

**GAZİ UNIVERSITY
INSTITUTE OF EDUCATIONAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE TEACHING**

**A SUGGESTED APPROACH TO IMPROVE WRITING SKILLS
OF FRESHMEN AT TURKISH MILITARY ACADEMY**

M.A. THESIS

**By
Abdullah Bülent SÜNNETCİ**

**Supervisor
Assist. Prof. Dr. Paşa Tevfik CEPHE**

ANKARA-2008

Eğitim Bilimleri Enstitüsü Müdürlüğü'ne

Abdullah Bülent Sünnetçi'nin "Kara Harp Okulu Birinci Sınıf Öğrencilerinin Yazma Becerilerini Geliştirmeye Yönelik Önerilen Bir Yaklaşım" başlıklı tezi 18.04.2008 tarihinde, jürimiz tarafından İngiliz Dili Eğitimi Anabilim Dalında Yüksek Lisans Tezi olarak kabul edilmiştir.

(İmza)

Başkan Yrd. Doç. Dr. Nurgün Alar

Akademik Ünvanı, Adı Soyadı

(İmza)

Üye Yrd. Doç. Dr. Arif Sarıoğlu

Akademik Ünvanı, Adı Soyadı

(İmza)

Üye Yrd. Doç. Dr. Paşa Tufekçi Cephe

Akademik Ünvanı, Adı Soyadı

ABSTRACT

Writing skill has come to fore as a critical skill in almost every sphere of education and social life. There have been different approaches and techniques toward writing instruction and assessment in conjunction with the development of various learning theories shaping the principles of language teaching. In spite of the significant improvements in teaching writing skill stemming from these approaches and techniques, there still exists a gap to bridge between the students' and teachers' expectations of quality writing. This problem is brought about by the lack of common terminology defining the requirements of quality writing with clear-cut definitions in both instruction and assessment of writing.

In 1980's, the pursuit of a better writing instruction and assessment approach than the standard, holistic assessment system resulted in the development of 6+1 Trait Writing model which provides a means to obtain accurate, reliable and useful information about students' writing performance and to instruct accordingly. 6+1 Trait Writing model, a trait based model linking instruction to assessment in a process-based approach to writing, specifies the features of quality writing and establishes the teaching model by teaching of these seven essential traits: ideas, organization, voice, word choice, sentence fluency, mechanics and presentation.

The purpose of this study is to determine the efficacy of 6+1 Trait Writing model on the improvement of writing skills of the students in writing courses. A small-scale research with a pretest-posttest control group design has been carried out on 46 freshmen studying at Turkish Military Academy in 2007. The students in the treatment group were instructed according to the procedures of 6+1 Trait Writing model while the students in the control group received their writing instruction in the way they had in the past. The analysis of the data indicated that the students in the treatment group seemed to have improved their scores in the writing traits tested at the end of the training. In conclusion, 6+1 Traits of Writing model is considered to be effective in improving students' success in writing courses.

ÖZET

Yazma becerisi, eğitim ve sosyal hayatın hemen hemen her alanında önemli bir beceri konumuna gelmiştir. Dil öğretiminin temellerini şekillendiren çeşitli öğrenme teorilerinin gelişmesiyle birlikte, yazma becerisinin kazandırılması ve değerlendirilmesine yönelik farklı teknik ve yaklaşımlar ortaya çıkmıştır. Yazma becerisinin kazandırılmasına yönelik bu yaklaşım ve tekniklerin yol açtığı önemli gelişmelere rağmen, öğrencilerin ve öğretmenlerin yazılı metinde bulunması gereken özellikler hakkındaki beklentileri arasında kapatılması gereken bir boşluk vardır. Hem yazma becerisinin öğretilmesi hem de değerlendirilmesindeki bu problem, yazılı metinde bulunması gereken özellikleri açık bir şekilde tanımlayan ortak terminoloji eksikliğinden kaynaklanmaktadır.

1980’lerde, bütünsel değerlendirmeden daha iyi bir yazma becerisini öğretme ve değerlendirme yaklaşımı arayışı, öğrencilerin yazma becerisi hakkında daha doğru, daha güvenilir ve faydalı bilgi sağlayan ve bu bilgilere göre yazma becerisi eğitimini düzenleyen Yazmanın 6+1 Özelliği modelinin gelişmesiyle sonuçlanmıştır. Yazma becerisinin öğretimiyle değerlendirilmesini ilişkilendiren, Yazmanın 6+1 Özelliği modeli, iyi bir yazılı metinde bulunması gereken özellikleri belirler ve yazma becerisinin öğretimini bu özelliklerin öğretilmesini temel alan bir model sunar. Bu özellikler: fikir(içerik), organizasyon, tarz, kelime seçimi, cümle akıcılığı, gramer ve sunumdur.

Bu çalışmanın amacı, Yazmanın 6+1 Özelliği modelinin kompozisyon derslerindeki öğrencilerin yazma becerilerini geliştirmesindeki etkisini belirlemektir. Kara Harp Okulu’nda öğrenim görmekte olan 46 birinci sınıf öğrencisi üzerinde ön test son test desenli küçük ölçekli bir araştırma yapılmıştır. Deney grubundaki öğrencilere yazma becerisi eğitimi Yazmanın 6+1 Özelliği modeline uygun olarak işlenirken kontrol grubundaki öğrencilerin eğitimi eskiden yapıldığı gibi devam etmiştir. Elde edilen bilgilerin istatistiksel analizi, deney grubundaki öğrencilerin eğitim sonunda uygulanan testte yazma notlarını arttırdığını göstermiştir. Sonuç olarak, Yazmanın 6+1 Özelliği modelinin öğrencilerin kompozisyon derslerindeki başarısını yükseltmede etkili olduğu düşünülmektedir.

ACKNOWLEDGEMENTS

I would like to express my gratitude to my thesis advisor, Asst. Prof. Dr. Paşa Tevfik CEPHE for his continuous support, invaluable feedback and patience throughout the study.

I am grateful to my wife for being encouraging and patient throughout the study as well as helping with the editing process and to my family for being motivating me to continue this study.

