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Teaching composition: reaching non-native students within the English composition classroom

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**TEACHING COMPOSITION: REACHING NON-NATIVE STUDENTS
WITHIN THE ENGLISH COMPOSITION CLASSROOM**

Thesis

submitted to

The College of Arts and Sciences of the
UNIVERSITY OF DAYTON

In Partial Fulfillment of the Requirements for

The Degree

Master of Arts in English

by

Christine Dianne Maddox

UNIVERSITY OF DAYTON

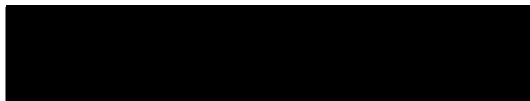
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Abstract

Teaching composition: Reaching Non-native students within the English composition classroom

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This thesis seeks to examine the differences and similarities between Native and Non-native student writers within the English-speaking classroom. The study focuses on two undergraduate students at the University of Dayton, one Native English speaker and one Non-native English speaker. The Non-native English student's first language is Korean. The students completed two think-aloud procedures each. Additionally, each student engaged in a one-on-one interview with the researcher of this study. Transcripts from the think-aloud sessions and the interviews serve as the basis for the conclusions drawn by this thesis.

The results of this study reveal that special consideration must be given to the Non-native student within the English-speaking classroom. Analysis of the research shows that the ways in which Non-native student approaches pre-writing, organizes and plans her writing, and attempts revision of her work differ from what is traditionally expected and taught within the English-speaking classroom. Conversely, the Native student exhibited writing behaviors closer in line with those expected from a Native English student. Based upon the comparison between the Non-native and Native student, important implications for students and teachers within the English-speaking classroom can be drawn.

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I also need to thank the people in my life that supported me beyond the walls of UD. My dad's hugs and unfaltering belief in my abilities, my mom's surprise back massages and constant interest in my findings, Alyssa's piano playing in the background, Chuck's silent but strong support, and Lucas's belief in my "thesis defeatin'" abilities all made the long hours of reading and writing manageable and enjoyable.

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Chapter I

Introduction

After spending five months studying in Spain, I became very interested in the writing of Non-native student writers. For the first time, I was a Non-native student writer; all of my writing assignments had to be completed in Spanish, and I noticed differences in my own writing during my time in Spain. During those five months I often reverted to a more simplistic form of writing, comparable to my elementary school years as a writer. I had a limited Spanish vocabulary, and I often felt unsure about using appropriate tense in my writing. My writing failed to display varied sentence structure and creative expression, and reaching teachers' page requirements became a struggle for me. These were new problems because in the U.S. I excelled in advanced writing classes and I had always struggled to contain my writing within the allotted space. In short, my writing in Spanish in no way reflected my abilities to write in English.

I remember one specific instance in which I had to write a literary analysis of a short chapter book called *Manolito Gafotas*. Written by Elvira Lindo, *Manolito Gafotas* is a children's book about Manolito and his friends living in Carabanchel. Each chapter depicts an adventure in Manolito's life as he narrates the world around him from the young, naïve eyes of a child. Pictures occasionally compliment the text. While the book would have taken me only an hour or two to read in English, I spent almost two weeks reading this book in Spanish. Each sentence required my intense concentration so that I could be certain I understood the exact meaning. Furthermore, I frequently referred to my Spanish-English dictionary to translate the unfamiliar words – this just added to the tedious process of understanding the book. If my mind wandered for one second during

my reading, I had to start the sentence over and slowly interpret every word again. Skimming was not an option. I felt exhausted after reading a chapter of the book because what my eyes read in Spanish, my mind translated to English. It was truly a tiring process and I grew frustrated at the slowness of my reading and comprehension.

When I finally finished reading the book, I attempted to write a literary analysis of the piece. Usually, this wouldn't have been difficult for me at all; in fact, it would have been an enjoyable experience. After all, what English student doesn't enjoy analyzing literature? However, analyzing Spanish literature was a totally different story for me. I spent hours trying to decide how to start. My first thought was to write about a recurring symbol in the text and explain what it represents. The Spanish word 'gafotas' means glasses, and Manolito's friends continuously teased him about his glasses. Plus, the word appears in the book's title – so I figured it was a good symbol to analyze. While it sounded good in my head, I had a very difficult time putting it down on paper. I wasn't sure what words would accurately express what I wanted to say. I didn't know which tense I should write in, and even if I figured out which tense to use, I wasn't sure how to correctly conjugate all of the verbs. I felt helpless and aggravated.

After several afternoons of meeting with my Spanish teacher, I finally had a coherent literary analysis of *Manolito Gafotas*. I was very proud of my work. It was the first paper I had written in Spanish. In reality, the writing style was comparable to an early high school student. Still, I felt I had no choice but to lower my standards for my writing in Spanish; there was no way I could produce the same level of prose in Spanish as I was capable of doing in English.

Clearly, I experienced frustration at my limited Spanish writing abilities. The frustration didn't last long, however, because I returned to Ohio and writing in English after only five months. However, I continued to reflect upon this general topic of writing in another language and considered the difficulties faced by Non-native students.

When I began teaching English 101 and 102 at the University of Dayton, I found myself on the other side of these questions. With Non-native/second language (L2) students in my classes, I was responsible for teaching English to them and helping them progress successfully through the class. My first experience with an L2 student was with a young man from Saudi-Arabia. I noticed he took notes during class in Arabic while the papers he handed in were in English. He expressed the difficulty he felt in writing in English, and I immediately understood his frustration. This student and I worked out a weekly meeting schedule to go over the week's assignments and his writing. While I did all I could to make sure he succeeded in the class, I felt ill-prepared to teach him English; I had no official training in teaching English to Non-native speakers.

In my attempt to reach L2 students, I began to take mental notes of the differences between first language (L1) students and L2 students in my class. This practice spurred an increased interest in comparing Native and Non-native English students within the English-speaking classroom and my motivation to conduct this research. Are some ways of instruction more effective than others? How do Native English students compare to Non-native English students in terms of their thinking and writing processes? My research seeks to examine the differences and similarities between Native and Non-native student writers, in hopes of helping to prepare English teachers like myself to better reach all students within the composition classroom.

Chapter II

Review of Literature

Students representing various cultures and speaking numerous languages are entering the American writing classroom intent on learning to write in English successfully. Due to the growing population of Non-native students within the American English-speaking classroom, researchers are dedicating their time and energy into discovering how best to accommodate these non-traditional students. Non-native students within the English-speaking classroom will not diminish over time; conversely, it is something that will continue with regularity as Non-native populations grow in the United States. Therefore, it is important to know how to teach these students most effectively within the English-speaking classroom.

English as a Second Language (ESL) – also known as English as a Foreign Language (EFL) – classrooms are not uncommon in our country. Colleges and universities offer specific training and degree programs for ESL educators. These teachers learn how to educate students for whom English is not a first language; they run classrooms based around the premise that the students do not natively speak English. However, not all Non-native students are placed within ESL classrooms. Based upon the individual student's perceived level of English and/or the school they attend, the Non-native student may be placed in a mainstream English-speaking classroom. In this situation, the teacher may not have specific ESL training and the classroom is probably structured around the premise that the students natively speak English. Where does this leave Non-native students? Should they be expected to

perform at the same level as the rest of the class? How does the English instructor effectively reach Non-native students within the walls of the traditional American English-speaking classroom? This review of literature will discuss the various attempts to answer these questions. Specifically, the review will focus upon research regarding the think-aloud procedure, the Native student writing process, the Non-native student writing process, and a comparison of both writing processes.

Think-aloud Procedure

One method for researching the writing process is the think-aloud protocol. Janet Giltrow describes, "The think-aloud protocol asks subjects to report the ideas that are going through their [research participants'] heads as they perform a task, like writing an essay or reading one. Think-aloud reports are like eyewitness testimony of events that researchers can't witness themselves" (167). The researcher gives the writer a prepared writing prompt and asks the writer to think his or her thoughts aloud as they compose.

Usually attributed to Janet Emig's study "The Composing Processes of Twelfth Graders" (1971), think-aloud procedures are common methods of research. Talke Klara Hoppmann outlines the perceived benefits and drawbacks of the think-aloud procedure, citing the relatively unobtrusive and objective nature and usually small participant size as benefits. Drawbacks, according to Hoppmann, include the fact that verbalization cannot always keep up with cognitive activity, think-aloud findings are hard to generalize to large populations, and the think-aloud procedure doesn't always create a realistic situation for the participant (213). For many second-language researchers, however, benefits continue to outweigh the drawbacks. Regina McKeown and James Gentilucci

recommend the use of think-alouds within the middle school second-language classroom to promote reading comprehension. They say that the think-aloud procedure encourages students to take responsibility for their understanding of a text "by employing 'fix-up' strategies where needed" and promoting "metacognitive monitoring in those students for whom self-regulation has not yet become automatized" (136). The researchers compared reading comprehension of middle school English language learners using the think-aloud to middle school English language learners not using the think-aloud. They concluded that second-language students not yet fluent in their second language benefit from the open-ended nature of the think-aloud procedure; however, the procedure is less effective on beginning English language learners than on intermediate or advanced learners due to the beginning learner's limited vocabulary.

Similarly, Mareia Parera utilized a think-aloud procedure to examine reading strategies and comprehension among educated, non-native readers. Participants were provided with two English language literary texts and instructed to read the texts aloud; they were allowed to stop reading whenever necessary in order to verbalize their understanding of the text. In this way, researchers could analyze the metacognitive strategies of the readers, including self-confidence and task awareness. After the procedure, participants retold the story aloud in their mother tongue so the researchers could judge the participants' understanding of the text (75).

Think-alouds are also used to assess comprehension of native English speakers attempting to learn another language. Michael Lawson and Donald Hogben observed 15 university students in Australia during their attempts to learn Italian. Researchers gave the students specific Italian vocabulary words and instructed the students to think-

aloud as they attempted to learn and memorize the meaning of each word (109-111). Analyses of the think-aloud procedures and subsequent interviews allowed researchers to study the vocabulary-retention strategies employed by the students (113-117).

Most applicable to the current study is Wenyu Wang and Qiufang Wen's 2002 comparison of L1 and L2 Chinese writers. They used the think-aloud protocol to analyze the writing of 16 Chinese female writers composing in English on a narration and an argumentation assignment (229). Results of this study revealed that the Chinese students utilized both their L1 and L2 when writing in English; specifically, 31 of the 32 think-aloud protocols contained both Chinese and English languages (233). Analyses of the think-aloud protocols revealed that L1 was preferred when organizing and planning compositions while L2 was used more often when constructing sentences and responding to the prompts (234). The researchers concluded that "the L2 writing process is a bilingual event: L2 writers have two languages (i.e., L1 and L2) at their disposal when they are composing in L2" (239).

