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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 27 titles deal with a variety of topics, including the following: (1) syntax in the writing of learning disabled and normal children; (2) tropes, invention, and the composing process; (3) speaking and writing relationships in kindergarten children; (4) dialogue journals; (5) the relationships between two distinct personality types and their composing processes; (6) writing for an audience; (7) business writing strategies; (8) imagery; (9) contextual factors and children's writing; (10) the editing process in writing; (11) a history of the composing process; (12) the role of interest in students' writing fluency and the quality of the product; (13) the function and development of a high school editing group; (14) the effect of cognitive style on the success of two textbook notetaking techniques; (15) the written vocabulary of the adult basic writer; (16) gifted students' written language and that of average students; and (17) fourth grade students' personal narrative writing. (FL)

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**A COMPARISON OF SYNTAX IN THE WRITTEN  
EXPRESSION OF LEARNING DISABLED AND NORMAL  
CHILDREN**

Order No. D78417504

ALLRED, WELDON GLEN, Ed.D. *United States International University*,  
1984. 83pp. Chairperson: Arthur J. Gumbrell

*The Problem.* The purpose of this study was to investigate and compare the relationships between the populations of learning disabled and non-learning disabled boys in the fourth, fifth and sixth grades, in the syntax of their written work.

*Method.* Myklebust's *Picture Story Language Test* was used to study suspected differences of syntax in the written expression of 60 mildly handicapped learning disabled (LD) and 60 non-learning disabled fourth, fifth and sixth grade boys. The PSLT was used to obtain written language samples from students and analyzed for syntax quotient and error types.

*Results.* Both LD and non LD students made the same kinds of errors. Non LD students wrote twice as many words as the LD students. Results indicated LD students require more intensive instruction in written language skills than the normal population.

**TROPES, INVENTION, AND THE COMPOSING PROCESS**

Order No. DA8420411

ARRINGTON, PHILLIP KEITH, Ph.D. *University of Louisville*, 1984. 233pp.

Recent composition theorists neglect the heuristic potential of Kenneth Burke's four "master" tropes, metaphor, metonymy, synecdoche, and irony. Rather than see these devices, and tropes in general, as simply stylistic markers, I argue for a more dynamic, process-oriented view of Burke's scheme. Composing, then, like reading, is a dialectical phenomenon. Discourse "moves," "turns," as it is produced by a writer or re-produced by a reader, and Burke's four master tropes map this movement of meaning throughout the composing process--from invention and the discovery of purpose and audience, to revision, during which writers "turn" back and forth between various rhetorical constraints.

Devoting a chapter to tropes in general and one to each of the master tropes, I develop a theoretical and historical context for reinterpreting tropes as conceptual acts, manifested through language, with significant inventive potential. Moreover, I apply my reinterpretation of these patterns to a poem by Wallace Stevens in order to show how the master tropes can function as the means for students to discover something to say about what they read and to expand and revise their discoveries into purposes for potential audiences. In this manner I try to show the dialectical interplay between invention, arrangement, and style and the organic, rather than mechanistic, nature of composing.

**THE DEVELOPMENT OF WRITING IN KINDERGARTEN:  
SPEAKING AND WRITING RELATIONSHIPS**

Order No. DA8417264

BLAZER, BONITA, Ph.D. *University of Pennsylvania*, 1984. 358pp.  
Supervisor: Dr. Bambi Schieffelin

The purpose of this study was to describe and analyze the development of writing in a kindergarten classroom, and the social contexts within which beginning writing occurs. An observational study was conducted in a kindergarten classroom, over a one year period, where children were given daily opportunities to participate in spontaneous writing activities. The focus of this study was on the relationships between speaking and writing within beginning writing processes.

Ethnographic techniques of data collection were used to document what children say about writing (i.e., child interviews), what children say while they write (i.e., observation and audio-recordings of the talk that accompanies writing) and what children write (i.e., a collection of the products with oral language annotations). Children's print products were individually analyzed through a developmental speaking-writing perspective, and then studied longitudinally for the evolution of writing behaviors.

The findings of this study were threefold. First, data collected through child interviews became evidence for the different amounts and kinds of knowledge about writing that five year olds bring to the kindergarten classroom. This variation in initial knowledge across children did not seem to be related to age or sex differences; rather it appeared to be related to differences in cognitive and linguistic development, as well as to the differences in home and school background experiences. Second, data collected through participant-observation documented a supportive and interactive relationship between speaking and writing during beginning writing experiences: children's "talk" seemed to organize beginning writing activities into a predictable shape (i.e., a process-structure format). Developmental changes in the writing process were accompanied by qualitative and quantitative changes in the oral language that accompanied joint writing activities. And third, the product collection served to document the systematic and orderly development of performance skills in writing during the kindergarten year.

The conclusions of this study support viewing beginning writing growth as a developmental and orderly process of acquiring knowledge and performance skills in writing. Such a process is characterized by an interaction and integration within and between social and symbolic systems, and is facilitated by the child's intra and interpersonal oral language competencies.

**SIX AUTHORS IN SEARCH OF AN AUDIENCE: DIALOGUE  
JOURNAL WRITING OF SECOND GRADERS**

Order No. DA8417260

BRAIG, DEBORAH E., Ph.D. *University of Pennsylvania*, 1984. 201pp.  
Supervisor: Dr. Bambi Schieffelin

This study examined the audience awareness characteristics in the dialogue journal writing of children ages, six, seven, and eight.

A total of seventeen children and one teacher/researcher participated in this ethnographic study over a period of nine months. The data were collected during the usual language arts sessions in an elementary school. What the children wrote in their journals, what they said about the writing process in taped interviews, and the researcher field notes constituted the data base.

The findings of the research suggested: (1) Young writers demonstrated in their dialogue journal writing that they considered the needs of their intended audience on communicative, affective, and reflective levels in both spontaneous and solicited contexts. (2) The young children's 'talk about writing' in interviews supported the fact that they intended to meet the needs of their audience on different levels. (3) Dialogue journals played a facilitating role in the development of the children's written language competence.

The dialogue journal was selected for this research as a specific context for exploring the concept of audience awareness in writing. Within this journal context the young writers demonstrated the ability to respond in diverse ways to a known audience over time. Their 'talk about writing' supplied support for the fact that the children intended to meet the needs of their audience. The dialogue journal format seemed to facilitate the children's writing development and their ability to talk about writing with respect to audience. Journals provided topic choice and feedback, major characteristics of oral language, which encouraged and supported the children's diverse uses of written language. In the process of attending to their audience the young writers learned the personal functions that writing could serve for them. Six authors had searched for and had found an audience in the written exchanges of dialogue journals.

**LEVELS OF ENGAGEMENT, RHETORICAL CHOICES, AND  
PATTERNS OF DIFFERENTIATION IN THE WRITING OF  
FOUR ELEVENTH GRADERS**

Order No. DA8410976

BUTLER, MAUREEN, Ed.D. *Rutgers University The State U. of New  
Jersey (New Brunswick)*, 1983. 337pp. Chairperson: David Carr

The purpose of this study was to examine the relationship among levels of engagement, rhetorical choices, and patterns of differentiation in representative school-assigned writing of two average and two advanced eleventh graders.