TABLE OF CONTENTS

ABSTRACT.....	i
ÖZET.....	ii
ACKNOWLEDGEMENTS.....	iii
TABLE OF CONTENTS.....	iv
LIST OF TABLES.....	vii
LIST OF FIGURES.....	viii

CHAPTER 1

INTRODUCTION.....	1
1.1. Problem.....	1
1.2. Aim and Scope of the Study.....	2
1.3. Method.....	3
1.4. Assumptions.....	3

CHAPTER 2

REVIEW OF LITERATURE.....	4
2.0. Introduction.....	4
2.1. Approaches to Writing Instruction.....	5
2.1.1. Writing Based on Sentence Structure: The Product Approach	5
2.1.2. Writing Based on Discourse-level Structure	6
2.1.3. Cognitive Aspects of Writing: The Process Approach	6
2.1.4. Writing Based on Language in Context: The Genre Approach...	8
2.2. Assessing Writing.....	10
2.2.1. Primary Trait Scoring.....	10
2.2.2. Holistic Scoring.....	11
2.2.3. Analytic Scoring.....	12
2.3. The 6+1 Trait Writing Model for Assessment and Instruction	16
2.3.1. Ideas.....	17
2.3.2. Organization.....	17
2.3.3. Voice.....	18

2.3.4. Word Choice.....	19
2.3.5. Sentence Fluency.....	19
2.3.6. Conventions.....	20
2.3.7. Presentation.....	20
2.4. Research Literature Supporting a Traits Approach in Writing.....	21

CHAPTER 3

DATA COLLECTION AND THE ANALYSIS OF THE DATA COLLECTED.....26

3.0. Introduction.....	26
3.1. Data Collection.....	26
3.2. Data Analysis.....	27
3.2.1. Background Information.....	27
3.3. The Interpretation of the Data Collected from the Control Group and the Treatment Group	27

CHAPTER 4

SUGGESTED WRITING PROGRAM AND ACTIVITIES FOR THE APPLICATION OF 6+1 TRAIT OF WRITING MODEL IN WRITING COURSES 39

4.0. Introduction.....	39
4.1. The Instructional Strategies in the Implementation of 6+1 Trait Writing Model.....	39
4.2. Before the Introduction of Traits.....	42
4.3. Introduction of Traits.....	43
4.3.1. Ideas.....	43
4.3.2. Organization.....	53
4.3.3. Voice.....	59
4.3.4. Word Choice.....	62
4.3.5. Sentence Fluency.....	66
4.3.6. Conventions.....	70

CHAPTER 5

CONCLUSION.....74

BIBLIOGRAPHY.....77

APPENDICES.....81

LIST OF TABLES

Table 1: Comparison of pre-treatment scores of the treatment and control group in terms of traits	28
Table 2: Comparison of pre and post treatment scores of the treatment group in terms of traits	29
Table 3: Comparison of pre and post test scores of the control group in terms of traits	30
Table 4: Comparison of post test scores of the treatment and control group in terms of traits	31
Table 5: Comparison of the scores of the treatment and control group in terms of ideas	32
Table 6: Comparison of the scores of the treatment and control group in terms of organization	33
Table 7: Comparison of the scores of the treatment and control group in terms of word choice	34
Table 8: Comparison of the scores of the treatment and control group in terms of voice.....	35
Table 9: Comparison of the scores of the treatment and control group in terms of sentence fluency	36
Table 10: Comparison of the scores of the treatment and control group in terms of conventions.....	37

LIST OF FIGURES

Figure 1: Primary Trait Rating Scale	11
Figure 2: Holistic Scale for Assessing Writing	29
Figure 3: Analytic Scoring Scale	13
Figure 4: Multi-trait Scoring	31

CHAPTER 1

1.0 Introduction

In this part, first, the problem of the study is presented. Then, the aim and scope of the study, and the method are stated. The last part deals with the assumptions.

1.1 Problem

With the advent of English as a global language, the ability to write well in English across various settings and for diverse audiences has become a must in second language education programs throughout the world. In view of globalized informational society, more importance on writing has been given in educational institutions since 1980s. However, writing is generally considered as a complex process for both native speakers and learners of English as a foreign language. In fact, it is regarded as much more complex for learners of English as a foreign language, for they struggle to attain composing skills while trying to master linguistic aspects of the target language.

Among the many possible problems faced while teaching and assessing writing, one of the most crucial one for students is their insufficient or inaccurate knowledge of what is expected from them and how they will be evaluated during writing tests. Moreover, lack of purposeful weaving of assessing strategies into the writing curriculum is a natural component of the problem mentioned above. What is more, it can be said that educational institutions in Turkey have no great tradition in teaching and assessing writing both in Turkish language and foreign language, which results in teachers' applying their own standards, a heavy emphasis on grammatical correctness, spelling and punctuation, when they assess students' essays, especially in foreign languages departments.

It has been observed that teachers in Turkish Military Academy use either general impression marking in which criteria are never explicitly stated, or holistic scoring, as do most of the teachers in other institutions, in order to assess students'

essays. As one of the disadvantages of holistic scoring, a single score does not provide students with diagnostic information about their writing ability. The writing scores students are given do not differentiate between various aspects of writing such as organization, depth of vocabulary, control of syntax and reflect different patterns of strengths and weaknesses in their writings, which leads to insufficient feedback for students to improve the quality of their writing. Therefore, a new analytical scoring system, which also incorporates teaching strategies into writing curriculum, is thought to be necessary so as to improve students' writing.

In accordance with the dominance of multiple traits scoring to assess writing in 1980s, researchers at Northwest Regional Educational Laboratory (NWREL) developed 6+1 Trait Writing model in response to teachers' needs for an assessment tool that was more closely linked to effective writing instruction. They created a reliable multi trait scoring guide for the writing traits by identifying common characteristics of good writing in the process of evaluating thousands of writing at all levels. Although these traits have been known and used in writing assessment procedures for a long time, it can be said that a common language for both teachers and students for describing the qualities that are considered important in writing is presented as a part of teaching and assessing writing.

This analytical teaching and assessing writing system can be of great assistance to students in terms of diagnosing their weaknesses and strengths in writing, thereby improving their composing skills as well as providing remedy for them.

1.2 Aim and Scope

The aim of this study is to examine the effects of a multi trait teaching and assessing writing system, 6+1 Trait Writing model, on students' achievement in writing by carrying out a small-scale experimental research.

Another aim is to demonstrate the relation between the achievement rate of students who are instructed and assessed according to 6+1 Trait Writing model and students who are instructed and assessed in the traditional way.

This study has been conducted in Turkish Military Academy and comprised 46 freshmen in two different sections, all of whom are male and have the same educational background in military high schools. Both sections have two hours writing class in a week with the same teacher. The selection of subjects has been in a random fashion.

