in planning when the NNL was a cognate language improved text length and overall quality when working on cognitively demanding tasks. Although rhetorical expectations may be radically different between languages, using NL strategies in NNL composing does not always lead to lower rated texts. Kubota (1998) researched whether 22 Japanese writers used native-language rhetoric such as an inductive style when composing expository or persuasive essays in English. Although approximately half of the participants used the same rhetorical styles in the NL and NNL, this transfer did not cause a lower rating on the NNL essays. NL writing ability, language proficiency, and composing experiences had the greatest effect on composing quality ratings.

Translating is a common coping mechanism in NNL composing. Whalen and Ménard (1995) found that translating did not necessarily interfere in composing goals or in the composing process; in fact, reliance on the NL can help in text generation, particularly with lower-proficiency students. Amanda Brooks (1996) found that linguistic accuracy was the same in translation and direct composition modes, but coherence was better in translation mode. The writing skill is distinct from grammatical competence. Compounding grammatical/lexical inexperience with experienced writing

skill produced an overall lower quality essay than those that translated. She attributes this dichotomy to cognitive overload. Though her participants were specifically instructed to plan and write in French, the majority of these students reported in a post-writing survey that they thought in English on tasks such as thinking about their position in general, ordering arguments, developing arguments, finding supporting details, writing the sentences, verifying the overall meaning of the text, resolving grammatical problems and in resolving lexical problems. Thus, the students were unable to avoid mental translation. The concept of mental translation is similar to native language writers that plan the first draft mentally rather than in writing. Vygotsky's (1962) theories of thought and language support the existence of mental composing in first language:

Planning has an important part in written speech, even when we do not actually write out a draft. Usually we say to ourselves what we are going to write; this is also a draft, though in thought only (pp. 242-243).

The mental first draft, just like mental translation, is not observable in itself; however, the researcher can find evidence in composing behaviors such as frequent pausing and re-reading.

Knutson (2006) explored the role of mental translation in the NNL writing of six intermediate-level French FL students. Using think-aloud protocols, Knutson investigated when and how translation was used in composing short paragraphs in French. None of the participants wrote in English first, perhaps due to the brevity of the task; however, all students reported (or evidenced in the protocols) thinking in English and then translating ideas into French. In general, participants used English for lexical searches, planning, re-reading (for content and form), and searching for verb forms. The three least proficient students translated the English mental draft word for word, and

when unable to translate, they chose to change the message or insert an English word into the French draft. Another participant found that she would think about what she wanted to say in English and then “dumb it down” to simplify the translating task. The two most proficient writers alternated between English and French, using their NL to re-read and mediate between the NNL written text and the NL mental text, which Knutson attributed to managing both cognitive and affective functions.

Just as Knutson observed more translation in participants rated as less proficient, other studies indicate translation is more common among inexperienced writers. Takagaki (1999) studied three bilingual Japanese writers composing in their NL and in English as a second language and found that inexperienced writers were more likely to rely on translation and to make more revisions in the NL than in NNL due to the increased cognitive load in the NNL. Harrington (2002) conducted case studies of less proficient Spanish-English bilingual fourth-grade writers in which students composed in two modes: personal narratives and persuasive essays. Results indicated that bilingual students used similar composing strategies in both languages although they had less grammatical accuracy and less sophisticated vocabulary in the NNL, English. Like Brooks (1996), Harrington concluded that students who engaged in effective planning strategies in their NL benefited from using the NL during NNL planning, indicating that NL literacy can transfer positively to NNL composing. Cohen and Brooks-Carson (2001) compared the short essays produced by 39 intermediate French students in two modes: composing in their first language and then translated versus composing directly in French. Some participants were native English speakers whereas others were native Spanish speakers. Contrary to Brooks’ (1996) findings, the researchers discovered that

students who translated received lower ratings on their compositions than those who wrote directly in French. As in Brooks' (1996) study, grammatical scores were not significantly different.

The groundwork laid by a growing number of NNL writing researchers has left some questions yet unanswered. Some studies' findings are limited due to intuiting the transfer of skill in NNL composing processes based on interviews or analyzing the product (Edelsky, Indrasuta, Kobayashi & Rinnert, Clark, Kubota, Matsumoto); their work could be expanded by observing the behaviors students engage in as they compose in their NL and NNL. Research has indicated that there is variety in how rhetorical strategies transfer across various academic tasks (Johnson, Krapels, Hall, Chen, Harrington, Wang, Wang & Wen, Hu, Liao), however, it is not known if transfer would be positive or negative in creative (or non-academic) writing. Furthermore, although some research has indicated that anxiety can interact with skill transfer (Roca de Larios et al, Jannausch, Gascoigne Lally), none of the studies focused on writing for a non-academic audience; therefore, it would be helpful to investigate what other types of transfer, both negative and positive, occur in more anxiety-inducing situations such as writing for an audience outside of the classroom.

Studies conducted on NNL composing process combined with the research in native-language writing have influenced NNL pedagogy. Teachers have become more interested in helping students through a multi-draft process rather than marking a series of errors on a final product. However, the post-process criticism from NL research applied equally to the NNL. Hyland (2003b) explained that although studies in NNL

writing described the process, they typically failed to investigate the societal forces that shape the writer and the text:

But while process approaches have served to instil [sic] greater respect for individual writers and for the writing process itself, there is little hard evidence that they actually lead to significantly better writing in L2 contexts. The main reason for this is that their rich amalgam of methods collect around a discovery oriented, ego-centred core which lacks a well-formulated theory of how language works in human interaction. Because process approaches have little to say about the ways meanings are socially constructed, they fail to consider the forces outside the individual which help guide purposes, establish relationships, and ultimately shape writing (pp. 17-18).

Zamel (1997) reported that NNL writers often find that their composing behaviors and understanding of writing in general change in both the NL and the NNL. This perspective of “transculturation” offers an alternative to the deficit perspective of NNL writing. Rather than being restricted by linguistic powerlessness, through transculturation writers see the choices available in language in new ways. Non-native-language writing is not merely a case of reproducing the style of writing in the target language; instead, NNL composition is a contact zone (Pratt, 1991) that allows reflection on genres and encourages innovation:

Transculturation assumes and celebrates the selective, generative, and inventive nature of linguistic and cultural adaptation and thus reflects precisely how languages and cultures develop and change-infused, invigorated, and challenged by variation and innovation. And because the transculturation model recognizes this process of adaptation as dynamic, involving active engagement and resistance, it pushes us to raise questions about our pedagogical goals and research orientations and to probe unexamined assumptions (p. 350).

Post Process: Investigating Genres in NNL Writing

A process approach to NNL writing instruction that does not include genre analysis can limit a teacher’s ability to help a student negotiate discourse within the target language. Although a process-based pedagogy encourages metacognitive awareness of

composing behaviors, it does not emphasize the exploration of sociocultural and sociohistorical influences on literacy. As a form of extension, process-genre pedagogies help students become more conscious of how language creates meaning through a larger context and, in the case of writing, interaction with the proposed reader. Johns (2003) explains that, in NNL writing, genre studies examine a combination of writing processes and social contexts including the connections between languages and dialects, communicative experiences orally and in writing, cultural and political constraints, varied audiences, affective features, etc. All of these facets and a myriad of others shape the way genres are processed and engaged in written contexts:

Acknowledging that discourses are situated and social, genre theorists view writers' processes as varied, dependent on their past writing experiences, the demands of the context, writers' roles vis-à-vis the readers, and the socially determined constraints of the genre itself. Thus, there is no one "process" for writing, but many, as writers juggle the various responsibilities they have to the genre, to the situation, to their roles, to the language, or to themselves as thinking, negotiating participants in the production and revision of texts (Johns, 2003, p. 199)

Therefore, as in the NL post-process movement, NNL compositionists recognized the limitations of the process approach and incorporated genre theory, including sociocultural, sociopolitical, historical, and rhetorical dimensions into pedagogies. NNL theorists have hesitated to dichotomize process pedagogies from genre-based pedagogies. Matsuda (2003) historically traced the discursive construction within composition studies and non-native-language writing and proposed that post-process theory in NNL writing should be less concerned with moving *past* process than with interpreting process within sociopolitical perspectives:

Post-process, then, is ultimately a misnomer, for it presupposes a certain conception of process and proclaims its end—after all, it literally means “after process.” Yet, I do not mean to suggest that we ban the term. Rather, my goal in

this article was to show how such a term could mask the complexity of ideas to which it refers, and to caution against defining post-process as the complete rejection of all tenets of process pedagogy or theories. Instead, post-process might be more productively defined as the rejection of the dominance of process at the expense of other aspects of writing and writing instruction (pp. 78-79).

Casanave (2003) reviewed case studies of NNL writers and concluded that research needed to interpret written products, writing processes, and writer identity through the lens of genre, incorporating both linguistic and textual issues as well as sociocultural influences on writing:

My suggestion is, therefore, that for now we avoid applying a label to depict the changes that are taking place in our thinking, and instead develop clearer descriptions of how these changes apply to L2 writing, both in Western and non-Western settings. Basic to our discussions, as my review of some research has suggested, should be the issue of the inherent tension in L2 writing research between the pragmatic focus on language and rhetorical forms on the one hand and attention to the less text-based aspects of L2 writing, such as ways that L2 writing, like all writing, is situated in social, political, and cultural contexts (p. 98).

Like Casanave, Atkinson (2003) discussed writing as a culturally-situated activity that involves more than linguistic skill or a series of activities with composing processes. The writing classroom involves a sociocultural and sociopolitical situation that inherently empowers the teacher's discourse over that of the language learner:

There is little if any "innocent," decontextualized, skills-only teaching activity or knowledge operating in the L2 writing classroom from this point of view — it is basically all social action... Visions of writing research and teaching which focus largely on issues of skill development or decontextualized writing processes seem to slight if not virtually eliminate many exciting and important possibilities from the field. By connecting the teaching, learning, and using of written language around the world to performing various kinds of sociocognitive activity in that world the field of L2 writing is broadened out, deepened, and made more relevant (p. 60).

Experience within and critical analysis of genres is vital to language acquisition.

The American Council on the Teaching of Foreign Languages (1999) recommended that classroom practices and the content of instruction address five key areas:

communication, cultures, connections, comparisons, and communities. Therefore, classes and textual materials that meet the national standards recommended by ACTFL must address genre.

Many studies, typically emerging from English for Academic Purposes (EAP) or English for Specific Purposes (ESP), focus on rhetorical moves and linguistic features within genres (Swales, 1990; Henry & Roseberry, 1998; Hammond & Macken-Horarik, 1999; Pang, 2002) addressing the discourse of specific populations. Although some may recommend that students imitate this discourse, others advocate a more interrogatory stance that helps students examine the factors that shape the discursive moves within these populations (Spack, 1988; Benesch, 2001; Flowerdew, 2002). Such studies have influenced research on non-native-language writing in other domains. For example, Connor (2002) explained that the field of contrastive rhetoric has become “more sensitive to the social context and the local situatedness and particularity of writing activity” (p. 506).

Other EAP/ESP researchers examine genre in terms reader/writer relationships in a larger social context. Paltridge (2002) applied genre theory to language learning and explained that genre knowledge “includes an understanding of the social and cultural contexts in which genres are located, as well as how these factors impact upon the language choices made within them” (p. 89).

Although these scholars theorize about variety within genre, the research conducted has been limited to primarily academic writing rather than creative writing. Johns et al (2006) surveyed the application of genre theory to second language contexts

and concluded that additional research in writing for a range of genres and audiences was needed:

We are obliged to expand our teaching and research (if not, perhaps, our high stakes assessment) horizons to encompass genre theories if we are to enhance student success in all rhetorical situations. In our classrooms, we should promote student exploration of a variety of genres written in and for *a variety of audiences and contexts*, thus enabling students to develop as readers and writers who can examine, initiate, and respond to the many rhetorical situations they will confront in school, in work, and in their social and cultural lives (Johns' emphasis, p. 248).

Researchers have investigated the relationship between genre and writing and found benefits to genre-oriented pedagogy. Reading within the genre is a key element of research such as studies conducted by Krashen (2004). Krashen reported that outside reading of texts from the genre provided learners an opportunity to engage in knowledge construction. Furthermore, there was a positive correlation between free reading and second language acquisition, including lower writing apprehension. Krashen's findings illustrate how reading and writing are equally important components of genres (Lee, 2000; Krashen, 2004; Esmaili, 2002).

Exploring how genre experience interacts with writing, Sengupta (1999) researched fifteen inexperienced NNL writers who engaged in rhetorical analysis of model texts before writing. Participants identified features of the text that made it "reader-friendly;" however, they did not apply these same features to their own writing. The rhetorical analysis made the students better readers and also made them aware of differences between audience signals in published academic writing and school-sponsored writing. In the published texts, the author was the expert signaling non-expert readers; in school-sponsored writing, the reader was the expert (the teacher), and the writer had less need to signal what the reader already knew. This indicates that school-sponsored academic

writing may not help students write effectively for an outside academic audience, and rhetorical awareness does not necessarily transfer into writing. Although the study participants did not incorporate generic features into their own writing, they reported increased writing confidence.

Hyon (2002) found that students had similar confidence after genre-based reading instruction. In interviews, participants reported that their writing improved; however, the research did not examine the students' writing itself and could not validate the perceptions. Tardy (2005) studied two multilingual graduate students and found that prolonged engagement within the discipline and mentoring helped them to acquire the necessary rhetorical knowledge to write with sophistication. Olson and Land (2007) studied the use of metacognitive strategies in ESL reading and writing instruction over a period of seven years. Students who engaged in metacognitive analysis of reading and writing strategies had higher GPAs and higher scores on standardized tests than those in the control group. Students reported a feeling of empowerment based on comprehending how genres functioned:

Students recognized their growing command of the specific strategies they were introduced to and practiced to enhance their analytical reading and writing ability, and they were able to cite evidence of their improvement...Finally, growth in students' competence as readers and writers appear to build their confidence, spark their ambition to succeed, and expand their sense of what is possible to achieve academically (p. 293).

Although many genre studies focus on advanced learners, Burns (2001) found that NNL writers in the early stages of learning can benefit from genre-based pedagogy that “provides an explicit account of the schematic structure, organization and language features of the genre upon which they were focusing” (p. 207).

Other studies indicate how a lack of genre engagement can complicate literacy tasks and suggest genre pedagogies. Flowerdew (2000) reported the efforts of an experienced NNL writer to publish the findings from his doctoral dissertation as a journal article and found that success came only after significant assistance from an outside editor and an editor from the journal. Flowerdew noted that the type of assistance received is an uncommon occurrence, indicating that prolonged genre engagement and academic success may not be sufficient to meet the requirements of publication. This concern was echoed by Li (2007) who recommended additional pedagogical support for the “apprentice scholar” as well as genre interrogation and criticism:

An important task of such pedagogical support would be to develop in these students a critical awareness for the linguistic and rhetorical aspects of research writing by utilizing various resources of learning... Through critical lens, apprentice scholars develop an understanding of the sociopolitical nature of writing for publication—with the various power disparities embedded in the undertaking; the apprentices also come to see that discursive norms sanctioned in the Anglo-American publication world, by being socially constructed, are open to contestation by the members (NES and NNES members alike) of the scientific community, and they themselves as the future generations of scientists will be responsible for the future of the norms (pp. 73-74).

Leki’s (2003) study provided another indication that traditional academic discourse by itself may not fully prepare students for the writing they need to produce later in life. This research consisted of a case study of a Chinese undergraduate nursing student’s literacy experiences in her major. The student experienced the greatest difficulty with nonacademic texts such as nursing care plans, indicating that her prior experiences with English had left her underprepared for the nursing genre. These studies indicate that traditional academic preparation does not necessarily help non-native writers engage the genre(s) in which they aspire to participate. Experience in multiple genres, including fiction, can help students learn to write.

Process and genre pedagogies are often discussed as opposites on a spectrum when, in fact, they may be complementary. Badger and White (2000) recommend a merging of process and genre pedagogies to investigate not only the linguistic features and social features of a text, but also to analyze how writers within a genre make the choices that form the final product:

While genre analysis focuses on the language used in a particular text, we would want to include processes by which writers produce a text reflecting these elements under the term 'process genre'. This would cover the process by which writers decide what aspects...should be highlighted, as well as the knowledge of the appropriate language (p. 158).

Badger and White (2000) explain that learners who are unfamiliar with the genre can rely on the teacher, model texts within the genre, and other learners to scaffold their understanding. After conducting a needs analysis of Ukrainian EFL students, Tarnopolsky (2000) designed a basic EFL writing course using the process-genre approach. The original course design failed because its composing assignments did not hold the students' interest. As a result, Tarnopolsky modified the course to include "writing for fun" assignments that incorporated a variety of topics and allowed the students to play with language. The results of end-of-the-course testing (conducted with students in two separate semesters) showed that the novice writers made significant improvement in writing sophistication. The study indicated that creativity was a key factor in writing motivation which, in turn, led to improvement.

After reviewing the principal orientations to NNL writing pedagogy, Hyland (2003a) suggested that a combination of process and genre approaches could be effective:

The debate boils down to the relative merits of predominantly text-focused pedagogies, which emphasize the social nature of writing, and more writer-centered process methods, which stress its more cognitive aspects. By laying out the main attributes of these two orientations side-by-side, however, it can be seen

how the strengths of one might complement the weaknesses of the other... Writing is a sociocognitive activity which involves skills in planning and drafting as well as knowledge of language, contexts, and audiences (p. 23).

Ramanathan and Kaplan (2000) explained that genres are too often interpreted as rigid and unchanging whereas in reality they are dynamic and allow for creativity:

Individual writers in different discourse communities, as their social/disciplinary selves develop, may motivate genre-changes by producing texts that are structured differently from the norm (sometimes to reflect their feelings and views). It is partially through such creative efforts that individual writers create newer “textual spaces”; it is through such creations that existing social expectations and practices get challenged, questioned, and in some cases, eventually recast (p. 183).

NNL writers can be encouraged to try different styles and take risks in their composing to become agents of change—a role usually reserved for native speakers/writers. Dudley-Evans (1997) went a step further to recommend that NNL scholars incorporate rhetorical features of their native composing into journal articles to broaden the perspective of research presentation and as a valid form of discourse (Lam, 2000). Nevertheless, current NNL composing pedagogy favors a limited perspective on genres and offers few opportunities for non-native writers to experiment (Hanauer, 2003).

NNL writing studies that address genre typically do not examine how the NL influences the text in the target language nor do they compare the role of genre in NL and NNL composing. Tardy (2006) conducted a survey of 60 empirical studies on native- and non-native-language genre learning, concluding that most studies focused on a single language group at a time. Tardy suggested additional research into genre writing that incorporated both NL and NNL writers. The genre studies and process-genre studies discussed were based on academic writing. Similar research needs to be conducted using

creative writing to determine how invention occurs as students write within a process-genre pedagogy.

Non-Academic NNL Composing: Creative Writing

Proponents of communicative language teaching have long proposed that students write for audiences other than the teacher (Rivers, 1975; Scott, 1996; Omaggio Hadley, 2001; Elgar, 2002; Krug, 2004; Peng, Fitzgerald, & Park, 2006). Some foreign-language teachers have incorporated handcrafted books into their curriculum (Dupuy and McQuillan 1997; Krashen, 2003) that are created by intermediate level students to be used in elementary level classes. Intermediate students write without looking up words in a dictionary to ensure that the vocabulary is appropriate for beginners (Krashen, 2004). This “publication” of student work, even to a small audience, can lead students to experiment more with form and style (Loomis, 2006). Others have proposed literacy partnerships wherein college students or high school students produce texts to be used in emerging literacy situations such as reading programs and elementary school classes (Parks and Goldblatt, 2000) or having emerging readers and writers create their own books as a means of engaging in various genres (Calkins & Harwayne, 1991).

Dvorak (2004) expressed concern about limiting ESL writers to academic discourse, suggesting using creative writing activities in writing center tutoring sessions so that ELLs might “express themselves in more creative and colloquial terms, ways nonnative speakers are more likely to hear and speak English when not in classrooms” (p. 127). Nevertheless, researchers in non-native-language writing have conducted very few studies in this area. Matsuda et al (2003) reviewed the scholarship on NNL writing and concluded that studies conducted thus far lack variety in the range of genres and

contexts. Non-academic writing, particularly creative writing, is absent in most of the research.

Reynolds (2005) compared 189 ESL learners to 546 students in regular language arts classes in grades 5-8 and found that the ESL learners exhibited less rhetorical flexibility due to lower grammatical competence and lack of practice writing for a variety of audiences. As a result, Reynolds suggested having students write shorter, in-class essays addressed to several different types of audiences. Non-academic texts, particularly fiction, can provide opportunities for to engage a variety of readers.

Using fiction can allow students to experiment with different points of view in narration which can significantly affect the quantity and quality of the texts they produce. Kamimura and Oi (2001) reported on the Japanese EFL students composing fiction stories in first and third person narration. When low proficiency writers switched from first person to third person, the quality and quantity of texts for both higher and lower proficiency students declined. When switching from third person to first person narration, both groups, particularly the higher proficiency students, showed quantitative and qualitative improvement. The researchers hypothesized that the ability to identify with the protagonist in the fictional story was a lower cognitive demand than a more objective perspective as an onlooker. This study invites further research into the composing experiences in different narration styles in NNL fiction writing. Tickoo's (2001) research implied that narrative could be used to build skills transferable to more academic contexts. In this study, Tickoo examined the narrative and expository texts of 35 ESL writers to discover if the attention-getting device of crisis was used in both types of essays. She found that although published writers used crisis in both types of texts, the

ESL texts lacked this element in both narrative and expository modes. Tickoo suggested having students analyze model texts to identify whether or not they have the crisis convention, discussing how crisis might be incorporated in texts where it is absent, and having students produce the convention first in narrative, then in expository texts. Finally, Tickoo posited since crisis in narrative prose was the most “transparent,” students could be asked to produce the crisis convention in this mode before attempting crisis in expository prose.

The use of fiction in the non-native-language class could create an environment conducive to “flow” experiences (see Csikszentmihalyi, 1997a, 1997b). The motivating influence of flow observed in NL writing (Abbott, 2000) has not yet been researched in NNL composing, although Egbert (2003) explored the relationship between flow experiences and general foreign language learning. Egbert found four aspects of learning tasks that contributed to flow: Challenge and skills, attention, interest, and control. Although this study related to language learning in general, the conclusions might apply to foreign language writing. Creative writing can challenge students’ skills, can help to hold their attention, can relate to the writers’ interests, and can give the author creative control.

Audience and the NNL Composing Process

As in NL composing, a better understanding of the target genre can help writers choose how to shape their texts rhetorically to engage the proposed readers (Schaub, 1995); however, few studies have been completed in the area of non-native-language composing for audience (Johns, 1990).

Mangelsdorf, Roen and Taylor (1990) studied 45 international students in a first-semester ESL composition course. Three groups of fifteen students each were assigned to “one of three treatment conditions: no attention to audience, attention to audience before and during drafting, and attention to audience before and during revising” (p. 236). Results indicated the effectiveness of using a list of questions about the audience in both drafting and revising, and also indicated that the classroom’s collaborative context contributed to increased audience awareness. The authors reported that students who received no audience questions actually made the greatest improvement between composing tasks, although they had the lowest holistic score overall. There is an indication that these inexperienced NNL writers were not debilitated by being directed to consider their audience while composing and revising. Rather than observing the composing processes, Mangelsdorf, et al drew their conclusions based on students’ perceptions of what they did with audience and examination of the product. This study is particularly important as it is one of the very few NNL audience studies focused on inexperienced NNL writers. However, by addressing only NNL composing without a NL comparison, it is unknown how these writers address audience habitually in their native tongues and how this may have had an impact on the NNL composing experience.

Raimes (1985) discovered that her unskilled students did not address the issue of the reader during their writing processes; she hypothesized that the limitations of the writing task may have restricted the students from discourse concerns such as audience. Additionally, it was possible that students simply disregarded the artificial audience provided in the topic and focused on the real audience—the teacher:

When these ESL students did address the notion of a reader, it was to the artificial one provided in Topic B. They saw that for what it was: a

teacher's attempt to dress up a mundane school-sponsored writing assignment. Instead, even with Topic A, some of them managed to establish for themselves at least a real listener, if not a real reader. Four of these writers, through their comments, laughs, and an intonation indicative of real communicative speech, showed an awareness of me, their teacher, as an audience (p. 251).

Students may be much more concerned with audience than their teachers realize; that notwithstanding, the audience that concerns them most is the one that controls the grade on the assignment.

Rorschach (1986) studied three advanced ESL writers to investigate how audience awareness influenced revisions. Each student wrote two essays in English as a second/other language and received instruction on revision between the two writing assignments. Rorschach's research indicated that the participants' interpretations of reader controlled most of their composing decisions, and they made organizational choices that reflected a desire to satisfy the reader, who was the teacher/evaluator in this case. The participants demonstrated a narrow view of composing styles, yet this indicated they were very skilled at adapting to the reader in the context provided (academic prose requested by a teacher). These writers stifled their own creativity in the second essay in order to conform to the prescribed expository style. Rorschach termed this phenomenon the "closing down effect" which she hypothesized derived from pressure to meet criteria set forth by the teacher. Students responded to instructions by placing a higher emphasis on organization than on the development of ideas. Thus Rorschach's students misconstrued the reader's expectations. This research involved writing for an imagined academic audience (or for the teacher as audience); therefore it is unclear how well these students would attempt to meet the needs of a non-academic audience. Although addressing the effect of audience awareness on composing, this

study leaves the issue of NL/NNL transfer when composing for a real (as opposed to imagined) audience unexplored—an indication of a need for further research.

Artificial composing tasks in the non-native-language classroom can create texts inappropriate for the genre. Hansen (2000) conducted a case study of an EAP graduate student and found that writing for a very specific audience (mathematicians) but being evaluated by a non-expert in the domain (the writing teacher) confused the writer's understanding of audience and purpose. The lack of audience authenticity created a tension between writing for the discourse community of mathematicians and writing for the teacher as audience; this conflict caused writer's block and a product that dissatisfied the writer and was inappropriate for the proposed discourse community.

The teacher as the audience, as opposed to others who will read and interpret the text, can interfere in the composing process. Wong (2005) used compose-aloud protocols to observe four experienced NNL graduate student writers (who were also teachers) composing an essay as a class assignment. Each writer demonstrated a different mental representation of the audience, although the final product was to be evaluated by the same teacher. One student composed strictly for the teacher as an evaluator, a second student imagined the teacher as a collaborator or coach, another participant pictured his students as the readers, and the final writer initially composed for herself as a means of discovery learning and then changed her perspective and began to write for colleagues. The study found that picturing the teacher as an evaluator as the audience limited the variety of composing strategies and reduced risk-taking and innovation. The research conducted by Raimes (1985), Rorschach (1986), Hansen (2000), and Wong (2005)

indicate a need to investigate composing for an audience other than classroom peers or the teacher.

Writers who compose in more than one language can include more diversity in the ways in which they engage the reader in their texts than the typical features of the discourse community. Scarcella (1984) explored the hypothesis that more proficient writers would be more likely to have orientations that effectively engaged the interest of the reader. Students were assigned to write about changes that took place in their countries in the last ten years. Scarcella discovered that non-native speakers gave longer historical introductions than native speakers and asserted that these longer orientations in expository essays violated a norm that native speakers did not violate. Nevertheless, since the topics of the compositions related to cultural and political issues with which the typical American is unacquainted, the writers may have assumed that the reader was ignorant of the basic facts necessary to relate to their compositions. Rather than being an indication of failure to understand the audience's expectations and needs, the longer historical narrative written by non-native speakers might have been a conscious choice to introduce rhetorical features of their culture to an American audience. Since this study did not observe the NL composing of the NNL participants, composing behavior transfer was not an aspect of the inquiry.

Canagarajah (2006) compared writing samples from a published researcher composing on the same (academic) topic in the NL and NNL to discover how different languages, audiences, and publishing contexts affected the texts. The findings indicated that the writer creatively chose which discourse conventions to include and represented identity in different ways in each of the publishing situations. None of the texts fully

represented the typical features of discourse published in the genres; however, the author was published and his work received within the discourse communities. Canagarajah concluded that multilingual and postcolonial subjects can negotiate literary conventions in new and creative ways, and this can have pedagogical implications:

We must encourage students to stop focusing on writing as a narrowly defined process of text construction. Writing is rhetorical negotiation for achieving social meanings and functions. In other words, writing is not just constitutive, it is also performative... Texts are not objective and transparent, written only to reveal certain view points or information. Texts are also representational. We can't avoid displaying our identities, values, and interests in the texts we compose (p. 602).

Both of these studies indicate that NNL writers add variety to their strategies for engaging the audience by the very nature of being multilingual. However, more research must be conducted exploring how writers approach the issue of audience in both their native and non-native languages before drawing conclusions.

Based on a survey of existing research in the field of native language skill transfer in non-native-language composing processes, it is evident that a gap exists. Of the many studies that compared NL and NNL composing processes, few studies have also dealt with writing for an audience. Furthermore, the preponderance of NNL composition research relating to audience addresses academic writing with only the teacher as the ultimate reader. Creative writing provides opportunities to address different types of readerships and can even be “published” (or disseminated) outside of the classroom. Creative writing, particularly creative fiction writing, has not received much attention in either NL or NNL research.

CHAPTER 3

METHODOLOGY

Justification of Methodology

Ethnographic, naturalistic research is well suited to investigate phenomena such as composing behaviors and classroom interaction. Lincoln and Guba (1985) explained how the social and behavioral sciences in particular lend themselves to a naturalistic research methodology:

Finally, it seems clear that whatever may be the state of affairs regarding paradigm fit in the so-called hard and life sciences, the naturalistic paradigm provides a better degree of fit with substantive paradigms in the areas of social/behavioral research...[I]t is not legitimate to use an inquiry paradigm resting on assumptions that cannot be justified in the data field. And where, today, *especially* in the social/behavioral sciences, can one investigate a phenomenon about which one could assert a tangible reality, independence of the observer, stability over all time and context factors, direct and unidirectional causality, and freedom from value constructions? (pp. 66-68)

Thus the social and behavioral sciences have a multitude of variables that cannot be controlled and studied under a traditional research paradigm. As researching the writing process involves a study of human behavior, writing processes do not lend themselves to traditional, quantitative research.

Ethnographic, naturalistic research opens the doors of the classroom to the research community at large and elucidates classroom practices and interactions for the research participants themselves. The events that transpire within a writing classroom are transitory and unique to a specific class with a certain teacher during a particular period of time. Thus the interaction in individual composition classrooms will never happen entirely the same way in the future, even when attempts are made to keep instructional conditions the same between academic years or semesters. North (1987) noted the fleeting nature of observable writing behaviors and how ethnography can be used to document these phenomena:

Ethnographic investigators go into a community, observe (by whatever variety of means) what happens there, and then produce an account—which they will try to verify or ground in a variety of ways—of what happened. The phenomena observed are gone, will not occur again, and therefore cannot be investigated again. What remains, then, is whatever the investigators have managed to turn into words (p. 277).

Ethnography is ideal for documenting such transitory events as composing behaviors; it is a research design that recognizes that the parts cannot be separated from the whole in an attempt to observe a social function such as writing.

Research validity in the traditional paradigm is based on replicability and generalizability. Yet the very notion that studies of social situations can be generalized has been called into question. Lincoln and Guba (1985) have defined *generalization* as “assertions of *enduring* value that are *context-free*” (p. 107). Nevertheless, the inclusion of social factors implies the presence of context and contradicts the possibility of generalizability if one is not isolating discrete variables to be compared with a control group. This would certainly indicate that studies which include multiple variables (where a control group is not possible) cannot be expected to be generalizable. Furthermore, Lincoln and Guba (1985) have identified a number of deficiencies in the traditional concept of generalization:

- Assumption of determinism
- Dependence on inductive logic (drawing general conclusions about particular experiences)
- Assumption of freedom from time and context (if a researcher creates the same conditions s/he can expect the same results)
- Entrapment in the nomothetic-ideographic dilemma (generalizations are “lawlike” and research situations are based on individuals. Practitioners cannot base their treatment of individuals solely based on generalizations--one must also consider the unique nature of individual cases)
- Entrapment in a reductionist fallacy (pp. 112-119)

Thus studies which involve the highly unpredictable element of human behavior cannot be considered “generalizable” for a myriad of reasons. Since there is no other setting

exactly like the one being studied with its unique variables, no other study could duplicate the research premise. Any attempt to focus on isolated variables within a social setting would result in an incomplete view of the actual phenomena being researched. Lincoln and Guba suggest that the term “fittingness” would be more appropriate when comparing studies. As no one law is being used to draw conclusions, a researcher must rely on working hypotheses within research contexts and discover to what extent the situations are or are not similar:

Now an inquirer cannot know all the contexts to which someone may wish to transfer working hypotheses; one cannot reasonably expect him or her to indicate the range of contexts to which there might be some transferability. But it is entirely reasonable to expect an inquirer to provide sufficient information about the context in which an inquiry is carried out so that anyone else interested in transferability has a base of information appropriate to the judgment. . . The description must specify everything that a reader may need to know in order to understand the findings (findings are not part of the thick description, although they must be interpreted in the terms of the factors thickly described); this collectivity is sometimes called the “mélange of descriptors” (pp. 124-125).

A “thick description” provides insight into experiences within a set period of time in a unique context such as in a classroom writing environment. The students in a class vary from semester to semester and it would be impossible to predict how any particular group of students will behave in the future based on the performance of past classes.

Personalities, learning strategies, constraints on students’ time and attention due to course loads or personal/family situations, etc. have a tremendous impact on how students will interact in a classroom environment, and a researcher could not possibly replicate the class dynamic. That notwithstanding, it is possible to describe these conditions and variables that the researcher observes or to which the researcher is privy based on interviews with participants.

A lack of generalizability does not undermine value of ethnographic research nor should it indicate a lack of relevance to the academic community at large as Erlandson, et al (1993) explain:

The naturalistic researcher, however, does not maintain that knowledge gained from one context will have no relevance for other contexts or for the same context in another time frame. “Transferability” across contexts may occur because of shared characteristics. However, the basis for transferring knowledge emanates from a very different starting point. Rather than attempting to select isolated variables that are equivalent across contexts, the naturalistic researcher attempts to describe in great detail the interrelationships and intricacies of the context being studied. Thus the result of the study is a description that will not be replicated anywhere. The “thick description” that has been generated, however, enables observers of other contexts to make tentative judgments about the applicability of certain observations for their contexts (pp. 32-33).

Thus the consumers of research decide for themselves what aspects of an ethnographic study would apply to their own individual contexts. The goal of conducting similar studies (which could never be identical) would be to create an aggregate body of research from which consumers could draw their own conclusions based on the resonance of their own circumstances to that of the researchers. Highly individualistic, classroom contexts studied in depth and offered in the form of ethnography would allow researchers to begin to analyze how classrooms that share certain characteristics tend to encourage or discourage some types of student behavior. This value of ethnography, on the other hand, requires that future studies be conducted. Nevertheless, the individual ethnographic study is valuable in itself (apart from the possibility of later comparison) due to the depth of understanding one can gain from the detailed naturalistic research report, as Erlandson et al (1993) set forth:

[T]he intricacy of the context that is revealed by naturalistic inquiry permits applications to interpersonal settings that are impossible with most studies that follow prevailing research strategies. While no naturalistic study ever describes or explains a context fully, a well-done naturalistic study can come closer to such an explanation than prevailing research strategies. . . Interpretation is both limited and enriched by context. Interpretation is limited as context drives constantly toward greater specificity; at the same time the accumulation of specific detail provided by context describes a set of intricate relationships that bring the researcher or reader vicariously into the setting (pp. 17-18).

It is with the intention of inviting readers to share vicariously in this unique classroom environment that this research is proposed. It is hoped that those who are teachers and

researchers in both native- and non-native-language composition will gain insight into this group of students and be able to draw conclusions about how these insights may inform their own practices.

Research Setting

This two-phase research project took place at a small private university in the Southeast, hereafter referred to by the pseudonym Southeast University or SU. Southeast University is a religious liberal arts college with an enrollment of approximately 4500 students including both graduate and undergraduate students. Most undergraduate students live on campus and are typically 17-23 years old, coming from a middle-class conservative religious background. Participants' names were changed to pseudonyms to respect their privacy.

Table 1: *Study Participants*

	Group	Writing courses completed	Major	Motivation phase ¹
Alex	NL	FW, CW1	Religious Studies	2-3
Mindy	NL	FW, CW1	Commercial Writing	4
Becky	NL	FW, CW1	English	3
Gwen	NL	FW, CW1, CW2	Commercial Writing	4
Cara	FFL	FW, CW1, CW2	Missions	4
Kate	FFL	FW	Elementary Education / Music	4
Fran	FFL	FW	Speech	2
Keli	FFL	FW, CW1, CW2	English / History	4
Val	FFL	FW	Speech	2-3

Explanation of abbreviations:

NL: Native language (English)

FFL: French as a foreign language

FW: Freshman writing sequence EN 101-102

CW1= Currently enrolled in or completed a basic creative writing course

CW2= Currently enrolled in or completed an advanced creative writing course

¹ Based on Lipstein & Renninger's (2007) writing motivation phase scale (levels 1-4)

Data Collection Part One: Native Language Case Studies

Students in Creative Writing classes at Southeastern University were invited to meet with the researcher outside of class time to compose children's stories in English. Students engaged in as many composing sessions as they felt necessary to complete the project. To encourage participation in the research, the study conditions were set so that some participants could use the texts they produced to follow the requirements specified for a class assignment. As a result, no minimum or maximum length was requested. Informed consent forms were provided on the first day the students and researcher met, and students were offered the opportunity to withdraw consent at any time. A total of six students volunteered for the project: one male and five females. One female student withdrew from the study after two composing sessions explaining that she needed to devote more time to her class assignments, another female student withdrew during the member-checking phase, leaving a total of four case study participants.

Participants in this phase of research met with the researcher in a faculty lounge at SU when their schedule and the researcher's schedule were mutually agreeable, usually in the evenings or on Saturdays. The researcher observed each participant's composing process, keeping detailed field notes. At the end of each session, students were interviewed based on the observations, and the researcher kept a copy of all work produced during the writing session. Participants were asked to refrain from working on their drafts when they could not be observed. Each student's native language writing process was analyzed based on observations (field notes), participant drafts, and interviews. Participants were also asked to comment on the observations and analyses.

Data Collection Part Two: French Class Microethnography

The first part of the research involved documenting the composing behaviors of students during a six-week in-class writing project as part of a second-semester intermediate French-as-a Foreign-Language (FFL) class. Intermediate French classes at SU are typically small; the enrollment for the semester the study took place was ten students, three males and seven females. Only one section of each level is offered each semester, and the teacher/researcher has been the only French teacher at SU since 1996. Although the first half of each class session was devoted to the curriculum activities recommended by the course text; the second half of each class was reserved for students to apply the French they had acquired by composing short children's stories in French. This long-term class project had been part of the curriculum for three years prior to the study. The activities of all students were documented as students met with the instructor on a weekly basis to consult about their composing process. On the last day of class, students were invited to sign an informed consent so that the teacher/researcher could use the data collected. To protect the students from feeling coerced, these forms were collected by a colleague and not reviewed until after final grades for the course had been submitted.

To control variables, the only students included were those who came from a monolingual English background, who had limited experience studying French (no more than two years in high school and two years in college), and who had not lived in a French-speaking country. Other students had to be excluded due to not having kept a complete journal, although the journal had been part of the course requirements. All ten

students consented to participate in the study; however, only five students qualified based on the study criteria. All of the qualified students happened to be female.

Data was collected during in-class composing sessions beginning Wednesday, March 18, 2002 continuing through Tuesday, April 30, 2002 meeting on a Monday, Tuesday, Wednesday, Friday schedule with the second half of each fifty-minute class period devoted to composing the stories (approximately two hours each week for a total of twelve hours). To help students pace their composing process, the teacher/researcher divided the class days into four activities: reading, planning, drafting, and revising. Although activities were suggested for the composing sessions, students were informed that they could perform any activity toward the writing project at any time during the sessions.

Introduction and reading phase, days 1-4, March 20-26: On day 1 (Wednesday, March 20) the teacher/researcher introduced the writing project and informed the students that the class's stories would be given to a French-speaking family from Québec. At the outset of the project, no further information about the readers was provided, but the information about the children was available if the students asked. Students were provided with the following resources in addition to the course texts, class notes, and their personal French/English bilingual dictionaries: 4 French/English bilingual dictionaries, a French monolingual dictionary, a thesaurus in French, a French verb dictionary, a book of French idiomatic expressions, 4 French grammar reference books, and approximately 20 published children's books written in French either natively or translated into French from English. During the reading phase (F 3/22, M 3/25, Tu 3/26), students chose the books that they wanted to read from the 20 books provided by the

teacher/researcher. Students were required to write a daily journal entry about their reading experiences including the title and author of the book they read, a brief synopsis, a list of words or phrases they wished to remember, and their opinion about the book(s) and the reading experience. Reading in the target language was intended to provide what Krashen (1985) defined as “comprehensible input”—a necessary precursor to acquisition of a second/foreign language. The reading journal served multiple purposes:

1. Evaluative: The journals allowed the teacher/researcher to evaluate the amount of work students completed for the academic purposes of the course.
2. Pedagogical: Students had a record of new words and phrases they had learned which they could review at a later date.
3. Research: The journals helped to triangulate with observations of in-class interaction, interviews, and the texts produced to describe how many books the students read before beginning planning and how the reading influenced planning and drafting behaviors.

Planning phase, days 5-8 (W 3/27, F 3/29, M 4/1, Tu 4/2): In the class days devoted to planning, students were advised to start thinking about the type of children’s story they would like to write and felt able to write in French. Suggested activities included making notes about plot and characters and brainstorming a list of words or phrases related to their main ideas. Students kept their planning notes in a journal in which they were asked to reflect on the planning they had done, how they interpreted their progress, and their feelings about the composing task.

Planning/Drafting phase, days 9-16 (W 4/3, F 4/5, M 4/8, Tu 4/9, W 4/10, F 4/12, M 4/15, Tu 4/16): Beginning day 9, students were advised to come to class prepared to

write their stories. They were able to refer to their journal entries, the children's stories in French, grammar books, a French dictionary, a French thesaurus, books containing French idioms, and bilingual (French/English, English/French) dictionaries.

Revision phase, days 17-24 (W 4/17, M 4/22, T 4/23², W 4/24, F 4/26, M 4/29, Tu 4/30, 5/1): On day 17, the teacher/researcher reminded students that they should be close to finishing their stories and should leave sufficient time to read over and revise what they had written. The SU administration cancelled classes on day 19, causing students to lose one day from the writing project. On day 22 students turned in their stories for a grammar grade, receiving their compositions with teacher comments and suggestions for structural/grammatical revisions on day 23. On days 20-21 the class met in the computer lab where students were permitted to continue handwriting their drafts or to start typing their stories. The final drafts, in the form that the family would receive it, were due on the day of the final exam (day 24). The composing time on day 23 was dedicated to students discussing their stories and a synthesis discussion of the project.

During each composing session the teacher/researcher kept field notes with regard to activities in which the students were engaged, behaviors they exhibited, and verbal interaction. The students' drafts and journals were collected at the end of each composing session and returned at the beginning of the next. The field notes and observations were also noted in a reflexive journal with preliminary analyses. The participants were interviewed weekly in the teacher/researcher's office and asked to comment on their composing processes, the texts they produced, and the teacher/researcher's observations. Students were also encouraged to ask questions during these interviews. Help with translation and grammar was provided when the students

² This session did not occur because classes were cancelled by the SU administration

requested it in class or during the interviews. To minimize the influence of the teacher as the audience, no comments on the content were provided. The teacher/researcher discussed the study with a colleague in the Modern Languages Department on a weekly basis.

The data collected in the two-part study consisted of the field notes (of observations and interviews) the reflexive journal, and peer debriefing augmented with data obtained from the participants' drafts and journals. Interviews were summarized in the field notes journal and included occasional quoting. To analyze the data, the researcher read through each data source. When evidence of audience-related behavior was noted, the researcher coded the activity with an abbreviation (such as RR for rhetorical revision, COND for condensing, ADD DESC for adding description, etc.). Each time a new behavior was noted, the researcher went through all data sources to see if any similar behavior was observed elsewhere. If so, the code was applied and the behaviors were summarized. Once the data were summarized, at the conclusion of the project, the case study participants were asked to read over and verify the accuracy of the summaries and quotes and to comment on the researcher's conclusions. These research techniques satisfied the ethnography requirements for persistent observation, triangulation (use of multiple research sources), reflexive journal, member checking, peer debriefing, and referential adequacy (Lincoln & Guba, 1985; Erlandson et al, 1993).

CHAPTER 4

PRESENTATION AND INTERPRETATION OF DATA

The goal of this study was to compare the composing behaviors of two groups of experienced native language writers composing for a non-academic audience in two different conditions: one group writing in their native language (English) and one group writing in a non-native language (French).

With little research on audience-related composing behaviors in native-language composition the study of the native-language group provided a basis for comparison with the FFL group study. The cross-domain writing research indicated which aspects of the creative writing composing process were common to native and non-native writing and which behaviors were unique.

Both the native language writers and the French-as-a-Foreign-Language writers had similar experiences writing in their native language, English, as indicated by their completion of EN 101 and EN 102 at Southeast University. Through extensive observation of the participants composing, comparison of the drafts produced during each composing session, and interviews with the students to discuss the behaviors observed, the ways in which the two groups attempted to engage their readers and anticipate the needs of their audience were analyzed.

Since previous composing experiences influence how writers interpret and construct writing tasks and influences composing strategies (El Mortaji, 2001; Zhang, 2006), the researcher interviewed each participant extensively about his or her writing preferences, background, and educational experiences. Students' writing motivation was analyzed using Lipstein and Renninger's (2007) scale:

Phase One Students: Do not think they know much about writing and do not think they are good at writing; think writing is a lot of work, do not revise much, mostly out of confusion about how to approach the task; like feedback that feels specific and manageable; dislike peer conferences because they feel unable to critique others' work.

Phase Two Students: Think of writing as something that must be "done right" to please the teacher; put work into their writing but no more than they put into other assignments; revise in an effort to incorporate teachers' comments; like feedback when it tells them how to do things "right;" like peer conferences but don't use them as they were intended, work near partners, not with them; and consult teacher a lot.

Phase Three Students: Think of writing as an art form and consider themselves writers; gladly spend time working on writing projects; both for school and for personal enjoyment, revise a great deal, mostly to "make it sound right," dislike feedback when it feels like the commentator is trying to tell them how to write; appreciate recognition of their work; dislike peer conferences for the same reasons they are skeptical of feedback.

Phase Four Students: Think of writing as a craft; think they are good writers but also have an awareness of their place in the greater writing community; gladly spend time working on writing projects, both for school and for personal enjoyment; revise a great deal to improve content, structure, style, and mechanics; welcome all constructive feedback, get frustrated when only praise is offered with no suggestions for improvement; appreciate peer conferences, but only if they feel constructive (p. 80).

Next, the composing sessions were summarized to describe the writers' interaction with the researcher, the text, and the composing environment. Finally, the texts themselves were analyzed along with the writers' explanations of the composing decisions they made that related to writing for a specific audience.

The way in which the writers planned their texts and selected a topic gave the first insight into their composing purposes and how they envisioned and attempted to engage the proposed readers. Within the fiction genre, readers have certain expectations of narrative elements, which Martin and Rothery (1986) identified as orientation, complication, crisis, resolution, and coda. Among these, orientation is the element most

likely to first engage the reader's interest in the story. Graves (1989) elaborated on orientation as first lines and leads to set the mood and using key attributes to represent the character. As writers made changes to their stories, revisions also reflected an awareness of how the reader might receive the text.

Each participant's data have been organized and interpreted under a series of categories: background of the writer, composing sessions, topic selection and planning, characteristics of children's fiction (orientation, complication, crisis, resolution, and coda), revisions that indicated audience awareness, and affective features. Pseudonyms were used to protect the students' privacy.

Native Language Writers

Alex

Background of the Writer

The following information on Alex's prior composing experiences came from an extensive writing background interview.

Alex was an avid reader whose interest in writing was more of an avocation than an academic pursuit. Alex volunteered to be part of this study so that he would have an opportunity to write for fun and could help someone with a research project at the same time. As a Religious Studies major with a minor in Speech, Alex was required to take the freshman writing sequence EN 101 and EN 102; however, as an elective he took EN 307, Creative Writing. Alex first learned to write at home as he was home-schooled, and his earliest memory of writing was a book report he had to compose in the fourth grade. Alex started experimenting with creative writing at the age of twelve, and at twenty-two he continued to write as a hobby in his spare time.

Although he did not recall being specifically taught styles of writing such as argumentation, persuasion, and criticism, Alex did learn persuasive techniques as part of a course on public speaking. He remembered that he was taught in EN 102 to focus on correct grammar and to avoid plagiarism. He was not required to write in high school, and at SU, the assignments were only due once or twice per month. Teachers praised his writing's creativity, but he also could recall comments being written on his papers such as "wordy," "no thesis sentence," "fragment," and "run-on."

Although his writing teachers stressed the structural aspects of writing, Alex felt that it was more important to learn to write the types of stories he himself would enjoy reading. In his personal experience, he felt that reading is more important than writing, saying that writing is a "side effect" of reading. He stated that he enjoys sharing his prose with friends and family. His mother and brother told him that they enjoyed his writing, but neither was specific about what features of his writing they preferred. Alex rated himself as a "decent" writer, but he said that he wanted to be a "great" writer someday. He felt that good writing is the type that "once you have finished reading it, you react positively to its creativity and feel a desire to emulate the style of the writer." Alex explained that the most important part of writing is the content, which is followed in importance by organization. He rated grammar and style together as the third most important aspect of writing, explaining that this is how he expressed his ideas in a particular mood.