The writers provided explanations of how they took up assigned writing tasks and reasons for choices they made in their writing. Two category systems were developed to classify students' responses. The first was derived from the descriptions of Britton et al. (1975) for level of engagement--impelled, involved, and perfunctory writing. The second category system was derived from discourse theory--audience-based, writer-based, subject-based, and a rhetorical reasoning. Each writer's repertoire was also categorized for dominant sense of audience and for dominant language function.

The most important finding of this study was the relationship between patterns of engagement and differentiation in student writing. For all the subjects, perfunctory writing was informative and directed to the teacher as examiner. The involved writing of each student, however, revealed different patterns of differentiation. The most differentiated writer addressed unknown audiences in most functions and had a high level of involvement. Transitional writers addressed unknown audiences only in certain functions and had a moderate level of engagement. The transactional writer addressed only the teacher as examiner, and was unable to take up tasks in functions other than the informative, and was perfunctory in response

to most school-assigned tasks. A second finding of this study concerns the reasons which students give for choices in their writing. Most of their choices were rhetorical; that is, they were concerned with the audience, writer, or subject rather than with rules for writing.

This study developed a method for examining the way school writers engage in assigned writing tasks. The results of classifying the students' responses and the relationship between engagement and patterns of differentiation in their writing confirms what Britton et al. (1975) suggested about the importance of the writer's engagement in school-assigned tasks. The degree of engagement parallels the degree to which the tasks themselves evoke differentiated functions and audiences.

#### RELATIONSHIPS BETWEEN TWO DISTINCT PERSONALITY TYPES AND THEIR COMPOSING PROCESSES

Order No. DA8414485

CARPENTER, CAROL, Ed.D. *Wayne State University*, 1984. 326pp.  
Adviser: Dr. Samuel Stone

The purpose of this descriptive study was to draw profiles of the composing processes used by two distinct personality types--intuitive-perceptive (NP) and sensing-judging (SJ)--in order to build theory about how writers go about writing.

The research focused on three groups of writers at a major urban university: a developmental freshman composition section, a regular freshman composition section, and a professional group of faculty and graduate students. All three groups produced one-hour, in-class writing samples; answered a questionnaire about the prewriting, writing, and rewriting processes they used to produce the writing sample; and responded to the *Myers-Briggs Type Indicator (MBTI)*, a self-report instrument based on Jungian personality types. Of the 45 writers tested, 33 were the NP or SJ personality types needed for this study.

This research study examined relationships among three major variables: the writer, the composing process, and the end product. The statistical procedures used to analyze the data included factor analysis, Chi-Square, Analysis of Variance, and content analyses.

Findings in this study indicated that NPs and SJs used distinct composing processes. NPs used an exploratory process that propelled them forward and helped them discover and reshape ideas as they wrote. NPs also relied on the cognitive strategies of asking questions, contrasting, and clarifying. They preferred writing in the reflexive mode. In contrast, SJs used a more structured, planned process that helped them think through their ideas and stick to their main idea. SJs relied on the cognitive strategies of noting change, laying out a time sequence, and paying attention to physical context. They preferred writing in the extensive mode.

The composing processes of both NPs and SJs indicated that composing appears to be a cyclical process, with prewriting, writing, and rewriting cycles intersecting at various points throughout the process.

#### CONCEPTIONS AND PRACTICES OF WRITING AMONG SIX TO TEN YEAR OLD CHILDREN: FICTION, NON-FICTION, AND INNER SPEECH

Order No. DA8418852

DREXLER, NANCY GADZUK, Ed.D. *University of Massachusetts*, 1984.  
148pp. Director: Professor Judith W. Gourley

This dissertation presents the results of a study conducted with twelve young writers through interviews and writing sessions in which informants were specifically asked to compose aloud. The study was designed to explore (1) patterns and developmental trends appearing in the composing process (2) informants' conceptions and practices in writing fiction and non-fiction, and (3) evidence of verbal planning and/or inner speech during the writing process.

Two interviews, focusing on conceptions of writing, and two composing aloud sessions, one each for fiction and non-fiction, were conducted with each informant. Findings are presented both topically to show overall patterns and trends, and through individual writing profiles to demonstrate the variations which occurred in the control and facility of fiction and non-fiction.

Informants believed they decided what to write during the actual writing process. Their practices bore out this belief. Size of referent unit (work/line/sentence/chapter) increased with age. Reliance on concrete, visible cues for writing decreased with age. For all informants, development of a title indicated that both a major theme and genre have been determined.

Informants showed a strong preference for writing fiction over non-fiction, although many of them felt non-fiction was easier to write. The preference for fiction involved the opportunity to invent; in non-fiction, informants felt there was no sense of discovery or creativity. In composing aloud, most informants (seven years and older) used verbal planning more extensively in writing fiction than non-fiction. Younger informants did not use verbal planning in composing aloud.

Informants showed variations in control and facility over the writing process between the two writing sessions. It is suggested that one of the variables contributing to these variations is whether the writer is writing fiction or non-fiction.

#### WRITING FOR AN AUDIENCE: HOW WRITERS AT THREE AGE LEVELS DEMONSTRATE AN AWARENESS OF THE AUDIENCE AND RESPOND TO TWO CONTRASTING AUDIENCES

Order No. DA8418284

FONTAINE, SHERYL I., Ph.D. *University of California, San Diego*, 1984.  
222pp. Chairperson: Professor Charles R. Cooper

This study explores how individuals use audience awareness in their writing and whether older writers use it differently from younger writers. Twelve writers, four at ages nine, thirteen, and in first-year college, wrote about two different memorable places, one in a letter to a good friend, the other in a letter to a great aunt from France whom they had never met. While responding to these tasks, writers produced thinking-aloud writing protocols. At the end of each writing session, the letter and taped writing protocol became the basis for a stimulated recall discussion. When both tasks were completed, writers were interviewed about their awareness of the audiences of their letters.

Analyses of these data indicate that writers at all three ages were aware that the two contrasting audiences influenced the letters differently. Older writers demonstrated their awareness throughout the writing process and afterwards during stimulated recall and interview sessions. By contrast, while they composed, nine-year olds were preoccupied with the mechanics and content of the letters, thinking little about the audience. They were aware of audience only after composing, creating retrospective descriptions of their audiences and hypothetical explanations for this composing decisions. The analyses also indicate that older writers adapted their writing processes to the two audiences by spending more time analyzing the audience, setting goals, and reviewing written text when writing for the unfamiliar "great aunt" than when writing for the familiar "good friend." When writing to their "good friend" writers spent time resolving the conflict between their awareness of the "good friend" and of the investigator. The audiences also influenced the appropriately informal or formal voices used in the letters and the discourse type writers chose. This influence was less apparent in the nine-year-old's letters.