1.3 Method

As the first step, library and internet research has been carried out in order to present approaches to teaching writing, scoring procedures to writing assessment and 6+1 Trait Writing model.

In this study, students in Turkish Military Academy made up the universe of the research and sections 10 and 29 made up the subjects of the study. Section 29 was randomly assigned to treatment group and section 10 was assigned to control group. All the subjects went through the same English education at military high schools.

All the students in the experimental and the control groups submitted two pieces of writing, one in the beginning of the first term as a pre-test and one at the end of second term as a post-test. The writing lessons of experimental group were carried out according to the 6+1 Trait Writing model, an approach to teaching and assessing student writing that is composed of a set of strategies to facilitate the integration of assessment and instruction. In order to support these strategies, students in the experimental group were furnished with suitable materials. The students in the control group were thought writing in the traditional way. All the writing samples, both pre-test and post-test, were scored at the same time with name tags closed so that the rater didn't know whether he was reading samples from the experimental or control group, or from the pre-test or post test administrations.

As for the six monthly writing assignments, the topics chosen for these assignments were parallel to the topics in their English lessons. One month was allocated for each topic. Students went through the pre-writing, writing and revising phases during this time. Students were able to get peer feedback and teacher feedback before they handed in their assignments. The control group received their

peer and teacher feedback in accordance with holistic scoring while the experimental group received their feedback in accordance with the 6+1 Trait Writing model. The students in the experimental group were provided with activities in order to improve the stated traits in this model.

1.4 Assumptions

In this study, by the implementation of 6+1 Writing Trait model, an approach to teaching and assessing writing which incorporates strategies to facilitate the integration of assessment and instruction, it is assumed that

1. the students both in the experimental and the control group have the same proficiency level in writing before the treatment,
2. the students in the experimental group will have a higher achievement rate in writing in terms of post test than those in the control group after the treatment,
3. being able to see their weaknesses and strengths in their writings will contribute to the achievement rate of students in writing classes,
4. lack of diagnostic feedback due to the general impression or holistic scoring is one of the reasons of failure in writing.

CHAPTER 2

REVIEW OF LITERATURE

2.0 Introduction

It is fair to say that most people practice some forms of writing on a typical day. Almost everyone in different occupations fills some kinds of forms and sometimes writes for reasons unrelated to their work: letters, e-mails, shopping lists etc. In view of apparent pervasiveness of writing, it is not surprising to note its various roles, such as measuring cognitive abilities, as a central skill area in educational curricula, as an assessment for occupational and social demands of society and as a tool for exploring cultural variation. Therefore, the diversity in writing practice and writing pedagogy seems to be inevitable.

Earliest approaches to the teaching of writing were based on the notion of controlled or guided writing due to the dominance of audio-lingual approach which emphasized the primacy of spoken language rather than the written language. The prevalent approach, based on behavioral theory of learning between 1940s and 1960s, was the controlled approach focusing on sentence-level structure. Nevertheless, rhetorical functions which take textual manipulation beyond sentence level to discourse level came to the fore in mid 1960s due to the confinements of the product approach. This development led teachers to focus on teaching such types of text as descriptions, narratives, definitions, exemplification, classification, comparison and contrast, cause and effect, and generalizations. In 1970s, the process approach emerged from the studies of cognitive psychology claiming writing to be a recursive process rather than a linear one and to have discovered the processing skills of good writers.

2.1 Approaches to Writing Instruction

Approaches to the dynamics of writing in English have been shaped by the existing theoretical and pedagogical insights of learning theories and application of linguistics to the teaching of language.

2.1.1 Writing based on sentence structure: The Product Approach

Attempting to extend the application of existing assumptions of second language pedagogy, namely oral approach and audio-lingual approach, to the teaching of second language resulted in the use of controlled composition that focused on sentence level structure. Fueled by behavioral, habit formation theory of learning, controlled composition emerged as the approach to teach writing. This approach aimed at teaching sentence structures by combining and substitution exercises. However, due to the limitation of controlled composition in producing original composition, the use of guided composition came to the fore, claiming to provide students with less structural guidance through models to follow, plans to expand partly written examples.

Prior to the advent of student-centered learning, introduced by the communicative approach, ELT was mostly pre-occupied with the end product in directing its learners towards pre-specified objectives. In the product approach, a student's attention is directed on adhering to and duplicating models and in particular on linguistic features of language. Typically, students, in classes adopting the product approach, would find themselves studying model texts and dealing with assorted exercises with the aim of emphasizing relevant features of a text. These exercises would entail students to check comprehension by completing sentences or adding logical connections and then they would produce parallel texts based on their own information. The product approach requires that a student focus on model, form, and duplication sequentially. Until the 1970s, product-writing, the dominant approach employed in the teaching of writing, emphasized style and instruction tended to concentrate on error correction and students' finished products. The regular process of a typical product-oriented classroom includes describing various features of an essay outlined by the teacher, assigning a writing topic, and teachers' marking students' papers in terms of spelling, grammar and punctuation after students' writing their papers out of class time. Hence, the product model is considered to be a teacher-centered pedagogy (Williams, 1998).

2.1.2 Writing based on discourse-level structure

Controlled or guided composition couldn't provide sufficient preparation for free composition. The need to extend linguistic structure to the level of the paragraph emerged as a solution to achieve logical organizations and led to study writing from this perspective. This type of study, under the heading of 'text linguistics' or 'discourse analysis', has looked into the text itself, focusing on lexico-grammatical structures, cohesion, coherence, inferences making processes, and text modeling (Grabe and Kaplan, 1998).

This perspective involves surface features, prepositional units, inference chains, macro structures exploring the coherence of texts. Coherence has proved to be an important element for writing instruction.

2.1.3 Cognitive Aspects of Writing: The Process Approach

Researchers in cognitive psychology, education, and composition whose main concern is to model and explain the mental processes employed in the act of writing have conducted empirical research on cognitive processes, including studies of the actual process of writing on-task (Grabe and Kaplan, 1998).

Crucial findings emerging from this research state that writers constantly shift among pre-writing, writing, and revising tasks. Writing is claimed to involve the complex combination of content information, rhetorical demands, and reader interpretation instead of being a linear procedure. Poor writers and good writers seem to utilize these processing skills in different ways.

