

# INTERACTIVE COMPOSING

Techniques in Process Writing for ESL Students



Nan Poliakoff Writing Collection  
Outreach/VCC  
Reference Only

• Sue Ling • Dennie Rothschild

VANCOUVER  
COMMUNITY  
COLLEGE **VCC**  
King Edward  
Campus



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VCC-KEC

ESL - OUTREACH

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# INTERACTIVE COMPOSING

## PREFACE

### Techniques in Process Writing for ESL Students

Interactive Composing is a writing approach for teaching English by involving students in reading, speaking, reading and writing.

The book also offers a global approach to learning by tapping students' language skills as well as thinking skills, such as planning, analyzing and problem-solving, and interpersonal skills, such as working cooperatively with peers.

Interactive Composing uses a writing workshop approach, which encourages students to influence each other as they work in groups to brainstorm, write up a discovery draft, and re-work their writing.

To sum up, through this approach, students develop their skills in using the language to express for or to others. They become more confident as they gain experience in using the language, and, in so doing, begin their development as independent writers.

## ACKNOWLEDGEMENTS

The authors gratefully acknowledge the generous contributions towards the publication of this book by the following people:

our students in the English Language Skills Department, who enthusiastically tried out ideas and willingly shared their writing experiences and insights;

our many colleagues at King Edward Campus, for field-testing some of the materials and making suggestions;

Cheryl Hood, Pat Kennedy, Donna McFie and Maria Gordon, for supporting us in this project in their capacity as Department/Assistant Department Heads;

the support staff, especially Linda Wickham, who typed the revised draft onto Word Perfect; Cheryl Barton, for typing the manuscript; and the English Language Skills Department, especially Laurinda McKenzie and I.

• Sue Ling • Dennie Rothschild

the Editorial Board at King Edward Campus, for their keen editorial eye and warm encouragement.

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0-921218-18-4

## PREFACE

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The book also offers a global approach to learning by tapping students' language skills as well as thinking skills, such as planning, analyzing and problem-solving, and interpersonal skills, such as working cooperatively with peers.

Interactive Composing uses a writing workshop approach, which encourages students to influence each other as they work in groups to brainstorm, write up a discovery draft, and re-work their writing.

To sum up, through this approach, students develop their skills in using the language to compose for an audience. They become more confident as they gain expertise in using the language, and, in so doing, begin their development as independent writers.

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the support staff, especially Linda Wickers, who retyped the revised draft onto Word Perfect, Cheryl Burton, for typing the many revisions, and Instructional Media Services, especially Lauchlin McKenzie and Bob Altwein, for their creative art work;

the Editorial Board at King Edward Campus, for their keen editorial eye and warm encouragement.



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## INTRODUCTION

### WHO IS THE BOOK FOR

Interactive Composing is designed for classroom use with teenage or adult ESL learners who have mastered some basic communication and language skills.

It has been used mainly by intermediate and advanced ESL students, but it is adaptable to other levels and contexts. For example, it is also appropriate for basic education students whose ability in written communication requires upgrading.

In addition, it has been used in a teacher-training course to exemplify current writing pedagogy.

### WHY USE THIS BOOK

Many existing writing texts use literary models for analysis and/or extensive readings for emulation in writing. This text, however, uses students and the writing they generate as a resource, and involves students and teachers in a series of concrete tasks prior to and after writing. These concrete tasks constitute the steps or stages of the cyclical writing process.

More specifically, under the guidance of the teacher, Interactive Composing provides the students with time and opportunities to do the following:

- \* experience the process that skilled writers have been known to go through;
- \* develop and experiment with options at all stages of writing;
- \* use all the language skills (listening, speaking, reading and re-reading, note-taking and writing) interactively with their peers;
- \* use thinking skills (planning, setting goals, analyzing and problem-solving);
- \* use interpersonal skills (giving and accepting advice, taking turns and being supportive);
- \* share responsibility for learning with the teacher.

In so doing, students learn that rewriting/crafting a piece of writing is not only necessary but is also the sign of a mature, independent writer.

## WHAT IS IN THE BOOK

Interactive Composing contains six chapters with facing teacher's and student's pages, which generally match in content. Each chapter describes and sets up practice for a step of the process. Each chapter, on the student's page, ends with a despatch page for the next step in the process.

Chapter One consists of ten prewriting techniques and subsequent/ensuing writing tasks. Specifically, the teacher's page is organized as follows:

Aim;  
Materials and Resources;  
Class Organization;  
Procedure, matching steps on prewriting and writing on student's page;  
Variation (for writing tasks).

The student's page is organized in steps as follows:

Prewriting;  
Writing;  
Revision-despatch page.

At the end of each technique in Chapter One, there are samples of students' writing (drafts 1, 2 and 3) unedited by the teacher and, therefore, contain students' errors. These samples, despite the errors they contain, will give students and teachers an idea of the possible writing generated by each technique.

Chapter Two, "Peer Revision," and Chapter Three, "Peer Editing," each defines the chapter heading — what it is, why and how it is done. Each chapter has a demonstration lesson and provides a procedure to guide teachers and students on the task involved (revision or editing), as well as samples of drafts.

Chapter Four, "Post Editing Tasks," Chapter Five, "Conferencing," and Chapter Six, "Post Conferencing," each defines the chapter heading. As before, the chapter introduces the task involved — what it is, why and how it is done — with a procedure to guide teachers and students and samples of charts required for the task in hand. Chapter Six also contains two final (perfect) drafts, which appear as draft 3 in Chapter One.

The book closes with Appendix B, which is a glossary explaining the important terms used in each chapter. The list is not in alphabetical order but is based on chapter sequence.

## SPECIAL FEATURES OF THE TEXT

Each chapter begins with an introduction explaining the concepts and the practices therein. Each chapter concludes with samples of students' work. These samples may give students and teachers an idea of the potential in their own setting.

Appendix B is a glossary of terms based on chapter sequence. In each chapter, where a word bears an asterisk, this word is explained in the appendix.

The text uses the masculine gender. It is to be understood that words importing the masculine gender shall also mean the feminine gender.



## HOW TO USE THIS BOOK

### I. Suggested procedure for teachers:

(The following requires 8-10 hours of classroom time for an average class)

1. Start with Chapter One, choosing a prewriting technique.  
Follow it through, ending with student writing.
2. (If you're using the book the first time, go through Part A of steps 2-6:  
If you've used the book before, go through Part B of steps 2-6:
  - A. Go on to Chapter Two.  
Read the introduction.  
Go through the demonstration lesson.  
Next, arrange students in groups to do peer revision, using steps on student's page (page 67).
  - B. Arrange students in groups to do peer revision, using steps on student's page (page 67).
3. A. Go on to Chapter Three.  
Read the introduction.  
Go through the demonstration lesson.  
Arrange students in groups to do peer editing, using steps on student's page (page 75).  
B. Arrange students in groups to do peer editing, using steps on student's page (page 75).
4. A. Go on to Chapter Four.  
Read the introduction.  
Explain the tasks involved. Demonstrate.  
Have each student follow the procedure on student's page (page 83).  
B. Have each student follow the procedure on student's page (page 83).
5. A. Go on to Chapter Five.  
Read the introduction.  
Explain the procedure on student's page (page 89).  
Schedule students for conferencing with you.  
B. Schedule students for conferencing with you.
6. A. Finally, go on to Chapter Six.  
Read the introduction.  
Explain the tasks involved. Demonstrate.  
Have each student follow the procedure on student's page (page 93).  
B. Have each student follow the procedure on student's page (page 93).

7. Begin the cycle again.  
Start from step 1.

NOTE: It is not necessary to take each draft 1 through a complete cycle (i.e. from Chapter 1 to 6), nor is it necessary to finish one cycle before beginning another. For example, step 1 can be repeated.

### II. Suggested procedure for students using the book on their own. Group work is recommended.

Note: The procedure deals with student's pages only, except where it states otherwise.

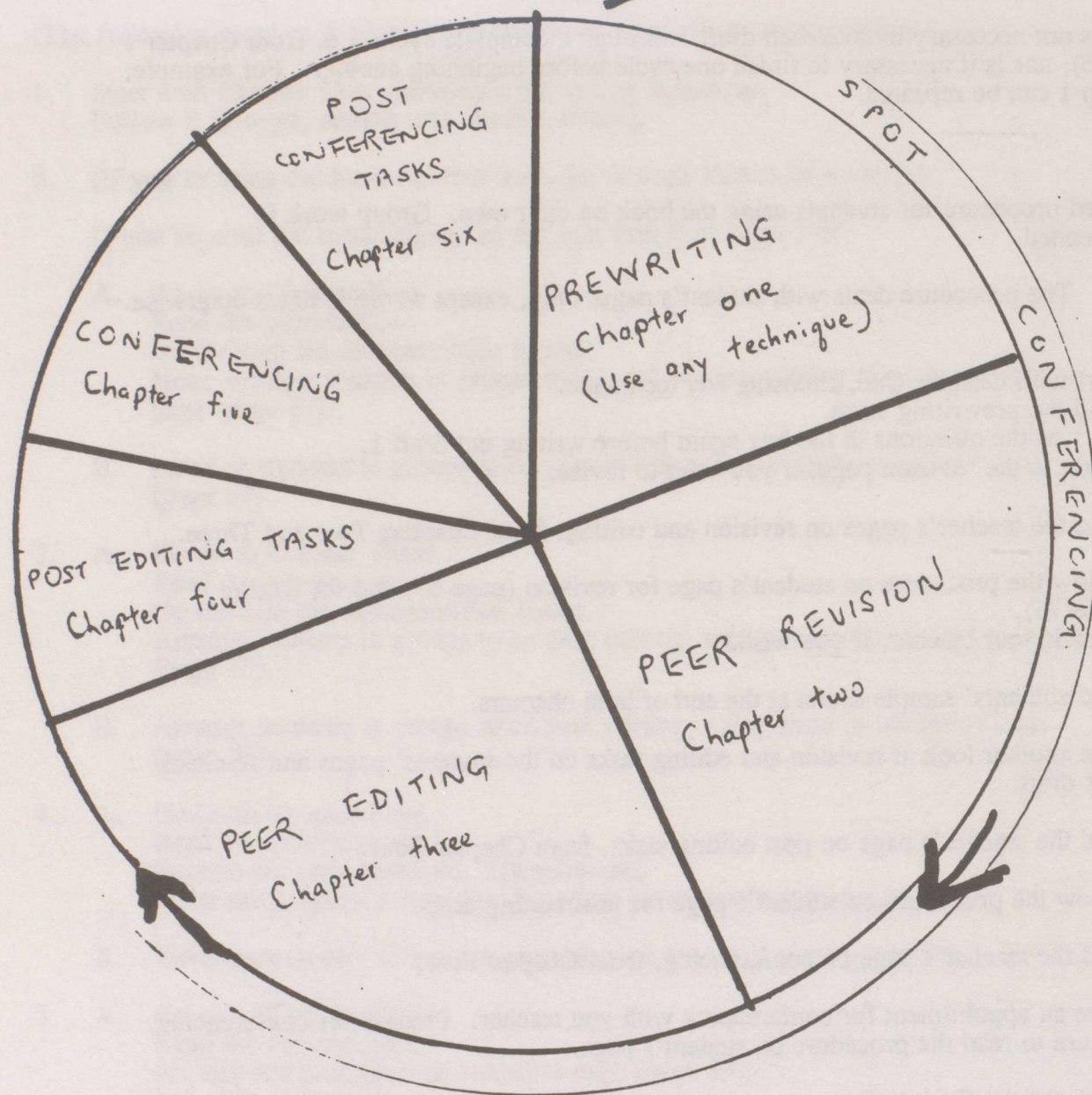
1. Start with Chapter One, choosing any technique.  
Read the prewriting steps.  
Go over the questions in the box again before writing out draft 1.  
Go on to the revision page, if you want to revise.
2. Read the teacher's pages on revision and editing, from Chapters Two and Three.
3. Follow the procedure on student's page for revision (page 67) and for editing (page 75).  
Consult your teacher, if you wish.
4. Read students' sample drafts at the end of both chapters.
5. Take another look at revision and editing tasks on the students' pages and re-check your draft.
6. Read the teacher's page on post editing tasks, from Chapter Four.
7. Follow the procedure on student's page for post editing tasks.
8. Read the teacher's page on conferencing, from Chapter Five.
9. Make an appointment for conferencing with your teacher. Prepare for conferencing.  
Be sure to read the procedure on student's page.
10. Write out the final draft.  
  
(Discuss publishing with your teacher, if you wish.)
11. Begin the cycle again.  
Start from step 1.

NOTE: To explain the cyclical process given in the book, the writing steps are represented linearly, as above.  
To show that the cyclical activities can be recursive, a pie graph is given on the next page. It also shows that teacher interventions can occur at any desired time. The authors believe that teachers are creative enough to modify the approach to suit their immediate needs.



## THE WORKSHOP CYCLE

START



**NOTE:** The process is recursive and steps can be interrupted. For example, the prewriting techniques in Chapter One may be repeated; or after revision, students may go back to prewriting techniques; or a revision group may attend to grammatical problems (editing) when such problems interfere with the meaning.

Students do not have to take a draft 1 through the whole cycle. They may choose to file it in the writing folder after the prewriting stage.

## TIPS FOR MANAGING THE WRITING WORKSHOP IN THE CLASSROOM

### A. Group Formation

When forming groups, students and teachers should consider the following:

- \* the purpose of the group (in terms of a specific activity);
- \* strengths and abilities of individual students;
- \* friendships;
- \* first language.

### B. Housekeeping

In order for the groups to function smoothly, the following materials are useful:

- \* a file folder for each student in which he keeps all notes and drafts;
- \* a box where students may leave their file folder, if they choose not to take the folder home;
- \* a box of resource books, such as dictionaries and grammar reference books;
- \* a sign-up sheet or a blackboard or wall chart where students sign up so that they stay on task and so that both the students and the teacher know what work needs to be done. See Appendix A.

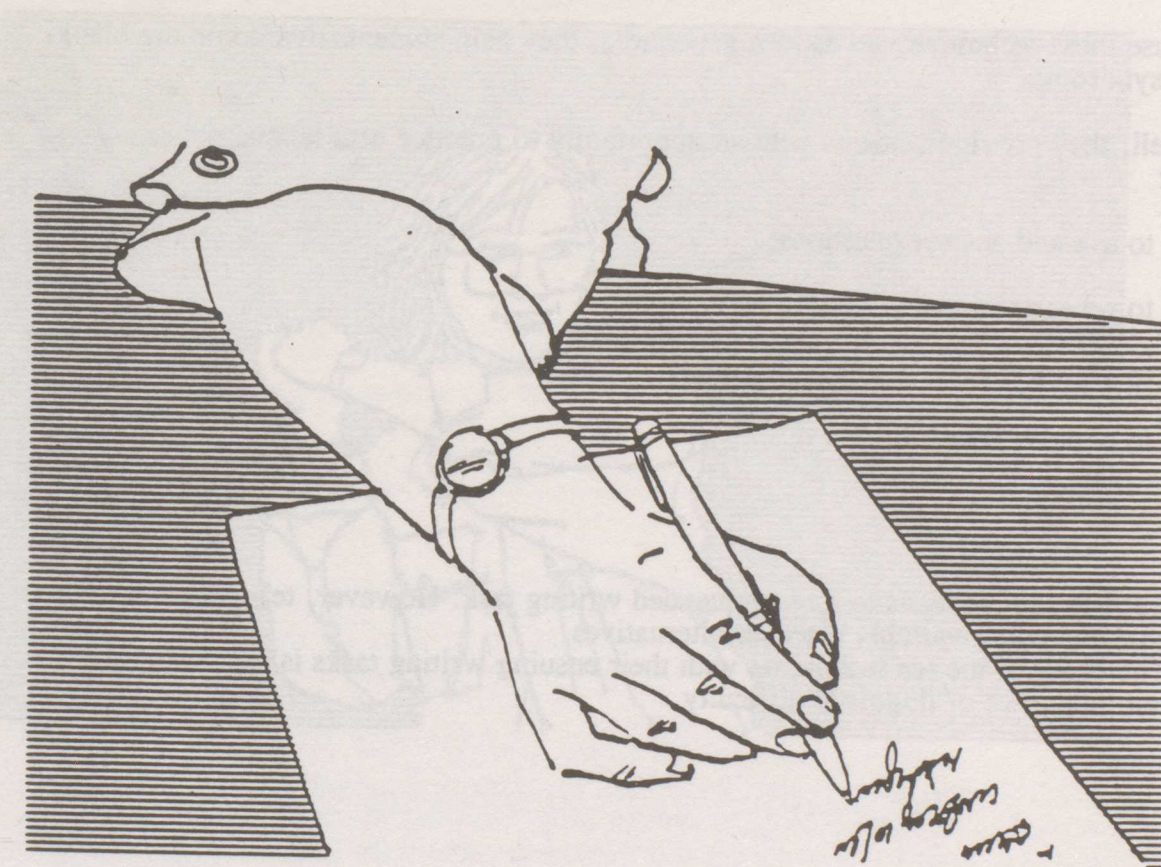
### C. Publishing

Students select their best final draft/s to share with the rest of the class or school. In order to provide this opportunity, the teacher will have to organize the following:

- \* bulletin board space either in the classroom or in the hallway;
- \* duplication to produce a class book, or for submission to the school and/or to local/community publications;
- \* a student editorial group to be in charge.