Implications were drawn for literature and psychology about who writers write for, a fictional or real audience, and how audience awareness changes with the writer's age. Suggestions are made for teachers to better inform students of the effect of the audience and for researchers to continue studying the impact of audience on writing.

**A STUDY OF METAPHOR IN THE WRITING OF NINE AND THIRTEEN-YEAR-OLDS, COLLEGE FRESHMEN, AND GRADUATE STUDENTS IN THE HUMANITIES AND IN THE SCIENCES**

Order No. DA8418285

FOX, RONDA, PH.D. *University of California, San Diego*, 1984. 232pp.  
Chair: Professor Charles Cooper

It was the intent of this study to merge the substantive concerns of literary research with the pedagogic concerns of non-literary research in metaphor production. In uniting these two approaches, the study examines the content and cognitive processing of metaphors produced in essays by nine and thirteen-year-olds, college freshmen, and graduate students in the Humanities and in the Sciences; all 120 subjects wrote for an hour on the question, "What is 'success'?" Specifically, the study attempts to answer the following questions: (1) Do the occurrence of metaphors and the particular source domains of a writer's metaphors reflect a pattern which can be correlated to such variables as (a) age? (b) gender? and (c) academic discipline?, and (2) Is the ratio of two-domain processed to one-domain processed metaphors affected by such variables as the writer's (a) age? (b) gender? and (c) academic discipline?

The central findings indicate first that at least some nine-year-olds are capable of the formal operational thinking required to metaphorize. Metaphor production and processing increased with the subjects' age, so that the total developmental data indicate a correlation between metaphor production/processing and age, but not between metaphor production/processing and gender.

Similarly, data from the graduate students indicate a correlation between metaphor production/processing and academic training. Graduates in the Humanities produced metaphors that reflect subjective concerns. In contrast, graduates in the Sciences produced metaphors that reflect objective concerns. This discipline-specific orientation in production is paralleled in the processing of self-generated metaphors. Additionally, unlike the younger samples, the graduate student samples reveal a correlation between metaphor production/processing and gender: females, particularly in the Sciences confirmed as metaphorically processed more metaphors than did males.

It is hoped this study reveals more to cognitive scientists about how individuals develop and refine their processing of disparate domains, and uncovers for composition theorists and educators how writers might be taught to identify and thus manipulate the metaphors they use.

**DESCRIBING REVISION: HOW SELECTED NINTH AND TWELFTH GRADE STUDENTS REVISE NARRATIVE ESSAYS**

Order No. DA8412988

HAMER, JUDITH ANN THOMPSON, PH.D. *Columbia University*, 1984.  
312pp.

This dissertation examines the revising processes of six ninth-grade students and six twelfth-grade students in a suburban school system. Students wrote and revised two essays, a simple narrative and an eyewitness account, both adaptations of assignments developed by James Moffett. They wrote three versions of each essay, spending each session writing a draft, reading it aloud into a tape recorder, and discussing the written and taped versions. To determine the effect the revisions had on the quality of the text, the researcher used a taxonomy developed by Faigley and Witte to code changes in each draft. In addition three trained readers rated the first and third drafts of each essay holistically.

This procedure revealed three kinds of revising behaviors. Global revisers changed multiple aspects of their essays--their focus, personae, or organization--to reflect a growing understanding of their topic. Focused revisers, a more disparate group, changed specific areas or aspects of their essays--introductions and conclusions, the stated theme, a character's speech. These changes did not always improve an essay's quality; in some cases the third draft was rated lower than the first draft. Incidental revisers made cosmetic changes in their essays--spelling, sentence structure, wording--without changing its meaning or quality. A student could be a global reviser for one essay and a focused reviser for another; usually incidental revisers used the same strategy for both essays.

In this study many students used writing and revising only to record already established ideas. The more competent writers/revisers also used revising to discover new ideas, as most professional writers do. The study also found that the least effective revisers seemed to limit their narratives by imposing external constraints on them, and that most students, although aware of an audience, did not know how to anticipate audience needs. It suggests that teachers focus some of their composition instruction on the revising process and that researchers investigate revision over longer periods of time and explore the connections between revision in writing and revision in speech.

**TEXT AND CONTEXT: A STUDY OF BUSINESS WRITING STRATEGIES**

Order No. DA8415335

HAMON, KEITH WAYNE, D.A. *University of Miami*, 1984. 202pp.  
Supervisor: Professor Ronald B. Newman

The study involves a questionnaire gathered from 234 employees of three south Florida business and industrial organizations. The questionnaire solicited demographic data on the respondents and tested the respondents' use and value of eighteen writing strategies recommended by recent business writing textbooks. The study has three major findings: (1) The respondents are a varied group, who write often and write within varied and shifting contexts of readers, subjects, texts, and purposes. (2) In general, the respondents use the writing strategies to the degree that they value them. (3) In general, the respondents do not agree with recent business writing textbooks about the relative value of the various writing strategies.

**THE IMPACT OF DISCOURSE MODE, SYNTACTIC COMPLEXITY, AND STORY GRAMMAR ON THE WRITING OF SIXTH GRADERS**

Order No. DA8407839

HIGGS, ROSALEE ORMA, Ed.D. *West Virginia University*, 1983. 112pp.

The major purpose of this study was to examine the written expository and narrative responses of sixth grade students by their syntactic complexity and knowledge of story grammar. The sample consisted of 48 sixth grade students. High and low subgroups were established by means of language sub-scores from the Comprehensive Test of Basic Skills.

A complete story and a story setting selected from a basal text were the stimulus materials. The complete story was analyzed for its syntactic complexity (mean words per sentence, mean T-units per sentence, mean words per T-unit, mean clauses per T-unit, mean words per clause) and story structure (setting, beginning, reaction, attempt, outcome, ending). For the written expository responses, the complete story was read to the students and afterwards they retold the story in writing. The story setting (which included the protagonist, locale, and time) was read to the students before the written narrative responses were solicited, and using this setting, subjects wrote stories. All written responses were analyzed for the syntactic complexity and elements of story grammar. A t-test with repeated measures and significance at  $p < 0.05$  level was used to determine any significant difference between the variables.

A significant difference was found between the expository and narrative written responses as measured by clauses per T-unit. No significant differences were found between the written expository and narrative responses of high achievers as measured by the measures of syntactic complexity. A significant difference was found between the written narrative responses of high and low achievers as measured by words per sentence. Significant differences were found between the expository and narrative responses as measured by knowledge of story grammar. No significant differences were found between the narrative written responses of high and low achievers as measured by knowledge of story grammar.

It was concluded that the expository mode elicited more complex syntax than the narrative mode as measured by clauses per T-unit. Also, students were more able to use their knowledge of the elements of story grammar in their expository responses than in their narrative responses.

### IMAGERY: ITS RELATIONSHIP TO CHILDREN'S WRITTEN COMPOSITION

Order No. DA8416413

HUGGINS, NAUCY LANE, Ed.D. *University of Virginia*, 1983. 110pp.