The aspect of writing that Alex found the most difficult was actually finishing a story. He stated that he could come up with creative ideas and good beginnings, but he was not certain where his stories would end. Often, he never completed the stories that

he wrote for himself, and in his own estimation, finishing a story ranked second in importance to coming up with a clever idea. His own standard for a completed work of fiction was when he has nothing more to say in the story, and the plot was complete. He found it frustrating to have a story that he desperately wanted to finish but did not have the time to complete.

Alex stated that he was not afraid to experiment with silly or light-hearted stories, with different kinds of plots, scenes, and characters, and even different English dialects in his characters' dialogue, but one of his worries was that later in life his funny stories would reflect poorly on his more serious writing. His goal was to be able to sell some of his writing eventually, although he did not plan for writing to be his primary career.

When assigned to write in a college class, Alex explained that he would listen to the requirements, but he preferred to find ways to turn the assignment into something that would interest him, or he would try to find ways to include his own ideas or purposes as part of the assignment. When writing for fun, his first step was choosing a title for his story. He estimated that most of the time he spent in writing was actually thinking about his topic, both before and during the composing process. Alex felt that he typically would spend more time thinking and planning than he would spend composing the first draft. However, during his composing sessions for this research project, Alex spent very little time planning. At one point in his composing interview, he contradicted himself about his planning method, stating that he tended to explore and develop his ideas for stories as he wrote rather than having a fixed plan or outline first. This later comment was supported by his composing behaviors as he planned while generating text. He explained that he would usually "polish" up the story by checking for grammar and

mechanics and preparing the final draft with the remaining ten percent of his composing time. Most of what Alex considered to be revising his ideas was actually done while writing the first draft rather than after all of his ideas had been expressed.

Since Alex wrote primarily for himself, he did not tend to think of any other audience as he wrote. He explained that he did not normally read his writing aloud, although he did read over what he had written. He stated that he enjoyed sharing his writing with others, and though he would ask for opinions, the advice he typically received was to finish a story that he had begun.

Alex did not need a specific mood in order to write, and he explained that for school assignments he found that it was best to just make himself do the work rather than to wait for a mood. He found that once he started writing, he would become more inclined to compose, particularly when doing creative writing. The main difference he saw between academic writing and creative writing was the requirements. When he wrote for himself, his primary criterion was creativity and he stated that he preferred to write fiction stories.

Composing Sessions

Alex came to his first session prepared to compose at the keyboard of the computer. He stated that he always writes compositions for school directly at the computer rather than on paper. He began typing right away, and then paused to read over his text after the first paragraph. He caught some surface-level errors such as spelling errors and punctuation, even stating “my spelling stinks.”

Alex made frequent pauses as he composed, attempting to decide the direction of his story. This was supported by his comment, “I tend to write by the seat of my pants,

making it up as I go along, which is what you tend to do with fiction.” In one case, he paused for six minutes, staring at the computer screen and the picture of eagles on the wall of the lounge. He pecked random letters on the computer keyboard and then erased them. When asked what would happen next in the story, he stated, “I know that Shawn and Mom are going to have to find the eagles’ nest and talk to make friends, which is usual for Mom, and Shawn will go back home to bed.” Most of his pausing related to planning while generating text. Alex explained that the six-minute pause occurred because, although he knew basically what the outcome of the story would be, he “just didn’t know how to get to the ending.”

After an hour and fifteen minutes passed, Alex saved his story to disk for the first time, stating that he was almost done. He ran the word count feature on the computer, and when asked if he had a certain number of words in mind, he replied, “No, I was just curious how much I had written.” He completed his story in one hour and forty-five minutes. Once he printed his document, he did not read over it again during the session. When asked when he would like to schedule his next composing session, he responded that he was finished. He stated, “It is as complete as I usually get it, and my grades mostly reflect that.” Alex was unique among the four NL writers when it came to revisions. All but one of his revisions occurred in this first composing session.

He did not plan to come for a second composing session; however, after returning to his residence hall and reading the story to his roommates, he found one error that bothered him and decided to change “they way was rough” to “the way was rough.” He printed out his new version and then left. Although he did read the story over, he did not find other errors such as using “their” instead of “there” or extra space in front of a

comma, a missing question mark, among others. This behavior was supported by Alex's comment, "I don't like editing my stories."

Topic Selection and Planning

In a post-writing interview, Alex stated that he picked his topic because he wanted to write a funny children's story on a level "easy for a child to understand." Before starting to write, he sat for some time looking around the room. A picture of eagles on the wall of the faculty lounge where he was writing inspired him, and after a few minutes, he began typing his story at the computer. His basic premise was a mother and son going on a hike and running into a pair of talking eagles. Alex's topic selection addressed his own interest (writing a humorous story) and a child's interest (keeping the story simple).

Additionally, his topic was typical of children's literature by incorporating anthropomorphism (i.e. animals taking on human characteristics). To this extent, Alex's planning behaviors demonstrated an awareness of his audience. Nevertheless, one aspect of his writing that did not meet the audience's needs was his failure to explain why the mother and son would so easily accept the fact that these eagles could talk. Beyond topic selection, Alex was not certain about any story details before he began composing. He did not engage in pre-writing planning; instead, he began typing in the actual text of the story, which would vary little from the first to the final draft.

Characteristics of Children's Fiction

Orientation. Graves (1989) explained that the typical first few lines of a fictional story set the mood, stage, or tone; Alex's story begins in such a way. In the first two paragraphs of his composition, Alex described the setting of the story and created a mood of isolation:

Shawn gazed out the window. The sandy desert stretched out in front of his house 'till it seemed to be swallowed up by the horizon. Every so often, he could see a tuft of weeds, or a rock, but mainly the view was of the sand and the sky. It was lonely in a way; but more of a good lonely.

Shawn lived on the edge of town. Canyon Mesa was the name. It was a small town in the middle of the desert that really had no reason for being other than someone decided to live there. There weren't a lot of kids on Shawn's side of town, but Shawn wasn't going to let the fact that no one was around deter him from the joy of having friends.³

Alex explained that he wanted the reader to understand that Shawn lived in the middle of nowhere but his imagination opened up his world. The end of his second paragraph foreshadowed that Shawn would make friends in an unusual way, and this was explained later in the story when Shawn and his mother befriend a pair of talking eagles. In addition to describing the setting and creating a mood, Alex developed his main character, Shawn, as a rather isolated child whose “tomboyish” mother took on the role of being his friend:

His mom was not a normal sort of mom in one regard: in matters of snakes and toads and cactus and all other matters of things that girls normally don't like, she was an expert. She would pick up beetles and play with spiders and when she was a little girl, she could out climb, out fox, out run any boy in her school. So Shawn had the good idea that he could go on a hike with his mom today, and as she looked up from doing some various adultish things, Shawn could tell she had that glint in her eye.

The description of the mother as not being afraid of “all matters of things that girls normally don't like” laid a foundation for the mother and son to go on a hike in the canyon. Later, it was established that they had gone on this type of hike before:

They didn't need to talk much, they had both been their enough to know the way. Mom always took a picture from the top of Eagles' point and then they would go down into the canyon.

³ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

Furthermore, by adding the detail that the mother “always took a picture from the top of Eagles’ point,” Alex allowed the reader to understand that Shawn’s mother most likely had brought a camera with her; therefore, they were able to take a picture later with the pair of eagles.

Nevertheless, the orientation of the female characters cast them in stereotypical roles. The woman in Alex’s story was presented as “Shawn’s mother” even though the female eagle was introduced as “Cathy.” Alex’s attempt to develop his character by listing her interests was offset by his failure to provide her with an identity. Both the mother and the female eagle act as the caregivers and nurturers in the story. The mother prepared the meal for the hike and the two female characters acted in the role of secretaries exchanging contact information. Alex did, however, include non-traditional elements—there was no father mentioned and the mother liked hiking (although the reader is told that this is unusual for women).

The rhetorical strategies Alex uses for reader orientation are typical of the fiction genre. He established a setting and a mood and he used key characteristics to represent the character as a whole; however, the characters were cast in somewhat stereotypical gender roles.

. Alex set the stage for a hike by explaining how Shawn’s mother liked “all matter of things that girls normally don’t like” such as exploring the outdoors. He described filling canteens and putting on sunscreen, then driving to the rock called Eagles’ Point. The mother and son hiked up the mountain and decided to look for an eagle’s nest; this led to meeting the eagle couple.

Crisis. The story did not have a “crisis” moment; however, there was a surprising encounter with talking eagles. Alex considered this the key moment in the story because the interaction between the “married” eagles amused him.

Resolution. Shawn’s mother gave the eagles directions to where they wanted to go and then shared lunch with them. After lunch, the eagles left and the mother and son returned home:

The two eagles said their thanks and Shawn’s mother and Cathy [the female eagle] exchanged addresses so they could write. They all said good-bye and in no time the eagles left. Then Shawn and his mom slowly made their way back to the car. That night Shawn slept soundly. He had enjoyed his adventure.

Coda. With no message behind the plot, Alex did not have a concluding comment; there was, however, a “post script”:

And a matter of fact, two weeks later he got a postcard from Frederick and Cathy who were enjoying their vacation at Eagle Ridge.

Audience-Related Revisions

Of all the NL writers, Alex made the fewest lexical changes. He deleted portions as he wrote, but he explained in an interview that this was due to planning: “I wasn’t sure what I wanted to happen next.” When re-reading his story, Alex only changed two words unrelated to spelling concerns. His first lexical change affected the pace of his story:

Original version	Revised version
<i>... in order to be ready for a day’s adventuring, which is just the very thing that a Shawn had decided to do today.</i>	<i>... in order to be ready for a day’s adventuring, which is just the very thing that a Shawn had decided that he was going to do today.</i>

The addition of the phrase “that he was going” emphasized the hike that was to happen in the future rather than focusing on the decision which was made in the past. Alex’s focus

on content is indicated by retaining the article error even after re-reading and revising the sentence. His final lexical substitution was done to avoid repetition:

Original version	Revised version
<i>...the other voice piped in... “Hello.” Shawn’s mom piped up...</i>	<i>...the other voice piped in... “Hello.” Shawn’s mom called...</i>

Alex felt that originality or novelty was the key to good writing, and repeating the verb so close together would bore the reader. Although he was aware of the need to avoid redundancy, in other portions of his story, Alex did not eliminate or rephrase repeated words:

It was lonely in a way; but more of a good lonely...

From a ways a way...

So the four split the lunch; and although, they didn’t have as much as they could have liked, they did have a good time and thought it a rather nice lunch.

The fact that he failed to eliminate the repetition did not indicate that he was unable to recognize it; rather, it was more likely due to a lack of revision. In his writing background interview, Alex explained that he considers a work of fiction completed when he has nothing more to say in the story and “the plot is complete.” Revising does not factor into his definition of completion, and this has a negative effect on his composing process.

Alex re-read his composing frequently as he planned what he would write next. After going back over a portion, he sometimes added detail to his story. In the following example, Alex allowed the reader into the thoughts of his main characters:

Original version	Revised version
<i>So the four split the lunch; and although, they didn’t have as much as they could have liked, they did have a good time.</i>	<i>So the four split the lunch; and although, they didn’t have as much as they could have liked, they did have a good time and thought it a rather nice lunch.</i>

This addition is the only point in the short story that the omniscient viewpoint shifts from the main character, Shawn, to others. Alex also added a hedging device that explained the characters' perception of the male eagle:

Original version	Revised version
<i>"Oh, sorry." he said trying to keep his dignity. "My name is Frederick..."</i>	<i>"Oh, sorry." he said trying to keep some of his dignity. "My name is Frederick..."</i>

By adding "some of" before "dignity," Alex attempted to emphasize that the eagle had already acted in an undignified way. One additional hedge was intended to make an image less specific:

Original version	Revised version
<i>"Let's look up their." Shawn said pointing up a little way. "The rocks form a hill and it would be a good place to have a nest."</i>	<i>"Let's look up their." Shawn said pointing up a little way. "The rocks make some sort of hill and it would be a good place to have a nest."</i>

Adding "some sort of" to "hill" increased ambiguity rather than clarifying the type of hill for the reader. Alex stated that he did not want the hill to seem like something Shawn had already seen; the mother and son were supposed to be exploring. All of these revisions occurred during the first composing session before the entire first draft had been completed. Alex's composing process was recursive, with planning, generating, and revising happening simultaneously.

Affective Features

On Lipstein and Renninger's (2007) four-phase scale of writing motivation, Alex was between phases two and three. He exhibited many of the phase three characteristics because he considered himself a writer, he gladly spent time working on school and personal writing projects, and he appreciated recognition of his work; however, he did not revise much (although he was aware this affected the quality of his writing), so he

could not be considered a classic phase three writer. His statement that he does not spend more time on writing than on any other assignment is more reflective of phase two characteristics than of phase three.

Although Alex's composing behaviors placed him lowest on the Lipstein and Renninger motivation scale when compared with the other NL writers, he did exhibit many characteristics of flow as described by Csikszentmihalyi. He stated in his writing background interview that he enjoyed creative writing more than any other type of composing, and it was his love of writing as a hobby that encouraged him to volunteer for the research project. Alex also mentioned that he was more interested in coming up with a creative idea than in even finishing a story. Both of these comments indicate that Alex had a strong sense of control in his composing process. Alex indicated a lack of self-consciousness in his writing because, although he wrote a story for children, he was not shy about sharing what he wrote with his college-aged roommates. When Alex had decided on how to advance his plot, he wrote very quickly, pausing very little. His fluency indicated that he was lost in the task, in a state of "intense concentration." Alex described successful writing as having others react positively to the story's creativity. Although he did not have this feedback until he shared his writing after the composing process, being his own audience, Alex was pleased with this creative idea. He could not recall ever having read a story with talking eagles and he found the interaction between the husband and wife eagle very amusing. He set and achieved his goal for the writing session—to complete the entire story. Nevertheless, when asked to evaluate this story compared to others he had written, he did not feel it was the best he had ever composed. Therefore, Alex indicated five out of seven elements of flow in his writing: a sense of

control, a lack of self-consciousness, intense concentration, feedback that one is succeeding at the task, and clear task goals. He did not indicate a perceived balance of skills and challenge since he felt that if he were willing to spend more time on the story he would have expanded what he had written; he did not feel that he had challenged himself or pushed his abilities very hard. There was also no indication that time passed quickly for Alex as he wrote. His stopping to run a word count and looking at the clock on the computer showed an awareness of time passing.

Composing for children who would actually read his story did not seem to cause Alex anxiety. In fact, he stated that he thought about what he liked and thought the reader would like it, too. His pride in his story was evidenced by sharing it with others between the two composing sessions.

Summary

Alex's composing could be labeled egocentric as he stated that he wrote for himself; however, Alex's audience of "self" seemed to apply to more than just personal writing since he asked his roommates to read his story once he finished. He wrote for readers like himself, those who enjoy creative and amusing stories. Alex included writing conventions that indicated an awareness of the needs of the children who would read the story. He began his story with an orientation to the setting and provided some personality characteristics, although no physical characteristics, to describe his main characters. Although he did not explain how the humans could talk with the eagles in his story, the fact that he included anthropomorphism indicated an awareness of what might interest children. Alex did not express any awareness of having represented gender stereotypically nor how this representation might affect his readers.

The way in which Alex was concerned about his spelling and included background information on the characters in his story indicated that he intended his composing to be more than just private writing. His condemnation of his spelling may also be an echo of what he has heard from writing teachers. As noted in his writing background, teachers have criticized Alex about the form of his composing, but noted little about the content. Alex, unlike his teachers, cares more about the story itself. Without the pressure of a grade, Alex ignored many errors and focused on writing something that he found amusing.

Nevertheless, Alex's story lacked direction. There was no real crisis apart from meeting two talking eagles; the characters simply went on a hike, found something amusing, and went home. There was no change to the characters based on the meeting with the eagles; therefore, the plot's goal was not clear. The story arc was more of a circle: the pre-hike preparation, the hike and meeting the eagles, and the return home to the same conditions before the hike. With the lack of a defining moment or crisis, there was no need for a resolution; however, Alex did include a short coda by having the eagles send a postcard to his main character, Shawn, indicating that without other children around he had developed a different kind of friendship.

Mindy

Background of the Writer

The following information on Mindy's prior composing experiences came from an extensive writing background interview.

Mindy took part in the study during the fall of her sophomore year while majoring in Commercial Writing. She hoped to be able to write professionally after graduation—

possibly penning novels or working for a magazine as an editor or writer. When she began to participate in the study, she originally thought that she would use what she wrote to complete the requirements for a class project, but in the end, she decided not to turn it in. This changed her focus as she wrote; she was primarily worried about word count, but shifted to being more concerned with finishing the story's plot. Mindy volunteered to participate in this study because she wanted to challenge herself, and she thought that it would be good practice for her. At the time that she was working on this children's story, she was nineteen years old. Mindy stated that she had a strong interest in children's literature, having even taken a correspondence course on the topic from the Institute of Children's Literature in Connecticut. As she composed the piece for this research, she wrote keeping the specific age range of children from the ages of eight to eleven in mind.

Although she felt that she began writing in school, Mindy did not recall her earliest composing experiences. She began keeping a journal in the fourth grade, and she continued that practice as an adult. Her high school English courses taught her to write essays, book reports, research papers, and summaries. In addition to her writing teachers, she stated that her mother and grandmother both had a strong influence on the development of her writing skills. With a very busy course load, Mindy found that she had a writing assignment due a minimum of once every two weeks-sometimes even more often. She did not have much experience writing fiction until she took a college-level composition class. In this course, she recalled that her teachers taught about description, characters, and other elements of story and plot development. She had experience writing poems and short stories in college classes, and she wrote some poetry for her own

benefit throughout her high school years. When given her own choice of any type of writing, she stated that she preferred to compose stories.

Overall, Mindy rated herself as an average writer, but she thought she spent a bit more time than the average person in the editing and "polishing" process when she compared her activities to those of her classmates. When asked to rate content, organization, grammar, and style in the order of importance to her writing process, she repeated them back in the same order. Mindy estimated that she usually would spend almost an equal amount of time planning her stories and preparing to write as she would spend editing the content (ideas) in her first draft. Specifically, she would spend about twenty percent of her total writing time in thinking and note taking, and then another five percent of her time is would be spent writing out a specific plan or outline for her composition. Approximately fifteen percent of her total writing time would be spent on the first rough draft, then she would devote thirty percent of her time to revising ideas, twenty percent of her time checking for mechanical and grammatical mistakes, and ten percent of her writing process is spent putting together the final draft after having revised. She explained that she considered her writing complete when there was nothing more that she could revise or add. She felt that she wrote best when she was in the mood to write, but due to the demands of being a college student, she began to force herself to write when she needed to meet a particular deadline. When she was assigned creative writing, the structure of the class forced her to come up with an idea, write the draft, and edit—all within a prescribed period. When she wrote for pleasure, she did not impose any deadlines or requirements on herself.

What Mindy remembered most of the comments her English teachers made about her writing or telling her about the most important aspect of writing was "show; don't tell." In other words, readers should be able to experience the story through action rather than a second-hand report of the action. She had some success in this area, since teachers and other readers told her that her strongest writing feature was her description. Her biggest concern about her writing was that the reader would perceive it as "dull and boring." In fact, the most difficult aspect of writing was coming up with an idea that she felt would interest both her and potential readers. She explained that the most important reason to learn to write was to communicate one's thoughts and feelings so that others could understand them. Good writing, in her opinion, was something that could catch the interest of the reader but also kept that interest until the end of the story; therefore, attention-getting devices and pace were very important in her composing and revising. She also stated it was vital that the reader be able to relate to the story. Reader response was tied in to her definition of a good writer as "someone who is observant and full of ideas/imagination, who can write or communicate those topics for everyone to understand." She stated that she did not enjoy reading her work aloud, either to herself or to others; however, Mindy would allow friends and family to read her writing for themselves. The response of her readers seemed to be one of the strongest motivations for her writing, as evidenced by what she considers her most pleasant writing experience. One of the stories she wrote and allowed her roommates to read evoked such a strong emotional response that they were close to tears, and she derived personal satisfaction from their response. Although she allowed others to read her writing in the past, this semester was the first one where she made a concerted effort to seek advice from peers

on how to improve her writing. When writing stories, she explained that she did not picture any particular audience, with the exception of children's literature. When writing for children, she would try to keep the typical child's interests and comprehension level in mind. Even so, she did not tailor her writing for any one child or imagined child; rather, she would gear her topic and language to the level of children in general.

Composing Sessions

Mindy arrived at the faculty lounge for her first composing session having already completed a brainstorm for her story. She had described the physical appearance of her main character and had written a short list of events that might occur. She initially intended to write a story about a boy named Rufus who learned to face his fear of heights. However, by the end of her first composing session, the only part of the brainstorm that she kept was the physical description of her main character. Ultimately, her short story involved a boy named Jimmy collecting small snakes with his friend, Andrew.

At first, she wrote rapidly on paper, without pausing, as she began to describe her characters and the setting in which the reader first encounters them. After her first fifteen minutes composing, she paused for approximately 1-2 minutes and stared at her text. When asked what she was considering doing next, she responded that she was trying to decide what she needed to add to “make it coherent but not too wordy.” Mindy was attempting to transition from character description into progressing the action of her story. Once her transition was decided, she was able to write again continuously with very brief pauses to re-read. She did not re-read the first page once it was completed; instead, she kept writing, moving on to the next page. Once Mindy knew what she wanted to write, she seemed to have little difficulty putting it on paper.

After her first hour composing, she began to pause more frequently and to re-read what she had written. When asked if she was stuck on finding the next word or on deciding what would happen next in the story, she replied that she was not sure if her story was going to work after all. She felt it was “kind of stagnant” and did not have “enough character.” She said that she was afraid that she would not be able to get this story completed to her satisfaction before it would be due in her class.

Mindy said she might write a different story for her class and simply finish this one to help with the research. She expressed concern that she would be making the researcher spend the whole week with her as she tried to get the story finished. It is possible that the interference of having someone watch her write made planning as she composed more difficult. It did seem that the more closely she was observed the less she was able to write. When observed peripherally, Mindy made more progress. She stated that she was experiencing “writer’s block.” She smiled and said that normally at this point she would “give up and go get some candy.” However, she decided that she wanted to press on. She completed her handwritten draft and decided to type it. Mindy sat at one of the computers and arranged her notebook to read as she typed. She primarily looked directly at her handwritten draft, only glancing occasionally at the computer screen while typing the draft almost exactly as written. The few revisions she made related to typographical errors, spelling, paragraphing, and adding in missing punctuation. However, she did make one change in the detail further describing her main character’s best friend, Andrew. When Mindy had finished typing her first draft, she commented, “I normally don’t write this long – when I get stuck like I did I would leave it for another time.” She seemed pleased to have the story completed. Mindy held up her typed draft

saying, “Now I have the editing left. When I’m done, I’ll have writing all over these pages! Editing is my favorite part. It’s much easier than coming up with the first draft.”

She made plans to meet the following evening; however, the arrival of a tropical storm made that impossible. Mindy was contacted and arrangements were made for her to come on Thursday. Because the students were unable to leave the residence halls due to the storm, she wrote a different story to turn in for her class assignment.

In her second (and final) composing session, Mindy sat on one of the couches and balanced a binder on her lap as a writing surface. She crossed out portions of the typed draft and made additions in the margin. After forty-five minutes of revising by hand, she placed her disk into one of the computers and typed up the changes exactly as she had made in writing. She printed out another copy, read it over, and then stated that she was finished after an hour and fifteen minutes.

Topic Selection and Planning

Mindy began composing with the intention to use her children’s story to fulfill a class writing assignment; thus, at first, she was concerned with meeting length requirements and pleasing her teacher. Mindy had already selected a general topic before her first composing session; however, the plot of her story changed as she wrote.

Although she had a general idea about her characters before she began writing, Mindy did not know exactly what was going to happen in the story. She wrote out an entire draft in her first composing session and completed her editing and revising in a second session.

Mindy’s planning began with converting the list of physical characteristics of her characters into paragraph form. Next, she listed possible conflicts that Rufus would have

to resolve such as his best friend moving away or having to overcome a fear of heights. From these brief notes, she tried a couple of “false start” paragraphs and decided to change her character’s name to Jimmy to “be more appealing.” When she arrived for her second composing session, Mindy mentioned that she had decided not to use her story for class and that she was no longer as concerned with the form of her story as she was with the content.

Mindy’s topic selection was guided not by her own interests but by what might appeal to children. In an interview, Mindy explained that she had written her story with children from ages eight to eleven in mind; therefore, she picked a main character in that age range. She also changed her main character’s name because she felt more children would know someone named Jimmy rather than Rufus. By developing a plot around an activity that might interest children (collecting garter snakes), Mindy demonstrated an awareness of the needs of her audience.

Characteristics of Children’s Fiction

Orientation. Mindy established story background by describing the relationship between the main character, Jimmy, and his friend, Andrew. She began her narration with an “attention getter” that set the scene of two boys capturing garter snakes. After the first snake had been captured, she provided the background to the story:

Jimmy and Andrew, friends, and neighbors, were on a mission to collect as many snakes as possible. Jimmy and Andrew were the same age and about the same height...⁴

In a later revision, she deleted the information about the boys being friends and neighbors, “Although Jimmy and Andrew were the same age and about the same height,

⁴ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

they looked nothing alike.” Mindy stated that she had already demonstrated that the boys were friends by having them playing together, and the fact that they were neighbors seemed obvious from her explanation of why the mother whistled for Jimmy (“She said it saved her voice and sounded better for the neighbors than yelling”). This type of revision reflected Mindy’s belief that a writer should “show” rather than “tell.” She wrote a note to herself at the top of her draft that she needed “more characterization;” however, her later revisions did not serve to develop the characters further. Mindy had considered adding more information about Jimmy and Andrew’s families, but she decided that was unnecessary in such a short story and would not serve to advance her plot.

Mindy used key characteristics to define the entire person (see Graves, 1989).

The character Jimmy was the leader of the two friends and had a penchant for finding trouble. His physical description confirmed the character traits:

Jimmy had bright carrot colored hair that fell in a thick, unruly mop at his ears. From underneath this flaming crown of hair, Jimmy’s wide-set, muddy brown eyes peered mischievously. His nose was crooked from when he had broken it falling out of a tree, and a myriad of freckles stained his face.

Although Mindy provided less description for the other main character, he was intended as a foil to Jimmy:

Andrew, however, had dark brown hair shaved into a crew cut. His green eyes twinkled merrily whenever he grinned.

The green eyes were chosen as a contrast to Jimmy’s brown eyes; however, they could also be symbolic of his being a follower, or envious, a trait that Mindy explained she did not consciously include.

The role of the father was absent in Mindy’s story. Nothing implied that Jimmy’s father was or was not involved in the family; this was left unexplained. Jimmy’s mother

was left unnamed and fairly underdeveloped as a character. Her interpretation of the mother included gender stereotypes. The mother was presented as a caregiver, she reacted to the snakes with disgust, she prepared the meal, and she indicated that she was responsible for cleaning the home.

Complication. Once Mindy had established the premise that the two boys were collecting snakes, she began building up to the point when the jar full of snakes was placed where Jimmy's mother would accidentally knock it on to the floor.

Crisis. The crisis occurred when the jar shattered, leaving a mess of snakes, glass, and two plates full of food on the floor:

Jimmy's voice trailed off as he watched his mother turn around with the paper plates. Her elbow bumped the jar again, sending the glass jar crashing to the floor. The glass shattered, scattering glass and snakes across the floor.

Resolution. The two boys and the mother caught all the snakes and put them outside. The boys were punished by having to help the mother clean for the remainder of the afternoon.

Coda. There was no concluding comment on the story.

Audience-Related Revisions

In most cases, when Mindy added detail to her story she was able to further develop her characters for the reader. In one instance, she clarified why the main character, Jimmy, held up snakes:

Original version	Revised version
<i>He held up his two snakes</i>	<i>He held up his two snakes, showing her how to hold them</i>

The reader could have interpreted that Jimmy held the snakes up to frighten his mother, but her addition of the reason why he held them up added an element of helpfulness to

the character. Later in the same paragraph, Mindy added a sentence that gave insight into the mother’s reaction to the mess made by the boys in the kitchen:

Original version	Revised version
<i>Gingerly, his mother pinched the snake’s head between her fingers.</i>	<i>Gingerly, his mother pinched the snake’s head between her fingers. She looked around at the kitchen.</i>

The addition indicated that Jimmy’s mother was aware of the mess before she sent the boys outside with the snakes. Her sense of order apparently overruled her fear of the snakes themselves. The mother’s personality was reinforced by describing how she interacted with the snake:

Original version	Revised version
<i>Together, they walked outside...</i>	<i>She held the snake in front of her as they walked outside...</i>

Mindy made it clear that the mother did not feel any affection for the snake and was only holding it as a matter of necessity. Most of the lexical substitutions Mindy made either changed the tone of a sentence or gave more description. She attempted to pace her story by changing modals:

Original version	Revised version
<i>Too bad George couldn’t play today. He’s missing all the fun.</i>	<i>Too bad George can’t play today. He’s missing all the fun.</i>

Changing the modal “couldn’t” to “can’t” reinforced the sense of immediacy. Other lexical substitutions were for the sake of clarity or accuracy. In her description of Andrew’s hair, she originally used the verb “cut” but then decided that wasn’t what she meant to say:

Original version	Revised version
<i>Andrew, however, had dark brown hair cut short in a crew cut.</i>	<i>Andrew, however, had dark brown hair shaved into a crew cut.</i>

She rationalized, “I don’t think you can use scissors for a crew cut.” Mindy indicated concern that an inaccurate detail might distract or confuse the reader. In another example of changes made for the sake of clarity, she revised a verb because she felt the connotation was not her intention:

Original version	Revised version
<i>Andrew came loping over...</i>	<i>Andrew raced over...</i>

She explained, “Loping is like ‘lumbering,’ you know, slow. He was excited and should move fast.” Although she did not mention her reader, this change helped to pace the story as faster and build up to the eventual crisis. This coincides with the characteristics described by Martin and Rothery (1986) and Tickoo (2001) of the complication—the sequence of events leading up to the crisis and the crisis itself. Mindy made another substitution when she felt the original choice provided the wrong implication:

Original version	Revised version
<i>...they walked outside and deposited the snakes in the grass.</i>	<i>...they walked outside and placed the snakes in the grass.</i>

She felt “deposited” seemed like an addition to something already there, and she did not want to imply a bunch of other snakes right outside the house.

A final type of lexical substitution was made to avoid repetition:

Original version	Revised version
<i>They each held a snake in each hand</i>	<i>They both held a snake in each hand</i>

Mindy explained that she did not like to read or write the same word over and over. This was an easy change for her to make, but she reported sometimes using a thesaurus while writing. She did not, however, use a thesaurus during the study. Furthermore, she did

not always avoid redundancy; when describing the jar breaking, she used the word glass three times within two sentences.

Mindy felt that extra, unnecessary words would distract her readers, a belief that was largely based on comments she had received in the past from her writing teachers. Therefore, Mindy deleted words and phrases that might have otherwise added detail to her story. In the example below, Mindy did not want to endorse a specific brand name that might be popular now but not popular in the future; thus, she took out the word “Nike:”

Original version	Revised version
<i>An ant explored the surface of Jimmy’s dirt-stained Nike sneakers, and butterflies and bumblebees conducted their forages among the flowers.</i>	<i>An ant explored the surface of Jimmy’s dirt-stained sneakers, and bumblebees conducted their forages among the clover.</i>

Mindy’s reason for deleting “butterflies” was less concrete. She explained that she felt bumblebees were enough, and it sounded silly to have the two together. She also thought that the boys wouldn’t be playing in a flower bed, so she changed the word to clover.

Another case in which Mindy deleted detail involved Andrew’s reaction to a comment made by Jimmy:

Original version	Revised version
<i>“We had a good snake hunting day today, Mommy.” Jimmy announced. Andrew nodded in agreement.</i>	<i>“We had a good snake hunting day today, Mommy.” Jimmy announced.</i>

Mindy’s goal for this comment was to help the reader understand the relationship between Jimmy and his mother and the fact that the mother was distracted. She did not feel Andrew’s reaction was necessary.

It was important to Mindy to keep her story moving along; therefore, when she could combine sentences to condense description in order to get to more action in the story, she did so:

Original version	Revised version
<i>Standing up, Jimmy took a few steps, watching the grass around him. After a few more steps, he paused.</i>	<i>Standing up, Jimmy took a few steps, pausing as he watched the grass.</i>

The point of this scene was the two boys catching a jar full of garter snakes, and Mindy did not feel that the hunt needed that much build-up. She also was concerned about repetition. In one case, Mindy combined sentences to keep the story “from sounding choppy”:

Original version	Revised version
<i>Jimmy pounced. Triumphantly, he held up a foot-long, squirming gardener snake.</i>	<i>Jimmy pounced and triumphantly held up a foot-long, squirming gardener snake.</i>

She explained that she did not like having a lot of short sentences strung together, even if it meant cutting words out of her story. “Sometimes less is better.” In addition to condensing, using the same “less is better” philosophy, Mindy deleted words or phrases if she felt the sentences were just as good without them:

Original version	Revised version
<i>“Quick, get the jar,” Jimmy commanded.</i>	<i>“Quick, get the jar.”</i>

In this case, she felt the context made it clear that Jimmy was speaking, and she also was concerned that the word “commanded” was too strong. Another instance where she felt the context made words unnecessary was the distance Andrew ran to get the jar:

Original version	Revised version
<i>Andrew ran the few yards back to where he had been searching...</i>	<i>Andrew ran back to where he had been searching...</i>

Since it had not taken Andrew long to get to Jimmy previously, clearly the distance couldn't have been very far. Therefore, she omitted "the few yards." Another type of revision was to eliminate awkward phrasing. In the following example, Mindy revised because she felt the reader might misinterpret what she had written:

Original version	Revised version
<i>His green eyes twinkled merrily along with his grin.</i>	<i>His green eyes twinkled merrily whenever he grinned.</i>

In the original version, it sounded as if the eyes as well as the grin were twinkling, but the revision made it clear that his eyes twinkled as a result of the grin.

Mindy revised in order to meet her own standards of good writing which were to catch the interest of the reader and keep that interest until the end of the story.

Affective Features

Mindy thought of herself as an average writer rather than a good writer; but this definition was in comparison to published writers rather than fellow students. She did not think her story was as good as published work that she had read; however, she was pleased with how it came out. This indicated an awareness of her place in the greater writing community. Additionally, she enjoyed writing for school and for pleasure, she revised a great deal, and sought feedback from others on her writing. All of these characteristics place her in the fourth phase on Lipstein and Renninger's (2007) motivation scale.

Although she was motivated to write, metacognitive awareness of her composing process interfered with fluency. When Mindy tried to be "coherent but not wordy" as she wrote her first draft, she had trouble getting the words on paper. When she wrote without consciously monitoring her process, she was able to write quickly. When she was certain

of the direction of her story, she paused less and re-read less; however, when she became self-critical or came to a part of the story where she had not planned, she got temporarily stuck. These pausing behaviors contraindicate flow. However, there was evidence during her more rapid composing that she experienced flow for at least a few short periods of time when she had planned sufficiently and while she was revising. Therefore, when Mindy had clear task goals and was not self-conscious, she wrote more easily and exhibited concentration by not pausing. Within these short periods of time, Mindy demonstrated three characteristics in Csikszentmihalyi's flow theory: clear task goals, lack of self-consciousness, and intense concentration.

Mindy never expressed any anxiety about having a family receive her story; however, the research situation itself caused her concern. She was worried that she was taking up too much of the researcher's time and hesitated in engaging in her normal composing behaviors such as stopping to take a candy break or typing up her story right away. She seemed uncomfortable with being observed as she composed, as evidenced by having writers block until the researcher moved farther away and observed from the side rather than in front where Mindy would notice. Further anxiety was caused by being over-reflective of her composing process based on what teachers had told her about writing. When she thought she was being too wordy or had not yet developed her characters, she became stuck. She wrote with the least amount of difficulty when she had sufficiently planned and was determined to keep the plot advancing. She experienced the most difficulty when she tried to consciously incorporate her concept of "good writing" into her process.

Summary

Mindy indicated a concern for the needs of her audience as she planned and wrote. Her topic selection was based on her perception of what would interest children. By using typical characteristics of the genre, she met the expectations of children's literature. She included orientation for her setting as well as for her main characters, and she included a build up to a crisis (gathering snakes, putting them in a jar, placing the jar precariously on the table, and the jar breaking). Nevertheless, her orientation presented the characters in stereotypical gender roles. After the point of crisis, there was a resolution but no coda.

Mindy's writing background interview indicated that she defined good writing in terms of what would interest the reader. As she wrote, she imagined an audience of eight to eleven year olds and tried to create a plot that they would enjoy. When revising, she made changes in order to develop her characters, to clarify confusing passages, to modify the pace of her story, and to avoid boring her readers. Therefore, Mindy demonstrated attempts to engage her audience throughout her composing process. She also made revisions based on what teachers had told her in the past about good writing, and this indicated that her composing was influenced by the "teacher-as-audience."

Mindy indicated that she preferred writing stories over any other type of composing. Having the opportunity to create her own story allowed her to function within her own definition of a good writer: "someone who is observant and full of ideas and imagination, who can write or communicate those topics for everyone to understand."

Becky

Background of the Writer

The following information on Becky's prior composing experiences came from an extensive writing background interview.

Becky was a junior at the time she participated in the study. She already had plans for a career in teaching after graduation and had aspirations of writing a book at some point in the future. Writing was very important to Becky as she pursued a major in English with a Speech minor at SU. Writing was also an emotional outlet for her. She volunteered to take part in the study because the subject matter, writing children's stories, interested her. She had worked with small children in the past and often made up stories to tell them; however, this story was the first one that she felt "made sense" or was carefully thought-out or planned. She was also able to use the story as a Creative Writing class assignment, where she was required to write a 475-500-word work of fiction with strong characterization. As Becky was growing up, her mother was very involved in her education, particularly from preschool age through second grade when Becky was taught at home. Her earliest memories of a teacher giving instructions on how to write came from her "formal" schooling (i.e. when she was no longer home schooled), around the third or fourth grade when she was assigned to write a story using an entire list of spelling words. In high school, she took the required English courses in which she would write summaries, reports, themes, and essays. She remembered that her teachers taught the traditional modes of composition and required assignments based upon these. In some of her spare time, she wrote poetry for a while, particularly in junior high. Her

teachers in high school complimented her on her writing style, and this encouraged her to continue to write.

At SU, Becky took the Freshman Grammar sequence EN 101 and 102, and then pursued more courses such as Advanced Grammar and Composition and Creative Writing. As part of her Creative Writing class, she wrote many pieces of short fiction. She explained that she tended to write about personal experiences when she had more freedom with a topic; otherwise, she would pick something that not only met the teacher's requirements but also interested her to some degree. She wrote biographical papers on various authors as well as critiques of books or articles. Her writing assignments tended to come due relatively infrequently for an English major (approximately twice per month). She continued to write for pleasure while in college; however, she wrote more short stories rather than the poetry that interested her when she was younger.

Becky's teachers told her that a person's work should be clear and concise, and this advice had an impact on her writing and revising style. She considered good writing "clear, concise, well-organized, and grammatically correct." Based on these criteria, she felt that she was probably a "slightly above-average" writer. She also believed that the most important reason to learn to write was self-expression. Becky rated content as the most important feature of writing, followed in order of importance by style, organization, and then grammar.

Her biggest concern when she wrote was what other would think of it. However, when asked if she thought about a person or group of people as she wrote Becky responded that she did not, with the exception of a children's story. Becky was most gratified by her writing when someone genuinely liked what she has written, and she was

able to tell by the expression on a person's face while he or she was reading. Becky was willing to experiment sometimes with different writing styles and she occasionally had read aloud (to her herself) what she wrote. At times she would allow others such as trusted friends and family to read her writing, but she preferred not to read it aloud to them.

When starting to write, one of the most time consuming and problematic aspects for Becky was coming up with an idea. Once she felt she had a good plan, she could write easily. Becky estimated that she spent forty percent of her time thinking, another two percent taking notes, and about one percent writing out a plan or outline. Therefore, although she spent almost half of her total time planning, she did much of that mentally rather than on paper. She would spend another large portion of her composing time, about thirty percent, writing the first rough draft. Once that is complete, she would spend about ten percent of her time revising the ideas in her writing. Approximately seven percent of her time was dedicated to checking for grammatical errors, and then she would devote another ten percent of her time to writing a final, neat copy of her project. Becky explained that she felt that her composition was complete when she was satisfied with the way that it concluded. She did not need to wait for a particular mood to strike in order to write; she could complete a writing assignment "just about anytime." When it came to writing for pleasure, however, Becky preferred to write when she felt inspired.

Composing Sessions

Becky came to her first composing session without any set idea for a topic. She mentioned that she did not want to decide what to write until she knew the ages of the children who would read her story. When asked what she would normally do when

beginning to write, she replied, “Well, if I have an idea and a computer, I’ll just start writing on the computer. If I don’t have an idea, I like to brainstorm on paper, or even write out the story on paper.” Becky’s first composing session occurred on September 27, and she was required to turn in the project for her creative writing class on October 14; therefore, she was motivated to finish the story quickly. Becky mentioned that she liked to get ahead on her first projects as things tended to get harder later in the semester. She was not sure how long it would take her to write the story: “Sometimes ideas come fast; sometimes, it can take forever.”

Becky sat in an armchair and used a two-inch binder as a writing surface. She began to write down ideas quickly for her story, and in a period of just five minutes, she filled one entire side of a sheet of notebook paper. She wrote without stopping except to briefly re-read. After ten minutes of brainstorming, she went to one of the computers in the faculty lounge. Becky typed rapidly, pausing before writing dialogue but otherwise not stopping to read back over her text until she reached the end of a paragraph. She made changes to her text as she typed, usually involving correcting spelling, punctuation, or typographical errors.

Her longest pauses occurred at the end of her dialogue. She mentioned that she had trouble remembering the correct punctuation to use and she could not decide whether it sounded better to put incisions such as “said” in the middle of a line of dialogue or at the end. She also paused when deciding on the name of a character such as “Thaddeus Q. Pillbug.” Her story contained a series of interactions between a duckling and other animals. She took long pauses at the end of one interaction before beginning the next, unsure how to transition.

As she read back over a portion of her text on the screen, Becky tapped her foot or leaned forward with her hand resting on her mouth. She fidgeted more toward the end of her composing session, growing tired as evidenced by frequent yawning.

After writing for an hour and fifteen minutes, Becky began to look at her watch a few times. She appeared to be rushing to finish. She completed her story in a total of one hour and a half, saved it to a disk, checked the word count (600), and printed what she had written.

Becky came for her second and final composing session the next evening. She sat in the same chair she had used when she brainstormed the night before. She took out a pencil and began to edit her text. She stated that in her first read-through she always looks for misspelling and typographical errors. She also stated that she would try to cut out some unnecessary words since the story was longer than she needed for her class assignment.

She crossed her legs and leaned over close to her paper as she wrote on a binder. She crossed out words that she wanted to change then read back over the revision. In thirty-five minutes, she finished her editing and went directly to a computer to type up her revisions. Becky mentioned that she usually made her changes looking at the handwritten version rather than re-reading the text on the screen, although she sometimes catches things on the screen that she did not see in the printed draft. Once she made a change, she read back over the text on the screen and referred back to the handwritten change to verify that they matched. Although Becky thought she made her revisions based primarily on her handwritten changes, she spent an equal amount of time revising just from reading the text on the screen.

She checked the word count and then began to highlight and delete passages that were not essential to her story. Checking the word count again and finding she was at 580, she began to read the story over from the beginning on the screen. She was concerned because the maximum word count requirement for the assignment was 500. She was able to combine paragraphs and delete words, ending up at 509 words. Satisfied that she was within the assignment requirements for her class, she ran spell check, scrolled to the top to type in a title, and saved the document to her disk. She printed out two copies, one for the research and one for her class. The second composing session took one hour and thirty-five minutes, which made the total composing/revising time for the story three hours and five minutes, about average for her papers, according to Becky.

Topic Selection and Planning

In her writing background interview, Becky stated that the most difficult aspect of writing as “getting an idea.” She decided to use the story she would write to participate in the research to fulfill a class assignment for Creative Writing. Becky reported that she was required to produce 475-500 words as a “work of fiction with strong characterization.” When she asked the age of the reader and was told it was a five-year old, she mentioned that she would write for a preschool or kindergarten audience, but she did not ask specific questions about the interests of the child that would be receiving her story. She explained that she thought about what had been published in children’s literature previously and her personal experiences working with young children and tried to picture herself at that age. To help generate a topic, she began writing by putting the title “brainstorm” at the top of her piece of paper. She listed possible ideas centering on the theme of “animals,” stating in an interview that she believed children enjoy reading

stories involving talking animals, but she also did not want to rehash a story that had been done before. In order to appeal to children's interests, Becky's story included anthropomorphism, like Alex's; however, in her story all of the characters were animals. She also wanted to include a moral lesson in her story, as she believed this was a typical feature of the genre. Once she had decided on a specific type of animal (ducks), she began a handwritten outline from which she typed an entire rough draft all in the first composing session. Becky's topic selection suggested an awareness of her audience by using features typical to the genre along with a desire to create a story that would be somehow "new" to the reader. Undoubtedly, the academic use of the story and the impending deadline influenced her composing process and the speed with which she wrote her first draft.

Characteristics of Children's Fiction

Orientation. Becky's first composing goal was to establish the characteristics of her family of ducks and reveal important traits that would be integral to the plot:

Mama climbed out of the pond shaking her tail feathers. "Come along darlings," she called. Nine fuzzy, yellow ducklings scrambled ashore. Eight yellow ducklings followed Mama in a line. One little duckling had stopped to look at something.

"Ooh! A toadstool!" He waddled around, peering at it from every side. "I've never seen one so big!"

A loud Quack broke into his observation. "Darren, come along!" Mama's shrill voice called out.⁵

This interaction sets the tone of the story, describes the setting, and identifies the main characters—all typical components of fiction orientation. The first few lines tell the

⁵ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

reader that the story involves a mother duck and nine ducklings, one of the ducklings is named Darren, Darren tends to be more easily distracted than his siblings, and his mother is losing patience. Becky also included characteristics intended to represent the nature of the character as a whole:

Underneath, all curled up in a little ball, was the strangest bug he had ever seen... “No! Don’t eat me!” the little round bug shrieked...

Becky equated the self-protection mechanism of curling up with fear, something children would be able to understand if they had ever played with pillbugs. Furthermore, the choice of name “Thaddeus Q. Pillbug” indicated that the bug might have been more intellectually, rather than adventurously, inclined.

Darren and Thaddeus were the only characters developed, with the exception of the mother duck, whose personality traits were not revealed until the resolution of the plot. In the orientation, the mother is characterized with a “shrill voice,” which could make her seem disagreeable; however, at the end Becky had her demonstrate concern and a softer side:

As soon as he came in sight of the barn his mother came running. “Oh, Darren! I have been so worried about you. Where have you been?” Darren snuggled up in the soft, downy feathers under his mother’s wings and yawned...

The mother was cast in the traditional role of caregiver, and this is the only female presence in the text. Becky did not express any concern about how her presentation of women might affect her readers.

Complication. Becky presented three incidents leading up to Darren, the duckling, getting separated from his mother and lost in the woods. First, Darren got distracted by looking at a toadstool; next, he stopped to look under a rock and met a pill bug; finally, he looked inside a hollow stump and fell in head first.

Crisis. Falling into the stump kept Darren from catching up to his mother and the other ducklings. When he managed to get out of the stump, he could not find his family and was not sure how to get home.

Resolution. The remainder of the story related to Darren returning to his family. As part of her resolution, Becky attempted to keep her readers’ interest by building up a sense of Darren’s fear at being alone in the woods:

The long blades of grass cast eerie shadows on the ground, and he heard the distant hoot of an owl. Darren waddled quickly in what he hoped was the direction of the farmhouse. He was cold and hungry, and the hooting of the owl sounded closer now. Suddenly a large shadow passed overhead. There was a great rustling of feathers, and a huge brown owl landed directly in Darren’s path.

The owl led Darren back to the farmhouse where his mother welcomed him back, having been worried about his disappearance.

Coda. At the conclusion of the story, Darren promised his mother that he would stay with the group from that point on. Becky made a postscript comment by adding, “And he did.” This implied that Darren had learned his lesson about obedience.

Audience-Related Revisions

Becky made a series of revisions to her text that added detail and description to her story. She indicated that she wanted children to be able to picture the story as well as she did in her own mind, although, she mentioned “most children’s stories have an illustrator.” Some detail came in the form of a more descriptive verb:

Original version	Revised version
<i>As soon as he came to the surface, his mother called out shrilly...</i>	<i>As soon as he surfaced, Mama quacked shrilly...</i>
<i>The little duck called out for help for a very long time, when finally some came to the rescue.</i>	<i>The little duck quacked and quacked until his voice grew hoarse.</i>

Rather than using the verb “called out,” Becky substituted “quacked” to reinforce the image of a duck. Also, rather than stating that the duck “came to the surface,” she used the more concise verb “surfaced.”

In a later revision, Becky decided to have all of the ducklings come out of the pond so that children would not have to add up to understand there were nine ducklings. It also created a rhythm similar to the “ten little monkey” song where gradually the number grows smaller and smaller:

Original version	Revised version
<i>Eight little ducklings calmed up out of the water behind her and shook their feathers. One little duckling stayed in the pond...</i>	<i>Nine fuzzy yellow ducklings scrambled ashore. Eight yellow ducklings followed Mama in a line. One little duckling had stopped to look at something.</i>

The more specific verb “scrambled” helped the reader to picture the manner in which the ducklings left the pond. In other cases, Becky added in adverbial phrases. Below is an example of adding words to explain the manner in which an action occurred:

Original version	Revised version
<i>A loud quacking broke into his observation.</i>	<i>A loud “Quack!” of warning broke into his observation.</i>

Becky used the phrase “of warning” to help the reader understand the tone of the mother duck. When asked to explain her wording, she responded that “Darren was misbehaving” and the mother had to be firm, like a human mother with a child. Later, she changed her mind and simplified to “a loud *Quack* broke into his observation.” Becky decided that it was clear the mother was trying to get Darren’s attention. Adding detail also allowed Becky to clarify something that might confuse the reader:

Original version	Revised version
<i>“Hello!” he called out into the darkness. Hello came the reply.</i>	<i>“Hello!” he quacked into the darkness. Hello...hello...hello came the echo.</i>

Without the repetition of the “hello” and the substitution of the word “echo” for reply, the reader might assume that some unknown individual had called out to Darren. In her second version of the story, Becky revised the interaction between Darren and the rabbit to have a “rescue” actually occur rather than just to have the characters discuss a plan. She wanted the change to put the reader in the “middle of the action instead of just hearing about it.”

