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# The Process Approach as Writing Instruction in EFL (English as a Foreign Language) Classrooms

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# **The Process Approach as Writing Instruction in EFL (English as a Foreign Language) Classrooms**

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Submitted in partial fulfillment of the requirements for the Master of Arts in TESOL degree at  
the SIT Graduate Institute, Brattleboro, Vermont, USA

November 1, 2012

IPP Advisor: Dr. Susan Barduhn

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### Abstract

Firstly, this paper will provide a brief historical account of the process approach to writing and follow with a working definition of process approach to be utilized throughout this Independent Professional Project. At present, much evidence points to the benefits to using the process approach as writing instruction, but the reality is that more studies are still needed. Therefore, it is imperative that teachers participate in generating ideas and fortify the cache of available knowledge. The author has experimented with the process approach as writing instruction in two greatly varying contexts and has found the process approach effective on several levels. This paper chronicles the author's experiences in these contexts, providing a detailed narrative with summarizing tables and illustrations. Lastly, the author presents a concept course: an illustration of the process approach in the form of practical applications that should appeal to educators interested in the process approach as writing instruction.

ERIC Descriptors

Reflective Teaching

Creative and Experimental Teaching

Writing Instruction

Writing, Speaking, Reading, Listening Skills

Course

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## **Introduction**

Initial approaches to English as a Foreign Language (EFL) and English as a Second Language (ESL) writing instruction were replications of first language writing instruction. Over the past few decades, researchers have sought to perfect ideas specifically related to EFL/ESL writing instruction. However, agreement on approaches is not consistent, so EFL writing teachers need to be not only strong, but also well versed in their trade and prepared to share their knowledge with the education community with the objective of enhancing student learning.

As a teacher, I have been exploring the process approach as writing instruction, both theoretically and practically, for several years. I've experimented with adapted ideas and theories, picked up the occasional tip at a conference or a professional development week, read a few enlightening books, taught an inspiring textbook, studied with dedicated professors and classmates, and collaborated with top-notch colleagues. Over this period of experimentation – of trial and error – I've developed a few ideas of my own.

This Independent Professional Project is the product a teacher's experimentation with and the development of structured EFL courses and writing programs that use process approach as writing instruction. The product of this Independent Professional Project is a concept course with an overview, a scope, a practical graphic presentation of sequence, and a sample unit with lesson plans and materials that can be applied theoretically and conceptually to any English language-learning environment.

## **History**

Ideas central to the process approach date back to early Greek and Roman models of the instruction of rhetoric. Writing process was not discussed in any professional literature until 1947 when A.G. Day, in *Writer's Magic*, talked of seven steps of the writing process. In 1953,



B. Mills in *Writing Process*, referred to the inability of educators to recognize writing as a process; a failure. In 1958, a four-stage writing process was taken from conversations of sixteen published writers in the introduction to *Writers at Work: The Paris Review Interviews*, edited by M. Cowley. It wasn't until the 1970's that the process approach was implemented as part of school curriculum in North America. Janet Emig's popular 1971 study, *The Composing Practices of Twelfth Graders*, contrarily observed that writers do not produce written work in a linear fashion. In 1973, Peter Elbow, in *Writing without Teachers*, looked at writing instruction from the perspective of a professional writer. He argued for extensive prewriting, solving problems along the way, and focusing on feelings (as cited in Pritchard and Honeycutt, 2005).

In 1992, the National Assessment of Educational Performance (NAEP), the largest nationally representative and continuing assessment of American students in mathematics, reading, science, writing, the arts, civics, economics, geography and U.S. history, concluded that students who were more often exposed to the writing process: planning, defining the audience and purpose, using outside resources, and composing more than one draft – scored higher than those students who used the techniques less often (also as cited in Pritchard and Honeycutt, 2005). In the 1998 survey of 160,000 American students, the NAEP again concluded that pre-writing activities were elemental in improvement of student writing. Statistics showed that teacher-student discussion before writing, documented planning, maintaining a portfolio of work, and using computers led to higher writing scores. Based upon the research of the NAEP, it was concluded that higher than average writing scores were a result of writing techniques defined as the writing process (Greenwald et al., 1999).

## **Definitions**

The many definitions of the process approach vary greatly from a prescriptive, linear formula for producing a paper on one end of the spectrum, to a recursive undertaking involving a series of problem-solving tasks and steps on the other end. Silva and Matsuda (2001) describe the process approach as “an approach that emphasizes teaching writing not as product but as process; helping students discover their own voice; allowing students to choose their own topic; providing teacher and peer feedback; encouraging revision and using student writing as the primary text of the course” (p. 67). Flower and Hayes (as cited in Hyland, 2003, p. 11) present another widely accepted model of the process approach as a “planning-writing-reviewing framework.” According to Zamel (2003), this framework sees writing as a “non-linear, exploratory, and generative process whereby writers discover and reformulate their ideas as they attempt to proximate meaning” (p. 165).

Drawing upon the abundance of literature on the topic, the author has formulated the following working definition of the process approach to be used for this Independent Professional Project: the process approach is a process for writing that includes five steps: prewriting, drafting, revising, editing and publishing. Writers are encouraged to spend significant time performing tasks within each step and revisit previous steps as necessary. The process approach is not linear; it is cyclical and fluid. Multiple revisions and feedback sessions with teachers and peers take place before submitting final, polished products.

## **Experimentation with the Process Approach**

### **The Republic of The Union of Myanmar**

In 2009, I started working for the United States Department of State, through the US Embassy in Rangoon, Burma, as a locally hired English Language Lecturer at the American

Center (AC). Normally AC instructors teach two EFL classes and one elective class. My start date proceeded the term by only a few days. I had very little time to think about and prepare an elective course. Registration had already closed. The Director of the Center (DOC) made the executive decision that I would not teach an elective class this term and that I would be utilized for whatever contingency might arise.

Coinciding with my arrival was the return of an English Language Fellow (ELF) and the approval for his new project that focused on the creation of a Peer Educators Program (PEP). This program would resemble a college writing center with the added dimension of addressing speaking, listening, and reading skills. The creation of the PEP would require recruiting and training of qualified candidates.

Based upon my availability, it was determined that I would work with the ELF for the next twelve weeks on the PEP project. The first two weeks involved a great deal of planning, holding meetings, processing applications and references, administering proficiency diagnostic tests, conducting interviews and observing mock tutoring sessions. Once a group had been selected, the PEP training would begin. The ELF had an abundance of materials from his previous work in Kosovo, Sudan, and Turkey.

The training of writing instruction was appealing to me as an educator interested in the process approach as writing instruction. The ELF's training was rather simple. He began with an explanation of the process approach that involved prewriting, drafting, revising, editing. I had used a process approach as an instructional tool in the past, but my use was less obvious, less formal, and much less conceptualized. While observing the training, I was impressed with how the future Peer Educators gravitated to the process approach. It appeared to make sense to them

rather than mystify them as much writing instruction did. Furthermore, when placed in mock tutoring sessions, the Peer Educators utilized the process approach concepts to assist their less proficient peers through effective instruction. I considered the potential: if more proficient ELLs (English Language Learners) could be successful at teaching less proficient ELLs in this manner, then *I* could certainly be successful with using the process approach to writing instruction.

### **The students.**

The majority of American Center students had experienced some form of English language education in their primary and secondary school years. Styles employed by their teachers were often described by students as “traditional and boring.” Students recounted lecture style lessons in which teachers spoke most often and students spoke very little. Students told of massive amounts of rote memorization and prescriptive grammar lessons. Their writing instruction focused on topics chosen by teachers, imitation of models of other writers and production of final, error-free products. The bottom line was that most students struggled with writing because they had never really been taught how to do so in their first language and writing in English was an even more daunting task.

During the first few months of my employment at the AC, I was teaching Level 2 (out of six) courses. The students were generally in the 16- to 25-year-old range, possessed excellent speaking skills, were able to perform well on standard, fill-in-the blank, multiple choice, and/or matching style grammar assessments, could use very basic linguistic meta-language, and read English newspapers. The students were not able to perform higher order reading and listening tasks such as making inferences. Their vocabulary sets were limited. And finally, when faced with the prospect of a producing written work, they were absolutely stumped. They did not

know where to begin, often sat staring into space awaiting the end of class, and would return to the next class with a completed product that not only didn't adhere to the parameters of the assignment, but also was rife with obvious and pathetic plagiarism.

While the issue of plagiarism was a very serious one, a more serious issue had reared its ugly head: the nature of their previous writing instruction, re-writing model texts, had been so engrained in their heads and accepted for so long by their teachers, that they had no knowledge of an alternative way of doing things and therefore, couldn't rightly be held liable for, nor disciplined for, their actions.

Writing instruction is often hampered by a strict interpretation of the curriculum of a program. Teachers are accountable for covering a certain number of units in a textbook, for completing a certain number of writing assignments, for taking a certain number of tests, etc...The name of the game is "business" and boxes must be ticked in order to please stakeholders. Teachers who defy school administrators for the good of the student often find themselves fighting an unwinnable battle.

I found the reality of this situation saddening and sought to make a difference. I approached the DOC with a plan that involved a course loosely structured around the process approach. The ELF supported my proposal and the DOC gave me the green light to begin teaching my class my way.

The English language program at the AC utilized NorthStar *Reading and Writing* (2008) and *Speaking and Listening* (2008) textbooks. I found these textbooks to be not only comprehensive, but also filled with interesting topics for young adults. I decided to focus upon only two units from the textbooks: one from the reading and writing textbook and one from the

listening and speaking textbook, both units addressing the same topic. My use of the textbook would be mainly for activating background knowledge and scaffolding vocabulary, grammar, and rhetorical patterns. Additionally, I supplemented heavily with authentic reading and listening samples, student-centered, communicative exercises and activities, and assistance from the Peer Educators. All of this, in terms of the process approach, was prewriting.