**CHAPTER ONE:**  
**10 Prewriting Techniques**  
**and Writing Tasks**





## INTRODUCTION

### WHAT ARE PREWRITING TECHNIQUES?

They are activities based on concrete tasks such as observing, miming, and are used to trigger ideas.

In some cases, students use these techniques to compose orally only. In other cases, they use them as a prelude to writing.

### WHY ARE PREWRITING TECHNIQUES USED?

Because these techniques act as idea generators, they help students overcome the blank-page syndrome.

As well, they provide students with an opportunity to practice oral language in many ways:

1. to ask and answer questions;
2. to rehearse aloud;
3. to search for the language necessary;
4. to explore possibilities.

**NOTE:** Each technique leads to a recommended writing task. However, teachers and their students will invariably discover alternatives. The order of the ten techniques with their ensuing writing tasks is incidental and not indicative of linguistic difficulty.

## TECHNIQUE 1

### Miming





AIM

To give oral practice and/or generate a narrative.

MATERIALS AND RESOURCES

Find a volunteer, either a student or a guest, to act out a story of his own choice.

CLASS ORGANIZATION

Whole class (observing and questioning).  
Solo, pair or group (writing, talk/write).\*

PROCEDURE

PREWRITING

1. Suggest possible stories for miming, for example, someone rescuing a fire victim, a housewife preparing breakfast, a guy getting ready for a date, or any story with a series of actions.
2. Ask the volunteer to act out any story he wants. Ask how much time and what help (such as props, another student) he needs to prepare.
3. Explain the prewriting task as in points 1-2 of the student's page.
4. Remind the students to use questions 3A-F on the student's page if they need help.

WRITING

5. After the mime, assign the writing task as in steps 4-6 of the student's page.

VARIATION

1. Instead of working solo after the mime, the students may work in pairs or small groups. In that case, give them enough time to rework the story orally. They might each take notes or choose a notetaker to capture the initial comments and ideas.

PREWRITING

1. Sit in a place where you will watch the silent story acted out by your classmate.
2. Watch it twice.
  - A. When you watch it the first time, get a general idea of what is happening, where and when, and who is in it.
  - B. As you watch it the second time, ask the actor (during the mime) yes/no questions in order to confirm what you think is happening. The actor will nod or shake his head in answer to your questions.
  - C. As you watch, try to go "inside" the character (into his mind) to understand his thoughts, feelings, and actions.

3.

YOU MAY FIND THE FOLLOWING HELPFUL

A. WHO	was in the story?	(characters)
B. WHAT	was happening?	(main events)
C. WHEN/WHERE	did the story take place?	(setting)
D. WHY	did certain things happen?	(cause/reason)
E. HOW HOW	did the story end? did the character/s deal with the problem?	(solution)
F. WHAT	did you think of the story?	(evaluation)

WRITING

4. Write a story so that the reader can understand something about the character in the story, share his feelings and understand his actions. You don't have to use all the actions in the mime to develop your story.
5. Give your writing a good title.
6. Label it draft 1\* of composition A. Put it in your writing folder.

REVISION

If you choose to revise this draft, turn to page 67.



## Late for My Date

I usually come home from school at 4 o'clock but yesterday I came back at 5. I was having an English assignment and I was supposed to stay after the school classes; moreover I couldn't concentrate on it because I kept thinking of my date all the time.

A Saturday before I had met a very pretty girl at my best friend's birthday party, when we danced a lot; furthermore we shared many interesting ideas.

Finally we decided to meet the next Monday, so yesterday we had a date. It was our first date.

But let me tell you what happened:

After I had come home I tried to eat something because I was very hungry. Whenever I am very excited, I am also very hungry. You might laugh at that, but that's the truth. So, I warmed up the soup and I poured it in a soup bowl. While I was eating I looked at my wristwatch and suddenly I got shocked at realizing that I would be late for my date.

I popped up and hurried to the bathroom trying to get ready as soon as possible.

So, I started to shave myself but I cut myself because I was in a hurry.

Then I rushed to the closet looking for a shirt.

Unfortunately none of my shirts was ironed. So, I grabbed one of them while I was looking for the iron that was somewhere in the closet.

After I had ironed my shirt I put it on; in addition I fixed my favourite tie, eager to look fine.

While I was closing the front door I remembered that I had forgotten to disconnect the iron. I lost 3 precious minutes coming back and unplugging it.

On my way I entered the florist's and I bought a bunch of red roses.

My new girlfriend had been waiting for me in the park for 15 minutes, so that I found her angry with me.

I gave her the wonderful roses and I was happy as she forgave me.

After that, we had fun at the discotheque.

Mirceau  
draft 2

## Late for a Date

This is a story of a young man named Robert Wilson who is from Romania. He had a date with his girlfriend in the afternoon and this is what happened.

He was coming back from school 1 hour later than usual because he had to do an assignment. He knocked on the door because he thought that his roommate was in. He waited for a few minutes and then he unlocked the door with his keys.

He started doing things very slow. He went to the washroom to wash his hands, after that he went to the kitchen to warm up some soup because he was very hungry.

He was drinking the soup when suddenly he remembered that he had a date. He saw his watch and said, "Oh my God! I'm late!"

When he was in the washroom shaving his face he cut himself because he was in a rush. He put some after-shave lotion to refresh his face and also to smell good for his girlfriend.

He looked for a nice shirt but none of them were ironed. So he ironed one and changed his clothes. He put on his favorite tie because he wanted to give her a good impression. He put on his coat and ran out.

Time was gold for him. He came back to unplug the iron which he forgot to disconnect.

Even though he was in a rush, he stopped at a flower shop to buy a bunch of red roses for his girlfriend.

She was waiting at park but she was very angry that she didn't want to talk to him. When he gave her the roses, she was happy. She smelled the roses and smiling to him. Finally they went to the movies to have a good time.

Dilma  
draft 2



**A Good Neighbour**

Alvado is a good young man. He is always ready to help when people need it. He sometimes helps his neighbours. He lives on Fraser st. and 40 Avenue.

One evening in March, when Alvado was going to the theatre, he saw there was lots of smoke came out of his neighbour's house. His neighbour Mrs. Wong was 70 years old, she lived alone and she had a bad leg. When Alvado saw the smoke, first of all, he called the fire department. Then he went quickly to the neighbour's, but the door was locked. He tried very hard to climb into the house from the window. The old lady was in the living room, she was too scared about the fire and didn't know what to do. She had a hard time to walk so Alvado carried her out of the house. By then, the firemen came and put out the fire.

The old lady was safe and so was the house. The old lady appreciated Alvado very much. She said, "Thank you so much for your help and saving my life. You are a good neighbour." The firemen also said that he was a good citizen. Even Alvado missed the movie but he felt grate because he had helped his neighbour out of disaster.

Jean  
draft 3

**TECHNIQUE 2****Observing Realia**



AIM

To give oral practice and/or generate a description.

MATERIALS AND RESOURCES

Select enough pencils for your class; have some spares.  
Put them on a tray so that they are visible.  
Make sure no two pencils are identical.

CLASS ORGANIZATION

Solo (observing).  
Pair (discussing).  
Solo or pair (writing, talk/write).

PROCEDURE

PREWRITING

1. Explain the observation stage as in prewriting steps 1-3 of the student's page.
2. For the discussion stage (step 4), have students pair up and sit together to read each other's notes and discuss problems and questions arising from them.
3. For the identification stage, explain and have students follow steps 5-7. For 7B, suggest they improve notes by adding, deleting and refining information.
4. Brainstorm for possible audience and purpose. Put suggestions on blackboard. Ask them to keep these two points in mind when they write.

WRITING

5. Assign the writing task as in steps 9-11 of the student's page. Remind them to use their rough notes to write draft 1.

VARIATION

1. Instead of pencils, use or get students to bring seashells, stones, buttons, leaves, umbrellas, or other easy collectibles.
2. A high beginner class might wish to stop after the oral stage.

PREWRITING

1. Choose a pencil from the tray and study it carefully. Also pay attention to how you are holding and looking at it.
2. Write down, in note form, all the important details you see. Your teacher will show you on the blackboard how to do this.
3. When you finish writing, put the pencil back. Make sure you can recognize it.
4. Find a partner who has also finished writing, and trade with each other. Then read each other's notes. Ask each other questions if necessary.
5. When you think you can recognize your partner's pencil, go to the tray and pick it up.
6. Ask your partner, "Is this the right one?"
7. A. If your partner says, "Yes, it is," write "I found it" at the bottom of the paper and sign your name. With your partner, discuss and underline the useful details that helped you to identify it.

OR

- B. If your partner says, "No, it isn't," he should ask you, "Why did you choose that one?" Next, the two of you should talk about the problem and ways to improve the notes.
- 8.

YOU MAY FIND THE FOLLOWING HELPFUL

- |    |      |   |                     |
|----|------|---|---------------------|
| A. | WHO  | is my audience?   | (Who will read it?) |
| B. | WHAT | is my purpose in writing? What do I want to communicate to my audience? |                     |
| C. | WHAT | details are needed to identify the pencil?                              |                     |

WRITING

9. Describe the pencil so clearly that your reader will be able to picture it and/or see some of its qualities.
10. Give your writing a good title.
11. Label it draft 1 of composition B. Put it in your writing folder.

REVISION

If you choose to revise this draft, turn to page 67.



**A Pencil**

The teacher gave us a pencil. The pencil was made by "Mills" pencils factory. It is the kind of "Executive brand". The type of it is "F". It was made in Canada.

It has an eraser. Its colour is yellow. It is used just a little and it likes new yet. There are little crushes on the yellow colour. The stick of a black substance is not sharp.

We hope you can find it easy, because we think that we are writing good enough.

Lucy and Andrew  
draft 2

**My Pencil**

Like most pencils, my pencil consists of a wooden part and a metallic part to which is attached an eraser.

First, measure the pencil with your little finger: the length of the pencil is twice as long as your little finger.

Secondly, put the pencil on the table in front of you so that the lead is on the left side and the eraser is on the right side.

Look at the middle of the pencil. You'll see these words, "MIRADO 174" in printed letters. Before the letter "M" in MIRADO, the letter "E" is also printed but it's been sharpened leaving behind the three horizontal lines in E ( ). There are some slight scratches vertically.

Next, look at the left side of the pencil. There is a lead which is about 5 mm long and the pencil is sharpened about 2 cm to the letter "E" as mentioned above.

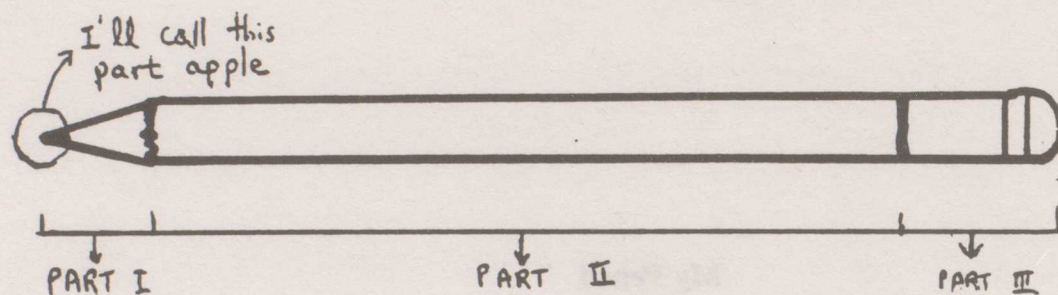
Finally, look at the right side. There is a metal band topped by an eraser which is almost used up except for about 1 mm left. The metal band, about 1.5 cm long is marked with red color in the middle, but the color of the metal and the red mark are very faded. There are also some scratches near the metallic part.

I hope you'll find my pencil!

Amy  
draft 3



## Describing a Pencil



This pencil can be divided by three part, Part I, Part II, Part III. I'll describe Part I first, and then Part II, and Part III last. The length of the whole pencil is 17.7 cm.

I think Part I is most important part of this pencil, because we use Part I, when we write something. Especially that little black thing is most important one. The length of Part I is 2 cm. The color of Part I can be two colors. One is black color and the other one is woody color. The length of the apple is 4 mm, and the apple of this pencil is not sharp enough. The people might used several times.

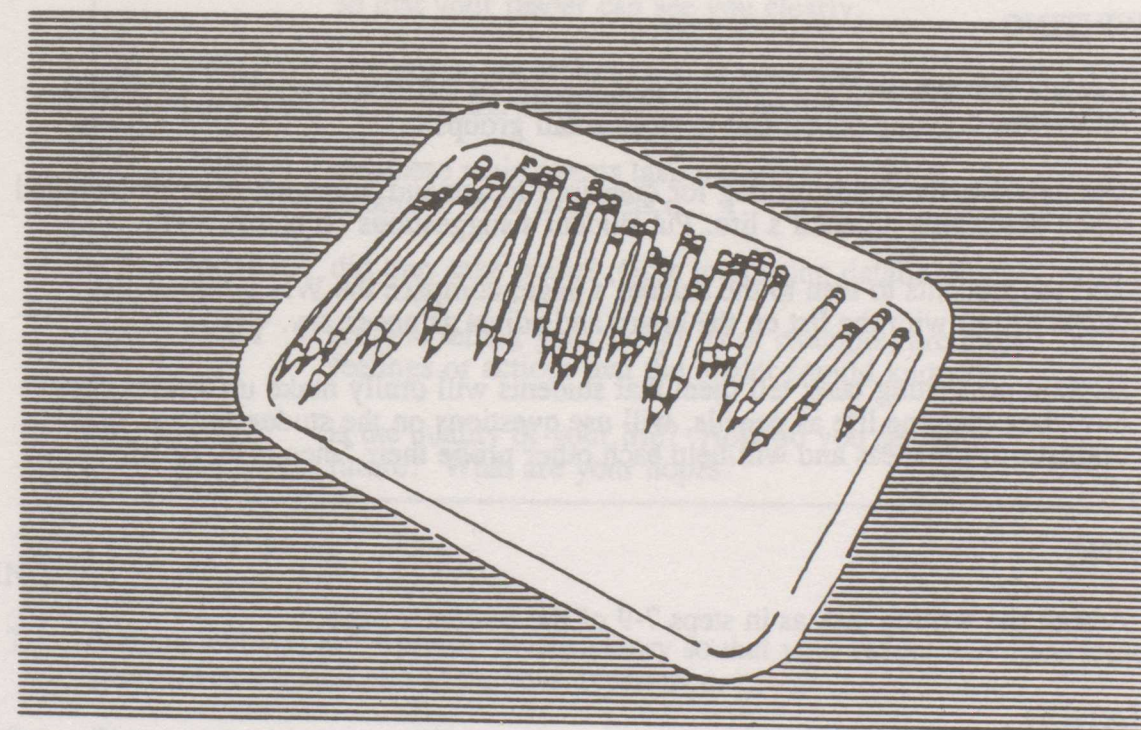
The length of Part II is 14 cm. The color of Part II is dark yellow. There are few letters and one funny picture on the Part II. Those are "Canada Chemi-Sealed" Berol MIRADO 171. Right beside of, there is a little dot which is blue color.

The length of Part III is 1.7 cm. The small eraser is at the top on Part III, and there is one metal thing on the Part III which is holding the eraser has red color around it. This is the pencil!

Richard Lee  
draft 1

## TECHNIQUE 3

## Imagining with Realia





## AIM

To give oral practice and/or generate a narrative.

## MATERIALS AND RESOURCES

Use the materials from page 10.

## CLASS ORGANIZATION

Whole class (demonstrating or watching demonstration).  
Small groups (discussing).  
Solo, pair or group (writing, talk/write).

## PROCEDURE

## PREWRITING

1. Explain that students are going to imagine life as a pencil. Tell them to pick an interesting-looking pencil and to sit in small groups.
2. Demonstrate by brainstorming for questions to ask and information to be included when describing a pencil's life. Put student's suggestions on blackboard.
3. Tell the students to turn to the student's page, compare the WH question list (steps 6A-F) with the list on the board and adjust as necessary.
4. Explain prewriting task: tell them that students will orally make up stories about how they imagine life as pencils, will use questions on the student's page to brainstorm for ideas and will help each other probe their "memories of life".

