THE INTEGRATION OF SELF-CONCEPT ENHANCING STRATEGIES AND COMPOSING SKILLS: A CASE-STUDY

by

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THE INTEGRATION OF SELF-CONCEPT ENHANCING STRATEGIES AND COMPOSING SKILLS: A CASE STUDY

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ABSTRACT

The purpose of this study was to describe through a case study approach, how seven composing skills were integrated with five self-concept enhancing strategies in a writing class for graduate students, and to examine the attitude towards her writing of one of the students in the course.

The seven composing skills used in the course were those identified by Donald Murray. The five self-concept enhancing strategies used were strategies found to be prominent in the literature on self-concept. This investigation used the case study approach to describe the application of educational theory about the integration of affect and cognition to classroom practice.

The student in the case study was also the investigator. At the beginning of the course she was apprehensive about her writing. This apprehension was, in her opinion, due to two major factors: fear of evaluation of her writing and poor writing self-concept.

The student kept a journal throughout the twelve weeks of the course noting what the professor did and what the students were asked to do. In this anecdotal journal, the student also recorded her perceptions of the course and her feelings about participating in it.

The investigator had prior knowledge that the seven composing
skills were to be used in the course, but it was after the journal entries were examined that she found the occurrence of the self-concept enhancing strategies. The journal entries were subsequently coded to determine whether both composing skills and self-concept enhancing strategies were integrated in each weekly class.

The findings indicated the following: (a) the seven composing skills were formally presented sequentially, (b) the skills were taught developmentally, (c) a minimum of three skills were attended to each week, (d) a minimum of two self-concept enhancing strategies were used each week, (e) the student became less apprehensive about her writing as the course progressed.

These findings led the investigator to conclude that if classes in composition are to reduce the apprehension found in many student writers, they ought to utilize a method wherein self-concept enhancing strategies are integrated with composing skills.
The ideal pedagogical condition is where a learner, fully possessed of feelings of personal adequacy as an explorer in the universe of experience, finds the adventure of new experience a prospect of challenge and excitement.

(Brown, 1971, p. 233)
ACKNOWLEDGEMENTS

I would like to thank Dr. Carolyn Mamchur for believing in me and for teaching me to believe in myself.
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CHAPTER 1
Introduction

Background to the Study

This study was undertaken to examine the integration of self-concept enhancing strategies with the teaching of composing skills in a writing class for graduate students, and the effect of this integrated method on a student's perceptions of her writing and her attitude towards it.

Many adults appear to be convinced of their inability to write. It is not unusual to encounter this writing anxiety even among university students. It seems that many people were taught composition by a method which concentrated almost exclusively on product, where students were expected to discover the process for themselves. For those who were fortunate enough to discover a process, writing became more comfortable and less threatening. However, for the many who were unsuccessful in their attempts to find a reliable process, writing was, and is, a venture to be avoided at all costs.

Because of the emphasis on product in many writing classes, evaluation of compositions by the teacher, with the accompanying letter grade or numerical rating, is an important feature. Students' fears become focused on the grade. Murray (1968) states that when students are given back a graded composition, they look at the grade
and nothing else. Bechtel (1985) states that this fear of evaluation often stymies students. "They either work too hard for meagre results or procrastinate, dreading both the writing task and the ultimate reckoning of the grade on that task" (p. 152).

Attempting to write without a clear knowledge of the process, and at the same time fearing the teacher's evaluation, makes writing an unpleasant experience. Such negative experiences with a subject in school produce avoidance tendencies towards that subject thereafter (Mager, 1968). As Daly and McCroskey (1975) discovered, apprehension to communicate will even affect students' choice of career. They found that those who were particularly anxious about writing would choose careers where writing was not required.

People who suffer from feelings of inadequacy as writers can be described as having poor writing self-concepts. Brookover and Shailer (1964) discovered that as well as having general academic self-concepts, students have specific self-concepts of their abilities in specific academic areas.

It would appear that a weak knowledge of composing skills and poor writing self-concept are common to many of the students who lack confidence in their ability to write. It seems logical, therefore, that an efficacious writing program would include the explicit teaching of composing skills and an emphasis by the teacher on enhancing students' concepts of themselves as writers.
Purpose of the Study

It was the purpose of this study to examine 1) how seven composing skills were presented in a twelve-week writing course for graduate students, 2) how five self-concept enhancing strategies were integrated with the composing skills, and 3) what effect this approach to teaching writing had on one of the students in the class, as she perceived it.

As Jerome Bruner (1960) said, "The first object of any act of learning ... is that it should serve us in the future" (p. 17). If teachers of writing are to work on this assumption, then they must do something to reduce the large numbers (30 - 40 percent according to Daly and McCroskey, 1975) of people who suffer from communication anxiety. Although writing is only one aspect of communication, it is so integrally linked to thinking and to one's ability to organize one's thoughts that its importance must not be underestimated (Moffett, 1979; Olson, 1984). Any education system aiming to produce students who are confident in their ability to express themselves through the written word, must include curriculum which teaches the writing process and, at the same time, develops the students' perceptions of themselves as able writers.

It was hoped that this case study, which focused on one teacher's well-established, integrated method of teaching writing, would provide insights into the effects of this method on a student suffering from mild writing anxiety.
Definition of Terms

Composing Skills
A set of skills (such as Murray's seven skills) which facilitate a person's development of a subject from the discovery of that subject to the production of a final draft.

Mild Writing Anxiety
A condition which, while allowing a student to write, makes it uncomfortable for her* to share her writing with others.

Personal Meaning
Has relevance to the student's own life.

Safe Learning Environment
A place where a student feels she can learn in her own particular way without fear of judgement on the part of the teacher or her fellow students.

Self-concept
How a person perceives herself and her evaluation of this perception.

* To facilitate easy reading, either the feminine or masculine pronoun will be used to represent both genders.
Student Goal Setting
A process wherein a student decides upon her personal goals for the course.

Self-evaluation
A process whereby a student judges the worth of her work by a standard which she has determined.

Student Success
A student's perception of her attainment of a goal or goals selected by her.

Writing Anxiety
A condition characterized by negative feelings towards the act of writing.

Writing Process
The act of composing one's thoughts on a subject and the transcribing of those thoughts into written language.

Writing Product
A piece of writing seen by the writer to be in its final form.
Basic Assumptions

1. There are students who suffer from writing anxiety.
2. Students who suffer from writing anxiety have a weak writing self-concept.
3. Adult learners who enrol in a writing class are motivated to improve their writing.
4. Adult students who are motivated to improve their writing will strive to set appropriate goals and work towards attainment of these goals.

Delimitations

1. This study was carried out between January 11 and March 29, 1984 in a writing course for graduate students in the Faculty of Education at Simon Fraser University, Burnaby, B.C., Canada.
2. The investigator was the student in the case-study.
3. The teacher was Dr. Carolyn Mamchur.
4. The writing skills taught were developed by Donald Murray (1968).
5. The study examined only the five self-concept enhancing strategies previously listed, because they were those strategies which were both most evident in the course
and prominent in the literature.

6. Pre and post data are limited to the student's open disclosure in her journal of her own perceptions of her writing and her willingness to share her writing.

7. Generalizations to other students' development may not be drawn because of the limit of the sample -- one student's perceptions of her development in a twelve-week writing class.
CHAPTER 2
Review of the Literature

The literature reviewed in this chapter will be examined under the following headings:

1. The nature of writing.
2. Writing anxiety.
4. The writing process.
5. Integration of affective and cognitive domains.

A student who suffers from writing anxiety is reluctant to write, and avoids writing whenever possible (Aldrich, 1982; Daly & Wilson, 1983). This avoidance often robs the student of the opportunity to develop and organize his inchoate thoughts beyond "the stream of consciousness" level (Moffett, 1979). At the same time it prevents his benefiting from the improvement in writing that appears to occur with practice (Bamberg, 1978). It seems that writing apprehensive students have a low writing self-concept (Daly & Wilson, 1983). There appears to be a dynamic relationship between self-concept and academic achievement (Brookover et al., 1964; Keefer, 1966; Ludwig & Maehr, 1967). Writing teachers working with such students can attempt to affect this dynamic relationship by employing certain self-concept
enhancing strategies in their classes. It is possible to integrate these strategies with cognitive processes in a writing class (Denman, 1978).

1. The Nature of Writing

Writing is a distinctive human act: it defines the human condition, wrenches order from chaos, turns darkness into light, and gives life and meaning to what was once ordinary and dead.

(Graves, 1985, p. 109)

Writing consists of two major aspects: communication and expression (Britton, 1975). Britton describes these respectively as "the need to get it right in terms of the facts of the case" and "the need to get it right with the self" (p. 26). As writers struggle with this need to get it right they are involved in sophisticated thinking processes. Both the communicative and expressive aspects of writing originate with the inner voice and are integrally linked to thinking (Vygotsky, 1962).

Vygotsky (1962) talks about inner speech which he explains is not just an internal version of outer speech, but a separate linguistic function. He says that an infant learns speech from those around him and soon learns the value of using this speech to talk to himself about his own actions. After a time this speech becomes more and more internalized and ceases to comply to the rules and restrictions of
spoken language, because it is not being shaped for an audience. It exists only for the self. The "need to get it right" spoken of earlier is in large part the developing of this pure meaning of inner speech into a more publicly understood meaning.

Moffett (1981) says that a writer must take the pure meanings that exist in his mind as inner speech, and, by choosing words, ordering sentences and ideas, he must organize his thoughts, synthesize them and integrate them with other aspects of his inner voice. He explains that writing is producing a final draft, for an audience, of one or more thoughts that have become inner speech. Moffett's idea that other aspects of the inner voice are integrated as one writes, indicates that in the process of writing, it is possible for the writer to relate ideas in a new way, or to develop new ideas. Frank Smith (1983) agrees that writing makes these thinking processes possible. He says,

Writing can create ideas and experiences on paper which could never exist in the mind (and possibly not in the 'real world' either). Thoughts are created in the act of writing which changes the writer just as it changes the paper on which the text is produced. (p. 82)

Carol Booth Olson (1984) agrees that "writing is a learning tool for heightening and refining thinking" (p. 30). She emphasizes that a writer must select a manageable number of concepts from a large body of knowledge, develop from this an original idea, and then synthesize it with other related ideas while remaining mindful of an audience and
the constraints of formal prose. The previous paragraph examined the notion of inner speech being processed into writing; Olson further examines the gap between inner speech and writing -- the thinking/writing process.

Olson found Bloom's taxonomy of educational objectives to be compatible with the writing process; in fact she discovered that all of Bloom's categories in the cognitive domain are integral to writing. "In other words, the thinking process recapitulates the writing process and vice versa" (p. 32). See Figure 1.

Jerome Bruner (1973) states that "the school promotes growth of mental operations through the training embodied in the written language" (p. 47). Olson draws a similar conclusion when she says that "By helping students become better thinkers, we would enable them to become better writers and vice versa" (p. 33).

Writing, either communicative or expressive, begins with the writer's inner speech. The writer processes this inner speech, by means of application, analysis, synthesis and evaluation, into the written word. (See Figure 1). Emig (1977) explains that this process takes the writer from the enactive mode of experience, through the iconic mode of visualization to the symbolic mode of writing. According to Bruner (1973), the notion of possibility rather than actuality becomes accessible through symbolic processes.
Figure 1. The Student's Process

THE WRITING PROCESS

- Prewriting
- Precomposing
- Writing
- Sharing
- Revising
- Editing

THE THINKING PROCESS

- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation
Those who avoid writing deny themselves an opportunity to go beyond the here and now. "They will be closed off from the large generalization about their own existence and the nature of the world" (Smith, 1977, p. 133).

2. Writing Anxiety

Our doubts are traitors
And make us lose the good we oft might win,
By fearing to attempt.
(Shakespeare, Measure for Measure 1.iv)

The terms writing anxiety and writing apprehension are used synonymously in the literature. They describe a condition whose sufferers become agitated or anxious at the prospect of writing something. Daly and Miller (1975c) who coined the term "writing apprehension" describe it as a tendency towards "some form of anxiety when faced with the task of encoding messages". They point out that "Most teachers of composition have recognized in their classes students who seem to be unduly apprehensive about writing" (Daly & Miller, 1975a, p. 242).

If writing anxious students are present in most composition classes, it follows that in the interests of developing efficacious writing programs, developers of writing curriculum should examine factors related to writing anxiety. In a study involving four high- and four low-apprehensive writers, Cynthia Selfe (1984) found that the
high-apprehensive writers shared a fear of negative evaluation by the teacher. Daly and Miller (1975a) also concluded that "Individuals with high apprehension of writing would fear evaluation of their writing" (p. 244). In a paper examining academicians' reluctance to write, Boice and Jones (1982) agreed that "Fears of writing, much like test anxiety, include fear of evaluation" (p. 569).

Another factor related to writing anxiety appears to be a lack of knowledge of the steps involved in the writing process. As Boice and Jones (1984) reflect, "Most of us are products of a system where writing skills are largely self-taught" (p. 574). Some writing students have been more successful at this self-instruction than others. In her study, Selfe (1984) found that low apprehensive writers took more time to plan and had a systematic approach to the writing task, whereas high apprehensive writers became almost instantly concerned with wording their opening sentence, even before they had conceptualized their whole piece. They expressed a "lack of confidence in their own writing skills" and "attributed at least part of their anxiety to the composition instruction they had received in the past" (p. 56). Aldrich (1982), when interviewing well-educated adults with writing anxiety, found that "They have no method by which to plan their work and organize their material. Without it they flounder through their writing tasks, anxious, defensive and reluctant" (p. 287).

Daly and Wilson (1983) point out that the anxiety felt by high
apprehensive individuals is often reflected in their writing products. McCarthy, Meier and Rinderer (1985) found it to be significantly true that "Students who experience less anxiety will be better writers than students who are highly anxious" (p. 467). In a study involving 350 college students, B. J. Powell (1984) found that there is a relationship between writing apprehension and writing performance. He also discovered, not surprisingly, that there is a correlation between writing performance and grade point average. It appears that the high-writing apprehensive student does not do as well in writing performance tasks as his low-apprehensive peers.

As Mager (1968) says, "Fear and anxiety are conditions that people try to avoid" (p. 57). Predictably, people suffering from writing anxiety avoid writing whenever possible. Aldrich (1982) points out that there is a dynamic relationship between anxiety and avoidance. Students who suffer from writing anxiety avoid writing until the last possible moment which means their work is rushed and of poor quality. Such work earns them a poor grade, and this in turn leads to even greater anxiety.

People who feel anxious about writing and/or who have performed poorly on writing tasks might be expected to choose careers involving very little writing. Daly and McCroskey (1975) found this to be true. It was further discovered by Daly and Miller (1975b) that writing apprehensive adults chose or held careers that fit their level of apprehension. When interviewing adults with writing anxiety, Aldrich
(1982) found that "Ineffective writing can slow their rise through managerial ranks and, perhaps prevent their reaching top executive positions. Some even change career directions because of writing problems" (p. 284).

Not surprisingly, it was found that students suffering from writing anxiety have a low self concept. Daly and Wilson (1983) found writing apprehension and general self-esteem to be inversely related. They found this relationship "substantially larger when the self-esteem measure is writing specific" (p. 333). Students who are apprehensive about writing do not perceive themselves to be good writers. Daly and Miller's (1975a) findings agree with this. They report that "As one would expect, research has also demonstrated that individuals who have such apprehension tend to be lower in their self-concept than others" (p. 243).

The section entitled "The Nature of Writing" pointed out that writing allows writers to attain a level of abstract thinking wherein they can move beyond "the here and now" to an examination of "the large generalization about their own existence" (Smith, 1977, p. 133). Those who avoid writing are denying themselves valuable abstract thinking experience. Among those who avoid writing are people who suffer from writing anxiety. This section of the literature review has revealed, through the studies examined, the following characteristics of people with writing anxiety: fear of their writing being evaluated, a lack of knowledge of composing skills, writing products
which are poorer than those of their non-anxious peers, avoidance of writing whenever possible, even to the point of choosing careers which require little or no writing, and, as one would expect, poor writing self-concepts. Two of the above characteristics which could be attended to in a writing program are composing skills and self-concept enhancement. The literature in these areas will now be reviewed to examine the view that an efficacious writing program might attend to both composing skills and self-concept enhancement.

3. **Self Concept Enhancement**

I am a part of all that I have met  
Yet all experience is an arch where through  
Gleams that untraveled world  
Whose margin fades forever and forever when I move.  
(Tennyson, "Ulysses")

There are several theories which permeate research and thinking about the self-concept. Following is an outline of four major historical perspectives.

The first psychologist to elaborate on the theory of the self was William James (1892). He saw the self as being comprised of three major components: the Material Me, the Social Me and the Spiritual Me. James argued that the position which one wished to hold in the world would determine which particular self a person chose to be the most significant for him. It was his belief that after a person had chosen, only deficiencies or achievements relevant to his aspirations
would affect his self-regard.

As early as 1922 the notion that a person's ideas of self are significantly affected by what he perceives others think of him was written about by Charles Horton Cooley. This idea was further explored by George Mead (1934) who said the child observed the behavior of significant others around him and began to imitate them in his play. The child observed their behavior towards him and adopted the same orientations towards himself. If they treated him as capable, he saw himself in that way. He came to think of himself in terms of others' behavior towards him. Cooley and Mead are referred to as symbolic interactionists.

The contemporary psychoanalyst, Erik Erikson (1959) has argued that it is not so much the specific content of a person's experiences that provide him with a sense of identity; it is more the capacity of the experiencing individual to recognize continuity that is central to a definition of self.

Carl Rogers (1951) developed a theory in which he describes the self as the center of the personality. He advanced the view that an individual behaves according to his perceptions of the world and that these perceptions are phenomenological rather than "real". In other words, the "real" world to the individual is the world as he perceives it, and his self-concept is the center of that world. This phenomenological view of the self was also pursued by Combs and Snygg (1959) who point out that "people do not behave according to the facts as
others see them, but as they see them" (p. 17).

In defining self-concept, Burns (1982) describes it as "all the beliefs and evaluations you have about yourself" (p. 1). This definition implies that there are two components to the self-concept: first, how a person perceives himself -- self-image, and second, how he evaluates that perception -- self-esteem. In his review of the literature on self-concept, Purkey (1970) describes the self as a "complex and dynamic system of beliefs which an individual holds true about himself, each belief with a corresponding value" (p. 7). Purkey's definition, like that of Burns, emphasizes two attributes: beliefs and an evaluation of those beliefs.

Can the beliefs and values of the self-concept be changed? According to Rogers (1951) and Combs and Snygg (1959) all behaviour is motivated by efforts to maintain and enhance the perceived self. Secord and Backman (1974) point out that in order to protect the self-concept from change, people will undertake such stabilizing procedures as devaluing the opinions of those who criticize them, rejecting criticism as unjustified and choosing to interact with people very much like themselves. It seems that people will rationalize even the most discrepant experiences in order to keep their self-concepts constant.