At about the halfway mark of the term, I introduced the writing assignment, which was based upon everything we had covered to this point. As the students were of a lower level, I chose not to bombard them with a prescriptive, linear interpretation of the process approach, but rather to use a process that focused on the writer as a creative individual and that paid attention to the development of good writing practices. The focus shifted from the final product to different stages the writer goes through in order to create the product. By breaking down the writing assignment into smaller, more accessible tasks, writing became more doable and less daunting.

As mentioned earlier, the students at the American Center possessed excellent speaking skills. They also had very positive attitudes about learning and engaging in a variety of peer work activities and exercises. Formal prewriting strategies such as talking with others, brainstorming, mind-mapping, listing, and journalist questioning not only played to their strengths, but also served to stimulate production. I had the students maintain folders of their work. Based upon an analysis of this work and observations of both the Director of the Center and the English Language Fellow, student output was considered to be more substantial in word count, more thoroughly organized, and contained more complex vocabulary and sentence structure and fewer errors than that of other classes. Additionally, it was noted that the writing samples produced by those attending my classes were personal, colorful and exhibited a

consideration of audience and purpose. Lastly, in official end of term surveys, Level 2 students who had been exposed to the process approach indicated that they felt more confident and motivated about writing.

After the ELF's tour had ended, the DOC took over the Peer Educator Program. She was set on maintaining the program, as it had been considered effective in improving students writing skills by various stakeholders: the State Department, students, parents, local organizations and teachers. The PEP had peaked at 25 tutors, but due to the fact that more than half of the PEP staffs were heading off to universities and colleges in Singapore and America, we needed a new batch to replenish. The DOC requested that I handle the training and that she would deal with recruitment and administration. I tweaked the training of the earlier ELF to suit my dispositions and explored the process approach more closely. By year's end, I was the exclusive instructor of the English Level 6 Advanced classes, which were comprised of students who were demanding serious writing instruction. The DOC placed her confidence in me and gave me *carte blanche*.

I taught the English Level 6 Advanced for three terms, each time amending my use of the process approach by adding other theories, methods and approaches. Students had been raving about the course, noticing a self-perceived, marked improvement of writing, speaking, listening and reading skills, increased levels of confidence in writing and a newfound enjoyment of writing. Many students recognized the psychology of the recursive nature of the process approach and noted its affect upon the knowledge of self. Its popularity created a demand.

I had just received a fellowship that included a Master of Arts in TESOL and employment in the Middle East, which meant that I'd be leaving the American Center. After the DOC decided which teachers would take over English Level 6 Advanced, they began observing

my classes. The new teachers were worried about their ability to reproduce the course as I had done and wanted a description of what I had done. Table 1 below represents a basic version of my process approach as writing instruction course.

Table 1: *Course Curriculum for Process Approach as Writing Instruction*

Time	Skills	Activity	Materials
Week 1	Grammar Reading, writing, listening, speaking	Extensive Reading Grammar Diagnostic Test Personal Introduction Speeches	<i>Angela's Ashes</i> Test
Week 2	Grammar Reading, writing, listening, speaking	Reading, writing, listening, speaking	NorthStar <i>Reading and Writing</i> , 'Unit 2'; supplementary readings; grammar worksheets
Week 3	Grammar Reading, writing, listening, speaking	Reading, writing, listening, speaking	NorthStar <i>Reading and Writing</i> , 'Unit 2'; supplementary readings; grammar worksheets
Week 4	Grammar Reading, writing, listening, speaking	Recounting stories of others overcoming obstacles	NorthStar <i>Listening and Speaking</i> , 'Unit 2'; supplementary listenings; grammar worksheets
Week 5	Grammar Reading, writing, listening, speaking  Introduce the process approach	Telling personal story of overcoming obstacles	NorthStar <i>Listening and Speaking</i> , 'Unit 2'; supplementary listenings; grammar worksheets; <i>The Process Approach</i> handout (see Materials Appendix A)
Week 6	Process Approach Prewriting	Pair work Prewriting Analyzing prewriting Pair work planning writing	<i>Prewriting Strategies</i> (Materials Appendix C) Writing samples from previous L6 students



		<p>Circulating and asking questions</p> <p>Visiting writing center</p>	<i>Planning Think Sheet</i> (Materials Appendix D)
Week 7	<p>Process Approach</p> <p>Drafting</p>	<p>Pair work</p> <p>Organizing ideas</p> <p>Peer feedback</p> <p>Conferences with teacher</p> <p>Visiting writing center</p>	<p><i>Event map</i> (Materials Appendix B)</p> <p><i>Adding Details</i> (see Materials Appendix D-4)</p> <p><i>Figurative Language</i> (see Materials Appendix E)</p> <p><i>Journalist Questions</i> (see Materials Appendix F)</p>
Week 8	<p>Process Approach</p> <p>Revising</p>	<p>Looking for examples of figurative language.</p> <p>Making writing more descriptive</p> <p>Making writing more interesting</p> <p>Joining sentences</p> <p>Conferences with teacher</p> <p>Visiting writing center</p>	<p><i>Adding Details</i> (see Materials Appendix D, 4.)</p> <p><i>Figurative Language</i> (Materials Appendix E)</p>
Week 9	<p>Process Approach</p> <p>Editing</p>	<p>Practicing presentation</p> <p>Finalizing writing</p>	<i>Basic Formatting</i> (Materials Appendix G)
Week 10	<p>Process Approach</p> <p>Publishing</p>	<p>Practicing presentation</p> <p>Delivery of presentation</p>	

## **The Kingdom of Saudi Arabia**

As a teacher in Saudi Arabia, I am faced with several obstacles to teaching. The first is attendance. In a forty-class term, students are allowed ten absences and most students use all of them. Of the remaining thirty days of class, most students do not come for the first week nor do they show for the last three days. That leaves a total of twenty-two days. Subtract two more days for the midterm and the final and that leaves twenty classes to produce two essays that meet the benchmarks of the level and address the development of other target skills.

The second obstacle is inconsistencies of student proficiency within the same level/section. Relatively capable students sit beside completely incapable students in the same classroom. While one student might be able to produce grammatically acceptable, simple sentences containing high frequency vocabulary and minor spelling errors; the next guy can't string together a complete thought in any way, shape or form.

The third obstacle has to do with the history of education in Saudi Arabia. Saudi students come from an oral tradition and don't have much experience in writing in their first language. Thinking about writing is still is not taught in the elementary schools and is alien to many. Basic concepts such as introduction, body, conclusion, topic sentence and thesis statement do not exist in their ideas of writing. The fourth obstacle is that the students possess weak grammar and spelling. The main issue is that students do not read. They don't read Arabic texts nor do they read English texts. They don't have any structural or syntactical references. Therefore, when presenting students with the concept of a subject-verb-object pattern, they shake their heads unknowingly. Most students can't even pronounce sounds, never mind attempt to spell words correctly.

**Improvise, adapt, and overcome.**

In this context, I am not in a fortunate position, as in Myanmar, to be able to voice my opinions, make proposals about how the curriculum should be taught or suggest experimentation. Any insinuations on my part would result in reprimanding, blacklisting, and eventual sacking. Opening one's mouth as an employee is forbidden.

Dire situations call for extreme measures. I opt for manipulating my agenda. Every reading, writing, listening, speaking, grammar lesson, lecture, handout, activity, and exercise is strategically chosen, fabricated and timed to coincide precisely with the essay assignments that I need the students to produce in order to tick the boxes on the curriculum guide's benchmarks and objectives sections. This, in and of itself, is not enough however. More is needed and I use the process approach.

At the beginning of this IPP, it is mentioned that one of the many existing definitions of the process approach involves a prescriptive, linear formula for producing a paper. At one time, I thought of this formulaic mentality as preposterous. My respect for the craft of writing runs deep and my dedication to education is unwavering. However, when faced with the multiple challenges of this context, my perspective changes and I use the process approach like a mechanism to produce the required essays.

The steps are the same: prewriting, drafting, revising, editing and publishing.

For prewriting, the students use mind-mapping. They respond well to the graphic aspect of drawing circles and spokes. I use the word "wheels" to describe the circles as the boys are fanatical about cars. Students complete small chunks of work at a time. They mind-map for each paragraph, rather than for the entire essay. As in most common examples of mind-maps, the

topic of the paragraph is written in the middle wheel. The spokes emanate from the center connecting more wheels containing as many ideas as students can muster. In the second step, students simply number each wheel. In the third step, students convert the ideas contained in each wheel into simple sentences with the corresponding number; in other words, a list of related sentences.

For drafting, students use a computer to type their numbered sentences into a document. Word processing software is introduced. Students experiment with spelling and grammar review functions, naming, saving and sending documents as email attachments to the teacher. Depending on the computer skills of the students, basic formatting ideas are also introduced. (Although these editing strategies normally occur in the later steps of the process, due to the realities of the context previously mentioned, the process approach has been streamlined for maximum efficiency.) In the second step of drafting, students remove the numbers from their simple sentences and combine in the form of a paragraph.

Students always have a variety of issues with their prewriting and drafting up to this point in the process. Ideally, time is provided in and out of class for students to view writing models, self-evaluate, engage in peer feedback sessions, and conference with the teacher in efforts to improve their writing and develop English language knowledge and skills.