The process approach emerged as a reaction to the limitations inherent in the product approach. Jordan (1997) acknowledges that process writing evolved as a reaction to the product approach in terms of meeting the need to match the writing processes in writing one's own mother tongue. There has been a great shift from correct form and accuracy to individual levels of fluency and expression with the advent of this approach to writing. Replacing an approach which appreciated written language secondary and solely as a mechanism for reinforcing spoken language, the process approach has enabled learners to make clearer decisions about the direction

of their writing ‘by means of discussion, tasks, drafting, feedback and informed choices [thereby] encouraging students to be responsible for making improvements themselves.’ (Jordan, 1997: 168)

As for another aspect of this approach, the role of teacher which is to provide excellent examples of the model has been transformed into a facilitator in providing formative feedback during the process of each student’s composition. Accordingly, this approach encourages learners to assume greater responsibility for making their own improvements instead of duplicating pre-determined models.

The cyclical and recursive nature of writing, in which ‘ordinarily pre-writing, writing and re-writing frequently seem to be going on simultaneously’ (Smith, 1982: 104), has substituted the notion that writing is a linear process. The process approach puts emphasis on the recursive and cyclical nature employed in composing, where ‘writers are constantly planning (pre-writing) and revising (re-writing) as they compose (write)’ (Flowers and Hayes, 1981: 367). Zamel maintains that ‘planning [for example] is not a unitary stage but a distinctive thinking process which writers use over and over again during composition’ (1982, 206). As the next step after planning, good writers begin to produce their first draft without paying too much attention to detail or accuracy. After the first draft, writers then re-write their papers. Flowers and Hayes (1981) contend that writers are constantly re-writing in an attempt to find the form of their arguments in aiming to anticipate their readers’ expectations, Maimon et al surmise ‘successful papers are not written; they are rewritten’ (1982: 61).

The process approach entails a shift of attention in the student-teacher relationship. For instance, Zamel (1985) points out the tendency of teachers adopting a product approach to writing in spending a disproportionate amount of time identifying and/or correcting surface-level features of writing and their inclination to miss larger meaning-related problems. Moreover, Allwright (1988) point that these teachers are tending to impose their own ideas on learners by offering a model sentence in place of learners’ original expressions, thereby substituting their own ideas for those the learner tries to express. Obviously, this kind of feedback put barriers against learners’ need for autonomy and guidance in developing responsibility for editing, correcting and proofreading their own papers.

As a result, Jordan claims that in the process approach ‘what [is] needed [is] more specific guidance to help students to understand how to revise their writing and to lead them through the “cycles of revision”’ (1997: 172). This implication leads teachers not to correct learners or to give correct answers immediately in terms of the type of feedback they give. Providing learners with a degree of autonomy in this way enables them to become active participants in writing instead of passive recipients of feedback. Johnson (1988) states the significance of feedback should not be underestimated, for it may ease a student’s learning process. According to Zamel (1985), traditional feedback procedures cannot emphasize adequately particular aspects of writing which are difficult for students to master, such as organizing and creating a cohesive text.

2.1.4 Writing based on language in context: The Genre Approach

The process approach was not universally accepted by some scholars such as Reid (1984a, 1984b) claiming that it did not deal with such issues as the requirements of particular writing tasks, the development of schemata in order to produce written discourse, and differences in individual writing situations. Such other scholars as Horowitz (1986) doubted whether the process approach prepared learners to meet the requirements of writing in particular settings. In view of these reasons, the tendency in teaching writing shifted its focus on determining what is expected of students in academic and professional settings as well as the types of genres they need to master in order to thrive in these settings, which can be called as the genre approach to the teaching of writing.

Davies (1988) also puts forward a combination of product and process in her discussion of the creation of a genre-based syllabus for academic writing. Davies (1988) claims that both learners and teachers are interested in both product and process, that is, in the written language for a specific field of study and the forms of expression acceptable in this field. Moreover, Davies maintains that the learners with the aim of achieving academic success ‘somehow discover...[the] criteria by which the different genres they produce are assessed’ (1988: 131).

As understood from the term itself, the genre approach to teaching has its focus on teaching particular genres that learners need to master in order to be successful in particular settings. This consists of an emphasis on language and discourse features of the texts besides the context in which the text is produced. The genre based approach is based on the view of language that language is functional. In other words, language is the tool through which we get things done and we reach certain goals. The fact that language occurs in particular cultural and social contexts and it can only be grasped in accordance with these contexts is another aspect of this view of language. Therefore, writers need to use particular genres so as to realize social functions and to achieve certain goals within particular social and cultural contexts. Thus, language in this perspective is both purposeful and inseparable from the social and cultural context in which it occurs. The objective of genre-based approach is to enable learners to use genres important for them. In the light of this information, a genre-based syllabus will consist of a list of genres which learners are in need of acquiring as well as relevant discourse and language level features and contextual information accordingly. Nonetheless, the starting point of the syllabus should be the genre or the whole text although lower level aspects of language are emphasized.

2.2 Assessing Writing

Procedures for scoring the written product are critical since the score will be the ultimate end to make decisions about the students. The score we assign for a writing assessment is the outcome of an interaction that involves the student, the written product, the rater(s) and the rating scale (McNamara,1996). As for the assessment of writing, there are three principal types of scoring scales for rating essays — primary trait, holistic, and analytic .

2.2.1. Primary trait scoring

The main idea behind primary trait scoring is that it is crucial to understand how well students can write within a narrowly defined range of discourse. In this

type of scoring, the rating scale is defined according to the specific writing assignment and essays are evaluated according to the degree of success with which the writer has fulfilled the assignment. In a primary trait assessment, scoring rubric is created for each writing task which includes: (a) the writing task; (b) a statement of the primary rhetorical trait (for example, argumentative essay) ; (c) a hypothesis about the expected performance on the task; (d) a statement of the relationship between the task and the primary trait; (e) a rating scale which specifies levels of performance; (f) sample scripts at each level; and (g) explanations of why each script was scored as it was. Primary trait scoring is very time-consuming, for a scoring guide must be developed for every writing task. However, it bears the potential of providing rich information about students' abilities. The primary trait approach gives detailed attention to specific aspects of writing and it enables us to concentrate on one issue at a time; however, it could be difficult for raters to focus exclusively on one specific trait in scoring (Cohen, 1994). Another drawback of this approach is that a specific aspect of writing may not deserve to be considered “primary” (Cohen, 1994). Figure 1 below presents a sample of primary trait rubric.

Figure 1-Primary Trait Rating Scale

Primary Trait: Persuading an Audience	
0	Fails to persuade the audience.
1	Attempts to persuade but does not provide sufficient support.
2	Presents a somewhat persuasive argument but without consistent development and support.
3	Develops a persuasive argument that is well developed and supported.