Does such an organized pattern of responses to resist change to the self-concept preclude any possibility of change? Purkey (1970) answers this question by stating "The self will change if conditions
are favorable", and that if a student sees "the educative experience as meaningful and self-enhancing, and if the degree of threat is not overpowering, then he is likely to grow in self-esteem and academic achievement" (p. 12). In a later book Purkey (1979) remonstrates,

Educators who do not recognize the conservative nature of self-concept are likely to expect quick or miraculous changes in others -- such as the teacher who commented, "I'm not going to send another student to the counseling office. I sent a student yesterday. Today he's back and he hasn't changed a bit!" Self-perceptions do change, but not immediately or automatically. (p. 30)

How do educators begin to effect change in a student's self-concept? William Fitts (1972) indicates a possible means at the conclusion of his monograph, The Self-Concept and Performance, when he says, "The individual's self-concept is a partial predictor of his job performance, and the self-concept, in turn, appears to be affected by the nature and quality of his work" (p. 74). In other words, self-concept can affect achievement and achievement can affect self-concept. Fitts suggests that a dynamic relationship exists between them.

Many studies have been conducted to determine whether a relationship between self-concept and achievement does exist. Studies such as those of Brookover et al. (1964), Keefer (1966), and Ludwig and Maehr (1967) established a correlation between self-concept and academic achievement. After doing a meta-analysis of self-concept/
achievement studies, Hansford and Hattie (1982) "established the existence of a low, positive correlation ... between how persons perceive themselves (self-concept, self-esteem, etc.) and performance/achievement measures" (p. 138). However, Theodore Chandler (1985) cautions, "Many respondents of self-concept will give socially desirable responses. We are asking participants to tell about themselves." He goes on to explain that a person's preoccupation with self is not necessarily synonymous with his ability to describe the self with insight. "If we cannot obtain a reliable measure of self-concept, then we have no valid method of assessing whether our teaching-counselling program is successful or not in effecting a positive change" (p. 225).

It seems that on the one hand there is research which supports the existence of a positive relationship between self-concept and achievement, while on the other hand there is caution from researchers like Chandler (1985) and Wylie (1979) who point out that most of the studies undertaken so far are fraught with methodological flaws. An examination of Wylie's (1979) conclusions showed that she admits "It does appear that the relationship between achievement level and self-concepts of ability may be stronger and more replicable than the relationship of over-all self-regard to achievement level" (p. 406). Chandler (1985) states that "Students are better off if we do assume a reciprocity between self-concept and performance, so that we should probably be developing both simultaneously" (pp. 225-6). He
recommends that teachers work on enhancement of both performance and self-concept concurrently.

Concentrating on the dynamics of a relationship between self-concept and achievement has been encouraged by several educators. James Beane (1982) noted that "In the end it appears that self-concept of ability influences achievement and achievement influences self-concept of ability. Understanding this interaction is essential in developing curriculum plans that capitalize on their relationship" (pp. 504-5). Application of this recommendation to the development of a writing curriculum indicates that there should be a dual focus: self-concept enhancement and enhancement of achievement.

The examination of the literature on self-concept enhancing strategies will be confined to the review of those strategies listed in Chapter 1:

1. Creating a safe learning environment.
2. Giving the curriculum personal meaning for students.
3. Providing for student goal setting and self-evaluation.
4. Expecting student success.
5. Ensuring student success.

1. Creating a Safe Learning Environment

Purkey (1970) says that "There is considerable evidence to support the assumption that a psychologically safe and supportive
learning situation encourages students to grow academically as well as in feelings of personal worth" (p. 53). He cites studies by Cogan (1958), Christensen (1960) and Spaulding (1964) to support this claim. These studies indicate that teacher qualities are an important characteristic of a safe learning environment. As Flanders (1970) says, "teaching behavior is the most potent single, controllable factor that can alter learning opportunities in the classroom" (p. 13).

When beginning a new class, students often ask themselves the questions that Harold Bessell (1968) says young children ask when beginning school, "Am I safe? Can I cope with this? Will I be accepted?" (p. 32) What can teachers do to relieve these feelings of self-doubt? Combs (1981) responds by saying that "conditions that induce feelings of belonging should be apparent in the classroom". He emphasizes that effective learning is influenced by students' feelings of belonging, and that such a feeling is accompanied by "excitement, interest and desire to be involved" (p. 449). This feeling of belonging can be facilitated by developing quality relationships. The student's sense of self is closely connected to the quality of relationships he has with fellow students and teachers (McGuire, Fujioka and McGuire, 1979). In his book, Humanistic Education, Patterson (1973) emphasizes the importance of developing good relationships in the classroom when he states, "The atmosphere created by a good interpersonal relationship is the major condition for
A third focus of developing a safe learning environment is the physical setting. Russell, Purkey and Seigel (1982) have argued that a clean, comfortable, safe environment, where students feel welcome, puts students at ease. Purkey (1978) emphasizes the importance of comfortable furniture, adequate supplies and pleasant lighting.

It appears that students' self-concepts are enhanced by a safe learning environment. Three characteristics of a safe learning environment seem to be: an attitude of acceptance by the teacher towards the students, the development of positive interpersonal relationships between students and between teacher and students, and a pleasant physical environment.

**Giving the Curriculum Personal Meaning for Students**

Combs (1981) emphasizes that it is possible to look at learning as being two-faceted: exposure to new information and experience, and the personal discovery of meaning. He suggests that educators have much experience with the first facet but limited experience with the second.

We are experts at giving people information. We have been doing it for years. It is the thing we know how to do best. Helping students discover the personal meaning of information is a very different matter and the source of most of our failures. (p. 448)
Beane, Lipka and Ludewig (1980) explain the importance of making the curriculum relevant to the students' concerns when they tell us,

The passive learner whose school activities consist of studying someone else's concerns, by their method, is hardly developing a personal sense of self as a learner. On the other hand, studying personally important problems and creating or constructing related projects offers a tremendous opportunity to develop a sense of self as an ongoing and capable learner. (p. 86)

This notion is further supported by Purkey (1970) who explains that whatever one is studying is significant, important, valuable or attractive in terms of its relationship to oneself. He goes on to say that "We evaluate the world and its meaning in terms of how we see ourselves. Many students do poorly in school simply because what the school is doing seems irrelevant to himself and his world" (p. 10).

The literature reviewed on giving the curriculum personal meaning for students has indicated that: learning can be viewed as being both the exposure to information and the personal discovery of meaning; helping students to discover the personal meaning of what is being taught develops in them a sense of self as an ongoing and capable learner; what one is studying is significant or not in terms of its relationship to the self.
Providing for Student Goal Setting and Self-Evaluation

In her argument for person-centered evaluation, Carrol Krause (1972) explains that "Evaluation is so deeply entwined with the teaching act that consideration of its effect upon learning and the development of self-concept must be given highest priority". She outlines the positive effects of self-evaluation on the self-concepts of students, and condemns many evaluative methods as non-person evaluation. "The basic difference between non-person evaluation and person-centered evaluation is that the former places emphasis on a product while the latter emphasizes the individual and his feelings about products" (p. 291).

Many educators agree that in order for students to feel a sense of self-direction and autonomy it is necessary that they have some opportunity to set educational goals and to evaluate their progress in attaining such goals. Purkey (1970) says, "When the student has a say in his own development and is given personal decisions to make, he develops faith in his own judgement" (p. 51). The opinion that students should be involved in the process of making decisions regarding their education is shared by Combs (1977) who explains that "Self-direction is learned from experience. What better, more meaningful experience could be provided than participation in the decision about one's own life and learning?" (p. 148).

It would appear that the goals a student sets for himself are quite distinct from socially espoused goals (Coopersmith, 1967).
James Leary (1975) says that, "Establishing commitment as a critical element for learning, with the consequent act of allowing the evaluation of progress to become more personalized, could be the key ingredient for making a difference in improving student achievement" (p. 252). If students have distinct goals in a particular subject area, and are allowed to work towards the fulfilment of these goals, it seems they will improve their achievement level, particularly if the students are involved in the evaluation of their progress.

"Self values are in jeopardy in any climate where freedom and choice are denied, in a situation where the individual rejects his own senses and substitutes the standards and expectations of others" (Moustakas, 1966, p. 4f). Wilma Longstreet (1975) is in agreement with this statement as she describes the negative effects on her feelings of autonomy of the traditional grading system, where the goals she met were not her own. One of the alternatives she describes is "contract grading" which "is based on the development of an agreement between the student and teacher regarding what the student will do for a given grade". She advocates "encouraging our students to develop their own criteria of study and their own modes of evaluation" (p. 246).

This brief examination of the literature on providing for student goal setting and self-evaluation has covered four main points: person-centered evaluation enhances self-awareness; involving students in decisions concerning their specific educational experiences
develops in them a sense of self-direction; students have personal goals in education, and allowing them to identify and work towards these goals could be a key area in improving student achievement; there can be a negative effect on student autonomy when student goals are superseded by someone else's.

Expecting Student Success

There have been several studies which examined the relationship between teacher expectations and student success. Brookover and Lezotte (1979), in a study of elementary schools identified by the Michigan Department of Education as showing either academic improvement or academic failure, found, among other features, that the teaching staffs of the improving schools tended to believe that all of their students could master the basic objectives and they held decidedly higher and apparently increasing expectations with regard to the educational accomplishments of their students. Rutter, Maughan, Mortimore, Ouston and Smith (1979) found that, when combined with praise and approval, high teacher expectations were positively related to student achievement.

In 1931, W.I. Thomas wrote, "If men define ... situations as real, they are real in their consequences" (p. 189). This theory has come to be known as the self-fulfilling prophecy. Palardy (1969) explains that this theory is based on two assumptions: "First that
the act of making a definition about a situation is also an act of making a prophecy about it. Second, that the act of making a prophecy about a situation is also an act of creating the conditions through which the prophecy is realized." (p. 370). This theory was successfully tested by Rosenthal and Jacobson (1968) and by Palardy (1969).

Does the expectation of success on the part of the teacher affect the student's self-concept? Purkey (1978) indicates that such teacher attitudes "will probably contribute significantly to the mental health of students" (p. 40). He cites Moustakas (1966) as having concluded that teachers' positive beliefs of students contribute to the development of the students' self-esteem. Teachers' expectations, encouragements, attitudes and evaluations influence students' perceptions of themselves as effective learners (Purkey, 1978).

A teacher's expectation of student success leads to: the setting up of conditions whereby the success prophecy will be fulfilled; enhancement of the student's self-esteem. As Purkey (1970) says, "A basic feeling by the teacher for the worth and dignity of students is vital in building self-concepts in them. No aspect of education is more important than the feeling on the part of the teacher that the individual student is important, valuable, and can learn in school" (p. 52).
Ensuring Student Success

"Perhaps the single most important step that teachers can take in the classroom is to provide an educational atmosphere of success rather than failure" (Purkey, 1970, p. 55). Combs and Snygg (1959) agree that people learn that they are able, not from failure but from success.

In her review of more than a dozen articles in 1961, Ruth Wylie made a tentative statement that it is likely that students' self-evaluations change after experimentally induced success or failure. Similarly, Beane et al. (1980) found that the experimental work of Bailiffe (1978) supported the general idea that "one success may lead to another" (p. 85).

In 1972, Ivan Quandt found that giving children successful experiences in reading leads to the children seeing themselves as "readers". This, according to Quandt, sets up a chain of events wherein the children attempt more difficult material, find more pleasure in reading, read more widely and become better readers which in turn further enhances their reading self-concepts. Previous to Quandt, Homze (1962) had described this relationship between successful reading experiences and the child's perception of himself as a reader. She emphasized the importance of breaking the vicious cycle of non-success for remedial reading students by providing them with success.

Harold Bessell (1968) suggests that teachers provide students
with challenges that are difficult enough to be interesting, but which the students will perceive as being almost certain to bring them success if they try. He elaborates, saying that success deeply reinforces the feeling in the student that he is a capable person at something. He describes this as a time-tested, proven formula for the acquisition of self-confidence.

Success in school is said to lead to further success. It has been suggested that success builds self-confidence and this may be a contributing factor to future success. According to Combs (1979), success is strengthening and sustaining. He advises, "If it is true that successful experiences are the best preparation for achieving further success, then schools must find ways of helping each student experience success in the course of his or her schooling" (p. 125).

Earlier, the condition of writing anxiety was discussed, and it was found to be linked to feelings of low writing self-concept. It was proposed that an efficacious writing program include certain self-concept enhancing strategies. Five of these strategies have been examined. The last strategy to be examined was that of ensuring success. The next part of the literature review examines the writing process -- the context for successful experiences in a writing course.
4. The Writing Process

To write at all under [certain] circumstances, you have to accept that the best way you can is good enough, though it will never be good enough, not even for yourself. What a business this writing is! What cartwheels it has us turning!

(Warnock, 1985, p. 289)

An examination of the writing process might begin by asking whether such a process exists. Stephen Krashen's (1984) answer to this question is resounding in its affirmation of the existence of the writing process, "Perhaps the most pervasive and most dangerous false belief some writers have is that there is no writing process, that experienced writers simply sit down at the typewriter, begin at the beginning, and write through to the end, with no planning, revision, or break in the linear flow" (p. 33). Vygotsky's (1962) analysis of the relationship between thought and word lends credence to the process argument, "The relation of thought to word is not a thing but a process, a continual movement back and forth from thought to word and from word to thought" (p. 125).

James Britton (1975) addresses the complexity of the process when he says, "The psychological processes in writing are not well understood ... It requires very little observation or introspection to reach the conclusion that these processes are very complex" (p. 19).

Flower and Hayes (1980) use a juggling metaphor to describe the nature of the composing process. They explain that rather than a series of discrete steps, it is the juggling of a number of
simultaneous constraints. Their major criticism of the linear, discrete-stages model of writing is that in this model "the task of writing is somehow separated from thinking, but is still unexplained" (p. 32).

Considering the complexity of the writing process, one may very well ask whether such a process can be taught. In fact, when Tom Waldrep (1985) invited over thirty writers to write about their personal processes of writing, he received the same number of diverse responses. What can be extrapolated from this information in order to develop a writing process model? Donald Murray (1968) claims to have "isolated and defined the steps followed by most effective writers -- businessmen and poets, scientists and journalists -- and then made his students experience the process of writing as followed by most professionals" (p. xi).

Thinking back to the points made by Flower and Hayes, the reader may recall their criticism of models which define the writing process as a "series of discrete steps"; now Murray is quoted as referring to "the steps" involved in the writing process. Does he see them as linear and discrete? In his words, "The writer understands that writing is a process, not a rigid procedure ... writing is a continuing state of discovery" (p. 7). For Murray, as for Flower and Hayes, writing is a dynamic process.

Odell (1980) says that "students do not write well because they are not taught to write" (p. 139). He goes on to say that "with some
effort, we can help students gain some control of the processes of discovery in writing and that instruction in those processes can improve the quality of students' writing" (p. 154). Murray (1968) attempts to assist students in the discovery processes with his model of instruction which focuses on what he identifies as the seven skills of the writer. He says, "This method does NOT train students to be professional writers but it does encourage students to teach themselves the lessons professional writers have taught themselves" (p. xi).

The writer's seven skills as proposed by Murray are as follows:

1. He discovers a subject.
2. He senses an audience.
3. He searches for specifics.
4. He creates a design.
5. He writes.
6. He develops a critical eye.
7. He rewrites.

Murray (1968) describes each of the skills in detail, in A Writer Teaches Writing looking at them first from the experienced writer's vantage point, and later in the book from the point of view of students being introduced to these skills. Following is a brief description of each of the skills:
1. He Discovers a Subject

Murray (1968) states that the writer is constantly searching for a subject. He raises the point that content must come before form, saying, "form is not an empty jug into which the writer pours meaning; form grows out of meaning" (p. 2). It is a constant process for the writer to focus this meaning, to perceive his subject clearly.

Murray (1968) says that the writer must be open like "a man with his skin off". He must be "in contact with life in an uncritical way" (p. 2).

An important point that Murray raises is that the writer, at the point of writing, is not so much looking for new ideas as he is trying to handle the ones he has. He is looking for patterns and relationships in his ideas. That is how he begins to focus.

Murray (1968) describes the way in which a writer focuses, moving from "a vague idea to a well-aimed thought" (p. 3). He says that,

The subject is composed when the writer has achieved a sense of completeness in his thinking, when he has been able to put a frame around the picture, fitting everything inside the frame which belongs there and ruthlessly discarding that which does not belong there. (p. 3)

2. He Senses an Audience

"The purpose of writing is not to arrange ink on paper, to provide a mirror for the author's thoughts, but to carry ideas and information from the mind of one person to the mind of another"
Murray explains that the author must have a true sense of his reader so that he can dialogue with him rather than talk up to him or down to him. He has to know what his reader knows, what he does not know, what he needs to know, and wants to know. He goes on to explain that many writers have a subconscious sense of their reader, but that if a writer does not have this unconscious sense of audience, then he is obliged to develop a conscious sense of audience.

How does a writer do this? Murray (1968) says that "the writer is on a search for himself. If he finds himself he will find an audience, because all of us have the same common core" (p. 4).

An important issue raised by Murray is that of the writer's remaining true to himself. In other words, he must write his truths for his audience, developing them and laying them out in terms that the reader will understand, yet he must not compromise those truths, he must retain his integrity.

Murray (1968) develops the notion of empathy, telling writers to get inside their reader's skin, to see the world as their reader sees it. He says that only then can writers present their truths in an effective tone. He explains that it is essential that "we shape what we have to say so that we will be understood" (pp. 4-5).
3. He Searches for Specifics

Murray (1968) explains that the writer, as much as possible, wants to show rather than tell. The writer wants the reader to draw his own conclusions rather than have them explicitly stated for him. The writer can achieve this, in part, by using specific details which might be: "the statistic, the quotation, the anecdote, the parable, the authoritative conclusion, which will document what the writer has to say" (p. 5).

Murray informs writers that the use of concrete detail gives their writing the ring of truth.

Where does a writer find these specifics? Murray (1968) advocates the use of books, newspapers, pamphlets, articles and all manner of written sources, as well as tape recordings, films, paintings, photographs, and video recordings; "they are whatever sources are appropriate to his subject" (p. 5).

When working with live sources he advises the writer to look for revealing details, such as style of dress, home environment, work pattern, and hobbies. "The writer wants the specific details which relate the subject to the reader" (p. 5).

Murray (1968) emphasizes that a good writer has an abundance of materials through which he searches, ruthlessly throwing out what is not needed. "The writer cannot build a good strong, sturdy piece of writing unless he has gathered an abundance of fine raw materials" (p. 6).
4. He Creates a Design

"The art of writing is no more spontaneous than the art of marriage" (Murray, 1968, p. 6). Murray says this to illustrate his belief that writing is hard work, requiring planning and constant monitoring.

The structure of a piece of writing is always there before the writing actually begins, Murray says. He explains that many writers make charts, such as a formal "Harvard" outline, while some have more informal designs, such as brainstorming or webbing. Other writers may even do the planning in their minds rather than on paper, but Murray (1968) insists that in one form or another "The published writer creates a design before he writes" (p. 6).