L1 Writing Process

Much research has been done in regards to native students' writing processes. There are typically two models for the L1 writing process: a linear process model and a cognitive process model (Flower and Hayes). The linear model explains that writing occurs in distinct stages, one stage after the next, until the composition is completed (275). In a linear model, writing is composed in sequenced steps that do not repeat once finished or interrupt one another. Typically, these steps consist of brainstorming, prewriting, writing, and revising. For many years, this model provided a convenient way of thinking about and teaching writing. However, the other writing process model is the

cognitive model which says that L1 writers do not write in a linear format (Emig; Perl; Flower and Hayes). This theory is more readily accepted within rhetoric and composition today. The cognitive model says that the L1 writing process mirrors a recursive line which bends and curves upon itself, in and out in multiple directions at various times. Another way of thinking about this process is that it is made up of individual thinking processes which writers orchestrate and manage during composing (Flower and Hayes 276). Unlike the linear process model, the cognitive process model does not differentiate the stages of writing into distinct stages; rather, the overall process is made up of individual processes which can and do occur at any time repeatedly throughout the overall composition process. These individual processes are planning, translating, and reviewing (277).

The planning behavior of L1 students is influenced by the individual assignment and anticipated level of assessment presented by instructors. For instance, the audience for school-sponsored writing is usually a teacher and the writing typically does not involve voluntary planning (Emig, Perl). That is, students don't often brainstorm or pre-write unless made to do so by the teacher. When a student does choose to plan, this period may only take place mentally and never appear in written format (Emig; Flower and Hayes). It is usually an abstract internal representation of the composition that will appear in writing and includes generating ideas, organizing, and goal-setting (Flower and Hayes 280-282).

Translating, or what most people think of as composing, is "essentially the process of putting ideas into visible language" (Flower and Hayes 282). Translating requires the writer to attend to the demands of English including spelling, grammar,

sentence structure and style, and lexical meaning. Most L1 student writers don't view translating as an act of discovery; rather, they see themselves working towards predefined goals as established by the teacher and/or assignment. Because students fail to embrace the idea of "writing as discovery," they do not understand that writing is "a repeated process of beginning over again, starting out new" (Sommers 53). For this reason, L1 writers rarely include in-depth content revision; typically, students do not know how to revise an idea so that they are rediscovering meaning and starting anew. For L1 writers, editing is much more common because it mainly focuses upon grammar and sentence level changes only.

Translating also includes responding to the specific genre within which the composition falls (Bawarshi; Devitt; Pare; Wardle). Genres range from short stories to business letters, from argumentative papers to editorials. Students who understand how to correctly write within a genre have a solid knowledge of "uptake" – "knowledge of what to take up, how, and when: when and why to use a genre, how to select an appropriate genre in relation to another" (Bawarshi 2). Usually, students with high levels of uptake practice invention over imitation within their writing. Genres are inevitable and provide their own context; writers work within the individual context – both present-day and historical – to construct their composition (Devitt, Pare, Wardle). In other words, genres are developed from repeated, similar responses to the same situation – i.e. writing a business letter in the same form over and over until the form becomes expected business letter form. These genres provide guidelines for writers, and "writers work creatively within the frame of past texts and given genres just as they work within the frame of a given language" (Devitt 579). Just as L1 writers write within the English

language, they also write according to their interpretation of the individual genre. For example, a student writing a business letter will possess an understanding of certain expectations attached to the business letter genre (i.e. how the letter should be formatted, specific salutations, etc.). Her interpretation may be an incorrect reflection of the genre; however, it still impacts the student's processes of translating and reviewing.

The remaining process is reviewing. Reviewing includes editing (sentence-level corrections) and revising (revisions to idea development and organization), and it can be both planned and unplanned; in other words, it can interrupt the writing process and occur at any time (Flower and Hayes). One difference between skilled and unskilled L1 writers is that unskilled writers allow reviewing to interrupt their writing process negatively. Often, these students become so preoccupied with making and correcting mistakes that they never get past sentence-level errors and construction (Perl). It is important to note that revision does not equal recursive writing (Emig). Revision involves changes made to organization and content at the end of the composition process whereas recursive writers revise during the actual process; most student writers practice recursive writing only as surface level edits, focusing solely upon "errors in the accidents of discourse – spelling, punctuation, titling [putting a title on their text], and the like" (Emig 68). Furthermore, a student writer's revision/editing practices are impacted by his or her understanding of genre (Devitt). How a student envisions the ideal text within a certain genre will influence his or her own writing and the goals of his or her reviewing process.

L2 Writing Process

The non-native, second language (L2) writing process has not been researched as thoroughly as that of the L1 student. However, there is some research, although limited in scope, which guides L2 writing teachers and students. Similar to L1 students, L2 students engage in planning. There are two types of L2 student writers in regards to planning: advanced planners and emergent planners (Manchon and Roca de Larios). Advanced planners are those who plan their compositions in the earliest stages while emergent planners typically create plans during the course of their writing. For both types, however, prewriting and planning usually occur in the first-third of the writing process, and if completed in the native language and later revised into English, L2 writers develop richer, more detailed ideas (Bean et al.; Manchon and Roca de Larios). L2 students tend to feel less inhibited and more comfortable when writing in their home language, and so writing initially produced in native languages is often more descriptive and less restricted than writing originally written in English (Bean et al.; Mlynarczyk). This decreased level of comfort with the non-native language also causes the L2 writers to spend more time planning compositions written in English than those in their native languages (Manchon and Roca de Larios).

Furthermore, compared to less-skilled L2 writers, more proficient L2 writers spend greater time planning their compositions (Manchon and Roca de Larios). More experienced writers exhibit greater textual concerns during the composition process including appropriateness/relevancy of ideas, connections between separate ideas, and adaptation of the writing to the individual context. Furthermore, when lower-level L2 writers do spend time planning their compositions, their plans may not provide a solid

basis for their writing. For example, inexperienced L2 students attempting to plan an argument will often have one side of the argument more fully developed than the other (Manchon and Roca de Larios).

During the actual act of composing, L2 writers usually use the first English words they can think of, and typically these words are the most common ways of expressing something (Tong). L2 student writers do not spend much time considering new or different ways of saying something; their English vocabulary is limited and so they use the same words repetitively. Similarly, the majority of sentences within L2 compositions are simple sentences because L2 students often have difficulty using linking words and phrases correctly in English to create more complex compound sentences. Not only are most sentences simple, but they are also dominated by concrete rules and guides (McCarthy). The language and discipline of English are new to L2 writers, so rules provide comfort in unfamiliar territory.

Errors within L2 writing are typically developmental and occur within specific stages of writing (Taniguchi). This means that certain errors will occur regularly during specific stages of writing development. The writer's individual level of proficiency determines the amount and type of errors within his or her writing (Roca de Larios et al.). As the L2 student progresses into a more proficient English writer, the types of errors will vary. For instance, beginning L2 writers will exhibit greater sentence-level errors while more experienced L2 writers will show organizational errors. However, L2 errors are not often corrected in English because the student is unable and/or unsure of how to explain the mistake and/or correct the error in English. When a student does attempt to correct errors in English, she often only searches for the literal English translation for a word in

her native language and assumes at that point her errors have been erased. Often, L2 student writers do not realize there is a difference between meaning at the translation level and meaning according to the writer's intention (Taniguchi).

However, regardless of their English proficiency, L2 writers spend twice as much time problem-solving in L2 writing than in L1 writing (Roca de Larios et al.) Common problems include "compensatory problems" where writers seek to match intention with expression and "upgrading problems" which include simultaneous concern for sentence function, sentence order, and lexical issues (Roca de Larios et al. 106). L2 writers composing in their native language very rarely struggle with compensatory problems; however, when writing in their non-native language, both compensatory and upgrading problems receive equal attention.

The L2 student writing process is most effective when students write and speak in both their native language and English within the classroom (Bean et al.; Sook et al.; Steinman; McCarthy). Research shows that incorporating both languages into the writing classroom leads to increased proficiency in English (Bean et al.; Sook et al.; Steinman). Specifically, language is a social construct that develops through social interaction of "input" and "output" (Sook et al.). Language input occurs through a processing of what other people are saying and language output takes place during a linguistic response to the input. This means that students must be able to observe (input) and use (output) both languages freely in order to gain a solid understanding of and comfort with the new language. Therefore, encouraging L2 students to write and speak in both languages maintains the social aspect of language and facilitates a smooth transition into the English writing process.

Furthermore, the L2 students' efforts to learn English are always influenced by current knowledge of their native tongue. These home language influences should be embraced within the classroom because they guide the student's writing process in English (Steinman). For instance, a Spanish speaker's knowledge of the Spanish tense *pasado perfecto* will help her understand and therefore utilize the similar past perfect tense in English in her own writing.

L1/L2 Comparisons

Clearly, there is a large amount of scholarship regarding L2 student writers and their writing processes. However, there is a dearth of research directly comparing native and non-native English student writers. While a limited number of studies attempt to conduct comparisons, the results of these studies are limited when it comes to classroom application.

In a seven year study from 1996 – 2003, Jana Echevarria and her colleagues measured the effectiveness of the Sheltered Instruction Observation Protocol (SIOP) model on non-native student achievement. The researchers implemented the SIOP model into three American middle schools and analyzed Non-native student writing for SIOP model effectiveness. Results revealed that the students of teachers who used the SIOP model wrote more effectively according to national and state content-standards. The study shows implications for standard-based middle school classrooms and the use of expository essays within these Non-native classrooms. Similarly, Kara Gilbert conducted a study comparing Japanese university-aged students to Australian English university-aged students with regards to their argument-writing processes. While Gilbert found the argument structures in L1 and L2 student writing to be very similar, her

conclusions are limited to argumentative writing and Australian-English speaking students.

Taryn Wallis and Martin Birt compared Native and Non-native second-year college students at an African university on their understanding of vocabulary on a specific standardized test. Researchers asked students to provide synonyms for the test's vocabulary as a measure of the students' understanding (184). Results showed that neither Native nor Non-native students could provide acceptable synonyms most of the time, leading the researchers to conclude that the test itself was either flawed or too difficult. While this study may be useful to testing administrators, it does not provide constructive information to those interested in the writing differences between L1 and L2 students. Xi-yao Yang and Yong-an Wu also looked at vocabulary knowledge by comparing the conceptualizations of vague words and phrases between Native and Non-native English university students at the University of Oklahoma. Researchers found significant differences for ten of the 32 vague words/phrases: dozens of, fairly, few, in a couple of, more or less, not everyone, not too many, pretty, quite a few, and truly not. Yang and Wu's study is indirectly related to L1/L2 teaching practices and the current study; writing prompts and responses that include these words may be interpreted differently by L1 and L2 students – an important consideration for writing instructors.

Casey Keck attempted to broaden our knowledge of the differences between L1 and L2 student writers in her comparison of paraphrasing techniques between the two groups. She asked the student groups to write one-paragraph summaries of source texts, which she later analyzed for the amount of paraphrases and the appearance of paraphrase types. Keck discovered no differences between the amounts of paraphrases

used, but she did find that L1 students were more likely to make moderate to substantial revisions in their paraphrases while L2 students were more apt to use “near copy” revisions (261). “Near copy” revisions reflect minimal changes in word choice and arrangement from the source text to the student’s text; the revisions border on copying word-for-word. This research offers interesting implications regarding L2 plagiarism issues and paraphrasing techniques.

Recently, Liu Xiao-xia compiled a review of the literature regarding how L1 knowledge affects the use of L2. Specifically, research agrees that L1 knowledge influences the L2 learning process, L2 writers switch to L1 for specific purposes/to overcome writing issues during the composition process, and L1 impacts organization and idea generation of L2 writing.