(Tedick & Klee, 1998, p. 35)

2.2.2. Holistic scoring

Holistic scoring is carried out by assigning of a single score to a written product based on the overall impression of the script. In holistic scoring procedure,

each script is read quickly and then judged against a rating scale, or a scoring rubric, that outlines the scoring criteria. The existence of a scoring rubric makes holistic scoring more reliable from its earlier form, general impression marking, in which criteria are never explicitly stated. Its wide usage in writing assessment proves its positive features. It is faster to read a script once and assign a single score than to read it several times, each time focusing on a different aspect of the writing. It is suggested that holistic scoring is intended to focus the reader's attention on the strengths of the writing, not on its deficiencies and holistic scoring is more valid than analytic scoring methods since it reflects most closely the authentic, personal reaction of a reader to a text, and that, in analytic scoring methods, the attention given to the parts is bound to obscure the meaning of the whole composition.

Nevertheless, holistic scoring has several disadvantages: Firstly, a single score does not provide useful diagnostic information about a person's writing ability, as a single score does not allow raters to distinguish between such aspects of writing as syntax, word choice, organization, and so on. Different aspects of writing ability develop at different rates for different writers: some writers have excellent writing skills in terms of ideas and organization but may have much lower structural control, whereas others may have an excellent grasp of sentence structure but may not know how to organize their ideas in a logical way. Second, holistic scores are not always easy to interpret, as raters do not necessarily use the same criteria to arrive at the same scores. Third, holistic scores have also been shown to correlate with relatively superficial characteristics such as length and face validity (Huot, 1990). An example of holistic scoring is given below in Figure 2.

Figure 2-Holistic Scale for Assessing Writing

4	Excellent—Communicative; reflects awareness of sociolinguistic aspects; well-organized and coherent; contains a range of grammatical structures with minor errors that do not impede comprehension; good vocabulary range.
3	Good—Comprehensible; some awareness of sociolinguistic aspects; adequate organization and coherence; adequate use of grammatical structures with some major errors that do not impede comprehension; limited vocabulary range.

2	Fair—Somewhat comprehensible; little awareness of sociolinguistic aspects; some problems with organization and coherence; reflects basic use of grammatical structures with very limited range and major errors that at times impede comprehension; basic vocabulary used.
1	1 Poor—Barely comprehensible; no awareness of sociolinguistic aspects; lacks organization and coherence; basic use of grammatical structures with many minor and major errors that often impede comprehension; basic to poor vocabulary range.

(Tedick & Klee, 1998, p. 31)

2.2.3. Analytic scoring

In analytic scoring, students' writings are evaluated on several aspects of writing or criteria instead of being given a single score. Assessment can be carried out on such features as content, organization, cohesion, register, vocabulary, grammar, or mechanics. In one type of analytic scoring, each subcategory is scored separately according to their respective significance and scores are then added up for an overall score (Tedick & Klee, 1998). Figure 3 below is an analytic ESL composition scoring profile. (Hughes, 2003, p. 104).

Figure 3-Analytic Scoring Scale

Content	
30-27	Excellent to very good: knowledgeable - substantive - thorough development of the thesis - relevant to assigned topic
26-22	Good to average: some knowledge of subject – adequate range limited development of thesis - mostly relevant to topic, but mostly lacks detail
21-17	Fair to poor: limited knowledge of subject - little substance inadequate development of topic
16-13	Very poor: does not show knowledge of subject – non-substantive – not pertinent - OR not enough to evaluate
Organization	
20-18	Excellent to very good: fluent expression - ideas clearly stated/supported - well-organized - logical sequencing cohesive
17-14	Good to average: somewhat choppy - loosely organized but main ideas stand out - limited support - logical but incomplete sequencing
13-10	Fair to poor: non-fluent - ideas confused or disconnected - lacks logical sequencing and development

9-7	Very poor: does not communicate - no organization - OR not enough to evaluate
Vocabulary	
20-18	Excellent to very good: sophisticated range - effective word/idiom choice and usage - word form mastery - appropriate register
17-14	Good to average: adequate range - occasional errors of word/idiom form, choice, usage, but meaning not obscured
13-10	Fair to poor : limited range – frequent errors of word/idiom form, choice, usage - meaning confused or obscured
9-7	Very poor: essentially translation - little knowledge of English vocabulary, idioms, word form - OR not enough to evaluate
Language Use	
25-22	Excellent to very good: effective complex constructions - few errors of agreement, tense, number word order/function, articles, pronouns, prepositions
21-18	Good to average: effective but simple constructions - minor problems in complex constructions - several errors of agreement, tense, number, word order/function, articles, pronouns, prepositions but meaning seldom obscured
17-11	Fair to poor: major problems in simple/complex constructions frequent errors of negation, agreement, tense, number, word, order/function, articles, pronouns, prepositions and/or fragments - meaning confused or obscure
10-5	Very poor: virtually no master of sentence construction rules dominated by errors, does not communicate, OR not enough to evaluate
Mechanics	
5	Excellent to very good: demonstrates mastery of conventions few errors of spelling, punctuation, capitalization, paragraphing
4	Good to average: occasional errors of spelling, punctuation, capitalization, paragraphing but meaning not obscured
3	Fair to poor: frequent errors of spelling, punctuation, capitalization, paragraphing - poor handwriting - meaning confused or obscured
2	Very poor: no mastery of conventions – dominated by errors of spelling, punctuation, capitalization, paragraphing – handwriting, OR not enough to evaluate

Another type of analytic scoring approach is multi-trait scoring system, in which the raters take into consideration of a number of aspects of the essay, yet not in the same way they do in the previously mentioned analytic scoring (Cohen, 1994; Grabe & Kaplan, 1996). The previously mentioned analytic scoring provides information by assigning scores on various aspects of the essay formulated into a

single score according to the significance degree of these aspects while multi-trait scoring does not combine different scales into a single score.