The purpose of this study is to determine if: (a) manipulation and rotation of an object in a graphic design will enhance the quality of children's writing and drawing; (b) more story elements will be portrayed in pictures representing the manipulative experiences; (c) in the absence of manipulative experiences, drawing prior to story writing will enhance writing quality; and (d) an increase in independent and subordinate clause length will reflect the writer's maturity.

The subjects included in the study were 72 elementary school children, 38 boys and 34 girls, in grades two, three, and four. From each of the three grade levels 24 children were selected.

Four instructional conditions (A, B, C, D) were created to test the assertions. In Condition A, subjects drew pictures first and then wrote stories, whereas in Condition B, subjects wrote their stories first and then drew pictures. In Condition C, subjects were given manipulative experiences with an object, followed by drawing and then writing. In Condition D which was construed as a control, children listened to music, then wrote stories and drew pictures.

The results were consistent with the predictions of the study with one exception. This finding contrary to prediction showed that in the absence of manipulative experiences, children who wrote first rather than drew first had better quality stories.

Engaging children in activities involving manipulation and rotation techniques prior to writing aids in topic generation and in the total writing task. Instruction can then move toward the structured aspects of writing after this meaningful kind of tacit set is achieved.

### CONTEXTUAL FACTORS AND CHILDREN'S WRITING

Order No. DA8421120

HUOSON, SALLY ANN, Ed.D. *University of Georgia*, 1984. 289pp.  
Director: Roy C. O'Donnell

Four phases of an inverted pyramid design were used in this study to describe children's insights into contextual factors surrounding their written products, including ownership, setting, audience, purpose, genre, and degree of involvement. An initial questionnaire administered to 1394 children in grades 1-5 provided baseline data. Group interviews with children involved in a wide range of writing led to the selection of 20 subjects, two boys and two girls at each grade, who were extensive self-sponsored writers.

These children and their parents and teachers collected the children's writing from both home and school for three months. Writing included any product resulting from the child's putting a writing instrument to paper or other writing surface. In individual interviews every three weeks, children labeled recent products for each contextual factor. This phase resulted in a classification of categories of contextual factors derived from the children's language and through constant comparison techniques.

A final phase focused on the products and categories generated by 10 of these children selected as the most extensive writers, one boy and one girl at each grade. A data-based management system was used to record and retrieve products by various combination of contextual factors. Ownership and setting categories were combined to describe six "writing situations", within which audiences, purposes, genres, and degrees of involvement were examined.

Conclusions of the study were: (1) children's perceptions of contextual factors provide insights unavailable from observations or product analysis; (2) children engage in self-sponsored writing which shifts from home to school to both settings during elementary school; (3) contextual factors of assigned writing vary little across grades; (4) audiences, purposes and genres for self-sponsored writing expand with age; (5) variations occur by sex within contextual factors with girls doing more self-sponsored writing; (6) children's idiosyncrasies affect writing interests; and (7) children view self-sponsored writing as more involving than assigned or invited writing.

Implications for teaching and further research as well as a theory of contextual factors operative for young and mature writers are proposed.

### THE EDITING PROCESS IN WRITING: A PERFORMANCE STUDY OF EXPERTS AND NOVICES

Order No. DA8411616

HULL, GLYNDA ANN, Ph.D. *University of Pittsburgh*, 1983. 226pp.

Most research conducted on error in written composition falls into two categories: counts of the kinds of errors students make at various grade levels, and determinations of possible sources of error in students' writing. The present study departs from previous research by shifting attention from error-making to error-correcting, and from *ex post facto* analyses of texts to performance studies of writers as they edit. Its purpose, then, was to investigate how writers find and correct errors in written texts.

Two groups of college writers (novice and expert editors) corrected and commented upon the errors in two tasks (a self-written essay and three essays written by others), under two conditions (no feedback and feedback on location of error). Two kinds of analyses were conducted: a quantitative analysis of the changes subjects made on paper, and a qualitative analysis of the oral comments they made during the tasks.

The quantitative analyses showed that, while experts almost always corrected more errors than novices, the two groups performed similarly on the self-written essays, where neither corrected many errors at all. Both groups performed better on the standard essays and better with feedback. These findings apply, in the main, to each of three operationally-defined error categories (consulting, intuiting, and comprehending), as well as to the sum of these categories. The qualitative analyses provided evidence that the three error categories do require different detection/correction strategies, and that experts' rule systems differ from novices'. They also shed light on how feedback on error location increases error correction rates and how the sub-processes of error correction operate.

The data suggest, for future research, that textual analysis alone is an insufficient and sometimes inaccurate measure of editing competence, and that both self-written and standard essays are necessary test instruments for the study of editing. Although traditional error categories have a very limited utility for investigations of error correction, operationally-defined categories show more promise. And, while feedback on locus can greatly facilitate writers' correction rates, there appears to be a developmental progression for editing skills.

### NAMING ONESELF WRITER: THREE WRITING LIVES

Order No. DA8418091

LAMAR, HELEN JANE, Ed.D. *The University of North Dakota*, 1984. 113pp. Adviser: Professor Ruth Gallant

The purpose of this study was to investigate writers' perceptions of how they came to name themselves as writer. While many researchers have investigated the act of writing, little has been done to discover what the adult writer perceives to have been experientially important as a child and adult in the process of becoming and naming one's self writer. This study focused on the experiences writers perceived to be important in the act of naming.

Literary and psychological concepts of the writer throughout history were examined and the philosophical views of Merleau-Ponty and Walker Percy that specifically pertain to naming and being-in-the-world were presented. Writers' perspectives on being practitioners of writing were also summarized in the review of literature.

Three writers for whom writing is a central part of their lives were interviewed for a period of six to eight hours using several questions developed by the researcher that related to the five research questions of this study: (1) How does a writer name himself or herself as writer? (2) When does a writer name himself or herself as writer? (3) Does naming self as writer affect how one views the world in relation to self and what one perceives? (4) What experiences does the writer see as important in his or her development in the naming process? (5) Do writers identify stages of development in naming themselves as writer?

The study indicated that the three writers could and did identify times from childhood to adulthood when they named themselves writer. There seemed to be three stages or levels in naming: an early intuitive knowledge that one is a writer, actual involvement in writing,

and commitment to writing as career. A difference was also noted between the poet and prose writers when genre was discussed. The poet related many instances from childhood and adulthood that described the effect and power of language for him. The prose writers related more instances of scenes, relationships, or development of stories and fantasies as children than did the poet and expressed more of an interest in creating worlds as adult writers.

## WRITTEN COMMUNICATION TASKS AND COMPETENCIES IN INSURANCE: A GROUNDED THEORY ANALYSIS

Order No. DA8415474

LARIVIERE, ELIZABETH ANN, PH.D. *Arizona State University*, 1984.  
124pp.

Unfortunately, limited research has been conducted in the area of written business communications in the insurance field.

Thus, the objective of this study was: To generate theories, grounded in data, about the types of written communication tasks and competencies insurance marketing representatives perceived to be important in their function as marketing representatives.