A Gap in the Research

Still, no one has systematically looked at the differences between Native American-English college-aged writers and Non-native English college-aged writers in regards to the writing process which accompanies freewriting. Freewriting gained popularity in 1973 with the publication of Peter Elbow’s book *Writing Without Teachers*:

The idea is simply to write for [a set amount of time]. Don’t stop for anything. Go quickly without rushing. Never stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you’re doing. [...] The only requirement is that you never stop. (3)

Elbow continues to explain that freewriting must never be evaluated; it can be read by someone other than the writer only if the writer chooses. Therefore, freewriting is not for

the benefit of anyone besides the writer; it is aimed at helping the writer discover insights and ideas (Southwell; Weeks). Elbow recommends engaging in freewriting at least three times per week (3).

Students typically enter the writing classroom with apprehensions and uncertainties about their writing. L2 students are not an exception. If anything, L2 students come into the English-speaking classroom with a much different and greater set of fears than the typical L1 student. Freewriting often leads to the removal or decrease of these obstacles that can hinder creative and original writing (Elbow; Roebuck; Somerville and Crème; Southwell). In addition, freewriting can be “used for students to explore examples of their own cultural change” as they examine “their tentative first thought in an unthreatening and supportive way” (Somerville and Creme 18). This unguarded exploration promotes increased learning of new material, particularly beneficial for L2 student writers (Drabick et al.).

In order to expand our understanding of Native and Non-native English students within the English writing classroom, the current research will compare the writing processes of Native and Non-native student freewriting through two case studies at the University of Dayton: a Non-native student writer and a Native English student writer. The writing produced in this study does not fully mirror Elbow's definition of freewriting in that students appeared to worry over their compositions and the audience was someone other than themselves; however, these discrepancies resulted mainly from choices made by the writers and will be discussed. Due to the differences between the traditional definition of freewriting and the writing in this study, the writing produced during this research will be called self-directed writing. For purpose of this study, self-

directed writing is the act of writing for a period of time without strict rules or guidelines and with the assurance that the writing produced will not reflect judgment upon the individual writer. Simply put, students directed themselves through the writings and their individual decisions and actions are observed and discussed in this research.

Chapter III

Methods

The participants in this study originally consisted of four Native English students (two sophomore males and two sophomore females) and two Non-native English students (both freshmen females) at the University of Dayton. The participants had been or were currently students in my English 101 and/or 102 classes. Each completed two think-aloud procedures.

After students completed the think-aloud protocols, two participants (one Native and one Non-native) were selected for more in-depth analysis. This selection was based upon the length of their individual think-aloud transcriptions and writing. Students with longer writing and transcriptions provide greater potential for analysis. The selected native student was a female and will be referred to in this study as the Native student in order to maintain anonymity. Similarly, the selected Non-native student was a female and will be referred to in this study as the Non-native student.

The study aimed to conduct a comparison case study of a Native and Non-native English student. Each student completed two think-aloud writing sessions. The exact think-aloud directions remained consistent each time and are included in Appendix A. The think-aloud writing session prompts are included in Appendix B. Participants were left alone in individual rooms inside the Humanities Building at the University of Dayton with the think-aloud directions, the writing prompt, lined loose-leafed notebook paper, a pen, a pencil, a tape recorder, and a recordable cassette tape.

Upon entering the designated room, the student and I sat down and I read the directions aloud as the student followed along with her own copy. After, I asked if there were any questions. Neither student had questions at this time. I then left the room and did not return until they came and told me they were finished with the session. After analyzing the students' writing, I conducted one interview with both of the student writers. The aim of the interviews was to clarify specific sections of the think-aloud procedures and gain further insight into their writing processes. The interview questions are included in Appendix C.

Chapter IV

Results

Think-aloud transcriptions and written papers were initially read multiple times in order to identify recurring patterns and relationships among the students' writing and thoughts. At first, I developed numerous categories of analysis. These initial categories included references to the audience, assignment, and writing rules, mechanical consideration, editing and revising, rereading habits, thinking before writing, organizational consideration, thinking during writing, thinking after writing, discrepancies between what is written and said, and word fillers. Further analysis revealed that many of these categories overlapped and included similar thinking and writing behaviors. Therefore, I attempted to combine the categories into fewer, distinct groups. I discovered that my initial analyses could be combined into several behaviors that emerged in both the Native and Non-native transcriptions and writing including revising and editing behaviors, pre-writing behaviors, organizational behaviors, and thinking behaviors.

Revising/Editing Behaviors

Although sometimes used interchangeably, the terms 'revision' and 'editing' have distinct meanings within the world of composition. Edits are surface-level corrections while revisions are more substantial changes to writing (Poindexter and Oliver). Specifically, "revising deals with the content of the written piece, while editing produces a readable text and deals with proofreading tasks. At the revision stage, writers refine and polish what they have written...Editing deals with the mechanics of writing such as spelling and punctuation" (421).

When analyzing the writing samples and transcriptions for the students' revising and editing behaviors, four separate categories were observed: rereading, deep level revising, edits the students completed, and edits the students left incomplete. Rereading was most often a segway to either revising or editing based upon the individual writer's habits, so it is not included in the overall revising/editing totals. However, it is included in this section because the practice of rereading was so closely related to revising and/or editing for the students.

Rereading consisted of the students taking a pause from writing to read over something they had previously written. For the Native student, this occurred 47 times; for the Non-native student, rereading happened only five times. The Non-native student spent significantly less time rereading her writing; when she did reread, it focused upon the rereading of a single word. The Non-native student reread a word aloud as she tried to decide which word should logically follow. In one instance, the Non-native student said, "I really wanna learn, learn, learn to write something, mmm, pretty, pretty, and soft." It is possible that she wasn't actually rereading the words at all; rather, she may have just been repeating the word until she figured out what word to write next. In this aspect, her self-directed writing mirrors Elbow's idea of freewriting. Elbow advises, "If you get stuck [while freewriting] it's fine to write 'I can't think what to say, I can't think what to say' as many times as you want; or repeat the last word you wrote over and over again; or anything else" (3).

Conversely, the Native student's rereading habits focused more upon examining how well the sentence functioned in the paragraph, how well the word worked in the sentence, and/or figuring out what idea was appropriate to express next. For example,

the Native student reread the same sentence three separate times, "I won't want the colors to be quite so sporadic," and then she used the rereading as a springboard to further her idea development: "And I won't want the colors to be quite so sporadic. What else is sporadic in her house that I can talk about? Um, her house in general is very sporadic. I guess, I could just, should I just describe mom's house in my paragraph?" Rereading for the Native student most often led her to further idea development and/or revisions.

Similar to rereading, the revising and editing behaviors of both students were different from each other. In a combined total from both writings, the Native student made 84 revisions and edits while the Non-native student made only 18. Since rereading often led to revision and/or editing, it is plausible that the Non-native student's lack of revisions and editing is attributable to her lack of rereading. Another factor for her lack of revisions and editing may be the Non-native student's unfamiliarity with proper English grammar and sentence structure. She may have not recognized the mistakes or she wasn't sure how to correct them if she did notice them. Table 1 explains the revisions and edits for each student in more detail.

	Revisions	Fixed Edits	Unfixed Edits
Native (84 total)	29 (35%)	47 (56%)	8 (9%)
Non-native (18 total)	0 (0%)	12 (67%)	6 (33%)

Table 1. Calculated totals and percents of revisions and edits for Native and Non-native students

For the Native student, there was not a large differentiation between the two pieces of writing in regards to revisions and edits. The majority of behaviors in revising and editing were edits the student corrected. For the Native student, these sentence-level edits were mainly geared to making the vocabulary stronger. In one part, the Native student explained, "I have recently decided...(writing)...that when I model, that when I model, or decorate, decorates a much better word, that when I decorate my dream home...." She chose to use the word "decorate" over "model" because she felt as if it was a stronger word. The majority of her sentence-level edits were similar to this one in that she decided upon one word over another based upon how she perceived its strength within the sentence.

Similarly, the majority of revisions and edits for the Non-native student were edits she fixed. However, her edits were not of the same vein as those in the Native student's writing. Rather, the Non-native student's edits dealt mainly with finding specific words. For instance, at one point the Non-native student elaborated, "Unlike watching TV, um...(writing)...if we read books, mmm, we are able to enhance, um, our thinking, able to enhance our thinking, um, thinking, um, I can't remember the words, the words in this sentence. So I just think about this. We are able to enhance our thinking, um, thinking ways." The Non-native student finally decided upon the word "ways" to conclude her sentence, and then she moved on to another thought. Her editing of this section ended after she found the word for which she was searching.

The second most popular revising/editing behavior for the Native student was deep level revisions. These revisions focused mainly upon organization and idea development for this student. Frequently, the student made comments about how best

to express her ideas and where to place them in her paper. In one specific part, the Native student explained her revision aloud:

So instead of a person may perceive themselves differently than another person may see them, I could say something about my peers, my peers...(pause)...okay – I consider my peers to be (writing)...my peers to be the other sophomore...students...here...at the University...of Dayton. And then, I view my own writings as mediocre in comparison with my...that works. Okay. Arrow up here. Replace. Okay.

In this section, the Native student revised her idea to include her peers and then decided to move the paragraph to another location in the paper. This behavior is common throughout the majority of her revisions.

Conversely, the Non-native student made no deep level revisions. She never once discussed organization or made any sign at reorganizing her writing. The order in which her writing appeared on the paper was the order in which it remained.

Furthermore, the Non-native student didn't make revisions in regards to idea development. Similar to her lack of focus upon organization, the ideas she initially put down on the paper did not undergo any type of reconsideration. It is plausible that the Non-native student was too focused upon edits to consider revisions. Still, even a consideration of revisions does not mean the student would have the knowledge to make the revisions. Revisions are more advanced changes than edits, and the Non-native student is not at this level of English language competency.

Despite other differences, both students had edits they didn't correct. These were times in which the students recognized an edit was needed; however, they were

unsure how to correctly fix their errors and so they moved on. Of the Native student's revisions, 15% were left uncorrected. For the Non-native student, this figure jumps to 33% - more than double the Native student. Not only is there a stark contrast between the amounts of unfixed edits, but there are differences in the types of unfixed edits. For the Native student, all of the uncorrected edits were spelling and punctuation related. At one point, the Native student even recognized her repetitive spelling errors: "Alright, hmm, it will be, will be aesthetically pleasing. Again, spelling. Who knows? This is my random stab in the dark. Pleasing." Despite the fact she recognized her uncertainty with the spelling of the word, she did not spell it correctly in her paper (asthetically [sic]). This misspelling did not seem to worry her, however, and she quickly continued her composition.

On the other hand, the uncorrected errors for the Non-native student were completely word choice and tense. She often found herself searching for a different word, but she was unable to provide another word for the spot: "That's why...(writing)...many people...(pause)...um, that's why, um, no, that's why, uh, that's why...many people...understand (writing)...my writing...easily." Although the Non-native student didn't want to use the phrase "many people" in her writing, she was unable to think of another more appropriate phrase and so she reverted back to her original word choice.