Analytic scoring is advantageous in that it prevents raters from collapsing the sub-categories during scoring and provides a useful tool for rater training (Cohen, 1994). Therefore, analytic scoring provides more detailed information about a student's performance in different aspects of writing. Students' writings are rated on different aspects of writing such as content, organization, vocabulary, language use, and mechanics. Analytic scales reflect an understanding that has become well established in writing assessment: that is, the importance of using an explicit and detailed scoring rubric. Analytic scoring is particularly useful for second-language learners, who are more likely to show different profiles across different aspects of writing: for example, a script may be quite well developed but have numerous grammatical errors or a script may demonstrate an admirable control of syntax but have little or no content (Hamp-Lyons, 1994). Besides providing more useful diagnostic information about students' writing abilities, analytical scoring has a number of other advantages over holistic scoring as well. First, analytic scoring is thought to be useful in rater training, since inexperienced raters can more easily understand and apply the criteria in separate scales than in holistic scales (Weir, 1990). Second, analytic scoring can be more reliable than holistic scoring (Hamp-Lyons, 1994). The use of multiple-trait scores can be seen as a preferred option for assessing writing in order to obtain more detailed profiles of students. This approach is believed to have a positive impact on teaching and learning. Nonetheless, it is a great challenge for trait developers to identify and validate traits which are appropriate for each given context (Cohen, 1994). A sample multi-trait rubric is given in Figure 4.

Figure 4-Multi-trait Rubric

	Main Idea/Opinion	Rhetorical Features	Language Control
5	The main idea in each of the two articles is stated very clearly, and there is clear statement of change of opinion.	A well-balanced and unified essay, with excellent use of transitions.	Excellent language control, grammatical structures and vocabulary are well chosen.
4	The main idea in each article is fairly clear, and change of opinion is evident.	Moderately well balanced and unified essay, relatively good use of transitions.	Good language control; and reads relatively well, structures and vocabulary generally well chosen.
3	The main idea in each of the articles and a change of opinion are indicated but not so clearly.	Not so well balanced or unified essay, somewhat inadequate use of transitions.	Acceptable language control but lacks fluidity, structures and vocabulary express ideas but are limited.
2	The main idea in each article and/or change of opinion is hard to identify in the essay or is lacking.	Lack of balance and unity in essay, poor use of transitions	Rather weak language control, readers aware of limited choice of language structures and vocabulary.
1	The main idea of each article and change of opinion are lacking from the essay.	Total lack of balance and unity in essay, very poor use of transitions.	Little language control, readers are seriously distracted by language errors and restricted choice of forms.

2.3. 6+1 Trait Writing Model for Assessment and Instruction

The trait-based approach to writing in mid-1980s was derived from the teachers' need for an assessment tool more closely associated to effective writing instruction. Teachers in Beaverton, Oregon brought the research on writing process and the emergence of analytical scales together so as to establish the foundation of the 6+1 Trait Writing model in 1983. Researchers at the Northwest Regional Educational Laboratory (NWREL), cooperating with teachers, put forward a reliable scoring guide for the writing traits, which also could be employed to guide classroom

instruction. NWREL carried on developing and refine the model resulting in the current expanded framework for teaching and assessing student writing that includes the following seven traits: Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions, and Presentation. Besides, NWREL developed a set of training materials for teachers in the use of this model to integrate teaching writing and assessing students' writing skills. The further the model developed, the more teaching strategies were expanded, leading to a comprehensive analytic approach that integrates instruction, student work, and assessment to improve the quality of student writing. Using scores keyed to each trait of good writing, teachers could reinforce successful writing practices and, with the help of those same data, they could design remedial instructional lessons and strategies to address areas where students were weak. This traits-based model for writing and the training package is called 6+1 Trait Writing for Assessment and Instruction.

The 6+1 Trait Writing model has been designed to weave teaching and assessing student writing through an analytic approach by focusing on the following seven traits that characterize quality writing:

2.3.1. Ideas

Ideas constitute the content of a piece of writing, namely the message. Ideas should be accompanied with details that enrich and develop the theme. The details which the writer chooses are to be interesting, important, and informative and to somewhat unpredictable. Rather than telling the readers things they already know, good writers give new insight into an area or provide information in a fresh way.

“The Ideas are the heart of the message, the content of the piece, the main theme, together with all the details that enrich and develop that theme. The ideas are strong when the message is clear, not garbled. The writer chooses details that are interesting, important, and informative—often the kinds of details the reader would not normally anticipate or predict.” (<http://www.nwrel.org/assessment/definitions.php?odelay=2&d=1>)

2.3.2. Organization

Organization can be described as the internal structure of the piece—the thread of meaning and the logical pattern of the ideas. In other words, organization is what carries the reader from beginning to middle to end. It is a kind of road map directing the reader throughout the paper by a strong lead and a satisfying conclusion. It should use good transitions to move smoothly from one idea to the next, helping things fit together easily for the reader. Organization gives writing a sense of purpose and structure.

“Organization is the internal structure of a piece of writing, the thread of central meaning, the pattern, so long as it fits the central idea. Organizational structure can be based on comparison-contrast, deductive logic, point-by-point analysis, development of a central theme, chronological history of an event, or any of a dozen other identifiable patterns. When the organization is strong, the piece begins meaningfully and creates in the writer a sense of anticipation that is, ultimately, systematically fulfilled. Events proceed logically; information is given to the reader in the right doses at the right times so that the reader never loses interest. Connections are strong, which is another way of saying that bridges from one idea to the next hold up. The piece closes with a sense of resolution, tying up loose ends, bringing things to closure, answering important questions while still leaving the reader something to think about.” (<http://www.nwrel.org/assessment/definitions.php?odelay=2&d=1>)

2.3.3. Voice

Voice refers to the soul of the piece which makes the writer’s style singular, as his or her feelings and convictions come out through the words. It can be said to be the way the writer brings the topic to life, depending on the intended audience. Good writers’ voice can display variety depending on the purpose of the message and the form of writing being used at the time, namely expository, persuasive or descriptive.

“The Voice is the writer coming through the words, the sense that a real person is speaking to us and cares about the message. It is the heart and soul of the writing, the magic, the wit, the feeling, the life and breath. When

the writer is engaged personally with the topic, he/she imparts a personal tone and flavor to the piece that is unmistakably his/hers alone. And it is that individual something—different from the mark of all other writers—that we call voice.” (<http://www.nwrel.org/assessment/definitions.php?odelay=2&d=1>)

2.3.4. Word choice

Word Choice can be regarded as successful when it includes the use of rich, colorful, and accurate language that moves and enlightens the reader. Correct use of word choice, natural but striking, can be characterized not so much by an exceptional vocabulary that impresses the reader, but more by the ability to use common words efficiently. Good word choice calls for the skill to look critically at verbs and select ones that are active, powerful and energetic, which means being able to choose just the right words to make the writing sound natural and precise. Word choice is what gives an exactness to details and helps the writer paint memorable pictures in the readers mind.