The grounded theory research method was used to meet this objective because the researcher was interested in discovering or generating theory from empirical data rather than verifying or confirming a preexisting theory or set of hypotheses.

Insurance marketing representatives, employed in the Phoenix vicinity, were interviewed utilizing the unstructured interview technique.

Three theories were developed in this study: *Theory Related to Written Communication Tasks*. Writing tasks performed by marketing representatives include formal and informal forms specific to internal and external communication, which may or may not be mutually exclusive. *Theory Related to Written Communication Competencies*. Written communication competencies applicable to marketing representatives include higher-level thinking abilities that go beyond the basic English writing skills. *Theory Related to Education*. Education that instills an understanding and appreciation of written communication tasks and competencies and allows for the application of written communication tasks and competencies improves the effectiveness of written business communications.

By reviewing grounded theories which attempt to identify written communication tasks and competencies and how they relate to insurance marketing representatives, curriculum planners could determine the pertinence of existing programs and future programs as to the purpose, scope, and objectives of these programs.

Curriculum planners and educators may use the theories developed in this study for a data base helpful for creating relevant learning activities for prospective insurance representatives.

Curriculum planners and educators may use the hypotheses developed in this study for learning objectives.

## A HISTORY OF THE COMPOSING PROCESS

Order No. DA8418240

LARSEN, ELIZABETH KOEHLER, PH.D. *The University of Wisconsin - Milwaukee*, 1983. 360pp. Supervisor: Professor Susan Miller

This dissertation provides a historical account of the composing process and gives evidence that we are in error when we validate one single composing process. All people do not compose similarly. Rather, writers' own accounts about how they compose indicate they have used a variety of processes. These processes have changed over time and depend on the writing technology of the period.

In the ancient world, people followed a two-stage process that was particularly useful when the act of writing with the physical materials available was difficult. They used a highly-patterned, discretely sequential system. For centuries, to compose meant to select information from an elaborate memory hoard and to fit that material into set forms.

During the middle ages, writers continued to compose by first mentally planning a discourse and then writing because the goal of composing was preservation, but also because writing still was laborious work. The advent of printing with moveable type early in the English renaissance hastened the spread of writing and eventually changed composing. By the seventeenth century, writers composed to record individual observations and experiences and they described new composing processes.

In the nineteenth and twentieth centuries, literacy increased and the physical materials of composing became more efficient and more readily available. Thus, by the mid-twentieth century, writers were encouraged to write recursively--that is, to think out or discover ideas on paper--while composing.

This history of the composing process implies that there are many possible composing processes and that each process has distinct advantages in some composing situations and for some writers. The recursive process and extensive revision do not suit all writers and all work. The history also implies that future technology will make us aware of other, alternate processes, and it further suggests that there may be better theoretical formulations for how people compose than those currently provided by models based either on cognitive functions or on discourse aims.

## THE ROLE OF INTEREST IN STUDENTS' WRITING FLUENCY AND THE QUALITY OF THE PRODUCT

Order No. DA8420423

LEWIS, DOROTHY PLOETNER, PH.D. *University of Louisville*, 1984.  
442pp.

This study examined the role that interest plays in writing. The investigation had a twofold approach: a questionnaire administered to a representative group of twelfth grade students in the Jefferson County (Kentucky) Public Schools and case studies of the writing interests of eleven fluent twelfth grade students from the Clarksville (Indiana) High School.

The questionnaire used for the quantitative facet of the study consisted of seven sections, each dealing with one aspect of writing interest, such as subject, form, or voice. Sections were comprised of five items which students numbered in rank order to indicate preferences. Responses were separated into boy/girl and fluent/nonfluent classifications and tabulated to obtain total responses which were then submitted to chi-square test of independence. Boy/girl and fluent/nonfluent responses were submitted to a z test to determine if there were discernible differences.

The qualitative aspect of the study took the form of case studies comprised of background information gleaned from permanent records, parental information, and teacher recollection. Additionally, taped interviews recorded the subjects' comments in free response interviews, structured to correlate with and expand the findings of the questionnaire. Following several preliminary questions regarding writing they had done while in high school, students were presented with more or less the same choices given on the questionnaire. The interviewed students, however, were encouraged to talk as freely as possible about the alternatives.

Finally, findings from each section of the questionnaire, along with comments made by both fluent and nonfluent students, were compared with responses to corresponding questions in the interview. These comparisons revealed information that raised significant questions about traditional practices in language arts classrooms; it also both supported and contradicted current composition theory.

## THE FUNCTION AND DEVELOPMENT OF A HIGH SCHOOL EDITING GROUP

Order No. DA8421132

LINER, HAROLD THOMAS, JR., Ed.D. *University of Georgia*, 1984. 203pp.  
Director: Dan Kirby

This study was a qualitative assessment of one peer editing group selected for observation from the Communications Major Area of the Governor's Honors Program, North Component. The purpose of the study was to describe the function and development of the group and to determine its effect on the writing of its members. Subjects were six gifted and talented high school students, five girls and one boy, 16 and 17 years old. The editing group met in five weekly sessions to read, discuss, and revise members' papers for publication as part of the writing experiences of the Communications class.

Data was gathered from participant observation, transcriptions of tape recorded sessions, background documents, student writing journals, published writings. From analyses of group interactions, categories of statements revealed members spent their time in the group of eight kinds of talk: (1) structuring talk, (2) joking, (3) pre-reading explanations, (4) post-reading explanations, (5) experiential talk, (6) general expressive editing, (7) focused expressive editing, and (8) technical editing. Responses to writings read aloud in the group indicated six categories: (1) questions, (2) praise, (3) criticism, (4) suggestions, (5) expanding on the subject, and (6) other responses. As the group developed, experiential talk was more frequent. Technical editing increased slightly, then declined. Praise increased and became more specific. Joking increased. Criticism began proportionately small and disappeared by the last session. Members read aloud more writing from session to session. Episodes of talk demonstrated a broadening of the group's perspective from the stance of the writer to include the stances of writer, experience, and audience. Audience awareness increased. The group developed through three stages: (1) initiation stage, (2) working stage, and (3) celebrating stage.

Analysis of group members' writings revealed an increase in self-revelation, an increase in writings about immediate and shared experiences, and an increase in writings read in-process. Discovery seemed to play an important role in their writing. Each member of the group demonstrated a repertoire of individual writing processes.

## EFFECT OF COGNITIVE STYLE ON THE SUCCESS OF TWO TEXTBOOK NOTETAKING TECHNIQUES

Order No. DA8421349

LIPSKY, SALLY ANN, Ph.D. *University of Pittsburgh*, 1984. 186pp.

The purpose of this study was to assess the effect of undergraduate students' cognitive learning style on the success of two textbook notetaking techniques, outlining and mapping, as determined by performance on a comprehension test and thoroughness of student notetaking. The sample consisted of 38 students from two suburban campuses of a community college in Western Pennsylvania. All students were enrolled in one of four College Reading and Study Skills classes.