In another instance only a few lines later, the Non-native student addressed her difficulty with word choice: "I don't have...an ability...to write sentence, mmm, more, uh, more, I don't know. Is it more prettier? More pretty? I know this, uh, pretty word is not proper in this sentence, but, uh, um, but problems when I have is that I don't have an

ability to write sentence...more pretty. I don't know any ways. Skip." She recognizes that "more prettier" is incorrect in this sentence, but she is not sure how to correct it. Instead, she moves on and leaves the uncorrected edit in her writing.

Overall, both of the students edited and revised throughout the course of their writing. Neither went back at the end to revise and/or edit. Editing/Revising weren't separate stages for either student; rather, they occurred throughout the writing and when the students were finished writing, they were also finished editing and revising.

The writing of both students contained errors the students were unaware they made. We can assume they didn't know they made these errors because they didn't acknowledge the errors in action or express them in thought. Other errors were acknowledged, even if not fixed. The unknown error results are described in Tables 2 and 3. (Note: Word choice is selecting a specific word or words for a sentence.)

	Misspelled words	Punctuation	Capitalization	Missing Word
Native (44 total)	26 (59%)	10 (23%)	7 (16%)	1 (2%)

Table 2. Breakdown of Native student unknown errors

	Word Choice	Missing Word	Punctuation	Tense	Singular/ Plural	Misspelled words	Word Order	Capitalization
Non-native (67 total)	18 (27%)	15 (23%)	13 (19%)	6 (9%)	6 (9%)	4 (6%)	3 (4%)	2 (3%)

Table 3. Breakdown of Non-native student unknown errors

The unnoticed punctuation errors for both students were similar: 23% for the Native and 19% for the Non-native. An analysis of the punctuation errors shows that 100% of the punctuation errors were missing commas for the Native student. For the Non-native student, the unnoticed punctuation errors break down as follows: 38% missing commas, 38% missing quotation marks, 16% missing period/semi-colons (often hard to distinguish between the two), and 8% missing apostrophes. It is important to notice that neither student misplaced punctuation; all of their errors were in not placing punctuation at all. This occurrence might be due to a lack of focus on punctuation in general for both students. They inserted punctuation when it was most obviously needed (i.e., at the end of sentences), but they didn't consciously look for areas where punctuation was less obvious, but necessary (i.e., a comma to separate two independent clauses joined by a conjunction or commas to set off introductory phrases). In fact, both students tended to forget needed punctuation altogether where it wasn't as obviously needed.

Pre-writing Behaviors

I neither encouraged nor discouraged pre-writing during the think-aloud procedure. Despite the fact that I never mentioned pre-writing, both students chose to undergo a pre-writing process before beginning the essays. The Native student's pre-writing processes were characteristic of those taught in traditional American English classroom. She explained in her think-aloud, "Um, when I'm writing, I like to follow, like, formulas. I guess that's just the way my mind works. So, I start with brainstorming or outlining." In the first writing prompt, she created clusters to organize her thoughts (see Figure 1). At the top of the first page are three clusters titled "Dad's [home]," "Mom's

[home],” and “My dream home.” Each individual cluster corresponds to a specific section of the student’s essay. As the student thinks aloud, she takes notes and fills in bubbles around the clusters. Although she thinks in complete sentences, she doesn’t usually write down all of her thoughts. All of her notes are single or multiple word phrases, except for one complete sentence around her Dad’s cluster: “My room is messy until Friday.” Her clustered brainstorm is very detailed with 10 bubbles around her Dad’s cluster, 16 around her Mom’s cluster, and 7 around her dream home cluster.

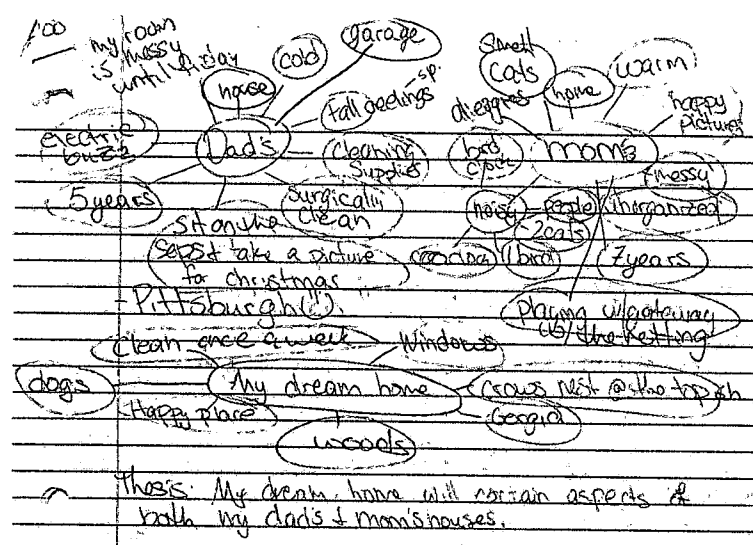


Fig. 1. Native student, pre-writing clusters

In the second writing prompt about three weeks later, the Native student wrote the prompt in her own words at the top of the page: “Myself as a writer.” She titled the top of this page “Brainstorm” and continued to make a list of topics to discuss in her writing. Compared to her previous pre-writing activity, this pre-writing appears much less detailed. However, she still organized her thoughts during this point in her writing process. She constructed a list of three areas she wants to focus upon. She thought aloud, “So, myself as a writer. I’m trying to think about what that means. I think it

means, like, am I a good or a bad writer? What do I think about whether or not I am a good or a bad writer [She writes: "1. a good or bad writer"]. Um, I guess that could be like how I write, like the formula whenever I write" [She writes: "how I write (formula)" as a bullet point underneath]. Her next two listed points are "my style of writing (not metaphorical/interesting)" and "where I pull my ideas from" with one bullet point underneath each one. It is important to note that when pre-writing for both prompts, the Native student organized her paper according to three topics. The idea of an introduction, three body paragraphs, and a conclusion is still very traditional within many American English language writing classrooms, and this student appears to have adopted this format as her own.

The Non-native student also completed pre-writing; however, her practices were unlike those of the Native student. In the first writing prompt, the Non-native student began by saying, "So my topic is about my home. Uh, first, uh, first I write. Uh, usually, I need note take about the topic. So now, uh, I have time for note taking." This statement clearly referred to her pre-writing process; the student planned on taking notes about what she will write in her paper. However, what appeared on her paper is a mixture of notes and sentences. She did a lot of thinking out loud before writing anything at all. In fact, it is not until nine spoken sentences later that the student wrote the name of where she lives: "Garden Apartments." The student had said much more besides these two words; however, this is all she wrote at this point. This pattern continues - - she said much more than she wrote and only wrote a word or two to summarize her thoughts. At one point during her apparent pre-writing process, the student wrote two complete sentences about her apartment and then continued on with notes.

When she switched to sentences for the rest of the paper, we can assume this signified the end of her pre-writing and the beginning of her essay. There is no oral or written distinction signifying this transition besides the permanent shift from notes to sentences. It is interesting that she only wrote about her American home during this note-taking stage; she doesn't come back to these ideas at all. The remainder of her paper focuses upon her Korean home. For example, the notes about her American home read, "4 rooms, 3D...4 stockings, semester is second, four months, meal each other." The Non-native student then continued by writing and talking about her Korean home. She wrote, "And in Korea, I live in Apartment which is 21 first floor. It's very high." There is a clear change in how she wrote about her American home versus how she wrote about her Korean home. While she called the first part of her writing "note taking," the notes didn't appear to have any influence over the rest of her writing since she never referred back to them.

In the second writing prompt, the Non-native student begins again by identifying the need to pre-write. She said, "Today's topic, is, writing about yourself as a writer. Mmm...first, uh, I have to do, uh, I have to take notes, about, about writing something. Mmm...okay, first I need brainstorm (writing)...brainstorming about this topic." At the very top of her paper, the student wrote "brainstorming about this topic." However, the writing that actually followed resembles essay writing with paragraphs and complete sentences. It is the only text she wrote; it is not a draft of her text. There are no notes or apparent brainstorming. When questioned about the language she thinks in when she writes in English, the Non-native student revealed that she thinks in Korean when

brainstorming and English when writing in English. This may be directly related to her lack of expressed written brainstorm.

Organizational Behaviors

Similar to pre-writing behaviors, the organizational behaviors differed between the Native and Non-native students. As previously stated, the Native student made a web and a list to organize her papers, each containing three sections corresponding to the three main points of her papers. The first piece of writing was organized according to topic: Dad's home, Mom's home, dream home; the second piece of writing was organized from general to specific: Good and bad writers followed by her own personal writing. In her first writing prompt, the Native student wrote her thesis statement separate and labeled it as such. She said, "Alright, so...organizing a paper. My thesis, would be..." and continued to formulate her thesis. After that, she wrote a one paragraph introduction directly below the thesis. Then, on the next page, she wrote, "1st Para: Mom's" to indicate the beginning of her first body paragraph. During the writing of this section, the student signified a section that she wanted to ultimately move to the last paragraph. She did this by bracketing that section and writing "last paragraph" in the margin. Throughout her entire writing, the student was very aware of the need to keep all of her writing connected. She frequently referred back to what she had previously written to make sure she was continuing to establish connections throughout her writing. For example, when starting her first paragraph, the Native student reasoned, "So, mom's...um...so I want it tied to my thesis" and then she proceeded to reread her thesis. She used this as a guide for the direction of her first paragraph.

The Native student regularly discussed organization throughout her writing process. Words commonly heard within an English-speaking classroom when discussing organization appear frequently in the Native student's discussion. For example, at one point she said, "Okay. So, my introduction. I guess that means the second sentence will be my thesis. Alright, so introduction." She is very aware of beginning with an introduction and including a thesis statement in this portion of her writing. At another point, the Native student verbalized her organizational plans: "Hmm...wonder, if I should start off my paragraph, my whole paper, talking about who my peers are. [...] And then, I view my own writings as mediocre in comparison with my...that works. Okay. Arrow up here. Replace. Okay. So, as a writer, I am average in comparison...alright. So then I have to have a space for, for like, a general statement at the end of my paragraph so I can relate it to my first body paragraph..." Comments such as these were frequent throughout both pieces of the Native student's writing.

Furthermore, both of the Native student's written texts were separated into paragraphs. The organization of her paragraphs is worth noting as well. The Native student exhibited a traditional paragraph structure which, based on my experiences, is commonly taught in English-speaking classrooms: topic sentence begins paragraph followed by detail and support. Her first body paragraph of the second essay reads, "I define a good writer as someone who includes all of the necessary information, presents the information in an organized and understandable way, and makes the paper or subject interesting." She then goes on to explain this point and compare herself to good writers in general. Her next paragraph opens with "When I am writing I generally stick to

a certain formula." This paragraph is dedicated to discussing this particular formula and expanding upon her topic sentence.

The Non-native student had significantly less of an observable focus upon organization in her writing. Similar to the Native student, the Non-native student organized her first paper according to topic. She started with her American home and concluded with her Korean home. The second paper was organized chronologically from past to present beginning with childhood writing memories and ending with her current writing habits. She never orally discussed organization in her writing or used any of the familiar organizational terms heard in the Native student's think-aloud. She didn't reorganize any sections of her paper or noticeably check to see if her organization was appropriate. Instead, the order in which she wrote her paper is the order in which her paper remained; there was no reorganization of her ideas throughout her writing. This observation directly connects to her lack of revisions and sole focus on edits. Organization is a revision that the Non-native student has yet to enact within her writing.