## WRITING

5. Assign the writing task as in steps 7-9 of the student's page.

## VARIATION

1. See Technique Two.

## PREWRITING

1. Pick an interesting-looking pencil that you think has a story to tell.
2. Imagine life as the pencil.
3. Sit in small groups of three/four.
4. After your teacher's demonstration, pretend you are the pencil which you are holding, and tell each other a story about life as a pencil.
5. Listen to each other's stories and ask questions.
- 6.

YOU MAY FIND THE FOLLOWING HELPFUL

- |          |   |
|----------|---|
| A. WHO   | are you? Give details, e.g., name, age, looks, habits, so that your reader can see you clearly.       |
| B. WHAT  | circumstances brought you to your present situation? What are the main events in your life?           |
| C. WHEN  | did these main events take place? Give some details of your experience.                               |
| D. WHERE | did they take place? Give interesting details.  |
| E. WHY   | are you telling your story? (For example, are there feelings or actions that the reader should know?) |
| F. HOW   | is the quality of your life? How do you see your future? What are your hopes?                         |

## WRITING

7. Pretend that you are a pencil. Write a story so that your reader can understand your life as a pencil and share your experience.
8. Give your writing a good title.
9. Label it draft 1 of composition C. Put it in your writing folder.

## REVISION

If you choose to revise this draft, turn to page 67.



I am a HB pencil. I born in Canada. My name is Venus Velvet and my Social Insurance Number is 6557. I am 7 inches long.

I am very slim. I wear a beautiful tidy dress and a pretty hat which has a blue line in the middle and a soft rubber on the top of it. I have only one leg but sharp enough to write down what my master wants. Unfortunately, I have a careless master. She used a knife to cut my dress a few days ago, so there are two wounded marks near my leg. Moreover, because of scaring someone stealing me, she used my cousin, a blue ball pen to mark two letters B.C. on my face. I don't like this make-up but I haven't any hand to erase the mark or to mend my wounded.

I still like myself very much although I am not complete. Everyone loves beautiful and I am not exceptional. So I like the original me-most. I hope my master will really know how to treat my brothers and sisters well when she get another pencil next time.

Mary  
draft 1

### My life of a pencil

I am in the middle of my life. My name is Eagle and was born in Canada. Three days after I had left hospital (factory), a nice lady bought me for her son who began to go to school.

Antoine was his name. He liked me alot, I was his first pencil. At first, he had taken me with difficulty bit after one year, he learnt the use of me correctly. He took care of me; he never put me in his mouth an if I fall down on the floor, he picked me up always. It is for this reason that I am still handsome, although I am smaller and my hair (eraser) is going thin.

Now I am with others colleagues at KEC. I don't work very much because I don't write often. I don't like my situation because sometimes people use me such as a model: they touch me and describe me. I would like to be with Antoine again or another boy as him.

Andre  
draft 2



**My Life as a Pencil**

I'd like to tell you my own story. You should know that before living as a pencil, I was a tree. I was born in a forest as a fir tree. I felt very happy living with my large family there. My father was a strong cedar and my mother was a thin and delicate pine.

One day some people came into the forest and began to fell trees. Me and my family were watching worriedly how one by one the trees were falling to the ground. Then it was our turn. I was lucky to be the first in the family so that I didn't have to watch how my parents were felled.

Several days later me and one of my friends were again waiting for our turn. But this time it was in the back yard of a wood factory. We had already been cut into logs.

I can remember as if in a dream how someone was shouting an order and I realized that my destiny was going to be even sadder.

The log I had become was to be chopped and sent to the pencil section. Don't ask me which part of the trunk is retelling you its story. Maybe the heart of it ...

After awhile I had to spend a bothering time in the dark, until one day cheerful voices filled the air and the box of pencils I was in, was opened. A little boy grabbed me eagerly and I was happy to see the light again.

Then I had to experience some hard weeks again. The little boy was a grade one student and he was trying to do his best with his writing, holding me tightly and pressing me hard, which made my point break very often. He had to sharpen me again and again which made my life shorter and shorter.

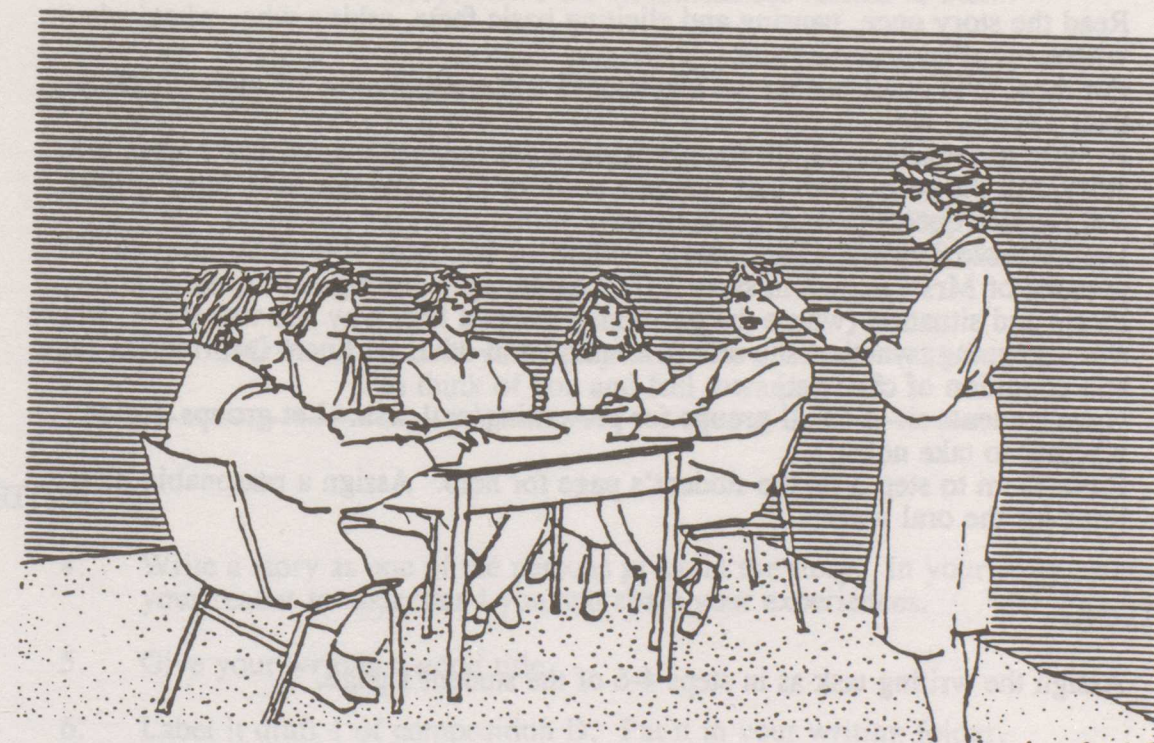
In fact, I felt proud because I was serving a great purpose. Fortunately the boy got a ballpoint pencil and he left me on a shelf near the window.

I lay there uselessly for a long time, until one day his mother, who was a teacher, took me and some other bits of pencils to her class and here I am.

That's how I have become a dignified topic for special compositions.

Mirceau  
draft 3

Note: The final draft of this composition appears on page 94.

**TECHNIQUE 4****Listening: Point of View**



## AIM

To give oral practice and/or generate a narrative.

## MATERIALS AND RESOURCES

Select a story with two or three main but undeveloped characters, a simple plot, i.e., one or two main events and very little detail, so that students can use their imagination to elaborate. See stories on pages 24 and 25.

## CLASS ORGANIZATION

Whole class (listening, responding).  
Triads (discussing).  
Solo/pair (writing, talk/write).

## PROCEDURE

## PREWRITING

1. Read the story once, pausing and eliciting basic facts, asking who, what, when, where, what's happening, etc.
2. Put these WH questions on the blackboard and elicit number of main characters, their identity, etc.
3. Explain prewriting task. Tell students they are to choose a character from the story, tell the story from that person's point of view and use their imagination and the Wh questions as a springboard.
4. Demonstrate 3 above, if necessary, with story 1. Show how to develop the persona of Mrs. Brown in story 1 (full name, age, driving habits, etc.), the locale and situation (where the policeman stopped her, why she was there, where she was going, whether she was in a hurry) and other pertinent information (age and condition of car, etc.)
5. Have students sit in small groups for prewriting/oral task. Let groups decide whether to take notes.
6. Refer them to step 3 on the student's page for help. Assign a reasonable time limit for the oral work.

## WRITING

7. Assign the writing task as in steps 4-6 of the student's page.

## VARIATION

1. The groups may be organized according to same/different point of view as follows.
  - A. All of the group members take the same point of view (i.e. that of Mrs. Brown) and expand upon the story.
  - B. Each group member chooses a different point of view (that of Mrs. Brown, the judge or the policeman) and fits the pieces of the story together as in a puzzle.

## PREWRITING

1. Listen to a story involving two or three main characters.
2. Sit in groups and retell the story from the point of view of the character you have chosen. (Imagine yourself as that person).

3.

YOU MAY FIND THE FOLLOWING HELPFUL

- |          |   |
|----------|---|
| A. WHO   | are you? (Which person in the story are you?) Give name, age, occupation, general habits, etc. so that your reader can see you as a real person with special interests and qualities. |
| B. WHAT  | happened before and after the main events in the story? Give the circumstances related to them.   |
| C. WHEN  | did the main events take place? Give important details.   |
| D. WHERE | did they take place? Give important details.  |
| E. WHY   | are you telling your side of the story? For example, are there feelings or actions that the reader should know?   |
| F. HOW   | should your story end? How do you want the reader to think of you and feel towards you?   |

## WRITING

4. Write a story as one of the persons given in the story. In your story, you want your reader to understand you and share your experiences.
5. Give your writing a good title.
6. Label it draft 1 of composition D. Put it in your writing folder.

## REVISION

If you choose to revise this draft, turn to page 67.



Old Mrs. Brown loved driving her car.

In her sixty years of driving, she had never been punished for a driving offence.

One day, she nearly lost her good record of driving. A police car followed her.

The policeman said that she had run a red light.

Mrs. Brown took the matter to court.

When she came before the Judge, he looked at her severely and said, "Madam, you're too old to drive a car. You probably didn't stop at the red light because your weak old eyes didn't see it."

Mrs. Brown opened the handbag she was carrying and took out a mini dartboard and three darts. Without saying a word, she placed the board against the wall and moved away. Still silent, she hit the bull's-eye three times in a row.

She took down the darts and handed them to the Judge, saying, "Now, it's your turn. I suppose you drive a car, and have no doubts about your eyesight."

The Judge took the darts. After a number of times, he still had not succeeded in hitting the bull's-eye.

Finally, in embarrassment, he dismissed the case against Mrs. Brown, and her record remained unbroken.

There was a rich king. He had a fine stable with some of the fastest racing horses in the world. The king even had his own jockeys. They were all midgets. It was very difficult for the king's overseer to recruit these men, as there were not many midgets around.

Moreover, the king insisted that those who worked for him speak Malay. When the overseer had to choose between hiring or not hiring a midget who spoke no Malay, he would hire him. Then he would secretly teach him enough Malay to answer the king's questions.

The king had a habit of asking every new jockey three questions: "How old are you? How long have you been riding? Are you happy with the pay or the advantages of working here?" The overseer always taught a new jockey who did not know Malay the answers to these three questions.

One day, however, the king asked a new jockey, a teenager, the questions in a different order. His first question was, "How long have you been riding?"

The teenager immediately answered, "Eighteen years, Your Majesty."

The king was very surprised. His next question was, "How old are you then?"

"Two years, Your Majesty," the teenager replied.

At that point the king was very angry. "Am I an idiot, or are you an idiot?"

"Both, sir," the jockey answered politely.



## An Old Lady

My name is Mary Brown. I am eighty years old. I am 6 feet tall and 150 lbs. I have white hair and good eyesight. I live alone in my own house in Burnaby. I used to teach a history class in Burnaby Elementary School in 1938 to 1973. I have been retired for 15 years. My hobby is playing darts. I always play darts with my friends at the Army Navy and Airforce Club everyweek.

I have an old car. It is 1958 white Mercedes Benz. I have had this car for 30 years. I love driving my old car and it is always in tip-top form. In my sixty years of driving, I had never been punished for a driving offence.

Two weeks ago it was Saturday night on January 16th. I drove my car from my friends's house in West Broadway to the Army Navy and Airforce Club in Burnaby. I was driving my car at 30 km/hr. When I drove through the intersection at Broadway and Commercial, the light turned yellow.

After I crossed the intersection, my car was stopped by the policeman. The policeman said that I drove my car through the red light. I kept saying I didn't do it but the policeman didn't believe me. He took my driver's licence member and issued me a ticket for driving through a red light. He told me to appear in court in two weeks if I want to dispute the ticket.

When I came to court, the Judge looked at me and said, "Madam, you're to old to drive a car. You probably didn't stop at the red light because your eyes are week with old age and you, therefore, didn't see it."

I opened my handbag that I carried and took out a small dartboard and three darts. I placed the board against the wall and move ten feet away. I hit the bull's-eye three times in a row. I took down the darts and handed them to the Judge. I said, "Now it's your turn. I suppose you drive a car, and have no doubts about your eyesight." The judge took the darts and tried half a dozen times, he had still not succeeded in hitting the bull's-eye.

Finally, in embarrasement he dismissed the case against me, and my record remained unbroken. The Judge said that he will never be prejudiced against old people.

Ninlawan  
Draft 3

## An Embarrassing Judge

My name is Freddie Chan. I am sixty years old. Before I retired last month, I had been a Judge for thirty years in Hong Kong. My duty was to judge some minor traffic cases but those cases belong to appeal. I had to look at various people. My responsibility was to do justice to everone in court. I looked serious while working in court so those defendants before me had a feeling of law.

However, I have never forgotten that I judged an embarrassing and tricky case when I worked in the court the last day. Mrs. Brown who was the defendant in this tricky case, was eighty years old and had been prosecuted for running a red light. A police had charged her last month but she had denied the prosectution so she decided to appeal. I was very curious about Mrs. Brown. Although she drove with old age, she had never broken the traffic law in her sixty driving years. Because of the above reasons, the courtroom was busier than the other days and full of watchers who wanted to know how Mrs. Brown kept her good record of driving.

"Mrs. Brown!" When the Prosecutor asked her name, she came into the court dock from a bench. I looked at her seriously and said, "Madam, you're too old to drive a car. You probably didn't stop at the red light because your eyes are weak with old age and you, therefore, didn't see it."

Mrs. Brown didn't reply anything. She took out a small dartboard and three darts from her handbag and walked away from the court dock. She mounted the board against the wall and hit the bull's-eye three times in a row of some distance away. The watchers were suprised and yelled in reaction. I hammered at the table for silence. Then she handed the darts to me and said, "Now, it's our turn. I suppose you drive a car, and have no doubts about your eyesight."

I promised her to hit the bull's-eye but I couldn't succeed in hitting it in a dozen times. In embarrasement, I sat back on my high chair. It was my mistake to think old age would affect one's driving. I thought a while and announced that she wasn't guilty.

I have gained experience from the case. Sometimes I don't have to completely think the case according to my common sense because everything will have exception.

Freddie  
Draft 3



**Back Early**

I am Ann Brown, an eighty-year-old lady. I worked like a fashion designer in a big clothes factory. I live with my grandson, who is seven years old. I am a really good driver so I never get a ticket driving in my life.

But, one day I had an emergency at home because my grandson was sick. When I was back at the intersection on Broadway and Fraser Street, on my way home, I couldn't stop and I drove through a red light. A police caught me. I explained to him my emergency; however, he didn't believe me, so he gave me a ticket, but I refused it and went home.

My grandson and me went to see a doctor.

A few days later, I had to go to court to fight my case. In there, the Judge didn't ask me any question about my case. He looked at me and said, "Madam, you are too old to drive a car. You probably didn't stop at the red light because your eyes have become weak with old age, therefore, you didn't see it."

I opened my big handbag I was carrying and took out a small dartboard and three darts. I didn't say anything. I put the magnet dartboard on the wall and threw the three darts, one after another, and they hit the bull's-eye nice.

I took down the darts and handed them to the Judge, saying, "Now, it's your turn. I suppose you drive a car, and have no doubts about your eyesight."

The Judge took the darts. He tried three times, but he never hit the bull's-eye. The poor Judge tried three more times, but he had still not succeeded.

Then I explained to him what was going on there at that time when I drove through a red light. The Judge accepted my reason and he didn't give me a ticket. I was lucky for that. I keep my record unbroken.

Finally, I went home. In there I was surprised because all my family were waiting for me. I explained to them everything and all the family were happy again.

Elizabeth  
Draft 3

**TECHNIQUE 5****Imagining with Pictures**



## AIM

To give oral practice and/or generate a narrative.

## MATERIALS AND RESOURCES

Display on the teacher's desk ten to twelve pictures which allow students to project ideas and imagine, contain little detail or clutter and suggest unknown elements. See sample pictures on pages 32 and 33.