The study was designed so that students met with the researcher for three 50-minute instructional sessions and were given two homework assignments. During session one, a textbook reading and study procedure was taught and practiced which incorporated a notetaking technique of either mapping or outlining. Students were given a 1,550-word passage to read and take notes on as a homework assignment. During session two, two days later, students discussed the homework assignment and were given another assignment similar to the first. During session three, one week later, students reviewed their notes from assignment two and took a 20-point comprehension quiz. The Myers-Briggs Type Indicator and Group Embedded Figures Test assessed cognitive style.

The results indicated that the cognitive styles of Sensing, Intuition, Thinking, and Feeling, as determined by the Myers-Briggs Type Indicator, had no significant effect on students' success at mapping or outlining. Unfortunately, the small number of intuitive students limited statistical procedures and subsequent interpretations of findings. However, students classified as Field-Independent performed better at outlining tasks, as determined by performance on a comprehension test.

In conclusion, cognitive style, as assessed by the Myers-Briggs Type Indicator, appears to have little effect on the success of students' textbook notetaking. However, there is evidence that field-independence/dependence does affect the success of textbook notetaking.

## FIVE WRITERS' PERCEPTIONS: AN ETHNOGRAPHIC STUDY OF COMPOSING PROCESSES AND WRITING FUNCTIONS

Order No. DA8420686

MOXLEY, JOSEPH MICHAEL, Ph.D. *State University of New York at Buffalo*, 1984. 212pp.

I performed this hypotheses generating research to discover the way in which one experienced and four inexperienced college writers perceive their composing processes and the functions of writing in academic settings. I expected this research to be of interest to researchers and writing instructors interested in the composing process, student motivation, writing functions, rhetorical theory and functional linguistics.

Ethnographic methods were employed to gather and interpret the perceptions of the informants. The following categories of information of one inexperienced college writer were identified, thereby producing a reference model which was utilized to examine the similarities and dissimilarities among the other four students' perspectives: "The Relationship Among Contextual Factors, Composing Strategies, and Motivation"; "Developmental Perceptions and General Composing Strategies"; "External Versus Internal Control: Factors Which Influence Composing Strategies"; "Stages, Value, Role, and Kind of Audience Awareness."

I discovered the writing functions and corresponding functional attributes by examining the way in which the writers' implied structural and thematic discourse elements, composing strategies, and variables influencing their composing processes related to their expressed social and personal norms, values and expectations.

Analyzing students' perceptions revealed extensive similarities, along with a few dissimilarities--especially between the one experienced and the four inexperienced writers--regarding writing development and the various contextual and personal variables which influence composing strategies, motivation, and writing quality. In addition, a total number of fifteen functions and corresponding attributes were revealed.

A review of rhetorical theory, provided to interpret the above results, failed to be a satisfactory source for accounting and further explicating the found perceptions. Thus, the insights of professional writers, developmental theorists, literary critics, linguists, and composition researchers were considered. I found many similarities among the above scholars' perceptions and the student writers.

Subsequently, I integrated the information provided by the above review and the research results by viewing language from a sociocultural, personal and mixed context. I then formulated a composing model which clarified the interaction among the found functions, contextual variables, motivational factors, developmental assumptions, composing strategies and writing quality.

## THE RELATIONSHIP BETWEEN PROBLEM-FINDING AND ORIGINALITY, CRAFTSMANSHIP, AND AESTHETIC VALUE OF THE WRITTEN PRODUCT IN TWO GROUPS OF STUDENT WRITERS

Order No. DA8411817

MOORE, MICHAEL TIMOTHY, Ed.D. *University of Pittsburgh*, 1983. 92pp.

The study was conducted to determine whether there is a relationship between problem-finding and the assessed originality of the written product, and to determine whether problem-finding behavior is observable in student writers. This relationship was examined at two stages: the problem-formulation and problem-solution stages.

Two groups of middle school writers participated in the study. One group of high creative students was chosen based on their responses to *Group Inventory for Finding Interests-I* and teacher and administrator recommendations. A low creative group was identified through the same measures. Students were paired from each group based on IQ, grade and sex. Students, singly, came into a room with two tables; one table had fifteen readily identified objects and the other table was empty. Students were instructed to arrange any or all the objects on the empty table and to then create a piece of writing pleasing to themselves.

The variables measuring problem-finding behavior were objects touched, uniqueness of objects chosen, objects manipulated, prewriting time, total time, changes in object reality, changes in object perspective and fluency. Products were evaluated holistically by two groups of judges on originality, craftsmanship and aesthetic value.

Results indicate a relationship between problem-finding and the originality of the product. The creative group scores were higher, though not always significantly, than the non-creative group scores in a direction one would predict based on correlative research done with artists. The way a student approaches a writing problem greatly affects the originality of the product.

## A PROFILE OF THE WRITTEN VOCABULARY OF THE ADULT BASIC WRITER

Order No. DA8415011

PAYNE, EMILY MILLER, Ed.D. *New Mexico State University*, 1984. 128pp.

Many young adults entering colleges and junior colleges for the first time exhibit writing skills deficiencies that are serious enough for junior colleges and senior colleges to require them to enroll in remedial writing classes. The sample studied in this dissertation included Austin Community College students who participated in New Students' Orientation programs during 1981 and 1982. The study was based on data collected on three-hundred-word English placement essays, which were evaluated by a panel of expert readers; they then were analyzed for this research. This study addressed the problem of isolating and profiling the features of the Basic Writers' word choices and determining which features occasioned the highest instance of vocabulary error or deficiency.

This researcher examined errors and deficiencies in nouns, verbs, pronouns, adjectives, and adverbs. The researcher's hypotheses were that Basic Writers would use fewer nouns, verbs, adjectives, and adverbs than the Non-Basic Writers, but the Basics would use more personal pronouns than did the Non-Basic Writers. The qualitative portion of the study established five core categories based on vocabulary error or deficiency: Weak Word Choice, General Phrasing Problems, Trite and Informal Language, Incorrect Word Choice, and Pronoun Errors.

The quantitative portion of the study examined the differences in frequency of usage patterns within five major morpheme classes (nouns, verbs, adjectives, adverbs, and pronouns) in the writing samples of Basic and Non-Basic Writers. These frequency of usage patterns were compared for statistical significance using an analysis of variance. The researcher found significant differences in frequency of usage in three classes: pronouns, adverbs, and adjectives. This study found no significant differences in frequency of usage of nouns and verbs.

In general, Basic Writers over-use pronouns and under-use modifiers. They elect to write with vague, imprecise nouns and verbs chosen from a smaller pool of unique nouns and verbs than do Non-Basic writers. Basic Writers' vocabulary deficiencies manifest themselves in a variety of writing errors; therefore, it is difficult to determine precisely the extent to which these deficiencies affect the Basic Writers' essays. Notwithstanding, this study has determined that these vocabulary deficiencies do adversely affect the quality of the Basic Writers' written work.