The Non-native student's writing all seems to be in one large paragraph, according to traditional English language standards. Topic shifts are apparent, and it appears she signifies a change in paragraph only by starting a new line. There are no paragraph indentations in her writing. Her paragraph organization is remarkably different from that of the Native student. The Non-native student organized her paragraphs with the details first and topic sentences following. For example, in the first writing prompt, the Non-native student wrote, "Since my apartment is very high, we don't have any pet like a dog or cat. I really want to raise diverse animals but in one apartment, there are so many people who lives in there. So in the future, I want to buy

the house that only my family can live. And I wanna raise a big dog as well.” The Non-native student ends with the actual topic of her paragraph – that she wants to buy a house in the future for her family and a big dog. This is the topic sentence because the prompt specifically asks about a future dream home. However, the Non-native student doesn’t begin with this thought; rather, she leads up to it by describing the reasons she has for her dream house plans.

Thinking Behaviors

Due to the use of the think-aloud procedure in this study, thinking behaviors were important to analyze. Three main thinking behaviors were identified throughout both students’ writing: thinking before writing, thinking during writing, and thinking after writing. The behaviors were judged based upon the perceived relationship between the students’ thinking aloud and writing on paper. For example, when the students thought aloud and then wrote, there was a pause following their thoughts as they wrote them on the paper. This was thinking before writing. In this study, this will be referred to as Oral planning. When the students thought aloud at the same time as writing, they expressed their thoughts more slowly because they had to take time to write each word as they thought it. This was thinking during writing and will be called such. When the students thought after writing, they wrote silently and then expressed their thoughts about what they had already written on the paper. Many times, they were speaking the actual text they wrote. This will be referred to as oral reflection.

Both the Native and Non-native student exhibited more thinking during writing than any other type of thinking behavior. However, it is an extreme majority for the Non-native student and a subtle majority for the Native student. The Native student thought

during writing exactly 50% of the time; she verbally planned 42% of the time and verbally reflected 8% of the time. The Non-native student, on the other hand, thought during writing 89% of the time, verbally planned 9% of the time, and verbally reflected only 2% of the time. Both students exhibited oral reflection less than the other two thinking behaviors, however the amount of thinking during writing differed greatly. The Non-native student thought during writing more often than the Native student because the Non-native student planned less. Her writing and planning occurred at the same time.

1. Oral planning

Oral planning allowed for more preparation for the Native student and so, according to analyses of the think-aloud procedures, revising was almost five times less likely to occur following oral planning than thinking during writing. Many times, oral planning led smoothly into writing for the Native student. In one instance, she stated: "So I guess I'll try to fit that into one sentence. I'm gonna write, um, other specifications, certain papers, certain types of papers require some things to be particularly good in order to be considered a good paper. Well, that doesn't make sense. Certain papers require an emphasis on some aspects of the writing process, er, alright I kinda like that." Here, we see the Native student verbally planning her writing before committing it to paper. After she discovered a phrase she was comfortable with, she wrote it down. In this instance, and in many others, oral planning greatly reduced the likelihood of revision.

As previously stated, the Non-native student was much less likely than the Native student to verbally plan her writing. In fact, the only times in which she engaged in this thinking behavior was during the brainstorming section of her paper. For example, in the

second think-aloud procedure, the Non-native student began the think-aloud with Oral planning: "Today's topic is writing about yourself as a writer. Mmm, first, uh, I have to do, uh I have to take notes, about, about writing something. Mmm, okay, first I need brainstorm." At this point, the Non-native student writes "brainstorming about this topic" at the top of her paper. She verbally planned to write "brainstorming about this topic" before actually writing it. This is only time during the think-aloud session that the student verbally plans. Most of the rest of her thinking behaviors are thinking during writing.

2. *Thinking during writing*

For the Native student, thinking during writing most often led to revising. For example, the Native student thought as she wrote, "Alright, so, introduction. Um...a person may perceive themselves (writing)...differently than another person...may seem them. May see them. Um...I...view my...style of writing...as mediocre. [...]" Oh I just switched that up. I wrote style instead of...I think I am a mediocre writer...scratch out. I view...my own writing (writing)...as...mediocre." Thinking during writing minimized the planning part of the writing and so it was more likely that what the Native student wrote needed to be revised.

When thinking during writing didn't lead to revising, it often led to rereading for the Native student. She would pause after writing her thoughts and reread what she had written. Rereading was most likely to lead to revisions because the Native student discovered errors in her writing. Most of the errors corrected by rereading were deeper-level errors like idea/sentence clarity and organization. The errors would have most likely remained uncorrected had the student not reread her work. It is important to note that rereading misspellings didn't appear to lead to correction because she didn't know

how to spell the words. An example of rereading leading to revising includes, "There are two cats...(writing) and one bird...living in the house. My mom also works at a barn...and...um, yeah, and, I was trying to say between all these elements, the allergens in the house sometimes drive me nuts. So (rereading) my mom also works in a barn...and occasionally, brings back traces of horses. I'll just cut that part out." Thinking during writing led to rereading her previously written sentence, after which the student decided to restructure her sentence by removing a specific section. At another point, the Native student reread one of her previous sentences and then started to revise what she read: "(rereading) My writings in my English class...hmm...I have to come up with a transition here. Transition. Write a note to myself. Continue on." Although the revision wasn't completed at this time, the act of rereading led the Native student to decide the need for revision and make a note for future reference.

Similar to the Native student, the Non-native student was most likely to think during writing. Most often, thinking during writing led to editing or rereading for the Non-native student. For the Non-native student, the corrections that followed thinking during writing were sentence level corrections mostly focused upon word choice. For example, at one point the Non-native student thought as she wrote, "Unlike watching TV, um...(writing)...if we read...books...mmm...we are able to...enhance, um, our, thinking...able to enhance our thinking, um...thinking...um, I can't remember the words, the words in this sentence. So I just think about this. We are able to enhance our thinking, um, thinking ways." The Non-native student thought during writing which led her to reread her words because she was searching for a word she was unsure of. This example is representative of many of the Non-native student's think-aloud behaviors.

Similar to the example above, when the Non-native student reread, she often continued on to thinking during writing. She reread a word or a phrase and then continued to write her thoughts as she spoke them. This is unlike the Native student who most often followed rereading with revisions of what she had just reread. For the Non-native student, rereading wasn't an attempt to establish connections between sections of her writing; rather, rereading was a result of the student attempting to think of what word or phrase should logically follow. For example, the Non-native student rereads "learn" and "pretty" in the following sentence as she considers what to write next: "I really wanna (writing)...learn, learn, mmm, learn to write something, mmm, pretty (laughs)...pretty...and soft. Uh, yeah." The words were reread, not for organizational or revision purposes, but rather almost as sound fillers until the Non-native student identified the appropriate word or phrase to follow. This relationship between rereading and thinking during writing can be assumed because rereading did not ever lead to anything but a continuation of the same thought for the Non-native student.

3. *Oral reflection*

Oral reflection occurred significantly less for both the Native and Non-native student when compared to the other two thinking behaviors. The Native student most often used oral reflection as a means by which to expound upon her thoughts. The reflections did not usually refer directly to her writing process and/or choices; instead, oral reflection allowed the Native student to expand upon her thoughts further than what she included in her writing. For instance, during the first think-aloud procedure, the Native student wrote, "I also don't like that I can look out my window and see directly into my neighbor's house." Following this sentence, the Native student stopped writing and

continued talking. She said, "That's why I keep my blinds down all the time. I just think that's, that's unfortunate. I mean, houses that obnoxious should be hidden in the woods or something. I think all houses should be hidden in the woods most of the time." These oral reflections are not recorded in her writing; rather, they are only thoughts she expressed after her writing on the subject and before she continued writing.

Yet another example occurred in the second think-aloud procedure when the Native student reflected upon the effect of technology upon her writing process. First, she thought during writing, "However...my papers can get a little...which I think is two words, space, boring." At this point, she stops writing and orally reflects: "I think I write words like 'a little' really close together, and there's a few more that I mash together. I think that's because of IM. It makes me a bad speller too, and a bad typer." Again, this information isn't included in her writing; it is only expressed afterwards as further explanations to her written thoughts.

The Non-native student engaged in oral reflection only one time during both think-aloud procedures. However, this single occurrence of oral reflection differed from the oral reflections discovered in the Native student's think-alouds. Instead of using oral reflections to expand upon her thoughts, the Non-native student explained the choice she made while writing. First, she thought during writing, "I really wanna...learn, learn...mmm...learn to write something...mmm...pretty, pretty...and soft. Uh, yeah." After she has completed the sentence, the Non-native student stops writing and continued speaking: "In here [her writing], soft means not hard. It means, um, I always think this soft word is related to the emotional, but hard means, I think, it's just my feeling, is hard words is related to the theory, musically, and science...like that, so I use

the words soft, soft in here.” The Non-native student verbally reflects to explain her word choice in the previous sentence. She expanded upon the thoughts that drive her writing choices and process.

Chapter V

Findings

One of the most glaring differences between the Native and the Non-native writer was their knowledge of English vocabulary. Clearly, the Native student had a greater bank of vocabulary from which to choose words. This proved to be just as advantageous to her as it was detrimental to the Non-native student. The Native student's familiarity with the English language enabled her to engage in a more in-depth writing process than that of the Non-native student. Her content was richer in terms of detail and depth, her organization more complex, and her thoughts helped more than hindered her writing process. Truly, each of the behaviors measured by this study was influenced by the individual student's English vocabulary knowledge. For the Native student, her great familiarity with English allowed her to use revision and editing to make her writing stronger, whereas the Non-native student relied upon editing to make her writing understandable. Sentence-level edits consisted of locating the proper word for the Non-native student; these same edits consumed so much of her thoughts that she never moved beyond them into revision. Typically, the Non-native student spent time trying to decide upon a certain word to fit within a sentence, and after deciding upon the word, she focused on her next sentence. Her editing ended and she didn't carry on into revising before she moved on. Conversely, for the Native student, sentence-level edits consisted of replacing one word for a stronger word in order to enhance a sentence or supply variation in her word choice; the fluidity with which she made these edits allowed her to progress into revision and therefore improve her writing on a deeper level than the Non-native student ever reached.

In the interview, the Non-native student acknowledged her own revising and editing habits: "Whenever I finish my paragraph, I reread this paragraph and sentence and the English is not my language, so, there are, there are many grammar mistakes so I revise over that." The Non-native student never differentiates between editing and revising. She calls grammar corrections revising, when it is in fact editing. Regardless of her lack of knowledge about the two different terms, she doesn't acknowledge that editing and revising are two separate behaviors either. When asked about editing and revising, the only changes she discusses are edits. Her focus is on the grammar mistakes in her writing because they are so prevalent. She explained, "I think, um, expression [is the hardest part of writing in English]. Whenever I write one sentence, um, I can't create very new sentence. It's, uh, very repeat sentence. Repeat grammar. Repeat words. I really don't like it. But, I have the limitation of words that I know. So, I really wanna come over my limitation when I write. But it's very hard." Her struggle with English vocabulary is not unknown to her; she acknowledged it and its limiting nature in her writing process.