Original version	Revised version
<i>“I can jump high. I’ll jump inthide⁶ and you can climp on my back to get out. Then I can jump back out.” To Darren’s surprise, the rabbit’s plan worked.</i>	<i>The rabbit took one big hop and landed inside the stump. “Climb on my back,” he said. Darren was easily able to climb over the side of the stump now. In one more hop, the rabbit was back on the ground.</i>

The above change served more than one purpose for Becky. In addition to making the description more active and to correcting the spelling error (climp/climb), the revision eliminated the rabbit’s “lisp” that might be difficult for a young reader to interpret.

Becky later deleted the entire interaction and had Darren get out of the stump by himself in order to condense her story to stay within the word length maximum for her Creative Writing class. In other cases, Becky condensed to keep her story moving at a good pace:

Original version	Revised version
<i>As soon as he came to the surface, his mother called out shrilly, Darren, I called you to come out of the water. WHat were you doing? “I was just lookin’ at the fish, Mama,” Darren called excitedly... “Ooh! A toadstool!”</i>	<i>“Ooh! A toadstool!”</i>

⁶ “Inthide” was the rabbit’s pronunciation of “inside” with a lisp

Becky felt that she did not need so many examples of Darren becoming sidetracked and made the first incident be with the toadstool rather than in the pond. Later, Becky did not feel it was necessary to go into detail about how the duckling rolled over a rock:

Original version	Revised version
<i>He nudged the underside with his beak until it rolled over on its side. Underneath was the strangest bug he had ever seen. As soon as the rock was rolled away, the bug curled up into a little ball. Darren had never seen anything like it before.</i>	<i>He rolled it over with his beak. Underneath, all curled up in a little ball, was the strangest bug he had ever seen.</i>

This revision served three purposes: it condensed the rock incident so that the next episode could take place, it clarified that the pill bug had rolled up for protection as soon as the rock was disturbed, and it eliminated the repetition that Darren had never seen such a creature before.

Becky used character interaction in anticipation of questions a reader might have about the story. Hyland’s (2005) summary of academic writing features listed “questions” posed as a signal to engage the reader. In fiction, a character can make a statement or answer a question to provide necessary information for the reader. For example, when Darren was distracted by Thaddeus, the reader would need to know what caused him to put his focus back on following the mother duck:

“I’m Darren, but I gotta go ‘cause my Mama’s callin’ and she sounds awful mad.” Darren hurried to once again catch up.

Becky mentioned in her writing background interview that good writing was “clear, concise, and well organized.” Nevertheless, Becky’s revisions went beyond her standard to include lexical substitutions dealing with tone:

Original version	Revised version
<i>The long blades of grass cast spooky shadows on the ground...</i>	<i>The long blades of grass cast eerie shadows on the ground...</i>

<i>A very large hoot owl landed...</i>	<i>A huge brown owl landed...</i>
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In the first example, she did not want the readers to picture something supernatural; therefore she eliminated the possibility of “spooky” referring to a “spook” (or ghost) by using the word “eerie.” In the second example, she felt “huge” was more descriptive and reflected the duckling’s perspective; furthermore, “hoot owl” had more of a folk tone than she had intended. She preferred to use the adjective “brown” instead.

Affective Features

Becky would be categorized as a phase-three writer on Lipstein and Renninger’s motivation scale. She considers herself an above-average writer; she has written for school assignments and for personal enjoyment, she revises a significant amount, and she likes to have people read her work as long as she can appreciate their reaction by having them read in her presence. The fiction genre also motivated Becky, as she indicated that she preferred to write about personal experiences or short fiction stories where she has freedom with her topic. The motivating aspect of creativity coming from topic latitude can suggest flow. Becky demonstrated other characteristics of flow while brainstorming, generating text, and revising. Before she went to a computer to begin generating her first draft, she brainstormed on paper without pausing, indicating concentration. In an interview, she explained that she brainstormed to come up with an idea for a story, and once she had an idea in mind, she would plan mentally before writing. This set a clear goal for her brainstorming task—topic selection. Her ability to select a topic within ten minutes also indicated success at her task; therefore, she evidenced three out of seven characteristics of flow. Furthermore, the fact that she could generate 600 words in a

relatively short period of time (an hour and a half) suggested intense concentration. This was supported by the fact that she paused little when she first started writing.

When Becky did pause, often it was when she planned mentally. Rather than writing out an entire outline before generating text, she prefers to think through her story (mentally planning) and then write. This more extensive planning while writing caused pauses of several minutes toward the end of the text when she had generated text based on the original plan in her short term memory. The cognitive load of planning prevented text generation until she had more fully formed the next plan. Apart from planning, Becky paused most when deciding on how to punctuate, where to place incisions in dialogue, and when trying to think of transitional phrases. Therefore, a hyperawareness of story organization and structural features of writing acted as a negative monitor, interfering with flow.

Becky demonstrated that she felt she had a sense of control as she wrote what she had mentally planned by the fact that she composed a great deal more text than the assignment required. Rather than limiting what she wrote, she allowed herself the latitude to articulate her ideas with the intention of cutting text later. She found it challenging to create dialogue, but she did not hesitate to include character interaction in the story so that the plot would advance without having to write long descriptions. Becky indicated surprise at how long she had been writing when toward the end of the first composing session she checked the time and began to rush to conclude. Her need to finalize the story during the first session rather than leaving a portion to finish at a subsequent meeting suggested a strong goal orientation of plot completion. Thus, Becky's text generation suggested four features of flow: a perceived balance of skills and

challenge, a sense of control, the perception that time passes more quickly, and clear task goals.

When revising, Becky stated that she felt confident in her task, particularly when she knew she needed to condense her text to meet her teacher's word limit. Her goal of "concise" writing was challenging but one that she achieved by reducing her text from 600 words to approximately 500. The limitations of the assignment took away some of her control over the story, and her frequent use of the word count feature suggested that the artificial constraint accounted for much of her condensing. Therefore, although Becky freely made revisions to her story for the purpose of engaging the proposed child audience, the teacher as audience in her Creative Writing class caused her to relinquish creative control of her story to accommodate the assignment requirements.

Summary

Becky's composing suggested many attempts to engage the audience she had imagined. In her first composing session, before selecting a topic, she inquired about the ages of the readers. Once the age range had been established, she recalled what she typically read at that age. Although she worked from her own memories and perceptions of childhood (Nelson, 2006), Becky's topic selection could not be considered egocentric since she does not currently read literature with animals as main characters. Instead, she created an image of her readers based on her personal experiences working with children and her own memories of childhood. However, her only knowledge about the actual reader was that he was five years old; she did not attempt to learn about his family or cultural background. She did not express awareness that her background and experiences

might not match those of her actual reader or that the way in which she presented the only female character in the text might have an affect on her audience.

Her revisions (apart from those relating to grammar and orthography standards) developed her characters so the reader could understand their actions in the story, clarified what might confuse the reader, and added detail to help the reader picture the story. The teacher was another audience Becky considered based on her recollection of what she had been taught about good writing—being “clear and concise.” Although her primary audience was children, Becky also invoked the audience of her past teachers, wanting to write something that would meet the standards she had learned, and she addressed the current Creative Writing teacher as the audience when she cut 100 words out of her story to meet the assignment requirements.

Becky’s story had more of a complication and crisis before she cut so much of the length. In the original draft, Darren’s curiosity caused him to dawdle three times (in the pond, at the toadstool, and at the rock) before a crisis occurred: becoming stuck in a hollow stump and needing to be rescued. By having Darren able to climb out of the stump himself, the crisis was not as dramatic. Furthermore, in the original draft the main crisis is Darren’s falling into the stump with a minor crisis in the form of being scared of the owl as part of the resolution. In the condensed version, the only crisis was Darren’s fear due to being alone in the woods. Nevertheless, both the original and the condensed versions of the story included orientation, complication, resolution, and a brief coda.

Gwen

Background of the Writer

The following information on Gwen's prior composing experiences came from an extensive writing background interview.

At the time of the study, Gwen was a twenty-two year old junior majoring in Commercial Writing (with a minor in Advertising) who had a strong personal motivation to write. She said that she might go several weeks at a time without writing, but she would feel, at some point, the need to compose just for her own personal expression. She stated that even if she never published a book or became a teacher, she would still write from time to time since it brought her such joy. She intended to study for a master's degree in Creative Writing and hoped to teach on the college level. She also wanted to write novels and children's stories. She volunteered to take part in this study so that she would be more motivated to finish her story and to make it as good as she possibly could. She felt that this type of writing would help her further develop and strengthen her writing style.

Gwen's earliest memories of learning to write were from kindergarten. The teacher had students create their own books in pictures that they drew and colored on paper. The teacher then mounted these onto construction paper and then laminated the pages and bound them with yarn. After creating the books, the kindergarteners told their teacher the story behind the pictures. Thus, storytelling was a skill and an interest that Gwen began to develop at a very early age. When she was in the first and second grades, she would write something on almost a daily basis, and she continued to write throughout most of her formative years. Nevertheless, she did not learn much about writing in high

school and was not required to write specific essays or compositions. She did, however, write for her own pleasure during that time, attempting two novels, several short stories, and completing some poems. Her mother and grandmother told her that her writing was good and her mother even ordered a book for her to read about writing. Yet in retrospect, Gwen felt that her stories were usually not very good and that they were overly "melodramatic."

Gwen took French for a year in high school, but she was not required to write extended compositions. She focused primarily on the grammar, and she could see clearly the differences between French and English. She felt that she had a better understanding of French grammar after she took more classes in English grammar. Without much experience writing essays or stories in French, Gwen did not feel that she had a basis for comparing how she composed in French to how she composed in English.

After coming to college, Gwen's writing began to blossom as she learned more about different styles of writing in her classes. She was instructed on rhetoric, exposition, and argumentation (persuasion). Her English teachers told her that the most important thing to remember is that a writer should have good characterization. In college, Gwen continued to write outside of class, and she expanded her range to include such topics as humor, more poetry, non-fiction, and descriptive narratives. She also attempted a novel, but had not yet completed that work. Gwen's English teachers at college liked the subjects of her stories as well as the characters, and her friends told her that they like the action or plot.

Good writing, according to Gwen, was that which "shows characters who are alive, stories that breathe, description that employs all five senses, and generally engages

your whole being in such a way that all desire to come up for air disappears." She felt that a good writer was someone who "sees life and can portray the good and evil side equally well while keeping the reader totally engaged in the story." Based on her own definitions, Gwen rated herself as an average writer. She felt that her biggest weakness was finishing what she started because she tended to edit as she wrote which discouraged her and caused her to "lose the thread of the story." She seemed aware of her own writing process and enjoyed the struggle regardless of the finished product. Gwen stated that writing was one of the best ways to show universal truths and to "purge" herself of her own thoughts and emotions so she could look at them more objectively.

She explained that she enjoyed sharing her writing with others and recently had begun to read her writing aloud to herself and to others. She liked to receive advice on how to improve her writing, but she also recalled being discouraged by her brother's criticism while she was growing up. Regardless of this type of temporary setback, Gwen would take up the pen before long and would continue to share her writing with others. She related that her most pleasant experience writing was when she knew she had worked laboriously on a piece in which she could still find flaws; nevertheless, a teacher praised it. This type of encouragement kept her motivated to write and drove her to improve.

Gwen rated content as the most important feature of writing, followed by style, grammar, and then organization. She estimated that she spent about fifteen percent of her total writing time engaged in planning activities such as thinking, note taking, and writing an outline. Another thirty percent of her composing time was devoted to writing the first rough draft, and then she would spend even more time, about forty percent of her total time, revising ideas to make them clear. She typically allocated approximately ten

percent of her writing time to checking for mechanical or grammatical mistakes, and the final five percent of her time would be dedicated to preparing a neat, final copy.

Although Gwen would rather be in the mood to write, she stated that she was able to compel herself to do so when necessary for a deadline. She also has forced herself to write when she did not necessarily feel like it in order to develop her self-discipline. She would rather, however, write for pleasure at her own pace so she could take the time and space she felt she needed to develop her story. Her first activity when writing a paper would be to research the topic, or if it is not an assigned topic, her first task would be brainstorming to find a topic that holds her interest. When working on creative writing, her process was slightly different. First, she would try to think of a character by imagining his life, the qualities he has to make his story worth telling, and the unique aspects of his particular story. As she wrote, she would not *usually* think of a specific person or imagine a group of people to whom she might be writing although on some occasions she had done so. Her satisfaction in her own writing tended to be based more on her completion criteria. She felt that a paper was finished when she had given the necessary information for the reader to understand clearly. With creative writing, Gwen explained that she was satisfied that her story was finished when she believed she had related the story the best that she could. Even when she decided that a piece is finished, she stated that she could "always go back and find flaws." Thus, she forced herself to conclude her writing project without trying to achieve perfection. Like many writers, Gwen felt that her writing was never truly "finished" as in having nothing more that can be done to it. Instead, she decided when she would stop on more of a "this will do" rather than a "this is perfect" set of criteria.

Composing Sessions

Gwen arrived for her first composing session with a story idea she had worked on previously. Although she did not come with any notes in hand, she had thought out many plot details as suggested by her ability to compose almost six pages of typed, single-spaced text in only two and a quarter hours. She also included an invented language, using words and sounds she had imagined beforehand when contemplating her story. Gwen immediately expressed her wariness of working on a Macintosh computer (which was the only computer type available in the research setting) and required assistance setting up the word processing program—a Microsoft Word version older than 5.1. Once she had negotiated her way through the technical difficulties, Gwen began to compose directly at the keyboard, taking only nine pauses (of more than ten seconds) in her first hour. She was aware of some of her typographical errors (failure to capitalize, transposing letters, or omitting letters from words), editing these as she typed without having to interrupt her composing. During her pauses, Gwen re-read the text she had created and would at times stare off in the distance as she thought about how to phrase the next few details she envisioned. In a post-writing interview, Gwen explained that she knew what the characters would do, but she was not always certain how she would reveal this information to the reader. Thus, Gwen seemed conscious of the needs of the audience.

In this composing session, Gwen's greatest difficulty came in generating dialogue between her characters. In one case, she wrote a large portion of dialogue, and upon reflection, deleted the entire section. Every instance in which she included dialogue, Gwen had to pause to think of how the characters would express themselves.

Fatigue also played a factor in Gwen's pausing. As the hour grew later, she began to stop more and more frequently, including less dialogue and more narration in the form of summarizing. She would drum her fingers on the table, shift in her chair, yawn, and stretch. At approximately the two-hour mark of her first composing session, Gwen seemed to get a second wind as she narrated an action sequence in her story. Unfortunately, the time available for this session ran out and she had to be prompted to wrap things up and save her document.

When Gwen arrived for her second composing session, she was provided with a printout of the story she had created thus far. She settled into an armchair, crossed her legs, and used a book as a writing surface to begin editing her draft. She worked steadily, adding text in the margins, crossing out large portions and writing reformulated passages on the back of the paper on which the typed draft was printed. As in her first composing session, Gwen used her pauses to re-read what she had just written or to think about how she would express the next few lines. As she composed dialogue, she paused after every few words. After writing a few exchanges between her characters, Gwen would re-read her effort, cross out a few words or a few lines, and reword. When forty-five minutes had passed, Gwen went to the computer to type in her revisions and additions. She typed reading directly from her draft, looking down occasionally to verify what she had typed, deleting portions crossed off during her handwritten revisions. As she made her deletions, Gwen carefully verified her changes by reading what was on the screen and what she had noted on her draft several times before making any keystrokes. Gwen had some difficulty typing her changes, having to flip to the front and back of the paper while trying to maintain her pages in order. In subsequent composing sessions, Gwen pulled

out a few sheets of loose-leaf paper and started reformulating her text. In some cases, Gwen simply copied portions of the typed text directly into her new handwritten version, in other cases she added in dialogue or made changes in how she worded a section. Gwen's method of reformulation was to refer to the previous draft as an inspiration as she attempted to find new ways to express the same ideas. In her fourth composing session, Gwen then took out a separate piece of loose-leaf paper, labeled the top of the page as "scenes," and began to list plot elements. She mentioned that the story was going in a direction she had not previously imagined and needed a clearer picture of what she had written and what she still needed to write. To create her list of scenes, Gwen read over what she had previously written and described this in sixteen short, simple sentences. Once she had described the draft thus far, she paused and listed fifteen new scenes. She began to write a new paragraph based on the list of scenes, but after only three lines, she stated that she was tired and would finish the plot in her next composing session.

As she tried to finish her story, she struggled to plan and write at the same time. In one session, she wrote for ten minutes, and then she stopped to read back over all the pages of her draft thus far. Dissatisfied with her additions, she drew large "X's" through the paragraphs added in the current composing session, flipped the final page of her draft over and began writing on its reverse side. Later, she erased some of the "X's" she had drawn, deciding to keep those portions after all. She drew lines through her typed pages, having reformulated those sections already in her new handwritten draft. She would occasionally pause to read the list of scenes she had previously created in order to verify that she was on track and developing her story as planned. When beginning to write large portions of dialogue, Gwen's composing slowed considerably. Asked after the

composing session why she slowed down when writing dialogue, she responded that she was struggling with how to phrase her ideas.

In the sixth composing session, Gwen was offered use of a laptop with Microsoft Word version 2001, and she agreed to use the track changes function of the word processing program. Typing directly from handwritten draft and a previously typed version, Gwen began to make surface-level error corrections. She also benefited from the auto-correcting function of the word processing program, which fixed common transpositions of letters and failures to capitalize letters. She had some trouble adjusting to the laptop's smaller keyboard and typed rather slowly at first. Once she was more familiar with the computer, she picked up speed and typed while looking directly at her draft rather than at the keys or the screen. As her speed progressed, she made quite a few typographical errors, some of which she caught by pausing to look at the screen, whereas others went unnoticed. Gwen made no additions or deletions other than spelling and grammar corrections as she typed the composing and revisions made in prior sessions. At the end of the session, Gwen commented that she was surprised at the number of typographical errors she had made.

After two sessions devoted to typing her draft, she decided to revise some small sections as she typed them, and her typing speed slowed considerably. She watched the screen as she typed, occasionally stopping to re-read what she had written or to refer to the handwritten draft. Her pauses occurred at the end of a line as she tried to think of what to say next. She was able to finish a complete, typed draft in session eight.

Gwen began composing session nine by completing the spell checking and surface-level changes she had begun in session eight. She read back over the printed

draft from the last session and made revisions directly on the computer. Although her first revisions dealt with grammar and spelling errors, she spent the remaining hour making additions for clarification, adding details, condensing large portions, and also “reformulating” an entire page of text. Gwen’s reformulation involved taking the same ideas but expressing them in different words, as if she were paraphrasing herself. To some extent, her reformulation changed the plot. For example, she did not have Sam refuse to go with Derrick to the lake in the back of the cave; she had him occupied so that he could not accompany Derrick.

In session ten, Gwen mentioned that she had borrowed a red pen from her roommate to make revisions. She settled into an armchair and began reading over her draft. She flipped through a few pages and said, “Oh my, I think this is the first time I’ve ever written something this long.” She pulled out a three-ring binder to use as a writing surface and began marking revisions on her draft. She would edit a page then read back over her changes to see if they satisfied her. In some cases, she crossed out a revision, but in most instances she left the page as she had revised it. Some of her revision involved added large passages in the margins of her draft.

Gwen came to the eleventh session later than normal; therefore, the session was only an hour and fifteen minutes. Gwen sat at a desk in the faculty lounge where the laptop had already been set up. Using a green pen, Gwen continued to make the handwritten changes to her draft that she had started in session ten. The changes involved small lexical replacements or the correction of grammatical errors until Gwen reached the end of the story. Fifty minutes into the session, she looked up from the draft and sighed. When asked why she was stuck, Gwen replied, “I still don’t like the ending.

It's not what I pictured." She read back over a page, and then crossed out the typed text. She flipped the page to the blank reverse side and began rewriting the portion she had crossed through, changing how the creature and Derrick interacted and how Derrick eventually was able to destroy the creature. Gwen spent the remaining twenty-five minutes of the session typing in the changes she had made to the handwritten draft.

In the twelfth composing session, Gwen once more reformulated large portions. First, she read over the typed draft, next she wrote a paraphrase of that section, finally, she crossed out the portion on the typed draft that she had replaced. Although in prior sessions Gwen had struggled to write dialogue between her characters, when composing dialogue in this session she was able to work rather quickly, without pausing. When asked what made the difference, Gwen responded that she had a better feel for her characters' personalities now. After her first half hour of revising, she leaned closer to the page, resting her head on her arm as she wrote. She flipped the draft over to the back to allow space for her reformulation, and only turned the page to the front to briefly re-read before continuing revisions on the back. She continued this procedure for another twenty minutes, before announcing that she was ready to start typing in her changes. Gwen was excited to have finished her revisions and stated, "I think I can type all this up tonight." She stacked her draft on the typing stand next to the laptop and began to type in the changes exactly as she had written them. Although she made a few changes rapidly, she began to have trouble finding her place back on the printed page after looking up at the screen to see what she had typed. Rather than fight with the laptop, Gwen decided to schedule another composing session to start fresh.

Eager to be done with the project, Gwen scheduled the next composing session (the thirteenth) for a Saturday, hoping to be able to devote more time and actually complete the revisions and print out the final draft. She took about five minutes to scroll through her document and find the spot to continue her revisions. She highlighted sections she wanted to revise, but instead of inserting words or deleting individual words, she would delete entire sentences and then retype them based on the handwritten changes she had made. For example, to add in “the last few words” she deleted a phrase only to retype it later:

Deleted version	Retyped version
<i>I think I've got it.</i>	<i>I think I've got it...the last few words.</i>

Therefore, it took a long time to type in her changes. She had to constantly look up and down between the paper and the screen, verifying the change, making the revision, and re-reading what she had done before moving on to the next.

In the fourteenth composing session, Gwen was able to complete her final draft. The final session was an hour and forty-five minutes, making the total almost twenty-two hours for her to complete the story from beginning to end, which ended up being eighteen and a half double-spaced pages. When typing in large portions that she had handwritten on the back of her printed draft, Gwen took extra time to avoid errors. “I have to finish this today,” she stated. In fact, the final composing session took place on the last Saturday before the end of the semester a few days before final exams were scheduled to start. Gwen also had a paper due in a class on Monday; thus she was highly motivated to finish the project in this session.

Although she was able to touch type accurately when she went at a moderate pace, Gwen preferred to watch the text as it appeared on the screen; therefore, she had to

memorize what she planned to type line by line. This added to the demand on her working memory. Within an hour, she had completely typed in all of the changes she made in writing. Gwen scrolled up to the top of her story and began to re-read. She made some minor changes, such as the following:

Original version	Revised version
<i>Began to tutor</i>	<i>Started tutoring</i>
<i>had soared</i>	<i>Soared</i>

In one section, she struggled with the idea of deleting dialogue about Sam seeing the dragon for the first time. She deleted it once, then typed it back in, only to delete the portion a final time. She spent the remainder of the session correcting typographical errors and running spell check one last time. When she finished the spell-check, Gwen scrolled up to re-read the final two pages, appeared satisfied, and announced, “I’m done.” Gwen printed off a draft for the study and one for herself before concluding the fourteenth session.

Topic Selection and Planning

Gwen decided to use a story idea aimed at “middle to older teens” that she had been exploring for several years but had not taken the time to flesh out. In an interview, Gwen stated that she had thought out the story for quite some time previously; thus some of her planning had already been completed. Her selection of the age range was based on what she wanted to write rather than the five-year old child that would actually receive the story. The fact that she self-selected her audience may be related to a lack of experience “publishing” (or disseminating) her work. Usually, her audience is herself; she explained that she writes to express her own thoughts and emotions in order to examine them more objectively. Therefore, she explained that she does not usually think

of a specific person or even imagine a group of people to whom she is writing. Although the audience in this case was real (a five-year old boy), it was not the reality Gwen chose to interpret as she wrote.

In her first composing session, Gwen produced rather prolifically. She sat down at the computer and immediately began typing a first draft that was five and a half pages, single-spaced. She stated that she had an overall idea for the plot, but many of the details had not yet been decided. She knew how she wanted to develop her two main characters and focused on their relationship as she set up the premise of her story. Gwen stated that she chose this topic because she had a desire to actually complete one of the story ideas she has explored over the years.

Based on a post-writing interview, it was evident that Gwen's preferred reading genre had a strong influence on her decision to write a fantasy story. She was partial to Tolkien and C.S. Lewis, and many features of her story (characters on a quest encountering fantastic evil) hearken back to the work of these authors, Tolkien in particular. Thus Gwen chose her topic based primarily on personal interests and invoked the audience of herself as a teenager.

Characteristics of Children's Fiction

Orientation. Gwen's story, being the longest of all the NL writers' texts, had the most orientation in terms of length. Much of this orientation related to providing background information the reader needed in order to understand the story. Not only did she explain the relationship between the teacher, Derrick, and the student, Sam, Gwen also established the setting for the story to a much greater extent.

[The rising sun] cast its red glow on his house, painting it scarlet as it rose from the ocean below. Though he had paid too much for this house when he bought it, the sunrises and sunsets made him glad he'd paid such a lofty sum.

Sam was Derick's special student. Sam hadn't been doing so well in history and Derick had been tutoring him. Since being helped, Sam's grades in history had risen from an "F" to a "B-." Sam had been a trouble-maker before Derick had met him, but even that began to change with help from Derick. Sam had decided to pursue a career in history, maybe go to college and learn more about the past.⁷

In her first composing session, Gwen typed a draft quickly, skipping several details that she intended to provide in a later draft. Nevertheless, in her second composing session, she cut much of what she had originally written, composing a new longhand draft in which she elaborated on the story's background. In this new draft, Gwen provided last names for Derrick and Sam and clearly established the relationship between the two characters:

He was a teacher at the local high school. To the kids he was Mr. Stimmer. He taught history, and had been tutoring one particular student, Sam Hallaway. Though Sam was a senior this year, he wouldn't graduate unless he passed history. He'd already flunked it twice; Derick was his last hope. Sam was a smart student, and Derick made history personal to him. Barely a month after Derick had begun helping him, Sam had gotten a B- on a test. He now had aspirations to go into archeology.

The additional detail provided about Sam is an important basis for the story, as his archeology interest leads him to a mysterious cave. In her first draft without this detail, Sam's phone call to Derrick asking him to explore caves with him seemed abrupt. Nevertheless, in her final draft Gwen left this detail out:

He, Derrick, was a history teacher in a local high school. He had been tutoring one student, Sam Hallaway. Sam was a senior and needed to pass history to graduate. He'd already flunked it twice, but after Derrick started tutoring him, Sam's grades soared and he'd decided to go to college.

⁷ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

In her concern for length, she omitted details that were beneficial in establishing the background of her story. She did not develop the characters' cultural backgrounds which might have explained the motivation for their behavior in the story. She did not include females in the text, an omission that might have an effect on how the reader interpreted the story.

Complication. After quite a bit of orientation, Gwen began the build up to the story's crisis moment when Sam called Derrick to go explore the cave. From that point, all the details led to Derrick's battle with the dragon: discovering the cave drawings, Sam deciphering the message about the ring, exploring the cave, and the "near meeting" with the dragon in the lake.

Crisis. The first moment of crisis was the dragon coming to Derrick's house and killing Sam. After that moment, the battle with the dragon seemed inevitable. There is a second complication which leads to the battle and "Evil One's" destruction.

Resolution. Gwen resolved her story by having the dragon's body and the treasure disappear. Derrick claimed victory in Sam's memory and then returned home:

Derrick kicked the beast. "That's for Sam." He looked around him, holding his side. The treasure twinkled, then faded from existence. So did the dragon. Soon only the lake remained. He walked stiffly from the cave, his clothes in scorched rags. Leeches still clung to his face and arms. He looked at the wall with the pictures. Another had been added. A man stood over the dead beast, the scarlet ring in his hands. Derrick walked outside. The moon still shone, and the stars still glowed from heaven. They shined down on Derrick. He ran his hand through his matted, singed hair. The walk back to the car was a long one. As he sat behind the wheel, he heard the song of the nightingale, only now, it seemed to offer peace. Derrick leaned back in his seat, listening, then turned the key and drove home.

There were some loose ends Gwen left unresolved: How would Derrick explain Sam's death? If the ring was inside the dragon, and the dragon disappeared, why did the new

painting in the cave picture a man holding the ring over the body of the dead dragon? The rush to complete the project before the end of the semester kept Gwen from continuing her story, which she pictured having a series of future episodes.

Coda. Gwen brought her story full circle by returning to the image of the mysterious priest-like figure that made the biblical allusion “only by the death of one could all be saved.”

Audience-Related Revisions

Gwen’s method of revision was unique among all ten study participants. Although she began to type her story on the computer, she overwrote large portions of her text and then rewrote or retyped many of the same sentences while looking at the original draft. She used the computer screen like a sheet of notebook paper; deletions or insertions caused her to “cross out” and start over. Her editing process has caused her to never finish stories in the past. She acknowledged that editing before the story is completed causes her to become discouraged and “lose the thread.”

Nevertheless, her unorthodox methods of revision did not distract her from the purposes behind the changes. In her writing background interview, Gwen explained that good writing should keep the reader engaged in the story and should have “characters who are alive” and “description that employs all five senses.” The changes that she made related to these perceived audience needs.

Gwen had a very detailed, complex story to tell, and she constantly struggled to find the balance between rich description and the pace of the plot. Aware that she sometimes got “carried away,” she felt it necessary to condense her text. In some

instances, she attempted to eliminate what she considered to be unnecessary details or wordiness:

Original version	Revised version
<i>Derick sat up completely and rubbed the sleep from his eyes.</i>	<i>Derick rubbed the sleep from his eyes.</i>

In this example, Gwen felt the details of Derrick sitting up did not help describe the scene better or advance the plot; therefore, she thought she should take it out. Later, Gwen deleted a phrase about ivy covering the cave entrance (referring to it as a curtain) since this had been established earlier in the text:

Original version	Revised version
<i>Sam dropped his paper and flashlight and scrambled out of the cave, far beyond the ivy curtain. Derick followed, flashlight still in hand.</i>	<i>Sam dropped his paper and flashlight and scrambled out of the cave, far beyond, flashlight still in hand.</i>

However, deleting the phrase “Derick followed” meant that Sam had the flashlight still in hand even though earlier in the sentence Gwen stated that Sam “dropped his paper and flashlight.” This deletion created inconsistency in her text.

In another passage, Sam was groaning in pain; Derrick “couldn’t take it anymore” and left the room. Gwen had written that Derrick could still hear the noise faintly even when he was outside. She originally included the information about the noise being still audible outside to clarify that the groaning was very loud, driving Derrick out; however, she reconsidered and decided it was clear enough without the sentence:

Original version	Revised version
<i>When Derrick could take no more, he had gone out onto his deck. There he could still hear Sam, but not as loudly. Derick leaned on the railing, looking in the direction of the cave.</i>	<i>When Derrick could take no more, he had gone out onto his deck. He leaned on the railing, looking in the edirection of the cave.</i>

The phrase “Derrick could take no more” was sufficient to provide the character’s motivation. After retyping this passage (which created typographical errors), she also replaced “Derrick” with a pronoun to avoid repetition.

In another example, Derrick tried twice to get Sam’s attention, and Gwen decided once would be sufficient. She retyped the paragraph to condense the dialogue in order to advance her plot more rapidly:

Original version	Revised version
<p>“Sam?” <i>“It was pretty nice, but you were sleeping so sound I hated to wake you.”</i> “Sam, are you okay?” <i>“Great, wonderful. Never been better.”</i> <i>“But yesterday--”</i> <i>“Yeah, well, I was a little cowardly, wasn’t I?”</i></p>	<p>“Sam, are you okay?” <i>“Great, wonderful. Nfever been better.”</i> <i>“Yeag, well, i was a little cowardly, wasn’t i?”</i>⁸</p>

Gwen explained that she decided to shorten the dialogue in the dream sequence; therefore, she deleted the first exchange between the dragon, Sam, and Derrick. She did not mention the second deletion, but this turned out to be merely an omission; Gwen replaced the line of dialogue when revising during session ten. Her technique for making revisions, highlighting the entire paragraph and overtyping, added in typographical errors that were not originally present. Therefore, retyping sentences rather than inserting or deleting individual words created more for her to revise later. Most of Gwen’s substantive changes to her text involved clarification. To establish that Sam was dead, Gwen deleted entire paragraphs and retyped them in order to change the perspective from Sam to Derrick in the following scene. The deletions also served to condense her text:

⁸ Typographical errors are reproduced exactly as they appeared in the student’s text

Original version	Revised version
<p><i>As Sam continued to stare beyond Derrick into the night, the moon disappeared, followed by a patch of stars. He did not sleep, but stared at Derrick. His face told of his presence not in this world.</i></p> <p><i>Derrick stood to go to Sam, but couldn't move. Something prevented his standing. It was as though someone had poured quick-dry cement over him—he couldn't even move his pinkey.</i></p>	<p><i>He continued to stare at Sam, and the longer Sam stayed still, the more fear coiled around and suffocated his heart. Derrick stood to go to Sam, but couldn't move. He could barely breathe. It was as though he'd been frozen. He couldn't even move his pinky.</i></p>

Apart from the spelling correction, the changes in this paragraph put the reader's focus on Derrick and his building sense of fear. Gwen explained that it made more sense since Sam was unconscious. She also mentioned that she did not like the simile of cement and felt that being frozen in fear was a better description. Gwen condensed to eliminate another simile that she considered "forced":

Original version	Revised version
<p><i>He watched until the sun had climbed to its climax, then inhaled, tasting the salty air, wishing it could cure the ills of his heart as it could heal a cut.</i></p>	<p><i>He watched until the sun had climbed to its peak, then inhaled, tasting the salty air.</i></p>

In this selection, she also switched the word "climax" to "peak" because she felt it "sounded better."

In her revisions, Gwen was aware of portions of text that could confuse a reader.

Below, Gwen intended to describe a cave entrance hidden by a large amount of ivy:

Original version	Revised version
<p><i>"They had come to a curtain of ivy, revealing a cave."</i></p>	<p><i>"They had come to a curtain of ively, and Sam pushed it aside, revealing a cave."</i></p>

However, her phrasing in the original version was confusing. A curtain of ivy would have hidden the entrance; therefore, Gwen had one of the main characters move the ivy aside to reveal the cave. Word choice at times interfered with Gwen’s intended meaning. For example, she used the phrase “ate at;” however, the figurative meaning became confused with the literal meaning of “eat:”

Original version	Revised version
<i>A look of something more than fear ate at Sam’s face.</i>	<i>Something more than fear ate at Sam’s heart.</i>

Gwen’s intention was for the reader to picture Sam’s facial expression, but upon re-reading her text, she realized that it sounded as though something was chewing on Sam’s face. She felt the expression “ate at Sam’s heart” was a more common figurative reference than “ate at Sam’s face.” Later, the idea of Sam being eaten took hold and she included this in her final version.

Frequent re-reading of her text helped Gwen realize when her description became confusing. In the passage below, Gwen felt she needed to describe Derrick’s actions, or lack thereof, and she also wanted to describe in more detail the creature and the setting. However, two aspects of the sentence needed clarification:

Original version	Revised version
<i>Unable to move, Derick watched in terrified fascination The Evil One pounded closer, leaving deep prints in the caked earth then picked up Derick.</i>	<i>Unable to move, Derick watched as the Evil One slithered closer, leaving deep winding prints in the caked earth.</i>

Having previously described the creature with snake-like features, the word “pounded” did not fit. Changing “pounded” to “slithered” evoked the image of a snake’s movement. In this paragraph, she also deleted a contradictory element in which her character Derrick watched himself being picked up. This appeared to be caused by using a third-person

omniscient narrative style but also attempting to help the reader identify with Derrick’s fear. Another example of an illogical description was depicting “action” in the cave paintings:

Original version	Revised version
<i>The first picture showed a group of swaying men while a man with a robe edged in blot stood before them.</i>	<i>The first picture showed a group of men before a man with a robe edged in blue.</i>

Deleting the word swaying (which could not be depicted easily in a drawing) simply made more sense to Gwen. Gwen used clarification not only to correct illogical description but also to better orient the reader to the character’s actions:

Original version	Revised version
<i>“He thought back over the past few months...”</i>	<i>“He leaned back in his lawn [c]hair and thought back over the past few months...”</i>

By adding phrase “he leaned back in his lawn chair,” Gwen was able to help the reader understand that Derrick had not left the chair when he was reflecting on the past. This was important to set up Derrick’s surprise later in the story when he went back in the house and discovered that Sam had been attacked.

She also made a deletion that significantly altered the plot. In her original version, Sam was attracted to the evil in the creature. When typing her revised version, Gwen omitted this portion:

Original version	Revised version
<i>Sam’s eyes followed the darkness was it moved, reaching his hands toward it, with pain and desire married on his face. The darkness bent down and took Sam. Another form of darkness took Derrick.</i>	<i>Sam’s eyes followed the darkness was it moved, then the darkness reached and took Sam. Derrick remembered no more.</i>

Gwen did not feel that she had laid the foundation for Sam to be seduced by the evil in the creature; therefore, she had to remove any reference to it in her story. She also deleted the final sentence referring to a form of darkness taking Derrick, stating in an interview that it was too confusing for the reader if darkness was a symbol for evil as well as sadness. The revisions Gwen made to Derrick’s conversation with the forest reflected Gwen’s desire to bring her faith into the story. She referred to God as the creator of the forest rather than making the reader draw an inference, and she added the phrase “He has been around since ti[m]e[s] pas[t]” indicating that the creature was actually the devil:

Original version	Revised version
<p><i>Maybe I’m stupid. Maybe you don’t hear me. But if the Evil One survives, all that is good in this world will perish. He must be stopped. If you let him destroy me, he will destroy you.” The trees quivered though no breeze blew. You are part of the good created for Earth. Do your part now.</i></p>	<p><i>Maybe I’m stupid. Maybe you don’t hear me. But if you protect the Evil One, he will destroy you. He lives to destroy. He has been around since tie pas nad doesn’t need uou but as a tool when you no longer serve his purposes, he will fling you aside lide some old toy. But if you let me pass, I will destroy him. Please, let me through.” The trees quivered though no breeze blew. You are part of good. Don’t join his side. God created you to serve Him, not some false creature.</i></p>

The composing context (at a religious university) and Gwen’s background influenced her choice to bring religious themes into her story. The above revisions also clarified that Derrick was asking the forest to clear the path to the cave, something that had to be inferred in the earlier version.

Some clarification revisions dealt with the connotation of a word that did not fit the mood of her story:

Original version	Revised version
<i>Fresh blood seasoned the air.</i>	<i>The smell of blood hung thick in the air.</i>

She felt the word “seasoned” had a positive connotation that did not fit the context; therefore, she revised the phrase to focus on the smell of the blood and to remove the word that did not fit. She also omitted the word “fresh” because several hours had passed since the creature had attacked Sam. She added further details about translating the unknown language, and the revisions affected the story’s tone:

Original version	Revised version
<i>“Whosoever finds this ring,” read Sam, ...</i>	<i>On the day they broke the language, Sam and Derrick went down to the cave to read what they had decoded. “Whosoever finds this ring,” read Sam haltingly, looking every few moments to a sheet of paper onto which he’d written English and the other language...</i>

By adding a few phrases and an adverb to her description of decoding the unusual language in the cave, Gwen increased the overall impression of how difficult the task must have been.

Gwen wanted the reader to experience her story in such a way as to suspend reality; therefore, she felt it was important to give rich description to each scene. This desire inspired her to add detail to her narrative:

Original version	Revised version
<i>They walked into the wods, crowded on all sides by trees growing close together.</i>	<i>They walked into the wods, crowded on all sides by dnese trees and underbrushe that hampered the way.</i>

By adding in the words “dense” and “underbrush,” Gwen attempted to give a fuller picture of the difficulty Derrick and Sam would have when going through the woods. For this same reason, she added the more descriptive verb “hampered.” These changes not only gave a greater depth of description, they also highlighted the physical obstacles

faced by the two main characters. Not all of the detail added served multiple purposes.

In the following example, Gwen added a size dimension the discussion of the murals on the cave walls:

Original version	Revised version
<i>Instead, three pictures adorned the left wall.</i>	<i>Instead, three pictures nearly thirty feet long adorned the walls.</i>

She did not want to leave the reader to interpret the pictures, as they might imagine small drawings grouped together on one side of the cave. Omitting the word “left” and specifying the length of the mural was intended to help the reader gain a mental image similar to what Gwen pictured as she wrote. She also added detail to her story by using more evocative verbs and additional scene description:

Original version	Revised version
<i>The moon turned the clouds to silver and polished the stars with her pure touch.</i>	<i>The moon painted the clouds to silver and polished the stars with her pure touch.</i>

Her enthusiasm to use the more descriptive verb “painted” overrode her grammaticality monitor, as the preposition “to” would not normally follow that verb. She mentioned that she liked the consonance of the words “painted,” “polished,” and “pure” together. This might have been influenced by her experience writing poetry. To help her reader picture the eeriness of the cave, Gwen added descriptive phrases such as dripping water and the sound of rustling:

Original version	Revised version
<i>The air had a thickness it hadn't had by he murals.</i>	<i>Derrick flipped on his flashlight, then headed around the corner. He could hear a steady drip, drip of water and the rustle of what must be bats. As he turned the corner, the air had a thickness it hadn't had by he paintings. He opened his mouth to inhale. It felt as though someone had stuffed cotton down his throat, making it impossible to breath.</i>

Her physical description of the cave included not only the sights and sounds, but also the sensations that the characters felt while exploring.

Gwen explained in her writing background interview that it was important that her characters have life and depth. She added some details to make her characters more sympathetic:

Original version	Revised version
<i>“Hey! It’s good to see some old folks still living. Gives me hope!”</i>	<i>“Hey!” said Sam. He sat in bed, his face still purple and blue. One arm hung limp in a sling, and beige bandages wound his head. “It’s good to see some old folks still living. Gives me hope!”</i>

Gwen’s description of Sam’s injuries combined with his joking increased the impression of his courage. Gwen also tried to evoke a sympathetic response from the reader by describing Derrick as holding back from crying at seeing Sam wounded in the hospital:

Original version	Revised version
<i>Derrick smiled in return, then sniffed. He reached for a tissue from the rolling table next to Sam’s bed. “Stupid cold. Can’t seem to shake it.”</i>	<i>Derrick smiled in return, then sniffed. He blinked his eyes rapidly a few times, then reached for a tissue on the rolling table next to Sam’s bed. “Stupid cold. Can’t seem to shake it.”</i>

The fact that Derrick was moved to tears strengthened the impression of a bond between the characters; Derrick’s desire to hide his tears revealed a normally non-demonstrative nature.

Action and adventure were key elements of Gwen’s story, and she added detail and description to give orientation as well as complication (building up to the story’s crisis):

Original version	Revised version
<i>That’s when Derrick saw the blood. Sam’s brown blanket was soaked with</i>	<i>Then he saw the blood. It had splattered on the ceiling and trickled</i>

<p><i>it. Derrick reached for Sam, then drew back his hand. He reached for him again, forcing himself to turn Sam over. He did so, then ran to the bathroom to throw up. Sam no longer had a face, and he had been gutted. Derrick's whole couch reeked of blood. When he could compose himself, Derrick went back to the living room.</i></p>	<p><i>down the walls. Sam's brown blanket was soaked with it. Derrick reached for Sam, then snatched back his hand. He reached for him again, forcing himself to turn Sam over. He did so, then threw up on his feet. Sam no longer had a face, and barely a body. Derrick's whole couch reeked of blood.</i></p>
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She made two major changes in this paragraph. First, she added a more detailed depiction of the scene, increasing the amount of blood. Secondly, she increased the strength of Derrick's reaction to finding Sam's body by replacing the word "drew" with "snatched" and by having Derrick throw up in the same room as the body rather than making it all the way to the bathroom. Gwen attempted to increase the sense of horror for her reader during the story's penultimate crisis.

The subsequent changes were not as dramatic. Gwen used verbs actively rather than as participles and added detail about the preparations Derrick made before going out to face the creature:

Original version	Revised version
<p><i>Derrick sat by the couch, neither eating nor drinking, until that night. With the coming of the moon, Derrick pulled himself to his feet, washed his face and hands, then drank a glass of water and forced himself to eat a banana."</i></p>	<p><i>Derrick sat by the couch and neither ate nor drank until that night. With the coming of the moon, Derrick pulled himself to his feet, showered, then drank a glass of water and forced himself to eat a peanut butter sandwich."</i></p>

Gwen felt that a shower was more appropriate than just having Derrick wash his face and hands, since he had thrown up on himself and had been sitting in the room covered in blood for several hours. The change of the food item was to have Derrick eat enough to provide energy for the fight to come. She did not have an explanation for why she

changed to verbs from the participle to the past tense form; she stated that the sentence “sounded better that way.”

Many of Gwen’s changes were paraphrases of the same ideas she had previously written. Sometimes she replaced words with synonyms when she felt the alternative “sounded better.” In other cases, she wanted to add detail, but instead of merely inserting words or phrases, she would also paraphrase part of what she already had written. Below are two examples of this self-paraphrase or reformulation:

Original version	Reformulated version
<i>“Skuse me? Did I hear you right?”</i>	<i>“Skuse me? What did you say?”</i>
<i>He who would show himself brave should fear, and he whose heart beats with no cowardice should hide himself in the very rocs. For the Evil One waits in hiding for the one to find him.</i>	<i>The brave should fear, the fearless should hide his face. For the Evil One lurks, waiting for one who would find him.</i>

Although she the motivation behind the reformulation was to delete two phrases that she felt were awkward, “he who” and the phrase “in the very rocks,” Gwen highlighted the entire paragraph, deleted it, and wrote the new version. This caused her to change other phrasing such as “should hide himself” for no reason that she could articulate. In the next example of reformulation, Gwen added the detail that Derrick was looking for the source of the heat he felt and described him as squinting or having trouble seeing. She expressed Derrick’s desire to cross the lake in two different ways, neither of which was necessarily more effective than the other:

Original version	Reformulated version
<i>He crammed his flashlight in a crevice in the wall, then gazed over the lake, trying to figure out how to cross to the other side.</i>	<i>He waved the light of his flashlight around the cave and over the lake, looking for the source of heat. Finding none, he crammed his flashlight in a crevice in the wall.</i>
<i>As he swept the walls with his gaze, the only option seemed to climb the walls. He looked at the lake again,</i>	<i>He squinted in the near-darkness over the lake. He could see almost</i>

<i>but it flowed to the wall, uninviting in its blackness.</i>	<i>nothing and had no idea how to cross the water.</i>
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Although she could explain the changes that described the heat and obscurity of the cave, she could not explain the other revisions.

Gwen would delete entire paragraphs, only to retype many of the same ideas when attempting to add in other details:

Original version	Reformulated version
<i>They met a week later on a path below Derrick's house. They walked into the woods, crowded on all sides by dense trees and underbrush that hampered the way. They followed a trail unseen by Derrick, then Sam motioned for him to stop.</i>	<i>They met early a week later at Waffle House. They drank coffee, then headed for Dark Mountain, where Sam had discovered this cave. They hiked for almost a mile, then entered the woods. Trees crowded on all sides and underbrush hampered the way. They followed a trail unseen by Derrick, then Sam motioned for him to stop.</i>

When typing the reformulation, Gwen deleted the entire first sentence although she would retype the exact words “They met a week later” as part of her revision. She also deleted “underbrush that hampered the way” only to retype the phrase as part of another sentence. This type of deletion and reinsertion caused her to spend time composing that might not have been necessary.

Among her reformulations were other changes that definitely improved her text, yet her “delete and retype” method still caused duplication of effort. In the excerpt below, Gwen eliminated redundancy and awkward metaphors; however, other changes did not seem to have any significance:

Original version	Reformulated version
<i>As he watched, silent, all the saliva dried in his mouth and his tongue three times its normal size, the dark shape took form. As Derrick watched, the Evil One appeared. Green and</i>	<i>The dark shape took form. Green and gold scales caught the faint light from the torches around the corner of the cave.</i>

<p><i>gold scales caught the faint light from the torches around the corner and in front of the cave and washed the lake and walls in golden green light. Derrick crouched, watching and the cave grew full of golden light. Treasures lined the walls. Golden coins, more than three times as tall as Derrick kissed the ceiling. Yellow bowls, sapphire jugs, ruby armor, and diamond cloaks lay in heaps, unorganized. Derrick looked on, shielding his eyes from the brilliance.</i></p>	<p><i>Derrick crouched, and the Evil One spread his golden-green wings. The cave glowed with treasure. Ruby swords flashed in the light. Golden coins lay in heaps, mingled with sapphire breastplates and emerald jugs. Diamonds and amethysts twinkled in the water and Derrick had to shield his eyes from the brilliance.</i></p>
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Because she did not want to distract attention from the build-up to the creature’s appearance, she deleted the phrase about Derrick’s dry mouth. Gwen explained that she changed the wording of the treasure to avoid an adjective/noun, adjective/noun pattern, yet she had no reason behind changing the type of precious and semi-precious stones. In fact, having amethysts and diamonds twinkling in what she had described as “dark water” was inconsistent. Gwen also could not explain why she deleted “shielding his eyes from the brilliance” only to replace it with “Derrick had to shield his eyes from the brilliance.” She continued to say that it “sounded better” to her.