After prewriting and drafting, the writer continues with the following steps:

1. Repeat the prewriting and drafting steps for each paragraph required by the benchmark;
2. Combine paragraphs into an essay format;
3. Return to any steps as necessary;
4. Revise the entire essay;

5. Edit the entire essay; and finally,
6. Publish essay.

How does this use of the process approach help to overcome the obstacles discussed at the beginning of the Kingdom of Saudi Arabia section?

Attendance: The process approach doesn't magically fill the seats, but it does allow work to continue despite the absences. Rather than abandon lesson plans or let past due work fall by the wayside; upon students' return to class, they pick up where they leave off. I collect and keep in my possession portfolios of student work. Therefore, there are never excuses for not having their writing samples. Students are arranged in clusters of peers who are engaged in the same step of the process approach. Peer support, feedback and collaboration are encouraged.

Inconsistencies of student proficiency within same level/section: The terminal inconsistencies of proficiencies within the same classroom are also dealt with by using a cluster seating arrangement as mentioned above. With the intention of leaving no student behind, clusters of more proficient students can work in one group while less proficient students work in another, or the proficiencies within clusters can be mixed with the intention of stimulating peer mentoring or feedback.

The history of education in Saudi Arabia and weak grammar and spelling: As I said earlier, all of the input, exercises, activities, readings, listenings and worksheets in the course are strategically chosen, fabricated and timed to coincide precisely with the essay assignments that I need the students to produce in order to tick the boxes on the curriculum guide's benchmarks and objectives sections. At the end of the day, whether it sounds educationally correct or not, the carefully chosen materials and tightly executed lesson plans combined with going back and forth

between prewriting, drafting, revising, and editing several times over the course of a few weeks, afford students ample opportunities for scaffolding, development and redevelopment of structure. Also, the clinical and repetitive nature of the class affords students the opportunity to practice target grammar and spelling recursively. As the pervading attitude towards mistakes is friendly and affective filters are lowered, students who put in even a minimal amount of effort can show improvement. Eventually students produce the paper. Many would agree that creating something by one's self is motivating.

## **The Concept Course**

### **Overview**

#### **Process approach.**

Central to the concept course presented here is the form and feeling of the process approach. In form: five steps; prewriting, drafting, revising, editing, publishing and multiple strategies, activities and exercises for each. In feeling: Learners are encouraged to actively engage and re-engage in, not only the writing process, but also every aspect of the course, recursively. That is; learners are encouraged to navigate themselves through developmental procedures for all assignments and to return to any step of the process at any time in efforts to improve all of their work. On a deeper level, the process approach is one that can be metaphorically applied to life skills and is thus a template for thought outside of the classroom.

#### **Prewriting.**

Prewriting is 70 percent of the entire concept course and the course includes a carefully orchestrated symphony of scaffolding; activating and developing schema; targeting grammatical structures, spelling and vocabulary; exposing rhetorical patterns; and as Pritchard and Honeycutt

(2005) mention, “sharpening cognitive processes for problem solving, creating emotional dispositions for writing, as well as understanding organization, conventions, cohesion, audience, genre, and topic” (p. 285). A significant portion of the 70 percent comes from a textbook. The concept course scans, adapts, removes, and supplements (SARS) NorthStar’s *Listening and Speaking* and *Reading and Writing Level 4* books (2008). This textbook effectively addresses the elements of the symphony and its units are thematically congruous with the concept course.

### **Input.**

New and improved versions of ecological learning perspectives and interaction hypotheses recognize input as being integral to the eco-system. In negotiation of meaning interactions, learners comprehend the previously incomprehensible and inject the new understanding into the “target-language repertoire.” (van Lier, p. 200).

The concept course requires a substantial amount of reading both in and out of the classroom. The reading includes: syllabi, lesson plans, course descriptions, student expectations, a thematically related novel, short stories, magazine and newspaper articles, transcriptions of interviews and speeches, quotes, informational handouts regarding writing and grammar, checklists, rubrics and assessments, rules, hints and suggestions, statistical representations, procedural guidelines, organizational charts, vocabulary lists, surveys, and questionnaires. Audio/visual material is part of the input and includes; listenings from the textbooks, DVDs from the textbooks, radio and television interviews and talk shows, movie and audio clips and news broadcasts.

### **Tasks and target skills.**

The concept course is a completely integrated reading, writing, listening, speaking, and grammar course. Students collectively participate in activities and exercises that generate

meaning for the purpose of reaching their goals. Peer group interaction is regular and frequent. Tasks are designed to provide students with the opportunity to experiment, test, and improve language and thinking skills by using them in a variety of related contexts. (For lists of prewriting, drafting, revising, editing and publishing activities, see Materials Appendix K.)

**Environment.**

The environment is full of potential meanings. The classroom of the concept course is chock full of audio/visual stimuli. Thematically specific images such as photos, posters, charts, and graphs adorn the walls. Audio treats such as music, speeches, and interviews play regularly. Moving images flicker on computer monitors and television sets. Cultural sensitivity is applied to all choices.

At the heart of ecological perspectives, as discussed previously, lie the sociocultural notions of Vygotsky; for example, his Zone of Proximal Development (ZPD) is described as a social area in which learning is a mediated process between teachers and students, peers and peers, self (internally directed speech), computers and the community through which students learn with a little help from friends (Eyring, 2001). In the hopes of encouraging ZPDs, the classroom of this concept course employs a cluster seating arrangement. In clusters, learners will be arranged according to assessed needs and strengths. Guest speakers, known or not, faculty or friend are bi-weekly events. Field trips to thematically related locations are a priority on the wish list.

Interviews are a major component of the concept course. Learners study written transcriptions of interviews of varying genres and topics and on varying levels of discourse. The interviews feature well-known personalities who are directly related to the theme. Once again, cultural sensitivity is applied to all choices. As noted above, the classroom walls are adorned



with thematically specific photos. (In this case, photos of the personalities interviewed.)

Learners also listen to audio and watch visual versions of the interviews. Learners, later engage in interviewer-interviewee role plays. Learners are encouraged to create new questions and answers.

The purposes of the interviews are:

1. To foster a positive attitude towards inquisitiveness and model and practice the techniques required to do so in English.
2. To scaffold the use of techniques to ask questions of themselves and their peers during process approach steps of the writing project.
3. To develop skills transferable to other course applications such as learner-created rubrics, peer and self-assessments, etc.
4. To learn the structure of English by engaging in activities as a user of English.

In the concept course the learner is a writer, a journalist. As such, learners write, rather than study writing. The teacher facilitates by providing information and resources, guiding structured activities and exercises, directing during structural conversations, and coaching and motivating throughout. The ultimate goal of the teacher is to create an environment in which learners can figure out for themselves how to write. The process is first; the product later. Learners should be, in the same way actual writers do, having moments of clarity, making decisions based upon gut feelings, pursuing the unknown and finding new things. The focus of the classroom should be experimentation which leads to understandings developed independently. Eventually, learners feel more comfortable with writing, take more chances, and make more discoveries. The learner must experience a private epiphany regarding writing and only through this special moment does learning to write occur (Hobbs and Berlin, 2001).

**Scope of concept course.**

**Duration:** Twelve weeks, three classes per week, two hours per class, for a total of 36 classes and 72 hours of class

**Theme:** Overcoming Obstacles

**Textbooks:** NorthStar *Reading and Writing Level 4* (Third Edition) by Andrew K. English and Laura Monahon English; NorthStar *Listening and Speaking Level 4* (Third Edition) by Tess Ferree and Kim Sanabria; Pearson Longman, 2008

**Extensive Reading:** *Angela's Ashes* by Frank McCourt

**Context:** This concept course is designed to appeal to fellow educators.

**Assessment:** Pre-course, during course, and post-course assessments of students, peers, self and teacher are an integral part of the concept course. Naturally, they assess that which is outlined in the course objectives. Objectives, specific or otherwise, are not included in this scope and sequence as they would vary depending on the context and the teacher. Assessments are initially presented to learners as works in progress. Learners are provided with opportunities to engage in understanding, creating and using their own rubrics. A list of general assessments or planned, assessed products and activities of the concept course is provided below.

Pre-course:

1. Interview
2. Application
3. Resume
4. Surveys
5. Three-Minute Personal Introduction Presentation
6. Grammar Diagnostic Test
7. Standardized testing (abbreviated) as reflected by current student trends (TOEFL, IELTS, SAT)
8. KWL Chart

During course:

1. Surveys
2. Pop quizzes
3. Mini grammar diagnostic tests
4. Famous person interviews/presentations (Rubric will have been developed by T and Ss.)
5. Student generated demo lessons (Rubric will have been developed by T and Ss.)