When asked about the most difficult part of writing in English for her, the Native student instantly replied, "Spelling. I'm a terrible speller." This was definitely the biggest sentence-level distraction for her throughout her think-aloud procedures. The majority of her edits were focused upon deciding how to correctly spell a word, and many times she never figured out the correct spelling. Edits for the Native student were not focused on the correctness of her word choice; she had no uncertainties when it came to actually choosing the word. Rather, edits for the Native student were focused on the accuracy of

the spelling of the words. This might be due to the lack of spelling focus within high school and college English-speaking classrooms. Spelling lessons are usually reserved for younger students; American high school and college English-speaking classrooms center more upon reading literary works, analyzing literature, and different genres of writing. Realistically, it has been four or five years since the Native student studied spelling within an English-speaking classroom – thus, almost 60% of the errors the Native student unknowingly made were spelling errors.

On the other hand, the Non-native student rarely struggled with spelling. During the interview, the Non-native student said that spelling in English is “okay. Um, sometimes I confuse ‘e’ or ‘a.’ Is ‘e’ right or is ‘a’ right? When I learned English, I really, um, want to memorized certain words, so that time was good.” Compared to the Native student, the Non-native student more recently reviewed and learned the spelling of English words. Therefore, her familiarity with English spelling is stronger than that of the Native student and this is displayed in her writing. While the Native student is more familiar in terms of breadth and depth of the English words (she knows more than one way to say the same thing), the Non-native student appears to be more familiar with the spelling of English words.

Why the difference in their form of familiarity? Both students enter the English-speaking classroom with vastly different trainings and backgrounds. The Native student has spent the past twelve years of her life in the American school system, focusing upon spelling and vocabulary early in her educational career and more recently advancing to literary analysis and writing. The Non-native student, on the other hand, recently entered the American education system and so her training in English spelling and

memorization is much more recent. Memorization is a crucial part of learning a new language, and successful memorization is a sign of beginning competence in the language (Xiao-liang). The Non-native student expressed great pride in her ability to memorize words and predicted that she could overcome her vocabulary deficiency by memorizing more words: "If I study English [I could learn more words]. Yeah, like studying is like memorizing many words, and when I, when I meet American friends I must ask the right expression." Her focus rests heavily upon the importance of memorizing the correct spelling of words because it has been the way in which she has learned English thus far.

Despite their differing levels of familiarity with English, editing and revising weren't separate stages for either student. Instead, edits and revisions occurred throughout their writing. When the students were finished writing their essays, they ended their writings entirely. Neither returned to edit and/or revise. This similarity between the two students may have been due to similar time constraints. The students were told to write for at least 20 minutes, but they were not told exactly how long to write. The Non-native student stopped both of her think-aloud sessions after approximately 25 minutes; the Native student stopped her sessions after the 60-minute tape ended. Both of them apparently felt limited by constraints, albeit different constraints. Because the Native student didn't end her session until the tape ended it for her, we do not know whether she may have revised her paper at the very end. However, when asked about this during the interview, the Native student responded, "If I revise at the end of my writing, I like to do it a couple days later. But I don't do that often unless it's something really important. Because then when I do it, I think about it differently. Cause then I've

been editing as I go, so if I do it again a couple days later I might see things different, better wording.” Therefore, the time constraints of the think-aloud sessions may have impacted the editing and revising of both students in various ways.

The students’ pre-writing behaviors differed in important ways as well. Both students engaged in a form of pre-writing; however, the Native student’s pre-writing was much more extensively written and took a longer amount of time. On the other hand, the Non-native student’s pre-writing was only minimally expressed on paper and lasted only a short amount of time. The extensiveness of the Native student’s pre-writing may be a result of her need for structure in her writing. The structure she most often orally referred to throughout her think-aloud sessions was a five-paragraph essay. The Native student commented, “I like to put my writing down into like 5 paragraph essay form, at first. At least if it has to be longer I change it, but like, I come up with intro, conclusion are the hardest parts so I leave them for the end, and I come up with 3 main ideas – what needs to be in the paper.” The Native student began each essay with an outline in her head; regardless of the prompt, the outline looked the same: introduction, body paragraphs one, two, and three, and conclusion. The Native student used pre-writing to fill in the details of her outline. For example, she thought about what the introduction would specifically include and what three points would make up the body paragraphs. Pre-writing for the Native student required sufficient time to develop each body paragraph enough so that she felt comfortable beginning to put her essay together.

Pre-writing appeared to be less involved for the Non-native student. She wrote minimally, if at all, during her pre-writing. During the first think-aloud session, the Non-native student wrote single words during her pre-writing; during the second think-aloud,

she didn't write anything at all. While on the surface it looks as if the Non-native student engaged in less brainstorming, this may not necessarily be the case. During the interview, the Non-native student revealed that she brainstormed during the think-aloud sessions by thinking in Korean. She explained, "When I do a brainstorming, I usually think in Korean. But when I start my writing, I usually think in English. Because I have to organize, um, organize the order, and uh, support, support a sentence. So that one is harder, harder when I write something, so I think I use Korean." The Non-native student didn't write the brainstorming on her paper because it would actually have been Korean characters, not English letters. It is significant to notice that the Non-native student differentiated between brainstorming and starting her writing; for her, brainstorming does not include writing because it occurs prior to the actual start of her writing and entirely in her head. Thus, the term 'pre-writing' refers only to internal composing activities for the Non-native student; she did not exhibit any external pre-writing activity.

While the Non-native student's pre-writing practices are markedly different than that of the Native student, they are not necessarily less – just different. The Native student's pre-writing practices are representative of expected behaviors within an American English-speaking classroom; clearly, the Native student is a product of many years spent within the English educational system. She used webs and lists to organize her thoughts on paper; she kept her brainstorming separate from her actual essay, probably resulting from the fact that many English teachers will ask to see the student's brainstorming apart from the essay. The Non-native student's pre-writing behaviors do not exhibit characteristics expected within an English-speaking classroom; her pre-writing consists of only a few sporadic words in one instance and no written words in

another. If the teacher asked to see this student's brainstorming, the teacher would be very disappointed and perhaps even assume that the student had not engaged in pre-writing. However, this would be an erroneous assumption that doesn't give the Non-native student enough credit as a writer. She did brainstorm, but it wasn't written and it wasn't in English.

Not only did the students exhibit different pre-writing strategies, but they also approached organization differently. The Native student referred to the organization of her writing regularly throughout the think-aloud sessions. In both essays, she moved whole paragraphs to other sections of her paper and added phrases to completed paragraphs. She expressed concern about all parts of her essay fitting together in a comment about the organization of a paper: "You hint at what you're gonna say [in the introduction], and then you actually say it [in the body], and then you kind of say it again in the conclusion but make all three, all the bits go together."

The Non-native student also expressed a desire for unity in her paper, albeit in a much different way. The Non-native student never orally discussed organization or made any behaviors aimed at reorganizing her writing. The order in which she wrote the paper was the order in which the paper remained. While there may seem to be a connection between the Non-native student's lack of reorganization and her lack of oral reflection, this relationship doesn't hold true when we consider the Native student's extensive reorganization alongside her lack of oral reflection. A more probable explanation lies within the Non-native student's infrequent revision habits. Revising includes changing organization of a paper; however, because she did not enact changes beyond edits, organization remained untouched.

Still, the Non-native student acknowledged the need for all parts of her paper to connect with one another. The conclusion, she said, is "a summary, and emphasis my thinking. And um, it's like clean up? No, not clean up. Like arrange my point, topic, one again, one again, once again. I really try to use another words and another sentence [than in the rest of the paper] but it's the same meaning." Despite the Non-native student's awareness of the need for unified organization throughout her writing, she appeared to have forgotten this need during the actual act of writing. She didn't mention organization at all or engage in any organizational behaviors during either think-aloud session; yet, she quickly explained her ideas on coherent organization during the interview – and her ideas fall in line closely with those of the Native student. So why the discrepancy between what she said and how she wrote? One possibility for this discrepancy lies in her lack of mastery over the English language. She knows the rules and, as previously stated, she's memorized words and spelling. However, she has difficulty going beyond the material she has memorized. She knows the importance and function of an introduction and conclusion in a paper; however, putting that knowledge to use on an actual piece of paper requires more than understanding. Application of understanding requires a higher skill, one that the Non-native student has yet to fully grasp and master.

The idea of application coming after understanding is nothing new; the American education system is based upon of this very premise of scaffolding material to encourage progression. For example, educators teach summary before analysis and reading poetry before writing poetry. Understanding is a prerequisite for effective application; however, application does not instinctively or automatically follow

understanding. It is something that must be explained and practiced. The Non-native student has not had the opportunity at this point in her English education to practice application. She has memorized the words and rules – she understands much of what the text book explains as right and wrong, but this doesn't mean she can effectively apply this knowledge to unique writing situations. She doesn't have enough experience yet to do so. However, the Native student has spent the last twelve years of her life both gaining understanding and learning how to apply the understanding to her writing. To hold the Non-native student to the same expectation as the Native student is both unfair and unrealistic.

The organizational difference within paragraphs is yet another interesting phenomenon to consider. The Native student maintained an expected paragraph organization: topic sentence followed by details and concluding sentence and/or transition. The Non-native, however, employed a less-traditional paragraph approach: details followed by topic sentence. This varying paragraph structure is directly related to the different ways the students approached organization in their writing. The Native student organized her papers in a very systematic way. Prior to writing she decided upon the main topics of her paper and the order in which they would appear. During her writing, she began each section with her previously-decided topic and then filled in the details.

The Non-native student, however, did not organize her writing in the same way. She did not write out each of the individual topics beforehand; instead, the Non-native student wrote each section only in her actual essay. Thus, she may have not known the main point of the section until she had sorted out the details and was able to come to a

point where she could form her main ideas into a single statement. Her paragraphs start with details and conclude with what American English teachers would identify as a topic sentence. Whereas the Native student went through this process of writing her details into a coherent thought prior to beginning her writing and having her notes available for reference, the Non-native student did not do this during her writing. As a result, her paragraphs appear almost backwards to what is traditionally expected in an English-speaking classroom. That is, the details she wrote first in a paragraph culminated into a general concluding sentence at the end of the paragraph which resembles topic sentences as taught in a traditional English-speaking classroom. This falls in line with Yang's study which concluded that Chinese EFL students understand the latter part of a paragraph more fully than the beginning section (28-29). Yang concluded that "the conclusion point (topic sentence) is usually put at the end of a paragraph/text in a Chinese discourse. Students who are used to the Chinese discourse organization would lay more stress on the ending point of a paragraph/text" (29). Although Yang specifically analyzed EFL students' listening comprehension, the findings apply to this study as well because Yang discusses how individual students understand and imagine texts. The Non-native student in this study is of an Asian educational background, similar to the Chinese students in Yang's study; therefore, the Non-native paragraph organization displays the "Chinese discourse organization" over the English organization.

The thinking behaviors for both students were different in that the Native student engaged in much more Oral planning than the Non-native student. However, based upon the discovery that the Non-native student brainstormed in Korean, we cannot

assume that the student's lack of Oral planning correlates with a lack of planning.