Although Gwen was not aware of her reasons for reformulating, Bishop (1994) recommended the technique of trying to express ideas in many different ways, saving the various attempts with a version number. Creating the same basic effect in many different ways attests to Gwen’s ability to invent and reinvent with language.

Affective Features

Gwen described herself as a very motivated writer, asserting that writing brings her joy. She epitomized the phase four writer on Lipstein and Renninger’s motivation scale: she considers writing a craft, thinks she is a good writer within her own community but feels she is average in the writing community at large, she enjoys

spending her free time writing, she revises for multiple purposes, and likes to receive advice on how to improve her writing. Her motivation was evident in her dedication to finishing her story. Gwen's 14 composing sessions totaled 21.8 hours, far surpassing any other participant. Her story was also the longest at 19 typed pages.

Gwen's composing behaviors indicated that she experienced flow as she wrote. She did not allow structural errors to slow her process. She noticed capitalization errors, misspelling, punctuation problems, etc. but did not always stop to fix them. She was eager to continue writing her story and did not want to lose her train of thought. However, when reading back over her text she corrected some of the errors before continuing to generate the next section of her story. Time passed without her looking up or looking at a clock and she often had to be prompted to end the composing session. This provided evidence that she was in a state of intense concentration and was unconcerned about the amount of time that passed. Gwen set goals to finish certain sections of her story or to revise a particular portion and worked toward these goals throughout her composing session. In the past, she defined success in terms of how her writing was received by teachers or friends; however, she found that with such a long story she needed smaller, more frequent indicators of success to keep motivated. Setting and meeting her goals for the composing session was a reward, and she indicated frustration when she had not achieved what she had hoped. Therefore, Gwen's composing behaviors suggested the following characteristics of flow: a perceived balance of skills and challenge, opportunities for intense concentration, clear task goals, feedback that one is succeeding at the task, a sense of control, and the perception that time passes more quickly.

Gwen showed fewer characteristics of flow when writing dialogue than when generating or revising other types of text. She would at times write a lengthy exchange between characters, re-read it, and then delete what she had written. She had difficulty using dialogue as characterization, expressing concern that the characters all sounded like her or sounded unnatural. She found it challenging to capture their personalities through their words. The increased cognitive load of dialect interfered with flow.

She showed self-consciousness when typing her draft and making several typographical errors. She explained that the difference between her computer (a PC) and the computers in the faculty lounge (Macs) was throwing her off. The frustration over the computer kept her from experiencing flow as she typed.

She did not give any indication of audience-related anxiety. She demonstrated feeling pressured to finish in her final three composing sessions, particularly in her fourteenth session when she turned in her work. Although there was no deadline set for the number of composing sessions, the end of the semester at SU imposed one itself. Gwen was dissatisfied with having to rush through her editing, but she mentioned that she had to finish the story so that she could work on an academic paper due the following week and begin preparing for final exams.

Summary

Gwen had evidently experienced flow as a reader based on her description of good writing as something that “engages your whole being in such a way that all desire to come up for air disappears.” As a writer, she wanted others to enjoy her text to the degree that she had enjoyed reading. Her concept of audience was based on memories of herself as a teenager: her preferences, interests, fears, and needs as suggested by Nelson

(2006). It is significant to note that she did not include females in the story and did not express any concern about the age or gender of her reader. Some important choices she made in her composing seemed based on her own interests rather than an attempt to analyze the needs of her audience.

She came to the research project with an established idea for a story, and when she had exhausted her mental planning, she planned as she wrote. She relied on her memory for planning during the first composing session in which most of her writing related to character and plot orientation. Later, she began to pause before generating the next few lines of text, trying to think through her ideas. She indicated that she knew what would transpire in the story, but she was deciding how to relate the ideas to the reader. Once she had decided what the reader needed to know, she would continue writing. Her frequent pausing indicated the cognitive demand of planning while she was generating text.

Although she mentally planned her story after having re-read several Tolkien books, she changed her mind about the story's direction in session four. Rather than the resolution to the story being the ring's destruction, she decided that the ring would actually destroy the "Evil One." She was concerned that her plot was starting to parallel Tolkien's *The Lord of the Rings*. In fact, many elements in her story can also be found in *The Hobbit* and *The Lord of the Rings*: translating a mysterious language, finding a magic ring, a dragon guarding a treasure, the battle between good and evil, the seductive power of evil, the protagonist's friend named Sam, etc. It is evident that Gwen's immersion in the fantasy genre caused her to interweave the ideas of others into a new narrative.

The story contained the elements of orientation, complication, crisis, resolution, and coda. Her personal beliefs and schooling influenced the underlying religious theme of salvation through sacrifice. In addition to her background, schooling, and experience within the fantasy genre, her own composing inspired later text. When she originally wrote the warning about the ring, she had not decided that Derrick would use the ring to destroy the Evil One; however, through her phrasing of the ancient wording “evil formed this ring, and with evil only can it be destroyed” she realized that “evil destroying evil” could refer to both the creature and the ring. Another plot element was inspired by a sentence she ultimately revised to keep the reader from misunderstanding “a look of something more than fear ate at his face.” The concept of a face being eaten stuck with her, inspiring her description of Sam’s death:

Derrick reached for Sam, then snatched back his hand. He reached for him again, forcing himself to turn Sam over. He did, then threw up. Sam no longer had a face, and the dragon had eaten most of his body.

This suggests that Gwen’s invention came from her personal experiences, her religious background, her own words, and the words of others.

Her first composing goal was to complete her draft, but she revised her text before she had generated the entire story. In some cases, Gwen wrote a paragraph that she knew she needed to expand later, made a note in the margin about the detail she should add, and then keep advancing the plot. This allowed her to complete a draft but not forget the ideas she wanted to revise later. Brief notations as short as one word were sufficient to remind her of her intended revisions; she was able to balance the cognitive load of planning, mental revision, and text generation throughout her process.

Foreign Language Writers

Cara

Background of the Writer

The following information on Cara's prior composing experiences came from an extensive writing background interview.

Cara was a junior majoring in Missions at the time she volunteered to participate in the study. The catalog at SU describes the Missions major in the following way:

The objective of the missions program is to prepare the student effectively for cross-cultural ministries. The student will receive practical training in preparation for mission board candidate school, for deputation, and for work in church planting.

Cara came from a literate family; her father was a Junior High English teacher and her mother previously taught high school English but at the time of the study was an editor of a Christian magazine. Cara was primarily home-schooled until she went to college. With her mother as her teacher, she began to write at a very early age and remembered always writing for a purpose, often to tell a story with a religious theme. Cara was taught to read at age four and tried writing her own stories according to her recollection at ages four and five. As she matured, she tended to write stories geared toward her own age group. In junior high and high school, Cara wrote about once a week, and she entered in writing contests that she often won or in which she was rated among the top three to five participants.

In high school, Cara was taught about the modes of English rhetoric including exposition and persuasion, but she preferred creative writing, explaining that her thoughts came more easily when writing fiction. She wrote poetry and short fiction usually dealing with what she calls "inspirational" themes. Cara was very direct about the central

role that her faith as a Christian played in her life and in her writing. For example, when asked what kind of writer she considered herself to be on a scale of poor to outstanding, she replied, "with God's help I try to be an outstanding writer to glorify Him and encourage others." Cara had the opportunity to meet many authors of inspirational fiction some of whom read her stories and poems. Robin Jones Gunn, a popular Christian fiction author, encouraged her to write books, as had others, including English teachers. Those who have read her writing told her that the best thing about it was "the spiritual points" that she emphasized. Already having a background in the Christian publishing niche, spiritual writing was central to her professional goals. When asked about the most important reason to learn to write, she responded, "Communication, both written and verbal, stands as the primary way of sharing Christ with others." She also stated that the most pleasant experience for her writing in English was when she knew that people became closer to God due to reading what she had written. She lists her influences in writing in English as "God, the Bible, my Mom, what I have read, authors, [and] teachers."

Cara recalled learning in high school that the most important thing to remember about writing was getting the message across. She defined good writing as "words used in a correct and powerful way to influence the reader." Although this definition seemed to emphasize "correctness," when asked to rate four features of writing from most to least important, she did not seem to have this same priority. She listed content as the most important, followed by organization, grammar and lastly, style. Perhaps she was focusing on an area in which she felt she needed improvement, as she stated that the most difficult thing for her when writing in English was "remembering some of the grammar

rules." She explained that the characteristics of a good writer included "a desire to communicate correctly and the determination to achieve that goal." Her earliest memory of a teacher giving explicit instructions on how to write something was her mother saying, "Spell it right." These structural concerns still plague her in some ways, as evidenced by her statement that her greatest worry about writing in English is "grammar." Cara considered the most unpleasant experience she had writing in English was editing, and she felt that she devoted more time to editing than any other aspect of her writing process. Cara was already an experienced writer before coming to college and found that she had less time for creative writing while in college. She took English 101 and 102, Advanced Grammar and Composition, American Literature, English Literature, Copy Writing, and Creative Writing, and in all of these classes she was required to write on assigned themes. Cara felt that she did not need to wait for a particular mood to do any kind of writing, be it a paper for a class or creative writing.

Cara explained that the first thing she would do when composing a paper in English was to brainstorm and outline, but for more personal or creative writing she would skip this step and just write. She preferred to finish a piece of writing before sharing it with others although she stated that she thought about audience "all the time" as she wrote. She explained that she would try to anticipate what the reader needed to know, and on occasions when she shared her writing with others she stated, "In some ways I mold the paper according to the audience critiquing it." To explain what she meant by molding, she replied that she would revise the work so the reader would be better able to understand what she had written. She claimed that she did not usually ask friends to read her writing and give her advice on how to improve it; rather, her friends

come to her for advice about their own writing. There were many occasions when she only had herself as audience and was less concerned about how her writing would be perceived by others. She kept a personal journal, wrote poetry for herself, and wrote songs; she said that she felt freer to experiment in this kind of writing and would sometimes "play with perspective." She preferred not to read her work aloud to others, although she would read aloud for herself when no one else was around. Cara stated that typically she would not consider a piece of writing finished until "the end ties in with the beginning and the message I had in mind has been given." Cara's emphasis in writing at the time of the study was devotional materials (writing on one spiritual theme using life examples and Bible verses) and poetry, but she stated that there really was not one type of writing she preferred over any other.

Cara began a self-paced study of French in High School using cassette tapes, but did not take formal courses in French until college. The course she was enrolled in at the time of the research was her fourth semester (second year) of French, and writing had not been a primary focus of the curriculum until this semester. In college, she previously had only written a four hundred-word summary of her family, a description of a typical school day, and summaries of two French news magazine articles; she never wrote in French in High School. She had done some unassigned writing in French attempting to write out the Christian (Baptist) plan of salvation and conversations with which she could later practice. She rated her ability to write in French as average compared to other students of French and explained that her biggest difficulty in French was poor grammar skills. She was very concerned about what French people would think when reading her writing, although she had not yet had an opportunity to share her writing with native

French speakers. She wanted to write tracts (pamphlets containing Christian doctrine to share her faith with others), but she stated that she would want someone to edit her grammar. She felt that readers would be distracted or offended by her lack of grammar skills. She stated that good writing in French would be something that a French person could understand and would not think that it was written by an American. Her definition of good French writing was based on comparing the result to what a native writer would be able to produce. She felt that she had the potential to be a good writer in French, "with God's help, experience, knowing the language better, and time." She did not consider herself to be an experienced writer in French. She said that what she had learned thus far about writing in French is that grammar was essential and that it was important to spell words correctly. She recalled being advised not to use English idioms in her writing and to try to write directly in French rather than translate. She felt that the best thing about her writing in French was that it was better than her test-taking skills. The most difficult thing for her was remembering all of the detailed rules for grammar and spelling since it was so different compared to English, and she was so afraid of making a mistake that she would write much more slowly than in English. Cara's motivation to write in French was primarily spiritual. She wanted to use writing in French in her role as a missionary later in life and felt the most important reason to learn to write in French was "to glorify God, witness to French people, and disciple them," (i.e. to help them mature in their faith).

The first thing Cara would do when writing a paper in French was to pray, think, and then organize her thoughts. She preferred to brainstorm and then move on to organization. She planned her creative writing when composing in French though she stated that she did not do this type of planning in English creative writing. She would

spend about the same amount of time on each part of the writing process as she would in English; however, she would take more time to think and more time to write a first draft than in her native language. Apart from this, she did not feel that there was much difference in how she wrote in French compared to English. She felt that presenting a message correctly made a good writer in French, and she tried to think of her audience as she writes; she said that she would vary her writing style depending on her audience. She had only sought help from her teacher when writing in French rather than from peers, and just as in English, she did not tend to read her writing aloud to others. She would, however, read it aloud to herself if others were not present. Although she did not need to be in the mood to write in French, just as she did not need a mood in English, Cara felt she needed more time to think before she wrote. There was no one style of writing in French that she preferred over any other, but she did not have experience writing in many different styles. Based on her own writing experiences, Cara felt that it was better to write in French rather than translate from English to French, yet she stated that she thought in English first which she found "distracting." Cara found that she could cope with a lack of vocabulary by using a bilingual dictionary. She felt that her skills in English writing gave her more confidence and motivation, and this helped her write better in French. She also believed that her experience learning French helped her to remember more English grammar and improved her writing in that regard.

Composing Sessions

Cara's typical behavior during the project was to work independently, without seeking help from the teacher/researcher. Even when asked how things were going or if she needed help on any aspect of her story, she would reply that everything was fine.

After class on the first day of the writing project, she came by the teacher/researcher's office to discuss the D she had received on the midterm progress report; however, her concern related to tests rather than what she was currently writing. She felt that she could keep her story simple enough that she could avoid many opportunities "to make grammar mistakes." During this fifteen-minute conversation, Cara mentioned that she was very excited about the writing project and had been looking forward to it all semester. On the afternoon of the first composing day, she participated in a half-hour interview regarding her writing and reading process thus far. She said that she preferred the "board books" *Ma maman* and *Mon papa* to *Jémima Canne-de-Flaque* because they were easier to understand and were more realistic. She prefers realistic stories to fairy tales or fables, and she already knew that she intended to write a realistic story rather than a fantasy due to her own preferences. She stated that she likes children's stories and has even written some of her own; however, she has not sought to have her stories published because she thought they needed pictures first. She mentioned that she enjoys photography and might use some pictures in her French children's story. Cara was having a lot of trouble understanding French grammar and asked for suggestions on how she might study. She was worried that her lack of fluency would make the story difficult for the French-speaking children to understand. During the planning days, she spent some time struggling to come up with a title for her story before abandoning the effort and simply listing some ideas. She asked about the ages of the children that would be reading her story and then decided to write about a young girl and her family. At first, she attempted an outline in French but then abandoned it, stating that it was too difficult to get her ideas together. Instead, she outlined her story in English. She worked without stopping to ask

questions; she was apparently very focused on her task, as she appeared startled when the end-of-class bell rang.

Students were provided with a list of French first names, and Cara used this list to pick out names for the characters in her story during the sixth session. She changed the names she had originally picked to reflect the French-speaking culture. She was excited to have decided on a title: *Suzanne finds a secret*, a name which she changed during the eighth session to one that she felt sounded “more French:” *Annette trouve un secret*.⁹ She explained that the secret “Annette” would discover involved developing faith in Jesus. This spiritual message to her story fits into the reason Cara gave for why she likes to write—to share her faith with others.

Topic Selection and Planning

During the three-day reading phase of the project, Cara spent more time on the “board books” designed for younger children. These books, entitled *Ma maman* and *Mon papa*, are primarily photographs with one or two sentences below them. Book selection influenced her choice of topic, as she decided on a story incorporating many photographs and very simple sentences. The brainstorming list she assembled for her own story very well could have described these two board books: “Present tense, pictures, people, family.” Although these books are particularly simple in their grammatical structure and are written in the present tense, Cara spent the entire reading time with just one book each day. When asked why she took so much time to read, Cara answered that she was thinking about what she might write; she thought about how she might use a similar structure to what the author of the board books used. During the fifth session (the second

⁹ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

day of composing), Cara was able to decide which pictures she would use, and this helped her develop her characters. Visual stimulation motivated Cara's choice as well as her awareness of her own abilities in writing French. Cara did not feel comfortable writing in the past tense, and her story choice allowed her to use the tense with which she felt most comfortable (the present). Thus her topic selection was based on balancing her own abilities with what might interest a young child. Her most recent reading material influenced her concept of what might please her audience. Although Cara attempted to immerse herself in French as she worked on the project by writing her journal responses in French, she found that she had trouble creating comprehensible sentences. This frustrated her ability to express herself; therefore, more information about her planning process was acquired through interviews and observations than in her journal entries. Aware of her difficulties in expressing herself in French, Cara wrote a brainstorm and outline in English. She described her ideas for how the final product might look: "Use pictures of pages of book. Writing and seeing go together. Pictures will be part of story."

When asked what she meant by "writing and seeing go together," Cara replied that she was thinking about how children learn to read. The pictures help children figure out what the words mean. She also felt that the pictures she would use could inspire her own writing. Cara listed attributes of a family to be featured in her story:

"Young girl with brown hair and eyes. She has a sister and two brothers. There will be two young boys in the story. A dog might be in the story. There might be a young lady."

She was inspired by her own family and thought that if she wrote about a typical family, more children would be able to relate to the story. She also considered the addition of a pet “because children like animals.”

Characteristics of Children’s Fiction

Orientation. Cara began her story with an introduction to each of the characters including photographs of her own family to illustrate her story. She mentioned in an interview that she felt it would help children use their imaginations to involve themselves in the story if they had a mental image of what the characters and settings looked like and would make her story more interesting. Cara’s concern for keeping the readers’ interest was evidence of audience-oriented composing. Since her story did not have historical elements, she did not feel the need to do additional research; however, she spent a great deal of time going through old photographs to decide how she could include them. Although her interest in including photographs was driven by what she perceived as the needs of the audience, the photographs themselves began to drive her plot. She found some pictures and wondered how she might be able to include them, particularly photographs from a recent trip to Paris. Her decision to have her main character visit a church was made based on her desire to include the photographs of a church service and to include Bible verses; this indicated that her own interests and religious beliefs helped to construct her story. Cara could have chosen to write about the events without including the pictures, but she wanted a visual reinforcement of the text she composed to provide a “background” that the readers could visualize and to compensate for her simple writing. This suggests that Cara’s writing demonstrated egocentric as well as audience-oriented qualities.

Cara did not indicate any awareness of how her orientation might be received by her readers. She chose to write about a Caucasian family, but she never asked about the cultural and racial background of her readers which happened to be more diverse than the family in the story. The way in which she represented religion was inspired by her own experiences and her desire to encourage others to believe the same way, yet she was not aware of the religious beliefs of her readers. Finally, she presented a very traditional, stereotypical view of the family—the father as the decision-maker and the mother as the caregiver. The female protagonist could not find her own way home on her own; the dog had to lead her back. These representations of gender could be interpreted as suggesting that females are weak and need help. She did not question how this representation might affect her readers.

Complication. Cara’s story had very little build up to the crisis. After orienting the readers to the characters and the setting, she included three sentences before the story’s crisis:

Aujourd’hui est dimanche, et Annette veut partir en exploration autour la voisinage. Sa maman dit, “Oui, si tu emmenes la chienne avec toi.” Donc ils vont. Annette regarde tout pendant qu’elles marchent en bas les rues. Mais elle devient perdu. [Today is Sunday, and Annette wants to go exploring around the neighborhood. Her mother says, “Yes, if you take the dog with you.” So they go. Annette looks at everything as they walk down the streets. But she becomes lost.]¹⁰

She did not establish how or why Annette became lost in her own neighborhood. In fact, this is incongruent with the earlier statement that Annette liked to go exploring which implied she had done so previously. The crisis itself appeared abrupt without her having

¹⁰ Translations of the FFL students’ texts are based on what the students intended to say (as verified during interviews) unless otherwise noted.

laid a foundation. Cara did not seem to meet the needs of her readers by having sufficient complication.

Crisis. The story's crisis involved Annette becoming lost in her neighborhood, finding a church and hearing a message from the Bible. The bulk of the text in this section was a series of five Bible verses copied out of a French Bible (104 words). The verses were introduced by one sentence, linked one to another with a sentence between each, and then explained with a paragraph. Often, children's stories that use Bible verses will paraphrase and simplify the verses; however, Cara included them word for word from the Bible. This reflected her coping strategy rather than a concern for the needs of her audience. She was aware that she had used very long quotations from the Bible, but she explained that the French Bible explained about God's love much better than she could due to her lack of proficiency, elaborating, "I just added an explanation at the end to help them understand the point to the verses."

Resolution. The crisis of becoming lost was resolved by the dog leading the way home. Cara never explained why the dog couldn't lead Annette home before the church service or why Annette did not ask for directions from someone at the church. The "crisis" of faith (hearing the Bible message) was resolved by Annette praying, stating that she believed the Bible verses. She finished the resolution by having Annette share what happened with her family and having the father decide that the family would go to church together the following Sunday:

Annette dit à sa famille ce qui s'est passé. Son papa dit, "Je ne connaissais pas que la eglise était là. Nous y allerons dimanche prochain." [Annette tells her family what happened. Her father says, "I did not know the church was there. We will go there next Sunday."]

It was implied that the family actually did go, and that they thought Annette's new belief was a good thing.

Coda. Cara's concluding comment on the story was a statement that Annette was happy in her new belief and an invitation for the reader to do the same:

Annette est heureuse de trouver le mystère! C'est le mystère de Dieu. Vous pouvez croire en Jésus aussi. [Annette is happy to have found out the mystery! It is the mystery of God. You can believe in Jesus too.]

This invitation to belief is typical of Christian fiction, reflecting Cara's prior experience within the genre.

Audience-Related Revisions

It was difficult to find details that Cara added in to her writing because she took considerable time to complete a first draft. Additions were primarily to generate text for the plot rather than to add extra information or more interest to what had already been composed. Cara's interviews consistently reflected enjoyment of what she was writing but difficulty in getting her many ideas into very simple French. She knew that she could not translate her thoughts word for word because it would be too literal, and she stated that her understanding of grammar "wasn't good enough." What she knew would make a good story in English could not always be incorporated into her writing in French. The disconnect between what she wanted to write and what she felt able to produce in the target language caused frustration and slowed her writing process. She did not actually begin composing the story until the eighth day of the project, and from that point on, she only produced about 2-5 lines of text per 20-30 minute writing session. Although she produced very little during each session, she revised what she had previously written. Her typical revisions related to structural concerns. For example, when she rewrote text

from day eight on day nine, she corrected her spelling and syntax but also added in names for the siblings she had mentioned. The addition of this detail made the characters more interesting; however, the siblings were never mentioned again after the first few pages. She completed her first draft on the seventeenth day and began to add detail into her story. First, she included ages for her characters, making the children in the story the same ages as the French-speaking children who would be reading it. She felt that if the characters were the same age as the readers the children would enjoy the story more. When typing her story for the first time, she also added the detail that Annette’s father worked in a pharmacy. The detail of the pharmacy did not relate to any feature of the plot, but she had a picture of a French pharmacy that she wanted to include. Therefore, the addition of this particular detail could be described as evidence of egocentric writing rather than audience-oriented writing; however, Cara classified this as an attempt to add “realistic detail” into her story to please the readers.

Another detail added in the revising process was an adverb:

Original version	Revised version
<i>Donc ils vont. Annette regarde tout comme ils marchent en bas les rues. Mais elle devient perdu. Elle voit une eglise.</i> [So they go. Annette looks at everything as they walk down the streets. But she becomes lost. She sees a church.]	<i>Donc ils vont. Annette regarde tout comme ils marchent en bas les rues. Mais elle devient perdu. Soudain, elle voit une eglise.</i> [So they go. Annette looks at everything as they walk down the streets. But she becomes lost. Suddenly, she sees a church.]

Cara felt that she needed something that transitioned the previous phrase “but she got lost” into “she sees a church” and decided to use the adverb “suddenly.” The addition of coherence anticipated the needs of her readers, but this may have been better achieved through subordination, a typical feature of French rhetoric.

In her first completed handwritten draft (day eighteen), she wrote the reference to a Bible verse. In the following session, she came to class with a French Bible she had checked out of the library and used it to type out the verse to which the pastor referred in her story:

Original version	Revised version
<i>Elle regarde dedans. Un homme dit, "la Bible parle dans Colossiens 2:2 au sujet de 'le mystere de Dieu.' Ce signifie que Dieu aime nous... [She looks inside. A man says, "the Bible speaks in Colossians 2:2 about 'the mystery of God.' This means that God loves us...]</i>	<i>Elle regarde dedans. Un homme dit, "la Bible parle dans Colossiens 2:2 et 3, 'Afin qu'ils aient le coeur rempli de consolation, ... [She looks inside. A man says, "the Bible speaks in Colossians 2:2 and 3 'That their hearts might be comforted...]</i>

This clarified the paragraph for a reader who was not familiar with the Bible passage discussed. Inclusion of the actual text of this verse allowed Cara to delete her description of the verse and use the words of others, improving the syntactical accuracy of her story. The next day, Cara added more information about her main character, mentioning hair color and eye color:

Original version	Revised version
<i>Voici Annette. Elle a sept ans. Voici Gisele, la soeur de Anette. [Here is Annette. She is seven years old. Here is Gisele, Annette's sister.]</i>	<i>Voici Annette. Elle a sept ans. Annette a les cheveux brun, et elle a les yeux brun. Voici Gisele, la soeur de Anette. [Here is Annette. She is seven years old. Annette has brown hair, and she has brown eyes. Here is Gisele, Annette's sister.]</i>

The added detail increased the character orientation and matched the picture she selected to illustrate her story. At the end of her text, she included two more Bible verses, but she explained that she added these verses to increase the total word count so that she would have the minimum 400 words.

Although Cara produced her text very slowly, one composing behavior that slowed her progress was the fact that she revised all of the previous days' work before moving on to write more of her story. The types of revisions she made were largely centered on surface-level errors rather than rhetorical features of her writing. For example, on day eight Cara wrote five sentences in which she mistakenly used the subject pronoun "she" instead of the possessive adjective "her." The next day, she rewrote this portion onto a new sheet of paper, making corrections in spelling and attempting to make corrections in syntax, before adding more to her plot:

Original version	Revised version
A. <i>Annette Trouve un Secret</i>	A. <i>Annette Trouve un Secret</i>
B. <i>C'est Annette</i>	B. <i>C'est Annette</i>
C. <i>C'est une soir de Annette</i>	C. <i>C'est Gisèle, une soeur de Annette</i>
D. <i>C'est elle père</i>	D. <i>C'est André, un frère de Annette</i>
E. <i>C'est elle mere</i>	E. <i>C'est Marc, un frère de Annette</i>
[A. Annette Finds a Secret	F. <i>C'est le père de Annette, et c'est lui mère</i>
B. This is Annette	G. <i>L'enfant est Claire</i>
C. This is a night of Annette	H. <i>C'est la chienne Chérie</i>
D. This is she father	[A. Annette Finds a Secret
E. This is she mother]	B. This is Annette
	C. This is Gisèle, one of Annette's sisters
	D. This is André, one of Annette's brothers
	E. This is Marc, one of Annette's brothers
	F. This is Annette's father and this is her (indirect object pronoun) mother
	G. The child is Claire
	H. This is the dog Chérie]

Rewriting text before finishing the entire story is reminiscent of Gwen's "reformulation" technique in NL writing. Both Gwen and Cara had written extensively in English, and the rewriting is a technique that they both employed; however, Gwen rewrote much more

extensively than Cara perhaps because her story was so much longer. Additionally, Gwen's "reformulation" was not merely correction of errors in her writing; it was rephrasing. Cara rewrote without changing rhetorical features apart from adding siblings to the story. The concern with surface structure was consistent on each of the composing days, yet this concern is related to two types of audience: teacher as audience and the French-speaking family. Cara was concerned with her grade on the project; therefore, she made revisions to her grammar to please the teacher. She was also concerned that the children would not understand what she meant to say due to a number of grammatical errors; therefore, she made revisions to please the French-speaking readers. Although she did not rewrite the entire story again until day eleven, she did read over her previous work and make corrections such as changing "lui" (an indirect object pronoun) to "sa" (a possessive adjective).

On day eleven, she attempted to divide up her text into what would appear on each page of her "book" including the pictures she intended to include. When she rewrote in this instance, she did not make corrections to grammar; in fact, she made additional errors such as spelling the word brother as "frère" in one instance and using the cardinal number "deux" rather than the ordinal number "deuxième" or "second."

A. *Livre*

1. *Annette Trouve un Secret (La picture de le Teur Eiffle.)*
2. *Voici Annette / (page une – La picture de "Annette")*
3. *Voici Gisèle, une soeur de Annette. / (page deux – La picture de "Gisèle".)*
4. *Voici André, un frère de Annette / (page trois – La picture de "André".)*
5. *Voici Marc, un frère deux de Annette / (page quatre – La picture de "Marc".)*
6. *Voici, le père de Annette et voici et sa mere. L'enfant est Claire / (page sanc – La picture de leur.*
7. *Voici la chienne Chérie. / (page six – Le picture de la chienne.)*

B. *Voici – here is*

This instance of rewriting related to rhetorical features rather than errors and was done with the proposed audience in mind. A similar type of rewriting occurred on day 12; Cara decided to start each line with a page number for the book followed by the text that would appear on the page. She omitted the reference to the pictures that would accompany the text. She made a few minor corrections such as changing “une soeur” (a sister) to “la soeur” (the sister). She also corrected the accent mark error on “frère.” After rewriting the text with the change in the position of page number labels, Cara added four lines to continue her story:

Page huit: voici le maison en que le famille vit. [Page eight: here is the house in which the family lives]

Page neuf: Annette aime jouer à sa maison, mais elle aime partir en exploration aussi. Aujourd'hui est samedi, et Annette veut partir en exploration autour le voisinage. [Page nine: Annette likes to play at her house, but she likes to go exploring too. Today is Saturday, and Annette wants to go exploring around the neighborhood.]

When asked why she took so long to write a few sentences, she answered that she had to keep rephrasing the English in her mind into what she could actually write in French. The constant inner dialogue in English was interfering with her ability to compose in French. Although she was determined not to write in English and then translate, she found herself doing mental translation anyway. She mentioned that she knew idioms and other phrases “don’t translate well,” and her method was intended to keep her from being too literal as she translated. The fact that she recopied passages without making substantive changes also caused her to produce text more slowly, although, like Gwen, she did not seem aware of this fact.

The following day, Cara was only able to add one line to her story, but she did change the day of the week on which her main character went to explore the

neighborhood from Saturday (samedi) to Sunday (dimanche). She explained that she made this change because she wanted Annette to find a church in order to hear a sermon and accept Christ as her Savior. Her intention was that Annette would tell her family about what happened at church and then the family would go back together. Cara stated that she liked to do stories that would “make a spiritual impact” because she did not know who else besides these children might see the stories. This comment was evidence of a third type of audience Cara had considered as she composed—a hypothetical audience that might read book in addition to the proposed child audience. This hypothetical audience influenced Cara’s writing at the end of her story. The first part of the story was quite simple and could be compared to the books she read (*Ma maman* and *Mon papa*). The latter part of her story was much more complex and involved Bible verses and a brief explanation of what the verses meant. The level of writing in the story was inconsistent, but this was due to a desire to write for an older audience that might possibly see the “book” she produced rather than just writing a story for children. Cara explained another reason for the inconsistency was that she did not normally write stories aimed at toddlers, but she had chosen to imitate the style of the board books because it was not as difficult to produce in French as a story for older children would be.

She avoided having to create complicated grammatical features in the latter half of the book by including large quotations copied directly from a French Bible. Although the text she herself produced was in simple sentences, the quotations from the Bible contained compound and complex sentences as well as antiquated expressions. This is another instance of what she knew to do competing with what she felt able to do.

“Teacher as audience” reappeared as a competing element due to what she was learning and reviewing in French class each day.

When she first began writing the text, she had trouble remembering even the most basic structures. By the fifth week of the project, many structures had been reviewed and new concepts such as compound relative pronouns and the present and past subjunctive moods had been introduced. Cara attempted to incorporate what she was learning into her writing, and this more complex language appeared later in her story. For example, on day fifteen of the writing project, the class reviewed the past subjunctive before devoting the remainder of the hour to writing. Cara wanted to include a phrase in the past subjunctive because she felt if she used it she would be more likely to remember it. Although she had not reached the end of her story, she decided to write her conclusion so that she could use the following phrase “Annette est heureuse que elle ai trouvé la mystère!” Although she misspelled the helping verb “ait” as “ai,” these are homonyms; she basically produced the past subjunctive correctly. She wanted to show her teacher that she could use what she had learned in class. A similar influence of teacher as audience occurred when students went to the computer lab to type their stories for the first time. Although she typed what she had written completely without accent marks (she did not know how to insert these), she made a correction to the phrase “in which” to use a compound relative pronoun. Thus although the “teacher-as-audience” often interfered by making her overly concerned with surface structure, her desire to incorporate what she was learning and reviewing in class caused her to produce more syntactically accurate text in some cases. Apart from the change to the compound relative pronoun, she typed the text without making additions or revisions.

When Cara began typing her story, she had not yet completed the text in handwritten form. This caused her to “compose at the keyboard.” While in the computer lab in the library, she was able to refer to a French Bible as well as her bilingual dictionary, and most of her composing time was spent looking up quotations and phrases rather than typing more lines for her story.

After completing her story, Cara added in accent marks, enlarged her font, and then cut her story into strips. She glued the paper strips onto another sheet that had color photocopies of the photographs she had selected. She ran color photocopies of the new pages she had created and inserted them into a portfolio on which she had glued the title “Annette Trouve Un Mystère,” a photograph of the Eiffel Tower enveloped in fog, and her name as the author. Of all the participants in the NL and FFL groups, Cara was the only student to present the story in a book format.

Affective Features

Cara’s responses during the writing background interview indicated that she was a phase four writer on Lipstein and Renninger’s motivation scale. She enjoyed writing and did so regularly, both for class assignments and for pleasure. Although she realized that she could always improve on her writing, she indicated that her peers respected her work and come to her for advice about their own composing. She rated content as the most important feature of writing, and though she is concerned about grammar and mechanics, she stated that her revising involves the message of her text. Cara was not as confident about her writing in French. She expressed concern about having poor grammar skills and not being understood by a native speaker. She has written in French beyond class assignments and has tried to address different reader groups; however, she has not shared

her writing with peers. Although she did not seek help from the teacher/researcher as she composed, she stated that she would prefer to have her writing edited for grammar mistakes before sharing it with a native speaker. Based on these characteristics, Cara was a phase two writer in French, more motivated in French composition than any of the other FFL writers.

She expressed concern that she would not know when she had made grammatical errors and due to her mistakes the readers might not understand what she had written. To help offset her perceived lack of linguistic skill, Cara chose to write a structurally simple story in the present tense using long quotations from the French Bible so that she would not have to write as much. She also asked for help editing grammar once she completed her story. The coping mechanisms Cara used for composing in French gave her a sense of control and confidence. She stated that she felt she could avoid grammar mistakes and that she did not need the teacher/researcher to intervene until she was ready to edit. Initially, Cara tried to plan and outline in French, but she found it too difficult to come up with ideas and remember words and grammar rules at the same time. This indicated that the cognitive load of planning combined with recalling details about French from her memory proved to be too difficult to manage concurrently. Another coping mechanism was presenting her final version in booklet format with color photographs as illustrations. She felt that it would be easier for her readers to understand what she was trying to say if pictures accompanied the text, and that the story would be more enjoyable to read.

In Cara's case, a sense of flow was not predicated on actual success—just perceived success at the time the writing was in progress. Just as Alex's composing indicated flow even though his product lacked features that the audience might expect,

Cara demonstrated a sense of control, lack of self-consciousness, and a perceived balance of skills and challenge even though her text was very simplistic and had many errors. The fact that she stayed on-task and glanced up in surprise when the end of class bell rang indicated that she was unaware how much time had passed and had been able to concentrate. She did not, however, always have clear goals in mind and it is not clear whether she had any criteria that gave her a sense of success as she wrote. These behaviors indicate five out of the seven characteristics of flow.

Summary

Cara's composing process demonstrated a struggle among competing influences. Her lack of French proficiency and experience composing in French made it difficult to form sentences to say what she wanted. Aware of her limitations, Cara selected a topic and plot that could be written in the present tense using very basic vocabulary. Although her story contained the basic elements of orientation, complication, crisis, resolution, and coda, her linguistic limitations kept her from saying all that she wished she could. Her story lacked much complication and the resolution did not make sense as it had been written, particularly the biblical meaning behind "mystery" and the average child's definition of the word. Cara was pleased with having a spiritual message, but she was not certain that what she was able to say carried all the meaning she intended. She knew that the grammar in the Bible verses would be accurate, and that led her to quote long sections with little incision or explanation. Realizing that the story was not complex and might not keep her readers' interest, she included photographs and presented her story in a booklet format to help engage her readers.

When she had completed her story, Cara asked for suggestions about grammar revisions. She made corrections to structural errors, but she made very few revisions of a rhetorical nature. As Perl (1979) observed about inexperienced NL writers, Cara's lack of composing experience kept her focus on mechanical aspects of writing during the revising process. Nevertheless, Cara's composing behaviors also demonstrated an awareness of the audience's needs. She asked questions about the readers, added information into her orientation, and changed the day of the week so that it would make sense that Annette went to church. There was simply a difference between what Cara knew she should do and what she was actually able to accomplish with her limited proficiency. Additionally, Cara attempted to incorporate what she was learning about grammar into her composing to please the teacher/researcher.

Cara intended to write her text directly in French; however, her use of a bilingual dictionary throughout her composing process indicated that she was engaged in mental translation. She knew that she thought about sentences in English, but she felt that her method of not writing her story word-for-word in English first kept her from being too literal.

The worldview that Cara presented in her text was based on her own family, religious, and cultural background; Cara did not seek out information about her readers' background or interests. She primarily constructed her own reality of the reader and did not express any awareness of how her worldview might affect or be interpreted by her readers.

Kate

Background of the Writer

The following information on Kate's prior composing experiences came from an extensive writing background interview.

At the time of the study, Kate was a twenty-two-year-old Elementary Education and Music double major. She enjoyed singing and had plans to travel to different churches throughout the United States as part of a music ministry. Although her future goals did not include much writing, her major in Education piqued her interest in writing stories for children. In her first interview, she mentioned that she had been looking forward to the creative writing project, stating, "Ever since I read the course outline I've been excited."

Kate was able to form letters and write some words before she started formal schooling, but she did not begin composition until elementary school. In fourth grade, she was asked to write a few paragraphs on what she did the past summer; this was her earliest memory of composing. Her most formal writing experiences were in high school and college where her classes spent about a quarter of a semester on creative writing. She also wrote responses to stories, works of art, and responses to children's stories. Kate primarily wrote essays in college and high school (as frequently as two to three times a week), some of which were in various modes such as argumentative or informative. Teachers played the most important role in Kate's writing development. She listed extensive reading and teachers' comments on what she read in classes as the two most important influences on her composing. Her parents helped with surface structure

concerns such as penmanship and spelling, but they did not influence her as much in the expression of ideas.

Kate's teachers told her that the most important thing to remember about writing was organization of thoughts. After she wrote, her teachers would typically comment about her writing that "it was very good—organized, but some minor grammar problems." Teachers, friends, and acquaintances told her that the best thing about her writing was that it was very clear and organized. Nevertheless, although Kate seemed to be meeting her teachers' expectations (i.e. her thoughts were well organized when she wrote), she did not consider herself an outstanding writer. Instead, she described herself as a "solid writer." She felt that out of four features of writing (content, organization, grammar, and style) content was of utmost importance, followed by grammar, and then organization and style. Kate felt that the most important reason to learn to write was "to be able to communicate oneself properly." In her opinion, good writing in English must be creative and concise; the writing should be meaningful in some way. Thus, one of her greatest concerns as she wrote was choosing a topic that would interest her and her readers, explaining this was the most difficult part of her writing process. She considered her most unpleasant experience writing in English was researching a Science topic since Science did not interest her. Kate felt that a good writer is someone who "knows the mechanics of writing well enough to be creative and interesting." She also felt that a lack of grammar skills could have a deleterious effect on writing, regardless of the level of creativity involved.

In her estimation, Kate usually would spend three quarters of her writing time in planning, only about five percent of her time writing the first draft, and then double that

amount of time (ten percent) revising her ideas. She only needed about five percent of her total writing time to check for mechanical and grammatical mistakes, and then she might spend an additional five percent of her time writing or typing a final, neat copy. The first thing that she would do when she had to write a paper in English was to think through the purpose and goal of the assignment and how she might best achieve them. She liked to produce more text than she felt she would actually need and then would cut out portions that she considered unnecessary until she felt that she had accomplished her writing goal in a concise manner. Inspiration was more of a luxury than a requirement for Kate. She preferred to be in the mood to write, but could do some aspects of the composing process regardless of her desire. If she found that she was very distracted or tired, she was able to work on "non-creative aspects" such as grammar and format.

Kate did not feel that writing in English would be important to her career, but she stated that she enjoyed it on a "non-professional basis" elaborating that writing was "fun and useful." She had done creative writing in the form of poetry and children's stories, although she did not share this writing with others. Sometimes she would write letters short stories which she would ask others to read. She estimated she did this non-assigned writing about once a year between the ages of ten and eighteen; however she would often think up a plot or stories she might write without actually putting them on paper. Kate would usually write on topics such as family, friends, animals, and emotions. She would write to amuse herself or to help her express a thought or emotion. Her most pleasant experience writing had been writing for pleasure about things that have happened to her or her family. The first thing Kate would do when writing creatively was to come up

with characters and a basic plot line; thus, planning was very important to her writing process whether it be essays or more creative writing.

When it came to writing in French, Kate described herself as inexperienced. The children's story project was the first creative writing she had done in French, and she had very little opportunity to develop her writing skills up to that point. She had done once-a-semester assigned essays and had not written for pleasure (non-assigned writing). She did not recall specific comments made by her French teacher about her writing, but she did remember receiving the advice that if she was going to translate from English to French, it was best to simplify the English to what she knew how to say in French.

Kate thought that good French writing should be clear and meaningful, just like good writing in English. She did not see any differences between French and English regarding the importance of writing features. Kate felt that she was an average writer in French; she stated that a good French writer would have excellent skills in grammar and would be creative. She worried that she did not know how to use new words correctly and also said that she encountered great difficulty remembering which verb tense to use in different situations. The assignments that she found the most difficult involved vocabulary with which she was unfamiliar. As part of her writing process, Kate occasionally would allow peers to read her writing in French and would ask for advice on how best to improve. Those who read her writing praised her expression of ideas. She said that her most pleasant experience writing in French was the children's story project.

Kate felt that it was important for FFL students to learn to write in French to understand what they read and to understand the language better. She did not feel that writing in French would be important to her profession, although knowledge of French

grammar and pronunciation would be useful for her interest in singing. At the time Kate was finishing her children's story in French, she won a campus-wide voice competition (commencement contest) while singing a French song.

When composing in French, Kate estimated that she spent slightly less than half of her time planning, but unlike in English where she thought writing a first draft took five percent of her time, in French she felt it generally took three times as long—fifteen percent of her time. Kate also said that she would spend much more time checking for mechanical and grammatical mistakes, devoting thirty percent of her total writing time to this task. She would spend only five percent of her time revising ideas and like her English composing; she would spend five percent of her time preparing the final, neat copy. The first thing Kate preferred to do when writing in French was to organize her ideas into a general outline. When working on creative writing, she also would spend time developing her characters as she worked on a general outline of her plot. Yet in many respects, Kate's composing process in French was reliant on her English process. She explained that she would write in English and edit in English before attempting any translation. She found that this helped her plan as she could organize her ideas more effectively in her native tongue. She felt that the essentials of writing were the same regardless of the language and what she had learned about English composition helped her compose (translate) in French, with planning still playing a key role. Part of her planning also involved limiting her ideas much more than she would when composing strictly in English so she would be able to translate more effectively. When she found that she could not find the correct word or phrase, she would look it up; if she could not

find what she needed in the dictionary, she would rephrase what she was attempting to say or would keep the word in English and ask for help from her teacher.

Composing Sessions

Kate decided to write her story in English before translating it into French. She planned extensively before writing with brainstorming, free writing, listing character traits, and listing events that would transpire within the story. After planning for three sessions, she made changes to her plan, made a complete outline of the plot, and more fully described the personality of each of her characters.

For the seventh session of the project (the fourth session for composing), Kate was able to write a complete draft of over 1,000 words in English. Realizing that she had written well above the minimum word count that would be required in French, Kate spent the first few minutes of the next composing session counting how many words she had written and made the decision to cut out around 350 words. She used a different color ink to draw lines through the text she deleted and wrote condensed versions of the plot in the margins. Still concerned with her word count, Kate recopied her story, cutting out and condensing her text to arrive at a number closer to 400 words. She began to translate her text into French, using her bilingual dictionary frequently. At times, she asked the teacher/researcher for help in deciding which of the entries would be correct to translate her ideas. She also occasionally asked for help with grammar. While translating, she averaged approximately seven sentences in French per session. Kate was able to further simplify her text as she wrote to express herself more easily in French. She realized that she needed to avoid certain expressions that she might be able to say in English because she did not know how to translate them into French. Kate read back over her draft and

made corrections on what she termed “questionable” translation. By taking the time to re-read and revise, she had less time to translate during each of her sessions. Kate finished her first draft in French during session eighteen and began to revise, looking for “errors and awkwardness” in her draft. She still had to look up many words in her dictionary, one of which she had previously used in her translation (neighborhood). As the final week of the project was intended to be used for revising, Kate was not far behind schedule even with the slow process of translating. She typed up her draft in its entirety in French without making any revisions to what she had written out by hand, and then printed it. Using a pencil, Kate wrote in a few revisions as she read back over what she had written and printed out a copy to be evaluated by the teacher/researcher on day twenty-one. Once the draft was returned with suggestions for grammatical revisions, Kate fixed many of the mechanical errors but made no rhetorical changes before the story was given to the French-speaking family.

Topic Selection and Planning

As suggested by the teacher/researcher on the first day of the composing phase, Kate began to write by creating a semantic web. In a post-writing interview, she stated that she began her web with the word “animals” because she thought this would interest children. From that point, she explored different types of animals (dogs, fish, and birds) and the activities in which they might engage. From this web, she decided to write about a dog and a bird. She stated that she wanted her story to teach a lesson that about being true to oneself. On her second day of composing, Kate began to think of more plot details and began to develop her characters; however she never changed from her original topic of the dog and the bird. Kate’s process of topic selection indicated an awareness of

children's interests as well as certain conventions of children's literature (a moral to the story, contrasting two different personalities, and anthropomorphism). The last two books she read during the reading phase of the project may also have influenced her topic selection: *Peter Rabbit* and *Le tout p'tit serpent* [The Little Serpent]. At the end of the fifth day of the project (which was the second day of composing), Kate requested a list of first names in French because she could not think of very many. When this was provided during the next session, she picked out French names for each of her characters, realizing that English names would sound strange to her readers. Once she had determined personality traits for each of her characters and had listed plot elements, she wrote an outline, explaining that she always outlines her writing to make sure that her compositions are organized and to keep her from missing anything important. She stated that she was basing her ideas on what she remembered reading as a child and what she read in French during the first three days of the project. She felt it was important that stories have a moral; therefore, she incorporated the importance of having a positive outlook on life and finding out what a person can do well rather than envying what others can do.

Characteristics of Children's Fiction

Orientation. Kate developed her characters for the reader by laying a foundation for their behavior within the first few paragraphs. In fact, she described the names, species, and personality traits of her main characters in the first few sentences, a depth of detail that was not completed until the revision of her French draft:

Arthur, le chien, était l'aîné animal et le plus solitaire aux alentours. Le seul animal a qui il parlera était son amie Adèle, l'oiseau. Tout le monde aimait Adèle, particulièrement Monsieur Landon et son fils, Simon. À la différence de Arthur, le vieil chien, Adèle était un beau cardinal heureux. [Arthur, the dog, was

the oldest animal and the loneliest one around. The only animal to whom he would speak was his friend Adèle, the bird. Everyone loved Adèle, especially Mr. Landon and his son, Simon. Unlike Arthur, the old dog, Adèle was a beautiful, happy cardinal.]¹¹

As Arthur’s melancholy turning into contentment was the thrust of the plot, it was vital to help readers understand his personality very early in the story. In these same opening sentences, Kate introduced the characters of Mr. Landon and his son, both of whom Arthur sought to please throughout the story. Her ability to incorporate these elements into the very beginning of the story without delaying the advancement of the plot allowed her to catch the readers’ interest and keep it from flagging as the story progressed and Arthur’s character continued to develop.

Complication. In her goal of simplifying her English text for translation, Kate deleted information that would have created a better motivation for Arthur’s “crisis,” wanting Simon to like him:

Original version	Revised version
<p><i>...Arthur was laying in his hole thinking about how useless he was, when his owner, Mr. Landon came out into the yard with his son, Simon. The sun was melting into the mountains close by as they began to throw a ball to each other. This wasn't unusual, because they would always come out to play ball before dinner. Mr. Landon hurled the ball up high into the air. Simon ran to catch it, but couldn't get there fast enough. The ball hurtled down faster and faster, getting closer and closer to the sleeping Arthur and his dusty hole. "Look out" yelled Mr. Landon. It was too late. The baseball landed right in the middle of Arthur's head. Suddenly awake, his head began to throb. Simon only laughed at him. He picked up the ball and giggled all the way back to his father. "Simon, don't laugh at poor old Arthur. I</i></p>	<p><i>...The only animal he would ever talk to was his friend, Adèle, the bird. Everyone loved Adèle—especially Mr. Landon and his son Simon, because unlike Arthur, the tired old hound dog, Adèle was a happy red cardinal. "Adèle, I wish Simon liked me the way he likes you" said Arthur.</i></p>

¹¹ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

<i>guess he was just too old to get out of the way. We'd better not play with him any more." Said Mr. Landon as they went back inside. Arthur lifted his dizzy head and stared after them. "But I want them to play with me," thought Arthur...</i>	
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Realizing that she did not have the linguistic skill to translate her first, more detailed version, the complication leading up to the crisis went from two paragraphs to one sentence.