#### A COMPARISON OF GIFTED STUDENTS' WRITTEN LANGUAGE WITH THE WRITTEN LANGUAGE OF AVERAGE STUDENTS

Order No. DA8408130

PENDARVIS, EDWINA DAWN, Ed.D. *University of Kentucky*, 1983. 96pp.  
Director: Dr. A. Edward Blackhurst

The purpose of this investigation was to determine whether the productive language of children with high verbal IQ scores is different in content, syntax, or function, from that of children with average IQ scores.

Subjects were 35 middle class, Caucasian, seventh grade students, 19 with high IQ scores and 16 with average scores. Data collection occurred in the subjects' schools; it included administration of a storywriting item from the Test of Written Language (TOWL) and obtaining IQ, age and socioeconomic information from students' cumulative record files.

Five hypotheses were stated prior to data collection. Positive differences were predicted between syntactic complexity and IQ; diversity of word choices and IQ; proportion of uncommon words and IQ; proportion of associative statements and IQ; and proportion of tentative statements and IQ. The first three hypotheses were tested using analysis of variance. Fisher's exact test was used to determine differences in proportion of associative statements. Insufficient frequency of tentative statements in the language sample prohibited testing the fifth hypothesis. A .05 level of significance was set for all statistical analyses.

Results of the analyses showed a significant difference in proportion of uncommon words used i.e. high IQ children used more uncommon words in their written compositions than did children with average IQ scores. No significant differences were found in syntactic complexity, diversity of word choice, or proportion of associative statements. However, limitations of instrumentation and design may have confounded differences on these variables.

#### WRITING AS AN ACT OF POWER: BASIC WRITING PEDAGOGY AS SOCIAL PRACTICE

Order No. DA8412075

PERDUE, VIRGINIA ANNE, D.A. *The University of Michigan*, 1984. 232pp.  
Co-Chairmen: Michael Clark, Jay L. Robinson

This dissertation is a critical inquiry into the ideological assumptions that inform familiar practices in basic writing pedagogy. Starting with the recent fascination among composition teachers with Thomas Kuhn's theory of paradigms, the first chapter describes the positivist dichotomy between writers and the world and how it restricts process-centered theory and product-oriented theory alike. The rest of the dissertation examines the limits imposed on the definitions of writing as both process and product, and offers an alternative critical pedagogy based on Paulo Freire's dialogical principles and complemented by Michel Foucault's social analysis of discourse.

Chapters Two and Three examine the product and process theories as representative textbooks apply them to basic writers. The product-oriented presentation of writing as a vocational survival skill encourages inexperienced writers to draw authority from personal experience, only to submit to readers' impartial, institutional authority. Process theory presents writing as a tool for personal and intellectual enhancement; yet it, too, ultimately advises student-writers to subordinate their creativity to formal requirements in order to ensure audience understanding. Because both theories locate the writer's authority in a subjective realm and the reader's authority in the "real" world of discursive regulations, both tacitly deflect students working to achieve social authority into sacrificing it.

Chapter Four presents Paulo Freire's pedagogy as a foundation for an alternative to the product and process theories. The interplay between discourse, consciousness, and reality at the heart of Freire's pedagogy is essential, but his abstract description does not account for U.S. social conditions and their effect on language practices. Ira Shor's adaptation for U.S. college students does explain social influences on student and teacher consciousness and classroom practices. But to understand how discourse operates in social relations, the chapter explains Michel Foucault's detailed outline of the social and institutional regulations which govern and are governed by discourse in Western culture.

#### FOURTH GRADERS' PERSONAL NARRATIVE WRITING: A STUDY OF PERCEPTIONS OF PERSONAL NARRATIVE DISCOURSE AND OF NARRATIVE COMPOSING DECISIONS AND STRATEGIES

Order No. DA8410584

POLLARD, RITA HELEN, Ph.D. *State University of New York at Buffalo*, 1984. 114pp.

This study was an investigation of what fourth graders understand about composing personal narrative discourse. It explored what the writers understood about structuring personal narrative texts and about evaluating a narrated experience for an audience of readers.

The method of constructing this understanding was multifaceted. Thirteen informants, seven girls and six boys, composed two personal narrative texts, the first in response to an assigned task, the second on a topic of the writers' own choosing. Each writer's questions and comments regarding the narrative tasks were tape recorded during the two composing sessions. These questions and comments were the bases for the researcher's non-directive questioning during subsequent interview sessions. Each of the thirteen informants was

interviewed three times to elicit talk about their structuring of their narrative texts. Additionally, each informant analyzed their own written narratives to identify the narrative features they described during the interviews. Finally, the informants were presented with modified versions of their own texts, versions that were either more or less evaluative in nature compared to their original texts. The fourth graders were then asked to discuss what differences, if any, the modifications made in their narratives. From their explanations grew categorization schemes describing the writers' understanding of narrative structure and of evaluation.

The results indicated that the fourth graders were able to articulate a narrative schema that closely paralleled descriptions of narrative discourse text linguists offer. They also expressed a preference for more highly evaluative ways of reporting events when presented with alternatives.

These results suggest that fourth graders have internalized a narrative schema that may influence the structure of their written productions. Writing instruction that focuses on explicitly teaching discourse structure, at least in the case of narrative discourse, then, would seem to be unnecessary. Rather, writing instruction could more usefully focus on helping writers negotiate decisions about the content and meaning of their texts.

WRITING AS A WAY OF KNOWING: EXPRESSIVE  
DISCOURSE AS A MEANS OF INQUIRY AND RESPONSE IN  
COLLEGE COMPOSITION Order No. DA8411373

REAVLEY, KATHARINE RONALD, Ph.D. *University of Louisville*, 1983. 223pp.

This study combines research in learning and cognitive theory with a re-examination of classical rhetoric to argue for the place of expressive discourse in the process of learning to write. Reacting to what Richard Young calls the "current-traditional paradigm" of teaching composition, a product-oriented philosophy and rule-governed methodology that still dominates the teaching of writing despite the emphasis on process in the last twenty years, it suggests, instead, shifting a teacher's attention to the most neglected part of the Aristotelian triad--the writer. Using expressive discourse, the writer becomes his or her own subject and audience. This new focus can become the basis for a teacher's intervention in the composing process in ways which can help students consciously control developing thought.

The dissertation reviews learning theory and cognitive psychology to establish the personal basis of cognitive structure and to argue for the self as the subject of all learning. Exploring the basis in the rhetorical tradition for seeing writing and reading as private means of inquiry and response, it argues for beginning with the self as the audience. It suggests a return to the philosophical spirit of Platonic and Aristotelian rhetoric, grounded in individual discovery of knowledge. It synthesizes these theories with empirical research into the composing process to show that writers must consciously examine their roles as shapers of meaning in order to use writing as a way of knowing. Using psycholinguistic reading theory, reader-response criticism, and modern composition theory, the dissertation provides a pedagogical model for teaching writing as epistemology rather than craft. It suggests, finally, that a return to the classical notion of facility with language, through the integration of reading and writing, should be the direction of a process-centered approach to composition.

COHERENCE IN STUDENT WRITING Order No. DA8421221  
ROBINSON, SUSAN F., Ed.D. *Harvard University*, 1984. 218pp.