## CLASS ORGANIZATION

Triads (selecting pictures and discussing).  
Whole class (watching demonstration).  
Solo, pair or triad (writing, talk/write).

## PROCEDURE

## PREWRITING

1. Ask students to sit in groups. Tell one student from each group to select a picture from your desk. If a group doesn't like the picture, they may exchange it.
2. Explain prewriting task. Tell them to use the question word circles on their handout to brainstorm for ideas about
  - a) the point of view of either a character in the picture or one outside the picture but connected to it (review Technique 4)
  - b) a point of time connected to the picture; i.e. what happened before and/or after the point shown.
3. Demonstrate 2, above if necessary.
  - a) Show a picture; ask students to pretend to be a character. Put their suggestions on the blackboard along with one of the question words from their handout (e.g. the "who" circle on student's page). Brainstorm for more information and put that on the blackboard also.
  - b) Show a picture; put a time line on the blackboard and ask students to brainstorm for events leading up to or following the point in the picture. Write suggestions on board.
4. Assign a reasonable time limit. Remind students to use the method demonstrated to develop the story orally in groups. Let groups decide whether to take notes.

## WRITING

5. Assign the writing task as in steps 5-7 of the student's page.

## VARIATION

1. The pictures may also be student-selected.

## PREWRITING

1. Sit in small groups (three to four).
2. Get someone from your group to choose a picture displayed on the teacher's desk. Feel free to exchange if your group doesn't like it.
3. Together make up a story orally using the picture.
- 4.

YOU MAY FIND THE FOLLOWING HELPFUL

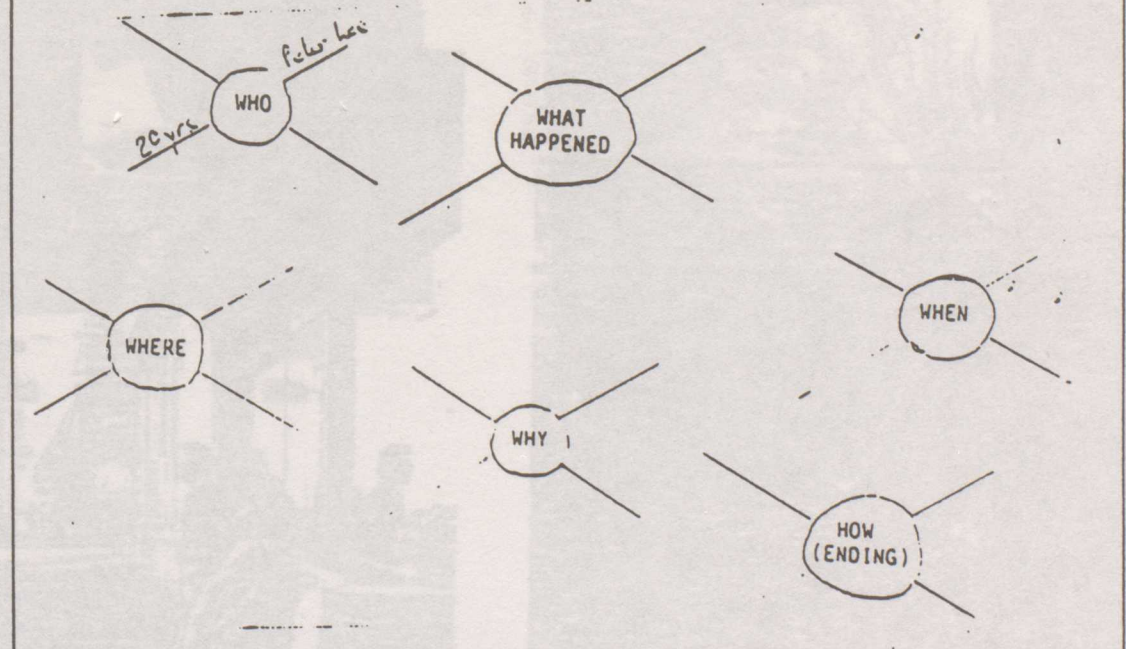
## A. POINT OF VIEW

You may pretend to be a/the character in the picture and tell the story using the first person (I, we), or you may be someone outside the picture but connected to the story and tell it in the third person (s/he, they).

## B. TIME LINE

You can use this picture for any part of your story, e.g. the beginning, the middle or the end. Feel free to imagine and think or write more than the picture shows.

## C. MAKE UP QUESTIONS AND ANSWERS, USING THE CIRCLES BELOW.





## WRITING

5. Write a story so that your reader can understand something about the person in the picture, share his experience and feelings, and see his special qualities.
6. Give your writing a good title.
7. Label it draft 1 of composition E. Put it in your writing folder.

## REVISION

If you choose to revise this draft, turn to page 67.

## PICTURES

5.1



5.2

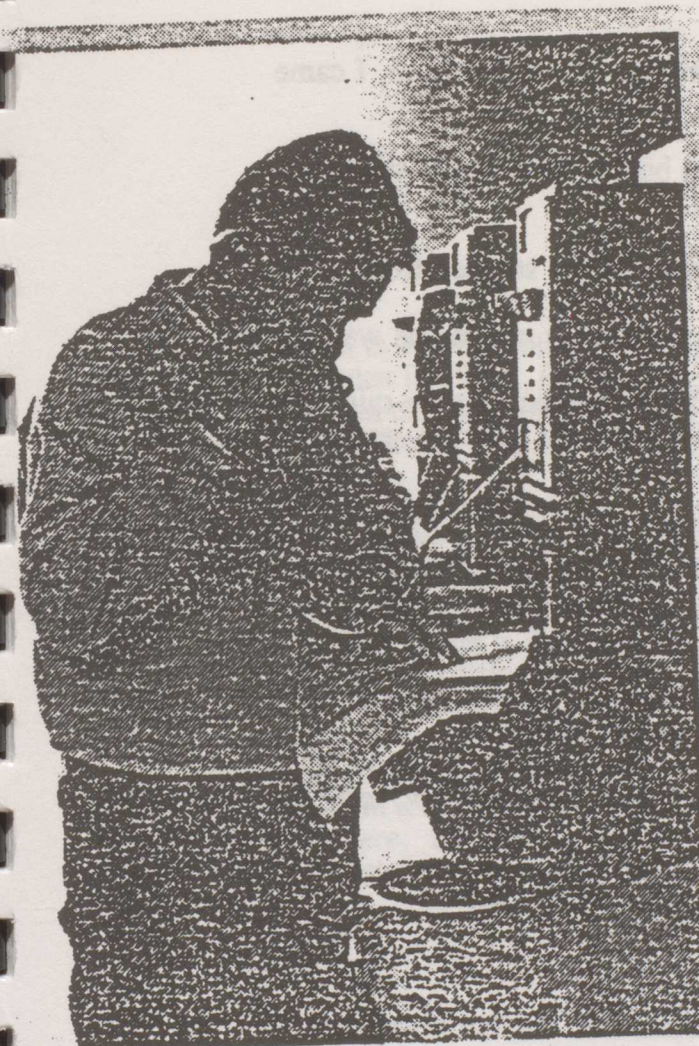


## PICTURES

## TECHNIQUE 5

## IMAGINING WITH PICTURES

5.3



5.4





### "A special rainy day for me"

My name is Gloria Chow. I'm twenty-years-old Chinese. Two years ago, I came from Hongkong with my family.

I studied English at King Edward Campus, but I was bored, for I had to study only English everyday. So, I was waiting for something happen.

One day, I was waiting for the bus, when it began rain. A car stopped front of me.

The driver said to me, "Where are you going? I can drive you where you want to go."

I was very suprised. Usualy, I didn't answer that kind of person, but the rain became heavily, so I said to the driver, "Could you take me to Main street and fourty Avenue?" Then, I rode on his car.

At first I was nervous because it was my first experience that I rode a strenger's car. While he was introducing hiimself, I felt relax, for I know that he was my classmate's friend, John. He know my name, and he also wanted to make me a friend. For that reason, he stopped his car and asked me something.

His talking was very funny. It took usually twenty minutes from school to my house by bus, that that time it took five minutes. I wanted to talk to him more.

When I got off his car, he said, "I can drive you to your house tomorrow, too. Should I wait at the cafeteria at 2:30?"

I preased and said, "Thank you very much, John. I'll be there at 2:30."

It was beginning of my romance.

Next month, John and I are going to be marred. I thank God for that heavy rain.

Keiko  
draft 2

### Gina's Dilema

Gina Smith is 30 years old. She is from Poland. She came to Canada with her husband from Sveden in 1987. Before she came to Canada she lived in Sveden for two years. She left Sveden because the climate was too cold for her. She had been married for 3 years. She is tall, thin and blond. She hasn't any children.

Gina is studying English at King Edward Campus because she is an architect and she would like to work in her profession. Now she is siting musingly on the wall at school. She has a problem because her husband wants to go back to Europe but she would rather stay her. Her husband is an engineer and he had a good job in Sveden. Here, however, he can't find a job in his profession. So he is disappointed. His university diploma is not recognized by the Canadian Enginer's Association so he can't work in his profession. He wants to go back to Europe.

Last night they had a quarrel about it. He gave her one month to think over her decision and she is in a delima now. She doesn't know if she should go back with her husband to Europe or stay here. She likes it here and her husband insists on going back. She knows that her husband is stubborn and if she doesn't go with him they will get divorce.

Grace  
draft 2



A big problem

Gina Smith is about 30 years old. She is a blond and tall. She is a very busy lady. She is married and has a daughter her daughter is 4 years old. She also goes to school because she wants to be a pharmacist. One day she found out that her husband was having an affair with her best friend. She felt very angry. The next day when she went to school she started to cry. Because she didn't know what to do. At coffee break she went outside and sat down on a bench at the school. Thinking what to do after a while she decided to go home. On her way home she picked up her daughter from the day care. When Gina and her daughter Ana got home. Her husband was kissing Gina's best friend Lucy. She told her husband that she wanted to divorce him. He didn't like that at all. But she insisted and later they divorced. Ana her daughter with Gina and her father remained with a broken heart.

Austria  
draft 1

TECHNIQUE 6

Talking About a Real Experience





## AIM

To give oral practice and/or generate a narrative.

## MATERIALS and RESOURCES

Students' real experiences.

## CLASS ORGANIZATION

Whole class (watching demonstration).  
Small groups (discussing).  
Solo or group (writing, talk/write).

## PROCEDURE

## PREWRITING

1. Tell the students that each person will give a summary of a personal experience that can later be developed into an interesting story. Demonstrate by putting the following headings on the blackboard:
  - a people involved
  - b event or situation
  - c words to describe event or situation
  - d result
 Elicit a few examples.
2. Explain prewriting task. Have each group member briefly tell a story following the blackboard format.  
(Each group will then choose the one which they think can best be developed into an interesting story. Each group member should help the speaker develop the story through discussion, suggestions and questions such as those in 5A-F of the student's page.)
3. Have students sit in small groups for the prewriting/oral task and let students decide whether to take notes.

## WRITING

4. Assign the writing task as in steps 6-8 of the student's page. Remind them that the speaker should use the 1st person while the other group members should use the 3rd person.

## VARIATION

1. Students may select stories from outside sources such as radio, TV, and books, etc.

## PREWRITING

1. Sit in small groups of three - four.
2. One at a time, give the most important facts about a real experience, following the examples shown on the blackboard by your teacher.
3. Together choose one of the experiences which can be developed into an interesting story.
4. Help the speaker to develop the story through discussion, suggestions and questions. Try to make the story clear by including important details.
- 5.

YOU MAY FIND THE FOLLOWING HELPFUL

- |          |   |
|----------|---|
| A. WHO   | else was involved?  |
| B. WHAT  | circumstances or situations led to the main event?<br>What happened before and after? |
| C. WHEN  | did the event take place? Give details of your experience.                            |
| D. WHERE | did it take place? Give clear and important details.                                  |
| E. WHY   | are you telling this experience?<br>Why is it special/unforgettable?                  |
| F. HOW   | did it end? How do you feel about the experience?                                     |

## WRITING

6. Write a good story so that the reader can see concrete and important details as suggested by the title of the story, and find the experience believable.  
  
(NOTE: The storyteller will use the 1st person, while the other group members will use the 3rd person in the story).
7. Give your writing a good title.
8. Label it draft 1 of composition F. Put it in your writing folder.

## REVISION

If you choose to revise this draft, turn to page 67.



## A car accident

I am going to tell you about a car accident which happened to my friend, Matthew in Manitoba before he moved to Vancouver.

One night, it started to snow; the temperature, at that time, dropped to 20 degrees below zero, so the street was covered by white snow and was slippery too.

Meanwhile, Matthew decided to visit his friend. Although it was not far from Matthew's house to his friend's, he preferred driving to walking in the snow. For that reason, he decided to take his father's car, a golden Buick.

On the way to his friend's house, he was hit in the back. It took place at an intersection of 34th Street and Vitoria. While he was driving from west to east, he wanted to turn left at the intersection. At the same time a car was coming in the opposite direction and hit into the rear fender of Matthew's car.

He was upset and his face turned pale, but he was still calm. He pulled his car off the road and stopped beside the curb. Then he got out of the car to look how bad it was. He found that the fender in the rear right was smashed very badly. Now he got worried because his parents would leave for Taiwan the next day, so he had to let his father know about the accident so he would notify his Auto Pac before he left.

There was not time for his to think. He went to look for the phone booth to call the police station and to ask them to send someone along to make a report.

Twenty minutes later, a policeman came and gave a ticket for left turn unsafe to Matthew. He took this ticket and went home to tell his father about it instead of going to visit his friend.

For him it was really bad. He never forgot it easily. The picture of the damaged car which remined him to drive carefully and to pay close attention remained in his mind even though the car was fixed.

I think a car accident can easily happen to people who live in a big city. If that is so, what do you think you will do to stop or reduce it?

To me the best way of stopping or reducing it is not to drink when driving. Also I must obey the road rule and pay very close attention while driving.

Truong  
draft 3

Note: The final draft of this composition appears on page 95.

## My experience of a car accident

In a freezing evening in February, in Manitoba, I had a car accident. Snow was falling and the road was very icy and slippery. After supper, I was going to Davie's house. The temperature had dropped down to -20 degrees Celsius that night, so I drove my golden Buick to Davie's house instead of walking.

On the way to his house, suddenly, someone hit my car when I was turning left at an intersection at 34th and Victoria Street. I ran out the car and saw that my rear fender had been smashed very badly.

It was a girl who hit my car. She came to me and said, "Don't you look up the street before you turn left? It is your fault."

Afterwards, we called the police station, and one policeman came twenty minutes later. He took down some notes of this accident, and both drivers' licence numbers, also insurance number. At last, the policeman gave me a ticket for an unsafe left turn. By the way, I think the policeman should have give that girl a ticket for driving without carrying her licence.

After the car accident, I went home right away to tell my parent that I had a car accident. I didn't want them to be worried because they were going back to Taisan next morning. I also talked to Davie that I couldn't go to his house that night because I just got a car accident.

Through this car accident, I learn to drive more carefully, but I still have to learn to slow down my speed.

Matthew  
draft 3



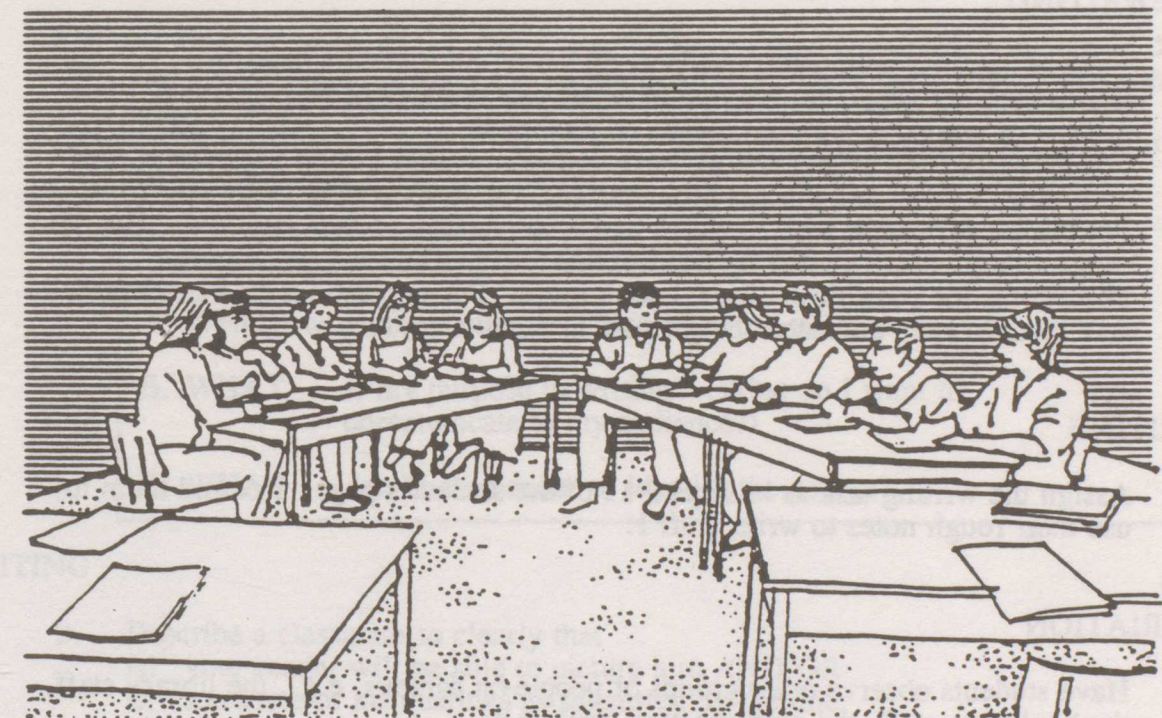
**An accident**

I am going to write about my friend Matthew. He is einghteen years old and Mathew told me something about his accident.