Post-course

1. Portfolio
2. Final Essay (Writing rubric will have been developed by T and Ss.)
3. Final Presentation (Presentation rubric will have been developed by T and Ss.)
4. Completed KWL Chart
5. Portfolio Presentation to next intake of students
6. Final Reflection of learning and of self in the form of letter to next intake of students
7. Online survey of teacher and course

Table 2: Sequence of Concept Course

Time	Process approach	Input	Task	Target Skills	Environment
Week 1	Prewriting	Introduction Course description Course overview S expectations Working schedule Working syllabus Assignments	Joining electronic community  Filling out bio data sheets Writing CVs Presenting - Introduction Speeches		Pictures of famous people who have overcome obstacles adorn the classroom walls.
Class 1		CVs (Curriculum Vitae); Bios	Assessing reading, writing, listening, speaking and grammar skills	Reading	Video and music relative to topic plays frequently.
Class 2		Presentation templates	Exploring peer feedback	Writing	Video of interviews with famous people who have overcome obstacles
Class 3		Assessment samples	Developing of speaking rubrics	Listening	
Hours 6		Transcribed interviews with famous people who have overcome obstacles.	Taking GDT	Speaking	
		Rubrics	Researching famous person that has overcome obstacles	Grammar	Guest speakers tell stories of overcoming obstacles followed by question and answer session.
		Grammar Diagnostic Test (GDT)			
		<i>Angela's Ashes</i>	Reading		
Week 2	Prewriting	Sample speaking rubrics GDT Answer Key Sample analysis sheet Score results presentation by T Sample grammar self-study plans	Creating speaking assessment rubrics  Checking and scoring GDT Analyzing and processing results	Reading	Pictures of famous people who have overcome obstacles adorn the classroom walls.
Class 4		Transcribed interviews with famous people who have overcome obstacles.	Plotting independent grammar study plan Creating and adding grammar focus to syllabus	Writing	Video of interviews with famous people who have overcome obstacles
Class 5			Researching famous person that has overcome obstacles	Listening	
Class 6		Vocabulary list	Defining Writing sentences	Speaking	
Hours 6		NorthStar- Reading and Writing- Unit 2		Grammar	Video and music relative to topic plays frequently.
		<i>Angela's Ashes</i>	Reading		Guest speakers tell stories of overcoming obstacles followed by QnA

Table 2: Sequence continued

Time	Process approach	Input	Task	Target Skill	Environment
Week 3 Class 7 8 9 Hours 6	Prewriting	NorthStar- Reading and Writing- Unit 2 Theme: Overcoming obstacles Reading One: <i>The Education of Frank McCourt</i> A magazine article  Reading Two: <i>The Miracle</i> A personal account  Transcribed interviews with famous people who have overcome obstacles.  Vocabulary  Grammar Demo lesson <i>Angela's Ashes</i>	Scanning for information Identifying chronology in a text by using a timeline Finding correlations between two texts Organizing and synthesizing information in different texts Forming and expressing opinions based on a text Inferring word meaning from context Interpreting meaning of a text Evaluating the role of obstacles and character in personal success Interpreting quotations Differentiating between main ideas and details Supporting answers with information from a text Finding and using synonyms Categorizing vocabulary words Using context clues to find meaning Using idiomatic expressions Researching famous person that has overcome obstacles Teaching grammar by Ss Reading	Reading  Critical Thinking  Writing Listening Speaking Grammar	Field trip location – orphanage, blind school, HIV clinic  New pictures of famous people who have overcome obstacles adorn the classroom walls.  Video and music relative to topic plays frequently.  Video of interviews with famous people who have overcome obstacles
Week 4 Class 10 11 12 6 hrs.	Prewriting	NorthStar- <i>Reading and Writing</i> - Unit 2 Theme: Overcoming obstacles Writing Instruction  Transcribed interviews with famous people who have overcome obstacles.  <i>Angela's Ashes</i> Grammar  Vocabulary list for NorthStar - <i>Listening and Speaking</i> -Unit 2	Writing a compare and contrast paragraph Writing supporting sentences Using transitional expressions Writing concluding sentences Recognizing sentences that do not support main ideas Summarizing research in a report Listing obstacles Presenting famous person Reading Teaching grammar by students Visiting Writing Center Defining Sentence writing	Reading Writing Listening  Speaking Grammar	New pictures of famous people who have overcome obstacles adorn the classroom walls.  Video and music relative to topic plays frequently.  Video of interviews with famous people who have overcome obstacles  Writing Center

Table 2: Sequence continued

Time	Process approach	Input	Task	Target Skill	Environment
Week 5 Class 13 14 15 Hours 6	Prewriting	NorthStar - <i>Listening and Speaking</i> 'Unit 2' Theme: Overcoming obstacles  Listening One: <i>Dreams of Flying and Overcoming Obstacles</i> A radio broadcast  Listening Two: <i>The Achilles Track Club Climbs Mount Kilimanjaro</i> A television news broadcast  <i>Angela's Ashes</i> Grammar	Making predictions Summarizing main ideas Listening for details Relating listenings to knowledge of the world Identifying connecting themes between two listenings Identifying thought groups in speech Listening to classmates' reports and pose questions  Sharing experiences Constructing and telling a story from provided notes Conducting an interview Practicing storytelling Planning and giving a three-minute speech Preparing to interview famous person Reading Teaching grammar by Ss	Listening   Speaking       Grammar	Pictures of famous people who have overcome obstacles adorn the classroom walls.  Video and music relative to topic plays frequently.  Video of interviews with famous people who have overcome obstacles  Guest speakers tell stories of overcoming obstacles followed by Q and A
Week 6 Class 16 17 18 6 hrs.	Prewriting	NorthStar - <i>Listening and Speaking</i> -Unit 2 Theme: Overcoming obstacles Listening One: <i>Dreams of Flying and Overcoming Obstacles</i>  A radio broadcast Listening Two: <i>The Achilles Track Club Climbs Mount Kilimanjaro</i> A television news broadcast    Vocabulary list for next week's lesson: <i>Rocky's Story</i> <i>Angela's Ashes</i> Grammar	Identifying personal obstacles Ranking the value of personal qualities Analyzing narrative techniques in an essay Hypothesizing another's point of view Analyzing sensitive language referring to disabilities Inferring meaning not explicit in the listening Comparing and contrasting two life histories Framing contrasting points of view Interviewing famous person Using context clues to find meaning Differentiating between literal and figurative language Defining words Reading Teaching grammar by Ss	Critical Thinking   Listening  Speaking   Grammar	Pictures of famous people who have overcome obstacles adorn the classroom walls.  Video and music relative to topic plays frequently.  Video of interviews with famous people who have overcome obstacles

Table 2: Sequence continued

Time	Process approach	Input	Task	Target Skill	Environment
Week 7 Class 19 20 21 Hours 6	Prewriting Drafting Revising Editing Publishing	<i>Rocky's Story</i> (See attached sample lesson plan.)  Vocabulary list  Plot summary of <i>Rocky</i>  Event map    Process approach handout  <i>Angela's Ashes</i> Grammar	Activating schema Boxing Using an Event Map to tell a personal story Reading Making Predictions Retelling a story Retelling story with Cuisenaire rods Mingling Exchanging ideas  Reading Teaching grammar by Ss	Reading Writing Listening Speaking  Grammar	Pictures of boxers, Philadelphia's south side, Rocky posters, pictures from rocky movies adorn the walls.  Music and video play in a loop.  Guest speakers tell stories of overcoming obstacles followed by QnA.
Week 8 Class 22 23 24 6 hrs.	Prewriting	<i>Rocky</i> Movie Writing assessment rubric Prewriting Strategies handout Planning Think Sheet handout Journalist Questions handout W's organizer Event map  <i>Angela's Ashes</i> Grammar	Watching a movie Developing a writing rubric Choosing a prewriting strategy Planning writing Asking questions Completing w's organizer Amending Event Map  Reading Teaching grammar by Ss	Reading Writing Listening Speaking  Grammar	<i>Rocky</i> movie  Prewriting samples of former Ss adorn the walls. Prewriting samples of current Ss adorn the walls. Rocky music

Table 2: Sequence continued

Time	Process approach	Input	Task	Target Skill	Environment
Week 9  Class 25 26 27  Hours 6	Drafting	Formatting handout  Drafting strategies handout  Essay Organization handout  <i>Angela's Ashes</i> Grammar	Using Microsoft Word  Organizing and linking paragraphs  Evaluating the composition,  Reading sample essays  Analyzing essays  Meeting with peers,  Questioning like a journalist  Reading of drafts  Reading Teaching grammar by students	Reading  Writing  Listening  Speaking  Grammar	Essay organization reference materials adorn the walls: outlines, graphic organizers, etc.  <i>Rocky</i> music
Week 10  Class 28 29 30  6 hrs.	Revising	Writing a 'hook' handout  Figurative language in writing handout  Revising checklists  APA Citation Basics  <i>Angela's Ashes</i> Grammar	Using Microsoft Word Joining sentences Using Thesaurus Spicing things up Having fun with figurative language Working with peer response partner and/or peer response group Using social media for peer feedback  Writing clinics Conferencing with teacher  Directing/Advising writer-specific tasks Sourcing Formatting  Reading Teaching grammar by Ss	Reading  Writing  Listening  Speaking	Essays of former students (same topic) adorn the walls.  Word lists of synonyms posted.  Inspirational quotes  Angela's Ashes quotations  Rocky music



Table 2: Sequence continued

Time	Process approach	Input	Task	Target Skill	Environment
Week 11 Class 31 32 33 Hours 6	Editing	Formatting handout  Editing strategies handout  Planning an event handout  Rehearsal schedules  Warm-up techniques handout  <i>Angela's Ashes</i> Grammar	Using Microsoft Word  Planning an event  Editing by author Editing by peer Editing by teacher Editing by Writing Center  Rehearsing for presentation  Reading Teaching grammar by Ss	Reading  Writing  Listening  Speaking  Grammar	Essays of former students (same topic) adorn the walls.  Videos and audio of relevant speeches play frequently.  Rocky music  Rehearsal
Week 12 Class 34 35 36 6 hrs.	Publishing	Self-assessment samples Teacher assessment samples Class assessment samples  Reflection handout Letter samples  Peer portfolios  Peer presentations  Peer feedback  Teacher's reports of students  Online survey	Assessing self Assessing teacher Assessing class  Reflecting on Angela's Ashes  Writing a reflection letter about the learning experience to the next group of learners  Presenting story in the Overcoming Obstacles event  Providing peer feedback Listening actively  Presenting Portfolio  Completing online survey about the course and teacher	Reading  Writing  Listening  Speaking	Rocky music  Presentation Room  Cohort's Classroom

**Sample unit.**

The following sample unit, with lesson plans and materials, is designed to appeal to the educator. While the structural integrity of a formal lesson plan created for learners remains intact; planned activities, targeted skills, assessable outcomes, clear objectives and solid rationale; the contents are more suited for the teacher looking to switch things up a bit in the classroom or for an in-service training or professional development event promoting creative teaching or, in a very condensed form, a teacher training workshop.