Crisis. The goal of the story was explaining how Arthur finds something good to like about himself and this new confidence inspired the friendship of Mr. Landon and his Son, Simon. The point of crisis that drove Arthur to change was watching others having fun around him. By deleting much of the complication, the crisis does not seem to have as much motivation.

Resolution. Arthur went through a series of activities trying to change himself, primarily imitating the bird, Adèle. He tried building a nest and flying, but failed at both. Then, Adèle prompted him to “sing” (i.e. howl) along with her, something they both were capable of. By finding something within his own nature to get the attention of Mr. Landon and Simon, Arthur was no longer full of self-pity.

Coda. After having Simon join in the singing and stating that Arthur had made Simon like him, Kate added a comment about Arthur’s changed nature: “*Il n’était plus l’animal le plus solitaire, mais l’animal le plus heureux et brailleur dans le voisinage.*” [He was no longer the loneliest animal, but the happiest and loudest animal around.]

Audience-Related Revisions

Rather than going back to add in more information and detail in her draft, Kate took out details as she condensed the English version to be translated into French. As she

read back over her completed French draft, she made no additions to her text. Kate explained that she was so rushed to finish by the time she had a complete draft that she was more concerned with correcting her grammar than changing details in her story. She found the translating took a long time since she did not have the vocabulary in French equivalent to what she could say in English. She also had to spend time analyzing the tenses she would need to use for verbs whereas this came naturally for her in English. Therefore, the cognitive load imposed by translating her text impaired Kate's ability to add detail or descriptive elements to make her story more interesting for the reader.

The first rhetorical element that Kate revised was changing her main character's motivation for complaint from disliking puppies to envying the attention received by the bird, Adèle. She explained that the revision made her story "more positive" and made Arthur "more likeable." She was aware that children would sympathize more with puppies than with the old dog, and she made the revision to inspire more sympathy for the main character. Although Kate's primary motivation in condensing the story was to simplify the language she would have to translate rather than to change the direction of the plot, she realized that some elements she had included detracted from the purpose of her story. In her final English draft, she decided to place more emphasis on the friendship between Arthur and Adèle and then deleted the characters of the puppies, stating, "I took out the puppies altogether. They were unnecessary now to the story."

Like Gwen in the NL group, Kate spent a significant amount of time reformulating her text to say the same thing in a different way; however, the reason for the reformulation was much more obvious in Kate's case than in Gwen's. Kate actually deleted elements of her story in order to simplify the process of translating her English

draft into French. As she reformulated and condensed her story, she deleted dialogue and took out examples of the types of behavior exhibited by the characters. This condensing allowed her to summarize the plot and limit dialogue to quick exchanges between characters.

Once she had a complete, condensed draft in English, Kate took on the task of translating into French. While translating, she kept her ideas very close to those she had expressed in English; however, she omitted redundant words such as “red” being used to describe the cardinal, and instead of saying “I wish Simon liked me the way he likes you” she simplified to say “je désire que Simon m’aimait, aussi” [I want Simon to like me, too]. Although some of her translations were too literal (such as rendering “the next day” as “le jour suivant” rather than “le lendemain”), she paid careful attention to the multiple entries in her bilingual dictionary and was able to select the proper idioms in many cases (for instance translating “bright and early” as “de bon matin”). She deleted the fact that Arthur ran around the yard twice but restored the phrase “he was tired” that she had originally deleted. Kate explained that how many laps he made was less important than the fact that he wore himself out trying to be like Adèle.

Many of the deletions that Kate made when translating the English draft into French were unrelated to the needs of her readers. Instead, these modifications were motivated by a desire to make translating easier. In her English draft, she simplified the phrase “Adèle swooped down and giggled, ‘I guess there’s no nap for you today!’” to “Adèle a volé à Arthur et a dit, ‘Ce n’est pas un petit somme pour Arthur ce jour!’” [Adèle flew down to Arthur and said, “It isn’t a nap for Arthur this day!”] She was concerned that she could not correctly translate the words “swoop” nor use the word

“giggle” to introduce dialogue correctly. Her perception that these phrases would be rendered differently was correct. In fact, the manner in which the bird arrived would not be expressed in French (obviously a bird must fly), and the phrase “giggle” would need to be used as a present participle to modify the word “said.” Although she was unsure of the correct way to render these ideas, her instinct that idiomatic differences would make the phrases awkward when translated literally was on target. In her final French version, however, she deleted the sentence altogether, explaining that the bird’s teasing came across as unkind which was not the purpose of her story. Although her translation contained numerous errors, the story was basically comprehensible.

The complication of translating caused Kate to delete phrases that might explain more about her characters and their motivation. The following are examples of this simplification:

English draft	Simplification for translation—unedited
<i>Arthur glanced up tiredly to see Adèle flying and floating from branch to branch of the large tree.</i>	<i>Arthur a vu Adèle voler et fonder de branche à branche de l’arbre grande</i> [Arthur saw Adèle fly and swoop from branch to branch in the big tree.]
<i>Peered</i>	<i>a vu</i> [saw]
<i>Glanced</i>	<i>a vu</i> [saw]
<i>He climbed higher onto the swaying porch swing</i>	<i>Il a monté plus haut sur le chaise du porche</i> [He climbed higher on the porch chair]
<i>When Adèle came over to him</i>	<i>Quand Adèle a venu</i> [When Adèle came]
<i>With her little bird beak, she smiled and began to whistle a little song.</i>	<i>Avec son petit bec, elle a souriré et a commencé chanter une petite chanson.</i> [With her little beak, she smiled and began to sing a little song.]
<i>She pecked Arthur’s paw so he would join her.</i>	<i>Elle a picoré la patte d’Arthur et il a commencé chanter, aussi</i> [She pecked Arthur’s paw and he began to sing, too.]

These changes in detail did not serve any purpose for her audience other than avoiding error that might interfere in comprehensibility. Nevertheless, this simplification seemed to be a useful technique in her composing process.

Not all of the deletions or simplifications were solely for translating purposes. Kate tried to reinforce the nature of Arthur as a dog by changing “That looks fun! Arthur thought. ‘Maybe that will make Simon notice me!’” to “*Arthur a aboyé, ‘Peut-être voler fera me remarquer Simon’*” [Arthur barked, “Maybe flying will make Simon notice me”]. Her addition of “flying” rather than the more vague term “that” also served to clarify what it was specifically that Arthur hoped to imitate in Adèle.

In one instance, Kate replaced the word “Arthur” with the pronoun “*il*” [he] to avoid unnecessary repetition. This was a revision unrelated to translating issues or surface structure and was done to please the reader. However, in another portion of her draft she translated “Oh, Arthur! He does like you—because you’re you!” as “*Arthur, il t’aime, parce que tu es Arthur!*” [Arthur, he likes you because you are Arthur]. Her reasoning was to avoid having the word “you” three times in a row; however, in French, the word “you” would be rendered in three different ways (the direct object pronoun “*te*,” the subject pronoun “*tu*,” and the disjunctive pronoun “*toi*”).

Another concession made to the needs of her readers was the addition of the transitional word “*alors*” to help shift the perspective from Arthur lying in his “nest” to having him watch Adèle fly.

She changed the phrase “Arthur finally found a way to make Simon notice him” to “*Enfin, Arthur a fait Simon s’aimer*” [finally, Arthur made Simon like him¹²].

¹² This translation is what she meant to say. The actual translation would be “finally, Arthur made Simon love himself”

Although this appeared to the teacher/researcher to be merely a simplification, Kate clarified that she did not change “notice” to “like” just to ease her translation since she had already translated the words earlier in her French draft. She felt that she needed to express Arthur’s desire to be liked, not just noticed, stating “just because you notice someone doesn’t necessarily mean that you like him.”

After completing her draft in French, Kate read through what she had written and made additional changes before typing. As she read, she circled words and phrases of which she was uncertain and asked the teacher/researcher for help during one of her interviews. The changes resulting from the conference related purely to surface structure rather than rhetorical features. Nevertheless, on her own she rephrased “*Arthur était l’aîné et le plus solitaire chien autour*” [Arthur as the oldest and the most solitary dog around] to “*Arthur, le chien, était l’aîné animal et le plus solitaire aux alentours*” [Arthur, the dog, was the oldest animal and the most solitary one around the area.] Kate explained that she intended to compare Arthur to all the animals rather than just dogs so the reader would not have the impression that he behaved the way he did just because he was a dog.

The remainder of the revisions that Kate made related to surface structure concerns such as syntax and orthography, correcting adjective placement, word choice, verb conjugation and tense selection. Once she had typed her draft, apart from the deleted sentence mentioned above, all revisions were to the surface structure of her text.

Affective Features

Kate has confidence in understanding and meeting teachers’ expectations in her writing, but does not consider herself an outstanding writer in comparison to the

community at large. Nevertheless, she writes for pleasure as well as for school assignments and considers writing “fun and useful.” She listed creativity as the primary indicator of good writing and that content as the most important part of the composing process. Her revisions focus on the purpose of the text and being concise, but she also spends time on mechanics so that errors do not distract from her message. Based on these characteristics, Kate is a phase four writer on Lipstein and Renninger’s motivation scale in her native language, English. When composing in French, her interview and behaviors indicated that she is a phase one writer. She reported spending most of her revising time on mechanics and only approximately five percent of her time revising her ideas. She relies on the teacher for help when she cannot find what she needs in the textbook or in a bilingual dictionary. She considers writing in French a way to practice the language, but she does not engage in composing for pleasure in French.

Although she was not highly motivated to write in French, her comment that she was excited to work on the children’s story indicated that having the opportunity to write what she chose was appealing. She set goals for what she hoped to accomplish during her composing session and this helped her gauge her success to some degree. Thus, she demonstrated three characteristics of flow: clear task goals, feedback that one is succeeding at the task, and a sense of control. However, she was aware of the time passing and also indicated that she did not think she wrote well. She gave no indication that she felt a balance between her composing skills and the challenge. With more contraindications than evidence of flow, it is unlikely that she experienced flow as she composed.

Summary

Kate reported that in English she normally produces more text than she needs when generating her first draft and then cuts out material until she has said what she intended concisely. When preparing to translate into French, she used the same technique. Although the length requirement for the children's story in French was 400-500 words, her first English draft was approximately 1,000 words which she cut in half. This indicated that she used some of her English composing strategies when writing in French. In her estimates of the time she devoted to various composing activities, she underestimated the amount of time she took to generate text in French and she also underestimated the amount of revision. However, Kate may have considered revisions the changes made after the entire draft was completed rather than the revisions she made each day when she read back over what she had written.

She stated that she typically has difficulty choosing an interesting topic in English or in French, indicating that invention involved a high cognitive demand. To separate planning from generating text in French, Kate decided to translate her story to focus on language after the story was complete.

Kate never asked for information about the children who would receive her story. She created her own concept of the audience based on her memories of childhood and what she recalled having read. Her recent reading in French may also have influenced her topic selection since she chose to write a story with animal protagonists. She wanted her story to include a moral, remembering the stories that she enjoyed reading when she was younger usually included this. Her desire to teach through her story may have been inspired by her studies in Education and her religious background.

Once she had her first English draft, she read through and cut out large portions and reformulated others to simplify language. She revised throughout the translation process, reading over her text at the beginning of each session, making any changes she felt necessary, then translating new material. The majority of the rhetorical changes related to reducing the translating burdern; however, she did make some alterations to her text for the sake of her reader including developing her charcters, deleting material to focus the plot, eliminating redundancy, clarifying, and in one case she added a transitional word. Although her behaviors indicated that she wanted to avoid repetition in order to maintain her readers' interest, her lack of proficiency caused her to repeat words several times as she lacked alternatives in her repertoire. Her condensing to help with translation also had the effect of reducing the story's complication. As a result, there was less of a motivation for the crisis.

Kate stated that more interested in writing this story than anything else she had produced in French. She enjoyed the flexibility she experienced with creative writing and found it motivating. Her motivation was somewhat offset by her worry that the readers might not understand what she had written due to grammatical and lexical errors.

Fran

Background of the Writer

The following information on Fran's prior composing experiences came from an extensive writing background interview.

Fran credited her father for helping her learn how to write well and cited him as her greatest influence in writing in English. Although she first learned to write stories in the third grade, she would show her father her work and ask for his advice. Fran stated

that she has not had sufficient time to do creative writing outside of school assignments, although she attempted to write her “first novel” when she was twelve. She had experience with creative writing from high school assignments where she mostly wrote short stories and a few poems. Fran came from a large family and grew up telling stories to her siblings and felt that she had “lots of imagination.”

In High School, Fran learned to write expository essays and argumentative reports, but she did not remember the specific topics. She recalled that she usually wrote about history. She also remembered that her English classes “involved the basic elements of story writing.” When asked how often she wrote compositions in high school and college, she responded that she wrote infrequently until she took American Literature in which she began to write once per week. Her English teachers told her that the most important thing to remember about writing was the need for clarity, which was explained further as the fact that a writer would need to make sure everything was clear and organized. The earliest memory she had of a teacher giving explicit instructions on how to write something was in fifth grade. She did not remember her teachers telling her anything specific about her writing, but the comments were generally positive. In fact, she felt that due to the lack of direction from teachers that she did not know “what to work on” to improve her writing. Friends and teachers told her that her writing was fluid and easy to read and understand. She considered herself a “pretty average” writer, citing that her primary worry was using the “perfect words.” Fran felt that a good writer would have an ability to “communicate educatedly, [sic] yet on an understandable level” and that good writing in English generally involves a “high vocabulary, yet in an easy to understand context.” She said that she liked to write, but that as a Speech major with a

minor in Religious Studies it was not important to her personal life and professional goals. She did not anticipate using much writing in the future unless she would be writing play scripts. Nevertheless, she felt that it was worthwhile to learn writing as it could help a person organize thoughts and helps expand one's vocabulary. In general, she thought learning writing was a good discipline. She preferred to write letters and short stories for pleasure rather than writing research papers (which she considered the most unpleasant experience she had writing in English). When asked to rate features of writing from most to least important she put content at the top of her list followed by grammar, organization, and style.

Fran's writing process, as she described it, relied heavily on note taking, thinking, and planning before she ever wrote. When doing creative writing, her planning would consist of writing out a list of questions her story would need to answer. After planning, she felt she spent the same amount of time writing her rough draft as she would spend revising her paper for content. Only a small amount of time would be spent on structural concerns such as grammar and she did not feel she needed much time to write a final copy based on earlier revisions. Part of her drafting and revising process involved reading aloud what she wrote. She said, "Sometimes it sounds okay on paper, but terrible out loud." She did not usually read her work aloud to others and she did not usually ask peers for advice on her writing. She would try to think of a person or group of people to whom she is writing, but she would not alter her style to suit different audiences. Fran stated that she would not necessarily have to be in a particular mindset or mood to write, but she did prefer to be in the mood and felt that she produced better work this way. She felt that a paper was finished when she had either met the minimum word count required

by an assignment or had written about all issues contained in her outline. She said that her completion criteria would vary depending on the topic or assignment.

Fran first took French in College, and the composing she had done was quite limited. She had written one essay and summarized two articles in French and had not been taught about French rhetoric apart from what she gathered from her reading experience in French. She recalled being taught that French was a "fluffy language," by fluffy she meant that it was very descriptive, using "lots of adjectives and adverbs." She had done no writing in French outside of class assignments, and found the writing to be difficult, particularly with vocabulary, as she needed to look up many words in a dictionary. She stated that she still struggled with grammar and not remembering how to form some verbs and tenses. Fran rated herself as a poor writer in French compared to composing in English as a native language. She found that French had a different writing style than in English, as she explained, "in English, you cut right to the point." When asked what teachers or peers had told her was the best thing about her writing in French, she responded, "I don't think they have said much good about it." Apart from grammar, what worried her most about writing in French was that her writing might not be enjoyable to read. She defined good writing in French as very colorful, but also restated that she did not know much about writing in French. Nevertheless, Fran believed that the qualities that make a good writer in French were the same as the qualities of a good writer in English. She considered content to be the most important feature of writing, just as she did in English, but she put style as the second element in French rather than the grammar she rated as the second element in English. In French, she rated grammar as the third most important aspect, with organization in the last place. She did not consider

French writing as organized as English. French writing did not factor into Fran's future plans at all, but she thought learning to write in French was good for "the thought process."

French writing was a matter of necessity to Fran, and she did not find that she had a particular French writing mood. In fact, she would not write in French if it were not assigned. Although she found that she struggled to write in French, her perception of her writing process in French was similar to her perception of her English writing process. She stated, "Usually good writing tools carry over language barriers." As an example, she mentioned that one would organize in the same way, and one would think of the mindset of the audience and use words they would be able to understand and enjoy. She was not certain that writing in French helped her English writing but did feel that writing in English helped her French composing.

Planning when writing in French was equally as important to Fran as it was when she wrote in English. She thought that she spent about a third of her time on note taking, thinking, and writing out a plan or outline. She spent a large portion of time writing the first draft and even more time revising her ideas. She felt that she put the least amount of time checking for mechanical and grammatical mistakes and writing a final neat copy. As she wrote, Fran tried to think of a person or group of people that could read her writing. For the French children's story she was writing, she said she pictured children from ages eight to ten. Just as she did in English, she read the writing aloud in French to herself but not to others. The only person that had read her French writing was her teacher. Her most pleasant experience thus far writing in French was the assignment to write about her family, and the least pleasant experience was reading and summarizing

news magazine articles in French. Although she was writing her first creative story in French, she thought that this was her favorite type of French writing. When asked which manner of writing she thought was best, direct composition or translation, she felt that translating from English to French worked the best for her.

Composing Sessions

Fran was absent on the first day of the research project; therefore, she did not have as much opportunity to read as did the other participants. She spent her first two sessions (which were sessions two and three) reading just two books (*Habille-toi, Robbie!* and *Je t'aimerai toujours*). She occasionally used her dictionary to understand passages and also asked questions about the authors' choice of verb tense. Fran struggled with understanding whether a verb was in the imperfect past tense or in the conditional, and this interfered with her comprehension. On the fourth day of the project, Fran wrote a brainstorm of possible topics for her story. She decided to write a story about grandparents traveling to Europe for a second honeymoon.

In the fifth session, Fran wrote out a list of questions in English that her story would have to address. She anticipated what her readers would expect to find out, and she used these questions in developing her plot. Fran looked up a few key phrases in her bilingual dictionary such as "honeymoon," "newlyweds," "housewife," and "retire." She also participated in a brief discussion with her classmates about her parents and fourteen siblings. Apart from this discussion, Fran worked independently; she did not seek help from the teacher.

Fran's boyfriend from out of town came to class to visit on the sixth day of the project. Each student gave a brief summary of his or her story in French and the students

and teacher asked questions. Fran did not participate much in the discussion and did not pose any questions. She seemed reticent to speak French in front of her boyfriend.

Fran was absent again on the seventh day of the project, and the day she returned she focused solely on answering each of the questions she had written to develop her plot—the questions and the answers were both in English. She originally had an idea about the couple getting into an argument; however, she omitted this portion because she wanted her main characters to set a better example for children reading the story. Fran mentioned that she found writing about an elderly couple difficult since she needed to imagine things that would be typical for a senior citizen to experience. She is not as personally familiar with this topic.

Fran began writing her first complete draft during the ninth composing session. She created a short draft of her ideas in English and stated that she planned to translate into French. Once the English portion was written, she was only able to translate an average of three to four sentences per session, asking for help with grammar and referring frequently to her textbook and handouts on verb tense formation.

After her difficulties translating in the previous composing sessions, Fran decided to revise her English rough draft to include words and verb tenses she thought she would know in French. She also sought to add more details about the trip to keep her reader's interest such as writing about events earlier in the story relating to the planning of the grandparents' trip (this is discussed in more detail below). She wrote one paragraph in English and then translated that paragraph into French. She used some of the translation from the two previous composing sessions, and she felt that translation using this method was easier for her. Most of her time was spent reformulating her story in English with

the plan to simplify her French translation. Despite her excitement about having the introduction completed in French and her confidence in her ability to translate, much of what she wrote had errors that made the passage very difficult to understand in French.

In the twelfth session, she wrote entirely in English, taking the rough draft and fleshing it out more. For example, she added dialogue to develop the story’s characters. She smiled when she showed the teacher/researcher her story at the end of class and stated, “Look how much I got done this time!” Fran seemed to have been frustrated by her slow progress when trying to translate English into French. Writing in English seemed to boost her confidence. When Fran finished writing the story in English, she reformulated it to make translation simpler. Once this condensation and reworking in English was complete, she began translating again.

Fran indicated frustration as she translated, sighing and frowning as she stared at her English draft. She looked up many words in her bilingual dictionary. Her comment in her journal on day twelve summed it up well: “translating is hard!” Fran’s thirteenth session went more smoothly. The beginning of her story had changed slightly in her English version, so she decided to retranslate her introduction in French. She said that she found translation fairly easy and that she felt things were going well. She attributed this to the fact that she had learned what to do in the earlier sessions and could use some of what she reviewed and researched to translate the rest. She also some the same words and phrases she had previously translated in her new version (repeated portions are underlined):

Original version	Revised version
<i>Nous nous (gathered) pour l’anniversaire de mon grandpere et ma grandmere. Ils marie pour 50 ans!</i>	<i><u>Mon grandmere et ma grandpere Kleeck marie pour cinquante ans! Ils célébrerai leur anniversaire. Nous</u></i>

<p><i>Mon grandpere et ma grandmere ses aime. Mes parents avaient vouler <u>les envoyer en Italy pour leur deuxieme lune de miel.</u> Mes grands-parents pensaient que cela était une bonne idée. Ils avons vouler aller <u>depuis mon grand-pere's s'ont retiré.</u> [We gathered for my grandfather and grandmother's anniversary. The have been married for 50 years! My grandfather and my grandmother love each other. My parents had wanted to send them to Italy for their second honeymoon. My grandparents thought that that was a good idea. They had wanted to go since my grandparents retired.]</i></p>	<p><i>allons tous dans le partié. Mon famille a voulu faire quelquefois pour les très spécial. Ils ont décidé á <u>les envoyer en Italie pour leur deuxieme lune de miel.</u> Mes grandparents voulaient faire <u>depuis les retraite.</u> Maintenant, leur enfants ont devenu adulte, et leur travaille est fini, ils ont l'occation aller. [My grandma and grandpa Kleech have been married for 50 years! The will celebrate their anniversary. We are all going to the party. My family wanted to do something very special for them. They decided to send them to Italy for their second honeymoon. My grandparents wanted to go since their retirement. Now that their children have become adults and their work is finished, they have the opportunity to go.]¹³</i></p>
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When she recopied some of the phrases, she made errors that she did not have previously (using the wrong possessive adjectives with grandmother and grandfather and misspelling grandparents). Re-using words and phrases gave her confidence in this composing session and may have helped mitigate interference of frustration.

The confidence in translating that Fran felt in her thirteenth session diminished in the fourteenth. She translated three sentences and stated that she was finding translation to be overwhelming. She had trouble concentrating when she thought about all that had to be accomplished to finish her story in French before her deadline. She did not feel that figuring out the grammar was hard, but she did feel that the work was mentally fatiguing.

To facilitate translation, in her sixteenth session Fran decided to simplify her story's ending in English by using common English words and primarily simple or

¹³ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

compound sentences. She deleted many adverbs and extra story detail. Fran's reformulation proved useful and seemed to ease her task. In session 20, Fran translated the final six sentences of her story and in the next class she turned in three pages of typed text on plain white paper, stapled together in the corner, stating "this is the best I could get done." Although the preliminary deadline was for the students to turn in for the teacher's editing and more time was allowed to add in information or to add illustrations, Fran chose to incorporate the mechanical editing, but she made no further changes for the sake of her reader.

Topic Selection and Planning

The most recent children's book that Fran read before beginning to compose in French was the French translation of Robert Munsch's *Love you Forever* which focuses on the relationship between a mother and son through the years. Although Fran brainstormed several possible topics, she decided to write about family. It is evident that her recent reading had an influence on her choice of topic, however, Fran was also affected by her own rather large family and a story she had heard from her own grandparents about traveling. Once she had decided to write about family, she narrowed her idea down to two main characters, grandparents, who would be traveling to Europe for a second honeymoon. In an interview, Fran stated that she intended to write for children aged 8-10. Although the story would be going to a specific family, Fran pictured a more general audience rather than asking questions or finding out more about the actual children that would be reading her work. Her interpretation of the audience seemed to have influenced her planning process, as she noted in a journal entry:

At first I was going to make the couple squabble, but seeing that it is a kid's book, I wanted to show that, even though it is just a story, people don't have to fight. You can grow old together without hating each other.

Fran decided to plan and to write in English and then later translate into French.

In her original plan in English, she had the grandparents take their dog with them on the trip to Rome and made the story as much about the dog as it was about the couple.

However, when she attempted to translate her first paragraph before actually finishing the story in English, she realized how time consuming the translation process could be and decided to condense her story. Having decided to delete the dog (Sam) from the trip, she was dissatisfied with not having an animal in the story. She wanted something that would appeal to children. As she continued planning, Fran decided to have the couple adopt a puppy while in Rome. This version of the dog had less involvement in the story, and his role would not require as much to be translated.

Fran's topic selection and planning did not take into account her own abilities in French. This caused some difficulties later as she attempted to translate her story and led her to simplify her English draft before continuing to translate.

Characteristics of Children's Fiction

Orientation. Even though Fran's story involved a trip to Italy, she did not conduct any research on the country or the customs before composing. She worked with what she had heard in the past rather than taking the time to find out more. With the projects she had to complete for her other classes, she did not feel able to go beyond the minimum requirements and research about her setting. Her original "planning draft" did not contain as much background information about the family as her first version in

French (see the discussion under revisions), and she made an attempt in her English revision and retranslation to provide a motivation for the plot.

As she described the family setting up for the grandparents' anniversary party, she was able to introduce the main characters and lay the foundation for the trip to Italy. Thus, it was apparent that Fran was aware that the reader needed to understand why characters acted in a particular way. Nevertheless, only a minimal amount of this audience-oriented composing actually transpired as she composed in French; most was established in the English version and then translated.

Fran did not provide a physical description of her characters, although she did include a description of the puppy purchased in Italy. She presented a nuclear family similar to her own; she did not inquire into the family or cultural background of her readers to see if they had a similar heritage. One aspect of her orientation that she revised was a sentence stating that her grandfather had retired. In a later version, she implied that both the grandmother and grandfather had retired. This detail established more equality in the marriage.

Complication. The plot was divided into two portions—the party leading up to the surprise gift (the trip) and the actual trip to Italy. There was a build up to the presentation of the airline tickets and there was a build up to the arrival in Italy. Fran explained that the point of her story was the fun that the grandparents had in Italy; however, the narrative of the trip contained only two vignettes that helped to achieve this purpose. First, the couple couldn't sleep at the hotel due to the noise on the street below; therefore, they decided to join in the nightlife on the Italian street. Additionally, the

grandmother saw a puppy for sale and decided to buy it, and this is what Fran saw as the highlight of the trip.

Crisis. There appear to be two crises in the story—a lower-level crisis with the surprise gift and a more important crisis with the purchase of the puppy in Italy. Fran explained that she wanted the story to be a girl describing her grandparents’ second honeymoon and “how Grandpa and Grandma got their dog.”

Resolution. Once grandma purchased the dog, the training was described in four brief sentences and then the couple returned home:

Max était plus actif de ce que Grandmère avait compté. Il a détruit le tapis, a mangé une serviette dans la salle de bains, a rompu la lampe et a dévasté le salle d’hôtel. Max était un petit chien sauvage. Mais, avec de la patience, Grandmère lui a suffisamment appris pour l’ammener dans sur le vol du retour. [Max was more active than Grandma had counted on. He destroyed the rug, he ate a bathroom towel, he broke the lamp, and he devastated the hotel room. Max was a little wild dog. But, with patience, Grandma had trained him enough to bring him on the flight home.]

The flight home was not described apart from the comment that they all slept on the way home. The narrator and her sister met the grandparents and the airport and expressed surprise at seeing the puppy.

Coda. The concluding comment on the story was the narrator and her family’s happiness that the grandparents had such a good time:

Nous étions heureuses que Grandpère et Grandmère avaient eu un bon temps pendant leur deuxième lune de miel. [We were happy that Grandpa and Grandma had had a good time during their second honeymoon.]

Audience-Related Revisions

What appeared to be the first draft that Fran had created in English was instead a very simple description of what would happen in the story. She did not include detail or dialogue, and in an interview she explained that she never intended to translate this

version into French as it was written. She had attempted to write out a more detailed version as she translated into French:

Original introduction	French version—unedited	English translation of the French (according to interview)
It is Grandma and Grandpa’s 50 th anniversary. Their son (David) gives them a gift—a month’s vacation to Rome! A second honeymoon!	<i>Nous nous (gathered) pour l’anniversaire du mon grandpere et ma grandmere. Ils marie pour 50 ans! Mon grandpere et ma grandmere ses aime. Mes parents avaient voulu envoyer du Italy pour leur deuxieme lune de miel. Mes grands-parents pensent que ont un bon idéa. Ils avons voulu aller (ever since) mon grand-pere s’ont retiré</i>	We gathered for my grandfather and grandmother’s anniversary. They have been married for fifty years! My grandfather and my grandmother love each other. My parents are sending them to Italy for their second honeymoon. My grandparents think that they had a good idea. That wanted to go ever since my grandfather retired.

There was significantly more information in the French version than in the original “planning” draft. She added the information that the grandparents had wanted to go to Italy for some time, and she intended for this background detail to help the reader understand why the family decided to give them this type of anniversary gift.

Although she had written down specific ideas for what would transpire in her story, she found herself overwhelmed and unable to think of the details that she wanted to include while attempting to write a more detailed version in French. After struggling to translate her “planning” draft into a more complete draft in French for two composing sessions, she decided that it would be best to write out a more complete draft in English. Fran went back to the beginning of her story and rewrote her introduction in English, immediately translating it into French (the reuse of translated portions from the previous versions was discussed under “composing sessions”):

Rewritten introduction	French version	Translation of French
<i>My grandma and grandpa Kleeck have been married for 50 years! They will soon be celebrating their anniversary. We are all going to the party. The whole family wants to do something very special for them. They are going to send them on a second honeymoon to Italy! My grandma and grandpa have wanted to do that ever since they retired. Now that all their children are grown and they are done working, they have the time to go.</i>	<i>Mon grandmere et ma grandpere Kleeck mari pour cinquante ans! Ils célébrerai leur anniversaire. Nous allons tous dans le partié. Mon famille a voulu faire quelquefois pour les très spécial. Ils ont décidé á les envoyer en Italie pour leur deuxieme lune de miel. Mes grandparents voulaient faire depuis les retraite. Maintenant, leur enfants ont devenu adulte et leur travaille est fini, ils ont l'occaton aller</i>	[My grandmother and my grandfather Kleeck have been married for fifty years! They will celebrate their anniversary. We are all going to the party. My family wanted to do something very special for them. They decided to send them to Italy for their second honeymoon. My grandparents wanted to do this since their retirement. Now that their children are grown up and their work is finished, the have the opportunity to go.]

The reformulation of the introduction involved taking the French composing, translating it back to English, deleting what seemed to Fran to be the obvious fact that the grandparents loved each other, and adding in the detail that the family was planning a party as well as a the gift of a second honeymoon. Additionally, she included the reason why the grandparents had not gone on the second honeymoon already. Although part of her motivation was to add length to the story to meet the minimum requirement; another motivation was to provide more information for the reader.

She mentioned that she planned to write a paragraph of the reformulated draft followed immediately by a translation of that paragraph into French; however, she only used the technique of immediate translation during session eleven. During the subsequent two sessions, she wrote out the rest of the story in English without any translation.

As she added more detail in English, she also changed to first-person narration.

When asked why she decided to change the point of view, she explained that she wanted to reader to feel like they were reading about a friend's family. Since the second version was actually the first complete English draft, the added detail was not a revision technique; rather, it was original composition.

When comparing the true completed draft to the French translation, it is evident that Fran did not add much detail as she translated her story. Her revisions deleted information such as why the Grandfather was surprised not to have become ill on the plane. She rephrased the English into what she felt able to say in French by avoiding the use of reflexive verbs, negative clauses, and the subjunctive:

English draft	Simplification for translation
<i>One was for Grandpa and the other for his wife</i>	<i>Une était pour grandpère et l'autre était pour Grandmère</i> [One was for Grandpa and the other was for Grandma]
<i>We didn't hear the rest of the story until they returned, but this is how it went</i>	<i>Nous n'avons pas écouté l'histoire du leur voyage jusqu'à ce qu'ils sont retournes, mais c'est quel ils nous ont dû</i> [We didn't hear the story of their trip until they returned, but this is what they told us]
<i>Grandpa had never flown before, and he was afraid he might get sick, so he sat in the isle seat. Besides, Grandma wanted to see out the window, so she gladly took that seat. As the plane lifted into the air, Grandpa was surprised, but he didn't get sick!</i>	<i>À l'avion a levé dons le ciel, Grandpère était surpris, mais il ne mal pas!</i> [As the plane lifted into the sky, Grandpa was surprised, but he didn't get sick!]
And then she stopped. In a small box on the sidewalk, next to a doorway, was a puppy. A small black laborador with floppy ears. He looked up at her with pleading, chocolate eyes and begged to be claimed. The puppy looked up at her and barked loudly. Grandma giggled. She couldn't resist. Getting the attention of the young boy next to the box, she asked a	<i>Alors, Grandmère l'a vu. Dans une petite boîte, porchain à porte, était regardé grandmère avec lui grands, brun yeux et elle ne resisterais pas. Quoiqu'elle soit et certain qu'elle a trop payé, la petit chein, s'appelle Max, lui appartenu.</i> [Then, Grandma saw it. In a little box, next to a door, it was looking at Grandmother with his big, brown eyes and she couldn't

price. Satisfied, she picked up the puppy and paid the boy.	resist. Although she was certain that she paid too much, the little dog, named Max, belonged to her.]
At 11 p.m., it was much too loud for them to sleep. So, they got up and went outside to see what the commotion was all about. And they found out! Lots and lots of people, bright lights, music, singing, and dancing was all around them. They could do nothing less than join in.	<p><i>À onze d'heures, le bruit à l'extérieur la fenêtre s'est réveillé de dormir. Si, Grandpère et Grandmère s'est levé voir quel le bruit était pour. Ils ont trouvé un grand nombre de gens, lumière éclatant, musique bruyant, chantion, et grand nourritesses. Il n'y était rien. C'était seulement un nuit normale dans une Italienne rue.</i></p> <p>[At eleven o'clock, the noise outside the window woke them from their sleep. So, Grandpa and Grandma got up to see what the noise was for. They found a large number of people, bright light, loud music, singing, and lots of food. It was nothing. It was only a normal night on an Italian street.]</p>

Although the change made in the final example above omitted the detail transitioning the scene from the hotel room to the street, her need to simplify also caused her to add information that enhanced the story. By using the explanation that “it was only a normal night on an Italian street”, Fran helped the reader understand that the activities were not unusual for the region. She explained that she did not know how to say “they could do nothing less;” therefore, she tried to say something else.

Affective Features

Although Fran had experience creating stories to tell her brothers and sisters, she did not usually write them down. Most of her composing experiences have been in a school setting, but she has received positive feedback from teachers. She indicated a desire to improve her writing and frustration that teachers have not been specific in their comments telling her how to improve. She enjoys writing but does not consider it an important part of her life or her future plans. Fran’s description of her composing

experiences in English place her as a phase two writer on Lipstein and Renninger's motivation scale. She finds writing in French difficult and not particularly enjoyable. She only composes in French when required to do so for a school assignment, and she does not feel able to write without help from the teacher. Although she stated that she spends more time on revising than on any other aspect of the composing process in French, her behaviors during the research project did not support this. She spent most of her time composing in English and translating and engaged in very little revision. These behaviors indicate that she is a phase one writer on the Lipstein and Renninger scale.

When Fran was writing her draft in English to translate into French, she was self-confident and very goal oriented. After becoming frustrated by translating small sections at a time, writing out the rest of her plot in English helped her to experience some characteristics of flow: a perceived balance of skills and challenge, intense concentration, clear task goals, feedback that she was succeeding at the task (completing the story in English), a sense of control, and a lack of self-consciousness. She did not exhibit these characteristics when she was translating. The one session in which Fran felt the translating was not difficult was session thirteen when she had used many phrases she previously translated.

Summary

Fran's composing process was recursive. She began a "planning draft," attempted to add to this draft as she translated her plans into French, abandoned her process, wrote out an entire draft in English, began to translate her English draft into French (making some deletions and simplifications as she translated), and then revised the second half of her story in English to simplify it more than she felt able to do as she translated. Finally,

she translated the remainder of her story from the second, simplified English draft, barely finishing by the due date. The strategy of simplification aided translation; however, the time it took to write a more complex English version to reduce later doubled the workload and made the deadline difficult to meet.

Fran used the French children's books she read to analyze grammar and vocabulary but did not comment on how she might incorporate the books' rhetorical features into her own writing. As she began to plan her story, she indicated a concern for the needs of her readers by listing questions that her story would need to answer. These questions addressed an imagined reader—either a close friend or family member of the story's narrator, a role in which she cast herself. By answering these questions was she able to generate her plot and eventual translation.

Her personal background was reflected in her family-oriented story and in her narration style. By casting herself as the narrator—a girl telling a story to a close friend or family member—she imitated the experiences she had growing up telling stories to her fourteen siblings. Using first person may also have reduced the cognitive load of invention, as suggested by Kamimura and Oi (2001). She was able to include details to which she could relate and with which she had experience. The family in the story was depicted as two generations without divorce, similar to her own family background. Fran's story created a representation of reality based on what her life had been like; she did not attempt to include concessions for what might be different life experiences for her readers.

Although she had written a list of questions and answers to outline important aspects of her plot, she did not know exactly how she would put the elements into

narrative form. Her revision in both English and French indicated that she was engaging in planning as she was generating text. In fact, her first attempt at composing in French while looking at her list of questions produced more detail than in the English planning. She struggled to plan the details she needed to include at the same time she was trying to remember how to phrase things in French, and decided to separate her planning from the French by translating. Just as Kate had omitted or modified phrases to make translating easier, the revisions that Fran made between her English draft and French translation (as she explained in her final interview) helped facilitate the writing process rather than addressing the needs of the audience.

Her plot contained the basic elements of orientation, complication, crisis, resolution, and coda; however, having a double complication and double crisis gave the impression that the story lacked focus. The final version she turned in for “publication” was not visually appealing; it contained all of the required elements for turning in an academic paper. Although she began the process concerned about the audience, she completed the project more concerned with her course grade. The cognitive load required to produce French when she was not very proficient in the language overwhelmed the ability to write for audience and was demotivating.

Keli

Background of the Writer

The following information on Keli’s prior composing experiences came from an extensive writing background interview.

Keli began this writing project in the last semester of her senior year at SU. Keli explained that she became literate in reading and writing at an early age due in large part

to the active role that her parents took in teaching her to read and her preschool activities that included writing (words rather than composition). She remembered learning to print her name and the words “Mom,” “Dad,” and “God” at the age of two or three, and drawing pictures to go with the words. In first grade, she would make up sentences to illustrate grammar concepts from her language book. When she was about ten years old, she wanted to write a book about pioneers, so she wrote two or three chapters before deciding that it wasn’t an original enough subject to continue. She also wrote several poems around that age as well as short stories and “memoirs” of exciting things that had happened to her. In high school, she began to focus more on composition, writing book reports and learning to write “correct paragraphs and summaries.” She did not have many opportunities to practice principles of writing that were taught in her high school grammar and composition textbooks. Most of her practice in high school writing was in the persuasive and informative modes. She wrote a few book reports and summaries as well as individual paragraphs where she recalled working primarily on grammatically correct writing. Although Keli wrote only two research papers and did not feel that she had much practice writing in high school, she felt that her grammar and composition books were quite useful and taught her many basic principles of writing that she could still remember.

Keli had more variety in her writing experiences in college with a double major in English and History, taking such writing courses as Advanced Grammar and Composition, Creative Writing, Copy Editing, and two Journalism classes. She wrote short stories, informal essays, and poems, and she found that, in addition to the increased variety in types of writing, she was engaged in writing much more often in college than

she was in high school. She estimated that she typically wrote several essays or compositions each week, and during some periods of time she was required to write every day. Due to her double major, Keli wrote extensively on topics within History and English Literature. The greatest influence on Keli's writing in English was the teacher of her Advanced Grammar and Composition class. This teacher was also the author of the grammar handbooks that she used in junior high and high school. Keli felt that the principles she learned in Advanced Grammar and Composition laid a foundation for everything she had learned since at college. The advice that she remembered most from her English teachers was that writing takes a great deal of work; few, if any, writers get their work perfect the first time. Therefore, it was best to always rewrite, edit, and revise many times.

Keli felt that she had the least amount of experience in creative writing, although she had taken a college-level course on that topic. In this class, she wrote short stories, poems, and informal essays and for the topics in many of these assignments she relied on personal experiences. Out of all of her formal schooling in writing, Keli disliked her Creative Writing class the most. She found that she would not engage in creative writing without being required to do so. She did not like to write stories because she felt that all of her efforts were "stupid;" however, she did leave open the possibility that she might try writing short stories again at some point. Her most enjoyable writing experiences were Literature and History papers, so long as she had sufficient time to write them. She also enjoyed the papers that she wrote for her Journalism class such as factual reports, reviews, and interviews. Keli preferred writing letters and journal entries, and she also liked to write any kind of argumentative essay. She described the most important reason

to learn to write was to provide a permanent record of thoughts and ideas and to make a person's ideas more clear and concrete. She felt that writing helps a person "learn to express himself more clearly."

In Keli's opinion, a good writer was a "hard worker," and by this she meant someone who loved to read good literature and was willing to keep working on composing or revising the project to make it as close to "perfect" as possible. In her estimation, good writing must be clear, well organized, and concise, must have good grammar, and should be pleasing to read or listen to. Good writers must use exactly the right words for each concept, even if it takes a while to hunt for that word. She found that the most difficult aspect of writing was getting projects completed by a deadline when so many assignments at college are due at once. She also struggled to find the best and most exact way to express what she meant. When asked to evaluate her own skills as a writer, Keli replied:

It depends on to whom I am being compared. I know that my writing leaves much to be desired; and I know that it doesn't compare to any of the authors whom I admire. One of my English teachers said that I was one of the best writers in his classes, but that may have been because most of the people in these classes didn't put much time into the papers. Overall, I'm probably average.

Very few people other than teachers had read Keli's writing. These teachers usually told her that her writing was good, but no one had specifically pointed out any one outstanding feature. She recalled being told that her writing was clear and easy to follow, that it was well organized, and that she had "good grammar." Her Copy-Editing teacher told her that it was evident that she was an English major; she wrote well, but the teacher also wanted to see "a little more spark."

Writing was very important to Keli both personally and for her future career. She hoped to be employed in a field that would require writing whether she went to law school or was able to write for a newspaper or magazine. What worried her most about writing was that she could lose the skills that she acquired in college and might develop a less precise style once she was not in the habit of writing all the time.

Keli was highly aware of her own writing process. She had learned through experience that she could not wait until she was in the mood to write; instead, she just forced herself to begin regardless of how she felt at the moment. Nevertheless, she found that when it came to creative writing, she wrote better when she was in the mood. When she was doing creative writing, she stated that she would first start free writing in order to come up with ideas for her story. For more formal papers, Keli preferred to start out with a topic and then conduct research to help her develop a thesis if she did not have one already. When asked to rank content, organization, grammar, and style in order of importance, she replied that she would probably list them in the same order they were stated to her in the question although it was difficult for her to rank them since good writing should have all of these elements. When composing, Keli felt that she spent half of her total writing time taking notes and writing a first rough draft. She would spend approximately fifteen percent of her time thinking both before writing and during the actual composing time. When it came to formal planning, she devoted only ten percent of her time to writing out some kind of outline; however, she stated that she generally would spend twice that amount of time revising her first draft to make her ideas clearer and an additional ten percent checking her draft for mechanical and grammatical

mistakes. She estimated that she spent the least amount of time, five percent, writing a final, neat copy.

Keli first learned French in high school, although much of her coursework was self-study due to being home schooled. She could recall writing out nouns with the correct form of the definite article and other aspects of learning grammar rules; however, she never had a formal course that taught composition in French or different types of French writing/literature. Keli's mother helped her learn to some extent by explaining a grammar rule from time to time, and she would also read portions of some of the shorter writing assignments. Her mother was encouraging, but neither she nor any other relative or friend played an active role in learning to write in French. Keli wrote occasional paragraphs on assigned topics in high school but typically wrote less than one time per week. Her college courses in French gave her limited exposure to composition, but writing was not a major part of the curriculum. She wrote short summaries and essays but only wrote one long composition of 400 words before beginning the children's story writing project.

Keli felt that it was helpful to learn to write in French in order to clarify and apply grammar principles learned in class. She was very motivated to maintain her level of comprehension of French and to develop fluency in French. She said that she might continue to read in French in order to reinforce what she learned in college, but she did not anticipate that writing in French would be part of her future career. When asked to rate herself as a writer in French, Keli compared herself to native speakers as a standard rather than other French learners; therefore, she felt that she was a "very poor" writer in this language. She found that she would feel frustrated when writing and trying to find

the “right word.” Her limited vocabulary made it difficult to express herself freely. This limitation in particular made the fictional children’s story in French an unpleasant assignment. Keli felt much more comfortable with an assignment from the previous year when she was asked to give an account of a typical school day. As this topic relied on basic vocabulary used and reinforced daily in class, she found it was much easier to write. Additionally, it did not require her to come up with an original plot—something Keli found to be problematic as she wrote the children’s story in French—nor did it require her to write for children, an audience with which she had little experience. Whether she was writing in English or French, Keli said she had to be in a certain mindset or mood to do creative writing. She found that academic writing could be accomplished regardless of motivation or inspiration.

Keli felt that content and grammar were the most important aspects of French composition, followed by organization, and finally, style. She did not feel that she had developed a personal style in French writing, and she tended to be focused on grammar and lexicon as she composed. She estimated that she spent about forty percent of her total composing time writing the first draft, and an additional twenty percent of her time checking for grammatical errors. She felt that planning and note taking each took about twenty percent, but she only spent ten percent of her time revising her ideas once they have been written. Keli said she preferred to allow her ideas to develop as she wrote, and she relied heavily on what she knew about writing in and grammar in English as she composed in French. She found it was easier for her to limit her writing to words that she knew in French since literal translation from English was rather time consuming and awkward. Therefore, she tried to write primarily in French when she could in order to

maintain her train of thought and to avoid over-dependence on dictionary use. She did write out ideas for her story in English, but she allowed herself flexibility in how she expressed those ideas due to her limited level of fluency in French. If she found that she could not express a word or phrase, she explained that she would sometimes try to find a new way to word the sentence using vocabulary or structures with which she had more familiarity. In Keli's opinion, a piece of writing was finished when she had met the teacher's requirements and when the plot seemed "resolved and complete." Once she had finished writing, she said she sometimes would read aloud portions of what she wrote as she edited, but she did not share her writing with others, particularly since she did not have friends or acquaintances who read French well enough to give advice.

Writing this children's story was the first time that she has written for a specific audience in French. As she had not had experience writing for children in English, she found the designated audience difficult to address.

Composing Sessions

In her first session, Keli asked for clarification of the project and the ages of the readers, and then she began to read *La Première Lettre du Petit Prince Paul*. She read without using her dictionary and she did not ask the teacher for help in understanding. Although Keli is a fast reader in English, it takes her a long time to read and comprehend in French. Keli spent most of the first session and all of sessions two and three working on this one book.

Keli brainstormed about topics in her fourth composing session and decided to write a story with animals as the main characters. She made a list of possible animals and circled the word "frogs." In her fifth session, Keli got to work right away and began

composing directly in French. She struggled with some words and idioms such as the phrase “once upon a time” and vocabulary relating to frogs. She began to write a paragraph, but she did so by writing one or two words, or a sentence, and then stopping to think. She relied heavily on her dictionary as she wrote and developed her ideas. Keli showed some characteristics of perfectionism that might have slowed her process. She edited immediately after writing a word or sentence rather than writing large blocks at once.

Keli’s frequent dictionary use indicated that she was translating mentally even though she did not write the English version on paper. In the organized class discussion on day six, Keli discussed her story in French with a small group of fellow students. She was able to give a basic description in French, but she only spoke about five phrases. During the discussion she mentioned that she was not certain how she intended to end her story.

Planning was a major concern for Keli, as she had begun writing without writing an outline of the plot. In the seventh session, Keli was able to write three more sentences in French, but she wondered if she should write in English first to get her ideas down and then write in French. She spent the remainder of the session writing out nine sentences in English that described the direction in which her plot might progress.

In the next session, Keli was able to write much more, about a third of a page, thanks to the planning she had done. As she wrote the new material, she did not take time to re-read and edit her previous composing. She was still concerned that her writing was slow, but was encouraged by the progress she was making. Part of what slowed her

process was the fact that she spent equally as much time looking in her dictionary as she did writing.

Keli worked independently, only occasionally asking for grammar clarification. While composing in French, she used her textbook and dictionary frequently. She was able to write approximately a third of a page per session, but once she had surpassed the point in the story that she had planned, she wrote more slowly and explained that she was having trouble coming up with ideas on how to end the story. As she had questions about grammar, rather than asking them and stopping her process, she jotted a note in the margin to ask the question later in class or during her interviews. She felt what was impeding her process most at this point was the fact that she had to look up so many vocabulary words and she was still uncertain about her story's ending.

In the sixteenth session, Keli finished her story. She made some handwritten revisions including mechanical editing as well as rhetorical changes. When she typed up her draft on the computer, she asked the teacher/researcher for some help with accent marks and other technical computer issues such as opening and saving a document. Keli typed very slowly and made some typographical errors that she had to frequently stop and correct. At the end of session twenty, Keli composed at the keyboard to add a sentence to her story's ending, printed out her draft, and proofread for errors. She changed surface structure such as spelling, verb tense, subject/verb agreement, and adjective form. On day twenty-one of the writing project, she composed a final paragraph for her story as she typed, using her dictionary as needed. At the end of the session, she stated that she had finished and turned in a new copy to be graded.