Murray (1968) emphasizes the importance of the lead in a piece. He says that "You either capture the reader in the first hundred words or you don't" (p. 7). It is in the lead that the limits of the subject are decided, that the direction of the piece is mapped, and the tone is established. In Murray's (1968) opinion

Before the lead is constructed anything is possible. After it is constructed, the length, the subject, the mood, the shape of the piece of writing is largely determined. It is the lead which gives the writer the control over his subject. (p. 7)

In creating a design, the writer expends a great amount of effort in writing strong leads.
This step, the fourth of seven, the central step, may be the most important one, for it is the job of the writer to bring order to disorder, to create a design of meaning which will bring form and content together in such a way that the writer will make the reader understand. (Murray, 1968, p. 8)

5. He Writes

Murray (1968) explains that, ironically, the more a writer writes, the more difficult writing becomes. For him, the major explanation of this is that writing is an act of commitment. "Before we write, our knowledge is our own, after we write we have revealed ourselves to other people" (p. 8).

Murray (1968) also states that "The more experienced the writer, the more critical is his eye" (p. 9). In other words, his standards become higher and higher. The more he knows about writing, the more effective his writing becomes, but the more difficult it is for him to write.

However, write he must. Once he has a clear sense of his subject, an understanding of his audience, and a pattern or design, he must begin to write. He must hold back from being critical until he has some kind of rough draft. He must write hard and fast.

It is only by writing that the writer actually discovers what he has to say. His ideas develop and expand as he commits them to paper. Murray (1968) says, "When [the writer] writes he discovers the holes in his argument, the logical steps that are passed over, the sentences that grow tangled upon themselves, the paragraphs which
collapse, the words which are inadequate” (p. 9). However, he must continue. He must complete the rough draft so that he will have something to work with. It is after this first draft is produced that the writer can apply his craft. Now he can begin to write.

6. He Develops a Critical Eye

During the writing, the writer has to put his critical brakes on, but once he has produced a manifestation of his thoughts, he must become a ruthless reader. Murray (1968) suggests that he must now ask, "What has he said? Does it make sense? Does it stand up? Is it said in terms the reader understands? Is it clear? Does it move easily from the beginning to the end? Does it work?" (p. 10). It is now that the work truly begins.

Murray (1968) explains that the subject development, sense of audience and design must all be critically evaluated. Sometimes, at this point, the writer will see the need to re-design the entire piece. "The writer is now deeply within the process of writing. He is changing and shaping and developing what he has to say." (p. 10)

7. He Rewrites

"Rewriting is what you do when you are a writer, for it is an essential part of the process of writing" (Murray, 1968, p. 11). Murray says that inexperienced writers see rewriting as a failure. They also believe that the experienced writer "can sit down and rip
off an essay or a report without rewriting (p. 11).

Murray says that the writer often rewrites by completing a new draft. As with the first draft, he pushes on until he has a finished product, paying little attention to detail, concentrating on what he wants to say and getting it in focus.

According to Murray (1968), the writer in rewriting looks first at the order of his paragraphs. Do they build "point upon point until [the reader] has reached the end of the piece of writing with the information in hand to convince him of its conclusion" (p. 11). Then the writer focuses in on each paragraph to make sure it adequately develops the idea it contains. He then looks at each sentence to check for clarity, then to phrases, sifting out cliches and jargon, and finally at the words, to see that they are used with precision.

This is the great circle of craft in which the writer is involved. He is searching for words and for meaning. He works back and forth, seeking a subject, an audience, raw materials, a design; he writes, rethinks, researches, redesigns, rewrites, searching for his meaning and for a way to communicate his meaning to other people. The professional writer rewrites and rewrites and rewrites. (p. 12)

Murray's (1968) model is neither linear nor prescriptive. As he says, "writing is basically a self-taught skill produced mainly by rewriting ... If students are not forced to involve themselves in actual, painful, total rewriting, then they are NOT writing." (pp. 222-223).
It is through this process of rewriting, using skills such as those identified by Murray that students can get to the heart of their writing. Moffett (1979) says that "the heart of writing beats deep within a subjective inner life". He explains that it is "neither audible or visible at the time the most important action is occurring". He states that it is this subjective inner life that "governs all of those choices that a composition course tries belatedly to straighten out" (p. 279).

According to prominent writing scholars, writing is a process. Murray has isolated seven skills used by successful writers in their composing process.

This review has determined that students suffering from writing anxiety have low writing self-concepts. Further to this, the review has cited research which indicates that there is a dynamic relationship between self-concept and achievement, and that enhancement of both self-concept and achievement should be attempted simultaneously. Five strategies for enhancing self-concept have been examined. The writing process, the context for achievement in a writing class, has also been examined, along with Murray's model for teaching this process. The last section of the literature review will examine literature on the integration of cognitive and affective domains.
5. Integration of Affective and Cognitive Domains

However important the thing you say, what's the good of it if not heard or, being heard not felt.
(Ashton-Warner, 1963, p. 16)

According to Brown (1971), the affective domain would include "How a child or adult feels about wanting to learn, how he feels as he learns, and what he feels after he has learned". He defines the cognitive domain as "What an individual learns and the intellectual process of learning ... unless what is learned is an attitude or value, which would be affective learning" (p. 4). Castillo (1974) explains that "The affective domain is the heart and soul of the learning experience, just as the cognitive domain is the thinking, intellectual part" (p. 30).

From a learner's point of view, it appears that the two domains cannot be separated. "The cold hard stubborn reality is that whenever one learns intellectually, there is an inseparable, accompanying emotional dimension" (Brown, 1974, p. 11). Brown says that the relationship between intellect and affect is indestructibly symbiotic. According to Weinstein and Fantini (1970) the two domains may be inseparable from a teaching perspective also. They point out that educators have begun to realize that how one teaches is closely linked to what one teaches.

Many educators agree that the affective domain is an important element in the learning process. Krathwohl, Bloom and Masia (1956)
say that it is in the affective domain that "the most influential controls are to be found". The affective domain "contains the forces that determine the nature of an individual's life and ultimately the life of an entire people" (p. 91). Denman (1978) says that "most of what goes on in any classroom is emotional or affective, rather than cognitive" and "this non-cognitive component of the classroom experience profoundly affects every student, either enhancing or inhibiting his growth and performance" (pp. 43-44).

It seems that many educators feel that cognitive and affective domains do co-exist in classrooms, whether they are both attended to consciously or not. Can teachers work at a planned integration of affect and cognition? Purkey (1970) states that "Several studies have shown that it is possible to develop a curriculum in which the expected academic learning takes place while positive self concepts are being built" (p. 43).

What effects can teachers expect from a program where affect and cognition are both attended to by the teacher? Mary Denman (1978) conducted a study wherein she worked on cognitive process skills as well as the following non-cognitive process skills in a writing program: those that reduce anxiety, promote affiliation, and provide opportunity for success. She found,

That non-cognitive processes are effective for teaching writing has been supported in the Study Skills Center, San Diego State University, by research, quantified, indicating that students instructed by this method
achieve as much as 30% mean gain in writing performance during the course of one semester. This figure compares with a mean of 14% ... for students instructed by other methods. (p. 42)

According to Denman's study, affective and cognitive domains can be attended to concurrently, that is they can be integrated, with positive results in a writing program.

The literature on the integration of cognitive and affective domains has shown: that the two seem to be inseparable from both teaching and learning perspectives; that the affective domain is an important element in any classroom; that curriculum integrating the two domains can be planned; and that the integration of these two domains in a writing class effects a significant positive change in students' writing.

Summary of Literature Review and Implications for the Writing Teacher

The literature review has examined the nature of writing, showing that it is integrally linked to abstract thinking, and that it is a way of enabling one to make generalizations about the nature of life. The review has examined the literature on writing anxiety indicating that those who suffer from this condition are likely to avoid writing, thus denying themselves the accompanying abstract thinking experiences. Other characteristics of people suffering from writing anxiety are: fear of evaluation, a lack of knowledge of composing skills, the production of poorer writing than their non-anxious peers,
and poor writing self-concepts.

Two of the above characteristics that a writing program could actively attend to are knowledge of composing skills and writing self-concept. The literature in these two areas has been reviewed. Firstly, five self-concept enhancing strategies prominent in the literature were examined, and then the writing process was reviewed. Donald Murray's (1968) seven skills of the writer were introduced as a model for enhancing students' composing processes. These two characteristics, composing skills and self-concept enhancement, are the central concerns of this study.

Writing is an effective way to develop one's thoughts beyond the stream of consciousness level, to heighten and refine one's thinking. People who suffer from writing anxiety avoid writing, and in so doing deny themselves an opportunity to engage in these thought processes. Most teachers of composition have recognized writing apprehensive students in their classes. What can writing teachers do for these students? The purpose of this study is to examine one answer to that question. The solution examined here is the integration of two areas, one cognitive and one affective. The cognitive area is composing skills and the affective area is self-concept enhancement.
CHAPTER 3

Procedure

Using a case study approach, this study set out to describe a method of teaching writing wherein composing skills were integrated with self-concept enhancing strategies. The study also described the effects of this method on one of the students in the class, particularly on her attitude towards her writing.

As is characteristic of case studies, the emphasis here is "on understanding why the individual does what he or she does and how behavior changes as the individual responds to the environment" (Ary, Jacobs & Razavieh, 1972). This particular case study examined the environment (a twelve-week writing class wherein seven composing skills were integrated with five self-concept enhancing strategies) and the effects of this environment on a student's perceptions of her writing and herself.

An objection commonly made to case studies is that the investigator may have certain pre-conceived notions on the subject and that the observations may be distorted towards the investigator's bias. Originally the data for this study were collected in journal form with no pre-conceived notion on the part of the investigator as to which, or whether any, self-concept enhancing strategies were used. It was after the journal was completed that the student analyzed the entries and saw the integration of the composing skills with the
self-concept enhancing strategies. It is hoped, therefore, that any
effect of preconceptions on the part of the investigator is minimal.

The class described in this study was a five credit course, a
writing class for graduate students in Education at Simon Fraser
University. The class met from 4:30 to 9:30 every Wednesday for
twelve weeks.

The following chapter includes the student's journal entries,
coded for the presence of composing skills and self-concept enhancing
strategies. The coding was done by the investigator, the professor
and another student from the class who read coded the journal
independently, coming together in June, 1986 to put coding marks only
where consensus had been reached.

The following composing skills, previously described in Chapter
2, are coded, with their corresponding numbers in the left margin.
The abbreviated description of each skill appears at the bottom of the
page.

1. Discovers subject (He discovers a subject.)
2. Senses audience (He senses an audience.)
3. Searches specifics (He searches for specifics.)
4. Creates design (He creates a design.)
5. Writes (He writes.)
6. Critical eye (He develops a critical eye.)
7. Rewrites (He rewrites.)
The following self-concept enhancing strategies, previously described in Chapter 2, are coded, with their corresponding letters in the right margin. The abbreviated description of each strategy appears at the bottom of each page.

A. Safe environment (Creating a safe learning environment).

B. Personal meaning (Giving the curriculum personal meaning for students).

C. Self-evaluation (Providing for student goal setting and self-evaluation).

D. Expecting success (Expecting student success.)

E. Ensuring success (Ensuring student success.)

After each weekly entry there is a summary statement about the student's perception of herself as a writer.

The coding system is meant to show which of the composing skills, and which of the self-concept enhancing strategies were attended to each week.

The coding marks were counted and tabulated. Tables were presented to provide a visual picture of the order in which the composing skills were formally presented, the incidence of composing skills in each class and the incidence of self-concept enhancing
strategies in each class.

Journal entries which related to fear of evaluation and writing self-concept were extrapolated from each weekly entry and analyzed to show where changes occurred in these conditions.
CHAPTER 4

The Student's Journal

Look sharply after your thoughts. They come unlooked for, like a new bird seen on your trees, and, if you turn to your usual task, disappear; and you shall never find that perception again; never, I say -- but perhaps years, ages, and I know not what events and worlds may lie between you and its return! (Ralph Waldo Emerson)

Keeping a journal does indeed capture a person's thoughts and feelings. Once captured these thoughts and feelings can be analyzed and explored.

The student in this case study kept a journal in order to have access to the depth of her experience in the writing course. She attempted to describe the totality of her environment from her frame of reference. She explored her feelings about the course and her feelings about her writing.

This chapter contains the student's journal entries, coded for the presence of composing skills and self-concept enhancing strategies.

The investigator's summary of her attitude towards writing follows each week's journal entries.
January 16, 1984

What a week it's been! Everyone at school has the January blahs. They seem to be shuffling around as if by someone else's will rather than their own. I just thought of something ... maybe I look just like them ... yes, on the surface maybe I do. But inside of me there's an explosion going on -- like one of those boiling mud pools -- new shapes and forms constantly surfacing.

Just a week ago I started my graduate writing course. I took with me a desperate need to write and a lifetime of suppression born out of red inked "dangling modifiers" and "split infinitives" so liberally given out by high school English teachers. I had stuffed my anxieties in my brief case with reams of expectant blank paper and my brand new copy of Murray's *A Writer Teaches Writing*. What surprised me when I unpacked it

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2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
all during that first class was that the contents of every other student's bag were the same as mine. Sure the anxieties were different shapes and colours, but they were there all right — along with the paper and the text. Imagine that, all those fears I had dwelt on were not unique after all.

We all stole furtive looks at each other, each of us wondering if we were sitting beside a brilliant writer. Uncertainty! Doubt! Fear! Isn't it amazing? We may be a group of graduate students, but we have the same doubts about our writing ability as we had in high school.

How did the instructor diffuse our nervousness? How did she make us feel a oneness with the group? Firstly, by being one of us. Right from the start she used words like "we", "us" and "our" rather than "I" versus "you" and "my" versus "your".

Then, in her gentle way, she got us started. The first task was a triadic encounter. Immediately, we were relieved of the pressure of trying to identify

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with a group that was impossibly large -- twenty students. Instead we were asked to work with two people whom we did not know (a good levelling factor!). A chance to tell about ourselves, to sense the kindred racing heartbeats of two other students, and so to feel accepted, to feel okay.

Imagine if the first task had been an individual one! Can you appreciate how terrifying it would have been to be frantically wrestling with your fear that everyone else knew exactly what they were doing while you were trying to locate that area of your brain that controls language? By working in a group of three we could laugh nervously, share our concerns and make real contact with each other. The nature of the task was sharing. While one person told about him/herself to another, the third person shared what he/she had picked up. It was a chance to learn about each other without the speaker being the one on the spot. Sometimes the third person would have picked up something so crazy that we would all dissolve in laughter. It was so

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gradual, so subtle -- the unclenching, the bending and
then the easy breathing.

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January 17, 1984

I remember when I was a little girl and I learned to ride a two-wheeler. I remember how I couldn't wait to get out of school to get on that bike and ride, ride, ride till mom called me in for supper. Well that's how it is now with writing. I'm writing in my head all the time. As I drive to school I write, at recess I write, at lunch, at supper, when people are talking to me. I'm possessed by it. It's like I have this movie going on in my head, and I'm the director so I can do what I want with it -- speed it up, slow it down, change the scenery. It's mine.

How did it happen? How in a little over a week, did this teacher make me feel I have something to say and a way to say it? I think I know? For once I feel that the writing assignment was made to fit me. We were told to write about an experience we had had with fear -- a real experience. Our own real experience.

At first I had five or six totally unrelated topics

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in my mind. As I tossed them around in my thoughts I found that some really didn't touch me deeply -- they sounded fearful enough, and may have sounded extremely frightening to someone else (like the time I missed my footing on a cliff and was saved from certain death by clutching a skinny sapling), but the fear had to be real to me. I knew it had to be about my father -- the essence of childhood fear, still intruding into my dreams even in adulthood. There was no escaping the fear or the fact that I must write about it. It was mine!

As we learned the writer's first skill, discovering a subject, we learned that we must make that subject our own.

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Summary of Student's Perceptions of Her Attitude towards Writing in Week One

The student expressed uncertainty, doubt, and fear when beginning the class. She seemed particularly anxious about having her writing evaluated against that of other students who "knew exactly what they were doing".

She stated that she enjoyed having the opportunity to write about personally meaningful subjects.
January 18, 1984

I am so tired that I am almost dropping, but I just have to write about tonight's class. Of course, the anxieties which had been allayed by the end of last week's class had returned with a vengeance. You know what it's like -- you go back out into the world to be buffeted around like some dry fragile autumn leaf blown to and fro, having no sense of control. So, here we were, needing to be convinced all over again that we could write, and that we had something worth writing about.

When we came into the classroom, we first of all noticed that the teacher had turned off the harsh fluorescent lights and had replaced them with wonderful old standard lamps that gave the classroom a home atmosphere. The smell of Mexican food wafted to our noses immediately registering pleasure as we remembered

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that each week a group of us would bring supper for the others. Sustenance! Having all just come from a day's teaching we needed both physical and emotional nourishment. It was like stepping out of the bitter winter into the glowing warmth of your home. As an undergraduate and now as a graduate student, how many courses have I taken? More than I can count. How many times have I (and countless others) staggered to night school, frazzled from the day's demands, only to be greeted by the vision of white-faced students staring straight ahead awaiting the inevitable agony of an evening of one-way communication? Not so here. The welcome mat is out. This is an invitation to learn.

The tables were arranged in a large circle with movable blackboards flanking the perimeter. On one board the instructor had written in bold print, "SHOW, DON'T TELL", and under it, "He told her casually that he loved her." She asked us to show this in one or two sentences and then, if we wanted, we could share our efforts by writing them on the blackboards. I'm sure

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we had all been finished for at least five minutes before one brave soul took up the chalk and inscribed his response. Before he was finished a woman went to another board and put hers up. I think almost all of us finally felt comfortable enough to share our work. So many wonderful examples of "show, don't tell." Wasn't that a brilliant way to show us that little trick of the writer's trade?

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We also talked about the second of the writer's seven skills, "sensing an audience". We must have a sense of who they are, what they know, what they want to know. We must spend some time getting into their skin. As Murray (1968) says, "The purpose of writing is not to arrange ink on paper, to provide a mirror for the author's thoughts, but to carry ideas and information from the mind of one person into the mind of another" (p. 3). How did this teacher have us discover this for ourselves? Well, I'll tell you.

We had to close our eyes and visualize something so terrifying that it froze our blood. We had to run it through our minds like a mini-movie. That was tough. There was silence in the room but for the soft buzz of everyone's projector whirring in his/her mind. I'm sure we all used up quite a bit of film getting to something that was really scary. She asked us to do this three times in all, and then we took our mini-

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films and shared them with a partner. By the time this partner had shown you her three "films" you had a pretty good feeling for what it took to scare her. You knew your audience! The next task? Write a scary story for your partner. Using our two new skills -- focusing and sensing our audience, while remembering to show, not tell, we set to work. Violet's feeling of academic inadequacy coupled with a preoccupation with insanity showed me what to write for her (Appendix A). My heart beat like a tom-tom as I went to share it with her. What if it didn't fit! What if she laughed? As I looked at her, I realized that she too was apprehensive. We'd be all right. I went ahead and A read it to her.

We finished off the evening by discussing -- very briefly -- evaluation. You know how it is -- students are always anxious to know how they'll be graded. The instructor gave us a copy of "The Contract Method" (Combs, 1976, Appendix B) and told us to read it over before next week. It feels so good to know that we

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will choose the direction we wish to travel in.

From her own experience as a writer, our teacher gave us a couple of tips. The first was to keep a notebook. No, not a journal! A notebook. Whenever we see something strange, hilarious, bizarre or otherwise memorable we should record it -- also flashes of brilliance, dreams, pieces of a philosophy, etc. A writer writes from abundance, so we'd better start collecting. The other suggestion was to keep all our writings in a folder, even the wonderful beginnings that never go anywhere, because if you keep them, someday they may go somewhere.