One spring day, he drove a golden Buick to his friend's house. He wanted to turn left and at the same time another car came from west to east. At this time, the accident happened. This was Matthew's fault because he turned left. Ater this mishap, they both came out of their cars. Matthew was very nervous because he knew he was at fault. They exchanged information, drivers liscence and registration from each other. Any way, he couldn't go to his friend's house so he decided to go back home. After a week, Matthew took his car to I.C.B.C. to get it fixed. However, I don't know whether Matthew's insurance went up or remained the same.

He said to me that he never wanted to drive fast again. I hope and pray that he does so and learns to obey the law.

Seyed  
draft 1

**TECHNIQUE 7****Observing People**



## AIM

To give oral practice and/or generate a description.

## MATERIALS and RESOURCES

Write each student's name on a slip of paper, fold it and put it on a tray with the others.

## CLASS ORGANIZATION

Whole class (brainstorming).

Solo (observing): have pairs seated across from each other as shown on page 41.

Pair (discussing).

Solo or pair (writing, talk/write).

## PROCEDURE

## PREWRITING

1. Explain the observation stage as in steps 1-3 of the student's page.
2. Brainstorm for details or descriptors which can and should be mentioned. Put this list of special or unusual details on the board.
3. For the discussion stage (step 4), have students pair up and sit together to read each other's notes and discuss problems and questions arising from them.
4. For the identification stage, explain and have students follow steps 5-7. For 7B, suggest they improve notes by adding, deleting and refining information.
5. Brainstorm for possible audience and purpose. Put suggestions on blackboard. Ask them to keep audience and purpose in mind when they write.

## WRITING

6. Assign the writing task as in steps 9-11 of the student's page. Remind them to use their rough notes to write draft 1.

## VARIATION

1. Have students observe other groups of people on campus, e.g., the library staff, the bookstore staff, the cafeteria staff, and so on.
2. Students may use pictures (either teacher-or student-selected). Have students match the pictures with the written description.
3. Assign a task such as describing X for a reader who has to pick X up at the airport, train station, etc.

## PREWRITING

1. You will be seated as shown on page 41.  
You will get a classmate's name. Keep it secret. (Don't let this person know).
2. Look at this person carefully without letting him know. Feel free to move around the class. Make notes but don't mention his name (call him X) or describe his clothes yet. In your notes, include special physical details, eg., the face (the nose, the eyes, etc.) hair color, age, weight, height, etc.
3. When you finish writing your notes, ask yourself, "Have I written a clear picture of this person?"
4. Next, find a partner who has also finished writing and trade with one another. Read each other's notes.
5. If you think you can recognize X, write down: "I think this person is \_\_\_\_\_ (name him)."
6. Ask your partner, "Is this correct?"
7. A. If your partner says, "Yes, it is," discuss (maybe underline) the useful details that helped you to identify the person described. Help each other to make the writing better. OR  
B. If your partner says, "No, it isn't," talk about the problems and ways to make the writing better and clearer.
- 8.

YOU MAY FIND THE FOLLOWING HELPFUL

- |         |   |
|---------|---|
| A. WHO  | is my audience? (Who will read it?)                                       |
| B. WHAT | is my purpose in writing? (What do I want to communicate to my audience?) |
| C. WHAT | details are needed to identify the person?                                |

## WRITING

9. Describe a classmate so clearly that  
A. your reader will be able to picture him AND/OR  
B. see some of his qualities as suggested by the title.
10. Give your writing a good title.
11. Label it draft 1 of composition G. Put it in your writing folder.

## REVISION

If you choose to revise this draft, turn to page 67.



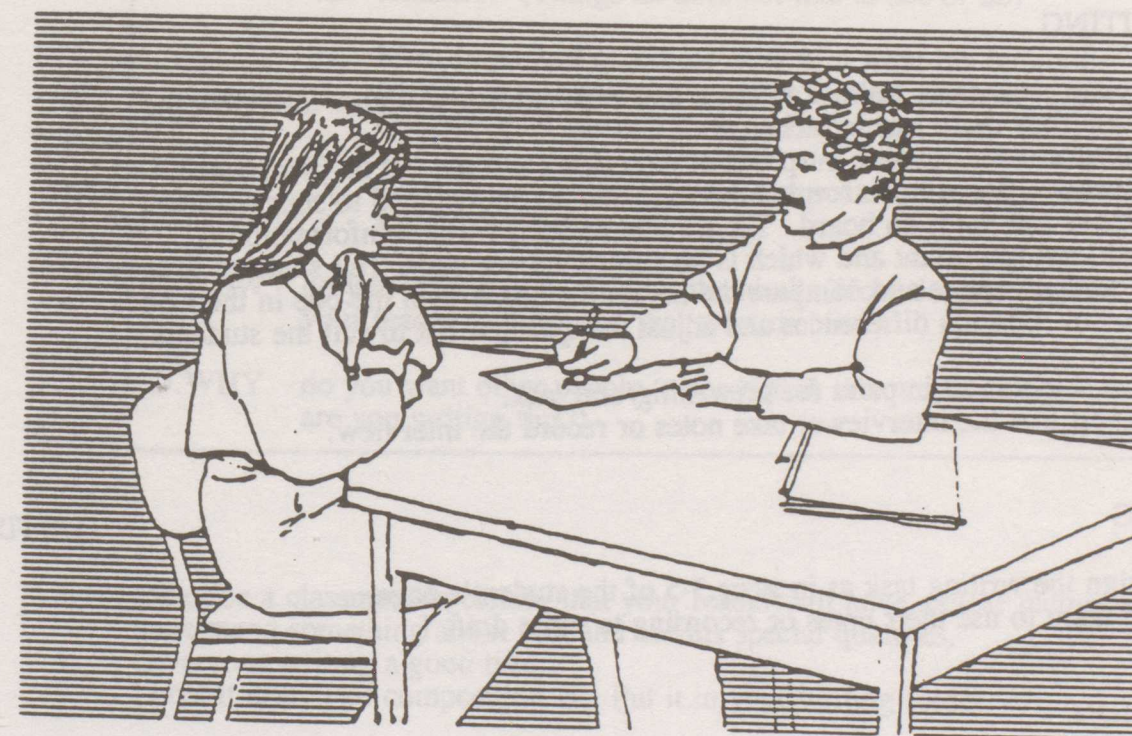
**My classmate**

My classmate his name is X. He is about 20 years old. He is tall about 170 cms. and weight 150 lbs. His hair is curly, long and dark brown. His face is small, his eyes are medium size light brown. His nose is big, his mouth is medium. He wear moustache and he allways ha been touched it. His skin is white. His hands are big. He is friendly.

Can you guess what is he from?

Can you guess what is his name?

Maria  
draft 1

**TECHNIQUE 8****Interviewing**



AIM

To give oral practice and/or generate a description.

MATERIALS and RESOURCES

The people whose names were on the slips of paper in technique 7. Paper and pen/pencil or tape recorder and tape. People to interview and be interviewed. If you and your class chose a group of people outside the classroom (e.g. the library staff), make sure these potential interviewees have the time and have agreed to be interviewed.

CLASS ORGANIZATION

Whole class (brainstorming).  
Pair (interview).  
Solo or pair (writing, talk/write).

PROCEDURE

PREWRITING

1. Explain prewriting task: Tell them that each student will now interview the person they described in technique 7.
2. Brainstorm for possible purposes of interviews and put list on blackboard. Brainstorm again for information which should be included to support their purpose and list it on board. Have students decide which information is most/least important and which is necessary/unnecessary. Tell students to turn to the student's page and compare the list on the board with the one in their book (2A-D). Discuss differences and adjust the question list to suit the students' needs.
3. Have students sit in pairs for prewriting/oral task. Suggest that the interviewer take notes or record the interview.

WRITING

4. Assign the writing task as in steps 3-5 of the student's page. Tell them to use their notes or recording to write draft 1.

VARIATION

1. See the preceding unit.
2. Use videotaped interviews of public figures (e.g. from The T.V. News) or guest speakers.
3. For an information gap activity, have half the class view one videotape or interview one speaker, and have the other half view a videotape of another interviewee or interview another speaker.

PREWRITING

1. Interview the classmate you have described in Part A. Make sure you have paper and pen or tape-recorder and tape.
- 2.

YOU MAY FIND THE FOLLOWING HELPFUL

- A. WHO is this person? (Get details you need for your purpose - name, age, background, place of birth, family, education, etc.)
- B. WHAT can you find out about his —
- i. Present occupation? Work Experience?
  - ii. Hobbies or interests? (Favorite ways of passing time)
  - iii. Dislikes? (Things he does not like to see or do)
  - iv. Most important qualities? Ask him what his family or friends or classmates like about him, or think of him. Get examples to support the information.
  - v. What is your impression of and your own conclusion about your classmate?
- C. HOW do you want to present/describe him? (How do you want your reader to think and feel towards him?)
- D. WHY do you want other people to see him in this way? (Why are you writing this?)

WRITING

3. Describe a classmate so clearly that your reader will have a clear picture of him, understand something about him and see his special qualities.
4. Give your writing a good title.
5. Label it draft 1 of composition H. Put it in your writing folder.

REVISION

If you choose to revise this draft, turn to page 67.



## My classmate

The first time I came to class, I saw a man who was studying with everybody. He gave me a nice smile which made me feel confident. I took a seat close to him. When he was working, I took a good look at him.

He look like 23 years old. The colour of his hair is black and grey. He has small green eyes, a little nose in the middle of his oval face. He's from an Eastern country because of the color of his skin. His height is average about 1 m. and 65 cm.. He weighs 65 kg. He dress casually. He wears jeans jacket, shirt, blue jeans and running shoes.

While talking with him, he now tells me his name is Shahram.

He is from Iran where he was educated as a draftman in architecture which took him four years. During that time he spent two years in army training.

Shahram passes his spare time in skiing, swimming, watching T.V. and movies. He likes to read any kinds of books like comedy, history, detective sories or fiction.

In the summer he spends lots of time on the beach. He loved camping during his vacation. When he was young he visited different places in Iran.

His family are still living in Iran. He has three sisters and one brother who goes to school. His father works in an oil companie and his mother is a housewife.

He has a good relationship with his family. Some times he has fights with his father because he sleeps too much.

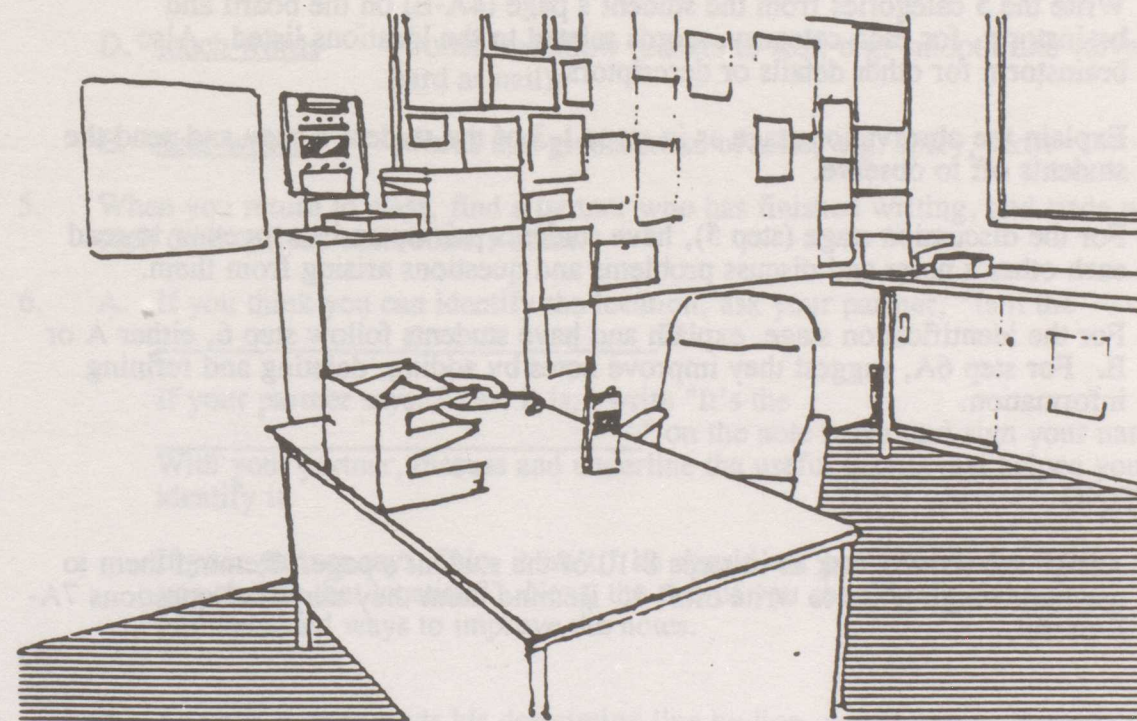
My new friend Shahram looks like a very sympathetic person, full of energy and very open by the way he speaks to everybody.

I hope everybody in this class will speak to him in a friendly ways and find in his heart the sun of his country.

Patrick  
draft 3

## TECHNIQUE 9

## Observing a Limited Scene





AIM

To give oral practice and/or generate a description.

MATERIALS and RESOURCES

Different locations around campus; pen and paper.

CLASS ORGANIZATION

Whole class (brainstorming).  
Solo (observing).  
Pair (discussion).  
Solo or pair (writing, talk/write).

PROCEDURE

PREWRITING

1. Brainstorm locations on campus and list on board.  
Write the 5 categories from the student's page (4A-E) on the board and brainstorm, for each category, words related to the locations listed. Also brainstorm for other details or descriptors.
2. Explain the observation stage as in steps 1-3 of the student's page and send the students off to observe.
3. For the discussion stage (step 5), have students pair up and sit together to read each other's notes and discuss problems and questions arising from them.
4. For the identification stage, explain and have students follow step 6, either A or B. For step 6A, suggest they improve notes by adding, deleting and refining information.

WRITING

5. Assign the writing task as in steps 8-10 of the student's page. Remind them to use their rough notes to write draft 1. Remind them they may find questions 7A-F useful.

VARIATION

1. Choose off-campus locations (it's better if these are restricted to a certain area).
2. Instead of working solo, two or three students can work as a team.
3. A beginners' class might wish to stop after the oral stage.

PREWRITING

1. From a list of locations on the board, choose one.
2. Take a notebook and pen/pencil, go there and observe.
3. As you look, take down, in note form, facts and figures about the location, its measurement/size, (how big), appearance (how it looks), contents, (what it has). Draw a detailed picture.
4. Re-create the feelings you want the reader to have about this place by using sensory words:

- |                       |  |
|-----------------------|--|
| A. <u>sight words</u> | (words that send pictures through the eye, e.g. sandy, round, red);                |
| B. <u>sound words</u> | (words that send pictures through the ear, e.g. barking, the siren split the air); |
| C. <u>smell words</u> | (words that give smell to the reader, e.g. rotten, sweaty);                        |
| D. <u>touch words</u> | (words that allow readers to feel, e.g. smooth like velvet, hard as nail);         |
| E. <u>taste words</u> | (words that give a sense of taste, e.g. spicy, tart);                              |

5. When you return to class, find a partner who has finished writing, and trade with each other. Read each other's notes.

6. A. If you think you can identify the location, ask your partner, "Is it the \_\_\_\_\_?"  
  
If your partner says, "Yes, it is," write "It's the \_\_\_\_\_" on the note paper and sign your name.  
With your partner, discuss and underline the useful details that helped you to identify it.

If your partner says, "No, it isn't," he should ask you, the reader, "Why did you choose that location?" Next, the two of you should talk about the problems and ways to improve the notes.