Topic Selection and Planning

Keli, like Kate, decided that children would be most interested in a story about animals. Beyond this general idea, she had difficulty narrowing down to a specific type of animal. As she composed on the first writing day, she spent a great deal of time thinking without actually writing. Keli produced the following list, “animals, Kings and queens, fairy tale, real life, school, adventures, pioneers.” Eventually, she wrote down the word “frogs” and decided that she would write about a family of frogs or about tadpoles. In her writing journal, Keli stated, “thinking of a topic was difficult” and indicated that she was having “writer’s block.” On the second day of composing, it became evident that Keli did most of her planning mentally rather than on paper. She expressed frustration with having to look so many words up in her bilingual dictionary, yet she was unwilling to abandon her topic for one with more familiar vocabulary. In an interview, Keli indicated a desire for the story to interest the French-speaking children, and this desire took precedence over her own wish to abandon the topic for something “easier.” Her topic selection was much less egocentric than Cara’s and paralleled Kate’s to some extent. However, Kate planned extensively before ever writing out her first draft (in English) whereas Keli began to compose in French once she had thought up a basic premise.

Characteristics of Children’s Fiction

Orientation. Keli attempted to establish many basic characteristics of her story within the first paragraph. She described the community of frogs and tadpoles including the fact that they liked to sing together, the time of year in which they normally made their presence known, and the time of day in which they would sing:

Il était une fois, une famille de grenouilles habitait un étang. En réalité, il y avait une grande ville de grenouilles, avec les têtards aussi. Chaque an, quand le printemps arrivait, les grenouilles organisaient un grand chœur et chantaient pour joie. Ils étaient heureux parce que l'hiver était parti. Ces grenouilles seulement chantaient la nuit. Leur étang était dans un fossé qui était à côté d'une petite route. [Once upon a time, a family of frogs lived in a pond. Actually, there was a large frog town, including tadpoles. Every year, when the spring would arrive, the frogs would organize a great choir and would sing for joy. They were happy because the winter had left. These frogs only sang at night. Their pond was in a ditch that was next to a little road.]¹⁴

Each of these details related to the normal habits of frogs: the fact that children tend to hear frogs at night and they do not typically hear frogs in the winter. Keli also described the location of their pond, a detail that would become important later in her story although she explained that she did not realize this at the time she first described the pond since she had not completely planned her story before composing. Keli's description of the frogs not only made the characters likeable for her reader, it also established facts to which children could relate to having experienced. Nevertheless, she did not develop her characters as individuals. The principal frogs were the grandfather frog, who first saw the construction, and Raymond, who came up with the plan to save the community. She did not include any female frogs as characters, although one must assume females are part of the frog community since tadpoles were involved. Nevertheless, it is the male frogs that come up with a plan to save the village, and she did not identify the gender of the frogs that implemented the plan.

Complication. Once Keli finished her orientation in the first paragraph, she immediately established the crisis in the story. The only build up came in the form of

¹⁴ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

suspense; she did not reveal what the grandfather frog had seen until she had established his fear and frantic errand to inform his fellow frogs:

Un jour, le grenouille grand-père a vu quelque chose qu'il n'avait jamais vue dans sa vie. En terreur, il est parti en sautant, très vite. Il est rentré chez les autres grenouilles pour les informer. [One day, the grandfather frog saw something he had never seen in his life. In terror, he hopped away, very quickly. He returned to where the other frogs were to inform them.]

Crisis. The crisis came in the form of a construction crew digging up the road and the surrounding ground, threatening the frog community. The frogs had to come up with a plan to stop the construction.

Resolution. A frog named Raymond explained that he had seen a picture at the local dump depicting colorful tropical frogs. He explained that humans like colorful frogs and would never disturb their habitat, so he suggested that they disguise themselves as tropical frogs using food coloring they would steal from the humans' homes. As she described "the mission," Keli attempted to account for how the frogs managed the task: they only took the smallest (therefore lightest) bottles and the biggest frog held the bottles under one arm. The frogs colored themselves, sang loudly to draw the attention of the construction crew. The crew was enchanted by the beautiful singing and colorful frogs, mistaking them for an endangered species.

Coda. At the end of the story the frogs had a great celebration and then washed off the food coloring, returning to their normal appearance, "*Mais elles ont sauvé leurs bouteilles, à tout hasard.*" [But they kept their bottles, just in case.]

Audience-Related Revisions

As she composed in French, Keli frequently stopped to read back over what she had already written and made immediate revisions when she found an error in grammar

or spelling. These changes reflected a desire for accuracy, not only to make her story comprehensible by the children, but also in hope of receiving a high score on the final product. The teacher as the audience had an effect on Keli's process as it did in the other four French-language participants.

During her frequent pauses to read back over what she had just written, in many instances Keli added in extra information to create interest for her readers. For example, when reading back over what she had written at the beginning of session ten, she added in a phrase explaining how "Raymond" knew about tropical frogs and had seen a picture of them. This detail added continuity to her story:

("J'ai vu ces dessins près de la décharge publique). Les humains photographient ces belles grenouilles et mettent les photos dans les livres et les calendriers. Ils pensent que ces grenouilles sont merveilleuses, et ils ne dérangeront jamais leurs étangs, ou enterreront avec terre." [(I saw these drawings near the public dump). The humans photograph these beautiful frogs and put the photos in books and calendars. They think that these frogs are wonderful, and they would never bother their ponds or bury them in dirt.]

She re-read her sentence "Les grenouilles ont allé aux maisons des humains" [the frogs went to humans' houses] and added in the word "différents" before the word "maisons" so that her reader would imagine the frogs going to many different houses rather than just two or three. She explained that it would be odd if the frogs immediately found food coloring in the first couple of places they looked. The point was that the frogs had to work hard and be creative to save their town.

Apart from surface-level changes that she made while composing the first draft as well as while typing her final version, Keli made two rhetorical revisions after having typed her draft in its entirety. The first addition she made while reading over her typed draft was a description of the grandfather frog's reaction to watching the road equipment:

Original draft	Revision—Meaning verified by interview with participant
<p><i>Un jour, le grenouille grand-père a voyait quelque chose qu'il n'avait jamais vu dans sa vie. Le grenouille grand-père disait les autres grenouilles qu'il a vu un animal grand et terrible et féroce.</i> [One day, the grandfather frog saw something that he had never seen in his life. The grandfather frog told the other frogs that he saw a great and terrible and ferocious animal.]</p>	<p><i>Un jour, le grenouille grand-père a voyait quelque chose qu'il n'avait jamais vu dans sa vie. En terreur, il a parti en sautant, très vite. Il a rentré chez les autres grenouilles pour les informer. Le grenouille grand-père a dit les autres grenouilles qu'il a vu un animal grand et terrible et féroce.</i> [One day, the grandfather frog saw something that he had never seen in his life. In terror, he hopped away quickly. He returned to the other frogs to inform them. The grandfather frog told the other frogs that he saw a great and terrible and ferocious animal.]</p>

The delay in revealing what the grandfather frog saw built suspense to keep the readers' interest. The second rhetorical revision was also an addition. Although she had well over the minimum of 400 words, Keli decided to add on to her conclusion:

Original ending	Revision/Addition
<p><i>Quand ils ont informé les officiels des grenouilles stupéfiantes, les officiels ont ordonné les travailleurs à cesser leur construction pour le present.</i> [When they informed the officials about the amazing frogs, the officials ordered the workers to stop their construction for the time being]</p>	<p><i>... leur construction pour le present. En l'écoutant, les grenouilles ont sautillé pour joie. Leur maison était sauvée! Toutes les grenouilles ont rassemblé autour de Raymond et lui ont donné une médaille. Cette nuit, toutes les grenouilles ont une célébration avec une festin de leurs insectes favoris. Elles se sont lavées les couleurs, et encore une fois, elles sont marrons et vertes. (Mais elles ont sauvé leurs bouteilles, à tout hasard)</i> [... their construction for the time being. The frogs jumped for joy. Their home was saved! All the frogs gathered around Raymond and gave him a medal. That night, all the frogs had a party with a feast of their favorite insects. They washed off the colors and once more they were brown and green. (but they saved their bottles just in case)]</p>

This coda was intended to “wrap up the loose ends” for the reader. The original conclusion only explained that the workers were ordered to stop. She wanted the reader to know what happened to her characters and what they would do if threatened again.

The last concession that Keli made for her audience was the format in which she presented the final version of her story. Although it was not in book form like Cara’s, nor did it have all of the pictures that Cara included, Keli’s final version had a clip art picture of a frog at the end of the story and was printed in a font that resembled handwriting. “I didn’t want it to look like a school paper,” she explained.

Affective Features

Unlike the other participants in the study, Keli does not enjoy creative writing. Although she has written for pleasure outside of school assignments, these texts have been personal narratives rather than fiction or poetry. Nevertheless, she enjoys writing in non-creative modes and has been judged a successful writer by teachers and peers. Using Lipstein and Renninger’s motivation scale, Keli is a phase four writer in English. She likes to use writing as a process of discovery—to explore her ideas. She sees the value in continuing to write to keep up the skill and to continue to improve. She considers revising for content and clarity a vital part of the process, but she also devotes time to mechanical features of writing. Although she has been praised as an excellent writer, she feels this has been in comparison to other students who might not devote as much time to the task as they should. She rates herself as average in comparison to writers in the community. In French, Keli is a phase one writer. She rates herself as a “very poor” writer in French, but this was in comparison with native speakers rather than French students. She does not write in French unless assigned to do so, and she does not find it

particularly enjoyable. She acknowledged that she focuses most on grammar and lexicon as she writes and revises and that her greatest concern when writing in French is accuracy and meeting the teacher's expectations.

Once she had gone back to planning, Keli found it easier to compose. In session eight, she exhibited intense concentration and due to her progress felt she was succeeding at her task. This is the only time during her French composing that she gave any indication of flow, and it is doubtful that she was actually experiencing flow due to her self-consciousness over writing slowly and her focus on grammatical accuracy.

Summary

Keli went beyond the minimum requirements for her story, making additions to anticipate what her readers would want to know. Her choice of topic was an attempt to engage her reader as was the prototypical beginning "*il était une fois*" [once upon a time]. She included orientation to the story (although she did not provide much character orientation), attempted to briefly build suspense, included a crisis that would appeal to children and might make them curious to see how the problem was resolved, and her resolution and coda were typical of the "happy ending" in a children's story.

Nevertheless, her story contained less orientation and less complication than some of the NL writers such as Mindy, Becky, and Gwen.

Her progress was slowed at times due to editing for grammar immediately after writing a sentence. Her focus on accuracy is similar to the writers in Perl's (1979) study; however, this may also be due to the grammar emphasis in the course taught by her favorite teacher: Advanced Grammar and Composition. She reported that she would

normally free write with creative writing in English; however, she did not engage in free writing for the creative writing project in French.

Her constant reliance on her bilingual dictionary indicated that she was mentally translating although she composed the draft in French. Some words came automatically such as articles, possessive adjectives, the verb “to be” and other high-use words. Stopping her composing to look up words or to research grammar in her textbook also affected her speed as did the cognitive demand of planning during text generation. As with most of the writers in the study, she was unsure how she intended to end her story when she began composing. Because she found it difficult to plan while composing, she stopped writing in French to jot down a few ideas for her story in English. This English planning seemed to help since she composed more text within the time allotted than she had previously. The more she planned first the easier it was for her to write.

She presented a male-oriented story in which the main characters must temporarily alter their appearance to be more accepted and protected by a dominant species. However, the physical change was only intended to “fool” the humans; the frogs returned to their normal appearance at the end of the story. This indicated that although their appearance was described as “slimy and disgusting” by the humans, the frogs were more accepting of themselves and wanted to return to their original condition.

Val

Background of the Writer

The following information on Val’s prior composing experiences came from an extensive writing background interview.

Having begun schooling in kindergarten, Val first learned the mechanics of forming letters, how to read, and how to write book reports. Her family was very supportive of her education process, and she credited both of her parents and her brother with helping her write as she grew up. However, when asked who had the greatest influence, Val stated that her father took the most active role in helping her learn how to compose. The age at which Val began to write more extensively (for school assignments) was about age 13, or seventh grade, and it was at this grade level that she first remembered being given explicit instructions by a teacher on how to write something. She also began to keep a journal at this time, with her typical entries including descriptive paragraphs of events and places. Some of these journal entries would cross over into school assignments.

In high school, Val wrote about places she had been, history, nature, dreams, and family. She also learned different forms of writing such as essays, poetry, creative writing, speeches, plays and adaptations, prose, reports, summaries, and criticisms. Her creative writing preference leaned toward poetry and descriptive essays.

High school teachers had an influence on Val's concept of writing, telling her that the most important concept to remember is that writing is creativity with "some organized form of structure." Writing on an average of one to two times per week, Val received frequent feedback and could remember specific comments made by her teachers such as "creative, good vocabulary, good rhetoric, and poetic flow of language."

In college, Val majored in Speech and took the required Freshman English sequence. The second half of this course, EN 102, was her most unpleasant experience in writing due to the class being instructed by a graduate assistant that taught as if it were an

advanced grammar class. Val did not list grammar as the most important feature of writing; rather, she felt that content was primary followed closely by style and organization, with grammar being last on the list. She stated that good writing was when the reader could “see, feel, and hear” what was happening, “not just understanding words.” Thus the reader, in her opinion, should experience the writing rather than just read it. To become a good writer, she felt that one must be born with the gift of writing but must develop creativity and discipline to use the gift well.

Val most enjoyed writing short prose and poetry, but she did not feel that her own poetry was very good. In general, she did not feel that she was as good of a writer as she used to be due to the fact that she did not practice it much anymore, and she used a more limited vocabulary than in the past. She did feel that writing would be essential in her future career, as she would write “speeches, plays, and adaptations.”

Believing that the most important reason to learn to write was communication, Val stated that she gained the most pleasure from her own writing when she was able to express feelings and ideas that she would not normally share with others. The most pleasant experience for her writing was when she described things at home. One of her greatest difficulties when she would write was her tendency to assume that her audience understood the details and her tendency “to leave out introductions and explanations.” She said that her biggest worry or distraction as she would write was spelling.

When asked how she divided her time when composing, Val responded that most of her time was spent thinking and writing the first draft. She ranked revision as the next most time consuming procedure, whereas writing out a plan or outline did not take as much time as thinking, composing the first draft, and revising ideas. Although she had

been told that she was creative, she struggled with knowing what to do with an idea once she had it. This caused her to spend time thinking and planning as she wrote. Val said that she spent the least amount of her composing time checking for surface-level concerns such as grammar and preparing a “neat” final copy.

She explained that her first step when composing was deciding on a concept or theme. Val found that she wrote best when she was in the mood, but often while she was in college she found that she was forced to write whether or not she felt inclined to do so. When that was the case, she would have to do more editing. As she wrote, she usually would remind herself to think of an audience, but she tended to do more revising with an audience in mind rather than as she wrote the first draft. As she composed, she said she would take time to pause and read aloud what she had written. She was less likely to experiment with different writing styles if she were composing for an unknown audience. If she were more acquainted with her reader, she said she would feel freer to experiment with style and with dialect. Val would sometimes allow close friends to read her writing or she would read aloud to friends, but this was more the exception than the rule. She joked that she knew her writing was completed “when it’s due,” but for her own personal satisfaction her writing was finished when it was well explained, flowed well, was understandable, and was descriptive.

Val’s first experience composing in French came at college as part of the two-year French sequence Elementary and Intermediate French. Most of her knowledge of French was in sentence structure and grammar, and she was not taught different styles of composition in French. She had very limited experience composing in French, having only written short essays on tests (which she disliked), two one-to two-page essays on

personal topics, and two summaries of news articles from French magazines. The most important advice she could recall receiving from her teacher about writing in French was that she should not expect the wording to be the same in French as it would be in English. She enjoyed the sound of the French language, and she would read aloud what she had written in French sometimes when she was alone, but she did not share her writing with others.

Val did not consider herself a strong writer in French. She explained that as she would write, she had great difficulty finding the vocabulary that she needed to best express herself, and this was a constant frustration. Good writing in French, in her opinion, would be clear and understandable with grammar being the most important feature, followed by organization, content, and lastly, style. She felt that a good French writer would have clarity of expression. Val did not feel that there were different criteria for good writing in English and French. She believed that the same “rules of clarity, organization, and creativity” applied in both languages.

Val stated that she tended to spend the bulk of her composing time in French divided between writing the first draft and engaging in prewriting activities: thinking, writing a plan/outline, note taking. Her first activity would be to make an outline regardless of the type of composing she is doing in French—be it academic or creative writing. Once the first draft was written, she would spend a great deal of time checking her mechanics and grammar, and less time is spent on revising ideas. As in her English composing, she stated that she spent the least amount of time preparing a final copy.

Writing for a particular audience did not typically concern Val as she composed in French; her focus tended to remain on using grammar correctly and finding the correct

translation of an English word in French. She considered herself in the “analytical” stage of writing in French; by this she meant that she was still a learner of the language and was trying to apply forms that she learned in class. She stated that she must rely on a bilingual dictionary quite often as she wrote, and she preferred to write in English and later translate to French since she could not express many of her ideas easily in French. Once she was in the translation stage, she explained that she struggled word by word to get her ideas into French. Val felt that her writing in French was finished if her ideas were clear and her grammar was as correct as she knew how to make it.

Composing Sessions

During the three-day reading phase of the project, Val read the French version of *Big Like Me* by Mercer Mayer, a few pages of *Le Petit Prince* by St. Exupéry, and *Roméo le Rat Romantique* by Carole Tremblay. Her initial planning made reference to a fox, inspired by a character in *Le Petit Prince*, but beyond that (abandoned) character, the French children’s stories did not have much effect on her composing behaviors.

The planning process began during session four, and Val wrote some brief character sketches in English in addition to picking a title. Val knew immediately what she wanted to use for the title and the name of her main character; she chose to use a nickname she used to call her brother: “Seamus the Lonely Leprechaun.” Apart from free writing a few ideas, she made little progress on her story. During the fifth session, Val spent time looking out the window and then back down at her notes as she attempted to decide on a plot. She wasn’t pleased with her original ideas for a story, explaining, “the fight with the muse before the second idea came” was the most difficult aspect of

composing she encountered during the session. She read back over her notes in session six and did more free writing on a possible plot for her story.

Val decided to take a break from composing for session seven and finished reading *Roméo le Rat Romantique*. Back on task for session eight, she began to compose in French, but found the task laborious. She complained, “My brain won’t think of even words it knows.” She was unfamiliar with most of the vocabulary needed to write on her chosen theme and spent the majority of her time looking up words in her bilingual dictionary. She was able to compose five lines entirely in French, but she did not feel confident that she would be able to finish her story using this method. Although she had written out a premise in English, she was not certain exactly how she would achieve her desired ending. Adding the burden of composing in French made it hard for her to continue planning her story, stating that writing in French “chops up the free write creativity.”

In session ten, she gave up on composing directly in French and decided to write out her story in English first. She was pleased to be able to write more freely and creatively than she could in French and continued to compose in English up through session twelve. By the twelfth day of the project, Val realized that her chosen composing method was very time consuming, as she had practically nothing written in French and only eight composing sessions left before the final draft was due.

Val was able to begin translating at the end of day twelve and succeeded in rendering four sentences in French. This was the average amount that she was able to complete during each succeeding session, making it impossible to finish her French story in time for the due date. Attempting to finish her French draft by session twenty, Val

translated some of her story at home (ten sentences) and cut out two English paragraphs that she felt wouldn't be essential to her plot. Val said that she found it distracting to glance up and down from her English draft to what she was writing in French. To keep her eyes on just one page at a time, she rewrote part of the story in English, skipping lines, and then went back to translate the French directly below the English line. This method kept her from making variations in content between the English text and what she wrote in French. Val made no rhetorical variation between what she had written in English and her translation into French.

Val finished translating her story, stating that she had stayed up all night. Even by doing work outside of class, which she had been instructed not to do, she was not able to begin typing her draft until session twenty-one, the day before it was due. She had to finish typing on the due date, leaving her no time to edit her work.

Topic Selection and Planning

Val's choice of theme on which to write was based on her own experience and her Irish American heritage. Although the name of the character, Seamus the Lonely Leprechaun, lent itself to a certain setting or at least an Irish theme, Val had difficulty in deciding on a plot for the setting she had chosen. Initially, she wrote a physical description of two main characters: Seamus and a banshee named Nola. She also wrote about a fox, inspired by having recently read *Le Petit Prince*, but did not feel a need for a physical description as the fox created an immediate mental image. She abandoned the idea of Seamus befriending a fox, explaining she was concerned that the kids reading the story would pick up on the fact that Seamus was immortal but the fox would eventually die. Instead, she wrote three points to her story in an attempt to develop her plot.

In the subsequent next writing session, Val explored alternative plots involving a simple morality theme, but decided on a story line involving the Irish/British conflict of the 1920's. This topic interested her most, and she decided that the Irish leprechaun Seamus would meet an English fairy. Her intention was to teach about history as well as incorporate a didactic message against national separatism. She wrote that her goal was to have her two main characters "realize how evil hatred is and that it only hurts people."

Val explained that her story was intended for older children. During an interview on day nine, Val asked the ages of the children to confirm that her story would be appropriate for at least one of them. She mentioned that she had taken a Speech class in which they learned the types of stories that were geared toward different age groups and that the two older children for whom the class was writing would be interested in adventure stories. This concern demonstrated an awareness of her audience (one of whom was thirteen); however, the process of her topic selection was directed towards her own interests more than that of her readers, particularly since she did not seek information about the readers until she had basically decided on a topic and had begun writing. Furthermore, she did not show that she was conscious of the fact that a French-speaking Québécois family might not be particularly interested in the history of the British Isles.

Characteristics of Children's Fiction

Orientation. As soon as she heard about the writing project, Val began going through research she had previously done for a speech on the history of Ireland. She wanted to be careful that when referring to real events that her story was accurate. While partway through composing her first English draft, Val did research outside of class "to

nail down historical details.” Val’s desire for accuracy was based on her goal to help teach the reader about history as well as the evils of prejudice. Because her story was the only historical one of all the French language participants, Val had the greatest responsibility to establish the background of the story. There are several instances within the plot that Val included historical and cultural information for the reader.

It was vital to the progress of her plot that Val explain the fact that the British and Irish were at war, particularly since her readers did not come from a British or Irish background and at the time she wrote her story the tension between the nations was much lower than it had been in the past:

Et elle a eu peur avec bonne raison, parce que Irlande et Anglais étaient en guerre. Mais elle espérait que Seamus, étant aussi magique, l’aiderait. [And she was afraid with good reason because Ireland and England were at war. But she hoped that Seamus, being magical as well, would help her.]¹⁵

To help the reader understand that the bad feeling existed not only among those in political power, she needed to show how the average person was prejudiced against those from the other nation. She reinforced this enmity with Seamus’ response to the fairy’s request for help:

Comment est-tu arrivé ici, tu gamine des rues? Qui es-tu et quelle affaires as-tu à Irlande? (How did you get her, you guttersnipe? Who are you and what business do you have in Ireland?)

Val also included cultural information such as the fact that the Irish were primarily Catholic and the English were primarily protestant:

“Père Murphy est un bon curé irlandais,” Seamus a expliqué à Eleanor Claire, “et il veut bien aider la personne nécessiteuse.”
“Mais, je ne suis pas catholique, je suis protestante,” Eleanor Claire a déclaré.
“Ton barbare curé irlandais m’aura maudit.”

¹⁵ Examples from student texts throughout the dissertation have been reproduced exactly as written or typed. Grammatical, spelling, and typographical errors were included exactly as the student produced them in the draft.

[Father Murphy is a good Irish priest,” Seamus explained to Eleanor Claire, “and he really wants to help needy people.”

“But, I am not Catholic, I am Protestant,” Eleanor Claire declared. “Your barbarous Irish priest will have me cursed.”]

The above exchange between Eleanor Claire and Seamus not only establishes the religious differences between the characters and the cultures, it also reveals the prejudice that existed between the belief systems.

In the scene where Seamus took Eleanor Claire to meet the priest, Val had the priest explain the importance of St. Patrick in Catholic Ireland as well as in Protestants Ireland:

Pendant que elle et Seamus mangeaient, père Murphy les disait l’histoire de Saint-Patrick qui est venu à Irlande être un missionnaire y a longtemps. Quand même Patrick etais anglais, il amait les irlandais, qui l’ont adopte pour leur beni Saint. [While she and Seamus were eating, Father Murphy told them the story of Saint Patrick who came to Ireland to be a missionary a long time ago. Although Patrick was English, he loved the Irish, who adopted him as their blessed Saint.]

A final instance in which Val incorporated historical background into her story was the manner in which Eleanor Claire was able to return home to England. She had the fairy stow away in the pocket of Michael Collins, an important historical figure:

Eleanor Claire est parti en la poche de Michael Collins (qui est commandant du les Irlandais) quand il a voyagé à Angleterre faire une traité du paix. [Eleanor Claire departed in the pocket of Michael Collins (who is the Irish commander) when he traveled to England to make a peace treaty.]

Val also included scene and character orientation in her opening two paragraphs:

Le jour était ensoleillé et beau. Une petite brise jouait doucement avec les cheveux roux de Seamus un farfadet. Un tel beau jour on doit pas gaspiller. Mais Seamus était solitaire, alors il a décidé d’aller en ville...Pendant que il s’asseyait, il a entendu des sanglots. Il a vu regardait le caniveau, et voilà une fée! La fée sanglotait. Seamus s’est rempli d’émerveillement – que fait une fée anglasie en Irlande? [The day was sunny and beautiful. A slight breeze played lightly with the red hair of Seamus the leprechaun. Such a beautiful day shouldn’t be wasted. But Seamus was lonely, so he decided to go to town...While he was sitting, he heard sobbing. He looked into the gutter and there was a fairy! The

fairy was sobbing. Seamus was filled with wonder—what was an English fairy doing in Ireland?]

This introduction informed the reader that the story was set in Ireland on a sunny day, that Seamus was a lonely red-headed leprechaun in need of a friend, and that he met an English fairy.

Val explained that she purposefully included stereotypes in her story since she was trying to show the danger of hatred and bigotry behind the Irish/English conflict.

Complication. Val intended the encounter between Seamus and Eleanor Claire to lead up to the characters realizing “how hatred can hurt people.” She achieved this goal by including the Irish/English and Catholic/Protestant conflicts. She mentioned that she initially planned to have her characters witness a violent battle, but she was concerned about including this in a children’s story. Instead, she had a character report losing her son in the war.

Crisis. The point of crisis for the two characters came from hearing about the death of Mrs. Macpherson’s son in the Irish/British conflict and seeing her grief. Her loss made them ashamed of the hatred they had due to their nationalist and religious bigotry.

Resolution. Val concluded by having the fairy stay in Ireland for 10 months so that she could learn their customs and Seamus could learn about the English from her. They developed a friendship and the fairy was able to return home to England in the pocket of Michael Collins when he left to make a peace treaty.

Coda. As a concluding note to the story, Val added that Seamus missed his friend but didn’t feel lonely because he could think of her and smile.

The latter part of Val's story did not resolve the issue she established in her opening lines and in her title, the fact that Seamus was lonely. Having the fairy return to England left Seamus without local friends; her attempt to use the memory of friendship as sufficient to fight off loneliness was similar to Alex having the Eagles send a postcard to the solitary Shawn in his story.

Audience-Related Revisions

When translating from English into French, Kate and Fran had written out a complete English draft, condensed and simplified the English draft, and then further simplified the story as it was translated into French. Val, however, was reluctant to change her story and omit portions. As she came closer to the deadline and had to begin translating outside of class, Val decided she could leave out a page that contrasted Irish shamrocks with English roses, feeling that she had already sufficiently established the main characters' prejudices:

Omitted passage:

When they arrived at the goodly priest's home, Seamus told Eleanor Claire: "Just wait here in this patch of shamrocks until I explain the situation to father Murphy." "Dirty Irish shamrocks! No, I want to stay in that English rosebush yonder." "Look here, there are bee hives over there and that rosebush is for the bees to enjoy. You'll be safer in the shamrocks." But Eleanor Claire insisted on waiting in the English rosebush. So she flew over there while Seamus went into the home of Father Murphy. When Seamus came back out a few moments later, Eleanor Claire sped toward him with a terrified look on her face. Behind her were two bees who were not please about her invasion of their rosebush. Seamus and Eleanor Claire rushed into the house, and the bees, having great respect for the gentle man, would not do any harm in his home. Eleanor Claire was safe, but still a little flustered; not just because of the bees, but what would the other English fées say if they knew that she was in the home of an Irish Catholic Priest.

The symbolism of Irish shamrocks and English roses was a bit obvious, and Val explained that her decision to delete the page was based on more than just a desire to

reduce what she had to translate. Apart from that omission, the English draft was never changed, and the translation was as literal as Val was capable of making it.

After a careful comparison of the English draft to the final French version produced, it is evident that no extra detail was added to the story when Val composed in French. All of the descriptive information resulted from translating literally from English into French, indicating that she was unable to transfer her English composing behaviors into direct composing in French. The only reason that the story contains such detailed information is that it was composed in her native language first and then methodically translated using a bilingual dictionary:

English draft	Translation ¹⁶
<i>He is not barbaric. He is a good man, unlike the cruel English who come to Ireland to control our lives.</i>	<i>Il n'est pas barbare! Il est une bon homme, à la différence de les cruels anglais qui venir à Irlande contrôler notre vie</i>
<i>So you will be polite to him and thank him for the bread he gives you, even if it is Irish bread!</i>	<i>Ainsi tu seras poli à lui et le sera remercié pour du pain il te seras offri si c'est pain irlandais!</i>
<i>Seamus just rolled his eyes at her and called her a snobbish Brit</i>	<i>Seamus seulement s'est roulé les yeux à lui, et l'a traitée un snob anglais.</i>
<i>Eleanor Claire began to wonder what the other English fairies would say if they knew that she was in the home of an Irish Catholic priest</i>	<i>Eleanor Claire a commencé penser que les fées autre diraient si ils sauraient qu'elle était dans le maison du un curé Irlandais Catholique.</i>

Any differences between what Val composed in her English draft and what she produced in French were results of errors in translation rather than intentional changes. Val explained that she did not feel a need to add anything else once she had translated her draft since the English version was so complete.

Her English draft gives insight into her attempts to engage the audience. Each day while composing this draft that she intended to translate, she would read over what

¹⁶ Val was asked to translate her French version orally to verify what she thought it meant, and there were no differences between the oral translation and the English draft.

she had written the day before. Once, she added to her dialog to clarify that it was the priest speaking to Mrs. McPherson:

Original version	Revised version
<i>Her son Michael had gone off to fight a battle with the English. He did not return. "He has gone to God, his heavenly father, and he will greet you when the words of war shall cease..."</i>	<i>Her son Michael had gone off to fight a battle with the English. He did not return. Father Murphy comforted her saying, "He is torn in body, not in spirit. He has gone to God, his heavenly father, and he will greet you when the words of war shall cease..."</i>

In addition to the clarification, the passage emphasized the difference between body and spirit. As with Cara and Gwen, Val's religious background and the religious environment of Southeast University influenced her text.

Affective Features

Val stated that good writing is something the reader feels he or she can "experience," and she is satisfied with her own writing when it is comprehensible and descriptive. When she writes for school assignments, she tends to be more concerned with the teacher's expectations than with her own. She stated that she felt she had the potential to be a good writer, but the fact that she had not written much beyond school assignments for a while had lessened her skill. The negative experience she encountered in EN 102 discouraged her from writing as much as she used to in high school. She recognized a tendency in her composing to omit necessary introductions and explanations demonstrating a metacognitive awareness of her skill. She enjoys writing, but she does not usually share her writing with others. She also stated that she spends a significant amount of time revising what she has written, although perhaps not as much time as it takes for her to generate a draft. Val's writing motivation level is difficult to categorize on Lipstein and Renninger's scale. Her description of how much she used to write would

place her as a phase three writer; however, the fact that she no longer writes much for pleasure and tends to be focused on the teacher's expectations would place her as a phase two writer. It seems as though her motivation vacillates somewhere between these two levels. Val is very focused on grammar when she writes in French and states that her composing strategy is to plan and write a draft in English to translate "word by word" into French. She finds the process very frustrating and does not have confidence in her skills. She stated that she does not revise much in French, and this statement was supported by her composing behaviors during the study. Based on these factors, Val is a phase one writer in French.

Her composing was not very suggestive of flow. Her attention wandered from her task as indicated by looking out the window or stopping her planning to read another French children's story. She did not feel that she could be as creative in French as she could in English. Translating initially provided her with a sense of control, but the task itself became burdensome and discouraged her.

Summary

Val's religious and family background influenced her to include themes related to her personal interests; however, she did not indicate in her interviews that she also considered the interest of her readers. She chose to construct a concept of audience that shared her interest in British history and in the fantasy genre, but she had no information as to whether the actual readers would share her interests. Nevertheless, her desire to produce a complete story in which the readers could "see, feel, and hear what is happening" led her to compose the longest story of any FFL participant. She included orientation to the religious, cultural, and historical information the reader would need to

know to understand the story. Although she stated that she did not concern herself with writing for an audience when composing in French and that even when composing in English she tended to leave out “introductions and explanations,” her composing behaviors suggested otherwise.

Val experimented with direct composing and was frustrated to not be able to compose more than five sentences. Having decided to switch to translating, she was initially confident in her composing method as the best way to construct meaning in French. Nevertheless, she only translated four to six sentences per session. Although she was not any more productive in translation than in direct composing, she did not waver from her conviction that writing out a draft in English and then translating was the only way she would arrive at a complete story. Her failure to limit her English text linguistically caused her to have more to translate than any other participant and made it impossible for her to complete the task in the time allotted. This reliance on translation may have been a coping mechanism as she attempted to balance the cognitive demand of planning, which she claimed was time consuming for her in English. She had planned parts of her story, but she was not sure how it would end, suggesting that planning while generating text conflicted with the cognitive demand of remembering the French she had learned.

Summary of Group Behaviors

Constructing the Audience's Identity

Native Language Writers

Although the stories were given to an actual reader, the audience did not seem real to the NL participants. Of the four NL writers, only Becky asked questions about the

reader, and her sole question related to the age of the child. Once she had been informed that he was five years old, Becky decided to write a story appropriate for preschoolers or kindergarteners. She did not ask for any other information; instead, she used her experience with children in that age range to imagine their typical interests and comprehension level. Similarly, Mindy chose an age range for the reader based on her familiarity with that group rather than concerning herself with the actual age of the child reader. This behavior was consistent with her description of writing a children's story while imagining an age range in her past composing experiences without a "real" reader. As a result of her technique, her story might have been too advanced for the five-year old reader. The interviews and texts indicated that both Becky and Mindy projected their own images of childhood into their concept of the audience. The two remaining participants, Alex and Gwen, chose to write stories that they felt would spark their own interest if they were children; Alex did not have any particular age in mind, and Gwen imagined writing to teenagers who were like her as a child. As a result, Alex's story lacked focus and Gwen's contained a visceral description of violent acts that many adults might consider inappropriate in modern literature designed for kindergarten-aged children (Stallcup, 2002). These behaviors indicated that the writers chose to engage an imagined audience rather than seeking out information about the needs of the actual reader.

The decision to write for an imagined audience came, at least in part, from past composing experiences. This was indicated by the types of writing assignments the participants reported, the types of audiences with which the participants had prior experience, and how the participants experienced the "teacher as audience." All of the

NL participants were members of a creative writing class and had been assigned imaginary target audiences. Although the reader was genuine for this study, the writers relied on their past composing experiences with audiences. The participants' prior experiences with school-sponsored writing affected how they chose to interpret the task and imagine their reader. Alex had developed the coping technique of resistance to writing assignments, trying to interpret them in a way that interests him rather than taking the assignment on face value. His resistance to his previous English teachers' efforts to draw his focus to mechanical deficits was evidenced in two ways. First, he ranked grammar and style lowest on his list of writing priorities; second, he did not edit for grammar beyond using the spell-check function and changing typographical errors. Mindy's English teachers emphasized description, and she included long orientations in her story to describe her setting and the main characters. Although she expressed concerns about keeping her reader's attention, she may have failed to balance the pace of her story due to meeting the expectations of past teachers. Like Mindy, Gwen had been taught that description was the most important part of writing, and she, too, used long orientations and scene setting. Additionally, Gwen's recent reading of Tolkien shaped her plot and her decision of a topic. Her desire to write this particular story led her to "resist" the real audience and imagine her own. On the opposite end of the spectrum from description, Becky's teachers underscored the importance of being "clear and concise." This instruction combined with the maximum word count limitation for her assignment caused Becky to cut text from her story that might have been useful or interesting to her reader. These behaviors suggested that they wrote as they would for their classes even though their texts would be given to a non-academic audience.

French-as-a-Foreign-Language Writers

Two out of the five FFL participants inquired about the ages of the readers, but they asked no other questions. The target audience was three children in a bilingual French/English home: an eight year old boy, a nine year old boy, and a twelve year old girl. Rather than asking for more specific information about the readers, the FFL participants used children's books they had recently read in French, their memories of their own childhood, and their impression of children's interests in general to build their concept of the audience. Cara imitated the simple language and picture-driven story of the two board books, *Mon papa* and *Ma maman*, but she also included French Bible verses and narrative elements that were not typical to the board book genre. Kate stated that her writing was most influenced by what she read as a child and her interests when she was younger: family, friends, animals, and emotions. Her story of a bird helping a dog find something to like about himself fits into these categories. Fran felt that she knew a lot about children because she grew up with fourteen siblings. She believed that her experience reading and making up stories for her brothers and sisters would help her write a story that would please a child. However, the manner in which she narrated the story kept the audience she constructed narrowed to a person who knew the fictional family. She imagined the narrator as someone like herself explaining to friends or family how the grandparents in the story obtained their dog. Since the story was fictional, the audience she constructed could not exist. Keli explained that a writer must read "good literature" and considered her reading experiences a major influence on her composing. She took what she knew about children's literature based on her reading experiences and brainstormed ideas about the types of characters that would interest children. When she

had decided to write about animals, she listed a few and picked frogs because she liked the sound of the word in French (*grenouilles*). Val was inspired by her Irish heritage and a nickname she called her brother when she chose her topic and began to compose story similar to what she liked to read as a pre-teen. After she had started her story, she asked the ages of the readers to verify that what she was writing would be appropriate for their level. The age range she had picked happened to fit, and she did not feel the need to alter her plot based on the information.

The FFL participants had to balance their linguistic skill, their interests, and what they thought would interest a child as they composed their stories. Of the five writers, two made a conscious decision to modify or limit their texts to reduce their linguistic complexity. Two writers developed the coping strategy of modifying their text after starting the translating/composing process. The fifth participant tried to avoid concessions so she could be faithful to the original idea for her story.

The teacher as the audience affected all of the participants' composing processes. Each FFL participant had studied French with the teacher/researcher for three semesters and was currently in her fourth semester. They all had knowledge of the teacher's interest in dogs, and it is notable that three participants included a dog in their stories. All of the writers made the majority of changes to the mechanics of their texts. Emphasis on grammar in the curriculum may have directed students' concerns to mechanical accuracy; however, this may also be a reflection of being basic writers in French (Perl, 1979). Additionally, the writers' personal background and interests shaped their texts. Two writers, Cara and Val, included religious themes, reflecting their personal beliefs and the school environment. Fran's story idea about a family came from her experiences

growing up in a household of seventeen people. Kate and Keli both reported extensive reading and familiarity with literature, and both of their texts contained typical features of children's stories. However, though the FFL writers constructed their audience based on their own experiences and genre influences, three out of five indicated they were also aware of the audience's reality since they presented their stories with illustrations. Cara created a book with photographs, Keli used a handwriting-like font and included clip art of a frog, and Val added stickers in the margins of her story to represent the two main characters (a leprechaun and a fairy).

Creative Writing Composing Behaviors and Affective Features

Native Language Writers

Two students, Mindy and Becky, reported that they had trouble coming up with a creative idea and planning their stories. Their composing processes were very similar; they both planned in writing before generating text, engaged in planning as they wrote, and spent approximately half of their total composing time revising their stories. They demonstrated more motivation and ease while editing and more pausing and distraction when planning. For these students, the elements of invention and planning seem to have a high cognitive demand. Alex and Gwen, however, reported that invention and creativity came easily. In contrast to Mindy and Becky who enjoyed editing, Alex and Gwen found it interrupted their composing process and made it difficult to finish texts they had started. Gwen's revising and editing was not as efficient as that of Mindy and Becky, and her lack of efficiency may have contributed to her disliking the task. For Alex and Gwen, revising placed the most cognitive demand.

When comparing what students thought they did as they wrote to their actual composing behaviors, none of the participants was accurate in his or her estimate of time spent on different composing tasks. Alex thought that he would spend most of his time planning; however, he spent most of his time generating text. Mindy was correct in estimating that she would spend most of her time revising; however, she underestimated how much time she would use for generating text by almost 50 percent. Becky thought that she would spend an equal amount of time planning and generating text and slightly less time revising; instead, she spent the bulk of her time during the composing sessions revising. Gwen's estimates could not be accurately compared to her composing sessions

because she had been planning mentally for quite some time before the start of the project, and she intertwined recopying or reformulating along with generating text. Her estimate that she spent about thirty percent of her time generating text and about forty percent revising might be accurate, but her estimate of fifteen percent of her time planning could not be verified.

This comparison gives some indication of metacognitive awareness of the composing process. Although no student was accurate across the board, Mindy, Becky, and Gwen were aware that revising would comprise the greatest percentage of composing time and Alex was aware that it would take up the least amount of his time. Students were least aware of the amount of time devoted to planning and text generation. This could be a result of what they intended to do competing with what they did naturally. Alex, Mindy, and Gwen stated that they would normally plan in writing before composing their first drafts; however, they demonstrated more mental planning as they generated text. Becky engaged in much more written planning than she thought she would before composing the text of her story. The creative writing class encouraged planning, free writing, and brainstorming; it could be that the students' perception of their planning came from what they had been told to do by a teacher rather than what they knew to be true about themselves.

Each of the participants created texts that included some or all of the characteristics of children's fiction including orientation, complication, crisis, resolution, and coda. However, they incorporated these elements in different ways. Alex's orientation included the setting and his characters' personality, but he did not describe his characters' physical characteristics. Becky, Gwen, and Mindy's orientations addressed

physical descriptions of the setting and the characters as well as personality descriptions. Each story had a complication and crisis; however, in only two of the stories was the crisis a life-altering event. Alex and Mindy's stories narrate an event that happened, but it is unclear how this affected or changed the characters involved. In contrast, Becky's main character learned to obey and Gwen's main character conquered evil. By the nature of the length of her story, Gwen's resolution was much longer and more complex than any other NL writer. Becky resolved her narrative by having Darren led home by an older and wiser character (the owl) and then being reunited with his mother. Alex and Mindy both resolved their stories abruptly; this may have related to fact that the crisis doesn't change the characters or their circumstances. The coda, or concluding comment on the story, often reveals the author's point behind the narrative (Martin & Rothery, 1986). Mindy's story had no coda, Alex's postscript comment could not be classified as a commentary or lesson, Becky implied that Darren learned his lesson, and Gwen established that good triumphs over evil. The stories with longer resolutions and codas came from writers that had imagined what they were like at the age they imagined the reader. Becky thought back to herself at the preschool/kindergarten age; Gwen thought about herself when she was a teenager. Although neither of these were the actual audience, Becky and Gwen had a more concrete conceptualization of their audience than either Alex or Mindy. Additionally, both Becky and Gwen thought about what they read at the age of their imagined readers, and this shaped their composing processes.

Based on observations, textual analysis, and interviews, five types of revision exhibited by the participants related to attempts to engage the audience: lexical substitutions, condensing and deleting, adding detail, reformulating, and editing

mechanics. All four NL participants substituted one word for another. Alex and Mindy used lexical substitution to avoid repetition, and both Becky and Gwen used it to change the tone. Mindy also made lexical substitutions for the sake of clarification. Three students added in details to their story to clarify: Becky, Gwen, and Mindy. Other purposes for adding detail included description (Becky and Gwen) and tone (Alex and Mindy). Gwen added in detail that incorporated her personal spiritual beliefs into her story. Three out of the four NL participants condensed their texts. Becky mentioned that a major goal of her revising was “to be concise” and Mindy stated that she revised to “say more with less.” Gwen expressed a desire to get rid of “unnecessary details” that affected the pace of her story or gave a phrase an unintended tone. All of the participants edited mechanics. Alex and Gwen expressed concern about spelling and typographical errors as they generated text; Becky and Mindy were not concerned about mechanics until they had completed their first drafts.

All of the NL writers stated that they enjoy having others read their texts in their presence so they may gauge their reactions. In fact, Mindy’s most pleasant writing experience came from sharing her writing with her roommates and watching them have an emotional reaction to her text. The difficulty these writers had in constructing an idea of audience that resonated with the characteristics of the actual reader might have been due to not having any interaction with the proposed audience.

French-as-a-Foreign-Language Writers

A comparison of the participants’ estimates of the time devoted to FFL composing tasks to their actual composing behaviors suggests that three of the five writers (Cara, Kate, and Keli) were metacognitively aware of their FFL writing

behaviors. Fran and Val both thought they would spend most of their time planning, whereas generating and translating text was actually the most time consuming. Additionally, Val thought she would invest time revising her ideas once she had completed her first draft, but her composing process took longer than she anticipated and she had no time for revision.

All of the FFL writers stated that their greatest difficulty when composing in French as grammar and lexicon; however, planning and invention also emerged as problematic features of the participants' writing process. None of the five writers was able to successfully plan in French although two had made an initial attempt. Each writer planned in English and then either wrote out a text to translate to French (Fran, Kate, Val) or composed directly in French (Cara, Keli). Nevertheless, even the writers in the direct composition mode engaged in mental translation. Both Fran and Cara expressed no difficulty in coming up with an idea or in planning; however, Fran's composing behaviors indicated that planning while generating text interfered with her ability to translate. Fran wrote a list of questions and answers relating to her story's plot, but she found that she could not write in either French or English from this list. Instead, she had to write an English draft, simplify and condense the English draft, and then translate into French. The other three writers, Kate, Keli, and Val reported difficulty in invention and planning in English; this struggle was evident in their FFL composing behaviors as well. Cara stated that her greatest concern when writing in either English or French is grammatical accuracy; due to this, she dislikes editing and revising.

Three out of the five FFL writers were able to incorporate the features of children's narrative fiction identified by Martin and Rothery (1986): orientation,

complication, crisis, resolution, and coda. The FFL stories contained more orientation than any other feature, and orientation was the only feature evident in all of the texts. Cara and Fran's stories had problems with complication, and Kate's story had more complication in the English version than in its simplified French form. Four stories had a definite crisis, and one story (Fran's) had two pivotal moments. Although all participants attempted resolution, two of them seemed abrupt and rushed (Cara's and Val's). Four of the five stories had a coda reminiscent of a fairy-tale "happily-ever-after" ending; Cara's story ended with a coda directed at the reader (in second person).

Although the writers seemed to be aware of features common to fictional narrative, linguistic limitations appeared to interfere with what the writers would have liked to achieve in their texts. A comparison of the English texts that were translated into French indicated that writers had to eliminate descriptive elements and lexical variety to be able to express their ideas within the limitation of their linguistic abilities. Keli felt that her limited vocabulary interfered with what she wanted to say, and she was frustrated by having to look up many words in the dictionary as she tried to compose directly in French. The other student who engaged in direct composing, Cara, expressed concern that her lack of fluency would make her story difficult to understand; as a result, she chose to create a text with very limited structures, primarily using the verb "to be" (*être*) or the expletive "here is" (*voici*) in simple subject-verb-complement sentences. She adopted the coping strategy of limiting grammatical complexity, but she was concerned about not interesting the reader. In an attempt to help create more interest, she was the only participant to present her story in book format with photographic illustrations.

The FFL writers made few audience-related revisions. The types of revisions that most of the students identified as being made for the sake of the reader included deleting confusing or inaccurate information and adding detail. Each participant focused on editing mechanics. Of all the FFL writers, Keli made the most revision related to her concept of audience. She added in elements to build suspense, adjectives to help orient scenes and characters, and a coda to provide a more satisfying ending to her story. The other student who used direct composition, Cara, made only one change (apart from presenting her text as an illustrated book) that she attributed to the needs of her audience. Kate and Fran took out information and condensed their texts to ease the process of translation. In fact, when Fran experimented with direct composition, she added in more description that provided orientation and character motivation. When she switched to translation, she condensed and simplified her English texts. Kate made a few rhetorical changes such as a pronoun replacement to avoid repetition and adding in a transitional word. In two cases, she actually used a more descriptive work in the French version than she had in the English draft. She also deleted a paragraph to focus her story; however, she reported that her other deletions were for the sake of translation. Val's French version was a very literal translation of what she had composed in English. As she started to run out of time to complete her story, she cut out a sizeable portion of her story; however, she stated that she felt its removal did not change her story and the text was probably unnecessary. The only other revision she related to concern for her audience was clarifying who was speaking by adding an incision in a passage of dialog.

None of the FFL writers had ever allowed someone other than the teacher to read her writing in French, although four participants reported doing so with their English

writing (Cara, Kate, Fran, and Val). This behavior suggested that they were more self-conscious about their foreign language composing. As each participant considered herself a poor writer in French, the concept of native French speakers reading her text caused concern. Cara, Fran, and Val expressed apprehension about their grammar skills and the fear that their texts would not be comprehensible. Kate and Keli indicated concern by revising mechanics as they wrote. Keli came to the task uncomfortable with creative writing, fearing that readers would find her ideas “stupid.” This anxiety was magnified in the FFL context as she struggled to plan her story. She was also unwilling to abandon her story when she found she did not have the lexical experience to write on the topic because she could think of nothing else that would interest children. The fact that none of the writers had ever interacted with a reader in French other than the teacher may have inhibited the construction of audience.