I see the workshop being promoted as energetic and uplifting, motivating and entertaining. Attendees arrive prepared mentally and physical to move, interact, lighten-up, put effort into tasks, help others, laugh, and take away something useful. The presenter would be trainer-like in the delivery; pumped up and positive.

On a more practical note, the content could easily be replaced with contextually appropriate material while the steps and procedures remain relatively the same.

Table 3: Sample Unit Basics

Name:	<i>Rocky's Story</i>
Lesson Topic:	Overcoming Obstacles
Lesson Focus:	Reading and Prewriting
Length of lesson	3 classes – 6 hours
Class Information	Integrated skills EFL course
Level	Advanced
Timetable fit	Students will have - for homework – prior to this lesson - checked out a vocabulary list, looked up definitions in dictionaries and on the internet, visited, read, and posted findings and question to the class' designated social media site.

Table 4: Sample Unit Objectives



Objectives:
Students' background knowledge regarding overcoming obstacles will be activated upon entering the classroom on lesson 19.
Students will recall a personal story of overcoming obstacles.
Students will use an event map to organize their personal story about overcoming obstacles. .
Students will engage in conversations with peers regarding their stories of overcoming obstacles.
Students will use scaffolded vocabulary specific to the theme.
Students will read a colorful plot summary of a movie about an individual involved in overcoming obstacles.
Students will practice their prediction and comprehension skills.
Students will demonstrate their understanding of the text by acting out the story with Cuisenaire rods.
Students will re-write a story based upon predictions, recollections, notes and conversations with peers.
Students will tap into their creativity by producing a written ending to the incomplete plot summary.
Students will engage in sharing of their stories with peers and special visitors.
Students will watch the film that has been referenced in the lesson. The film will be introduced by a special guest(s).
Students will engage in the art of composing


Table 5: Sample Unit Rationale

Rationale:
The students have been reading, writing, listening and speaking about overcoming obstacles for 6 weeks. The unit is an opportunity to inject new understandings into the target-language repertoire.
The lesson is a fun way to activate schema in a productive way.
The lesson guides the student through a working introduction to the process approach via a lesson which utilizes several process approach strategies.
The lesson exercises the reading skills of prediction and defining vocabulary in context.
The required postings to the class social media group provide another venue for affordances and development within the community.
The plot summary is a model of writing that strings together a series of chronological events in a descriptive, cinematic fashion. It addresses elements of style, creativity and imagination that are applicable to the final essay.
The lessons promote maximum interaction.

Table 6: Sample Unit Lesson Plan

Time	Procedure/Steps	Materials/Props
Class19 Part 1 15 m	<p>Participants are welcomed with:</p> <p>Music – rap, rock, classical – from or related to the film, character, and story central to the unit.</p> <p>Film clips from or related to the film, character, and story central to the unit are shown on monitors, screens, and empty white space.</p> <p>Posters and photographs from or related to the film, character, and story central to the unit adorn the walls.</p> <p>Boxers from a local club mingle with the participants, introduce themselves and provide background commentary for the music, film clips, posters and photographs.</p> <p>Boxers flaunt their pugilistic talent in shadow boxing exhibitions and mock sparing with their mates.</p> <p>Participants are encouraged to walk around the room and absorb all that they see and hear. They are encouraged to engage in conversation relevant to the theme.</p>	<p>mp3's, videos, computer, speakers, projector, screen, paper, mounting accessories, boxers</p> <p><u>Music</u>  <a href="http://www.youtube.com/watch?feature=player_embedded&amp;v=ioE_O7Lm0I4">http://www.youtube.com/watch?feature=player_embedded&amp;v=ioE_O7Lm0I4</a>  <a href="http://www.youtube.com/watch?feature=player_embedded&amp;v=siOlyuB4ToQ">http://www.youtube.com/watch?feature=player_embedded&amp;v=siOlyuB4ToQ</a>  <a href="http://www.youtube.com/watch?feature=player_embedded&amp;v=GvQk17qa6RQ">http://www.youtube.com/watch?feature=player_embedded&amp;v=GvQk17qa6RQ</a>  <a href="http://www.youtube.com/watch?v=SDLq0drAANk">http://www.youtube.com/watch?v=SDLq0drAANk</a></p> <p><u>Video</u>  <a href="http://www.youtube.com/watch?v=-ZKhpbfR-LE&amp;feature=related">http://www.youtube.com/watch?v=-ZKhpbfR-LE&amp;feature=related</a>  <a href="http://www.youtube.com/watch?feature=player_embedded&amp;v=ddymqt28uwo">http://www.youtube.com/watch?feature=player_embedded&amp;v=ddymqt28uwo</a>  <a href="http://www.youtube.com/watch?feature=player_embedded&amp;v=gnb449uWZIk">http://www.youtube.com/watch?feature=player_embedded&amp;v=gnb449uWZIk</a>  <a href="http://www.youtube.com/watch?feature=player_embedded&amp;v=q4FhoXt8IFk">http://www.youtube.com/watch?feature=player_embedded&amp;v=q4FhoXt8IFk</a></p> <p><u>Posters and photographs</u>  <a href="http://thefilmspectrum.com/?p=7737#C2">http://thefilmspectrum.com/?p=7737#C2</a></p>
Class19 Part 1 30 m	<p>Trainer calls the group to attention and welcomes participants.</p> <p>Right handed participants are separated from left handed participants and placed into groups of 3. Participants will work with this group for the duration of the unit.</p> <p>A boxer leads each group in modeling of the basic boxer's stance: foot and hand position.</p> <p>The boxer instructs participants in basic movement: circle left/circle right.</p> <p>The boxer instructs participants in 2 basic punches: a left and a right.</p> <p>The boxer instructs participants in a basic combination punch: a left-right and a right-left.</p>	<p>External motivation from teacher</p> <p><u>Music</u>  <a href="http://www.youtube.com/watch?feature=player">http://www.youtube.com/watch?feature=player</a></p>

<p>Break</p>	<p>The boxer and participants practice.</p>	<p><a href="#">embedded&amp;v=ioE_O7Lm014</a> <a href="#">Water, moist towels</a></p>
<p>Class19 Part 2 10 m</p>	<p>Participants rejoin their groups.  Trainer provides handout. Participants read song lyrics individually. Trainer reads line by line. Participants repeat the lyrics line by line. Trainer and participants read song lyrics chorally.  Trainer elicits basic comments and discussion from group about the song.  The karaoke version is played on a large central screen for the entire group to sing along with the karaoke.</p>	<p>The lyrics to “Eye of the Tiger” (see Materials Appendix H)</p> <div style="text-align: center;">  <p>Eye of the Tiger - Survivor (LYRICS).avi</p> </div>
<p>Class19 Part 2 10 m</p>	<p>Trainer brings up the concept of “eye of the tiger.” Trainer elicits comments from the group about what it is, why and when it happens.  To activate background knowledge, the trainer reminds the group of the theme: <i>Overcoming Obstacles</i>, which has been the focus of their exploration for the past 7 weeks.  The trainer elicits discussion of similarities between the song lyrics, the concept of “the eye of the tiger,” famous personalities previously discussed in class and personal life experiences.</p>	<p>Images of personalities discussed throughout the term are shown on monitors, screens and empty white wall space.</p>
<p>Class19 Part 2 15m</p>	<p>Trainer facilitates as; Participants, in their groups of three, each share a brief personal story of overcoming obstacles.  Trainer provides each participant with an event map.  Individually, participants briefly map out their stories.</p>	<p>Event Map (see Materials Appendix B)</p>
<p>Class19 Part 2 25 m</p>	<p>Trainer sets up activity.  <ol style="list-style-type: none"> <li>1. Participants count off – 1s and 2s.</li> <li>2. Music will play.</li> <li>3. Participants should mock spar and shadow box around the classroom.</li> <li>4. When the music stops, the 1s tell their personal story of overcoming obstacles.</li> <li>5. Participants will have 3 minutes to tell their stories.</li> <li>6. When the music starts again, participants should mock spar and shadow box around the classroom.</li> <li>7. When the music stops, the 2s tell their personal story of overcoming obstacles.</li> </ol> </p>	<div style="text-align: center;">  <p>Eye of the Tiger - Survivor (LYRICS).avi</p> </div>