OR

- B. As your partner reads his description line by line, you'll draw. Next, compare your drawing with your partner's original drawing. Do they match?  
  
If they do, together discuss and underline the useful details that helped you.  
  
If they don't match, discuss the problems and help to make the writing clearer and better.



7.

YOU MAY FIND THE FOLLOWING HELPFUL

- A. WHO is in the picture? (You may want to include only people that are interesting/special).
- B. WHAT is happening there? (Again, you may want to select).
- C. WHEN are these happening?
- D. WHERE are they happening? (Give detailed pictures.)
- E. WHY have you chosen those people and/or activities? (What is interesting about them?)
- F. HOW can you best share that place and your experience of it with the reader?

WRITING

- 8. Describe a limited scene or a place so clearly that
  - A. the reader will have a good picture of it AND/OR
  - B. share the atmosphere which you have personally experienced.
- 9. Give your writing a good title.
- 10. Label it draft 1 of composition I. Put it in your writing folder.

REVISION

If you choose to revise this draft, turn to page 67.

One of my favourite places in K.E.C.

In K.E.C. there is a wonderful place for student who has extra time and wants to learn more English, Math or Sciences. Just go there and you will get a lot of help which you could never believe.

It's located on the third floor, next to the counselling career center. If you walk up the stairs from the second floor, you will see a sign which says "free help" with its room number 3035, and it is stuck on the lower corner of the window. It called the "Learning Center".

When you open the door, you may wondering why there are so many paper sheets hung on both the back wall and the right hand side wall? Don't think they are just put there for fun or a decoration. If you are an E.L.T. learner, those working sheets can really help your grammar in English improve step by step. And also, there are many long tables set against the back wall and both windows in front. Many useful books and materials which can help you improve your English in different ways, are put on tables. Furthermore, there is a tape rack standing in the right hand corner with many tapes which help your vocabulary and writing skills. The use those tapes, you can use the tape recorders which are set in four tables beside the left hand wall. But those are not the only help; the most important help is the tutors who can always answer our questions, when you have a problem in your study.

For those reson, I like the Learning Center very much. If you are a K.E.C. student and need more help, don't waste your chance! Go there right away!

Penny  
draft 2



## TECHNIQUE 10

### Writing a Dialogue Journal

Oct. 25, 88-

Dear Maira:  
first of all I  
you have had a wonder  
However th:  
iii iv

Thank you Maira  
Javis

10-27-88

Dear Gaur  
Of course



## AIM

To generate ideas for compositions.

## MATERIALS and RESOURCES

A special notebook for each student to write in (see sample A).

## CLASS ORGANIZATION

Solo (freewriting, note-taking or writing).

## PROCEDURE

## PREWRITING

1. Explain the purpose of dialogue journal writing
  - a. as a warm-up writing activity;
  - b. as an opportunity to explore and express ideas;
  - c. as an opportunity to communicate with someone in writing, thereby focusing on the message and not on language rules;
  - d. as an opportunity to use the language to an end;
  - e. as an opportunity to learn from the communication and miscommunication.
2. Explain the format as in steps 1-5.
3. Remind students to use the questions in step 7A-F if they need help.
4. Respond to the students' writing regularly. Explain to the students that you will respond to what they are writing, not how they are writing.

## WRITING

5. Assign the writing task as in steps 8-10 of the student's page.

## VARIATION

1. Have your students correspond with pen pals in another class.

1. Keep a special notebook in which you write your thoughts and your experiences: write what you (or people you know) see, hear, think, feel, do in class and/or outside class.
2. Your teacher may want you to write a fixed number of journals each week, either in class or at home.
3. Date each journal and number it (e.g. May 30/88, Entry No. 1).
4. Write on one side only.
5. You may want to write in note form.
6. Don't worry about spelling, grammar and punctuation.  
A journal is:
  - A. a warm-up writing activity;
  - B. a chance to explore ideas;
  - C. a chance to communicate in writing with a pen-pal;
  - D. a chance to write down important things before you forget them;
  - E. a chance to use the language;
  - F. a chance to learn.

7.

**YOU MAY FIND THE FOLLOWING HELPFUL**

- |          |   |
|----------|---|
| A. WHO   | can I write about? Myself? My family? Relatives? Friends? Neighbours? Classmates? |
| B. WHAT  | main events have taken place recently?  |
| C. WHEN  | did the events take place?  |
| D. WHERE | did they take place?  |
| E. WHY   | am I recording these?   |
| F. HOW   | do I feel?  |

## WRITING

8. Choose an experience from your journal entries and write in some detail so that your reader can share your experience and feelings, and see your purpose in writing.
9. Give your writing a good title.
10. Label it draft 1 of composition J. Put it in your writing folder.

## REVISION

If you choose to revise it, turn to page 67.



Entry No. 8

Dear Betty,

Oct. 11/86

Are any of the jobs you mentioned possible for you to do in Hong Kong. Would you like to work in Canada?

Entry No. 9

Dear Betty,

Oct. 18/86

Reading will certainly expand your knowledge of the world. What do you usually like to read about?

Entry No. 10

Dear Betty, Oct. 24/86

Ghost stories are too scary for me. Besides, I don't have much time to read. The next time you can't think of anything to write about, why don't you tell me the best way to learn Mandarin or Cantonese?

Entry No. 9

Oct. 14/86

Dear Dennie,

Hotel is possible for me to do in Hong Kong but the others I think they never become my job. If I find a job I want in Canada, I like to work in there. When I am studying in reading class, I gain a lot of information about other countries. It is because my classmates they come from different countries. Sometimes, I feel my knowledge about the world is limited. Because Hong Kong is a trade center and there never produce rice, vegetable and so on. All the food depend on import. I never study political so when somebody ask me what countries are communist, I can't ask.

Entry No. 10

Dear Dennie, Oct. 24/86

I usually like to read ghost story; still I don't like to read fiction story. Every term I have to write journey but I feel very hard. Although I don't care about the grammar, spelling, I don't know what I want to write and I can't write the same thing every time. My teacher told me no matter you write or no idea just keep writting. That is true but when you have no idea, you can't write everything even though you want to practice your writing.

Entry No. 11

Dear Dennie, Oct. 31/86

I'm gratefule to you for giving me some idea to write my journal but I think that how to learn other languages, you know more than I know because you are teaching English. I think you learn Mandarin is more easiler than Cantonese because when you speak either English or Mandain, you need to use your tongue. Cantonese, hoverer, we never use out tongues, we just use our throats. As a result, when I speak English, my tongue can't move spontaneously. So sometimes when I speak English such as three, they, third, I will feel very funny.

I like to read other people's composition since I can...

Betty



## CHAPTER TWO:

### Peer Revision





## PEER REVISION

### Introduction

#### What is peer revision?

1. It occurs after draft 1 has been shaped by the writer.
2. It uses peers to create audience effect.
3. It focuses on message/content, not on grammar and/or mechanics at this stage.

#### How is it done?

1. It is done orally, not written.
2. It is taped (optional).
3. It is done collaboratively, in small groups of four.
4. It is guided by a focus sheet.

#### What is the rationale for revision?

1. It shows gaps in the message overlooked by the writer, but obvious to the audience.
2. It reveals the existence of unnecessary information.
3. It reveals problems in organization.

#### for collaborative learning in small groups?

1. It identifies and makes concrete the concept of audience.
2. It transfers responsibility for learning to the students, thereby promoting their independence.

#### for oral instead of written feedback?

1. It is easier, faster and more inviting.
2. It integrates listening and speaking into the process.
3. It highlights the need to get the message across.
4. It shows where the message breaks down.

(Note: Our experience shows that when a written response is required of our ESL students, the task becomes onerous and little revision occurs).

#### for taping the interaction?

1. It takes off the pressure to remember every detail.
2. It gives the writer more time (when listening to the tape later) to decide which of the suggestions are worth incorporating in the revised draft.

#### for using a focus sheet?

1. It gives the groups a procedure to work through.

#### for separating revision (content) from editing (grammar and mechanics)?

1. It breaks the tasks down into manageable parts.
2. It avoids cognitive overload.

#### How does the teacher initiate and maintain this procedure?

1. The teacher should demonstrate the procedure with the whole class before students revise with their groups.
2. The teacher should give whole class "refresher" demonstrations throughout the term.

## DEMONSTRATION LESSON

### I. Demonstrate the need for revision.\*

1. Tell the students that the class will learn how to revise a draft 1 composition together.
2. Write a brief demonstration story, such as the example below, on the blackboard. Leave space between each line.

My friend bought a car.

He liked it very much.

We went for a drive.

We had a nice time.

3. Read the first sentence aloud.  
Tell the students to ask questions, one at a time, about that sentence.  
Then answer each of the questions asked.  
Write the revised sentences below the original sentence.
4. Repeat the procedure until all the sentences have been discussed and revised in order to produce a draft 2\* which is longer and clearer with more pertinent details.

#### My Friend's Car

My friend, Peter Lee, bought a new car last week. It is a red, two-door Toyota with an automatic transmission.

Peter likes his car very much. He takes good care of it. Every morning, he polishes it. he doesn't allow his younger sister to touch it.

Yesterday, Peter took me for a drive along Highway 99. We were very excited. We sang in the car. He was doing about 100 km/hr. We had a wonderful time.

Next week, Peter is going to drive me and another friend to Seattle. I am happy my friend has a car!

Draft 2

NOTE: The underlined portion shows the original, unrevised draft.



## DEMONSTRATION LESSON

### II. Demonstrate the use of the focus sheet (page 67) for revision.

#### BEFORE STEP 1

Tell the students to turn to page 67 for revision.  
Ask how many steps there are.  
Ask who is involved (i.e. writer and listeners).  
Point to step 1 and ask what the writer does first and how the listeners respond.  
Ask for a volunteer to read his story to the class. It is important that the experience be helpful, positive and encouraging.

#### STEP 1

If you are using a tape recorder, start it.  
Ask the writer to read aloud and stop when the idea changes. When the writer does not stop at an appropriate point, ask him to stop.  
Direct the students to ask questions, if information is missing, or if they don't understand.

#### STEP 2

Ask the writer to continue reading. He may stop or be asked to stop as in step 1 above.  
After responding to questions or requests for repetition or clarification, the writer should continue reading in the same manner until he has finished.

#### STEP 3

Prompt the writer to ask the other students how they like the ending of the story.  
Encourage them to discuss the ending and to give suggestions and opinions.

#### STEP 4

Prompt the students to discuss the story as in 4A - D on the Student's Page.

#### STEP 5

Ask the writer if his classmates gave him any ideas or suggestions which would help him improve the story. Ask him if he'd like to rewrite it. Ask the listeners which draft they think will be better, draft 1 or draft 2. If the session is recorded, and if the writer wants to rewrite the story, ask the writer to take the tape (home, or to the library) to listen to while revising/rewriting draft 1 into draft 2. Remind the writer that he is in the driver's seat, i.e. he should use only those suggestions he thinks appropriate, that he does not have to include every suggestion, and that he makes the final decisions.  
(With the writer's permission, photocopy his draft 2 for the whole class. Ask them which draft is better).

Note: The above steps are also on the student's page.

## TEACHER'S PAGE

## TECHNIQUE TO REVISE

### AIM

To demonstrate the revision procedure.

### MATERIALS AND RESOURCES

One tape and a tape recorder per group, (optional), and a draft 1 composition per student in the group.

### CLASS ORGANIZATION

Groups of four to create audience effect and provide oral feedback. Because of the noise level, if all groups are recording, it's best to have only three groups recording in the classroom at a time. Other groups may record elsewhere or stay and work on other aspects of writing.

### PROCEDURE WITHIN EACH REVISION GROUP

1. The writer/reader inserts the tape, pre-tests the machine and records his group's interaction by reading aloud draft 1 following the five steps on the student's page. If a group isn't recording, the writer has to either take notes or remember the suggestions, usually much more cumbersome than recording.
  - A. Teacher's role
    - i. circulates to keep groups moving and focused on the steps
    - ii. prompts, e.g., asks what should be done in step x
    - iii. reminds writer/reader he makes the final decisions
  - B. Writer/Reader's role
    - i. follows the five steps
    - ii. directs the interaction, using either general or specific prompts. For example, if the listeners/speakers are reluctant to ask questions or give suggestions, the writer/reader should prompt, "Should I stop here? Do I have enough information? Do you want me to repeat?" etc.
    - iii. decides which suggestions to accept/reject later when he writes draft 2
  - C. Listeners/Speakers' role
    - i. follow the four steps
    - ii. act as audience by listening carefully and responding
    - iii. ask for details and clarification, give advice, restate, compliment, disagree - generally help the writer/reader see if his intended message has been successfully transmitted or needs some revision
2. Afterwards, the writer/reader takes the tape or notes (home, to the library, etc.) to listen to or read in order to write out draft 2.
3. Another student in the group becomes the writer/reader and the same procedure begins again. The preceding writer/reader becomes a member of the audience.

N.B. It has been our experience that if the writer/reader reads the whole composition through and then follows steps 1-5, little revision occurs because the listeners' role has been preempted and the listeners have been limited by the writer's perspective.



FOCUS SHEET FOR REVISION

STEPS: Sit in a group with a tape recorder on, if you wish.

	WRITER	LISTENERS
1.	<p>Read. Stop when idea changes, or at end of paragraph, or when listeners ask you to.</p> <p>If your group says nothing, ask some of these questions:</p> <p>Should I stop here? Do I have enough information? Do you want me to repeat?</p> <p>Answer listeners' questions.</p>	<p>Ask questions, (e.g., who, what, when and where) when you think some information is missing.</p> <p>If you don't understand, ask some of these questions:</p> <p>Could you explain that? I'd like more information about _____ Could you read it again?</p>
2.	<p>Continue to read, stop, ask and answer questions, as in #1 above.</p> <p>(Repeat if necessary.)</p> <p>Do this until you finish reading your composition.</p>	<p>Do the same as in #1 above.</p>
3.	<p>Ask, "How do you like my ending?"</p>	<p>Give suggestions and opinions.</p>
4.	<p>Discuss your composition.</p> <p>A. How do you like my title? Should I change it?</p> <p>B. Should I add any more information?</p> <p>C. Should I rearrange the paragraphs?</p> <p>D. Which part of my composition do you like best?</p>	<p>Discuss.</p> <p>Give suggestions and opinions.</p>
5.	<p>Rewrite into draft 2. Keep it for editing. Put it in your writing folder.</p>	

Sample of an unrevised draft (draft 1)

- 1 I came to Canada about one year.
- 2 I am sewing masin opreter.
- 3 I have 6 brothers.
- 4 I like Canada because Canada is very butyfull country
- 5 I go to school every night
- 6 I like my teacher Tricia because she is nice teacher

Betty T.  
Draft 1



## FOCUS SHEET FOR REVISION

STEPS: Sit in a group with a partner or small group, if you wish.

WRITER

Sample of a revised draft (draft 2)

## BETTY STORY

I'm from Viet-Nam. I have been Canada for one year. (1)

I have parents, and six brothers and two sisters in law and three nephews, all my family live in Vancouver. We live in the two [town] house. My father is a tailor. (3)

He is 65 years old. So right now he doesn't go to work. My occupation is sewing machine operator. I like my job. (2)  
My manager is Canadian, in the factory we talk English.

I like Vancouver. It is a beautiful city, It has many nice buildings, many park, there are many beautiful fowvers, many big mountains. The beaches have many big boats and ships...E.T.C. (4)

I don't like winter because it is snow and too cold. I hate snow, but I like summer time, although the wether too hot but air fresh, and I can go to swimming and go to the park play tennis, or can ride the bike...E.T.C.

I go to night school. I like studying English. I like my teacher Tricia. she is a nice teacher. She taught English too easy understood. She is happy and very kind a teacher. She is Canadian. She is 27 years old. She is friendly and easy to talk to. She is pretty. (5)  
(6)

Betty T.  
Draft 2

Note: The bracketed numbers show the six original sentences of draft 1, somewhat modified.

## CHAPTER THREE:

## Peer Editing





## PEER EDITING

### Introduction

#### What is peer editing?\*

1. It occurs after revision, i.e. after meaning is formed.
2. It focuses on grammatical and mechanical problems.
3. It uses peers to help identify problems.

#### How is it done?

1. It is done orally using written symbols from the class editing key\*, a grammar reference book and a dictionary.
2. It is done in small groups of about four, each with a copy of the revised draft about to be edited. The writer reads aloud sentence by sentence while the peer editors follow on their own copy. The group helps the writer identify problems, but does not fix them for him. Each group member writes the symbol representing the problem in the margin, on the line where the error is found.

#### Why edit collaboratively?

1. It takes the pressure off.
2. It capitalizes on shared knowledge.
3. It enhances confidence, leading to independence.
4. It leads to the growth of pooled knowledge.
5. It helps students learn by doing and applying knowledge.
6. It attends to common problems students are capable of handling at this stage and leaves more complicated problems to the teacher to handle during conferencing.
7. It allows the teacher more effective use of time to individualize and attend to the most serious problems during conferencing.