The participants’ spiritual beliefs influenced their composing process through topic selection, inclusion of a moral or biblical precept, and the presentation of women in traditional or stereotypical nurturing roles. Since all of the participants were students at a fundamental Christian university that required an agreement with a statement of faith, it is most likely that they held many spiritual views in common. The spiritual characteristics were consistent across the groups, an indication that language differences were not a significant factor in how religion manifested itself in the texts.

Effect of Religious Beliefs and Education on Writing

The participants integrated their spiritual beliefs into their writing in two ways. First, one student, Cara, stated that her beliefs motivated her to write and explained that prayer was an essential component in her composing process. Secondly, most

participants incorporated spirituality into their texts. Cara included verses from the Bible and a moment of spiritual epiphany in her story. Val addressed religion in terms of religious bigotry or conflict. Becky and Mindy each included a moral precept—parental obedience. Gwen’s story addressed the conflict between good and evil. The traditional fundamentalist Christian interpretation of the family structure places the husband/father as the head of the family as the provider and the wife/mother in a submissive role as the caretaker/nurturer. These beliefs were echoed in stories written by Alex, Becky, Mindy, Cara, Keli, and Val. Only three of the participants, Gwen, Cara, and Val, mentioned their intentions to incorporate their spirituality into their writing; the others did so without apparent planning.

Since the study was conducted at a religious institution, the students’ incorporation of their faith into their process and their texts could have been greatly influenced by the context in which they wrote and their desires to fit into the culture at SU. Nevertheless, the incorporation of faith in writing has internal as well as external motivation. These students might have been just as likely to write on religious themes at a secular institution if they could be assured that their faith would not offend teachers or classmates. Gere (2001b) addressed the reticence some students might have to writing about their spiritual beliefs or incorporating religious themes in their compositions:

I realized that current norms of personal writing, shaped as they have been by the values of the academy, militate against writing about religious experience. It is much more acceptable to detail the trauma of rape or abuse than to recount a moment of religious inspiration. Coming out as a Christian or an observant member of any faith can be as dangerous as making public one’s sexual orientation because the academy has so completely conflated the disestablishment of religion (which opened the way for Jews, Catholics, and agnostics) with secularizing (banishing religion altogether) higher education (p. 47).

The fact that students freely wrote about faith in a religious setting encourages further research into how the educational environment might promote or discourage faith-influenced writing.

As this is naturalistic research, the findings described in this chapter apply to the study participants and should not be generalized or assumed to apply to larger populations. However, the behaviors suggest pedagogical and research opportunities for that teachers and scholars might consider as they examine their own contexts. These implications are discussed in the next chapter.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

The way in which student writers envision and attempt to engage their prospective readers has an effect on their texts and composing processes. Providing students with an opportunity for publication, even publication to a very small group, brings writing out of the realm of the private and into the public. By sharing the stories that the students produced with children in the community, it was hoped that the participants would be more motivated to consider the needs and interests of those who would read their texts. To do so, the students needed to construct a concept of the audience's identity using their own experiences within the children's literature genre and within the social genres of family, school, and community. Park (1986) explained that the audience provides a purpose for communication:

Awareness of the audience's identity provides, in short, all the sense of situation that makes it possible for a writer or speaker to proceed with a sense of being engaged in purposeful communication (p. 484).

Making certain that the students were aware that their stories would be read by actual children, the researcher observed how the writers attempted to construct the audience's identity and engage the reader. Students had the opportunity to ask questions about the children, to read children's literature, to recall personal experiences with literature, and to discuss their own experiences with children and with literacy. Since all the participants had experience composing in English, the study was able to investigate how student writers dealt with the issue of audience in either their native language or in French as a Foreign Language (FFL). Although both the native-language writers and FFL writers composed stories for children, the FFL writers had the additional cognitive

demand of translation, which interfered in the students' composing processes. The FFL students had to separate planning from text generation and also had to simplify their ideas when translating from English into French. This distinction between the participant groups made it possible to analyze the data for similarities and differences. The composing genre, creative writing, was selected for the study to potentially motivate students and give them a sense of control over their text; however, invention can increase cognitive demand while planning. Students had to balance their enthusiasm and motivation with the demands of the task and the stress of publication to a genuine audience. These affective features of the writing task influenced both the NL and FFL writers.

Research Question 1

At what points during the composing process did students in both the NL and FFL research groups discuss or exhibit behaviors that indicated they were constructing their concept of the audience and/or attempting to engage the reader?

- Attempts to engage the audience are not limited to any specific point in the composing process.

The writers in both groups constructed an imagined audience that they attempted to engage throughout their composing processes. All of the participants expressed a desire to engage a child's interest while selecting a topic and planning their texts, although one native-language writer and two French-as-a-Foreign-Language writers imagined their audience as those like themselves as children. Therefore, it could be argued that these three participants were writing for themselves. While generating the first draft, all writers included the typical elements of children's narratives with the

exception of a coda or concluding comment on the story. The most prevalent feature of children's narratives evident in the students' texts was orientation. In other words, students sought to establish a background, a setting, or personality traits for the characters that readers needed in order to understand the plot. Participants also expressed concern for the needs of the audience while composing the complication and crisis for their stories. Four of the nine writers explained that they adjusted the pace of their stories to maintain the readers' interest, and six writers included a crisis that had a profound impact on the life of the protagonist to serve as a moral for the children who would read the stories. Although more native language writers than FFL writers stated that their revisions were for the sake of their audience, each participant claimed that at least one revision was made with the needs of the reader in mind.

As Emig (1971) pointed out with the recursive nature of her participants' composing process, audience concerns affected the participants in the present study throughout all stages of composing rather than simply while revising or planning. These behaviors indicated that attempts to engage the audience are not limited to any specific point in the composing process.

Research Question 2

How and to what extent were FFL behaviors distinct from or similar to NL behaviors when composing creative writing?

Similarities between the NL and FFL Writers

- Both groups chose to create their own concept of the readers rather than asking for information about the interests of children for whom they were writing.

- Both groups used rhetorical features typical of children’s narratives as a signal to the readers about how they intended the reader to interpret the text.
- The majority of participants in both groups preferred interaction with readers rather than the mere knowledge that the text would be read.
- The students’ educational experiences emphasized invoking the reader rather than addressing the reader.
- The participants did not appear to consider the potential effect of their texts on the readers.

The data in this study suggest that students did not conceptualize the audience as real because they had no interaction with the reader. Providing a genuine audience did not help students compose for a specific group of readers, although they did make attempts to invoke the audiences they had constructed in their imaginations. Both groups chose to create their own concept of the readers rather than asking for information about the interests of children for whom they were writing. Although actual readers received the texts, the students interpreted the writing task as more of an academic exercise. In their educational experiences in English, specifically in their EN 101-102 classes, the students had been trained to use rhetorical elements as signals to the reader and to imagine what the readers’ needs might be. The features of children’s narratives that the writers included could be a signal to the readers about how they intended the reader to interpret the text. This suggests that the imagined audience was “invoked” rather than “addressed” (Ede & Lunsford, 1984).

Though the students had been taught to invoke their audience in the EN 101-EN 102 sequence, this training conflicted with their preferences for sharing personal writing.

Eight of the participants reported sharing their creative writing (in English) with others, and four of those who shared their composing liked to be present to watch the reaction of their readers. This suggests that the participants sought literal, dialogic interaction rather than just the knowledge that someone else would read what they had written. The preference for a material representation of the reader is writing for an “addressed” audience.

The writers had material experience with readers in a limited social context. The participants that reported having written children’s stories in the past had not shared them with actual children. Although Fran reported creating stories for her brothers and sisters, these stories related to fictionalizing personal experiences of which the children were aware. Furthermore, she typically created stories “on the spot” orally rather than writing them for her siblings to read. Using the same technique of invoking a shared experience for readers outside of her usual interpretive community may not have been effective. Overall, the participants expressed that they preferred writing for an addressed audience, but they did not seek out information that would help them be successful with the actual consumers of their texts. Learning to balance their own preconceptions and interests with the reality of actual readers could potentially benefit their construction of the audience and improve their composing.

The students’ educational experiences that emphasized creating their own concept of the reader and using rhetorical elements to invoke the reader through the text seemed to limit their ability to analyze the audience’s actual needs. Rather than considering the fact that the audience may not fit with their construction, the participants wrote within their own realm of experience. As a result of failing to analyze the potential effect of

their texts, the students did not seem aware of how their own worldview might not be shared by their readers. In the case of the FFL writers, lack of inquiry left them uninformed about the readers' cultural background. None of the FFL stories included racial diversity (although two had animal protagonists so no race was implied), and this had the potential of marginalizing the children reading the stories. Furthermore, the gender roles presented in most of the NL and FFL stories were stereotypical. Of the nine stories, six were dominated by male protagonists, and the stories that included female characters cast them in the roles of either a caregiver or a victim in need of rescue. The way in which the participants chose to represent reality and construct the identity of the readers was a product of their social, religious, political, historical context; however, understanding how the context shaped the discourse does not absolve the writer from the responsibility of the potential effect of what was written, as Berlin (1992) explained:

Signifying practices are never innocent: they are always involved in ideological designations, conceptions of economic, social, political, and cultural arrangements and their relations to the subjects of history within concrete power relations... Choices in the economic, social, political, and cultural are thus based on discursive practices that are interpretations-not mere transcriptions of some external, verifiable certainty (pp. 22-23).

The participants did not appear to consider the forces at play in constructing their texts or their concept of the reader.

When comparing the NL and FFL groups, the least amount of variation in attempting to engage the audience occurred in the areas of topic selection and incorporating characteristics of children's fiction. In both groups, some writers selected a topic that piqued their own interests, some seemed at a loss to know what would interest the children for whom they were writing and picked a topic spontaneously, while others took considerable time selecting a topic that interested not only the writer but would also

appeal to their target audience (i.e. children). Both the NL and FFL participants produced texts that included characteristics of the genre (orientation, complication, crisis, resolution, and coda) intended to maintain the readers' interest. The greatest similarity was in the use of orientation to establish background or establish a context to the narration. Primarily, this orientation related to the characters and the setting.

Differences between the NL and FFL Writers

- Most NL participants engaged in rhetorical revision of their text whereas the FFL group dealt almost exclusively with surface structure.
- All FFL writers used translation to separate the task of invention from text generation.

Three out of the four participants in the NL group engaged in significant revision of their text beyond syntax or orthography whereas revision in the FFL group dealt almost exclusively with surface structure rather than content. The FFL group's focus on mechanics is characteristic of basic writers in general (Perl, 1979); however, the types of comments the teacher/researcher provided on editing the text may have directed the students' attention away from content. Because the students did not receive comments on ways to improve organization and style, they may have interpreted the teacher/researcher's grading emphasis would be on grammatical accuracy. As a result, they focused their revisions on pleasing the teacher-as-audience within how they interpreted the grading emphasis.

NL revisions included adding detail, deleting, condensing, and clarifying. The only behaviors observed in the FFL group were adding detail, deleting, and condensing. Whereas the NL participants explained that they deleted and condensed to focus their

stories and to keep the pace going, the FFL group participants that condensed did so when writing in English to translate to French with hopes of simplifying the translation process. One FFL writer who composed directly in French made revisions to increase the description, build suspense, and add to the story's coda. This may have been due to a more efficient process; she was the only FFL participant to have a complete draft before the deadline, giving her time to revise.

Research Question 3

Were there affective features (such as anxiety or writing motivation) that came into play more in FFL composing than NL composing when creative writing was to be published with a genuine audience?

- The FFL writers evidenced anxiety over the reality of the audience, whereas the native language writers did not.
- Anxiety over how the readers would receive the stories motivated the FFL writers to compensate for lower language proficiency by including illustrations and pictures.
- Anxiety over linguistic skill led FFL writers to simplify their texts and focus on grammatical accuracy.
- Writers in both groups expressed concerns about teacher expectations.
- The creative writing genre motivated students in both groups to write.
- Writers in both groups encountered high cognitive demand from the process of invention.
- The FFL writers were more metacognitively aware of their composing process than the NL writers.

Data suggested that the French-as-a-Foreign-Language writers experienced some anxiety over the reality of the audience, whereas the native language writers did not. The fact that three of the FFL writers included illustrations with their stories and none of the NL writers did so suggested a difference in their concept of the reader's needs. However, the FFL writers seemed to include these illustrations to offset what they perceived as flaws in their texts. The FFL writers expressed frustration with not being able to write as well in French as they could in English. They were self-conscious about their French texts and had never shared them outside of the classroom setting before. Fear of not being understood inhibited the composing process, as indicated in research on language anxiety (Cheng, Horwitz, & Schallert, 1999; Horwitz, 2001; Roca de Larios et al, 2001; Ewald, 2007). The three writers that included illustrations all indicated that they felt their lack of linguistic skill would make their stories less enjoyable for the reader. The illustrations were an attempt to increase the audience's desire to read the stories. This suggests that anxiety of how the readers would receive the stories could motivate students to compensate for lower language proficiency.

Anxiety over linguistic skill also encouraged four of the five FFL writers to simplify their texts and was what the students claimed caused them to focus on grammatical accuracy. It is also possible that anxiety over the grade on the project and lack of teacher comments on content also directed the FFL students' attention to grammar. At the beginning of the project, two of the FFL writers asked about how the stories would be graded, suggesting that the teacher-as-audience influenced the composing process.

The native language writers also expressed concerns about teacher expectations, even though only one NL writer turned the paper in as an assignment. Previous experiences with teachers evaluating their texts constructed the students' concepts of "good writing." They echoed teachers' instructions about describing, being concise, and revising. With the exception of Alex, the NL writers did not express satisfaction with their texts until they had addressed the features of writing previously critiqued by teachers. The data suggests that students interpreted the teacher-as-audience as the real audience even when the composing would be given to readers outside of the school environment.

Motivation emerged as a significant influence on the writers' creative writing composing processes. Both the native language and the French-as-a-Foreign-Language writers experienced motivation and aspects of what Csikzentmihaly described as *flow* through writing creative fiction. Of the nine participants in the two groups, eight were either a category three or four on the Lipstein and Renninger motivation scale when composing in English. When asked what they preferred to write, only one expressed a dislike of creative writing; other participants indicated writing stories and fiction motivated them. Although the FFL participants reported being less motivated to write in French in general, four out of the five FFL writers claimed that they were more interested in writing the children's story than anything else they had previously composed in French. This indicated that creative writing encouraged most writers in both groups to want to compose. Nevertheless, five out of nine participants encountered high cognitive demand from the process of invention inherent in fiction writing. This indicates that

students had to develop coping mechanisms to balance the cognitive demands of planning with text generating.

The FFL writers were more metacognitively aware of their composing process than the NL writers. A comparison of the writers' estimates of the amount of time they spent on composing tasks to the actual time spent demonstrated that the FFL writers were more aware of what they did while writing in French than the NL writers were aware of how they composed in English. This may be due to students having attempted to transfer native-language skills to French in the past and finding they needed to adjust their techniques. The increased metacognitive awareness suggests a benefit of learning to compose in more than one language; however, this data would need to be confirmed by also comparing metacognitive awareness to the FFL students' native language composing.

Other Relevant Findings

- All FFL writers translated as they composed the French texts
- FFL writers who attempted to compose directly in French or who were more willing to significantly modify their English texts when translating composed more quickly and engaged in more revision than those who were less flexible in translating their ideas.
- In the FFL group, students benefited from separating planning from composing and from restricting the complexity of their English ideas.
- Religious themes recurred in the writing as a result of the students' personal beliefs and the research setting of a faith-centered school.

- Some participants found a sense of purpose in their writing by including religious themes and, in one case, praying before composing.

The most obvious distinction that emerged in the NL and FFL data was translation. FFL writers had to translate their ideas from English into French which provided additional cognitive load. Although all FFL participants reported using translation, the techniques varied. Two writers composed their stories directly in French, but their composing behaviors and interviews suggested that they engaged in mental translation. These students relied heavily on bilingual dictionaries and reported thinking in English. They explained that if they could not figure out how to say what they wanted in French, they chose to substitute an alternative. The direct composition writers finished their first drafts in French before the other three students who wrote a draft in English first and then translated it. This provided time for editing and revisions and also allowed the students to present the stories in a more creative format. Among the three writers that translated from English to French, only one student attempted to translate each idea literally. The other two wrote an English draft, rewrote the English draft in a simplified and condensed format they felt they would be able to translate, and then translated their condensed drafts into French, making further simplifications as they generated French text. This indicates that four of the five FFL writers found ways to modify their thought in English into what they could produce in French. Those who engaged in direct composition were able to simplify their language mentally, and this seemed to make the process more efficient than those who wrote out their texts in English first.

There was a negative interaction between planning while generating text and translation. The FFL participants reported being unable to decide how to conclude their

stories until they had written out a plan in English. In the case of the students who wrote out English drafts, they used the drafts to separate the tasks of planning from translating; however, writing out the entire draft in English caused them to produce text they felt unable to translate. As a result, two of the translators developed a two step modification: condensing in English and then further simplifying in French. The students who composed directly in French also found it too difficult to plan while mentally translating. They both temporarily halted their writing to create outlines in English, and then they went back to composing their texts in French. In the Foreign Language classroom, translation seems to be the means through which inexperienced writers construct their texts.

The students in this study benefited from separating planning from composing and from restricting the complexity of their English ideas. As Brooks (1996) indicated, planning in English can help students write in a foreign language. The data in this study support Carson and Brooks-Cohen's (2001) conclusion that inexperienced NNL writers use translation as a coping mechanism to reduce the demand on working memory, and that direct composition may be a better mode for writing when students are under a time constraint.

Another relevant finding was the recurring religious themes in the students' writing. The participants wrote freely about their beliefs. Had they studied at a different institution, the students who specifically planned to include faith in their stories may have been hesitant to do so. This academic freedom presented a dilemma. Although the writers did not face criticism about their beliefs, they were not encouraged to examine the potential marginalizing effect of their writing on others. If the stories were given to a

family of a different faith, how might they have been received? Nevertheless, in the case of this study, the students' stories were given to families that shared the same basic beliefs as the students. The participants may have gained more from the learning experience if they had been encouraged to analyze the the worldview represented in the text and how it might be received by others.

Writers must consider the responsibility of their words and the worldviews depicted in their stories. They could be asked to question their inspirations, motivations, and assumptions and what their stories might be implicitly teaching others. Such an examination would add greater dimension to the writing and learning processes. Wallace (2006) advocated such introspection:

Substantive dialogue requires a realistic assessment of one's own privilege (or lack thereof), a commitment to learning about systemic difference that one has not experienced, and a willingness to accept that one's own actions may have contributed to the marginalization of others even without an explicit intent to do so (p. 528).

Apart from the representation of women within a restricted role, other groups were underrepresented in the writing. In the stories with human protagonists, the choice of names and the suggested ancestry (European) of the characters in the stories may have marginalized readers from non-Caucasian or non-European backgrounds. In the case of the FFL writers, the stories were given to a bi-racial French-Canadian family. As none of the participants asked the race of the readers, the writers had no way of knowing that the children reading the stories might have benefited from a more multicultural/ethnic perspective.

Yet despite writing that could be interpreted as somewhat ethnocentric and gender biased, there was an intellectual advantage to the spiritual resources the students brought

to their writing. Perkins (2002) identified the potential benefits of including a spiritual dimension in writing:

Along with their strong convictions, these students bring valuable intellectual resources with them to their writing courses—intellectual resources that, in many cases, have developed *because of* their identification with a particular spiritual tradition, not in spite of it. Of course, I would hope that all teachers (secular and religious) approach all their students (religious and otherwise) as bearers of the intellectual insights that widely differing life experiences and worldviews can produce (p. 724).

The advantage for this group of participants was a sense of purpose for the text. A desire for the stories to instruct in social and moral behavior motivated Becky, Mindy, Gwen, Cara, Kate, and Val. Although her story did not contain a moral, Fran's story upheld the value of family (although this was a very traditional view of family). Cara explained that she needed to pray before beginning to write as a means of focusing her purpose and centering her writing on her belief system. Their writing may not have been reflective of diverse worldviews; nevertheless, the participants presented a valid perspective based on the writers' life experiences.

Writers of various faiths, Christian, Buddhist, Judaic, Muslim, Hindu, or other spiritual backgrounds, could be encouraged to incorporate their beliefs into their texts if they express an interest in doing so, but they should also be asked to explore the potential effect of their writing on others. Such spiritual introspection can expand the students' learning process as they learn to write. The freedom to express their religious viewpoints coupled with the religious environment at SU led most of the participants in the study to incorporate spirituality into their writing without prompting. Teachers need to be aware that a student's writing process might involve a time a quiet introspection or prayer before composing begins. A student sitting quietly with his or her eyes closed might

seem to be off task when, in fact, he or she is engaging in an activity central to his or her composing process. Teachers should create a classroom environment that both allows and respects writing on religious themes while reminding students to analyze the latent consequences of their writing on their audience.

Limitations of the Study

The study was limited by its small size for each group; therefore, the findings must be considered as suggestive rather than being generalizable. The findings apply to these writers within their contexts and should not be assumed to reflect a broader population. The comparison of the NL and FFL groups was further limited by differences in the tasks. Although both groups were asked to compose children's stories that would be given to children in the community, the conditions were not parallel. The FFL composing occurred as part of a class, and the conditions could not be replicated with another class in the research environment. To encourage participation in the NL portion of the study, students were invited to write a children's story that could also be used as a course assignment for an English class. As a result, The FFL group had a composing goal of 400-500 words, but no condition was set on the length of texts in the NL group. Without the structure of a classroom setting, the NL group could come for as few or as many composing sessions as they chose with no time limits; the FFL group had to produce the draft within a total of approximately eight hours throughout 20 in-class sessions. Findings should be interpreted in light of these task differences.

Pedagogical Implications

Findings in this study indicated that the participants made little effort to conceptualize the actual readers of their texts. Instead, they constructed an imagined

reader (or readers) based on the prior learning and personal experiences, but their previous writing experiences did not involve sharing their texts with children. As a result, they could not fully “address” their audience. Additionally, the writers’ knowledge of children’s literature allowed them to incorporate features common to the genre; however, the writers in both the NL and FFL groups included few attempts to signal the readers on the role in which they were being cast in order to “invoke” the reader. The study participants did not successfully construct their readers as either “audience addressed” or “audience invoked” or a combination of the two as Ede and Lunsford (1984) suggested.

To help students tailor their writing to specific discourse communities or specific readers, teachers should encourage more concrete interaction with readers. Several solutions could address this issue. One possibility is a variation on Dupuy and McQuillan’s (1997) suggestion of handcrafted books might benefit both NL and NNL writers. An intermediate language class could create texts that an elementary level class would read. Dupuy and McQuillan suggested that the intermediate students be advised not to use their bilingual dictionaries so that the texts constructed would be understood by students in the lower-level class. As a further step, the elementary class could write a brief response to the text that would be shared with its author. This type of activity would encourage interaction within the learning community and would build literacy skills at both language levels. Another permutation of this task could be designed in English classes. For example, college writers might create texts for those who are basic or limited readers, or high school students could write stories for elementary school

students. Such activities are not unknown in secondary school settings (Calkins and Harwayne, 1991; Parks and Goldblatt, 2000).

However, these created stories should not be the only material that the students read. With this particular FFL class, the data indicated that students were underprepared with the published work in the genre of creative writing. Although the curriculum included suggestions for writing process, it did not include discussions of genre. Students had not been asked to examine the motivations behind their texts or how their texts might influence others. A combination of the two, what Badger and White (2000) and Tarnopolsky (2000) called the process-genre approach, would be beneficial. As both the NL and FFL groups indicated that reading with the genre helped to construct the concept of the audience, reading a variety of materials in the target language is an important part of learning to write. Hence, teachers should have many opportunities for students to read both in class and outside of class time. To do this, students could be required to read creative writing for a pre-determined length of time and keep a reader-response journal. Such an activity would provide time within the students' homework activity to build familiarity with the genre. The reading journals would serve as a springboard for genre analysis in classroom discussions. This would encourage students to incorporate what they have learned about the genre into their own texts. As a result of having conducted this study, the teacher/researcher incorporated student-selected reading in a variety of genres into foreign language and ESL writing classes. As part of a process-genre curriculum, students are asked to discuss what they feel was effective or ineffective writing and how this might affect their own composing. They are also asked to examine their own composing processes more objectively to determine not only what

features of writing aid in generating text but also to analyze how the text might be received by the reader and might affect the reader.

The teacher/researcher avoided making comments on the content of FFL writers' drafts to prevent inadvertently tainting the research by directing students to a particular treatment of the audience. This decision had unintended consequences in the students' composing processes. The FFL students interpreted teacher expectations by what was not said as much as by what was said. Omitting preliminary comments on the content of the drafts lead students to believe that the teacher valued structural and organizational aspects more. Therefore, early commentary on the content of non-native language writing is recommended.

Since the FFL group demonstrated greater metacognitive awareness of their composing process than the NL group, students in NL composing classes should be encouraged to analyze their own composing behaviors. As a means of writing process analysis, students could keep a journal of what they do as they compose and how much time they devoted to different tasks. Reflecting on their process would help them realize practices that are facilitative or detrimental to their tasks. For example, Gwen did not indicate awareness of the extra work she produced by rewriting or retyping words, phrases, and paragraphs she intended to keep between drafts. If Gwen had a greater awareness of the effective and ineffective features of her writing process, she would be more successful in completing the stories she writes.

Another implication arises from the data on translation. Teachers can help students realize the benefits of maintaining flexibility when translating ideas into a non-native language. When composing in a target language, translation of one's own ideas

need not be as inflexible as when translating the ideas of others. Teachers could recommend that novice and intermediate-level students test various methods of planning and help them to realize that they can abandon certain ideas or exchange them for alternatives if they feel unable to express the idea in the target language. Students could work with the teacher to select a method appropriate to the students' abilities, preferences, and learning styles.

Suggestions for Future Research

This dissertation examined a broad spectrum of features across two languages that could each be studied separately. Further study might be conducted in either native or non-native languages examining how students write when invention and creativity are emphasized. More research on the relationship between creativity and motivation or flow could inform pedagogies and curriculum design.

The primary goal of this research did not involve isolating the effects of planning before generating text compared to planning while composing. It would be interesting to examine the cognitive demand of planning in creative writing compared to other types of composing. Future researchers could also examine creative writing with participants of different ability levels and determine the effect of writing with time limits compared to writing without time limits.

As a lack of interaction with actual readers kept the study participants from seeking out information about the audience, a study in which the writer and reader engage in a dialog could provide information about how real interaction influences the composing process. Such studies could involve discussions in person, over the phone, through correspondence, or through internet communication. It would be informative to

know if a writer chose to change elements in the text based on such interaction. Such research could include measures of writing anxiety to see if interaction with readers increased, decreased, or had no effect on a writer's anxiety.

Another possibility for further research would be examining influences on creative writing such as what a writer reads, watches on television, or encounters in other forms of media during the time the text is being produced. All of these factors can influence the process of invention and may be an integral part of the creative writing process. For example, a writer composing a mystery may be equally influenced by watching a crime drama on television as reading stories produced by the top writers in the genre. Writers may shape their ideas or how they incorporate rhetoric strategies intended to signal the reader based on what they encounter through mass media exposure.

This study was conducted with college-level writers; it would be interesting to see if high school writers construct and engage their audience in a similar way when writing fiction. Similar research might also be done investigating non-native English speakers writing fiction in English to see if the behaviors are culturally influenced.

Studies of non-academic writing outside of the school environment would lead to a better understanding of decisions made apart from attempting to address a teacher as the audience. Such research might be conducted within community-based writing groups.

The religious setting and beliefs of this group of writers influenced themes that emerged in their stories. Similar research could be conducted at a secular institution using participants from a variety of religious backgrounds to see if faith played as large of a role in the writing process.

Finally, scholars in the domains of literature and composition studies could collaborate to study the interaction between the writer and the text as well as the reader and the text to explore how the text is constructed as well as how the text itself constructs the writer and the reader. Such research could be conducted with established, published writers in various genres to further understand how a writer's perception of genre, role as a consumer of a genre, along with the actual or perceived responses of readers influence decisions made while composing the text.

Concluding Comments

A review of literature on native and non-native composition revealed that the majority of research in these fields dealt with academic writing and academic audiences. Creative writing provides opportunities to address different types of readerships and to examine the role of invention in the writing process. Little has been reported about how writers compose creative fiction in English language composition studies, and even less has been researched in non-native languages.

Within the field of composition studies, much can be learned by crossing boundaries and linking disciplines. This study is the first to explore two types of contact zones: moving from the academic to the creative and shuttling between native and non-native languages. Often, scholarship is focused within domains and knowledge becomes compartmentalized. This study contributes to the field of native-language composition studies as well as to the field second language writing by providing insight into the cognitive demand during the process of invention. Furthermore, it suggests the value of creative writing for increasing writing motivation in both native and non-native language classes.

This research also indicates that providing actual readers did not help the students in this study experience the reality of their audience. The majority of participants expressed a preference for interaction with readers, and absent this interaction, they interpreted the reader's needs through what they had been told by present or former English teachers. The knowledge that readers outside of the classroom would receive the texts was not sufficient to override a reliance on the more familiar "teacher-as-audience." Writers in native and non-native language classrooms would benefit from interaction with readers outside of the classroom environment.

Finally, this dissertation indicates that students in native and non-native language composition would benefit from greater awareness of their composing processes, and analysis of the genre of creative writing. No students' writing process was exactly the same as another's, and each student engaged in behaviors that helped or interfered with their composing goals. In a post-process writing classroom, the teacher can play a vital role in helping students to know what works for their own needs and to develop effective writing strategies. The genre of creative writing provides a rich resource of reading material as well as a multitude of composing options that could be utilised effectively in native and non-native language writing.

Those who explore the audience and discourse communities in academic writing could enrich their understanding by delving into the creative domain. As post-process and genre theory have enriched the understanding of sociopolitical and sociohistorical influences on the writer and the reader, interdisciplinary composition studies can provide greater insight into the multidimensional nature of composing processes in a variety of contexts. This study and future interdisciplinary composition studies will enrich the

field's understanding of how awareness of both process and genre can benefit native-language and non-native-language composing processes when writing for a non-academic audience.

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APPENDICES

Appendix A: Definition of terms

Experienced writer: Although researchers have used the terms “skilled” and “unskilled” (Zamel, 1983; Brooks, 1985; Raimes, 1985; Matsumoto, 1995) and “successful” and “unsuccessful” (Vann and Abraham, 1990) to describe students’ writing abilities in prior writing process studies, such judgments or evaluations emphasize the result of the process rather than the process itself. Brooks (1985) observed that these terms are rather broad and fail to reflect variables such as the length of time a person has spent in a country that speaks the target language, how much experience a writer has in his or her native language, and the types of positive and negative experiences that the writer may have had in both the target and native languages (4). The proposed study is designed to investigate the assumption that novice foreign language students are unable to address the issue of audience during the composing process if they are inexperienced with writing in a foreign language (in this case French). Kroll (1984) asserts that a novice writer’s tendency toward egocentric (rather than audience-aware) writing in a native language is due to the increased cognitive load arising from the need to balance “transcription, unfamiliarity with the academic style, complexities of elaboration and documentation” (182). If NL novice writers have difficulty addressing audience concerns due to cognitive overload, the argument could be made that novice second/foreign language writers are even less equipped to do so. This assumption fails to account for the experience second language writers may have in their NL allowing them to handle many of these concerns without conscious effort, whereas Brooks (1985), Clark

(1997), Jones and Tetroe (1997) among others indicate that NL writing experience may indeed be a crucial factor in NNL composing skill.

Cumming (1989) suggests that composing behaviors exhibited in both native and second language writing are relatively consistent. Nonetheless, Cumming's study does not specifically address audience awareness as one of the transferred writing skills. The question remains, then, of the nature of audience influence occurring naturally when experienced native language writers compose in a foreign language.

In order to discuss inter-language composing skill transfer, it is necessary to define the terms "experienced" and "inexperienced" writers; but, researchers have yet to arrive at a consistent definition of a set of characteristics for these terms. Although judgments of writing quality are suspended by using a length-of-time label such as "experience," there is as of yet no universally accepted set of markers of experience since the term is so subjective.

For the purposes of this study, the term "experienced" is being used to signify students who are native speakers of English and who have completed a college-level English composition course with a passing grade. As the typical college composition course requires students to show mastery not only of the surface structure of the language but also rhetorical strategies, students who pass this type of course will have experience writing compositions in English. The ability to pass the college-level composition courses (EN 101 and EN 102) provides a type of objective marker.

Although the college freshman composition class provides a definition of experienced writers in English as a first language, the label of "experience" (and absence of experience) in non-native language writing is more difficult to define. Any such

definition must take into account not only inexperience in composing in the NNL but also a lack of sustained practice in basic conversation, reading, and grammatical structures. Though there is no guarantee that study-abroad or in-class foreign language instruction will provide writing experience, prolonged classroom instruction (beyond elementary level courses) including a foreign language literature or composition course that requires extensive writing would be markers of NNL composing experience due to the fact that the very nature of a composition course requires students to write on a number of assigned topics and literature courses typically require students to report on the works read in composition form (Hadley, 1993; Scott, 1996).

Krashen's (1985) hypotheses of acquisition and comprehensible input suggest that students who have lived in a French-speaking country for a period of time and been immersed numerous hours each day in the target language would be much more experienced in its usage than those who spent the same length of time studying the target language in a classroom environment. Krashen (1991) also suggested that immersion in the target language aids in the acquisition of composing skills; conversely, Raimes (1985) found that the number of years her ESL students were exposed to English did not correspond to the range of scores on a language proficiency test or to independent evaluators' ratings of composing skill. The student who had lived in the United States for the longest period of time (13 years) in relation to the other participants scored the lowest on the language proficiency exam and received two 2's and a 3 on a scale of 1 to 6 from the three composition evaluators. Another student who scored high on the language proficiency exam and lived in the United States for eleven years was nonetheless rated as one of the least skilled writers in the study group--three evaluators rated his writing skill

as a 2 out of 6. In contrast, a student who had only lived one-half year in the United States was rated as one of the better writers of the study group (238). Therefore, there is no guarantee that length of exposure to the target language or that overall language proficiency correspond to success in the composing process. Raimes' study does not, however, reveal the types of composing experiences her research participants had before enrolling in her developmental ESL composition course. Had any of these students ever completed a course dedicated to composing in English? If so, did they find it to be a positive or a negative encounter? Information about the amount and the quality of experience in foreign/second language composing is noticeably lacking in Raimes' study and in many other NL/NNL composition investigations and must be considered as an integral part of a writer's composing experience. Silva (1989) has stated that participants' writing background is necessary for adequate reporting of findings in NL/NNL comparative research. Therefore, all participants in the proposed study will be interviewed as to the nature of their writing experiences in both native and the foreign language, French. "Inexperienced" writers of French will be a multi-faceted definition, including those students who have not had at least one class in French composition or do not self-report positive experience composing outside of the classroom in French.

Classroom experiences will be a vital part of the definition of an "inexperienced" writer. Two students who have studied French the same amount of time may have had different levels of composing experience depending on the type of courses taken and the individual teacher's requirements for each course. The typical university-level foreign language curriculum does not give extended practice in composition until students participate in literature/composition level classes after two years of integrated skills either

thematically or grammatically driven (Scott, 1996), and composition courses typically occur with the third year of study; therefore, the minimum amount of time one must invest to gain NNL writing experience would be approximately three years. Of course, writing background interviews with the participants might reveal students who have had more writing experience than the typical student. Based on this estimate, “inexperienced” writers in French will be defined as those who have studied French for less than three years in college and who have never completed a university-level French literature or French composition course. Writing background interviews will be used to confirm the average number of compositions written and the frequency with which students have composed in their NNL.

High school foreign language classes move at a slower pace than university-level classes—typically completing in one year what would be completed in a semester in a university-level course. Thus two years of college French would be equivalent to four years of high school French. Therefore, the inexperienced writer in French would have studied less than five years of French prior to coming to the university and would not have taken a French literature or composition course.

Composition: Emig (1971) described composition in terms of three principal components:

Planning is the sum of those activities, mental and written, the writer engages in prior to producing a first draft.

Writing is his effort to formulate—observing the grammatical requirements and, usually, the graphic amenities and semantic conventions of his language—an effective expressive and/or communicative linguistic sequence.

Revising is the activity by which he adjusts, at a time usually separated from the writing of a draft, part or all of that draft to more closely approximate certain substantive and stylistic aims (3).

These definitions are accepted with the caveat that the activities may not be linear and could occur at any stage while composing. For the purposes of this study, the strategies and behaviors of students while composing (planning, writing, and revising) will be documented.

Behaviors: In this study, “behaviors” refer to observable activities such as reading, outlining, pausing with pen/pencil in hand before beginning writing, the actual writing of text, discussing any aspect of the composition or process with other students and the teacher, pausing, and using dictionaries and grammar reference books.

Strategies: The term “strategies” refers to what the student tells the researcher he or she does to aid in the composing process as well as what the researcher infers from observing behaviors and discussing these observations with the student.

Native Language: “Native language” is a reference to the first language that the student heard and learned to speak as a child.

Foreign Language: “Foreign language” indicates a language learned in a classroom setting in a country whose inhabitants do not speak the language being studied.

Appendix B - Final Drafts of Participants' Stories

Alex

The Canyon at Eagles Point by

Shawn gazed out the window. The sandy desert stretched out in front of his house 'till it seemed to be swallowed up by the horizon. Every so often, he could see a tuft of weeds, or a rock, but mainly the view was of the sand and the sky. It was lonely in a way; but more of a good lonely..

Shawn lived on the edge of town. Canyon Mesa was the name. It was a small town in the middle of the desert that really had no reason for being other than someone decided to live there. There weren't a lot of kids on Shawn's side of town, but Shawn wasn't going to let the fact that no one was around deter him from the joy of having friends.

Shawn finally left his room. It was early morning; and there was breakfast to eat, chores to do, and the usual assortment of things a boy of eight needs to do, in order to be ready for a day's adventuring, which is just the very thing that Shawn had decided that he was going to do today.

After a few hours of the normal chores, dusting the furniture, doing the dishes, and vacuuming, Shawn finally got the opportunity he wanted. "Mom," he said putting away the vacuum. "I am done. Can we go on a hike?"

His mom was not a normal sort of mom in one regard: in matters of snakes and toads and cactus and all other matters of things that girls normally don't like, she was an expert. She would

pick up beetles and play with spiders and when she was a—little girl, — she could out climb, out fox, out run any boy in her school.

So Shawn had the good idea that he could go on a hike with his mom today, and as she looked up from doing some various adultish things, Shawn could tell she had that glint in her eye.

In no time at all, she had the canteens filled, the sunscreen on, and the two of them, like Lewis and Clark, were ready to see the glories of the desert.

It might have been an half-hour or so later, the car pulled up the last bit of road going to Eagles' Point. Eagles' Point was the only thing really unique about the entire area where Shawn lived. It was a large rock that over looked a deep narrow canyon. From a ways a way it looked like an eagles' head looking into the canyon.

Shawn and his mom got out of the car and started walking toward Eagles' Point. They didn't need to talk much, they had both been their enough to know the way. Mom always took a picture from the top of Eagles' point and then they would go down into the canyon.

At the top, Shawn saw something he had never seen before. Two eagles were flying around the top of the rock. "Mom, look!" he said pointing.

They watched as the eagles slowly sailed lower and lower. Finally, they slowly landed way down in the canyon. Shawn and his mom looked at each other and smiled. They knew what the other was thinking. "Let's go find the nest."

Down they went. Sometimes it seemed quite hopeless, then Shawn or his mom would cry out. "Look that must be that rock they

flew by!" or "I think this is that trail that went up that way." So with one thing and another they finally got to the place where they saw the eagles land.

"Hello." Shawn's mom yelled. No one answered. "They must be shy." Mom said.

"Let's look up their." Shawn said pointing up a little way. "The rocks make sort of a hill and it would be a good place to have a nest."

"Good idea."

The way was rough and a good deal harder than it looked, but they got to the top. But there was no nest. They just could not find it anywhere. It was getting hot and they decided to stop and eat lunch.

They had barely started when they heard someone talking. "Well, I didn't think it would take this long." the first voice said. It was a guy voice not real low but it was very deep.

"You could have stopped to ask for directions you know." the other voice piped in. It was a higher, lighter girls voice.

"Hello." Shawn's mom called. "Who is there?"

A head shot up from the other side of the rock. It was an eagle. Two to be precise, although you could see the guy's head first. "Who are you?" the guy eagle asked.

"My name is Shawn," Shawn said. "and this is my mom."

"Oh," he said.

"Don't be rude" the other eagles said nudging the first eagle in the back. "Introduce us."

"Oh, sorry." he said trying to keep some of his dignity. "My name is Frederick and this is my wife Cathy. We are on vacation."

"Actually, we are a bit lost." Cathy said.

"Would you like a bit of lunch." Shawn's mom asked.

"That would be wonderful." Frederick said.

So the four split the lunch; and although, they didn't have as much as they could have liked, they did have a good time and thought it a rather nice lunch.

As it turned out, Frederick and Cathy were trying to find Eagle Ridge, which is sort of a resort for eagles, but Frederick got the directions confused, and when they finally did stop for directions, the tortoise they asked told them the wrong place. So in the end they had flown all the way to Eagles' Point.

"Which just goes to show, never ask directions from a tortoise." Frederick said when he finished their story. "They never go anywhere so they don't know a great deal as far as geography goes."

"Eagle Ridge is about thirty miles north of here." Shawn's mom said. "It's right in the middle of the reservation."

The two eagles said their thanks and Shawn's mother and Cathy exchanged addresses so they could write. They all said good-bye and in no time the eagles left. Then Shawn and his mom slowly made their way back to the car.

That night Shawn slept soundly. He had enjoyed his adventure. And a matter of fact, two weeks later he got a postcard from Frederick and Cathy who were enjoying their vacation at Eagle Ridge.

The End

Mindy

THE SNAKES

Jimmy crouched in the knee-high grass. Around him, the crickets chirped merrily, oblivious to his presence. An ant explored the surface of Jimmy's dirt-stained sneakers, and bumblebees conducted their forages among the clover. Overhead, the sun pounded against the back of Jimmy's bare neck and seeped through the thin cotton of his blue shirt. His legs began to ache. Standing up, Jimmy took a few steps, pausing as he watched the grass. Suddenly, he spotted his quarry. Jimmy pounced and triumphantly held up a foot-long, squirming gardener snake.

"I got one!" he yelled. His friend Andrew raced over from where he had also been intently searching the grass.

"Ooh, he's a good one."

The snake stared at them from between Jimmy's thumb and index finger. Fascinated, the two friends watched the snake flick his forked tongue in and out, in and out. The smooth-scaled tail wrapped and unwrapped around Jimmy's arm.

"Quick, get the jar," Jimmy commanded.

Andrew ran back to where he had been searching and grabbed a glass canning jar. Four other gardener snakes squirmed inside.

Andrew unscrewed the lid, and Jimmy lowered the snake into the jar tail first. Releasing the snake's head, Jimmy pulled away, letting Andrew screw on the lid.

Although Jimmy and Andrew were the same age and about the same height, they looked nothing alike. Jimmy had bright carrot colored hair that fell in a thick, unruly mop at his ears. From underneath this flaming crown of hair, Jimmy's wide-set, muddy brown eyes peered mischievously. His nose was crooked from when he had broken it falling out of a tree, and a myriad of freckles stained his face. Andrew, however, had dark brown hair shaved into a crew cut. His green eyes twinkled merrily whenever he grinned.

"Too bad George can't play today. He's missing all the fun."

Jimmy scratched his chin in agreement. Today was a good snake hunting day.

Suddenly, a whistle pierced the air. That was how Jimmy's mother signaled it was time for them to come home. She said it saved her voice and sounded better for the neighbors than yelling.

Together, Jimmy and Andrew ran through the fields toward the white two-story house in the distance. Andrew still clutched the jar of snakes in his hand. Two minutes later, the friends charged into the house. Jimmy's mother was at the stove, making grilled cheese sandwiches.

"Wash your hands and sit down at the table," she instructed.

Andrew placed the jar of squirming snakes on the counter by the stove and followed Jimmy into the bathroom. After quickly rinsing their hands under the water, they sat down at the table.

"We had a good snake hunting day today, Mommy." Jimmy announced. Andrew nodded in agreement.

"Oh, how many did you find?" his mother asked absently.

"Six, but one got away."

The boys waited as she placed two sandwiches on paper plates. As she did so, her elbow bumped the glass jar, sending it close to the edge of the counter. Still, Jimmy's mother did not see the jar.

"What did you do with all those snakes?"

"We put them in a jar." Jimmy's voice trailed off as he watched his mother turn around with the paper plates. Her elbow bumped the jar again, sending the glass jar crashing to the floor. The glass shattered, scattering glass and snakes across the floor.

"Aagghh!" Jimmy's mother screamed. She dropped the plates; two grilled cheese sandwiches joined the mess on the floor.

Instantly, Andrew and Jimmy flew out of their chairs and began to chase the snakes.

"Be careful of the glass," cautioned Jimmy's mother. She stood on her tiptoes and watched the boys chase the snakes.

One snake slithered for the refrigerator, but Andrew grabbed its tail just in time. He grabbed another snake headed for the bathroom. Meanwhile, Jimmy scrambled under the table, bumping chairs in his reckless chase of two other snakes. His mother saw the last snake slipping under the stove.

"Oh, no you don't," she cried. She grabbed its tail and held the swinging, squirming snake aloft.

"Grab its head, Mom," Jimmy instructed. He held up his two snakes, showing her how to hold them.

Gingerly, his mother pinched the snake's head between her fingers. She looked around at the kitchen. The floor was a disaster, but the two boys grinned. They both clutched two snakes, one in each hand.

"Outside, both of you," Jimmy's mother commanded. She held the snake in front of her as they walked outside and placed the snakes in the grass.

"You two boys will be spending the rest of the afternoon helping me clean the house," she sternly told them.

The boys grimaced as they trailed her reluctantly into the house.

DARREN'S BIG ADVENTURE

Mama duck climbed out of the pond shaking her tail feathers. "Come along, darlings." Nine fuzzy yellow ducklings scrambled ashore. Eight yellow ducklings followed Mama in a line. One little duckling had stopped to look at something.

"Ooh! A toadstool!" He waddled around, peering at it from every side. "I've never seen one so big!"

A loud *Quack* broke into his observation. "Darren, come along!" Mama's shrill voice called out. He quickly caught up with the line and followed closely until he saw a large rock in the grass. Darren just *had* to know what was under that rock. He rolled it over with his beak. Underneath, all curled up in a little ball, was the strangest bug he had ever seen. "Hey, Mister Bug! Whatcha doin'?" Darren asked, nudging it with his beak.

"No! Don't eat me!" the round little bug shrieked, making Darren giggle.

"I'm not gonna to eat you. I was just lookin' at you."

The bug regained his composure. "In that case, I am Thaddeus Q. Pillbug, at your service." He uncoiled himself and bowed deeply.

"I'm Darren, but I gotta go 'cause my Mama's callin' and she sounds awful mad." Darren hurried to once again catch up.

It was some time before Darren left the line of ducklings again. A hollow stump sat only a few feet away, and Darren simply *had* to know what was inside. He stood on his tiptoes and peered over the top. "Hello!" he quacked into the darkness. *Hello. . .hello. . .hello. . .* came the echo. He leaned farther and fell beak first into the hollow stump. By the time Darren had climbed out, Mama was nowhere in sight and it was getting quite dark. The long blades of grass cast eerie shadows on the ground, and he heard the distant hoot of an owl. Darren waddled quickly in what he hoped was the direction of the farmhouse. He was cold and hungry, and the hooting of the owl sounded closer now.

Suddenly a large shadow passed overhead. There was a great rustling of feathers, and a huge brown owl landed directly in Darren's path. The little duckling shook with fear. "Awfully late for a little duckling to be out by himself," the owl bellowed. "Looking for the farmhouse?" Darren could only nod his head. "Come along. I'll show you the way," the owl said gruffly.

Darren was careful to stay right beside the huge bird as they walked. When the barn came into view the owl said, "You can find your way from here. I'll watch you."

"Thank you!" Darren called, but the owl was already gone.

Darren quickly waddled the rest of the way to the farm. As soon as he came in sight of the barn his mother came running. "Oh, Darren! I have been so worried about you. Where have you been?"

Darren snuggled up in the soft, downy feathers under his mother's wings and yawned. "I'm sorry, Mama," he said drifting off to sleep. "I promise to stay right with from now on." And he did.

The Father stood before the men. He wore a long brown robe, his sleeves edged in blue. His hood shadowed his face as he looked over the swaying, chanting men.

The only light came from six torches, three on either side of the cave. Air crept through cracks in the walls, causing the candles to flicker and alternately bathe the men's faces in light and shadow.

The Father held up his hand. The men stood still. The chanting had been soft before, but now a silence pregnant with danger filled the air.

"Hanya. Ho-anya di sescent. Mi ola copa," he cried.

"Ola copu," answered the men.

"Di sempa. Ma mila copa."

"Mila copu."

Sweat beaded on the Father's brow, but he ignored the drops as they rolled down his neck and back. Though he knew the reason for this meeting, the men had come in ignorant obedience. Only through secrecy came safety.

The Father held up his hand again. The men had been silent before; now the cave was. No swish of fabric, no pulsing of flame, no drip of water into the lake hidden deep within the cave disturbed the silence.

"Di onmestin. La tuin, tuinnst a mia copa."

These men trusted him. They would risk death for him. They must not know that what they might face was worse than death. The Father spoke again, his words as dark as the flickering torches.

"Coap! Coap ta minstra!"

He held up a ring set with a blood-red gem, then turned. The men followed him deeper into the smothering blackness of the cave, following the still-bright red gem.