<p>Class 19 Part 2 Cont.</p>	<ol style="list-style-type: none"> <li>8. Participants will have 3 minutes to tell their stories.</li> <li>9. When the music starts again, participants should mock spar and shadow box around the classroom.</li> <li>10. When the music stops, the 1s tell their personal story of overcoming obstacles.</li> <li>11. This time, participants will have 2 minutes to tell their stories.</li> <li>12. When the music starts again, participants should mock spar and shadow box around the classroom.</li> <li>13. When the music stops, the 2s tell their personal story of overcoming obstacles.</li> <li>14. This time, participants will have 2 minutes to tell their stories.</li> <li>15. This cycle will occur 1 more time for 1 minute per participant.</li> </ol>	<div style="text-align: center;">               Eye of the Tiger - Survivor (LYRICS).avi         </div>
<p>Class 19 END</p>	<p>Homework: Participants write a rough draft of their personal overcoming obstacles story and post to designated social media group.</p>	
<p>Class20 Part 1 15 m</p>	<p>Participants are welcomed with the music, video, posters and photographs.</p> <p>Participants join their groups of three.</p> <p>Trainer provides a list of vocabulary words that appear in the story that participants will read as part of this unit.</p> <p>Participants discuss the words; clarify pronunciation and meanings</p> <p>Participants make and write predictions of the story based upon the vocabulary words.</p>	<p>Music <a href="#">Video</a> <a href="#">Posters and photographs</a></p> <p>Vocabulary List (see Materials Appendix I)</p>
<p>Class20 Part 1 15 m</p>	<p>Trainer provides a plot summary of a movie. The ending has been clipped.</p> <p>Participants read plot summary individually and silently while checking on their predictions.</p>	<p>Plot summary (see Materials Appendix J)</p>
<p>Class20 Part 1 10 m</p>	<p>Participants, without looking at the story, retell the story collaboratively with their group members.</p> <p>Participants are encouraged to re-tell the stories with as much accuracy and detail as possible.</p> <p>Participants are encouraged to use as much theme related vocabulary as possible.</p>	<p>Plot summary (see Materials Appendix J)</p>
<p>Class20 Part 1 5 m</p>	<p>Students re-read the story. Clear up any questions or issues about the story.</p>	<p>Plot summary (see Materials Appendix J)</p>

Break		
Class20 Part 2 15 m	<p>Participants return to their groups.</p> <p>Trainer provides Cuisenaire rods.</p> <p>Participant's re- tell the story with rods using as much detail as possible.</p>	Cuisenaire rods
Class20 Part 2 15 m	<p>Trainer asks the questions: Who is Rocky? What is he like as a person? What words can be used to describe him?</p> <p>Writing a Character Description</p> <p>Participants will be challenged to write as many descriptions of Rocky as possible.</p> <p>Participants share their descriptions with the entire group.</p>	Thesaurus
Class20 Part 2 30 m  Class 20 END	<p>Participants, in their groups, are presented with another challenge: write an ending to the story. The endings must be the product of a collaborative effort. The endings must be between 200-300 words. The endings must be typed and submitted to the trainer by 5 PM of the day before the next session.</p> <p>Endings will be directly submitted to a panel of judges comprised of educators, artists and boxers who will choose the best ending. A prize of relative value will be awarded.</p>	Paper
Class21 Part 1 15 m  Part 2 119 m  Class 20 END	<p>Guest speaker introduces the winners of the best ending contest. The winners read their ending to the group and receive their prize.</p> <p><i>Rocky</i>, the movie is screened.</p> <p>Homework - Read – process approach handout.</p>	<p>Guest speaker Prizes</p> <p>The Process Approach handout (see Materials Appendix A)</p>



## **Conclusion**

The process approach has undergone a multitude of interpretations and applications since it was first written about academically in 1947. Definitions of the process approach have varied from a prescriptive, linear approach to a fluid, cyclical approach. This Independent Professional Project has explored the process approach from the perspective of a teacher experimenting with it in different contexts and manifestations. In his accounts, the author describes the process approach as effective in creating better student writers as well as a method for overcoming teaching obstacles. The concept course presented in this Independent Professional Project reflects the author's vision of a balanced, environmentally rich, integrated reading, writing, listening and speaking skills development course whose form and function are process approach. The author hopes that the work will benefit educators interested in the process approach as writing instruction in EFL classrooms.

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## **MATERIALS APPENDICES**

## Appendix A: The Process Approach

The process approach is a process for writing that includes five steps: prewriting, drafting, revising, editing and publishing. Writers are encouraged to spend significant time performing tasks within each step and revisit previous steps as necessary. The process approach is not linear; it is cyclical and fluid. Multiple revisions and feedback sessions with teachers and peers take place before submitting final, polished products.

Prewriting is anything you do before writing a draft of your document. It includes, but is definitely limited to, thinking, talking to others, taking notes, brainstorming, outlining, and researching at the library or on the internet.

Even though prewriting is the first step in the process, creating new ideas throughout the entire process is strongly encouraged.

Drafting is when you put your thoughts and ideas into sentences and paragraphs. You should try to explain and support your ideas as much as possible. Your ideas should begin to connect.

No matter how much time you spend prewriting, when you start to write words, sentences and paragraphs; meanings change and new perspectives arise.

Don't worry about spelling right now.

This draft is all about you, the writer. It is so you can tell yourself what you know or think you know about the topic.

Revising is a crucial step in the process approach and is the key to creating effective documents. You must now think about your reader. Do you explain yourself clearly? Is your document believable or *unbelievable*? Have you told your readers everything that they need to know in order to understand what you talking about?

Your work must be refined. Is your word choice being used as effectively as humanly possible? Is everything you're saying clear and obvious.

Editing comes after you have completed the previous steps.

Double and triple check your grammar, mechanics and spelling.

Use the spell check function on your computer.

Publishing is anything you do after your paper is the best it can be.

You could produce a class newspaper to give to your colleagues around campus. You could create a class blog. You could have a class presentation and invite all to hear your reading of the written work.

### Appendix B: Event Map

Name \_\_\_\_\_ Class Period \_\_\_\_\_ Date \_\_\_\_\_

### Event Map

```
graph TD; Event((Event)) --> What[What happened?]; Event --> When[When did it happen?]; Event --> Where[Where did it happen?]; Event --> Who[Who was involved?]; Event --> How[How did it happen?]; Event --> Why[Why was it important?];
```

The diagram is a central circle labeled "Event". Six arrows radiate from this central circle to six surrounding rounded rectangular boxes. The boxes are arranged in two columns of three. The top row contains "What happened?", "When did it happen?", and "Where did it happen?". The bottom row contains "Who was involved?", "How did it happen?", and "Why was it important?".

## Appendix C: Prewriting Strategies

Pre-writing strategies use writing to generate and clarify ideas. While many writers have traditionally created [outlines](#) before beginning writing, there are other possible prewriting activities. Four useful strategies are:

- [brainstorming](#)
- [clustering](#)
- [free writing](#),
- [looping](#)

### Brainstorming

Brainstorming, also called listing, is a process of generating a lot of information within a short time by building on the association of previous terms you have mentioned.

- Jot down all the possible terms that emerge from the general topic you are thinking about. This procedure works especially well if you work in a team. All team members can generate ideas, with one member acting as scribe. Don't worry about editing or throwing out what might not be a good idea. Simply write down a lot of possibilities.
- Group the items that you have listed according to arrangements that make sense to you.
- Give each group a label. Now you have a topic with possible points of development.
- Write a sentence about the label you have given the group of ideas. Now you have a topic sentence or possibly a [thesis statement](#).

### Clustering

Clustering is also called mind mapping or idea mapping. It is a strategy which allows you to explore the relationships between ideas.

- Put the subject in the center of a page. Circle or underline it.
- As you think of other ideas, link the new ideas to the central circle with lines.
- As you think of ideas that relate to the new ideas, add to those in the same way.

The result will look like a web on your page. Locate clusters of interest to you, and use the terms you attached to the key ideas as departure points for your paper. Clustering is especially useful in determining the relationship between ideas. You will be able to distinguish how the ideas fit together, especially where there is an abundance of ideas. Clustering your ideas lets you see them visually in a different way, so that you can more readily understand possible directions your paper may take.

## Freewriting

Freewriting is a process of generating a lot of information by writing non-stop. It allows you to focus on a specific topic, but forces you to write so quickly that you are unable to edit any of your ideas.

- Freewrite on the assignment or general topic for several 5-10 minutes non-stop. Force yourself to continue writing even if nothing specific comes to mind. This freewriting will include many ideas; at this point, generating ideas is what is important, not the grammar or the spelling.
- After you've finished freewriting, look back over what you have written and highlight the most prominent and interesting ideas; then you can begin all over again, with a tighter focus. You will narrow your topic and, in the process, you will generate several relevant points about the topic.

## Looping

Looping is a freewriting technique that allows you to increasingly focus your ideas in trying to discover a writing topic. You loop one 5-10 minute freewriting after another, so you have a sequence of freewritings, each more specific than the other. The same rules that apply to freewriting apply to looping: write quickly, do not edit, and do not stop. Freewrite on an assignment for 5-10 minutes. Then, read through your freewriting, looking for interesting topics, ideas, phrases, or sentences. Circle those you find interesting. A variation on looping is to have a classmate circle ideas in *your* freewriting that interests him or her. Then freewrite again for 5-10 minutes on one of the circled topics. You should end up with a more specific freewriting about a particular topic. Loop your freewriting again, circling another interesting topic, idea, phrase, or sentence. When you have finished four or five rounds of looping, you will begin to have specific information that indicates what you are thinking about a particular topic. You may even have the basis for a tentative thesis or an improved idea for an approach to your assignment when you have finished.

## Appendix D: Planning Think Sheet (How To)

### What is the purpose of this Think Sheet?

Before you can write your essay, you need to do some pre-writing to get your ideas on paper. There are many different ways to do pre-writing, and different ways work better for different people or different writing assignments.

### How can I use this Think Sheet to help me write my essay?

On this page, you will be guided through the planning of a descriptive essay. Specifically, you will see how I use the Planning Think Sheet to help me plan an essay about an apartment where I lived in St. Petersburg, Russia.