The purpose of the present study is to investigate developmental and individual differences in the skill with which students are able to organize and integrate ideas in composition. Average and below average writers in 6th, 8th and 11th grades were presented matrices in which several characteristics of two related categories were compared in graphic format. The students were asked to express this information in writing. The students' success at this task was evaluated in terms of their ability to state the correct relationship of information, the level of integration expressed and the language structures used to articulate those relationships.

Differences in student performance on this task were examined in terms of developmental differences (age and skill). In addition, the potential sources of these differences were further investigated in several other experimental tasks. Variations of the matrix assignment were used to assess comprehension of the matrix, reading comprehension and linguistic comprehension.

Students also wrote essays which were assessed for overall quality, and this measure was correlated with their performance on the matrix task. In addition, the quality of the connections made between sentences within the essay was also analyzed and compared to the performance on the matrix task.

The results of this study indicate that there are developmental differences between students at different grade (6th, 8th and 11th) and ability levels (below average and average) in the skill with which they connect ideas across sentence boundaries.

Significant differences between groups was also found in the general quality of the essays and the quality of connections made between sentences in the essays. Furthermore, the overall coherence of the essays was found to be related to the quality of the connections made between sentences.

The source of the difference between students' ability to make explicit connections in text is related to their ability to identify alternative syntactic representations of the same meaning when reading relates to the process that writers use in choosing the syntactic form that will best present their intended meaning in prose.

HOW STUDENT WRITERS JUDGE THEIR OWN WRITING  
Order No. DA8414750

RUBIN, LOIS ELINOFF, D.A. *Carnegie-Mellon University*, 1984. 132pp.

How do students judge their own writing? Do students have special insight into the quality of their work because of their relation to it as authors? And, since evaluation as a sub-skill of writing contributes to good writing, how well do students evaluate their own work?

My study investigated how two groups of freshmen (eight "A" and eight "C" writers) judged the papers they wrote during a term of freshman composition. These students answered judging questions about their papers at two points in time, just after, and long after writing them. Their judging was studied from two perspectives: (1) an objective perspective, how they judged in comparison with outside standards (their accuracy, specificity, etc.); (2) a subjective perspective, how they judged according to their own personal standards, what gave the writing value in their eyes.

From the objective viewpoint, previous research (Beach, Sommers, Zirinski) suggested that there were weaknesses in students' judging. My results showed definite deficiencies in students' judging. Students missed three quarters of the problems in their papers that their teachers noticed, were correct in the problems they identified only about half the time, and used a limited and stock set of judging terms.

From the subjective viewpoint, the few researchers (Hilgers, Miller) who have investigated how students value their writing have found that qualities of the text do not figure in students' self-evaluations. In my study also, students based their satisfaction with a piece largely on personal reasons: the nature of the writing experience, their attitude toward the writing, the value the writing had for them. Further, in their retrospective self-evaluations, they moved to a "philosophic perspective," making more general and substantial observations about their writing than they did just after writing or than what other studies reported.

In addition to providing information for research, my procedure had metacognitive value for students. Cognitive psychologists assert that knowledge of a mental process (metacognition) leads to better performance of it. The judging questions in my study were designed to make students more aware of their writing and judging processes. The results were positive; 84% of my subjects reported that this procedure was helpful to their writing and judging.

THE WRITING PROCESS: EFFECTS OF LIFE-SPAN  
DEVELOPMENT ON IMAGING Order No. DA8419013

SHOCK, DIANE HAHN, Ph.D. *The Ohio State University*, 1984. 226pp.  
Adviser: Professor Robert R. Bargar

This study focused on writing as a process-oriented activity. Particular attention was directed to incubation and illumination within the act of writing to determine if life-span development affects image production during these creative cognitive acts. Participating in this study were subjects from four disparate age groups (16 total) representing major developmental stages in life cycle.

Qualitative techniques were employed in this investigative study. The research design provided two 90-minute sessions scheduled approximately four days apart with an incubation activity assigned between sessions. Data collection techniques consisted of conducting intensive interviews, conducting writing activities, and administering a questionnaire inventory to assess vividness of imagery. The analysis of the data was accomplished through the constant comparative methodology (Glaser & Strauss).

Results of the study indicated that all writers proceeded in a recursive rather than a linear sequence of prewriting, writing, and rewriting. They performed in recurring phases, often editing and formulating new thoughts at the same time. While some aspects of the writing process are shared by all writers, a host of variables and idiosyncracies prevented the researcher from identifying a pure stage model of the act of composing.

Two types of incubation operated in their writing patterns: (a) the recurring on-going incubation that is functioning while mental revising is taking place; and (b) the long-term incubation period that may go on for days, months, or years. The illumination stage enabling writing may inspire an entire piece, or illumination may continue to inspire sporadically, urging the writer to alter what has already been written.

The assigned incubation activity heightened awareness of the functioning of the unconscious. Those writers who experienced sudden enlightenment were especially aware of this deeper mental functioning where structural patterns of stored experience emerged. The presence of symbolism characterized a significant number of images.

Even though life-span development appeared to affect subject matter of images, it appeared to have little effect on writing patterns. Writing approaches and styles varied little for writers over the passage of time.

**A CASE STUDY EXAMINATION OF READER AWARENESS  
AND THE COMPOSING PROCESS OF UNDERGRADUATE  
BUSINESS STUDENTS**

Order No. DA8411982

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Director: Dan R. Kirby

This study began with an interest in writing and business writing in particular. A review of the literature on business writing led to a focus on audience or reader awareness and strongly suggested case studies as the research method for this study.

The data were collected for ten weeks and were gathered from a university finance course. Thirty-three students were formal participants in this study; of these, five students became case studies for this investigation.

The focus of this research was the composing process of undergraduate business students as affected by a concern for the reader. This study also attempted to recognize how the particular demands of business writing affect the composing process.

Several types of data were collected: audience and writing surveys, written products, daily observation notes, and interviews. The following writing behaviors distinguished the skillful writers from the less skillful ones: (1) a definite awareness of and concern for the reader; (2) lower writing anxiety; (3) emphasis on planning at the beginning of the composing process; (4) a focus on organization and development instead of mechanical accuracy; (5) a low proportion of crossed-out and written-over words; and (6) the ability to shift perspectives or suspend judgments so that creating and revising became separate activities.

In addition to these findings, the data suggested that both groups of writers demonstrated a "business sense of audience." The reports were concise, technically sound, and followed a business format. Also, the evaluations for case study participants for assignments written outside of class tended to be higher than those written in class, and evaluation scores for case studies for assignments written for intended readers tended to be higher than those for no intended reader.

In summary, a writer's capacity to accommodate a reader, to predict and deal with the implied demands of a reader is one aspect of writing development. Within the context of a student's writing, the student's intentions (which are related to the student's topic, purpose, and reader) guide the resulting process. This study reveals that for more skillful writers reader awareness comes at the very beginning of the composing process and influences each step of the resulting process.

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