Our assignment for the week is to observe people, to note three behaviors and write them down. Also to record three conversations that we hear -- at the supermarket, on the bus, in the movies or whatever. That will get our notebook started.

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Summary of Student's Perceptions of Her Attitude towards Writing in Week Two

Again the student felt anxious at the beginning of the class.

She chose to share her "show don't tell" sentence with the rest of the class, but only after others had shared first. She was extremely anxious about sharing a story she had written for another student, but relaxed when she saw that the other student was anxious also.

She expressed her pleasure in being given the opportunity to write a personal achievement contract for the course.
Our teacher had mentioned to us on the first night that she would show us how to develop curriculum out of the students' work. It sounded like an interesting concept and we were all anxious to see it in practice. Well, tonight was the night.

The lighting was extremely subdued when we came in tonight. This set a quiet mood with the overhead projector and the screen lending a sense of expectancy. Instead of the usual laughter and chatter, people got ready and waited. Shades of former classes where the professor lectured to a mute audience by means of the overhead. She spoke softly to us as she flicked on the machine, "I'd like you to read this story." It was my fear story! (Appendix C) The instructor had phoned me yesterday to ask if I would allow her to use it (without my name on it) and I had agreed. Neverthe-

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less, it was still a shock. There was total silence as people read my little one-page story. I was glad of the darkness, hiding as it did my burning cheeks. Light returned, and what followed was a lively discussion about starting with action, focusing and choosing a subject that you know and care about. Because we had all done that assignment, everyone had input; everyone could relate it to what they had done. Oh what power I felt as they read my story. Some people had tears in their eyes when it was over. I had moved them! I had affected them. What a feeling. I'm beginning to feel the might of the pen.

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January 27, 1984

We were given a handout at the last class called, "Make it Messy to Make it Clear" (Appendix D). In it Lucy McCormick Calkins (1980) relates experiences of teaching writing to third graders. Many of their suggestions for writing were the very ones that evolved when our teacher used the fear story on the overhead. This teacher certainly is a master of having students learn by discovery.

Another exciting idea in the article involves taking key vocabulary. We must listen carefully for the key words and phrases in pre-writing conferences with our students in order to help them focus. Our teacher encouraged us to try this with a partner on our newest subject, "Grandfather". At first we thought of

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1 "I reach a hand into the mind of the child, bring out a handful of the stuff I find there, and use that as our first working material. Whether it is good or bad stuff, violent or placid stuff, coloured or dun. To effect an unbroken beginning. And in this dynamic material, within the familiarity and security of it, [the child] finds that words have intense meaning to him" (Sylvia Ashton-Warner, 1963, pp. 31-32).

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ten possible topics on this subject and then, with our partner asking key questions, we arrived at THE topic. B It worked for me. I'm exploding with memories, ideas, connections on my new topic.

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Having discussed the Contract Method in class I now have the onerous task of writing a contract. Onerous only because it involves digging deeper into my own soul. I am so thankful that I can choose the direction my energy will take in this course. For those of us who have never written a learning contract before it is another risk-taking exercise. What if I overestimate my ability and write goals that are ridiculously unachievable, or what if I choose the "A" route and the instructor thinks my goals are low-level and foolish? This is what we discussed during supper last class. Our teacher assured us that we are more in touch with our abilities and aims than she or anyone else is. She alleviated our anxieties by showing us some model contracts -- contracts that grad students had written for her last year. Isn't it a sad reflection of our educational system when it inhibits our autonomy to the point that we have more faith in other people's

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"shoulds" than we do in our own? Teachers like this particular one do all they can to reverse this process by helping us to identify our own needs and aspirations and by freeing us to go with them. Evaluating our own academic work is a new process for most of us. It's a little scary!

I really like Gibbons, Norman and Phillips' "Self-Directed Learning Contract" (1980) (Appendix E). It takes the theory on self-fulfillment and self-actualization and makes it workable. It makes me think of something one of my little pupils said. We were defining common objects and I asked, "What is a straw?" A little boy said "It's a hole with paper wrapped around it." The hole is always there, but without that paper wrapped around it, it certainly isn't much use. Gibbons et al. have given us the concrete framework to make use of the self-actualization theory.

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Summary of Student's Perceptions of Her Attitude towards Writing in Week Three

At first, the student had difficulty dealing with her story being put on the overhead projector; however, at the same time, she felt empowered by her ability to affect her readers.

She did not identify herself to the class as the author.

She worried about the content of her achievement contract; this worry centered on the instructor and on whether she would find the contract appropriate.
What an opener at last night's class. Our instructor handed out a paper with eighteen sentences, each one numbered. "Look these over," she said. "Each one is the first line of somebody's fear story. If you were taking a plane trip and you could only take three books, which three would they be judging by their first lines?" What a great way to apply Lucy McCormick Calkins' "start with action" advice (Appendix D). Yes, it seems, you really can use students' work to develop curriculum.

We went around the class telling which three we would choose and why. There was agreement -- all the popular ones started with action and carried you right into the here and now. When the curriculum comes right from the students' work, it is dealing with a need that exists right now, using a medium that the students are

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E. Ensuring success
excited about. Also, it promotes a sharing of interests and feelings. Doesn't that make more sense than using pre-packaged materials that someone wrote for (s)he knows not whom?

Many of the first lines which were not chosen showed that the writer had started writing at the pre-writing stage. Had you read on, you might have discovered a great story; we looked at a couple of examples of this. We could all see the impact the story would have had if we had skipped the preliminaries. This was a discovery for all of us. So often we want to tell the reader what the story is going to be about rather than starting right in with the story. We must trust our readers.

Our instructor talked to us about writing with clarity. "How can we judge this objectively?" someone asked. We were invited to turn to Chapter Twenty-two in Peter Elbow's book, *Writing With Power*. Here we found twenty-four criterion-based questions to help us do our own editing. Exacting, yes, but it puts us in

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<td>5. Writes</td>
<td>E. Ensuring success</td>
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<td>6. Critical eye</td>
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<td>7. Rewrites</td>
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charge.

Someone then asked, "Why don't you just give us the rules -- just give us a formula so that we can plug everything in and write?" I smiled to myself thinking "old habits die hard". Isn't that the way most of us were taught? Haven't we had rules and formulae handed to us so we wouldn't have to think for ourselves? Didn't I, in my first year of teaching try that? Our teacher referred us to another of our texts, Form and Substance by Rick Coe where we read about teaching the principle behind the rules (pp. xii - xv). He explains how limiting and even dangerous it can be to teach the rule without the underlying principle. When we know the principle we can make rules to fit the changing circumstances. We are empowered to make our own decisions according to our own perceptions.

After supper we listened to a tape by Art Combs. It talked to us about relevance. In essence he said

2This was an unreferenced tape which had been given to Dr. Mamchur.

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that the degree to which something is relevant is directly related to the degree of affect. If it is close to us emotionally, if we care about it, then it has personal meaning or relevance for us.

We can relate this to the instructor's use of students' work to develop curriculum. Our own writing has personal meaning for us. We have a genuine interest in it. We want to feel personal satisfaction in writing well about our own chosen topics. We can also relate this subject of relevance to our earlier discussion on principles versus rules. If we give people rules, then they may or may not find personal meaning in them, but if we teach them the principle, then they can relate it to who they are, and the resulting rule will certainly have personal meaning.

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February 3, 1984

Did I tell you that we shared our grandfather stories? Not with the whole class, but with the partner who had asked us the key questions. It was a very intimate experience because we had written the story for that person specifically -- they were our audience. It was such an emotional subject for many of us. My partner chose to write a poem. It was so poignant and haunting that I will carry with me all my life the vision of this lonely, old Maritime man.

For our next class we have to re-write the grandfather story for our teacher using Elbow's (1981) criterion-based questions (pp. 252-254). We also have a new topic -- an embarrassing or disappointing moment. For this one I must ask the key questions of myself. I feel good about the process now -- maybe I'll enlist the help of my family. Once again it has to be something we care about. "Take a risk," our instructor said. It should have those intimate

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details that only you know. It will be unique in that only you can write it, but it will touch a common chord in others so that they will all identify with it. What a challenge!

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Summary of Student’s Perceptions of Her Attitude towards Writing in Week Four

When the student talks about sharing grandfather stories with a partner, she focuses on the content of her partner’s work and how it moved her. There is no mention of the anxiety of sharing mentioned previously.

She states that she feels secure in the process of discovering a subject.
Tonight we began with a story told by our teacher. We sat around and listened like kids at a campfire. There was a moment in the story where no one was even breathing -- a point where each one of us was totally immersed. How did she cast this spell? Quite simply by the use of a well-described, specific detail.

After we had discussed the story and the use of specific detail, we divided into small groups of four or five where each person was to tell a story. We were to ask ourselves at which point does the story come alive? At which point does the audience really listen? The topic was "A Learning Experience I'll Never Forget." We each took a turn to be storyteller. The last person in our group was a quiet man. He told about his fear of starting Grade One -- his fear of the teacher asking him a question. He described his first

1. Discovers subject A. Safe environment
2. Senses audience B. Personal meaning
3. Searches specifics C. Self-evaluation
4. Creates design D. Expecting success
5. Writes E. Ensuring success
6. Critical eye
7. Rewrites
day of school, of how the teacher came closer and closer to his desk. His heart was pounding. She asked him when his birthday was. He told how all eyes were upon him. He said that he was speechless. The only sound in the room had been that of his "peeing" on the hardwood floor. What a story! We were spellbound. It's the wonderful use of detail that gives the story authenticity.

All of this was to have us discover for ourselves the third of the writer's seven skills, "He searches for specifics" (Murray, 1968). We look for that specific detail that makes it uniquely ours, but which serves to illustrate a universal condition, something with which we can all identify.

1. Discovers subject
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February 9, 1984

It's difficult for me to explain how I feel. I want to say "more real". I feel more real than I have since I was a teenager. Remember what it was like then? You felt like an open wound. Throbbing. Everything burning hot or freezing cold. There was no comfort zone, no protection from life. It came at you with a vengeance. Still numb from one shock when the next one came. That's how I feel again. As if the shiny, pink, tender inside of me is now on the outside. I am aware of everything -- the good, the bad and the ugly.

I guess it's a combination of keeping my writer's journal where I capture all the outside forces that have an impact on me and my writing which necessitates my taking incredible risks by revealing, not only to the world but to myself, my basic values, feelings and beliefs. Isn't that what comes out when I write? Isn't that what makes me re-write and re-write? I

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finally recognize the essence of the feeling that I'm writing about -- the core that makes it mine alone and then I do what our Instructor says is "making it more real". Isn't that strange! I add details that may not necessarily be true, but which will transport my readers to the heart of my feeling. It's when I know that I have done that successfully that I feel totally exposed, completely vulnerable. Painful, yes, but so exhilarating because I am no longer alone. I know that I have identified with the rest of humankind.

Our teacher is right when she calls it an organic experience. She makes it so. Forcing us to reach inside for our key vocabulary (our gut-level feelings) enables us to get out of the cocoon and fly.

1. Discovers subject
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February 10, 1984

Would you believe we have had to write that grandfather story again! This will be the third time! I groaned when I heard it, but the audience this time is our grandfather. Once I sat down to write it for him I was really glad that I had taken the teacher's advice on keeping everything in a folder. I was able to go back to my earlier drafts and re-write from there, which was much easier. It was closer to the original uncarved wood. Once I had whittled it into a shape for my partner and for the teacher it was difficult to make anything else out of it. By going back to the original I could make a wonderful new shape which was quite different from the other two. I really enjoyed writing it for him. I hope he enjoyed reading it.

1. Discovers subject
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E. Ensuring success
We had a brief introduction to personality type in our last class. Our teacher talked to us about the Myers-Brigg Type Indicator based on the work of Carl Jung. We talked about interface preferences -- whether we were judging or perceiving types and how this would affect our writing process. Perceiving types, such as I, change our minds a lot, like flexibility and put off setting deadlines. Perhaps this is why I do so much of the pre-writing in my mind rather than on paper -- more room to move! Judging types like structure and order, working well within specific time frames -- they work first and then play.

Now that we understand this particular aspect of ourselves, we are to spend some time this week analyzing our own patterns of writing. How are we managing our time? How much time is spent on pre-writing? Do we like to listen to music as we write -- do we like to lie on the floor -- write on yellow paper

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
use a freshly sharpened pencil? We are to get in touch with our preferences. Anything to avoid writer's block!

By helping us to develop an understanding and acceptance of our individual differences, by helping us to overcome forces which prevent us from writing, by allowing us to choose topics that are truly our own, as well as teaching us these specific writing skills, this teacher is making sure we'll all meet with some success. What a good feeling!

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
Summary of Student's Perceptions of Her Attitude towards Writing in Week Five

The student expresses a feeling of being made open to the world through her writing.

She explains that she is more in touch with her values, feelings and beliefs, now that she is writing.

She feels that her writing puts her in touch with universal emotions, and that she tries to share these with her readers. This seems to be a painful, yet freeing, experience for her.
We read such a wonderful story at the beginning of last night's class (Appendix F). When we arrived, the overhead projector was set up again and this time we were almost licking our lips in anticipation. Our eagerness was rewarded. What a story! Such high risk taking! The student had revealed an extremely personal embarrassing moment. She had taken our hands and lead us there so quietly. It drew us to her like a magnet. The exquisite detail of her embarrassment -- her unique experience -- enabled the class to become one. We could all identify with her frailty -- her humanity. What a magic experience.

My story was shared, too (Appendix G). This time I was hardly nervous at all. I had written about a disappointment -- not a tangible disappointment, but a subtle one. You know what it's like when you think you...
are in complete harmony with someone you love. You think you're sharing the same thought waves and then wham! They say something which makes you realize you're all alone. I think it was a feeling that everyone had known at some time and my story seemed to show this disappointment in a way that enabled them to experience it again. It is such a joy to feel the magnetic pull that occurs when we all read these stories together. I suppose it's like watching a play or a movie together, but this is so personal because the subject is us -- our class. Putting students' work on the overhead is a great technique. There is no rustling of paper to distract you, and you are all focusing on the same copy -- together. It seems to collect all the energy in the room and direct it to the story.

The next piece we looked at was a student's grandfather story (Appendix H). It was so beautifully visual that even now, as I write, I can see it perfectly. She had taken a moment in time, and using

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
her pen like the photographer uses his camera she had captured it. The instructor asked the writer if she would like to identify herself. As soon as she raised her hand, there was a barrage of questions, one of the first being, "How many times did you re-write it?" She told us she had written the story six times. Why? What was she searching for? She explained that she had had the story with all its details in her head, but it was the design she was struggling with. Our teacher smiled in recognition. She had lead us, via this student's expert design, to the next of the writer's seven skills: "He creates a design" (Murray, 1968).

We had a short lecture on the importance of design. Our teacher emphasized what the writer of the grandfather story had shown us: that form grows out of content. You must have the subject clearly in your mind first and then the form evolves as a vehicle to contain that subject.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
February 17, 1984

I've been working on my villanelle. As we continued to talk about design at our last class the instructor distributed copies of two poems -- a villanelle and a sestina. We broke up into groups to see if we could discover from these two examples what the rules were for each. Amid great effort and brainstorming we arrived at consensus. Once we had compared our discovered rules with the teacher's hand-out on the villanelle and the sestina she asked us to choose one form or the other and write a poem.

At the beginning of this course, I am sure that most of us would not have believed that we could take such a structured poetic form and actually enjoy writing with it. How did we get to the point of believing in ourselves enough that we developed this "can do" attitude? When someone believes you are able and always conveys this belief to you, you begin to believe it yourself.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
I've done it! I've written my villanelle, and I am so pleased with it. At first I searched for my subject; I asked myself key questions and found that I wanted to write about the contrasts of young and middle-aged women. I wanted to show how, when we are at our most beautiful outside, we are undeveloped inside, and as we become inwardly more beautiful, our outer beauty fades. I searched and searched for a metaphor, finally choosing Spring and Autumn as my characters (Appendix I).

Through the process of writing this, I am more acutely aware of who I am and how I feel about who I am. The writing process is also a growing process.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
Summary of Student's Perceptions of Her Attitude towards Her Writing in Week Six

Another of the student's stories was shared with the class on the overhead projector; she makes no mention of anxiety.

She addresses the content of her story, and seems confident that she had reached her audience.

She talks about writing a villanelle, and describes it as an enjoyable experience, one that she cannot imagine having enjoyed at the beginning of this course.

The student expresses the feeling that the writing process is, for her, a growing experience.
Week Seven Journal Entries

February 23, 1984

Last night we tackled a heavy topic -- "Integrity". It all began when our teacher asked us how we had enjoyed re-writing the grandfather stories for our grandfathers. One student replied that although it didn't read well, this story was the "true" version; that the other accounts of an incident in his relationship with his grandfather had been embellished for the audience. He felt the audience's reaction had been uppermost in his mind rather than his perception of the actual truth. Other students agreed that they were having some difficulty within their personal value system when they purposely wrote for a particular audience. Where does one draw the line when it comes to integrity?

The discussion grew like a tropical garden, fast exhibiting new shapes and colours. The seeds had been

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
there forever, but the outgrowths were seeing the light for the first time.

After the discussion had run its course, the instructor re-introduced the subject of personality type. It seemed to be a good time to bring us back to this, because many of us had come to the conclusion that thoughts or feelings about integrity might depend somewhat on personality attributes. Using the Instant Insight Inventory (Mamchur, 1984) (Appendix J) we discovered for ourselves our basic personality type, and then our instructor explained to us Isabel Myer's (1962) work on Carl Jung's personality theory and what the implications of this are in understanding ourselves. We had a new insight into self-understanding and self-appreciation. We were so excited, and naturally we were searching for others who were similar types.

Our supper break was punctuated with many noisy outbursts as students recounted to each other incidents which had frustrated and even infuriated them, and

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
which they now understand to be manifestations of their underdeveloped or shadow functions. The discussions on integrity took on new meaning when they were shared with people of similar type.

February 24, 1984

After supper we had the opportunity to listen to each other's poems, sestinas and villanelles, and to ask each other questions. Our teacher posed the question "Did the rigid form inhibit the meaning?" We were to tell the group the story behind the poem and then read the poem to discover what effect the form had had on the original thought.

A young woman told us how she had been looking out the window of her car travelling through Skid Road. She, immaculately groomed, had seen a native Indian woman, grubby and fat, with a debauched and skinny sailor, weaving their drunken way down the street. She thought how lucky she was to be clean and wholesome and

1. Discovers subject  A. Safe environment
2. Senses audience  B. Personal meaning
3. Searches specifics  C. Self-evaluation
4. Creates design  D. Expecting success
5. Writes  E. Ensuring success
6. Critical eye
7. Rewrites
quite perfect. She decided to write about this through the sestina whose form forces you to repeat the same thought in many different ways. (Appendix K) Through this repetitive process, she came to an awareness of her own hypocrisy -- professing to be open and accepting, yet looking down on those who did not measure up. We were all moved by her beautiful poem, B and she was so moved by the experience that she has decided to explore the people of Skid Road by means of photographs and poems.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
February 25, 1984

I almost forgot to mention the next of the writer's skills. Now that we have learned to: discover a subject, sense our audience, search for specifics and create a design, we are ready to put all these skills together and write - The fifth of the writer's seven skills, "He writes", (Murray, 1968). Our topic? A dialogue. Using our newfound knowledge of personality type we are to look for a person whose physical appearance has some appeal or fascination, and we are to impose the characteristics of our own personality on that physical being. We are trying to become that person during the week. We should practise walking like they do, eating like they do, moving like they do, even brushing our teeth like they do. Then we develop a dialogue between them and another person showing at least one aspect of their personality.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
Summary of Student's Perceptions of Her Attitude towards Her Writing in Week Seven

The student enjoyed learning about psychological type, as it gave her "a new insight into self-understanding and self-appreciation".