### Using the Planning Think Sheet

First, write your name at the top of the Think Sheet. Then, write the topic of your essay. I decide to write "Describing a Place" for my topic on the Think Sheet:

**Description: Planning Think Sheet**

My Name: Tarasine Buck

My Topic: Describing a Place

What is my purpose for writing this essay?

#### Planning Step 1: Your Purpose

The first question on the Planning Think Sheet is "What is my purpose for writing this essay?" It will be much easier for you to write your essay if you have an idea of *why* you are writing it and what you want to accomplish. Your purpose may change as you go through the writing process, but you should write down what you think your purpose is now to get started.



### Planning Step 2: Choosing Pre-Writing Techniques

The next step is to think about which pre-writing techniques will best help you to generate ideas for your topic. Here is what I wrote as the purpose for my essay and the pre-writing techniques that I chose:

**1. What is my purpose for writing this essay?**  
I would like to describe a place that holds a lot of memories for me. I think that writing about a special or important place in my life will help me to understand why it is important. It will also help me to remember this place in the future.

**2. Which pre-writing technique(s) will I use to generate ideas?**

freewriting	charting
brainstorming	Wh- questions
listing	cuting
clustering	free association
looping	structured questions
discussing	imaginary dialog
reading	audience shift

### Planning Step 3: Pre-Writing

Now that you have decided on a pre-writing technique (or more than one), it is time to actually do your pre-writing. This is your opportunity to put your ideas on paper to see what you know about your topic. Remember the most important rule of pre-writing--don't worry about grammar, spelling, correctness, or the difference between good and bad ideas!

The first thing I wanted to do with my pre-writing was to choose a specific place to describe in my essay. I did this by brainstorming several possible places:

**3. What do I know about my topic?**  
On another sheet of paper, use the pre-writing technique(s) you marked above to generate ideas about your topic. When you are finished, staple your paper to this Think Sheet.

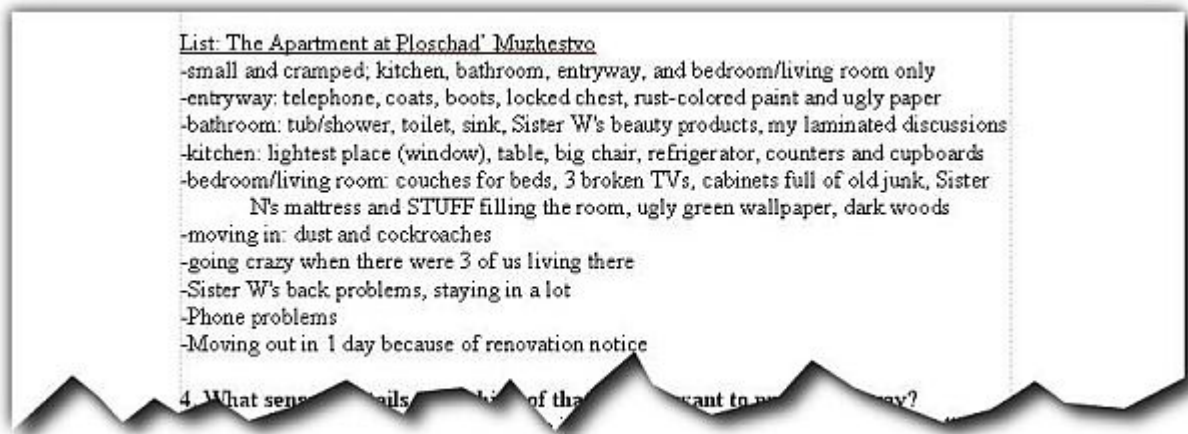
Brainstorm: What places could I write about?

- Smolenskii Cathedral
- Cape Perpetua
- memorable apartments on my mission: Ploschad' Muzhestvo, Nevskii, Tsentral'nii
- my bedroom as a child
- my house
- my Grandmother's house as I remember it from childhood compared to now
- the BYU library
- my dream home
- my FLC office
- my husband's grandparents' house

Living The American Dream at The Cathedral

After doing this brainstorming exercise, I decided that I wanted to write about one of the apartments where I lived on my mission. I chose the apartment at Ploschad' Muzhestvo, because I had been thinking a lot about the things that happened while I was living there. I wanted to think more about that time in my life, and I decided that writing an essay about the apartment could help me do that.

Now that I had decided on a specific place to describe, I made a list of all the things that I could remember about that place:



Now take some time to use the pre-writing techniques you chose above to generate ideas for your essay.

**Planning Think Sheet (Do)****My Name:****My Topic:****1. What is my purpose for writing this essay?****2. Which pre-writing technique(s) will I use to generate ideas?**

freewriting	charting	looping	discussing
brainstorming	Wh- questions	reading	structured questions
listing	cubing	imaginary dialogue	
clustering	free association	audience shift	

**3. What do I know about my topic?**

On the front and back of this paper (more if you need), use one or more of the pre-writing technique(s) above to generate ideas about your topic.

### Planning Step 4: Adding Sensory Detail

Once you have generated some ideas for your descriptive essay, it is a good idea to think of sensory details that you can add to your description. When I looked at the list of things I created in Step 3, I realized that I mostly wrote down things that I could *see* and situations I could remember happening in the apartment I was describing. I was very surprised to notice that I didn't write anything about sounds, smells, tastes, or feelings associated with the apartment! I think that most people, when asked to describe something, would focus mostly on things they can see. That's why Step 4: Adding Sensory Detail is an important part of planning a descriptive essay.

Here are the sensory details that I wrote down for Step 4:

**4. What sensory details can I think of that I might want to put in my essay?**  
 One very important part of a description is **sensory detail**. Think carefully about all the sensory details you can use to describe your person, place, object, or animal. Write them in the chart below or on your pre-writing paper:

**Sight:** entryway: telephone, coats, boots, locked chest, rust-colored paint and ugly paper; bathroom: tub/shower, toilet, sink, Sister W's beauty products, my laminated discussions; kitchen: lightest place (window), table, big chair, refrigerator, counters and cupboards; bedroom/living room: couches for beds, 3 broken TVs, cabinets full of old junk, Sister N's mattress and STUFF filling the room, ugly green wallpaper, dark woods

**Sound:** traffic going by, ringing of telephone, neighbors shouting, Sister N's music, humming of refrigerator, beds creaking, slippers on the wood floor, Sister W. singing off-key in Polish

**Touch:** lumpy wallpaper near my bed, freezing water in the shower, sunlight streaming through the kitchen window to warm my face

**Smell:** cookies and chocolate cake baking, Sister N's overpowering perfume, the "Russia smell" I was so used to I didn't notice by then

**Taste:** Sister N's burnt kasha, jam-filled croissants, spaghetti, orange juice, the frosting disaster, potato rolls, fruit pizza from the Elders, my "famous" sugar cookies

**Emotion:** intimidation and nervousness mixed with relief when first moving to the area; peace and a feeling of calm; admiration and strong bond of friendship with the Elders; joy at teaching Eustace; apprehension and being overwhelmed at training Sister P., fun and laughter during "golden days"; awkwardness at communicating with second Sister W., eventual strong bond between us; shock of threesome with Sister N.; fatigue and stress of threesome; mixed frustration and amusement at losing telephone, water, and heat all in one week; shock of moving in one day

When you have finished your pre-writing, write your descriptive essay on a separate sheet of paper. Write your descriptive essay on a separate sheet of paper.

### Adding Details Worksheet

#### **4. What sensory details can I think of that I might want to put in my essay?**

One very important part of a description is **sensory detail**. Think carefully about all the sensory details you can use to describe your person, place, object, or animal. Write them in the chart below or on your pre-writing paper:

Sight:

Sound:

Touch:

Smell:

Taste:

Emotions:

## Appendix E: Figurative Language

**Simile** (SIH-muh-lee): a comparison between two or more things using the words *like* or *as*.  
example: "I move fast like a cheetah on the Serengeti."

**Metaphor** (MET-uh-for): a comparison between two or more things that doesn't use the words *like* or *as*.  
example: "You are an ant, while I'm the lion."

**Alliteration** (uh-LIT-er-AY-shuhn): a phrase with a string of words all beginning with the same sound.  
example: "Five freaky females finding sales at retail."

**Hyperbole** (hie-PER-buh-lee): an exaggeration.  
example: "I fought a million rappers in an afternoon in June."

**Personification**, (per-son-if-ih-KAY-shon): giving an animal or object human-like characteristics.  
example: "Alright, the sky misses the sun at night."

**Paradox** (PARE-uh-docks): a statement that seems untrue, that seems to contradict itself.  
example: "The poorest man is the richest, and the rich are poor."

**Symbol** (SIM-bull): something that stands for something else (often something more abstract).  
example: In Tupac Shakur's song *Me and My Girlfriend*, the "girlfriend" referenced is actually his gun.

**Assonance** (ASS-uh-nince): the repetition of vowel sounds to create internal rhyme.  
example: "Hear the mellow wedding bells." - Edgar Allen Poe"

**Onomatopoeia** (ON-uh-maht-uh-PEE-uh): a word that imitates the sound it is describing.  
example: "Out of reach, I pull out with a screech."

**Apostrophe** (uh-POS-troh-fee): a figure of speech that addresses (talks to) a dead or nonpresent person, or an object.  
example: "O, King Vitamin cereal, you blow my mind!"

**Imagery (IM-aj-ree):** a very general term that encompasses nearly any description of something that conjures an image, sound, taste, smell or feeling to mind. In other words a literal or concrete representation of a sensory experience or of an object that can be known by one or more senses.

**example:** "Of restless nights in one-night cheap hotels / And sawdust restaurants with oyster-shells" - T.S. Eliot

**Metonymy (met-TON-im-ee):** a figure of speech that replaces the literal thing with a more vivid, but closely related thing or idea.