* * *

Derrick leaned over the railing and watched as the fiery sun lifted itself from the water. As it touched the clouds, they burned orange and crimson. The sun even stained Derrick's house with its stretching fingers.

He watched until the sun had climbed to its peak, then inhaled, tasting the salty air.

He went inside and poured himself a bowl of Wheaties, then a cup of coffee. The bitterness of the coffee reminded him that this coffee had been fresh two days ago. It didn't matter; a boy was in the hospital because of him.

He, Derrick, was a history teacher in a local high school. He had been tutoring one student, Sam Hallaway. Sam was a senior and needed to pass history to graduate. He'd already

flunked it twice, but after Derrick started tutoring him, Sam's grades soared and he'd decided to go to college. Less than a week after Sam's first good grade, his old friends decided to show him what they thought of his change. Sam had been found on the playground and had been in a coma for two days. Derrick blamed himself. Though Sam had never actually asked for help against his friends, Derrick had seen the signs and ignored them. Now Sam was paying for Derrick's neglect.

As Derrick held the stale coffee, his cell phone rang.

"Hello? He is? I'll be right there."

He jumped up from the table, dumped his cereal and coffee down the garbage disposal, and ran to his car. He ignored the speed limit on the way to the hospital; once there, he jumped out and hurried to the waiting room. Mr. Grant, the school principal, stood waiting.

"I've already seen him. He's waiting."

Derrick ran his fingers through his dark hair, attempting to calm its wild appearance, then walked to Sam's room, his footsteps echoing in the nearly empty hallway. At Sam's door, he forced himself to smile, then took a deep breath and opened the door.

"Hey!" said Sam. He sat in bed, his face still purple and blue. One arm hung limp in a sling, and beige bandages wound

around his head. "It's good to see some old folks still living. Gives me hope!"

"How're you feeling Sam?"

"Like someone used me for a trampoline."

Sam smiled but Derrick grimaced.

"I'm so sorry," said Derrick.

"For what?"

"Everything that happened. It's all my fault."

"Skuse me? What'd you say?"

"I knew you needed help and I never--"

"Wait a minute. What're you talking about?"

"I should've helped you."

"Helped?"

"Yeah. I should have known--"

"Did I ever ask for help?"

"No, but--"

"Do you think I would have accepted your help even if you'd offered?"

"Probably not, but--"

"Then why are you beating yourself up?" Sam smiled.

"Don't you think I look bad enough for both of us?"

Derrick smiled in return, then sniffed. He blinked rapidly a few times, then reached for a tissue from the rolling table next to Sam's bed.

"Stupid cold. Can't seem to shake it."

Sam smiled again.

.....

Seven months later, as Derrick dozed on a lawn chair on his deck, his cell phone shrilled into his nap. He jumped up, knocked over his glass of lemonade, then fumbled to open his cell phone.

"Hello? Sam? How are you? What? Are you serious? Sure, I'd love to. Hold on, let me get a pen."

Derrick ran inside, grabbed a pen and piece of paper, and wrote furiously. He chatted for a few more moments, then hung up.

He leaned back in his lawn chair and thought back over the past few months; Sam had graduated in May, and now had called Derrick to explore a cave with him.

They met early a week later at Waffle House. They drank coffee, then headed for Dark Mountain, where Sam had discovered this cave. They hiked for almost a mile, then entered the woods. Trees crowded on all sides and underbrush hampered the way. They followed a trail, then Sam motioned for Derrick to stop.

They had come to a curtain of ivy hanging in a clearing. Sam pushed it aside, revealing the cave. He pulled his

flashlight from his backpack and shone it on the left wall. Ancient pictures unlike any Derrick had ever seen before decorated the wall.

Three pictures, spanning nearly thirty feet, adorned the wall. The first picture showed a group of men before a man with a robe edged in blue. In the second picture, the same man still stood before the men, but now he held up one hand for silence while his eyes warned of some danger. In the third picture, he held above his head a glinting ring, set with a red stone. Below each picture was writing.

"What does it say?" asked Derrick.

"I don't know," said Sam, "I've only been here a few times myself. But I think the ring's in this cave."

He handed Derrick a sheet of paper onto which he'd copied the unfamiliar scrawl.

Derrick helped, but not until three years later did they break down the language. On the day they finally broke the symbols, Derrick sat by the wall with the pictures and Sam by the ivy curtain. Both worked on a piece of paper. Sam looked up every now and then. Suddenly, his face changed. He stopped looking at his paper and Derrick looked up. Sam's hand shook.

"I think I've got it--the last few words."

He looked back down at the piece of paper in his hands and read, "Whosoever finds this ring should fear a fate worse than

death. The Evil One lurks, waiting for one who would find him. Evil formed this ring and only by that evil shall it be destroyed. Beware, he who seeks to destroy this evil. Fear the ring; for by it only shall the Evil One be destroyed".

"Whoa, that's heavy stuff, man," said Sam, looking to Derrick. "Whadya think we should do?"

"I think we should find the ring."

"Even with this warning?."

"Yes."

"All right."

"I'll take the lake," said Derrick, "you stay up here."

"Be careful, old man," said Sam.

"You too." Derrick flipped on his flashlight, then headed around the corner. He heard the steady drip, drip of water and the rustle of bats back by the lake.

As he turned the corner, the air grew thicker. He'd never been back by the lake and didn't want to be back there now. He tried to swallow, but had no spit in his mouth.

"What are you scared of, man?" Derrick mumbled to himself. "You must be getting old, just like Sam said."

He tugged at his collar and wiped perspiration from his brow. It hadn't been this warm by the mouth of the cave. He waved his flashlight over the lake, looking for the source of

the heat. Finding none, he crammed his flashlight in a crevice in the wall.

He squinted in the near-darkness. He had no idea how to cross the water. He doubted the ring was back there, but wanted to check the other side to make sure. As there was no way to cross the lake, he gritted his teeth, then sighed deeply. He leaned down to loosen the laces on his boots. He'd have to swim across.

The water moved.

Derrick stopped moving and watched the water. Though no breath of wind blew through the cracks in the walls, the water moved again. Without taking his eyes from the lake, he stood and backed up until he reached his flashlight. Snatching it from the wall, he watched as the water frothed and boiled. Flames shot from the water and the back wall shone with a thousand glinting points of light.

Derrick clutched his flashlight and ran to the front of the cave barely twenty yards away.

Sam sat on the floor of the cave, studying the paintings on the walls.

"Sam! Get out!" Derrick yelled.

Sam looked up.

"What—"

A wave of black water surged behind Derrick. Sam dropped his paper and flashlight and stared at the black water. Derrick plunged through the ivy curtain, grabbing Sam's hand and yanking him out. The water never strayed beyond the curtain.

Derrick let go of Sam, then looked toward the cave.

"That was close."

Sam said nothing.

"Sam?"

Derrick turned to Sam. Sam's mouth hung slack, his eyes wide and unseeing. "Sam, are you okay?"

Sam blinked a few times, then shook his head.

"D-d-did you s-s-see it?"

"Hey, it's okay. Did I see what?"

"Th-the monster."

"Whoa, Sam. Get ahold of yourself. What're you talking about?"

"The m-m-monster. Didn't y-y-you s-s-see it?"

"What monster?"

"In the water."

"No."

"I saw it."

.....

The moon painted the clouds silver and polished the stars with her pure touch. A breeze floated through the air, bringing the smell of salt to Derrick as he stood on his deck.

Sam slept on Derrick's couch, and Derrick could hear Sam cry out even through the closed sliding door.

Sam had seen the Evil One in the water. He couldn't explain how, but the water had taken the form of a beast with claws and an evil mouth. The moment before Derrick had pulled Sam from the cave, Sam had seen the beast.

Derrick had questioned Sam for hours, finally pulling this information from him. Now he regretted it. Sam hadn't been able to sleep and Derrick had been forced to put two sleeping pills into Sam's coffee. Even then, Sam didn't fall asleep until after two in the morning.

Since then, he'd moaned in his sleep, occasionally screaming out. He hit at the dream-beast, and when Derrick could take no more, he'd gone out onto his deck.

He leaned on the railing, thinking about the ring. He must find and destroy it. When Derrick opened his eyes, the sun hung high above the clouds. He looked at his watch and saw that it was nearly noon. He stretched, then looked through the sliding door. The covers had been pushed back and lay rumpled on the floor. Sam was gone. Derrick jumped up, then heard, "Derrick, you awake?"

Derrick looked behind him. Sam sat on the path below the deck, eating a bowl of cereal.

"I woke before the sun," said Sam. "You've always bragged about your beautiful sunrises and sunsets, so I had to see one for myself."

"Are you okay, Sam?"

"Never been better."

"But yesterday. . ."

"Yeah, well, I was a little chicken, wasn't I?"

"Are you sure you're okay? Your eyes. . ."

"What about my eyes?"

"They're, well. . ."

Sam's mouth stretched into a grin, back, back, until it could stretch no more. His eyes glowed, and as Derrick watched, Sam transformed. His breath dissolved into smoke and fire, his eyes shrunk into crimson marbles and he grew taller than Derrick, taller than the house. Wings sprouted from his back, beating against his scales, sending tinny thunder through the air. The creature raised itself onto its back legs and roared, flinging flame into the air. Unable to move, Derrick watched as the Evil One slithered closer, leaving deep prints in the caked earth. Derrick screamed, then woke up.

He glanced at his watch. Only 3 A. M. The wind licked his body and he sat trembling. Sweat beaded on his neck, chest,

and back. He turned his head to look in on Sam. Sam still lay on the couch, but now he no longer moved.

Derrick stood to go to Sam, but couldn't move. As he continued to stare at Sam, the moon disappeared, as well as half the stars. Something flew through the air; Derrick heard its wings and remembered his dream. The creature, visible only through what it blackened, landed before Derrick. He could see its glowing eyes, then the darkness moved away from Derrick and into his house.

"No!" Derrick cried out, then fainted. When Derrick awoke, he lay sprawled on his deck. He shook his head to clear it of a fog that seemed to have grown there over night. The events seemed less clear, even unbelievable, and when he turned his head to look inside toward the couch, Sam lay there.

Derrick stood, then opened the door.

"Sam? Sam, are you awake? You wouldn't believe—"

Then he saw the blood. It had splattered on the ceiling and trickled down the walls. Derrick's feet slipped in it, and Sam's blanket had grown stiff. Derrick reached for Sam, then snatched back his hand. He reached for him again, forcing himself to turn Sam over.

He did, then threw up.

Sam no longer had a face, and the dragon had eaten most of his body.

Derrick threw up again, then ran for his deck. He stayed there, neither eating nor drinking the entire day. When the moon rose, Derrick pulled himself to his feet, went inside and showered, then drank a glass of water and forced himself to eat a peanut butter sandwich. During all this, he tried to ignore the stench of blood permeating his house, as well as the thought of Sam, dead on his couch. He went to his bedroom, grabbed a gun and his flashlight, and left the house.

He drove to Dark Mountain, then hiked the trail toward the cave. The forest, dense before, now was impassible. If he wanted to go to the left or right, the path was clear, but as soon as he turned toward the cave, trees rooted themselves, underbrush sprang up, and thorns promised pain.

"There must be some way to get through," Derrick muttered.
"There must."

He pushed at the vines again, but they multiplied at his touch.

He looked into the forest, then spoke softly. "Maybe I'm stupid. Maybe you don't hear me. But if you protect the Evil One, he'll destroy you. He lives to destroy. He's been around since time past and doesn't need you. When you no longer serve his purposes, he'll fling you aside like an old toy. But if you let me pass, I will destroy him. Please, let me through."

The trees quivered, though no breeze blew.

"You are part of good. Don't join his side. God created you to serve Him, not the Evil One."

The trees pulled back, the underbrush vanished, and the thorns let go their grasp on the ground.

"Thank you," he said to the forest.

"Thank You," he said, looking into the sky.

He walked forward. The ivy hung over the cave's entrance, but Derrick pushed it aside and turned on his flashlight. The smell of blood hung thick in the air. Derrick gagged, but forced himself to go on. He swung his flashlight at the wall decorated with the paintings and they seemed to wiggle under his light. He walked on, rounding the corner and approaching the lake.

The water lay motionless. Derrick's heart hammered as he crouched to touch the water's surface. As he did, it boiled and frothed as it had before he and Sam had run from the cave.

Derrick backed to the wall and a dark shape formed from shadow and nightmare seemed to drift up from the water. Derrick quickly turned off his flashlight. The dark shape slowly took form. Green and gold scales caught the faint light from the torches around the corner of the cave. Derrick crouched, and the Evil One spread his golden-green wings. The cave glowed with treasure. Ruby swords flashed in the light. Golden coins

lay in heaps, mingled with sapphire breastplates and emerald jugs. Diamond and amethysts twinkled in the water and Derrick had to shield his eyes from the brilliance.

The dragon slowly swiveled his head toward Derrick.

"I see you, boy. Why do you hide?"

Derrick stood, squinting against the light.

"Why do you come?" asked the Evil One.

"I come to destroy you." Derrick's voice cracked and he cleared his throat.

The dragon roared and Derrick realized the dragon was laughing.

"Do you truly think that you can destroy me?"

"I'm going to try."

"Foolish dreams, boy. I've been here since before time."

"But you haven't."

The dragon narrowed his red eyes and as he did, Derrick fell under the beast's power.

"Come to me, boy," the dragon beckoned. "What use have we for this bickering?"

Derrick shuffled closer to the lake's edge, his eyes locked with the dragon's. The dragon bared his teeth; smoke drifted from his mouth, gathering around Derrick. Derrick continued to creep forward and would have walked into the lake had not the dragon spoken.

"You will not win"

Derrick moved forward again. The moment his foot touched the water, he blinked, then shook his head.

"I've already won," said Derrick.

The dragon snorted flame.

"They trapped you in here," said Derrick. "You can't leave except to claim one of your own. That's why you took Sam. But I know your secret." The dragon laughed again, then, threw flame at Derrick.

Derrick jumped aside, then stared. The treasure had disappeared.

"You think I have no power, boy," said the Evil One, "but you see the treasure no more. I choose what you see."

The dragon stared at Derrick.

"Come to me."

This time, Derrick closed his eyes.

"No. Let me see the treasure again."

"Foolish boy. Do you truly think the ring is there?"

The cave glowed with splendor again.

"There is no ring, boy. Everything you believe is a fable. Come to me!"

Derrick looked into the dragon's eyes and saw the reflection of the ring. Derrick would never have seen it; the ring had been wedged high in a crack in the wall behind him.

Somehow, the brilliance from the treasure had caused the ring to glow, and the dragon's eye had caught the reflection.

Derrick jumped around and attempted to climb the wall. The dragon paused for a moment, then roared. Derrick climbed higher, looking for any ledge to pull himself higher. The dragon flew into the air, circling, blowing flame at Derrick. Sweating, Derrick climbed higher.

The dragon attempted to pry Derrick from the wall. Derrick waited until the dragon's claw almost touched him, then jumped on. The dragon roared and attempted to shake Derrick off. Derrick climbed to the beast's head. The dragon shook his head, then tried to scrape Derrick off into the lake.

"Foolish boy," roared the dragon. "You can't win."

He gave a final toss of his head and flung Derrick through the air. Derrick reached out as he fell, grappling for the wall, slamming his body against the stone. Unable to breathe, he pulled himself up less than a foot and reached up.

Please, dear Lord, let this ring be up here, he thought.

His hand closed upon the ring and he let himself fall. The dragon saw the ring and caught Derrick, then dropped him in the lake.

"Give up, boy. Now you're mine!"

Derrick swam to the other side, gasping for breath. Leeches sucked his arms and face, but he clutched the ring in his right hand.

"Fear the ring," he quoted, "for by it only shall the Evil One be destroyed. Come for me now!"

Derrick pulled himself from the water, waving the ring in the air. The dragon opened its mouth, but before he could breathe, Derrick hurled the ring into the dragon's open mouth. The dragon's eye's bulged, then fell to his side. Blood trickled from his mouth and eyes. He breathed no more.

Derrick kicked the beast.

"That's for Sam."

He looked around him, holding his side. The treasure twinkled, then faded from existence. So did the dragon. Soon only the lake remained. He walked stiffly from the cave, his clothes in scorched rags. Leeches still clung to his face and arms. He looked at the wall with the pictures. Another had been added. A man stood over the dead beast, the scarlet ring in his hands.

Derrick walked outside. The moon still shone, and the stars still glowed from heaven. They shined down on Derrick. He ran his hand through his matted, singed hair. The walk back to the car was a long one.

As he sat behind the wheel, he heard the song of the nightingale. Only now, it seemed to offer peace. Derrick leaned back in his seat, listening, then turned the key and drove home.

• * *

As the Father watched the men leave the cave, he clasped the ring between his hands. Though the Evil One had been stopped he must be killed. Only one braver than the Father could kill it. Only by the death of one could all be saved.

As the Father walked from the cave, he placed hand on the branch of a tree. A nightingale sang mournfully. One day, another nightingale would sing, but joyously.

The Father looked into the clouds and muttered a silent prayer. A red glow crept over them, but he smiled anyway, then walked into the forest.. He didn't look back.

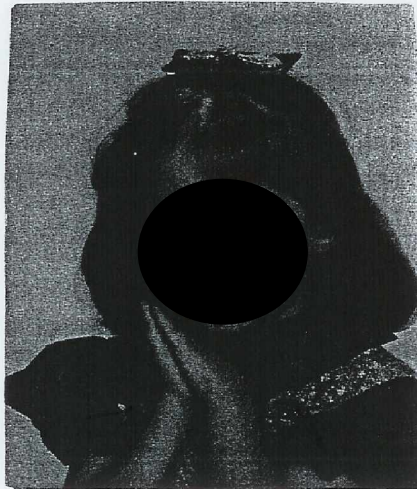
Annette Trouve Un Mystère



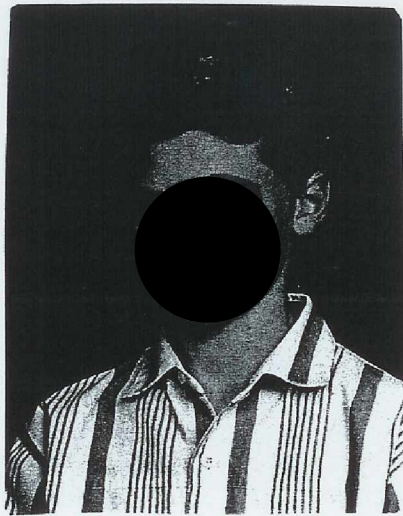


Voici Annette. Elle a sept ans.

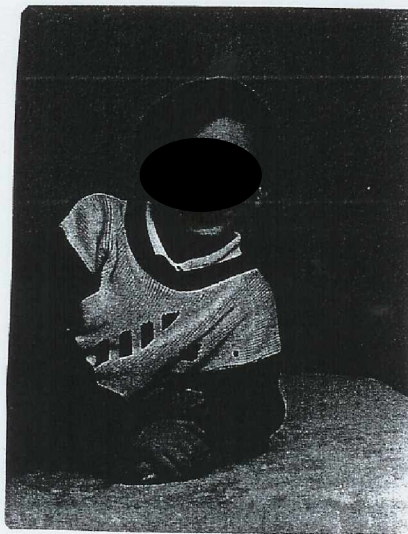
Annette a les cheveux bruns, et elle a
les yeux bruns.



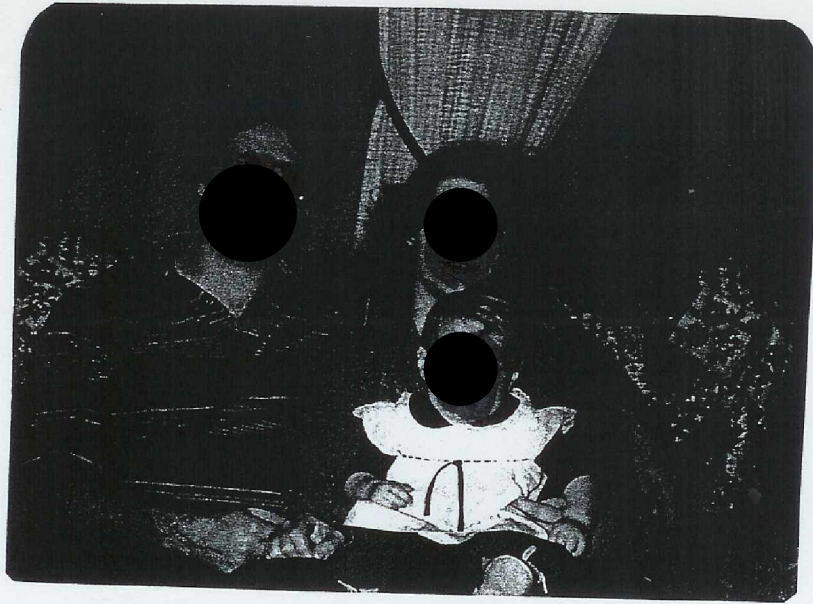
Voici Gisèle, la soeur d'Annette. Gisèle a
quatre ans.



Voici André, un frère d'Annette. Il a douze ans.



Voici Marc, un frère d'Annette. Il a neuf ans.



Voici le père d'Annette, et voici la
mère d'Annette. Le bébé est Claire,
une soeur d'Annette. Claire a un an.



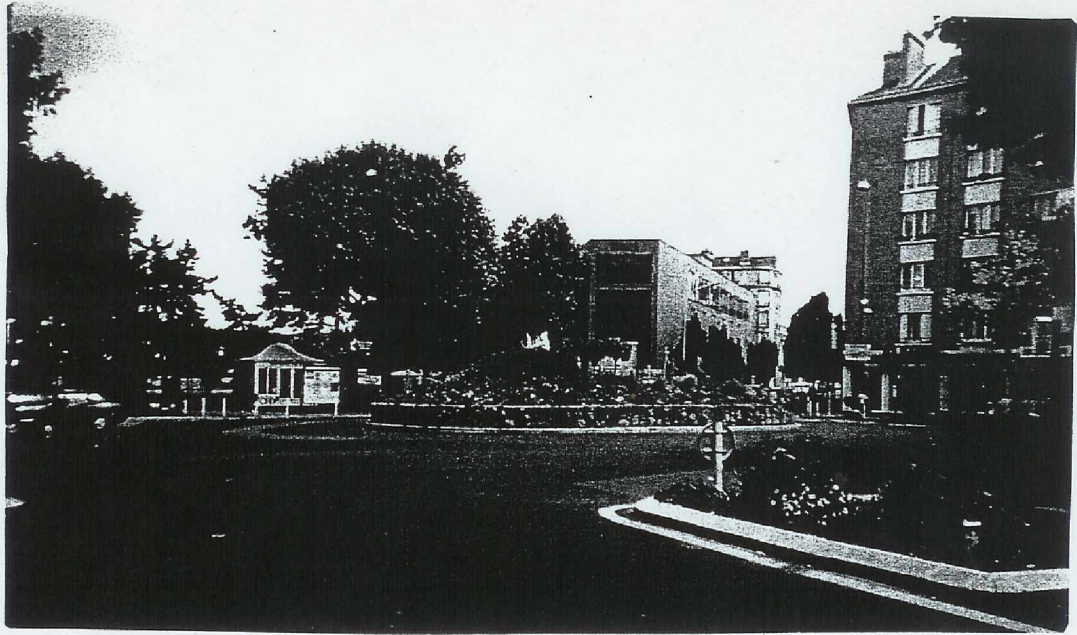
Le père d'Annette travaille a une
pharmacie.



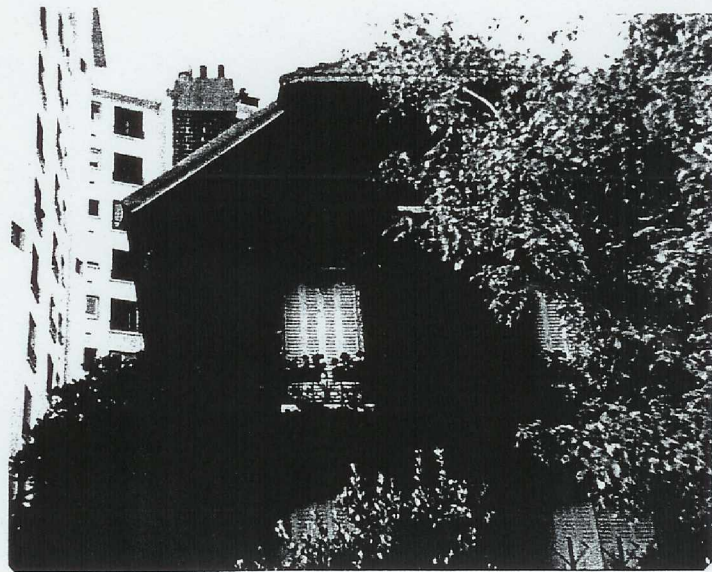
Voici Chérie, la chienne d'Annette.
Chérie a trois ans.



La famille d'Annette vit à Paris,
France.



Voici la voisinage dans laquelle la
famille vit.



Voici la maison en laquelle la famille
vit.

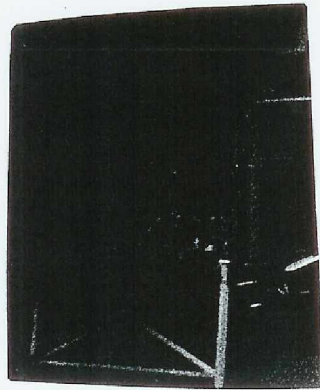
Annette aime jouer à sa maison, mais elle aime partir en exploration aussi. Aujourd'hui est dimanche, et Annette veut partir en exploration autour la voisinage. Sa maman dit, "Oui, si tu emmenes la chienne avec toi."



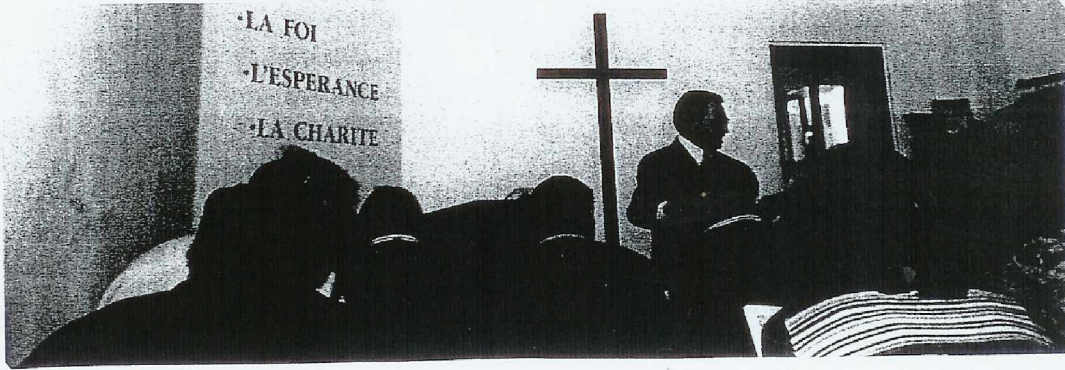
Donc ils vont. Annette regarde tout pendant qu'elles marchent en bas les rues.



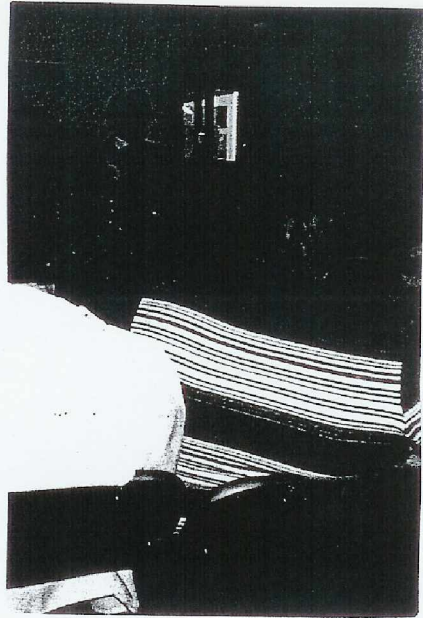
Mais elle devient perdu.



Soudainement, elle voit une eglise.



Elle regarde dedans. Une homme dit,
"la Bible dit en Colossiens 2:2 et 3, 'Afin qu' ils
aient le coeur rempli de
consolation, qu' ils soient unis dans
l' amour, et enrichis d' une pleine
intelligence pour connaître le mystère
de Dieu, savoir Christ, mystère dans
lequel sont cachés tous les trésors de
la sagesse et de la connaissance.'



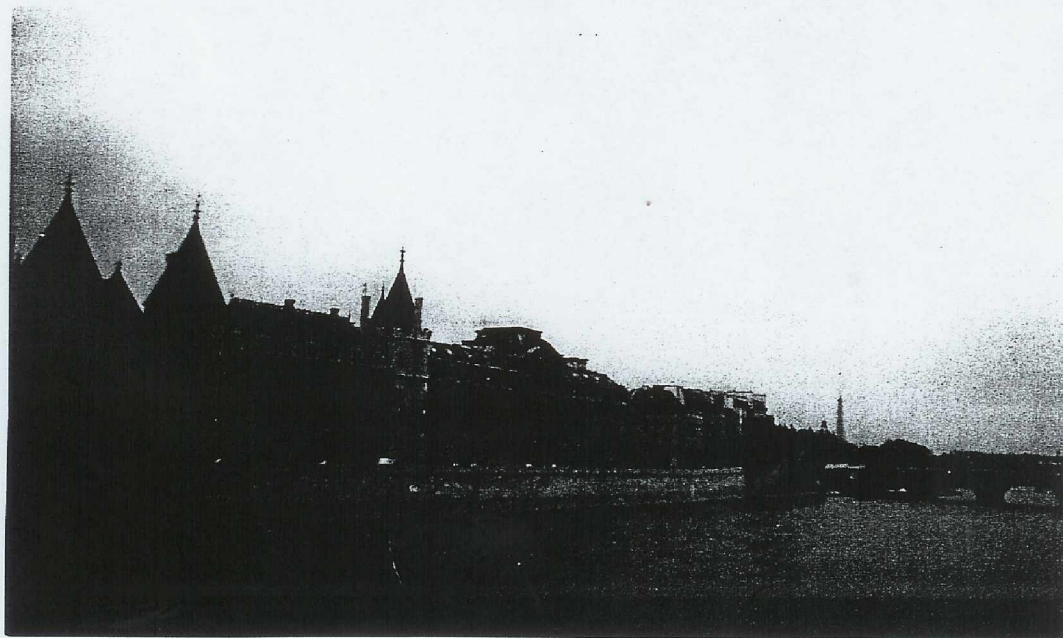
'Le mystère de Dieu' se trouve dans la Bible en Jean 3:16. 'Car Dieu a tant aimé le monde qu' il a donné son Fils unique, afin que quiconque croit en lui ne périsse point, mais qu' il ait la vie éternelle.' Et Romains 3:23 dit, 'Car tous ont péché et sont privés de la gloire de Dieu.' Romains 6:23 dit, 'Car le salaire du péché, c' est la mort; mais le don gratuit de Dieu, c' est la vie éternelle en Jésus-Christ notre Seigneur.'



Ce signifie que Dieu nous aime, donc il a donné son fils Jésus mourir pour nos péchés, les mauvaises actes que nous faisons. Ainsi nous pourons aller au paradis. Vous pouvez croire en Jésus. Si vous croyez, priez lui." Annette crois. Elle chuchote, 'Jésus, je crois.'



Chérie la chienne mène Annette le chemin de retour à la maison. Annette dit à sa famille ce qui s'est passé. Son papa dit, "Je ne connaissais pas que la eglise était là. Nous y allerons dimanche prochain."



Annette est heureuse de trouver le
mystère! C'est le mystère de Dieu. Vous
pouvez croire en Jésus aussi.

UN JOUR AVEC ARTHUR

Arthur, le chien, était l'aîné animal et le plus solitaire dans le voisinage. Il a habité dans un petit trou dans la cour. Le seul animal a qui il parlerait était son amie, Adèle, l'oiseau. Tout le monde aimait Adèle, particulièrement Monsieur Landon et son fils, Simon. À la différence d'Arthur, le vieux chien, Adèle était un beau cardinal heureux.

«Adèle, je désire que Simon m'aime, aussi» a dit Arthur.

Adèle a pépié, «Arthur, il t'aime, parce que tu es Arthur!»

Le jour suivant, Arthur a décidé qu'il regarderait Adèle et l'imiterait. Il s'est réveillé de bon matin. Adèle a volé autour la cour et Arthur a couru au-dessous. Il était fatigué! Alors il s'est aperçu quelque chose dans le bec d'Adèle--une brindille.

«Elle bâtit un nid!» a aboyé Arthur. «Je peux bâtir un nid, aussi!»

Arthur a trouvé un arbre de chêne et en a tiré de grandes branches à son trou. Avec soin, il les a mises dans son trou.

«C'est fini» il a dit, comme il pendant qu'est entré pour un petit somme, mais les branches lui ont donné un coup quand il s'est roulé dans le trou.

Alors il a vu Adèle voler et fondre de branche à branche du grand arbre.

Arthur a aboyé, «Peut-être que voler fera me remarquer à Simon.»

Il est monté avec soin hors de son trou et a clopiné sur le porche. Il a regardé par dessous le côté du porche.

«Ce n'est pas assez haut.» il a dit.

Il est monté sur la chaise du porche, et plus haut, et plus haut: a la balustrade du porche. Il a regardé en bas et ses jambes ont commencé à trembler. Alors, il a sauté de toutes ses forces et a tenu ses pattes comme des ailes. Il a volé en haut et en haut, alors en bas et en bas, et est tombé dans le jardin des fleurs. Il a fait un nuage de poussière. Quand il s'est redressé, une petite pâquerette était sur son nez. Il était très sale et très drôle d'aspect quand Adèle est venue. Avec son petit bec, elle a souri et a commencé à chanter une petite chanson. Elle a picoré la patte d'Arthur et il a commencé à chanter, aussi. Il s'est levé la tête et hors de sa bouche est venu un hurlement le plus fort, laid, et heureux. Le bruit dans le jardin des fleurs a apporté Monsieur Landon et Simon au porche.

«Arthur! Nous ne savions pas que tu pouvais chanter si bien!» Monsieur Landon a ri. Simon a couru au le jardin des fleurs et a commencé à chanter bruyamment, aussi.

Enfin Arthur a fait l'aimer à Simon. Il n'était plus l'animal le plus solitaire, mais l'animal le plus heureux et brailleur dans le voisinage.

La Deuxieme Lune de Meil

Ma Grandmère et mon Grandpère Kleeck sont mariés depuis cinquarante ans! Ils célébreront leur anniversaire de mariage. Nous allons tous à la fête.. Ma famille voulait faire quelquechose de très spécial pour eux. Nous avons décidé de les envoyer en Italie pour leur deuxième lune de meil. Mes grandparents voulaient y aller depuis leur retraite. Maintenant, leurs enfants étaient devenus adultes, et leur travail était fini, ils ont eu l'occasion d'y aller. Nous sommes arrivés chez eux l'après-midi et avons commencé à décorer pour la grand fête. J'ai mis en haut les rubans, ma soeur, Jaine, a mis la table et nous avons gonflé les ballons. Maman et Grandmère ont cuit de la nourriture. Papa et Grandpère ont rangé la cour. Après que Jaine et moi eu fini dedans, nous avons aidé papa et grandpère à mettre en haut des lumières dans la cour de devant. Tout était prêt quand la reste de la famille est arrivé à la maison. Nous nous sommes amusés. Des Jeux, des bon bon, des chansons, des prix, et bien sûr, il y avait le deuxième gâteau de noces.

Granpère et Grandmère ont coupé le gâteau avec le même couteau qu'ils avaient utilisé le jour de leur mariage, et puis, ils ont enfoncé du gateau dans les bouches! Nous tous avons ri! Alors, mon père a marché du en avant et a donné

deux enveloppes à la couple heureuse. L'une était pour grandpère et l'autre était pour grandmère. Ils ont ouvert les enveloppes et c'étaient deux billets pour voler en Italie! Ils partiraient dans une semaine.

Nous les avons amenés à la aéroport. Avec une valise pour chacun et avec les billet en leurs mains, nous leur avons souhaité "bon voyage" et ils sont partis. Nous n'avons pas entendu l'histoire de leur voyage jusqu'à ce qu'ils sont retournés, mais voici ce qui s'est passé. Grandpère et Grandmère se sont entres dans du l'avion, ont trouvé leurs sièges, et ils se sont installés pour le long voyage. L'avion a décollé, Grandpère était surpris, mais il n'a pas eu mal au coeur! Le long voyage c'est bien passé et bientôt ils ont atterri avec une secousse. Après ils ont débarqué l'avion, et ils sont allés direct à l'hotel. À onze d'heures, du bruit a l'exterieur de la fénêtre les ont réveillés la raison pour. Ainsi, Grandpère et Grandmère se sont levés voir quel le bruit. Ils ont trouvé un grand nombre de gens, lumière éclatante, musique bruyant, chantant, et beaucoup de nourriture. Il n'y était rien. C'était seulement une nuit normale dans une rue Italienne. Ils ont dîné dans un café, ont chanté avec une guitariste et ont acheté des fleurs de un vendeur sur un trottoir. Alors, Grandmère l'a vu. Dans une petite boîte, prochain à côté de la porte, il regardait grandmère avec ses grands, yeux bruns

et elle n'a pas pu résister. Quoiqu'elle aie été certaine qu'elle a vait trop payé, le petit chien, qui s'appelle Max, lui appartenait. Grandpère avait été supris, mais il aimait Max, aussi.

Max était plus actif de ce que Grandmère avait compté. Il a détruit le tapis, a mangé une serviette dans la salle de bains, a rompu la lampe et a dévasté le salle d'hotél. Max était un petit chien sauvage. Mais, avec de la patience, Grandmère lui a suffisament appris pour l'ammener dans sur le vol du retour. Parce que maintenant c'était temps de partir! Ils ont fait ses deux valises et un plus pour Max et ils tous ont dormi le chemin de retour.

Nous sommes venus à l'aéroport et Jaine et moi étions supris es de voir Max. Nous étions heureuses que Grandpère et Grandmère avaient eu un bon temps pendant leur deuxième lune de miel.

LES GRENOUILLES EN PÉRIL

Il était une fois, une famille de grenouilles habitaient un étang. En réalité, il y avait une grande ville de grenouilles, avec les têtards aussi. Chaque an, quand le printemps arrivait, les grenouilles organisaient un grand chœur et chantaient pour joie. Ils étaient heureux parce que l'hiver était parti. Ces grenouilles seulement chantaient la nuit. Leur étang était dans un fossé qui était à côté d'une petite route.

Un jour, le grenouille grand-père a vu quelque chose qu'il n'avait jamais vue dans sa vie. En terreur, il est parti en sautant, très vite. Il est rentré chez les autres grenouilles pour les informer.

Le grenouille grand-père a dit aux autres grenouilles qu'il a vu un animal grand et terrible et féroce. « L'animal était bruyant et j'avais peur, » le grenouille grand-père a dit. « Il arrache beaucoup de terre encore et encore ; et ensuite, il en décharge. Aussi, il y a

beaucoup d'hommes qui arrache la route aussi, et tous les hommes portent orange vive. Ils dérangent notre route ! »

Un petit têtard a demandé, « Pourquoi les humains dérangent-ils notre route ? »

Le vieux grenouille grand-père a répondu, « Je ne sais pas, mais je sais que les hommes viendront bientôt à notre étang dans le fossé. Ils porteront leur grand animal qui arrache la terre et qui fume. »

« Oh non, » une autre grenouille a dit. « Qu'est-ce que nous devons faire ? »

« Nous devons vaincre nos ennemis, » une grenouille, qui s'appelle Raymond, a répondu. « Et j'ai une idée. » Les grenouilles se sont rassemblées pour l'écouter. « Nous avons besoin de teinture pour la nourriture, » a dit Raymond. « Nous avons besoin des couleurs vives. »

Les autres grenouilles étaient étonnées parce que Raymond a suggéré une chose étrangère. Un petit têtard a demandé, « Pourquoi est-ce que nous avons besoin de teinture pour la nourriture ? Est-ce que nous teinterons nos insectes ? »

« Non, non, » Raymond a répondu. « Nous nous teinterons ! »

Tous les grenouilles étaient choquées. « Pourquoi ? » Ils ont demandé. Raymond a dit, « J'ai vu des dessins des grenouilles tropicales, et tous ces grenouilles sont très belles—orange, rouges, bleues, et jaunes. (J'ai vu ces dessins près de la décharge publique.) Les humains photographient ces belles grenouilles et mettent les photos dans les livres et les calendriers. Ils pensent que ces grenouilles sont merveilleuses, et ils ne dérangeront jamais leurs étangs. Mais les grenouilles comme nous ont des couleurs laides. Nous sommes marrons et vert foncé, pas orange, rouges, jaunes, et bleu vif. Mais si nous étions belles et stupéfiantes, ils ne nous détruiraient. N'est-ce pas ? »

Tous les grenouilles se sont enthousiasmées. « Nous serons grenouilles tropicales ! » elles se sont exclamées.

« Oui, exactement, » Raymond a répondu.

Le prochain jour, les grenouilles ont décidé de se séparer et trouver de la teinture pour la nourriture. Elles avaient peur parce qu'elles écoutaient les humains venir plus près de leur étang. L'animal énorme et bruyant vient plus près aussi.

Les grenouilles sont allées aux maisons différentes des humains pour trouver les teintures vives. Ce n'était pas facile, mais toutes les grenouilles ont survécu la mission. Elles seulement ont pris les bouteilles très petites. Une grande grenouille forte a porté les bouteilles avec un bras pendant qu'une autre grenouille était sur ses gardes contre les humains.

Les grenouilles sont revenues à l'étang avec leur prix. Elles ont commencé immédiatement à se teinter en les couleurs vives. Ensuite, elles attendaient les trouver les humains.

Les grenouilles paraissaient comme les grenouilles tropicales. Elles pensaient qu'elles étaient très belles, et elles étaient contentes avec leur idée intelligente.

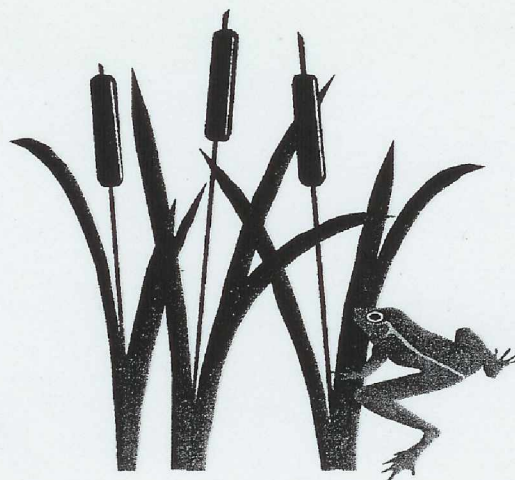
Les humains et leurs machines venaient plus près de l'étang. Les grenouilles ont commencé à chanter très fort parce qu'elles voulait que les humains les voient. En approchant, les humains ont entendu chanter les grenouilles. «C'est un son très beau,» un homme s'est exclamé. «C'est un grand chœur des grenouilles.»

«Dégoûtant,» un autre homme a dit. «Les grenouilles sont laides et visqueuses!»

Mais quand les travailleurs sont arrivés à l'étang dans le fossé, ils ont arrêté en surprise. « Regardez ces grenouilles-là, » ils se sont dit. « Peut-être qu'elles soient rares—peut-être qu'elles soient une espèce en péril ! » Ils ont décidé d'arrêter leur travail pour le présent.

Quand ils ont informé les officiels au sujet des grenouilles stupéfiantes, les officiels ont ordonné les travailleurs de cesser leur construction pour le présent. En l'écoutant, les grenouilles ont sautillé de joie. Leur maison était sauvée! Toutes les grenouilles se sont rassemblées autour de Raymond et lui ont donné une médaille.

Cette nuit, toutes les grenouilles ont eu une célébration avec une festin de leurs insectes favoris. Elles se sont lavées les couleurs, et encore une fois, elles étaient marrons et vertes. (Mais elles ont sauvé leurs bouteilles, à tout hasard.)





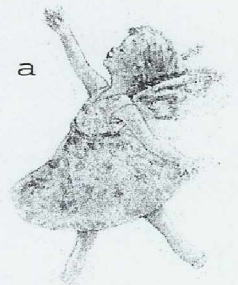
SEAMUS, LE FARFADET SOLITAIRE

Le jour était ensoleillé et beau. Une petite brise jouait doucement avec les cheveux roux de Seamus un farfadet. Un tel beau jour on doit pas gaspiller. Mais Seamus était solitaire, alors il a décidé d'aller en ville.

Dans la cité, Seamus a erré en ville, a regardé les vitrines, et a observé les gens (les gens n'ont pu le voir parce qu'il était invisible). Mais Seamus était encore solitaire. Il s'en est pitié. Il s'est assis sur un caniveau. Pendant que il s'asseyait, il a entendu des sanglots. Il a vu regardait le caniveau, et voilà une fée! La fée sanglotait. Seamus s'est rempli d'émerveillement - que fait une fée anglaise en Irlande? Quand la fée a vu Seamus, elle a étendu le bras vers lui.

« Aide-moi, s'il vous plaît, » elle a sangloté. « Je suis perdu et ne peux pas trouver le chemin en Angleterre, et c'est trop loin pour voler. J'ai peur. »

Et elle a eu peur avec bonne raison, parce qu'Irlande et Angleterre étaient en guerre. Mais elle espérait que Seamus, étant aussi magique, l'aiderait. Mais au lieu de cela Seamus a





demandé : « Comment es-tu arrivé ici, toi gamine des rues ? Qui es-tu et quelles affaires as-tu en Irlande ? »

« Je m' appelle Eleanor Claire. J' ai été attrapée dans le manteau du Lord Maxwell pendant qu' il est parti Angleterre. Je suis restée avec lui jusqu' à ce qu' il est mort. Quand vous les irlandais sont venus dans la chambre avec des armes, je me suis envolée par la fenêtre. Je me suis cachée dans les rues depuis, ne pas faisant confiance aux hommes, et ne pas trouvant les fées. Mais, je t' ai trouve maintenant ! Oh, s' il te plaît, j' ai faim et je suis mouillée, aide-moi.

Seamus n' était pas très avide aider une fée anglaise, mais il savait que s' il l' abandonnerait, le père Murphy serait beaucoup déçu avec sa conduite peu chrétienne. Donc il a pris la fée, Eleanor Claire, à la vallée où le père Murphy vivait. Sûrement il aurait du pain aux pommes de terre et peut-être du potage. « Le père Murphy est un bon curé irlandais, » Seamus a expliqué à Eleanor Claire. « Il veut bien aider la personne nécessiteuse. »

« Mais, je ne suis pas catholique, je suis protestante, » Eleanor Claire a déclaré. « Ton barbare curé irlandais me maudira. »

« Il n' est pas barbare ! Il est un bon homme, à la différence des Anglais cruels, qui viennent à Irlande contrôler



nos vies. Tu ne m'aime pas parce que je suis irlandais, et je ne t'aime non plus parce que tu es anglais. Mais le père Murphy aime tous les gens - ainsi sois polie à lui et remercie-le du pain qu'il te serait offert, même si c'est du pain irlandais ! » Seamus était très fâché. Eleanor Claire n'était pas heureuse non plus et a commencé à faire la moue. « Comment ose-t-il, un farfadet irlandais, la traiter comme un égal - elle a de la dignité et est supérieure. » Elle ne lui parlerait pas tout le chemin à la maison du père Murphy. Seamus s'est roulé les yeux, et l'a traitée comme un snob anglais.

Quand ils sont arrivés à la maison du bon père, Eleanor Claire a commencé à penser que les autres fées penseraient s'ils savaient qu'elle était dans la maison d'un curé irlandais. Il est triste de dire que la pensée l'a faite être un peu ingrate. Mais elle était néanmoins polie au père Murphy, qui lui a donné de la nourriture et un feu pour se réchauffer. Pendant qu'elle et Seamus mangeaient, le père Murphy leur racontait l'histoire de Saint Patrick qui est venu en Irlande pour être missionnaire il y a longtemps. Quand même Patrick était anglais, il aimait les irlandais, qui l'ont adopté pour leur béni Saint.

Tandis qu'il finissait l'histoire, ils ont entendu des gémissements. Le père Murphy est allé à la porte et a trouvé la vieille Madame Macpherson qui marchait vers sa maison. Des.



larmes ruisselaient en bas son visage, et son gémissement glace Seamus et Eleanor Claire. Le père Murphy l'a apportée dans la maison et a écouté son histoire malheureuse. Son fils Michael était allé en avant au combat avec les anglais. Il n'est pas revenu. Père Murphy l'a consolé disant, « il est déchiré en corps, pas en esprit. Il est avec Dieu, son Père céleste, et il t'accueillira au paradis quand tous les mots de guerre cesseront et tous les batailles se sont mises des fin à ; ou les irlandais et les anglais peuvent demeurer en paix comme des frères.

La peine de Madame Macpherson a apporté de larmes aux yeux de Seamus et Eleanor Claire. La foi et l'amour du père Murphy a apporté culpabilité à leurs cœurs égoïstes. Ils s'étaient disputés et détestés simplement parce qu'ils sont nés en les côtes opposés de la mer d'Irlande. Maintenant ils peuvent voir que l'haïne apporte seulement la peine et la tristesse, mais l'amour apporte la liberté et la joie. Ils ont fait paix et ont obtenu l'amitié.

Eleanor Claire restait en Irlande pour dix mois pour apprendre des farfadets et les habitudes des Irlandais. Elle apprend aussi à Seamus des fées et les habitudes des Anglais. Ils apprenaient l'amour et d'aimer ses ressemblances et ses différences.



Le temps est arrivé où Eleanor Claire est retourné en Angleterre. Les deux amis ont pleuré quand elle est partie, mais ils étaient contents d'avoir été amis. Eleanor Claire est parti en la poche de Michael Collins (qui est commandant des Irlandais) quand il a voyagé en Angleterre pour faire une traité de paix.

Son amie lui manquait son amie, mais Seamus n'était pas solitaire, parce qu'il savait que il avait une amie qui l'aimait toujours et cela le ferait sourire.