She spoke of sharing her villanelle without mentioning anxiety or apprehension.

There is a feeling of confidence in her interpretation of the homework task.
Week Eight Journal Entries

March 1, 1984

I can hardly believe the change in me since I began this course just seven weeks ago. I have just read over everything I have recorded here since the course started to try and analyze what has happened to me so far. I can see that I have grown in two ways: firstly, I have begun to think of myself as a writer, and secondly, I have more confidence in myself as a person. I guess one could ask, "On what evidence does she base these lofty claims?" Well, let me try to explain. When I first began the course, I looked around me at other people to see what they were writing and how they were writing. I judged everything I wrote against everyone else's writing -- as I had done all my life. Sometimes I wrote better than others and sometimes not as well, but always different. That is what this teacher has helped me to appreciate -- to under-

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
stand -- to believe; that everyone is unique in the specifics of their experience, and yet we all share the same frailties -- the same human condition. Where has this understanding taken me so far? To an awareness of my own value as a writer and as a human being. What I see happening is an internalization of the locus of control. Last week, I handed in my villanelle and I looked neither to the left nor to the right. It was mine. I liked it. And when we spent the second part of the evening sharing our poems, I felt happy to share a part of me with this group of people.

I am beginning to feel so much stronger about myself as a writer.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
March 2, 1984

As part of our contract with our instructor, we agreed that in order to get an "A", if that was the route we chose, we would develop a Wildcard Project. This was something to be designed and created by us. I have contracted to write a publishable piece for an educational journal.

The student who wrote the beautiful metaphoric grandfather story (Appendix H) had asked the instructor if she could teach the class to understand the importance of the metaphor in writing. Before the class, the student had had several meetings with the instructor to discuss what it was that she wanted to teach and how she wanted to go about it. She told me that her mini-lesson had to fit in with the instructor's "big plan" for the course. She said they had talked a lot about teaching methods that would challenge yet not threaten. The teacher had emphasized to her the importance of making the content relevant to

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
the students' needs and to their lives. They had also spent time talking about ways to set an inviting tone. The result was a superbly crafted combination of fun and challenge. We loved it.

She started by asking us to think of a metaphor to describe schools. She gave us some ideas, such as, "The school is a forest", and "The school is a prison". Because we are all teachers, this was a great way for us to begin to deal with the use of the metaphor. (It's certainly a subject we are all very familiar with.) After we had written our metaphors, we were to read them to the class and explain our reasons for choosing that particular metaphor. A risk-taking experience for some (having to read them out, too), but we all participated because she made it so comfortable and so light. As we shared our answers, our minds were gently opened to the creative impact of the metaphor.

On this journey to the heart of the metaphor, we

3The teaching done by the student has not been coded.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
watched a film, we learned to write a metaphor poem and we listened to excerpts from the literature on creativity and its use of the metaphor. But when did it become personal? When did it touch each one of us in a sensitive place? When did we discover the personal meaning of this information? It was the moment she gave us the task of drawing a picture of what our writing is to us. The tools? Crisp white poster paper and a bevy of beautiful coloured pens. This was to be our own personal metaphor. Draw it and then write about it. What is your writing like? What would you like it to be? Mine was a bottle of wine, the cork still in, with corkscrew attached -- glasses waiting to be filled. I wrote: "My writing is like a bottle of wine that I want to share, but it isn't always easy, or even possible, to get the cork out." "I'd like it to be delicious, freely-flowing champagne."

There were many interesting metaphors, but one that stood out. It was a breakthrough moment for a student

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
who had remained detached up to this point -- always the joker though never really letting himself be known. At first he made a joke when asked what his metaphor was, but when our teacher interjected and said, "That was very funny, but could you tell us what it's really like?", he said, "My writing is ugh" (and he gestured with his hands to his throat) "and I would like it to be mmm", and he folded his hands in a relaxed position. Our journey was complete. We had reached the heart of the metaphor.

After a late supper our instructor picked up the theme of the metaphor where the student had left off. She asked us to think of a concrete thing, person, place or event from our past that had special meaning for us. I chose "thunder". Then we had to make this noun do something, e.g. "Thunder roars". Next we had to say what our important thing was like, e.g. "Thunder roars like a giant who shatters the dreams of the timid". The next step was to break it into poetic sections and then remove "like" to make it into a

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
metaphor, e.g. Thunder

A roaring giant

Shattering the dreams of the timid.

We each did two of these then chose our favourite to read to the class.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
Summary of Student's Perceptions of Her Attitude towards Writing in Week Eight

The student explicitly states that she no longer feels the need to judge her work against that of other students. She speaks of the internalizing of the locus of control. Her fear of evaluation is dissipating.
Week Nine Journal Entries

March 8, 1984

Tonight we read out the dialogues that we had developed on someone whose personality was similar to ours. They were marvellous. The characteristics of the writers were quite easily recognizable, even though in most cases the situations were such that we never could have known them except in the skin of this character we were assuming. The instructor had us sit in a circle and those who wished it could read their dialogue to the group. I don't think there was anyone who didn't share, although many deliberately hung back to the end.

The characters were almost always believable. Because we now have real information about personality type, we can keep our characters consistent. We have a pattern against which we can hold our character. For example, no longer will a reflective type blurt

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
something out, or an intuitive type nibble his apple savouring every tiny particle. So often, as teachers, we read our students' stories, and notice that the characters do or say something that just doesn't seem to fit. They are not consistent to their personality type because the author was not sure of the pattern. Of course, understanding psychological type differences is not going to prevent us from ever making such a mistake, but at least we now have some solid factual information from which to build the make-up of our characters.

Once we had finished our sharing, and while we were still tuned in to the subject of personality type, the teacher divided us into groups according to our personality type. The object was to examine our writing problems to see if there were problems common to particular groups.

There was a definite clustering of problems common to each group. My group, which was made up of extroverted, intuitive perceptsives found that as well

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
as procrastinating until deadlines were imminent, we all did most of our pre-writing in our heads. We liked to talk to someone about our work before, during and after the process, and we have all used writing as therapy.

I was just thinking that this type of activity exemplifies the process of this writing class; it has the dual purpose of developing students' writing while developing their self-acceptance. I am seeing more and more how these two processes are linked.

Just before supper, our teacher suggested that as the dialogues and discussion on personality type had helped us all to know and understand each other better, we were to team up with someone about whom we would like to do a character sketch. Strange as it may seem, I teamed with a woman who is the same type as myself. I think we both had an urge to discover whether these characteristics are indeed consistent across various socioeconomic and cultural groups.

Immediately after supper, our teacher gave us a

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
list of questions (to stimulate discussion) which we were to work on with our partners. This structured interview became a life raft where the two us were thrown together while hurtling along this river of information ... so intense. No chance to look around. Concentrate! Get ready for the next unexpected encounter. You know how it is when you have gone through a traumatic event with someone -- being stuck in an elevator together or waiting for an exam to start. You dispense with the small talk and get straight to the core. Well, that's how this was.

By the end of the evening, we were pretty tired, let me tell you. Our assignments for next week were written on the board: begin the character sketch, write out a thesis proposal using the teacher's hand-out as a guide (Appendix L), and review three articles on the subject "Evaluation in English".

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
Summary of Student's Perceptions of Her Attitude towards Writing in Week Nine

Now, when the student speaks of sharing each other's writing, she does so quite matter-of-factly. There is no hint of apprehension. The focus is always on the content.

She speaks of this writing class as one which develops "students' writing while developing their self-acceptance".
"He Develops a Critical Eye" is the sixth of the writer's seven skills (Murray, 1968). Opportunity to develop this skill certainly presented itself last night. As I told you, one of our assignments was to develop a thesis proposal. Well, we examined them, analyzed them, clarified them, dissected them until they were as sound as so many brass bells.

We divided into three small groups, each having a facilitator. Apart from the fact that it would have taken forever to accomplish the task of analyzing everyone's proposal if we had worked as one large group, it would have been less intimate, and more difficult to build up an accepting atmosphere.

A portable blackboard was the focal point of each group with the group members gathered around it. Our facilitator asked if anyone would volunteer to be first

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
to write his/her proposal on the blackboard. A man in our group who seemed to know exactly what he wanted to pursue was anxious to put his up. The instructor came around to each group to help us get started. Many of the questions that she asked were similar to those suggested by Murray in "He Develops a Critical Eye". "What has he said? Does it make sense? Does it stand up? Is it said in terms the reader understands? Is it clear? Does it move easily from the beginning to the end? Does it work?" (Murray, 1968, p. 10).

Before long the discussion was lively and interesting. Actually, the interest was a burning one. Many students had gone to the teacher requesting help with their thesis proposals. The proposal encapsulates the essence of the thesis, so once that is developed soundly, the organization is well under way. The energy emitted during this class could have powered a rocket to the moon. Questions were constant. Ideas were never-ending. The curriculum matched our needs exactly.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
As we continued to discuss the proposals and ask questions about them, we realized that we could relate this particular process to the whole writing process. This became evident through such statements as, "But you haven't discovered your subject yet," or "Do you think you really have a sense of your audience here?"

I am sure that each of us left the class clutching a proposal that seemed to us as clear and tough and valuable as the Hope Diamond.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
Another important part of writing a thesis is the literature review. True to her style of having us learn by discovery, our teacher answered requests for help in this area by having us work in groups to do an actual literature review. The subject? "Evaluation in English." Yes, the articles that we reviewed for homework. Using, yet again, the portable blackboard, we went around the class giving a few words to categorize our favourite article. After recording these we grouped them into four major subject areas.

Portable blackboards in tow, we assembled into groups according to our article topics. Within the group we decided upon our focus and our audience before creating a design which would transport our audience from a general understanding of our subject to the very specific point of view that was ours. This task of reviewing the literature, which students often find to be overwhelming had now been organized into a

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
structured format which was being tested by all of us in a positive atmosphere where success was almost certain. We worked and argued and wrote. And we did it! Yes, in an hour and a half five of us worked together to do a mini literature review. Wow! All in one night we have conquered two of the graduate students' greatest obstacles. We have gained competence and confidence in doing a thesis proposal and a review of the literature.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
Summary of Student's Perceptions of Her Attitude towards Writing in Week Ten

The student expressed confidence in "conquering" the processes of writing a thesis proposal and doing a literature review.
Week Eleven Journal Entries

March 22, 1984

We handed in our completed character sketches last night, and by next week they will have been made up into booklets. Yes, next week is our last class. I’m sure I don’t need to tell you that I don’t feel the light-heartedness commonly associated with the end of a course. The feeling I have can probably be best described by thinking back to when you first left home. I remember so clearly. I was seventeen and going off to College. As the train pulled out and I waved goodbye to my mother the sadness I felt immobilized me. I stood at the window, looking out at the world whipping by with eyes that saw nothing, and yet, at the same time I was conscious of the awakening of a new feeling within me. I was prepared for this new life, and I sensed it. Here I am again, boarding another train, and once again I feel well-prepared.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
The last of the writers' seven skills? "He rewrites" (Murray, 1968). Our teacher used one of Murray's ideas to help us learn the importance and the impact of re-writing. We had to choose a paragraph that we really liked from one of our previous pieces, and we had to re-write it again, and again, and AGAIN. How did we measure the value of this? The teacher came around and looked at our work asking several people if they would share their results. On two chalkboards she had them write the before and after versions so we could see the development. As we discussed the pieces, the students told us how they got from point A to point B.

Whereas in the above exercise we re-wrote the same paragraph over and over, for the next assignment on re-writing we were to find a new idea in the same piece. We were to reach into the story, take up a piece that we liked and examine it in greater detail.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
It was like using a telephoto lens to catch a closer look of that enticing detail. In working on this final skill we were brought full circle to the writer's first skill, "He Discovers a Subject."

It seems the writing process is interactive rather than linear. For example, in every piece we write, we discover a subject many times over, becoming more clearly focused each time. Each time this happens, we try this new focus out on our imagined audience. And so, each of the skills is re-called many times for each piece of writing.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
Summary of Student's Perceptions of Her Attitude towards Writing in Week Eleven

The student speaks of feeling "well-prepared" as the end of the course approaches.

She has a sense of the components of the writing process being interactive.

It seems that she has internalized this process.
March 29, 1984

Tonight's class was a celebration which is the final stage of the Self-Directed Learning Contract (Gibbons et al., 1980) (Appendix E). We handed in our completed portfolios and made appointments to meet with the instructor to discuss our final grade. We celebrated our achievement by sharing our character sketches, first with our partners, and then we read them all. Several of us told of problems we had encountered and how we overcame them.

We each had the opportunity to tell the group what the course meant to us. Following are those that I managed to record.

- I learned, to my great surprise, that I can write.
- I learned to have a little more courage in sharing -- giving feedback and getting it.

1. Discovers subject  A. Safe environment
2. Senses audience  B. Personal meaning
3. Searches specifics  C. Self-evaluation
4. Creates design  D. Expecting success
5. Writes  E. Ensuring success
6. Critical eye
7. Rewrites
A lot the fears I had, I no longer need to have. The mistakes I made - others make. I feel more like everyone else.

Writing is an organic process. You have to go to it step by step. There's a natural discipline built into the process.

I believed that writers were born - gifted. Now I realize it's hard work and a willingness to disclose with honesty.

The key to quality and commitment is the first of Murray's seven skills, discovering the subject.

Learning how to play with Creative Writing has been an adventure. I now use the skills I learned to teach Creative Writing.

Writing is hard work rather than divine inspiration. I now realize that when you teach writing you must ignore trite patterns and teach skills instead.

I have learned valuable things about myself - about teaching. I have learned a structured approach to writing as a process. To hold the idea of writing as a

1. Discovers subject
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5. Writes
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A. Safe environment
B. Personal meaning
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D. Expecting success
E. Ensuring success
very valuable exercise.
- I learned many of my writing products included the pre-writing stage before I took this course. It was so safe here.
- I learned about the process that the people in the group go through in writing, and in living.
- I learned the importance of entry in a piece of writing. It helped me as a reader. I now see the imagery when I read.
- I learned to appreciate the link between what you feel as a person and the way you teach. I enjoyed learning about my personality style and why I do what I do.
- I learned to accept and recognize strengths and weaknesses in my own writing.

Interesting input isn't it? It re-iterates many of the thoughts I have had.

After our sharing, we all hopped into cars and went to a Japanese restaurant. This was the final celebra-

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
tion of our work and our growth, and also, I guess, of our having become a strongly united, supportive group. A

We had a great time. Good friends, good food and good conversation! There was lots of talk about where people were going from here with their writing. Articles, theses, short stories, poems, even novels!

The fare was as exciting and varied as the Japanese menu.

There were tears as we said our good-byes. We certainly have come to know each other intimately through the sharing of our thoughts, our beliefs and even our fantasies in the past twelve weeks. What an experience it has been!

An important final component of this course is that each of us gets to meet with the instructor individually to discuss the fulfillment of our contracts and our final grade. I feel excited at the prospect. I'm amazed at that! I don't feel nervous or apprehensive. I feel excited about sharing MY work.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
March 30, 1984

I had my interview today and it felt really good. I went over what MY goals for the course had been and explained my portfolio in relation to these goals. The grade was not the focal point of the interview. The focus was my growth as a writer and my belief in myself. I can honestly say that I now feel like a writer.

1. Discovers subject
2. Senses audience
3. Searches specifics
4. Creates design
5. Writes
6. Critical eye
7. Rewrites

A. Safe environment
B. Personal meaning
C. Self-evaluation
D. Expecting success
E. Ensuring success
April, 1985

As I look back on this past year, a year with my newfound knowledge of writing process and the accompanying good feeling about my writing, I feel that I have continued to grow as a writer. I had an article published this year in the "B.C. Teacher". What is most surprising to me about that is that I just wrote the article and sent it away. I didn't hesitate, I didn't have the old feeling that I would have to make it fit someone else's criteria for acceptability. I just sent it away. I simply cannot imagine my having had the nerve to do that before I took the writing course.

I was reading Writers on Writing the other day, and I found a quote that tells how I feel about writing now. "But finally writing is fun, the game the mind plays to celebrate itself -- it is, you are, but also I AM." (Lloyd-Jones, 1985, p. 163).
Summary of Student Perceptions of Her Attitude towards Writing in Week Twelve and Beyond

The student felt positively about the evaluation process, where she and the professor talked about her work. There were no apparent signs of anxiety.

The student feels that the course has made a difference to her.

She has the feeling that she has continued to grow as a writer in the year since she finished the course.

Having an article published has reinforced the feeling that both her writing ability and her writing self-concept have improved.
The success of a course in writing process depends largely upon two things: first, the teacher's ability to trust that students have within them the stuff of good writing and second, the teacher's ability to teach specific writing and group processing skills in a manner which honours the dignity and integrity of each class member, including the teacher.
(Mamchur, 1986)

Findings, Conclusions, Implications

It was the intention of this study to describe a teacher's use of self-concept enhancing strategies with composing skills in a writing course, and to analyze what effect this integrated teaching method had on one of the students in the class. This study was descriptive rather than experimental; no statistical hypothesis was tested. The study utilized, instead, a case study approach. Research methodology such as this is useful in gathering and interpreting data in a single case, but it is important to note that the data are not seen to be generalizable without further study.

This chapter presents the findings, conclusions and the implications of the study.
1. Findings

The findings have been presented in two sections. The first section focuses on those findings which relate to the integration of the seven composing skills with the five self-concept enhancing strategies. The second section focuses on findings which relate to the student's perceptions of changes that occurred in her attitude towards her writing during the course.

Findings Related to The Integration of Composing Skills with Self-concept Enhancing Strategies

Composing Skills: Table 1 shows that the seven skills of the writer were formally presented in the sequential order of Murray's model. Formal presentation refers to the teacher's specific reference to the skill. The journal shows that on these occasions the skill was formally explained, after the students had experienced it in an exercise.
Table 1

Order of Formal Presentation of Composing Skills

<table>
<thead>
<tr>
<th>Skill</th>
<th>Formal Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. He discovers a subject.</td>
<td>Week 1</td>
</tr>
<tr>
<td>2. He senses an audience.</td>
<td>Week 2</td>
</tr>
<tr>
<td>3. He searches for specifics.</td>
<td>Week 5</td>
</tr>
<tr>
<td>4. He creates a design.</td>
<td>Week 6</td>
</tr>
<tr>
<td>5. He writes.</td>
<td>Week 7</td>
</tr>
<tr>
<td>6. He develops a critical eye.</td>
<td>Week 10</td>
</tr>
<tr>
<td>7. He rewrites.</td>
<td>Week 11</td>
</tr>
</tbody>
</table>

Although the teacher formally presented the seven composing skills sequentially, as they appear in Murray's model, she also taught them incidentally in a non-linear order.