#### Why use an editing key developed by the class with teacher's guidance?

1. Students involved in the development of the marking symbols in an editing key are more likely to remember them than if the symbols are simply given to them.
2. The class editing key is composed of real examples culled from the students' work.
3. The class editing key can be geared to the level of the class. For example, a beginners' key would have fewer items (perhaps six). These items would reflect the emphasis of the course.

## HOW TO DEVELOP A CLASS EDITING KEY

1. Select students' compositions or excerpts which contain grammatical problems usually addressed at that level. Sometimes these problems can be found in one composition.
2. Put this material on the blackboard or on a transparency. Be sure to leave wide right and left margins. Symbols in the margins are easier to read than when they are written in the text.
3. Ask the class to begin reading and to point out problems.
4. When a problem is identified, ask if anyone knows its name (e.g. wrong tense).
5. Then ask if anyone knows an easy way to represent the problem (i.e. using a symbol). Usually a student responds (e.g. "T") and the class agrees.
6. Write the agreed-upon symbol in the margin, on the line where the error is.
7. Take this information and begin to create a chart (an editing key) on either the blackboard or on a transparency. See sample on page 76. Make sure the chart has three columns:
  1. name of error
  2. example of error
  3. symbolAsk the students to copy.
8. Continue until all problems have been identified and symbols found for them. Note: the teacher may have to prompt the students to help them identify certain problems.
9. Ask the students how they want to organize the chart. (For example, do they want "name of error" to be in the first column?)
10. Ask the students how they want to list the grammatical problems (i.e. alphabetical order, or most serious problem first, etc.)



## DEMONSTRATION LESSON

Tell the students the class will learn to edit by editing a draft 2 composition together. Explain that editing means looking for grammar, punctuation and spelling problems. Tell them they are not going to fix the problems for the writer. Instead, they are going to help the writer identify the problems. Afterwards, the writer will make the final change as he corrects and rewrites.

- Step 1 Write the volunteer's draft 2 on the blackboard or put it on a transparency, or have the volunteer write it on the blackboard during the class break. Draw both a right and a left margin.
- Step 2 Ask the students to take out their class editing key (see sample on page 76). Do a brief review if necessary to see if everyone remembers the meaning of the symbol, i.e. ask who remembers what "sp" means, what "t" means and so on.
- Step 3 The volunteer writer/chief editor comes to the blackboard. Tell him to begin by reading the first sentence out loud and asking if it's OK or not. If not, prompt the volunteer to ask what the problem is. If, for example, the class identifies a spelling problem, he should write the symbol, "sp", in the margin on the line where the mistake is. If unsure of the symbol, the volunteer should ask.
- Step 4 The volunteer reads aloud the next sentence and repeats the procedure, sentence by sentence, until the composition is finished.
- Step 5 When students do not agree, ask them to refer to their grammar book. When students are unsure, tell the writer/chief editor to put a question mark in the margin. He can ask the teacher later.

Note: The above steps are also on the student's page.

### VARIATION:

1. After the class has edited one or two paragraphs together and is ready to try it on their own, ask them to continue editing the rest of the composition on the blackboard in groups.

N.B. Remind the students that you do not expect them to identify all the problems. Their job as editors is to find what they can, including grammatical points worked on in class.

## TEACHER'S PAGE

## TECHNIQUE TO EDIT: PEER EDITING

### AIM

To demonstrate the editing procedure.

### MATERIALS

A copy of the class editing key (devised previously by the class with the teacher's guidance) for each student.

A copy of the writer's revised draft (draft 2) for each member of the group, photocopied by either the teacher or the writer.

A grammar reference book and a dictionary.

### CLASS ORGANIZATION

In small groups: one writer/chief editor and a minimum of three editors (preferably one good grammarian and one good speller).

### PROCEDURE

The teacher

1. ensures that the students follow the peer editing steps on the student's page;
2. circulates, if need be, to keep the groups moving and focused;
3. reminds students to refer to whatever grammar reference book the class regularly uses; and
4. asks students to put a question mark in the margin when there is no consensus.



STUDENT'S PAGE

TECHNIQUE TO EDIT: PEER EDITING

BEFORE CLASS:

Give your teacher draft 2 (the revised draft) so that he can make enough photocopies for your group.

STEPS IN CLASS:

1. Sit in a group. Make sure you have i. a good grammarian and a good speller in your group. ii. a dictionary, a grammar reference book and the class editing key on the table.	
2. <u>The WRITER</u> (the chief editor) Gives a copy of his draft 2 to	→ <u>GROUP</u> (called editors) Each editor in the group
3. Reads aloud one sentence. Stops. Asks, "Is it OK?"	→ Listens and says "Yes/No"
4. If not OK, writes the symbol in the margin on the line where the error is.  If OK, continues with the next sentence.	Does the same as the chief editor.
5. When you are not sure or when you disagree, i. Use your grammar book and the dictionary. ii. Write down what the group thinks is best, for the time being. OR iii. Put question marks in the margin and ask the teacher later on.  NOTE: You may not be able to find all the mistakes, but you will find some.	
6. When the writer finishes editing draft 2, he becomes one of the editors in the group.	→
7. Choose another student's draft 2. Follow steps 2 - 6 above.  NOTE: Turn to page 80 for POST EDITING TASKS.	

SAMPLE EDITING KEY FOR HIGH INTERMEDIATE

ERROR	EXAMPLE	SYMBOL
1. ARTICLE	for whole day → for the whole day	(Art)
2. PREPOSITION	It's separated for 4 parts into	(Prep)
3. AGREEMENT	a) We can have some soft drink → drinks b) It become a busy place → becomes	(Agr)
4. TENSE	I think the principal of the campus had.. has	(T)
5. WRONG WORD	It can join 70-80 people hold	(WW)
6. WRONG FORM	It's very convenience for the students ient	(WF)
7. take it out	At lunch time (over there) it becomes busy X	(X)
8. something is missing	At lunch time ^ becomes a busy place	(^)
9. WORD ORDER	a dining no-smoking area → a no-smoking dining area	(WO)
10. RUN-ON- SENTENCE	If we go into the campus from Broadway, so it can have some other entrances inside the school too therefore it's very convenient for the students or some students...	(R-O)
11. FRAGMENT (incomplete sentence)	Which I have passed.	(Frag)
12. doesn't sound like English	It's a good place to <u>do the sociality</u> to socialize	( )
13. PARAGRAPH	Begin a new paragraph with this idea.	(P)
14. PUNCTUATION	....inside the school, therefore, it's very convenient for the students	(Pn)
15. CAPITAL LETTER	broadway street B S	(C)
16. SPELLING	I'd like to discribe a part of KEC e	(SP)



### SAMPLE OF A TEACHER-EDITED DRAFT

#### Lost in the City

T She started to worry and tried to get attention from  
the strangers who were passing by. No one care about her  
C.S./T. problem, she continue her way and tried to ask again.

Pun At this time, however a nice lady stopped. Natty  
explained to her that she was lost and showed a paper with her  
friend's address on it. The lady couldn't help Natty because  
F/v she didn't has the full address.

Finally, she saw a public telephone, and Natty  
Sp/T/C.S. remembert that she has her friend's telephone number, she  
F/v decided to phone her to explain what happening.

Ana  
Draft 3\*

NOTE: According to the class editing key,

- T - Tense
- C.S. - Comma splice
- Pun - Punctuation
- F/v - Form of the verb
- Sp - Spelling

### SAMPLE OF A GROUP-EDITED COMPOSITION

c.s. ...to him, she got fed up, then she left him without telling him.

Devon went to Australia to start a new life.

c.s. On the other hand, Troy was left alone in Van without anything, no money, nothing had  
left for him he was feeling very lonely. He had nowhere to go, no parents because his  
parents had died long time ago when he was a little boy, and no relatives boy, and no  
relatives around or friends.

Mila  
draft 2

NOTE: This group did not identify all errors but did focus on the comma splice, an  
important teaching point for this class.







## AIM

To demonstrate the post editing tasks.

## MATERIALS AND RESOURCES

One error chart per student (see page 84).  
Each student's draft 2 composition.

## CLASS ORGANIZATION

Whole class (demonstration); solo (chart).

## PROCEDURE

PART 1: FILLING OUT AN ERROR CHART

1. Tell the students the class will learn to fill out an error chart by doing one together.
2. Explain that an error chart is a place to keep track of grammar error and that an error chart has 3 categories:
  - A. Name of error (based on the class editing key)
  - B. Number of times (how many times this error occurs)
  - C. Cause of error (why this error was made)

Explain cause of error.

- i. Carelessness — not paying attention
  - ii. Forgetfulness — unable to recall because one hasn't learned the rule long/well enough to use it automatically
  - iii. Lack of knowledge about the rule — making a mistake without realizing it because one hasn't heard of the rule
3. Ask for a volunteer's draft 2 composition which has been peer edited. Make photocopies or put it on a transparency so that everyone can see your demonstration.
  4. Demonstrate filling out an error chart as follows:
    - A. Look in the margin. Find the first symbol. Write it down under the heading, name of error.
    - B. Next, put one tally\* stroke(/) under the heading, number of times (draft 2), to show that this error occurs once.
    - C. Ask the volunteer to explain why he made that error and put a stroke for the reason that applies.
    - D. Find the second symbol and repeat the procedure.
    - E. Continue as necessary until all have understood.

5. Ask students the purpose of filling out an error chart.

6. Ask each student to fill out his own error chart based on draft 2. Assign in class or as homework.

PART 2: AFTER FILLING OUT THE ERROR CHART

7. After each student has completed an error chart, assign steps 7, 8 and 9 on page 83 from the student's page.

## AIM

To demonstrate the post editing tasks.

## MATERIALS AND RESOURCES

One error chart per student (see page 84).  
Each student's draft 2 composition.

## CLASS ORGANIZATION

Whole class (demonstration); solo (chart).

## PROCEDURE

PART 1: FILLING OUT AN ERROR CHART

1. Tell the students the class will learn to fill out an error chart by doing one together.
2. Explain that an error chart is a place to keep track of grammar error and that an error chart has 3 categories:
  - A. Name of error (based on the class editing key)
  - B. Number of times (how many times this error occurs)
  - C. Cause of error (why this error was made)

Explain cause of error.

- i. Carelessness — not paying attention
  - ii. Forgetfulness — unable to recall because one hasn't learned the rule long/well enough to use it automatically
  - iii. Lack of knowledge about the rule — making a mistake without realizing it because one hasn't heard of the rule
3. Ask for a volunteer's draft 2 composition which has been peer edited. Make photocopies or put it on a transparency so that everyone can see your demonstration.
  4. Demonstrate filling out an error chart as follows:
    - A. Look in the margin. Find the first symbol. Write it down under the heading, name of error.
    - B. Next, put one tally\* stroke(/) under the heading, number of times (draft 2), to show that this error occurs once.
    - C. Ask the volunteer to explain why he made that error and put a stroke for the reason that applies.
    - D. Find the second symbol and repeat the procedure.
    - E. Continue as necessary until all have understood.

5. Ask students the purpose of filling out an error chart.

6. Ask each student to fill out his own error chart based on draft 2. Assign in class or as homework.

PART 2: AFTER FILLING OUT THE ERROR CHART

7. After each student has completed an error chart, assign steps 7, 8 and 9 on page 83 from the student's page.



## STUDENT'S PAGE

## POST EDITING TASKS

PART 1: FILLING OUT AN ERROR CHART\*

1. Get an error chart from your teacher.
2. Look in the margin of your draft 2 composition. Find the first symbol. Write it down under the heading, NAME of ERROR.
3. Next, put one tally stroke (/) under the heading, NO. of TIMES (draft 2) to show that this error occurs once.
4. Then ask yourself why you made this error. Put a tally stroke in the correct column under the heading, CAUSE of ERROR (carelessness/forgetfulness/no knowledge of the rule).
5. Find the second symbol and repeat steps 2-4.
6. Continue until you have finished.

(Note: In tallying, put strokes in groups of five.)

PART 2: AFTER FILLING OUT THE ERROR CHART

7. Rewrite draft 2 to get draft 3.
8. Hand in draft 3 and the error chart to your teacher, if he says so. (If not, hand in at conferencing time.)
9. You are ready for a conference with your teacher. Either make an appointment, add your name to the list on the blackboard, or drop in on our teacher.

NOTE: Turn to page 87 to read about conferencing.

Student \_\_\_\_\_

## ERROR CHART FOR DRAFT \_\_\_\_\_ AND \_\_\_\_\_, COMPOSITION \_\_\_\_\_

NAME OF ERROR	NUMBER OF TIMES		CAUSE OF ERROR		
	Draft 2	Draft 3	Carelessness	Forgetfulness	No Knowledge of Rule
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					
14.					



# SAMPLE OF A STUDENT'S ERROR CHART

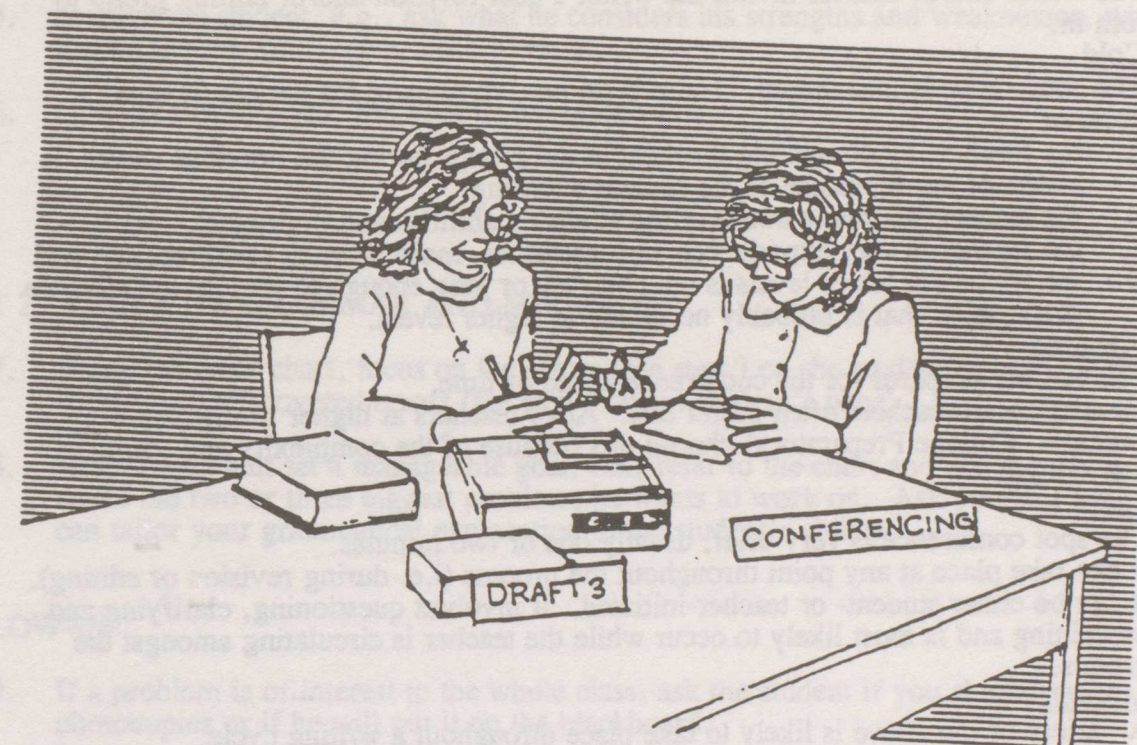
Student ANA

ERROR CHART FOR DRAFT 2 AND 3, COMPOSITION B

NAME OF ERROR	NUMBER OF TIMES		CAUSE OF ERROR		
	Draft 2	Draft 3	Carelessness	Forgetfulness	No Knowledge of Rule
1. C. S.	I		I		
2. Art	I	II	I		II
3. T	II		II		
4. Pun	IIII		IIII		
5. Sp	IIII		III	II	
6. W. W.	III		I		II
7. W. O.	I			I	
8. IP	I	II	I		II
9. F/N	III		III		
10. F/V	III		III		
11. F/Adj		I			I
12. Prep		II			II
13.					
14.					

## CHAPTER FIVE:

## Conferencing





## CONFERENCING

### Introduction

#### What is conferencing?\*

Conferencing is an opportunity for the writer and the teacher to discuss the strengths and weaknesses of the writing.

#### How is it done?

There are many ways to involve the student in a conference.