**example:** Instead of saying "give me your attention," you could say "give me your ear."

**Understatement (UHN-der-stayt-ment):** the opposite of hyperbole, an understatement makes something that is a big deal seem not very important. It's often used for humor.

**example:** "The boat had been ripped apart by the storm and now a dozen hungry sharks began circling the captain. 'This isn't great,' he told his wife."

## Appendix F: The Journalists' Questions

Journalists traditionally ask six questions when they are writing assignments, 5 W's and 1 H: *Who?*, *What?*, *Where?*, *When?*, *Why?*, *How?* You can use these questions to explore the topic you are writing about for an assignment. A key to using the journalists' questions is to make them flexible enough to account for the specific details of your topic. Possible generic questions you can ask using the six journalists' questions follow:

- **Who?:**  
Who are the participants? Who is affected? Who are the primary actors? Who are the secondary actors?
- **What?:**  
What is the topic? What is the significance of the topic? What is the basic problem? What are the issues?
- **Where?:**  
Where does the activity take place? Where does the problem or issue have its source? At what place is the cause or effect of the problem most visible?
- **When?:**  
When is the issue most apparent? (past? present? future?) When did the issue or problem develop? What historical forces helped shape the problem or issue and at what point in time will the problem or issue culminate in a crisis? When is action needed to address the issue or problem?
- **Why?:**  
Why did the issue or problem arise? Why is it (your topic) an issue or problem at all? Why did the issue or problem develop in the way that it did?
- **How?:**  
How is the issue or problem significant? How can it be addressed? How does it affect the participants? How can the issue or problem be resolved?

The journalists' questions are a powerful way to develop a great deal of information about a topic very quickly. Learning to ask the appropriate questions about a topic takes practice, however. At times during writing an assignment, you may wish to go back and ask the journalists' questions again to clarify important points that may be getting lost in your planning and drafting.



## Appendix G: Basic Formatting

Name – Full name & a.k.a.

Level/Section

Due date -

Title of Assignment (Do not underline or highlight)

This is an example of how to format written assignments. My written assignments should always be **typed in Microsoft Word** and saved as *name used in class.docx*. (For example: greg.docx)

Font - I should use **Times New Roman – Size 12**. I should **double space (2.0)** my work, and leave **1-inch margins on the left and the right** so the teacher can provide comments. Also, there is no need for fancy covers, folders, or title pages. I should staple the pages together in the upper left corner.

Writing assignments should be sent to the teacher's email **as an attachment** before my class on the due date. **NEVER WRITE AN ESSAY IN THE BODY OF AN EMAIL.** If there are problems with the internet, I should print my assignment on white A4 paper and hand it to the teacher on the date it is due. If I cannot send it by email or bring a printed copy to class on the due date, I should call the teacher or give it to a friend to give to the teacher, or put in the teacher's mailbox. If I know that I will be absent on the due date, I should speak to the teacher. I must not forget that late assignments will not be accepted. If I have any questions about this format, I should ask my teacher. If I do not ask the teacher any questions, it means that I understand everything on this paper and, therefore, will not have any excuses for not completing my assignment timely and correctly.

## Appendix H: Song Lyrics for Concept Course

### Eye Of The Tiger

Risin' up, back on the street  
Did my time, took my chances  
Went the distance  
Now I'm back on my feet  
Just a man and his will to survive

So many times, it happens too fast  
You trade your passion for glory  
Don't lose your grip on the dreams of the past  
You must fight just to keep them alive  
[Chorus]

It's the eye of the tiger  
It's the thrill of the fight  
Risin' up to the challenge  
Of our rival  
And the last known survivor  
Stalks his prey in the night  
And he's watching us all with the  
Eye of the tiger

Face to face, out in the heat  
Hangin' tough, stayin' hungry  
They stack the odds  
Still we take to the street  
For the kill with the skill to survive

[Chorus]

Risin' up straight to the top  
Had the guts, got the glory  
Went the distance  
Now I'm not gonna stop  
Just a man and his will to survive

[Chorus]

The eye of the tiger  
The eye of the tiger  
The eye of the tiger  
The eye of the tiger

From <http://www.lyrics007.com>

## **Appendix I: Vocabulary List Unit 8 of Concept Course**

### **Vocabulary List Unit 8**

1. southpaw
2. past his prime
3. brawling for peanuts
4. bums cigarettes
5. struts the urban streets
6. ratty black hat
7. local waterfront racketeer
8. crummy apartment
9. skid row
10. a leg breaker
11. loan shark
12. life has bottomed out
13. win the heart of
14. once-in-a-lifetime

## Appendix J: Plot Summary for Concept Course

### *Rocky's Story*

From: <http://thefilmspectrum.com/?p=7737#C2>

Rocky Balboa is a Philadelphia **southpaw** nicknamed The Italian Stallion. He is well **past his prime** and now **brawling for peanuts** in converted churches where he **bums cigarettes** off fans who call him a bum. As the gym's owner, Mickey says, "You've got heart kid, but you fight like a goddamned ape. The only thing special about you is that you've never had your nose broken."

Outside the ring, Rocky **struts the urban streets** in a **ratty black hat**, bouncing a rubber ball and collecting debts for a **local waterfront racketeer**, Tony Gazzo. But coming back to his **crummy apartment** and using his broken hand to apply ice to his bruised forehead, he realizes how much he hates his existence. Things only get worse when he walks into the gym and finds his gear has been moved out of his locker and placed in a bag on **skid row** to make room for a younger prospect. A furious Rocky confronts Mick, who tells him the cold, hard truth: "You had the talent to become a good fighter, and instead of that, you became a **leg breaker**, some cheap, second-rate **loan shark!**" When Rocky responds, "It's a livin'," Mickey retorts, "It's a waste of life."

Indeed, Rocky's **life has bottomed out** such that even the neighborhood kids mock him with chants like, "Screw you, creepo." It seems Rocky has just one thing left in his life — the hope that he will one day **win the heart of** mousy pet shop clerk, Adrian. She's the introverted sister of his friend Paulie, a drunken meat packer, who doesn't want to see his sister become an old maid.

Everyday Rocky stops by the pet shop and cracks a terrible joke in attempt to woo Adrian who has been made shy after years of being told she is ugly and a **loser**. Finally, Rocky at long last wins a date with Adrian.

Things finally seem to be going Rocky's way. Heavyweight champ Apollo Creed is in need of a replacement opponent. Apollo offers a **once-in-a-lifetime** title shot to an unranked contender, which turns out to be Rocky. To offer such a shot at the American Dream to an Italian, the nationality that discovered America, and host it in Philadelphia on the nation's 200th birthday, would be proof that America is truly the land of opportunity. Creed chuckles at his own salesmanship: "Apollo Creed vs. The Italian Stallion. Sounds like a damn **monster movie**."

Yet the real training is left up to Mickey, who has to **eat crow** and apologize for all the years he's forgotten about Rocky. We understand Rocky's initial resistance, but approve when he finally sets his pride aside and lets Mickey be his manager. The two are meant for each other — Mickey's expertise is Rocky's only chance at hanging with Creed, and Rocky is Mickey's last best hope at boxing glory.

The hungry underdog Rocky....

**Complete the story with an ending of your own creation.**

Ending as written on filmspectrum:

Rocky out-trains the cocky veteran Creed, and when they come out swinging, Creed is so surprised that his trainer says, “He doesn’t know it’s a show, he thinks it’s a damn fight!” The ensuing battle is epic, breaking Rocky’s nose, swelling his eye (“Cut me Mick.”) and lasting a full 15 rounds. It’s ultimately hailed as “the greatest exhibition of guts and stamina in the history of the ring,” and while Adrian is not physically inside the ropes, she takes every punch with him. Thus, in the end, when Rocky has gone the distance, winning by his own standards, his love for her is all that matters.

## **Appendix K: Process Approach Activities**

*Prewriting Activities:* drawing, brainstorming, mind mapping, thinking, taking notes, talking to others, outlining, gathering information, interviewing, researching, assessing data, scaffolding, empowering, clustering, looping, listing, cubing, reading essay samples, watching movies, activating background knowledge, recording peer discussions and individual rehearsal observations, crafting storyboards, Wh- questions, structured questions and outlines, creating webs, diagrams, maps and charts, free writing, free associating, imaginary dialoging, etc.

*Drafting Activities:* synthesizing, transforming ideas into words, writing, spelling, punctuating, capitalizing, spacing, indenting, combining sentences, structuring sentences within paragraphs, using consistent tenses, organizing and linking paragraphs, evaluating the composition, reading sample essays, analyzing essays, meeting with peers, social media, technology in the classroom, questioning like a journalist, reading of drafts, etc.

*Revising Activities:* Peer response partner, peer response group, social media, writing clinics, teacher conferences, directed/advised tasks, sourcing, formatting, etc.

*Editing Activities:* classical editing: author reads paper; peers in small group take notes on content, organization, accuracy (both lexical and grammatical); discuss comments; silent editing: each partner reads quietly then gives feedback during debriefing session (with or without specific check-lists); select editing: members of group get different colored pencils; each is responsible for one aspect of paper to give feedback on; post-teacher editing: teacher gives feedback; students work collaboratively in pairs making corrections and resolve any questions they may have about the instructor's comments.

*Publishing Activities:* social media, an online blog, a wiki entry, a printed or online class newspaper/newsletter, a collection of poetry, short stories or mixed-genre writing read to others, filming a news report, filming or producing a skit, producing a theatrical piece or variety show.