Table 2 shows that the presentation of the composing skills was not restricted to a linear manner, with, for example, Week 1 focusing entirely on Skill 1 and Skill 2 taught only in Week 2. Rather, the table shows a random distribution of the skills.
Table 2

Incidence of Composing Skills

<table>
<thead>
<tr>
<th>Skill Used</th>
<th>Weeks</th>
<th>Number of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. He discovers a subject</td>
<td>1 2 3</td>
<td>1 1 1 1 0 0 0 1 1 3 2 1</td>
</tr>
<tr>
<td>2. He senses an audience</td>
<td>4 5 6</td>
<td>1 4 1 2 2 0 2 0 3 2 0 2</td>
</tr>
<tr>
<td>3. He searches for specific</td>
<td>7 8 9</td>
<td>0 3 0 0 1 0 1 1 1 0 1 0</td>
</tr>
<tr>
<td>4. He creates a design</td>
<td>10 11 12</td>
<td>0 0 0 2 1 2 2 1 0 1 0 0</td>
</tr>
<tr>
<td>5. He writes</td>
<td></td>
<td>1 2 1 0 0 0 1 1 0 1 0 0</td>
</tr>
<tr>
<td>6. He develops a critical eye</td>
<td></td>
<td>0 0 1 4 0 1 0 0 0 1 0 0</td>
</tr>
<tr>
<td>7. He rewrites</td>
<td></td>
<td>0 0 0 1 1 0 0 0 0 0 0 2 0</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td></td>
<td><strong>3 10 4 10 5 3 6 4 5 8 5 3</strong></td>
</tr>
</tbody>
</table>

An interview with the instructor revealed her belief that the writing process is developmental. It is her opinion that students acquire some understanding of discovering a subject, for example, early in the course and that later, when they have reached a new level of understanding of that particular skill, they require further explanation of and practice with it. She sees an important aspect of the writing teacher's role as being in touch with each individual student's level of development in the writing process. The teacher
must continue to work with students individually, by dialoguing with them, and by giving them specific feedback on their work.

As well as reflecting students' personal development in the writing process, the random appearance of the seven skills in Table 2 could reflect what Murray (1968) refers to when he says,

> The writer understands that writing is a process, not a rigid procedure. He constantly rediscovers his subject. He gets to know his audience better and sees what they need to know... Sometimes he will give up what he has to say and start on a new subject. He must be open to these changes, for writing is a continuing state of discovery. (p. 7)

Murray is referring to the development of the writing process within a particular piece of writing. The writer goes from one skill to another, and then back, and then forward, in a constant dynamic state of development. Mamchur is making reference to another developmental process, that of the understanding of the writing process within the mind of the writing student.

The teaching of composing skills in this course was not a rigid procedure. It was a dynamic, developmental process.

Table 2 shows that in each week of the course, three or more of the seven composing skills were taught. It was the purpose of this study to examine the integration of these composing skills with five self-concept enhancing strategies. The next section will examine the incidence of the self-concept enhancing strategies.
Self-concept enhancing strategies. Table 3 shows that the five self-concept enhancing strategies were also randomly distributed throughout the twelve weeks of the course with a minimum of two strategies being used in any one week.

Table 3
Incidence of Self-Concept Enhancing Strategies

<table>
<thead>
<tr>
<th>Strategy Used</th>
<th>Number of Times Used</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Weeks 1 2 3 4 5 6 7 8 9 10 11 12</td>
</tr>
<tr>
<td>A. Creating a safe learning environment</td>
<td>1 3 1 1 2 1 1 2 2 1 0 2</td>
</tr>
<tr>
<td>B. Giving the curriculum personnel meaning</td>
<td>1 1 2 4 2 2 5 5 2 3 1 0</td>
</tr>
<tr>
<td>C. Providing for student goal setting and self-evaluation</td>
<td>0 1 2 0 0 0 2 3 1 3 2 3</td>
</tr>
<tr>
<td>D. Expecting student success</td>
<td>0 3 1 1 0 2 0 1 0 1 0 0</td>
</tr>
<tr>
<td>E. Ensuring student success</td>
<td>0 1 2 2 3 1 1 2 3 1 1 0</td>
</tr>
<tr>
<td>TOTALS</td>
<td>2 9 8 8 7 6 9 13 8 9 4 5</td>
</tr>
</tbody>
</table>

In an interview with the instructor the investigator asked whether she had deliberately planned the use of the self-concept enhancing strategies. She replied in the negative, saying that she
had certain beliefs and objectives, and these, she hypothesized, led to her use of the five strategies. When asked to explain briefly what these items were, she described them as follows: a determination to teach students specific composing skills, a determination to enhance students' perceptions of themselves as writers, a belief that the dignity of students must always be preserved, and a belief that all students have the ability to write.

This study shows that it is possible to integrate cognitive processes, such as composing skills, with non-cognitive processes, such as self-concept enhancing strategies. The instructor in this particular study had a set of beliefs and objectives which may have made it possible for her to integrate these areas successfully. The hypothesis that such a set of beliefs is essential for the success of such an integrated approach to teaching writing is beyond the scope of this study.

Following are the findings regarding the effects of this integrated teaching method on the student in this case study.

Findings Related to The Student's Perceptions of Changes in Her Attitude towards Her Writing

The student in the case study suffered from mild writing anxiety, described in Chapter 1 as a "condition which, while allowing a student to write, makes it uncomfortable for her to share her writing with others." The student attributed this fear of sharing to her fear of
evaluation and her poor writing self-concept. Changes in the student's attitude towards her writing have been examined from these two perspectives.

**Changes in Attitude towards Evaluation**

**Week One**

The student expressed anxiety about having her writing evaluated against that of students whom she perceived as knowing "exactly what they were doing" (p. 54).

**Week Two**

The student shared her sentence by writing it on the board, but only after several other students had already shared theirs.

She expressed anxiety about sharing a story she had written for another student.

**Week Three**

The student's story was put up on the overhead projector, and although her name was not on it, she was anxious at first. She felt apprehensive about having her work evaluated by the other students. She enjoyed the feeling of affecting her audience, but not enough to admit authorship of the piece.
When speaking of sharing her grandfather story with another student, she did not mention anxiety. Content of the piece rather than evaluation of it was her focus.

No occurrence of evaluation

When another of her stories was shared on the overhead projector, the student did not mention evaluation, but focused instead on the story's reaching her audience.

The student spoke of sharing her villanelle with the class without mentioning evaluation anxiety.

The student explicitly stated that she no longer felt the need to judge her work against that of others. She spoke of the internalization of the locus of control.

The student spoke matter-of-factly about sharing, "Tonight we
read out the dialogues ... They were marvellous" (p. 108). No fear of evaluation can be detected.

**Week Ten**

The student talked about the process of criticizing each other's thesis proposals. The tone was one of excitement, "the discussion was lively and interesting" (p. 114). The student appeared to be glad of the opportunity to evaluate and be evaluated as an aid to the writing/thinking process. She says, "The energy emitted during the class could have powered a rocket to the moon. Questions were constant. Ideas were never-ending. The curriculum matched our needs exactly." (p. 114)

**Week Eleven**

No occurrence of evaluation.

**Week Twelve**

The student enjoyed the evaluation interview with the professor, saying "It felt really good. I went over what MY goals for the course had been and explained my portfolio in relation to these goals." (p. 127)

The student progressed from a stage where she was fearful of the evaluation of her work by the teacher and by other members of the class, through a point where she saw evaluation as a helpful process,
to a point where she enjoyed sharing and talking about her work with the professor.

Changes in Writing Self-Concept

Week One

The student spoke of a "desperate need to write and a lifetime of suppression born out of red inked 'dangling modifiers' and 'split infinitives' so liberally given out by high school English teachers" (p. 52). She described her condition with the words "Uncertainty! Doubt! Fear!"

She stated that she enjoyed writing about personally meaningful subjects.

Week Two

She talked of being anxious at the beginning of class. She was extremely anxious about sharing her story with a partner. She says, "What if it didn't fit! What is she laughed?" (p. 63)

Week Three

When the student's story was put up on the overhead projector she said, "I was glad of the darkness, hiding as it did my burning cheeks." She enjoyed the impact her story had on her readers, saying, "I'm beginning to feel the might of the pen" (p. 67). However, she
did not tell the class that she was the author of the piece.

Week Four

The student shared her grandfather story with her partner quite willingly.

She said she felt good about the process of discovering a subject.

She spoke of the uniqueness of each writer's point of view.

Week Five

The student spoke confidently about rewriting saying, "I finally recognize the essence of the feeling I'm writing about -- the core that makes it mine alone." (p. 83). She also displayed confidence about searching for specifics. She says, "I add details that may not necessarily be true, but which will transport readers to the heart of my feeling." (p. 83)

Week Six

The student spoke confidently of enabling her readers to identify a common emotion, and to experience it, through her story which was shared with the class on the overhead projector.

She also spoke with delight about her villanelle.

She spoke of the writing process as being also a growing process.
Week Seven

The student enjoyed learning about psychological type saying it gave her "a new insight into self-understanding and self-appreciation.". There is an air of confidence in her describing the dialogue she will write using this new knowledge of personality theory.

Week Eight

The student's metaphor for her writing during this class was "a bottle of wine, the cork still in, with corkscrew attached -- glasses waiting to be filled." She said she would like it to be "delicious, freely-flowing champagne." (p. 104)

Week Nine

She described the dialogues written by the class, herself included, as "marvellous".

She spoke of the writing class as one which develops "students' writing while developing their self-acceptance" (p. 110).

Week Ten

The student felt confident about her thesis proposal, describing it as "as clear and tough and valuable as the Hope Diamond" (p. 115). At the end of the class she says, "We have gained competence and confidence in doing a thesis proposal and a review of the literature" (p. 117).
Week Eleven

The student spoke of this writing course as making her feel "well-prepared".

She analyzed the non-linear nature of the writing process and appears to appreciate its significance in her own writing.

Week Twelve

The student was proud of her portfolio of work done for the course. She spoke of her "growth as a writer" and her belief in herself. She concluded by saying, "I can honestly say that I now FEEL like a writer" (p. 127).

The writing self-concept of the student changed during the twelve-week writing course. She moved from a point where she felt uncertain, doubtful and fearful, through a point where she turned outward, becoming absorbed with transporting her readers to the heart of her feeling, to a point where she described herself as actually feeling like a writer.

It is interesting to note that the student continued to grow after the course was over. In the journal entry dated a year after the course was over, she talks of having had an article published in the "B.C. Teacher". This reinforced for her the feeling that both her writing and her writing self-concept had continued to improve.
2. Conclusions

A. The seven composing skills outlined in Murray's *A Writer Teaches Writing* (1968), were formally presented sequentially in succeeding weeks in the writing class.

B. The seven composing skills in Murray's model, although formally presented in a sequential order, were taught developmentally. As the students' understanding of a skill taught on a previous week reached a higher level of development, further explanation and practice of that skill were given.

C. The five self-concept enhancing strategies were integrated with the composing skills with a minimum of two of these strategies being used in any given week.

D. This method of teaching writing, wherein composing skills were integrated with self-concept enhancing strategies, changed the student's attitude towards her writing in the following ways: she ceased to be fearful of evaluation of her writing and her writing self-concept improved.
3. Implications

The Need For A Process Model

Many writing teachers do not use a process model such as that of Donald Murray. They focus instead on giving students criteria and rules to follow in their writing. A model such as Murray's provides students with a method, or a means for finding their own method, which they can use in any writing task.

The Need For A Developmental Model

A model such as Murray's can be utilized to a maximum level when it is taught developmentally. As Murray (1968) explains, a writer moves back and forth, from one skill to another, when doing a piece of writing. Following this pattern, teaching the skills in this non-linear, developmental way, seems to be in keeping with the natural rhythm of the writer. Further to this, Mamchur, in an interview with the investigator, explained that students gradually develop a deeper understanding of each of the composing skills, so the writing teacher must move back and forth, teaching the skills in a developmental way.

The Need For An Integrated Model

This study showed that a teaching method which combined the teaching of composing skills with certain self-concept enhancing strategies had a positive effect on the attitude towards her writing.
of a student suffering from mild writing anxiety. As most composition classes have been found to include students "who seem to be unduly apprehensive about writing" (Daly & Miller, 1975, p. 242), the need for an integrated curriculum, attending to both composing skills and self-concept enhancement, seems to be indicated.

Further Study

1. To what extent on a scale that measures writing anxiety does the integration of self-concept enhancing strategies with composing skills effect change in writing-anxious students towards writing?

2. This case study had a subject who suffered from mild writing anxiety. Would the integrated teaching method used in this study help a high apprehensive student?

3. This study used Murray's model of writing process. Could a writing process model which did not include the teaching of specific composing skills be integrated with self-concept enhancing strategies with the same effect?

4. The self-concept enhancing strategies examined in this study were found to be prominent in the research. Would any other choice or combination have the same effect?
5. What effect do the attitude and beliefs of the teacher have on the success of the integrated teaching method described?
APPENDIX A

Violet’s Fear

The proctor’s cough was as dry as ancient bone. "Time is up ladies and gentlemen. Please cease writing immediately. Place the finished papers on this table on your way out." Violet’s head turned as the students filed out. Her gaze fell on her hands as she turned them this way and that. They were white and clammy, yet her cheeks were on fire. She felt herself floating around the room, swooping and dipping, weightless and free. She was separate, removed -- and so calm, so very, very calm. She was smiling as the proctor approached her, his dark suit and hooked nose giving him the appearance of a vulture as he leaned over her. "I must take your paper now," he said gently. Violet winced as the present stabbed her with its stiletto blade -- a searing pain from heart to stomach. She stared at her exam paper as the proctor’s perfectly manicured hand slid it off the desk. It looked so strange, so empty. Where were the words? Where were all her words?
APPENDIX B

A Contract Method of Evaluation

by Arthur W. Combs

The method of grading now used in my teaching is the product of 15 years of trial and error. It is the best method I have found to date for meeting the following essential criteria.

A desirable grading system should:

- Meet college and university standards of effort, performance, and excellence;
- Evaluate the student on his or her personal performance rather than in competition with his or her fellow students;
- Permit students to work for whatever goal they desire to shoot for;
- Provide the broadest possible field of choice for each student;
- Challenge students to stretch themselves to their utmost;
- Eliminate as much as possible all sources of externally
imposed threat;
- Involve the student actively in planning for personal learning and placing the responsibility for this learning directly and unequivocally on the student's own shoulders;
- Free the student as much as possible from the necessity of pleasing the instructor;
- Provide maximum flexibility to meet changing conditions.

To meet these criteria my current practice is to enter into a contract with each student for the grade he or she would like to achieve. Each student writes a contract with the instructor indicating in great detail: (a) the grade he or she would like to have; (b) what he or she proposes to do to achieve it; and (c) how he or she proposes to demonstrate that he or she has achieved it. Once this contract has been signed by the student and instructor, the student is, thereafter, free to move in any way desired to complete the contract. When the contract has been completed "in letter and in spirit" the student's grade is automatic.

**Beginning the Negotiations**

At the second meeting of the class the philosophy and procedures for this method of evaluation are carefully explained. Students are
given two blank contracts on which to file proposals in duplicate, and a deadline date (usually one-fourth to one-third of the way through the semester) is set at which time all contracts must be in and approved. The student is told that in proposing the contract two things need to be taken into consideration: (a) what the student would like to do, and (b) what the university has a right to expect of a person working for that grade.

Next, the instructor discusses with the student: (a) the general criteria for grades in the college, and (b) the specific ways in which these criteria may be met in this particular class. While these criteria, of course, differ from class to class, they fall generally within this framework: For a grade of C, the college requires satisfactory completion of the basic requirements of the course. My requirements are spelled out in detail for a particular course including such things as attendance at all class meetings, required and optional readings, and other specifics which I intend to require of all students throughout the semester. These latter might be written reports, projects, observations, participation in research, and additional assignments.

For a grade of B, the college requires completion of all of the basic requirements for the course, plus an additional program of study above and beyond that generally expected of all students. This is interpreted for my classes to mean that a student may propose: (a) some special area of intensive study, or (b) a research or action
project of merit.

For a grade of A, the college requires satisfactory completion of the requirements for C and B levels, plus the consistent demonstration of a high level of scholarship, interest, and excellence in the subject matter of the course. For my classes this is interpreted to mean that students working for an A must satisfactorily complete work at the B and C levels and take a stiff essay examination. The contract blank leaves space for students to write side-by-side what is proposed for a particular grade and how they propose to demonstrate completion of that proposal.

Contracts must be written out in great detail, indicating precisely what is to be done and how, at every step of the way. Care is taken to assure that a student gives a good deal of thought to the contract at the time it is filed to make certain that no misunderstanding occurs at the end of the semester, when the decision must be made about whether the contract has been fulfilled.

A long period of planning contracts is purposely allocated to provide students with enough time to: (a) get a feel for the course and, (b) make preliminary explorations of problems they might like to tackle in special study or special projects. As soon as a student has made out the contract, it is submitted in duplicate to the instructor, who may suggest additions, deletions, or modifications of one sort of another during a discussion period. Once the contract has been signed by the instructor, there are no examinations in the course except the
one selected by students working for A grades.

During the semester, if it becomes necessary for students to make a change in their contracts, they may do so by requesting renegotiation after which appropriate modifications will be made. There is one exception to this: Contracts may be modified at the same level or a lesser level but a student, once having decided to work for a particular grade, may not decide to work for a higher one. After all, a student who is going to work for a superior grade must begin this process at the very start of the semester.

The method of demonstration by which the student will show completion of the contract is the student's choice. Students may put on a demonstration for the class, write a paper, run an experiment, do a tape recording, keep a log of personal experiences, or whatever seems appropriate.

If a student does not complete the grade contracted for, then the grade automatically drops to the highest level satisfactorily completed. Thus, a person who contracted for an A grade but decided not to take the final examination would automatically receive a B grade if all the work is complete at that level. Similarly, a student working for a C grade, who "fudged" on the basic requirements of the course, would move back to a D grade or even to an F grade depending upon the degree of dereliction.
Students React Favorably

While this system of evaluation is by no means perfect, it has proven far more satisfactory than the traditional methods of grading and evaluation I formerly used. Students are sometimes upset by the procedure at first and may object to having so much responsibility placed upon them. These objections, however, quickly dissipate as the student discovers a brand new freedom which even permits disagreement with the instructor with impunity. Experience has shown that students read far more under this system, work much harder, and show far more originality, spontaneity, and creativity. The response of the students has mostly been enthusiastically favorable. From the instructor's view, it has proven eminently satisfactory. The technique is not foolproof, however, and occasionally a student misuses privileges. But as one of my students expressed it, "I guess you know that sometimes students take advantage of your grading system -- but then, I guess the old system took advantage of the student!"

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APPENDIX C

Daddy's Coming

My sister gave another loud snore, and I was grateful. I'd nearly dropped off to sleep again. I was too comfortable in this fetal position. My face being gently brushed by the breeze floating in through the lace curtains. I flipped onto my back and made myself into a starfish, arms and legs spiking into the corners. That was better.... I thought I heard him. My heart pounded. I hated it for filling my ears with its noise. I sat up, straining to hear, it was only Pepe prowling along the verandah.