1. Solo  
The writer meets with the teacher one-on-one.
2. Peer Group  
The writer and/or teacher invites the writer's peer revision and/or editing group to join in.
3. Cold  
The conference is impromptu. There is no need to prepare for the conference because
  - A. the teacher, by circulating throughout the groups during the previous stages, is aware of the substance of the student's writing;
  - B. the teacher is already aware of the student's abilities and problems;
  - C. the teacher is very experienced and, therefore, more adept at conferencing; and
  - D. the writing at lower levels is not complex or long enough to require the advance preparation that is probably necessary at higher levels.
4. Prepared  
The teacher prepares for the conference ahead of time. Inexperienced teachers often prefer this. Also, teachers at higher levels (for example, College Preparatory) choose this because of the complexity and length of the writing.
5. Spot  
The spot conference is very brief, usually one or two minutes. It can take place at any point throughout the process (i.e. during revision or editing). It can be either student- or teacher-initiated. It involves questioning, clarifying and explaining and is most likely to occur while the teacher is circulating amongst the groups.
6. Multiple  
A variety of the above is likely to take place throughout a writing cycle.

#### Why is it done?

1. The student is actively involved.
2. The student takes responsibility.
3. The student is guided to possible solutions by the teacher's prompting and questioning.
4. The student has an additional chance to convey what his writing has not communicated.

## TEACHER'S PAGE

## CONFERENCING

### PREPARATION

1. Collect folder containing all drafts and charts from each student who has made an appointment. You may wish to do this ahead of time or on the same day.
2. Ask the student if he wants to record the conference. If so, set up a tape recorder.
3. Let the student hold the composition and pen/pencil for marking or noting comments. Ask him to bring his grammar book, if the class uses one as a reference.

### PART 1: FOCUS ON CONTENT AND ORGANIZATION

4. You may want the student to read his composition aloud. Discuss each paragraph (see step 2 on the student's page).
5. Involve the student, e.g., ask what he considers his strengths and weaknesses, what has improved, what needs more work etc.
6. Give (realistic) praise for what he has done well.

### PART 2: FOCUS ON GRAMMAR AND MECHANICS

7. Using the error chart, focus on the errors (see step 3 on the student's page). Then check for undiscovered errors (see step 4 on the student's page).
8. Help the student set a manageable goal, i.e., refer to the chart and ask the student to select the two or three biggest problems he wants to work on. Ask yourself how you can tailor your grammatical explanation to the student's ability.

### FOLLOW-UP

9. If a problem is of interest to the whole class, ask the student if you should make photocopies or if he will put it on the blackboard.
10. Refer the student to relevant sections of the grammar book or provide back-up material.

NOTE: Generally, encourage the student to share responsibility and contribute. Give him control, e.g., when questioning, wait for answers. Dig for general principles. Prompt. Refer him to his grammar book or a computer program to go over later. Give him time to reach his own conclusion.



## PREPARATION

1. Hand in your composition folder containing all the drafts and your completed error chart, and the progress chart, if you have one.

## PART 1: FOCUS ON CONTENT AND ORGANIZATION

2. Your teacher might ask you to read your composition aloud. You and your teacher will discuss the ideas in each paragraph of your composition. In the discussion, you will focus on

- A. EACH PARAGRAPH:                      Enough ideas?  
   Suitable?  
   Clear?
- B. THE WHOLE COMPOSITION:        Is the title OK?  
   Are the ideas connected?

## PART 2: FOCUS ON GRAMMAR &amp; MECHANICS

3. Using the error chart, be prepared to discuss the following
  - A. Which errors are the most serious?  
What can you do about them?
  - B. Which errors are the easiest for you to reduce?  
Why? How?
  - C. Which errors arose because you didn't know the rule?  
What can you do about them?
4. Your teacher might want to go over your draft 3 line by line and get you to put the symbol in the margin when an error is found.

NOTE: Turn to page 90 for POST CONFERENCING TASKS.

## CHAPTER SIX:

### Post Conferencing Tasks

GRAMMATICAL PROGRESS CHART FOR LOWER INTERMEDIATE

ERROR CATEGORIES		OCCURRENCE IN COMPOS		
		A	B	C
1.	ARTICLE (Art.)			
2.	CAPITAL LETTER (C)			
3.	MISSING VERB (Vb)			
4.	MISSING WORD (*)			
5.	NO AGREEMENT (Agr)			
6.	PUNCTUATION PROBLEM (P)			
7.	RUN-ON-SENTENCE (RO)			
8.	SPELLING PROBLEM ("			
9.	TENSE MISTAKE			
10.	UNNECESSARY			
11.	WRONG WORD			
12.	WRONG F'			



## POST CONFERENCING TASKS

What are post conferencing tasks?

1. These tasks involve the student in bringing the writing cycle to completion.
  - A. The first task involves the student in completing the error chart after the conference with the teacher (usually draft 3).
  - B. The second task is the rewriting of the composition based on the conference with the teacher. After the rewrite, the student can then decide upon the potential of the draft. For example, will he decide to keep this draft only in his writing folder or will he publish it for wider readership?
  - C. (Optional)  
The last task involves the student in filling out a grammatical progress chart\*, if he wishes.

Why do we ask the student to complete the error chart after the conference with the teacher?

1. It affirms that the student and his editing group have edited to the best of their ability.
2. It helps the teacher to gauge the student's ability and to know how to help.
3. It allows the student to go back to his editing group and share the advice he has received from the teacher.

Why do we ask the student to rewrite and publish?

1. It allows the student and his peers, having worked through the writing, to see it at its best.
2. It allows others to read and enjoy the writing.
3. It helps the writer understand the concept of writing for the reader, the sign of a mature writer.

Why do we provide the student with the opportunity to fill out a grammatical progress chart if he wishes?

1. It allows the student who has chosen to focus on certain areas to see whether there has been improvement over time.

## TEACHER'S PAGE

## POST CONFERENCING TASKS

### AIM

To demonstrate the post conferencing tasks.

### MATERIALS

One error chart, one grammatical progress chart (see page 96), each student's draft 3.

### CLASS ORGANIZATION

Solo

### PROCEDURE

#### PART 1: COMPLETING THE ERROR CHART FOR DRAFT 3

1. At the end of the conference, ask the student to show you again the error chart on which he has listed draft 2 errors.
2. Briefly explain the steps (2-6) listed in part 1 of the student's page. If this is the first composition of the term, you might want to have the student list a few errors in front of you to make sure he understands.
3. Ask the student if he thinks it's a good idea to use a different colored pen to list draft 3 errors so that he can see the different errors between the drafts.

#### PART 2: WRITING OUT THE FINAL DRAFT\*

1. Ask students to fix up draft 3 and re-write it as the final draft.
2. Ask students if and how they want to publish their writing, e.g., on the bulletin board, in a class book, in a school paper, etc.

#### PART 3: FILLING OUT THE GRAMMATICAL PROGRESS CHART

1. Ask for a volunteer with a completed error chart. Make a transparency of the error chart and of the progress chart so that everyone can see your demonstration.
2. Follow the steps (1-5) listed in part 2 of the student's page. Make sure everyone understands.
3. Ask students the purpose of filling out a progress chart. Ask them if they want to do one.

NOTE: When/if assessing writing, ask students to hand in their writing folders with all drafts and charts. Follow the evaluation criteria established by your school or college.



PART 1: COMPLETING THE ERROR CHART FOR DRAFT 3

1. After the conferencing, take out the error chart on which you have listed draft 2 errors.
2. Look in the margin of your draft 3 composition. Find the first symbol.
  - A. If it is an error not previously listed on the error chart, write it down under the heading, NAME OF ERROR.
  - B. If it is an error already listed on the error chart, go on to step 3.
3. Next, put one tally stroke (/) under the heading, NUMBER OF TIMES (draft 3) to show that this error occurs once.

NOTE: It is a good idea to use different colored pens or a pen and a pencil so that you can differentiate/separate draft 2 from draft 3 errors.
4. Then ask yourself why you have made that error. Put a tally stroke in the right column under the heading, CAUSE OF ERROR.
5. Find the second symbol and repeat steps 2 - 4.
6. Continue until you have finished. Tally in clusters of five.

PART 2: WRITING OUT THE FINAL DRAFT

1. Rewrite draft 3 to get the final draft. Either put it in your writing folder or discuss in class how best to publish it.

PART 3: FILLING OUT THE GRAMMATICAL PROGRESS CHART (OPTIONAL)

1. As you can see, the grammatical progress chart lists the names of errors in alphabetical order with spaces across the top for composition A, B, C, etc...
2. Look at the first error on the error chart. Count the tally strokes in the column marked NUMBER OF TIMES (draft 2 and 3) to get the total for this error.
3. Find this error name on the grammatical progress chart and put the total (for this error) there. Be sure it is in the correct composition column (A, B, or C, etc.)
4. Look at the second error on the error chart and repeat steps 2-3
5. Continue until you have finished.

My Life as a Pencil

I would like to tell you my own story. You should know that before living as a pencil, I was a tree. I was born in a forest as a fir tree. I felt very happy living with my large family there. My father was a strong cedar and my mother was a thin and delicate pine.

One day, some people came into the forest and began to fell trees. My family and I were watching worriedly as, one by one, the trees fell to the ground. Then it was our turn. I was lucky to be the first in the family to go, so I didn't have to watch how my parents were felled.

Several days later, one of my friends and I were again waiting for our turn. But this time, it was in the backyard of a sawmill. We had already been cut into logs.

I can remember, as if in a dream, how someone was shouting an order and I realized that my destiny was going to be even sadder.

The log I had become was to be chopped and sent to the pencil section. Don't ask me which part of the trunk is retelling you its story. Maybe the heart ...

After a while, I had to spend a bothersome time in the dark. One day, cheerful voices filled the air and the box of pencils I was in was opened. A little boy grabbed me eagerly and I was happy to see the light again.

Then I had to experience some difficult weeks again. The little boy was a grade one student and he was trying to do his best at his writing, holding me tightly and pressing me hard. He made my point break very often. He had to sharpen me again and again. He made my life shorter and shorter.

Nevertheless, I felt proud because I was serving a great purpose. Fortunately, the boy got a ballpoint pencil and he left me on a shelf near the window.

I lay there uselessly for a long time until, one day, his mother, who was a teacher, took me and some other bits of pencils to her class and here I am.

That is how I have become a dignified topic for special compositions.

Mirceau



## A car accident

I am going to tell you about a car accident which happened to my friend, Matthew, in Manitoba before he moved to Vancouver.

One night, it started to snow; the temperature dropped to 20 degrees below zero, so the street was covered with pristine snow and was slippery too.

Meanwhile, Matthew decided to visit his friend. Although his friend's house was not far away, he preferred driving to walking in the snow. For that reason, he decided to take his father's car, a golden Buick.

On the way to his friend's house, he was hit on the rear. It took place at the intersection of 34th Street and Victoria Drive. He was going east, and, coming to the intersection, he turned left. At the same time, a car was coming in the opposite direction and it didn't stop. It hit the rear fender of Matthew's car.

Matthew was upset and his face turned pale, but he tried to stay calm. He pulled his car off the road and stopped beside the curb. Then he got out of the car to see how bad it was. He found that the fender in the rear right was smashed very badly. Now he got worried because his parents would leave for Taiwan the next day. He had to let his father know about the accident so that his father would notify his Auto Pac (the insurance company) before he left.

There was no time left. He went to look for a phone booth to call the police and to ask them to send someone along to write a report.

Twenty minutes later, a policeman came. He gave Matthew a ticket for making an unsafe left turn. Matthew took the ticket and went home to tell his father about it instead of going to visit his friend.

For him, it was a really bad experience. He has never forgotten it. The picture of the damaged car will always remain in his mind, even though the car has been fixed. This picture will remind him to drive carefully.

I think a car accident can easily happen to people who live in a big city. What do you think you can do to stop a car accident or reduce the chances of being in a car accident?

For me, the best thing to do is not to drink when driving. Also, I must obey the traffic regulations and pay very close attention while driving.

Truong

## GRAMMATICAL PROGRESS CHART FOR LOWER INTERMEDIATE

ERROR CATEGORIES	OCCURRENCE IN COMPOSITIONS			
	A	B	C	D
1. ARTICLE (Art.)				
2. CAPITAL LETTER (C)				
3. MISSING VERB (Vb)				
4. MISSING WORD (^)				
5. NO AGREEMENT (Agr)				
6. PUNCTUATION PROBLEM (P)				
7. RUN-ON-SENTENCE (RO)				
8. SPELLING PROBLEM (Sp)				
9. TENSE MISTAKE (T)				
10. UNNECESSARY (X)				
11. WRONG FORM (WF)				
12. WRONG WORD (WW)				



# SAMPLE OF STUDENT'S GRAMMATICAL PROGRESS CHART

STUDENT: \_\_\_\_\_

## GRAMMATICAL PROGRESS CHART FOR LOWER INTERMEDIATE

	ERROR CATEGORIES	OCCURRENCE IN COMPOSITIONS			
		A	B	C	D
1.	ARTICLE (Art.)	4	2	1	
2.	COMA SPLICE (C S)	13	1	2	
3.	FRAGMENT (Frag)	2	-	-	
4.	PARAGRAPH (P)	4	1	-	
5.	PARALLELISM FAULTY (llsm)	2	-	-	
6.	PREPOSITION (Prep)	3	-	3	
7.	PUNCTUATION (Pun)	12	6	5	
8.	RUN-ON-SENTENCE (R-O)	1	-	-	
9.	SPELLING (Sp)	14	8	10	
10.	TENSE (T)	4	3	-	
11.	UNNECESSARY ( )	10	8	5	
12.	WORD ORDER (WO)	2	2	3	
13.	WRONG WORD (WW)	6	5	5	
14.	WRONG (FORM) (F/Adj.)	6	2	3	
	(F/Adv.)	-	-	-	
	(F/Inf.)	-	-	-	
	(F/N)	3	4	7	
	(F/Pron)	-	-	1	
	(F/V)	1	4	-	

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APPENDIX A

BLACKBOARD SIGN-UP SAMPLE

No. of students: 15

STAGES:	I'm ready to revise	Ready to edit	Need to talk to teacher	Need to rewrite	It's in my folder because: A) It's finished. B) I don't want to work on it.
COMP. C (based on student-selected photographs)	Tiblez	Jose Marcos	Pavol Juana	Suzana Davood Roberto Rosa Jessie Delmi	B) Slawomir A) Farah A) Nuru B) Lipp
COMP. D (a letter)	Tiblez Jose Marcos	Suzana Davood	Slawomir Nuru Jessie Delmi	Pavol Roberto Rosa	A) Juana B) Farah A) Lipp
COMP. E (student-selected topic)	Pavol Davood Rosa Jessie Delmi	Farah Juana Nuru	Lipp	Slawomir Suzana Roberto	

APPENDIX B

GLOSSARY OF TERMS ACCORDING TO CHAPTERS

CHAPTER ONE

Talk/Write: This is a technique in writing involving two people. One person, the originator of the story, is designated the "talker," and the other, the "writer." In spite of these labels, there is a lot of collaboration. The product of collaboration is draft 1.

Draft 1: This is the first version of a piece of writing in continuous prose. It is triggered by a pre-writing technique.

CHAPTER TWO

Revision: This means the changes made to draft 1. These changes focus on the message (meaning) and involve content and organization. The product of revision is draft 2.

Draft 2: This is the second version of a composition. Draft 2 is the result of revision.

CHAPTER THREE

Editing Key: This is a home-made key listing grammatical errors from students' writing. It has three categories: name of the error, example of the error and the symbol used in marking it. This editing key is learned and used by the class. See page 76.

Peer Editing: This means the corrections involving grammar and mechanics made on draft 2. In peer editing, every editor gets a copy of draft 2 and, working in small groups with the writer, puts the symbol (as per editing key) in the margin on the line where the error is, based on group consensus.

Draft 3: This is the third version of a composition. In the book, after peer editing, the writer produces draft 3. This is then submitted to the teacher for/at conferencing.



## CHAPTER FOUR

**Error Chart:** This is a chart for each student to list grammatical and mechanical errors. The chart has three categories: name of error, the number of times that error has occurred in draft 2 and draft 3, and the cause of that error. See page 84.

**Tally:** This is a method of tabulating occurrence which uses a slash or a stroke (first four vertical and the fifth horizontal). In tallying, a cluster of five is the maximum. This makes it easy to total up.

## CHAPTER FIVE

**Conferencing:** This is a time for the teacher and the student/s to discuss the strength and weakness of a piece of writing, usually at draft 3 stage. Other teacher interventions are possible, see page 87 for variations on conferencing.

## CHAPTER SIX

**Progress Chart:** This is a grammatical progress chart with two lists: error category (name of the error) on the x axis and, on the y axis, the number of times that error has occurred in the student's compositions. These compositions are listed by using alphabets instead of titles. For example, the first composition is entered as Comp. A, the second as B, and so on. Each student has a progress chart to monitor grammatical progress through different compositions. See page 96.

**Final Draft:** This is the last version of a composition, which represents the student's best effort. It is publishable, in a modest way.