Michael Southwell offers some insight into the Non-native student's thinking behaviors:

"When faced with the task of putting down on paper what they [the Non-native students] have to say, they become paralyzed: they may think they have nothing to say, or be afraid to say it, or not know how to begin. Whatever the reason, they have great difficulty even beginning to write" (677). Because the Non-native student lacks confidence in her English speaking abilities, she may have felt too intimidated to orally plan. During the interview, the Non-native student admitted, "Whenever I write something [in English], I am very sad. Because I don't know so much words. So, I don't have any confidence about that." Planning in her head may feel safer for the Non-native student.

Several times during the think-aloud session, the Non-native student stopped the tape recorder and then restarted it. When asked about this during the interview, the Non-native student explained, "Um, I wanna say something. But it's just murmur. And, uh, I don't know exact grammar and exact sentence, so, um, I just think about that little more. But if the record turn on, it's very tension. If this one turned on, it's I put the pressure on. I must say something continuously. But it's very sudden, and it's not my mother tongue and I can't talk anything." The tape recorder made the Non-native student feel pressured to talk in English, and since she is unable to talk continuously and coherently in English, she decided to turn off the tape recorder and think. Clearly, planning was taking place here; it just wasn't verbalized on the tape because the student didn't feel capable of doing this articulately. Conversely, this was not a struggle for the Native student. She was able to talk freely into the tape recorder in English and give free reign to her thoughts so that Oral planning was profuse during her think-aloud sessions.

Both students engaged in rereading, especially when thinking during writing. The students would think at the same time as they were writing, and then they would pause and reread what they had just written. While this appears like similar behaviors, deeper analyses reveal that the behaviors may have different motivating factors. When the Native student reread her writing, it was usually with the intent of making sure her writing made sense and fit in with the message she was intending. Sometimes, it was to refocus her thoughts if she started thinking about something unrelated to her writing. Every time the Native student reread, she reread an entire phrase, sentence, or paragraph. However, when the Non-native student reread, she most often only reread one or two words. For example, in one instance previously mentioned, she said, "I really wanna learn, learn, learn to write something, mmm, pretty, pretty, and soft." It is possible that she wasn't actually rereading the words "learn" and "pretty" at all; rather, she may have just been repeating the word as a placeholder until she figured out what word to write next.

The role of self-directed writing within this study needs to be addressed as well. For the Native student, the self-directed writing within this study doesn't correspond with Elbow's definition of freewriting because she assumed an audience other than herself when writing (one of the reasons I do not call their writing "freewriting"). This attention to audience was not the original intention of the think-aloud procedures. Audience was never specifically mentioned in either the think-aloud directions or prompts, and I told the students their writing would not be connected to their identities; however, the presence of an audience was an addition supplemented by the Native student. In the first think-aloud, the Native student automatically addressed me as her audience: "Sorry if you're

from, I think you were from, you were from somewhere in Ohio. I don't remember." My presence as the facilitator of the think-aloud extends into her understanding of her perceived audience. According to Southwell, this means her writing is not truly free: "Free-writing can't ever truly be free if it's examined by the teacher – even if the teacher has the most benevolent intentions" (676). Thus, even though I had "benevolent intentions" by not specifying an audience and maintaining the students' anonymity, their self-directed writing was not truly free because they knew it would later be examined by me.

The Native student recognized an audience through less specific references as well. For example, she commented in her first think-aloud, "I don't know, it just doesn't sound good in a paper." Sound good to whom? The clearest answer is the reader of the paper – who the writer assumes is her audience. Another possibility is that the student thinks of herself as the audience and she is considering what sounds good to her own ears. Either way, the Native student clearly acknowledged an audience.

The Non-native student didn't employ the same assumptions about audience. In fact, she never once directly nor indirectly referred to an audience in her think-aloud sessions. During the interview, I asked the Non-native student if she usually thought of specific readers as her audience when writing. She responded, "Um, not really, but, um, if I must turn in my paper to professor or elder people than me, I must use the, um, polite words and sentences." By "polite words and sentences," the Non-native student explained that she meant more formal language. She continued, "Because in Korea it's not the same language. I mean, uh, to elder people we must use polite sentence or words. Words is different among friends." Thus, she transfers her expectations for

addressing audiences in Korean writing to her writing in English. When she knows she will turn her writing in to "professor[s] or elder people," her language is marked by formality. Her think-aloud writing even included informal abbreviations unique to her writing. For example, she wrote "sth" for "something" and "Ame" for "American." The abbreviations, she said, were to "save time." These abbreviations added to the informality of her writing and show that she didn't anticipate an audience outside of herself because an outside audience would not readily understand the abbreviations. Because I never specified a specific audience, the Non-native student didn't assume that her think-aloud writing was for a specific audience.

Thus, the term 'freewriting' is apparently a more accurate term for the Non-native student's writing because she didn't assume an outside audience and she felt free to even use her own abbreviations. The possibility remains that although the Non-native student practiced writing closer to actual freewriting, this was not a purposeful choice. Instead, writing without concern for specific rules and audience may be the only type of writing this student knows in English. On the other hand, the term 'freewriting' is not an accurate term for the writing produced by the Native student because she automatically felt restricted by an audience and her imagined audience's expectations for her writing. It is possible that her experiences in English have made her "obsessed with the 'mistakes' [she] make[s] in writing" (Elbow 5). She is unable to fully engage in freewriting because she has an outside reader's expectations engrained in her mind.

Chapter VI

Implications

This research is limited in its generalized applicability since it focuses solely on two case studies and each student conducted only two think-aloud sessions. However, the examples provided by these two students should be taken into consideration when conducting future studies and planning an English composition classroom for Non-native and Native English students. This research adds to the overall body of knowledge and underscores the need to focus separately upon Non-native students within the English-speaking classroom, a very real subject of concern for many writing instructors in America today.

There are numerous implications from this study for composition teachers working with both Native and Non-native students. One of the most obvious includes editing and revision strategies. Peer review workshops are common practices during the editing/revising stage of writing in the American writing classroom. During these workshops, students are in pairs or small groups; they exchange papers with one another and take time reading and editing. While it may be helpful to have another set of eyes on a student's writing, this study shows that a traditional peer review workshop would be ineffective for a Non-native student. Non-native students are too focused upon grammatical and sentence-level errors to make true revisions to their own writing; likewise, they are not equipped to make these revisions to another student's writing.

One way of dealing with this in the classroom is to have extra workshops before the main peer review workshop. Sofija Quarrie discovered that breaking a peer review workshop into sections within the same class period increases student interaction and

facilitates the learning process (205, 211). This researcher's classes lasted two hours and 40 minutes, and since most high school and undergraduate classes do not last this long, I propose breaking peer review workshops into sections which span several days. The early workshops should focus strictly on editing grammar level inconsistencies including tense and punctuation and be required for Non-native students. It can be up to the teacher's discretion whether or not to require these for the Native students as well, depending upon the Native students' level of writing proficiency. Providing mandatory extra workshops before the main peer review workshops would allow the Non-native students to attend the main workshop with writing ready for deep-level revisions.

In the actual peer review workshop, the Non-native students should not be paired randomly with other students in the class. Rather, the teacher should specifically choose who works with the Non-native students. While the Non-native students would benefit from Native students reading their papers, most Non-native students are not going to be able to read other students' papers and make meaningful corrections; proper training in English rules and comprehension would be needed for the Non-native student to be effective during a peer review session (Yuehchiu 141). Pairing Native students with untrained Non-native students would be unfair to the Native students because they would not get much out of the peer review session. Furthermore, Non-native students report preferring teacher's conferences and comments to peer feedback on papers (140). One way of approaching peer review in a classroom with Non-native students is by putting the Non-native students with either the teacher or a willing, proficient Native student during the review session. The proficient Native student should understand that

the peer review session will be focused upon the writing of the Non-native student before they agree to participate in this fashion. In order to be sure the Non-native students don't feel ostracized by this separation, the instructor should meet with the Non-native students prior to peer reviews to explain the situation and the instructor's goals and recommendations for the students.

During the peer review sessions, the Non-native student's paper should be read out loud by the more experienced English language writer and the experienced writer should explain every revision and edit that needs to be made. Research shows that Non-native students view their writing instructor's comments and feedback as beneficial when trying to "revise and rewrite their papers" (Morra and Isis 73). Discussions with the Non-native student will help him or her learn why and how to make these changes for themselves. Additionally, the Non-native student will benefit from hearing his or her writing orally and the way certain sentences should sound when written correctly in English.

Non-native students are not the only students with sentence-level issues. The Native student in this study struggled greatly with spelling. Individual teachers must decide if spelling is an issue worth addressing within the classroom. Most academic writing is ultimately produced on a computer; thus, the writer is able to rely upon Spell Check for correcting errors. The only time in which this is not an option is during in class writing. To encourage students to think about the correct spelling of words, teachers could require regular in-class writings. Teachers should give grades for both content and grammar in these writings which will help students to attend to the sentence-level of their writing and help students gain independence from the crutch of Spell Check.

Furthermore, in-class writings would prove helpful for Non-native students as they attempt to learn and remember correct English sentence structure and grammar.

Students will reap greater language fluency from in-class writings if they are able to write upon and orally discuss topics with which they choose and/or are familiar (Bonzo; Penrose). Effective topics for these writings and discussions include comparisons between the Non-native student's home language and English, specifically, "Americans greet one another by shaking hands in a certain, prescribed way. How do you greet one another?" (Penrose 49) Allowing Non-native students to write about and discuss familiar topics will facilitate an increase in their comfort levels within the classroom.

Students should also practice revising and editing their own work (Morra and Isis 76). Neither students in this study allocated specific time for editing and revising. The Non-native student decided not to devote time to editing or revising before or after she stopped the recordings; similarly, the Native student didn't set this time apart and admitted during the interviews that she typically doesn't allocate specific time for editing and/or revising, "unless it's something really important." Thus, it would be smart for teachers to assign specific in-class time for students to edit and revise their own papers. For example, the last fifteen minutes of a drafting day could be dedicated to editing and revising what the student has already written. However, the issue remains that the Non-native student may not have the skills to effectively edit and revise her English writing. For this reason, the partnered peer review sessions promise to be most helpful and effective for Non-native students, at least at the outset of their time within an English-speaking classroom.

According to the Native student, revising is most helpful when conducted several days after the draft of a paper is completed. This gives the Native student an opportunity to approach her writing with a fresh perspective. Teachers should dedicate several in-class writing days when working on a large writing assignment, encouraging students to become multi-draft writers (Bharuthram and McKenna 505). There should be an original drafting day, a pre-peer review day for Non-native students, a peer review day for the entire class, a second drafting day to implement changes, and finally an individual revising/editing day prior to turning the final draft in. If time doesn't permit this, teachers should allow for revisions/edits to be made after students receive their graded papers. This strategy will allow students to approach their papers several days later and apply revisions and edits according to their own fresh perspectives and the teacher's comments (Morra and Isis 73).

Furthermore, teachers must remember that Non-native students may have trouble knowing how to approach an individual revising/editing day, and the teachers should plan accordingly. Scheduling meetings for the Non-native students with tutors, working with them individually, or, at the very least, providing the Non-native students with specific grammar, content, and organization rules to follow can aid them as they review their writing (Tong).