“Word Choice is the use of rich, colorful, precise language that communicates not just in a functional way, but in a way that moves and enlightens the reader. In good descriptive writing, strong word choice clarifies and expands ideas. In persuasive writing, careful word choice moves the reader to a new vision of things. Strong word choice is characterized not so much by an exceptional vocabulary that impresses the reader, but more by the skill to use everyday words well.” (<http://www.nwrel.org/assessment/definitions.php?odelay=2&d=1>)

2.3.5. Sentence Fluency

Sentence fluency means the way the words and phrases flow throughout the text. Although there are many possible ways to write any sentence correctly, some versions seem to sound better than others. A piece of writing bearing those versions can be said to have sentence fluency. This does not necessarily imply creating longer sentences, but means using complicated sentences when they would be best and short sentences when they would suit better. It also means creating a sense of rhythm with the sentences and a flow that the reader finds enjoyable to follow along. Good sentence fluency stands out when a piece of writing is read aloud.

“Sentence Fluency is the rhythm and flow of the language, the sound of word patterns, the way in which the writing plays to the ear, not just to the eye. How does it sound when read aloud? That's the test. Fluent writing has cadence, power, rhythm, and movement. It is free of awkward word patterns that slow the reader's progress. Sentences vary in length and style, and are so well crafted that the writer moves through the piece with ease.” (<http://www.nwrel.org/assessment/definitions.php?odelay=2&d=1>)

2.3.6. Conventions

Conventions, requiring editing and proofreading skills, represent the level of correctness—the extent to which the writer uses grammar and mechanics with precision. The rules of a language, common patterns of grammar, spelling, punctuation, paragraphing and capitalization, make writing easy to read and comprehend. The wrong usage of conventions might distract readers from the content of the writing.

“Conventions are the mechanical correctness of the piece—spelling, grammar and usage, paragraphing (indenting at the appropriate spots), use of capitals, and punctuation. Writing that is strong in conventions has been proofread and edited with care. Handwriting and neatness are not part of this trait. Since this trait has so many pieces to it, it's almost a holistic trait within an analytic system. As you assess a piece for convention, ask yourself: "How much work would a copy editor need to do to prepare the piece for publication?" This will keep all of the elements in conventions equally in play.” (<http://www.nwrel.org/assessment/definitions.php?odelay=2&d=1>)

2.3.7. Presentation

Presentation refers to form and layout—the physical appearance of the finished work.

“Presentation combines both visual and verbal elements. It is the way we "exhibit" our message on paper. Even if our ideas, words, and sentences are vivid, precise, and well constructed, the piece will not be inviting to read unless the guidelines of presentation are present.” (<http://www.nwrel.org/assessment/definitions.php?odelay=2&d=1>)

2.4. Research Literature Supporting a Traits Approach in Writing

Diederich (1974) and Purves (1988), who paved the way to move educational research field away from holistic assessment towards to classroom-based analytical assessments of student writing, made up much of the developmental base of traits approach in assessing writing. Their aim was to meet the needs of teachers for diagnostic assessment data and the instruction to base on this data. Holistic scoring in writing assessment, in which raters assigned a single score to represent the overall quality of writing, prevailed in assessment of writing prior to Diederich's work. Many researchers recognized the limitations of the holistic approach in guiding student improvement. However, Diederich was one of the first researchers to develop an analytical component framework for assessing the individual component qualities of good writing, which he called factors. Eight scales were identified to describe the features that teachers look for in written compositions (Diederich, French, & Carlton, 1961). The following eight factors or traits describing the qualities of good writing were identified: ideas, usage, organization and analysis, wording and phrasing, flavor, punctuation, spelling, and handwriting. Using an analytical scoring framework of writing assessment in a 10-year, cross-cultural study he conducted, Purves (1988) found that, even though there existed some variation among the scoring patterns of raters from different countries, there was a consistent and strong independence among trait scores, thereby validating the analytic framework .

Writing process is another area of research that had an influence on traits approach in writing. The concept of writing process dates back the 1970s, on which the first major study was Emig's (1971) research. Before the introduction of writing process, the common practice in writing was product-oriented, giving an assignment, giving students time to complete it, and then commenting extensively on the final product (Applebee, 1986). Emig's research revealed that the traditional grammar- or outline-based models were product-centered, and confined student writing. She developed a process model that emphasized (1) writing processes that are recursive rather than linear, including planning, organization, drafting, and editing; and (2) writing processes that vary according to task and instructional context.

Flower and Hayes (1981) classified “composing” into three areas, the most influential being writing process, which they subdivided into reviewing (revising and evaluating), translating, and planning (generating, goal setting, and organizing). They described the writing process as taking place inside the writer’s head in recursive fashion in which the writer moves back and forth between different parts of the process, rather than proceeding through it in a linear fashion.

The 6+1 Trait Writing model integrates writing process as an indispensable component of a recursive set of activities in order to develop the seven traits characteristic of quality writing.

A meta-analysis of a long term research on student writing carried out by Hillocks (1987) can be said to advocate a traits-based approach to writing instruction. After scrutinizing 2,000 studies on the process of writing, he put forward the following six instructional methods generally employed.

- Grammar, teaching parts of speech and parsing (diagramming) of sentences.
- Models, presenting good pieces of writing that show particular structures or modes.
- Sentence combining, building complex sentences from simpler examples.
- Scales, training students to use sets of criteria to judge the quality of their work.
- Inquiry, transforming data and information into generalizations and arguments for writing tasks.
- Free writing, having students write freely about whatever interests them.

Hillocks (1987) recognized the positive effect of using scales on student writing improvement. The efficacy level of scales came just after that of inquiry. Knowledge of scales seems to help students develop an understanding of discourse knowledge, the ability to present ideas and information in a coherent manner. This method, of which 6+1 Trait Writing is an example, uses sets of criteria to assess writing. Students are required to internalize the criteria to compositions of varying levels of quality so that they can review and revise their own work effectively.

Hillocks suggested that the most effective writing program would entail elements that develop procedural knowledge of the composing process (sentence combining); discourse knowledge for the production of coherent written communication (scales); and transformational knowledge supporting the acquisition, access, and generation of information and ideas for writing (inquiry). The 6+1 Trait Writing model focuses on the first two elements, and addresses the third through prewriting strategies.