As usual, I wondered if she was asleep. It seemed impossible that she could be, but I never heard her stirring. Thinking of my mother made my eyes fill with tears. Maybe she too lay there fighting sleep so she'd be ready for him. Thank God the pubs were only allowed to stay open two nights a week.

I took big gulps of the breeze to keep my senses sharp. Then I heard it. The gate. How ironic that his being too lazy to fix the gate provided us with a harbinger of his coming. Adrenalin shot its arrows in all directions. I sat up. My thumping heart had now swelled to fill my whole body. Maybe he'd been playing cards. And then he wouldn't be drunk. There were lots of clues. Quickly, tune in to them. Did he fumble with the key? His footsteps! Are they
sure or staggering? He was inside now. My heartbeat was a blur. This time I really would kill him. I would. I would. If he touched her, I would crush his head with the coal hammer. I listened. He tip-toed quietly into the kitchen and put the kettle on.
A large plastic robot greeted me at the door to room 123. "He's mine," eight year old Michael said. "Me and Jonathan are interviewing about him."

A nearby table was draped with fishing poles, lures, and reams of photographs from Chris' vacation. "They're asking me about my trip," Chris explained. "Then I am going to write about it." Two girls sat against the back wall, half buried under a coat rack. "I'm going to write about this bird's nest," Andrea said, "and Becky's going to help me know what I have to say."

Mrs. Pat Howard explains. "This year I started writing class off by asking my third graders to bring tangible bits of their lives to school." Soon empty shelves in room 123 became a display case for baseball cards, models, a fish with a blue-green fin. Commercial displays on dental care and autumn were replaced with maps of summer trips and family photographs. And the children were writing.

Mrs. Howard's children can no longer hide behind the excuse, "I don't have anything to write about." Nor can they just race off a few quick lines about a class topic; how it feels to be an ice cream cone, or what a mother means to me. Instead, they are given the opportunity...
- and the responsibility - to write what they know and care about.

Once Jonathan, Chris and Andrea make the miraculous discovery that they have something worth writing about, they will want to write it as well as possible. This they learn by writing. And more writing. And still more writing. For as they reach for the words to make their experience real and clear, children are led to discover what published writers know: writing is choice, writing is deliberate, writing is a craft.

Even before the writer picks up his pen to write, he makes choices. During the prewriting stage of the writing process, the writer sorts through the raw stuff of his life, searching for a hunch of a topic, a hint of an ending. He lists ideas, he jots down memories, he sketches the chicken-house he's been meaning to build. His thoughts bluster; a topic begins to emerge, often wordless at first. Denise Levertov says, "You can smell the poem before you can see it."

When Andrea brought her bird's nest to school, she had no clear idea why it seemed worth writing about. Only when she crawled behind the coats to interview with her friend did she begin the writer's process of selecting her meaning.

"Where'd you get the bird's nest?" Becky asked Andrea. "Under a tree." Andrea answered bluntly. Becky tried again. "Was there any feathers or egg shells near it?" "No." Mrs. Howard peered through the coats to where Andrea and Becky were quietly talking. "Can I come
in?" she asked. The girls pushed a puffy parka aside so their teacher could squish into the hide-out. Mrs. Howard listened for a few minutes as Becky and Andrea searched to find the spark-of-significance, the something-that-matters. Mrs. Howard tried a different tack. "Andrea," she said, "Why did you choose to bring in the bird's nest?" The question made Andrea stop. She was quiet. "Well," Andrea answered after a few minutes. "It's because I've always been interested in birds ever since I was little, and wanted to fly." A few minutes later, Becky and Andrea were quickly spilling words on to their page. This what Andrea wrote:

Kaboom! That hurts. Why can't I fly? Birds can. I climbed onto my bed, and flapped my wings even harder. It didn't work ... Later, my Dad said, "Close your eyes, and spread out your arms." He slipped something onto my arms. When I opened my eyes, I saw two beautiful cardboard wings my father had made for me.

"In the interviews, the children discover their lives are worth writing about," Mrs. Howard says. "They come to me in early September, believing only Big things, and make-believe things, are interesting. And so writing-time means for them desperately trying to conjure up a new star-wars story or rewrite a hair-raising bank robbery tale they saw on tv. Even after Michael was interviewed about his toy robot, he wrote this:

Thunder Tom is King of Robots. One day there was a robot battle...
"This is ok," Mrs. Howard said when she heard Michael's story. "But why don't you write the truth about your robot?" She asked Michael questions, and listened to his answers. Soon he'd launched into a detailed account of how he 'won' Thunder Tom by getting good grades. Children at the next table looked up from their ice-fishing story and listened. "I never knew the true stuff was so interesting," Michael said, and began his paper again.

This time he wrote a few words, then crossed them out. His forehead furrowed. "It's harder to write for true," he said. "Before the words didn't matter too much. But now, well, it's not fair to say my Dad bribed us into getting good grades, but it wasn't exactly a reward either." While he chewed his pencil, Mrs. Howard moved on to help another child begin to make writer's choices.

Chris was still rambling through an epilogue about his fishing trip. As he droned on, Amy fiddles with her hair, her eyes roaming the classroom, enviously eavesdropping on other interviews. Mrs. Howard put her hand on Chris' shoulder. "Chris," she said, "What was the most interesting moment of the whole trip?" Chris' eyes lit up. 'When I fell into the water!"

Chris' excitement was contagious. Amy sat forward in her seat. "You have a picture of that, don't you?" she asked. While they laughed together at the picture, Mrs. Howard took the other photographs, plus an armload of fishing gear, and stuffed them into her closet. "Try focussing on just one picture," she suggested, and
left them to work.

"How do you get your kids wanting to work on their writing?" other teachers in the school ask Mrs. Howard. "We just let the kids teach us what they know," Pat answers. "It's nothing, really, but it's changed everything."

In his article, "On the Teaching of Writing," Archibald MacLeish has written that:

the whole situation in a writing course is a reverse of the usual academic pattern. Not only is there no subject, there is no content either. Or, more precisely, the content is the work produced by the students. And the relation of the teacher to the students is thus the opposite of the relationship we would expect to find. Ordinarily, it is the teacher who knows, the student who learns. Here it is the student who knows, or should, and the teacher who learns, or tries to.

Andrea, Michael and Chris learned to write because they first learned they had something to say. Every child - and every teacher - is an authority on something. Chris fell into the river, Andrea has always wanted to fly, Michael earned a toy robot. These are the topics children - and their teachers - will write about.

"After we did class work on interviews, for a while most of their writing came from interviewing," Mrs. Howard says. Then one afternoon in mid-October, Mrs. Howard asked her class to brainstorm a list of Do's and Don'ts for Good Topics. This is their list:
<table>
<thead>
<tr>
<th>Do</th>
<th>Don't</th>
</tr>
</thead>
<tbody>
<tr>
<td>write about something you care about.</td>
<td>don't write about things that are boring to you.</td>
</tr>
<tr>
<td>start off with action, with here-and-now.</td>
<td>don't write about something you haven't done yet.</td>
</tr>
<tr>
<td>choose just one topic or aspect of your topic.</td>
<td>don't keep going if it gets worse and worse.</td>
</tr>
<tr>
<td></td>
<td>don't pick a topic that's too big for you to detail.</td>
</tr>
</tbody>
</table>

"Now," Mrs. Howard said, "I'd like you to list ten good topics you might like to write about." "Ten!" they chorused in dismay. They squirmed before their blank papers. They listed numbers, one through ten. Some circle their numbers. Some doodled in the margins. Then they squirmed some more.

Meanwhile, Mrs. Howard went from desk to desk. "Did anything happen to you last weekend?" "Is there a particular person who's important to you - your friend? your enemy? your brother?"

Bit by bit she coaxed the children one more step towards believing the stuff of their lives is worth writing about. "I want the children to be aware of having a choice. I want them to realize there is a world of topics they can choose from," Mrs. Howard explains.

This is Andrea's list of ten writing topics. After she wrote ten items, she reread the class list of Do's and Don'ts. Then she went back to her topics, and focussed each one through adding details in

---

162.
parenthesis.

Animals (bears)
Camping (in Canada--the deer I saw)
Fishing (with Daddy--last summer)
Hiking (On the mountains)
Taking Care of my Dog (giving her the heartworm pill)
Art (at home, with my sister)
Swinging (on the swingset my father built)
The Spooky House
My Tree House (I had to tear it down)
Badmitten (with my bad player sister)

Andrea looked at her list for a long time, chewing her pencil, remembering each event. One by one, she scratched them out. "My tree fort was too long ago, I can't really remember it." "Art is too big a topic, it'd be better for a book." "I'm bored with spook houses." Finally she starred Camping in Canada, and Andrea was ready to write.

Even before Andrea picks up her pencil, she has already begun to revise her writing. Already she has considered many topics and deliberately chosen one of them. She has a sense of what she will say. Even before she begins, she has a hint of her ending. "I'm just going to tell about the deer--about seeing him, and then how I felt when we drove past him." Her meaning will evolve as she writes. But for Andrea, as for most professional writers, the process of choosing and sculpting and discovering meaning begins during the prewriting stage.

Some children need to explore and focus their topic through more concrete ways than interviewing or listing topic choices. This is
true for some eight and nine year olds, and for most five and six year olds. Darron lays a sheet of paper onto the table and picks up his pencil. "What are you going to write about, Darron?" his teacher asks. "How should I know. I haven't drawn it yet," he answers.

Soon Darron has drawn the airplane his father taught him to make several weeks ago. The airplane flies over each picture Darron draws. Beneath it, the first grader draws a standard gum-drop animal shape he often uses. "Hmmm. What animal should it be?" he says, looking at the animal he has drawn. "I know, a tiger."

Darron adds stripes to his animal, growling as he draws. "Hey, I know, this plane is shooting the tiger!" Soon Darron is ready to write.

Across the table, Darron's friend also uses drawing as a way to get ready to write. Earlier in the day, Brian had written, "My-Dad-has-a-new car." His teacher suggested he draw the new car, hoping the drawing would elicit more information. When Brian drew, he made a picture of flame shooting into the sky. "My Daddy got the new car because when we were at the drive-in bank his other car exploded and big flames shot up..." After Brian had prewritten his story, he wrote,

Poof! Red hot flames shot out of our car. I threw snow on it!
Patty, who is nine, sketches the centipede she caught at recess. She studies it under a magnifying lens, then draws light hairs onto the legs in her picture. Beneath the picture, she lists words, facts.

Camel. slippery. tickles on my hand. flips, curls, bands up his back like a car.

Later, this is what she wrote:

My centipede, Swizzy, squiggled along the paper. He hooked his tail over the edge, and swung his antennae up and down, feeling. I caught him, but he squirmed through my fingers and wriggled under the paper, with only his scalely carmel tail sticking out ...

Children can prepare to write through many different mediums. Dawn makes a dance about loneliness. She quietly curls her body into lonely shapes. Then she stops, and sits very still. "I have a poem," she said, and on a bit of paper she writes this:

Alone
Sadness reaches for me
Folding happy into sad
Making me feel
Sorry for myself.

Dawn, Darron and Patty have each made important choices during the prewriting part of the writing process. They've begun to think about questions such as these:
- Am I worth listening to?
- What do I have to say?
- What information do I have to communicate (facts about the centipede, etc.)?
- What really happened?
- How shall I begin?
- What questions will my reader need answered?

Choices are made, and remade. Writers begin with a hint of their meaning. Their direction changes as they write. Gabriel Fielding says, "Writing is to me a voyage, an odyssey, a discovery, because I'm never certain of precisely what I will find."

The writer puts print onto the page and then decides to cut, change or keep it. Writing is a craft -- a physical process of shaping and discovering meaning through language. "I am an artisan," writer Simenon explains. "I need to work with my hands. I would like to carve my novel in a piece of wood."

The writer's craft is a messy one. He needs to carve his meaning from an excess of detail. He needs to draft and redraft, to cross out some words and add others. In a small Connecticut elementary school, the principal, Mr. Bud Church, goes into classrooms and writes alongside of the children. "I bring my writing work into the rooms," Bud explains. Bud sits at the little red writing table in Room 3 while he drafts proposals for the administrative council. He writes, then scrunches up his paper. "That's not clear. I need to try again." Soon his page is filled with crossed out sections, arrows and inserts. "I rewrite until I have it clear," Bud says to the children who are writing alongside of him. "Otherwise my proposals won't make
Teacher Pat Howard remembers when she first wrote in front of her children. "It was scary," she says. "I hadn't written since college. I began with an interview, thinking that might help me." When the children arrived at school that morning, they found their desks pushed against the wall, and a ring of chairs facing the chalkboard. Alongside the chalkboard, Mrs. Howard has hung three large X-ray pictures. Two new pieces of chalk ... and twenty-five children ... waited.

"Today, class," she said, "I have ... um ... well, I have a story." Mrs. Howard pushed her tinted curls away from her face. She took a deep breath and stepped up to the chalkboard. She turned around a few times, as if disoriented, aware of the eyes glued to her. She looked strangely out of place, where usually she fit so naturally. "I'd like us to write a story together," she said. "But first you must interview me."

Soon the children were pumping their teacher with questions. "Does it have anything to do with those x-rays?" Kurt asked. "Yes," Mrs. Howard said, relaxing. "Is that you in those x-rays?" Wendy wondered. "No it's my dog." "What happened to him?" The children inched their chairs closer and closer to their teacher. They listened, captivated by her story.

Their teacher listened too. She listened to their questions, she listened to their interest ... and she believed in what she had to
say. The room was still as Mrs. Howard took hold of her chalk. She thought for a minute, then turned to clatter letters onto the chalkboard.

My dog fell out of the truck and broke her leg. She stepped back, and looked at her words. "No, that's dull." She drew a line through her first lead. For a moment she was quiet, reviewing the memory of her experience. "Perhaps I should start it this way:"

Out of the corner of my eye, I saw Sheba fall from the back of the truck ...

Shawn is the first to comment. "I like the way you begin with just one detail, we can see it happen." Wendy wonders exactly what Mrs. Howard saw -- "Was it the dog, the whole dog, or just like a bit of fur?"

The children's questions led their teacher back to the experience. As they struggled together for the language to convey their meaning, they began to see more clearly, to perceive more honestly. And they learned words are malleable.

A few weeks later Becky brought a carefully penned article beginning to her teacher. They read it together.

I walked up the pond. I wanted to catch something like a catfish, or something. I went to the other side of the pond ...
"This is a good try, Becky," Mrs. Howard said. Then, with a magic marker, she drew a dark green line under Becky's opening. "Try another beginning, O.K.?" Becky's mouth gaped open. "But, but ..." she started to say. Mrs. Howard had moved on. Becky scowled to see her perfect, neat paper ruined by a dark slash of green. Then shrugging her shoulders, she wrote another beginning.

I sat down on the rock. I put my hand in the water. Fish gathered around. The catfish charged at my bait. He bit it, and swam away.

Becky read what she had written loud. "It's better," she said, smiling. Mrs. Howard agreed. Hugging Becky warmly, she drew another dark green line across the page. "See if you can do another one," and she cheerfully left the dismayed child to discover for herself the process professional writers experience.

Becky reread her two openings, numbering them as she finished each one. Then she slowly drew a number three.

3. I felt a tug! It was a catfish.

"I'm going to use this lead as my opening," Becky said to the teacher. Back at her seat, Becky shared her paper with Amy. Soon Amy was writing leads, while Becky encouragingly slashed green lines under each. The concept of leads spread quickly, as children helped each other. "What's your main point?" they asked, echoing their teacher.
"Let's read it out loud and listen to hear where it picks up speed." Soon most of the children were experimenting with lead sentences. "Now, and only now, were they ready for classwork on leads," Mrs. Howard says.

Over the next week, Mrs. Howard used many of these methods to help her children with leads:

1. Xerox each child's leads. In groups, the children share their leads with each other and discuss which leads they liked best, and why.

2. The class becomes an editorial board. A young writer submits his lead to the editors, and they respond to it with specific questions and suggestions.

3. Children look back to leads they'd written on earlier pieces of writing. Some children may decide to rewrite earlier leads.

4. Children notice leads in books they are reading. How does an author 'hook' his readers?

5. Children examine their best lead. Is every word needed? Can they be more precise, more telling, more clear?

As children write and rewrite their leads, they learn a process which later they apply to the whole piece of writing. The child writes, and then stands back from what she has done -- rereading, reconsidering, rewriting. Ciardi says, "It is, I suppose, a schizophrenic process. To begin passionately, and to end critically, to begin hot and to end cold; and, more importantly, to be passion hot and critic cold at the same time."
"The children and I have come to see first drafts usually as discovery drafts," Mrs. Howard says. She doesn't correct first drafts. "I don't want them to worry about spelling and mechanics at this stage; it's the content that matters first, later we look at language, then still later, we fine-comb it for mechanical problems.

"When a child brings me his first draft," she says, "I just listen. And help the children to listen to each other."

She does more than listen. She follows each word, she pictures each detail, she turns each idea over in her head. "Will you read that part again, Chris, slowly?" she'll ask, "I need to think about it." "I'm not sure I can picture where you are in this, Susie. Are you fishing from a boat, or from the dock?"

Many times Mrs. Howard's questions help the writer discover their focus. "What do you like best in this piece of writing?" she'll ask, and then suggest the child build on this strength. "Underline the section which seems most important to you."

The children are led back to their papers. They reconsider their subject, they discover their content. And they want to add more on the piece. They see a finished draft as a beginning, not an end.

When Chris first wrote, "A Bad Day For Our Bikes," he told the reader all the mishaps he's encountered one afternoon. The paper had no direction. He rambled through his bike trip, getting lost, feeling hot. Towards the end of the draft, he began to write specifically about the culminating problem of the afternoon. He wrote:
We parked our bikes in the driveway. Squash! My mother drove over them.

"I like the line about our bikes getting squashed," Chris said to his teacher. Mrs. Howard suggested Chris rewrite the piece, using this single event as his main topic.

When children rewrite a piece with more focus, they include more detailed, specific information. Chris' first description of the accident was two sentences long. Later this became an entire page. This time his paper was filled with honest, specific information. His details had the ring of truth. They showed, rather than told, about the accident.

When Andrea first wrote, "The Big Fish," one section of her paper read like this:

Our boat was drifting on the water it was a beautiful warm day. The sun was just going down behind some hills. Then I felt a tug on my line. I thought it was a snag but it wasn't.

When Andrea finished the draft, she stood back from what she had done, and sighed. "It isn't right," she said. Later that day, on a scrap of paper, Andrea tried other ways to describe the bite on her line.

Just then a quick jerk awakened me and I looked and saw my pole beinging.
"No," she said, scratching the line out. "That's way too long." Next Andrea considers:

All of a sudden I shouted, "Dad, I've got one!" "One what? "One fish!"

Andrea's forehead furrowed as she chewed her pencil tip. "I really want it sudden!! She jerked her hands to imitate the quickness of the moment. This time she liked her sentence.

"Dad, help me! I've got a fish!"

Crumpled papers piled beside Andrea's desk as she continued to wrestle for the words and rhythms to convey the quickness and peace of her fishing trip. She wrote lines and paragraphs on bits of paper, and underlined the parts she liked. The rest she threw away.

Andrea describes revision this way:

When you want to fix up a paper, you have to think back and remember what really happened. And then you have to keep reading and reading what is on the paper, and try to think how you can fit the real thing onto paper so it'll sound good and make sense.