It is important to have separate stages for editing and revising after a draft has been completed. Expecting students, especially Non-native students, to revise and edit as they are writing is unrealistic. Non-native students are too concerned with expressing themselves coherently in English to engage in meaningful revision and editing during their writing (Tong 53). This practice can be seen in this study when the Non-native

student appeared to be rereading her writing when in reality she was just pausing long enough to formulate the next word in the sentence. What appeared to be attempts at edits and revisions in her writing were really just efforts to write understandable English sentences. In order to help Non-native students engage in meaningful editing and revising, instructors should first comment upon the Non-native writing in regards to coherency. When the students achieve coherency in their writing, the instructor can then guide the student through revisions (Morra and Isis 77).

During the entire writing process, it is important to remember that the Native and Non-native students do not have the same writing backgrounds. This study revealed the Native student's dependence upon the five paragraph essay form in organizing and composing her writing. However, the Non-native student made no references to this idea at all. Non-native students may not be aware of the five paragraph essay form; therefore, this should not be used as a common starting point within the classroom. Although it might be effective to the Native student for the college teacher to expand upon the idea of the five paragraph essay as learned in high school, this understanding cannot be assumed for Non-native students.

Additionally, collecting pre-writing adds additional pressure to the Non-native student who already lacks confidence. The Non-native student's lack of confidence was demonstrated when she stopped the tape recorder in order to organize her thoughts before expressing them. Collecting the student's pre-writing not only forces them to write in English so that the teacher can understand it, but it also forces the student to share his or her initial thoughts with an outsider. According to the Native student, this feels unnatural and she even will rewrite her pre-writing before giving it to a teacher

because she feels that it reveals a part of who she is. In his discussion of freewriting, Elbow addresses the common desire among students to "edit unacceptable thoughts and feelings" out of their writing (5). Students often feel there is a discrepancy between their actual thoughts and the thoughts they are willing to present to an audience. The Non-native student may feel the same sense of vulnerability in her pre-writing and desire to polish up her pre-writing before turning it in. However, the Non-native student may not have the abilities to rewrite her thoughts in more presentable English and so, unlike the Native student, she is forced to turn in her pre-writing in its raw form. To reduce the vulnerability the students may feel, instructors could give the option of writing pre-writing reflections and submit these in lieu of their actual pre-writing. In these reflections, students could reflect upon their pre-writing and the ideas produced during this part of their writing process.

Furthermore, instructors can work to increase Non-native students' comfort with submitting their writing by encouraging freewriting for all students in the class. Since freewriting, as Elbow describes, is writing without rules and guides, Non-native students may find this type of assignment liberating, and requiring it of all students will put Non-native students on an equal playing field with their peers. Elbow recommends freewriting for all writers desiring to strengthen their writing skills: "If you are serious about wanting to improve your writing, the most useful thing you can do is keep a freewriting diary. Just ten minutes a day" (9). Instructors should integrate freewriting sessions into their normal class routine; this will offer valuable writing practice for both Native and Non-native students. Elbow continues, "You can't improve your writing unless you put out words differently from the way you put them out now, and find out

how these new kinds of writing are experienced. You can't try out new ways of generating words unless many of them feel embarrassing, terrible or frightening" (79-80). Thus, Non-native students will benefit greatly from experimenting with "new ways of generating [English] words" and writing during freewriting sessions. Cultivating competence in a language is not without its trials; however, freewriting may provide a safe outlet for practice with English and growth as writers.

However, teachers must not only practice freewriting with their Non-native students; teachers should also give extra attention to the Non-native's paper organization. In her interview, the Non-native student acknowledged the need for a coherent organization, but she didn't apply this to her actual writing. This was due to her lack of experience in actually applying the rules she had learned. Thus, teachers should encourage application of the Non-native student's knowledge through purposefully-planned activities and thoughtful feedback on writing (Treglia 109). For organization, teachers could ask Non-native students to write one sentence summaries about each section of their paper after completing the first draft. This practice may also be helpful for less proficient Native writers as well. These summaries would help the students to see how they've organized their paper and ultimately lead into a discussion of whether or not all parts logically follow one another. It is the teacher's responsibility to facilitate practical application of the Non-native student's knowledge within the classroom.

Teaching one way of organization should not be the main focus of a classroom, however. This study showed that the Non-native student organized her paragraphs in a much different way than the traditional way of the Native student. While the inverted paragraph organization of the Non-native student goes against what is expected in an

English-speaking classroom, it is not reason to discourage the Non-native student writer (Yang). As teachers, instead of searching for a precise topic sentence to begin each paragraph, we need to examine the content of the writing. What is the student actually saying with the paragraphs? Is she maintaining a logical and consistent focus within the paragraph? Do her paragraph ideas make sense with the topic of the paper? For the Non-native student, these types of evaluative questions are more productive in developing her skills as an English writer.

Another way teachers can best facilitate the writing classroom for Non-native students is to allow students to write in their home language. Previous research agrees that home language influences should be embraced within the classroom because they guide the student's writing process in English (Bean et al.; Manchon and Roca de Larios; Steinman). Specifically, pre-writing should be done in the language in which the student is most comfortable. Pre-writing can later be translated for the instructor's understanding, if necessary, but teachers should not require Non-native students to pre-write in English. Although a teacher may never specifically state that the pre-writing needs to be in English, the fact that it is assigned and collected by an English teacher implies that the writing should be done in English. As shown in this study, Non-native students may not naturally organize their thoughts and pre-write in English. Requiring this may only prove detrimental to them. The instructor should welcome any language during pre-writing and request translations to English, if necessary.

For the Non-native student in this study, planning her writing in Korean was much more comfortable than doing so in English. Accordingly, I was unable to see her planning because she didn't write it. However, if teachers feel the need to actually see

evidence of a pre-writing process, there are two options. They could collect the pre-writing for completion points only. This way, the students could pre-write in any language they choose without having to compromise for the teacher's language abilities. A second option is to collect pre-writing a day or two after the assignment is distributed in class. This will give the students plenty of time to organize their thoughts in a language of their choice and then translate it to English, if necessary. The Non-native student in this study expressed her inability to comfortably express herself in English without time to organize her thoughts individually; consequently, teachers cannot expect Non-native students to be able to quickly verbalize in class whether it is a quick response or plans for a larger paper. Teachers must give Non-native students ample time to feel comfortable expressing themselves in English.

Finally, the role of audience within the classroom needs to be addressed. Teachers should not collect writing they want to truly be free-writing (Southwell). Both the Native and Non-native student explained that they write differently depending upon the audience; the Native student directly addressed the audience in her think-aloud and the Non-native student revealed in her interview that writing to those older than her elicits more formal language. If a teacher is concerned with making sure the students are actually doing the work, yet they don't want to collect the students' free-writing, they could have their students write summaries of the main ideas of the free-writing and turn those in.

The impact of audience was much more visible upon the writing and think-aloud sessions of the Native student. The Non-native student didn't seem to consider audience at all until it was brought up in the interview. Therefore, if a teacher wants the

Non-native student to write for a specific audience, even if it is just the teacher as the immediate audience, the teacher should specify the audience. It cannot be assumed that the Non-native student will attach a specific audience to his or her writing the same way the Native student will.

Clearly, effectively reaching the Non-native students within the English-speaking classroom is a large undertaking. It requires special considerations and adaptations on the part of the both the teacher and the Native students within the classroom. Revising and editing workshops, pre-writing requirements, organization exercises, paragraph flexibility, language use, length of planning time, free-writing details, and audience consideration are all important factors for English teachers of Non-native students. If I am lucky enough to study in Spain once again, I will remember my discoveries of how Non-native students write so that I can be a more successful Non-native student writer.

Appendix A

Directions for Completing Think-aloud Procedure

"Thank you for agreeing to participate in this think-aloud writing session. The point of this exercise is to look at your thoughts while you're writing and how these thoughts may impact what you write. You will be given a simple writing prompt and time to write your response. You can write as much or as little as you like, but I encourage you to write for at least 20 minutes. While you are writing, please say your thoughts out loud. You can say your thoughts in English or in your native language. Do not worry about whether or not you think your thoughts make sense. If you are brainstorming ideas, say this out loud. If you are trying to decide how to spell a word, say this out loud. If you are rephrasing a sentence, rephrase it out loud. Whatever it is, don't be afraid to say it. At first, it may seem a little awkward for you to verbalize all of your thoughts. However, the more you are able to say things out loud as you are writing, the more we will learn about the relationship between your thinking and writing. Your comments will be kept anonymous. Your name will never be used. I will not be in the room with you. I will be waiting just outside of this room. Please speak loud enough for the tape recorder to pick up your voice. When you are finished writing, leave your writing on the table and let me know that you are finished."

Appendix B

Think-aloud Writing Prompts

Think-aloud writing prompt #1:

- Write about your home. Where is it? What does it look like? What does it sound like? What does it smell like? How long has it been your home? What memories do you have of your home? Write anything you want about your home. You can also write about your dream home. Where is your dream home? What does it look like?

Think-aloud writing prompt #2:

- Write about yourself as a writer.

Appendix C

Interview Questions

Both

1. You seemed to do a lot of editing and revising while you were writing the prompts. Do you ever revise and edit at the very end of your writing or do you usually do it while you're writing?
 - a. If their answer is that they usually do it at the end of their writing, ask them why they did it this way during the think aloud.
2. What is the most difficult part of writing in English for you?
 - a. Organization, idea development, word choice, punctuation...
3. How do you usually begin your writing? Do you pre-write? Brainstorm? Jump right in? Why do you start this way?
4. How do you usually decide how to organize your paper? Is this something you think about before writing? After? During? Not at all?
 - a. Follow up for Native:
 - i. You organized both of your papers according to topic (Mom's home, Dad's home, dream home / General good and bad writing, Personal writing). Why did you decide to do this?
 - b. Follow up for Non-native:
 - i. Do you ever change your organization after you write it down?
5. Do you think of specific readers as your audience when you are writing? If so, who?
6. Is there a different between writing at school and writing for yourself at home?
 - a. Follow up for Native:
 - i. You often referred to rules your previous teachers taught you in your writing. Is this something you think about in all writing or only in academic writing? Why?
7. What is the point of an introduction and conclusions in a paper? Are they necessary?

Non-native

1. How confident do you feel in your knowledge of English vocabulary?
 - a. Do you think you know all of the words you need to know? Do you ever struggle to find the right words to express what you're thinking?
2. Are you more comfortable writing or speaking in English? Why?
3. How is writing in Korea different from writing in America?

4. You have some interesting abbreviations in your writing (American, something). Why do you abbreviate these words?
 - a. What does this word (show word "wanna") mean to you? Is this an English word or an abbreviation for something else?
5. Why did you stop the tape recorder a few times during the sessions?
6. You said that reading a book was like solving a mathematic problem. What does this mean?

Native

1. At what point do you think you spent the most time editing and revising? When you thought out your ideas prior to writing, when you thought out your ideas as you wrote, or when you wrote first and thought out your ideas second?
 - a. Why do you think this is?
2. You said you usually throw away your brainstorm and don't turn them in, even if asked. Why?
3. Is your writing process consistent or does it change depending upon the type of writing you're doing? Within academic writing, does your process ever change?

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