Andrea is a developmentally advanced third grader. She is able to consider a whole variety of options as she writes, and to deliberately select the tone and pace of her piece, as well as the information and sequence. Other third graders in Andrea's class are
involved in many different kinds and levels of revision. Mrs. Howard helps each child to take their revision work one step farther at a time. Some of the earlier stages include these:

**Revision Stages**

1. One or two children don't independently reread or reconsider either their words or their mechanics. Writing is final, and for these children, it is extremely hard to put anything on paper at all.

2. Some children reread and correct their papers. They only make small editing changes, and they erase rather than cross-out. They see each draft as a final copy.

3. Some children independently recopy their pieces. This is a step ahead of the child who merely corrects the original paper. Once there are two drafts, handwriting and spelling can be relegated to a later stage in the process, and the child can worry about content and language only. Also, as the child recopies he often changes the original.

**Suggestions for the Next Step**

1. These children can revise in other media. They should also be encouraged to reread what they write. Questions like "What is your favourite part?" help them begin to look back.

2. By listening carefully to what this child writes, and asking honest, real questions, the writer can learn that his reader needs more information. Content revision begins as "adding-on." Usually children first add to the end of their piece, later they add on to middle sections through inserts.

3. The next step is to learn to make the first draft into a working manuscript. Write all over it. Star it. Change it. Use it.
4. Instead of viewing the 2nd draft as a copy, the child begins to see it as a second try. Usually the child will at first disregard the first draft and do the second one "from scratch."

4. Encourage the child to use the first draft. "What did you learn from it?" "What needs to be cut? saved? changed?" Look first to the larger issues: content, sequence, focus. Later look at language, word-choice, precision.

Learning to revise is an organic, personal process. It is not unlike learning to think, learning to question, learning to research. Children will grow into the writing process, if given the opportunity to experiment, and the encouragement to fail—and try again.

For Andrea, as for all writers, editing is the final part of the writing process. Finally she is ready to polish her paper word-by-word. "I ask my children to inch down their papers with a pencil in hand," Mrs. Howard says. "Sometimes the children use red pens instead."

The writer becomes his own editor. With a cold, critical eye, the child reads what he has written (and rewritten). The child cuts every word that can be cut, makes every abstract statement more concrete, every generalization more specific. Troublesome spellings are fixed, punctuation is corrected.

Becky reads what she has written. "When I stepped on the beehive, it didn't really make a 'Plop' sound," she says. Becky imitates the sound, and scratches out 'Plop' and writes 'Sklootch' instead.

"What happens if I use this mark?" Greg asks as he draws an
"Will it make my paper more exciting?" Soon Greg is sprinkling exclamation points liberally after his sentences.

The child examines his paper word by word, letter by letter. Finally - the big moment, the final draft.

Children who write and rewrite learn to respect themselves and their work. In Oxfordshire, England, young writers use italic pens and colorful inks to carefully letter their final drafts onto expensive, textured paper. They may spend a whole morning etching their words onto paper, and carefully bordering the page with delicate designs. Teachers who write - and who watch children write - know final drafts deserve time and attention.

They also deserve an audience. "This is my final draft," Rebecca says. A hush falls over the circle of children. The little girl begins to read:

I watched a drop of water trickle down the vein of a leaf and plish onto the ground. Another formed. Fresh, clear, it ran to the top of the leaf, and hung there, suspended.

I stuck out my tongue. The drop wiggled gently from the leaf and plipped on my tongue. Its pure, smooth taste spread over my mouth.

Another bubble of dew formed, filling its place. It trembled, but did not fall.

Rebecca Lavine

For a minute, the room is quiet. Peter breaks the silence.

"Your must be proud, Rebecca. It's beautiful."
Rebecca glows. "Yes," she says, "It was worth all those nine drafts."

Rebecca has learned the process of writing - and more.
SELF-DIRECTED LEARNING CONTRACT

1. Create a VISION
2. Identify a GOAL
3. Select a CHALLENGE
4. Assess your learning style
5. Design a PLAN and TIMETABLE
6. ANTICIPATE PROBLEMS
7. Determine your BASELINE
8. Develop EVALUATION criteria
9. DEMONSTRATE your results
10. CELEBRATE your achievement

Name:

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We hadn't known each other long. We were still at the discovery stage, tentatively peering around corners that were still unfamiliar. He'd still have to ask whether I'd like to see a particular movie; I'd still spend an unreasonable amount of time on a romantic dinner for two. There was a lingering reluctance to rush in; cat-like, we were too new to feel comfortable. So much depended, I thought, on the right mood: comfortable cadences, warmth without cloying.

Our days were usually spent alone. The occasional lunch was a shy affair, set amidst detached business people rushing a quick snack between meetings. Wholewheat bread, bean sprouts and cream cheese; those were the days of wheat germ and yogurt. Hardly the most romantic place to meet, but we valued the glimpse of each other's work day. Even more compelling, the opportunity to peel off the onion rings -- or to watch the layers reveal themselves.

The nights spent together mattered equally. I liked to get to the bathroom first in the mornings: chance to re-arrange wilful hair, blotchy face. Chance to project an appealing self. The time spent sleeping was fitful, restless; we were unused to each other's bodies and dreamt a lot.

One night I had a particularly bothersome dream. I was cross-
country skiing and badly needed to relieve myself. My bladder pressed uncomfortably and urgency filled the moment. At last I reached the distant outhouse and dropped gratefully onto the cold wooden seat. Blissful, that feeling of release. I stayed several long moments in that chilly little hut.

Then, quite suddenly, the discomfort of shivering cold and freezing sweat contrasted bewilderingly with a new sensation, warm and wet. Horrified, I recognized the familiar nursery odour that wafted up from the sheets to greet an incredulous couple. Shocked, I leapt out of bed, a guilty child, rushing the sheet to the bathroom. Alternately laughing and crying, I soaked the offending article, hoping to exculpate myself while washing away the shame.

It's testimony to his sense of humour and proposition that he smothered his laughter while comforting me, the distraught child.

It's testimony to something greater than the overwhelming embarrassment of that incident that now, comfortable years later, we can tell the story with something akin to detached amusement.

Jenny
I peered through the tears as if through someone else's glasses, and the crowd became a surrealistic painting. Earlier, I had noticed their casual elegance. Their laughter as they leaned towards each other to catch a phrase that might otherwise be lost in the din. Now I hated them -- them and the easy way they accepted each other.

The evening had started with me talking a mile a minute. The last Saturday night of our holiday -- and one of those rare Vancouver nights where the stars dangle like mobiles over your head. A night when you can show off your summer tan in a strappy little dress with a wrap flung carelessly over your shoulder.

We had so much to say to each other. As usual I did most of the talking, but we were both rolling on this wave of gaiety as we drove to the Waterfront Theatre. It was stream of consciousness conversation -- my thought, then his, then mine like one person. It was magic. It brought back an old memory; when I had first married this man with whom I shared so much, I had fought sleep because it separated our minds. I hadn't thought of that in years. Years filled with kids, chaos, catastrophes. Years that piled things between us till we could barely see each other.

The theatre had been packed -- people sitting in the aisles, the
air still and pungent with the smell of summer bodies. It was electric. The curtain was delayed by still more arrivals. This mini-fest of plays had had great reviews. Any minute now we could see for ourselves. There was a hush as the lights dimmed.

By intermission I was riveted to my seat. It was amazing. It was fantastic. It was providence. The plays had been capsules of my life, my emotions, my thoughts. My feeling of oneness with my husband opened out to include the whole human race. I wanted to shout, I wanted to say, "Hey everybody ... isn't it great ... we're all one." Instead I was jostled unspeaking into the warm summer night.

I looked at my husband with the eyes of a seer. Again we would share the same soul. What a tomorrow there'll be! We hadn't spoken a word. Jim broke the silence ... "It was quite good, wasn't it?"

Judy
APPENDIX H

Qeqa

The sun is dipping just behind a snow-tipped mound as I swing my body around one of the porch posts to strain my eyes once more in the opposite direction. Happiness surges up from my belly and out the top of my head as I spot that old red and white checked shirt. With a slight stoop Qeqa is trudging along as if time is no matter. His brown gnarled, bony hands are gripped together at his back. Green rubber hip waders are rolled down to his knees. Each step goes plop, whoosh, plop whoosh in perfect harmony to the tune he makes as he blows air over his bottom lip and sucks air in through his big yellow teeth. His funny looking safari hat, that looks like a pith helmet, rides at the back of his grey head exposing a brown wrinkled forehead. Slipping up to him, I grab hold of one of the green rubber straps that are dangling from his belt at his side. With a plop whoosh he stops, pulls something yellow out of his pocket and breaks it in two. We both quint up as he holds the O' Henry pieces against the sky. The hand with the shorter piece comes toward me. Disappointment edges in as I reach up, his other hand whips down as I clutch the bigger piece. As we turn down the road once more, the snowcapped mountains are a rosy pink promising another good day. The sweet nutty smell of the O' Henry mingles with the swamp water, sweat and dust.

Lorna
APPENDIX I

Spring Dazzles with her Mindless Brilliant Sheen

Spring dazzles with her mindless brilliant sheen,
Coquettish, as she tosses back her head;
But autumn has the glow of one who's seen.

Innocuous beauty, flagrantly pristine,
Entices lovers nightly to her bed;
Spring dazzles with her mindless brilliant sheen.

She titillates with sighs as she does not mean,
Her followers, so willing to be led;
But autumn has the glow of one who's seen.

Poor slaves of spring peer through a haze of green,
Each hoping with this season to be wed;
Spring dazzles with her mindless brilliant sheen.

What grasp of beauty deep can poor souls glean
As round their hearts she spins her silver thread?
But autumn has the glow of one who's seen.
Through floods and droughts and winds has autumn been.
Bestowing her with heart of burnished red.
Spring dazzles with her mindless brilliant sheen,
But autumn has the glow of one who's seen.

Judy
APPENDIX J

Instant Insight Inventory

Circle either A or B for each statement.

1. A I answer a question quickly, sometimes without thinking.
   1. B I like to think about something before I offer an answer or an opinion.

2. A I use trial and error with confidence.
   2. B I like to go deeply into understanding something before I try it.

3. A I need to find out what others expect of me.
   3. B I like to do things on my own.

4. A I get full of energy when I am around a lot of people, such as at a party.
   4. B I get tired when I am around a large group of people, and need to get away often to be by myself and collect my thoughts.

5. A I enjoy a lot of variety and action.
   5. B I enjoy a quiet place all my own where I can reflect uninterrupted.

6. A I enjoy looking at details and proof that things are really as they appear to be.
   6. B I tend to skim over details and look for hidden meanings in things.

7. A I enjoy checking, inspecting, reading the fine print, finding out all the information I can.
   7. B I become impatient with routine and repetition and slow, precise activities.

8. A I enjoy things as they are, recall past events, and learn from the combination of these two in a "common sense" sort of way.
   8. B In a flash of insight "I go with my hunches" on many things.
9. A I would be fairly accurate to describe me as being realistic and practical.

10. A I rarely rely on inspiration to keep me going.


12. A I try to analyze logically all the facts in making a decision.

13. A I consider fair and honest criticism to be a natural, acceptable part of human relationships.

14. A I know lots of people who are too soft-hearted and emotional in making decisions.

15. A I often have difficulty by freely expressing the emotions I am experiencing.

16. A I like to be in control of the events in my life and make them "the way they ought to be."

17. A I find it easy to make up my mind.

9. B It would be fairly accurate to describe me as being imaginative and inventive.

10. B I have a lot of bursts of energy, with slack periods in between.

11. B Harmony is one of the most important aspects of my life.

12. B I think of what is best for all the people involved in making a decision.

13. B I avoid confrontation and feel comfortable giving or receiving criticism.

14. B I have my feelings hurt by people who tend to analyze or make cold statements when understanding is what I am looking for.

15. B I find it easy to express my feelings and to understand the feelings of others.

16. B I need to understand thoroughly the events in my life and therefore spend more time than I should in making decisions.

17. B I decide things slowly and change my mind often.
18. A I like schedules and some definite order or system to regulate the way I do things. or 18. B I prefer an easy-going flexible pattern to live by.

19. A I choose work to come before play in my organization of time and priorities. or 19. B I allow my "there is plenty of time" attitude to make meeting deadlines a rather mad-rush affair for me.

20. A I enjoy most friends who share my ideals and standards and are true to them. or 20. B I choose friends who have interests similar to mine and with whom I can share common experiences.

To score your I.I.I. preferences, use the following guide:

Give yourself a score of one for each choice of A or B.

1. A - extraversion 1. B - introversion
2. A - extraversion 2. B - introversion
5. A - extraversion 5. A - introversion

A score of 3A, 4A or 5A indicates a preference for EXTRAVERSION.

A score of 3B, 4B or 5B indicates a preference for INTROVERSION.

Give yourself a score of one for each choice of A or B.

10. A - sensing 10. B - intuition
A score of 3A, 4A or 5A indicates a preference for the SENSING function.

A score of 3B, 4B or 5B indicates a preference for the function of INTUITION.

Give yourself a score of one for each choice of A or B.


A score of 3A, 4A or 5A indicates a preference for the THINKING function.

A score of 3B, 4B or 5B indicates a preference for the FEELING function.

Give yourself a score of one for each choice of A or B.


A score of 3A, 4A, or 5A indicates a preference for the JUDGING pattern.

A score of 3B, 4B or 5A indicates a preference for the PERCEIVING pattern.

Now that you have determined -

- your orientations: Extraverted (E) or Introverted (I)
- your functions: Sensing (S) or Intuition (N)
  Thinking (T) or Feeling (F)
your interface: Judging (J) or Perceiving (P), your overall type will begin to emerge, in a kind of skeletal form -- ENTP, ISFP, etc.

For a brief account of your type's overall characteristics, look up your "initials" and read the description under the corresponding letters on page 191-192.

If you are a bit uncertain as to what is your preferred type, look now at your total shadow or opposite type. If for example, you think you are an ENFP, your total shadow type will be ISTJ. This total shadow must be differentiated from your shadow function, which is your least-favoured function. The functions, you will remember, range from dominant (most favoured), to auxiliary, to semi-shadow, or shadow (least favoured). The overall typology includes the preferred orientations (Extraversion or Introversion), the preferred functions, dominant and auxiliary, (sensing or intuition, feeling or thinking) and a preferred interface (judging or feeling). The ENFP, then, has an extraverted orientation, a dominant intuitive function, an auxiliary feeling function and a perceiving interface. This perceiving interface indicates that the ENFP prefers the process of perception to the process of judging. That makes the intuitive function the dominant, and the feeling function the auxiliary. The shadow function of the ENFP is the opposite of her dominant function. In this case that is the sensing function. The overall shadow type, however, is opposite in every aspect of typology, that is, the ISTJ type. The description of the shadow is found opposite dominant type
descriptors on pages 191-192. The ISTJ is found to the left of the ENFP descriptor. E is always opposite I, S is opposite N, T is opposite F and J is opposite P. The "opposite" of you in this context is called your shadow type. This shadow would describe what you are least like, the way in which you would find it difficult and energy-consuming to function.

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Brief Description of the Sixteen Types

ENTJ
Intuitive, innovative ORGANIZER; aggressive, analytic, systematic; more tuned to new ideas and possibilities than to people's feelings.

ESTJ
Fact-minded, practical ORGANIZER; aggressive, analytic, systematic; more interested in getting the job done than in people's feelings.

INTF
Inquisitive ANALYZER; reflective, independent, curious, more interested in organizing ideas than situations or people.

ISFP
Observant, loyal HELPER; reflective, realistic, empathetic, patient with details, gentle and retiring; shuns disagreement, enjoys the moment.

INFP
Imaginative, independent HELPER; reflective, inquisitive, empathetic, loyal to ideas; more interested in possibilities than practicalities.

ESFJ
Practical HARMONIZER and worker with people, sociable, orderly, opinionated, conscientious, realistic and well tuned to the here and now.
ISTP
Practical ANALYZER; values exactness, more interested in organizing data than situations or people; reflective, a cool and curious observor of life.

ESTP
REALISTIC ADAPTER in the world of material things; good natured, tolerant, easy going; oriented to practical, first hand experience; highly observant of details of things.

ESFP
REALISTIC ADAPTER in human relationships; friendly and easy with people, highly observant of their feelings and needs; oriented to practical, first hand experience.

ISTJ
Analytical MANAGER OF FACTS AND DETAILS; dependable, decisive, painstaking and systematic, concerned with systems and organizations; stable and observant.

ISFJ
Sympathetic MANAGER OF FACTS AND DETAILS; concerned with peoples' welfare, dependable, painstaking and systematic, stable and conservative.

ENFJ
Imaginative HARMONIZER and worker with people, sociable, expressive, orderly, opinioned, conscientious, curious about new ideas and possibilities.

INFJ
People oriented INNOVATOR of ideas; serious, quietly forceful and persevering; concerned with the common good with helping others develop.

INTJ
Logical, critical, decisive INNOVATOR of ideas; serious, intent, highly independent concerned with organization, determined and often stubborn.

ENFP
Warmly enthusiastic PLANNER OF CHANGE; imaginative; individualistic; pursues inspiration with impulsive energy, seeks to understand and inspire others.

INFJ
Inventive, analytical PLANNER OF CHANGE; enthusiastic and independent; pursues inspiration with impulsive energy, seeks to understand and inspire others.

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APPENDIX K

Sestina: Revenge of the Lips

Thin lipless woman, your indian
hair escapes off your skull so sweetly
yet your gait hath ruined my day.
A sightless string pulls your left pelvic point
in a steady stab across East Hastings Street
together with a cod-eyed mariner.

Veined skin and whiskey nose, oh mariner
how could you make love to the indian
liverspots - copulate a spot - upon the street
curb with your slime dungaree pants sweetly
lowered past your gartered skins? The point
is you have sucked the binders off the day.

I'm in my '67 volkswagen on a normal day
breathing to a Red Sock - Mariner
baseball highlight. There is a five point
spread. A flashing pedestrian light signals the indian
and her fat chum to sweetly
begin their nuptial march across East Hastings Street.

Oh indian skin stretched across the brown street,
how could you march with him this day?
Your baggy cotton clings you sweetly
past your frame, as you cling to your mariner,
who clings to his fat, his whiskey and his indian
bride. An angular queen of bluing bones which whitish
point.

Oh time, lead the beat past my point
of view, for familiar strangers and street
walkers join in the parade. It is not the indian
crippled with liquor, it's the time of day
and the draw of place. They intrude on his mariner
ship and her indianship, while they tramp so sweetly.
My mascara coated eyes so sick'ningly sweetly
narrow to a minuscule point
so much so I miss every copulating mariner
in every fertile street
in every much filled day
in every liverspotted indian

Mariner point me into the salt of the street
so I might rip my skin like saran off the day
and become sweetly equal to the stiff lipped indian.

Cindy
APPENDIX L

Writing a Proposal

A. Statement of the Problems
in 25 words, state clearly what it is you are going to do.
I'm going to ...

B. Specific Questions that Flow from it
This is a skeletal design
This is how I will do it.  A ....

B ....

C. Write an Abstract
Distill your ideas into a coherent form.
Why: Needs statement
What: Purpose statement
How: Proposal to do the study

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