Collaboration among peers in the process of writing, which DiPardo and Freedman (1988) supported in their review of research on peer response groups, is an integral part of the 6+1 Trait Writing model. They reported that the groups that seemed most successful were those solving a common problem and those writing a collaborative piece (Freedman, Dyson, Flower, & Chafe, 1987).

The use of response groups appears to support the change in instructional emphasis from product to process by providing sufficient time for extensive revision and continuous support throughout the process. Moreover, Vygotsky (1978) claims that response groups support the social interaction considered critical to the acquisition of written language. Other studies have also established that students working cooperatively made significant gains in measurable writing ability over students working individually. Students working cooperatively employed revision as a reconceptualizing opportunity, whereas individuals saw it simply as editing.

According to DiPardo and Freedman (1988), the elements of an effective cooperative writing environment is the one where the classroom is considered as a resource room by sharing power productively, assigning the teacher as a knowledgeable coach, and students as colleagues. The teacher and students are mutually engaged in talking, reading, and writing while giving and receiving feedback at various points in the writing process.

Providing effective feedback to students and helping students to develop self-assessment skills is the main focus of the 6+1 Trait Writing model. The effectiveness of formative assessment by providing students with feedback about their performances to promote student achievement has demonstrated to increase their subsequent performances. (Natriello, 1987; Crooks, 1988; Black & Wiliam, 1998). An important factor in the success of formative assessment is the effect of self-

assessment based on an understanding of the goals of learning and criteria by which students are assessed (Fontana & Fernandes, 1994). In the feedback model of Sadler (1989), formative assessment provides students with three types of information about a particular performance, the first being the vision of what the instructional goal or outcome is intended to be. The second is an indication of whether a current performance matches or does not match that vision. As the third one, providing some mechanism of how the students might move from current insufficient performance toward that vision. The 6+1 Trait Writing model using specific rubrics and samples of student writing provides students with the structure for such information.

A set of 11 strategies characterizing high-achieving schools derived from Marzano's (2003) research on effective schools supports effective monitoring and feedback of assessment information to students when delivered timely and continuously throughout the learning process. It should be specific to the content being learned, aligned with assessment, and formative in nature. The 6+1 Trait Writing model conforms to all these criteria. This writing model assists students to internalize and use feedback and to generate their own feedback while working through their own process of writing. The employment of peer revision provides them with the opportunity of multiple assessments.

Popham's (2003) five criteria for instructionally effective assessments, namely significance, teachability, describability, reportability, and nonintrusiveness, support the analytical approach to assessment of writing. Significance is based on the fact that the areas of measurement were a synthesis of what expert writers considered the most important aspects of good writing. Teachability is the evolution of the analytic assessment model into a valuable teaching tool. Describability means the development of scoring guides describing in detail the characteristics of each level of performance and the provision of samples of student work to illustrate these characteristics. Reportability is the indication of specific levels of achievement by the scores for each trait and establishment of a foundation for teacher-student conferencing. Upon being developed as an ongoing strategy, this model is integrated into the teaching-learning cycle and requires no additional intrusion into class time, which fulfills the nonintrusiveness criterion.

In sum, 6+1 Trait writing model is thought to be an effective writing program which combines instruction and assessment on a process-based approach to writing with analytic scoring procedures.

Three experimental research studies were examined the impact of the 6+1 Trait Writing model on student success in writing skill. The first one, conducted on six fifth-grade classrooms between 1992–1993 school year (Arter, Spandel, Culham, and Pollard, 1994), measured the impact of intensive teacher training on the NWREL writing traits on student achievement in writing. The study found that students in the experimental group, instructed via 6+1 Trait Writing model, experienced a significantly higher increase in test scores for the Ideas trait when compared to students in the control group. The second study, conducted on 76 teachers and their classes in grades 3 to 6 between 2003-2004 school year (Koslow and Bellamy 2005), found that 6+1 Trait Writing model didn't have a significant impact on improving student achievement in writing in the treatment classes. The third study, carried out on 31 students studying at Başkent University, Preparatory Program in 2004 (Yazar, 2004), concluded that the students in the experimental group scored higher grades in 5 writing tasks out of 10.

CHAPTER 3

DATA COLLECTION AND THE ANALYSIS OF THE DATA COLLECTED

3.0 Introduction

The purpose of this study is to determine the extent of the effects of 6+1 Trait Writing model, a multi-trait teaching and assessing writing system, on students' achievement in writing by carrying out a small-scale research with an experimental design.

In this chapter, information about participants, instruments, data collection procedures, methods of data analysis and the analysis of data will be provided.

3.1 Data Collection

An interventional study was conducted at Turkish Military Academy, Ankara, Turkey. The participants of this study were 46 first year A stream students.

The intervention of this study based on an experimental design, one treatment and one control group with the same teacher for the same amount of time, was the 6+1 Trait Writing model, which is an approach to teaching and assessing student writing. The data of this study is obtained from the pretreatment assessment of both control and experimental groups administered in October, 2006 and from the post treatment assessment of both control and experimental groups administered in April, 2007. Furthermore, additional data was obtained from 6 monthly writing assignments of the official writing course procedure in the writing lessons in Turkish Military Academy.

Although the writing prompts the students are required to write about were the same both for the monthly assignments and pre and post treatment assessments, the writing lessons with the treatment group were carried out in conjunction with procedures inherent in 6+1 Trait Writing model (mentioned in detail in Chapter 4). However, as for the control group, the writing lessons were conducted according to the traditional approach, which is the process approach with a holistic scoring rubric.

Besides six monthly writing assignments, all students in the treatment and control groups submitted two pieces of writing, one in the fall before the intervention and in the spring after the intervention. Student writing was scored by the same

teacher using the five-point analytic rubrics for six traits developed for the 6+1 Trait Writing model; student writing was not evaluated for presentation. Moreover, teacher feedback for the control group was provided with a six-point holistic scale. The rater did not know whether he was reading samples from the pretest or posttest administrations and whether he was reading samples from the control or treatment group.

3.2. Data Analysis

This study included quantitative data gathered from pre and post tests and six monthly writing assignments. The data collected from pre and post tests as well as six monthly writing assignments in terms of scores in six traits were statistically analyzed using SPSS 16 version.

3.2.1. Background Information

The backgrounds of the participants in this study were the same; they are the graduates of military high schools whose curriculums are identical. Moreover, the distribution of students in English classes are carried out by calculating the average of their scores in English courses in military high school and the results of a replacement test administered at the beginning of the first year. Hence, the subjects' level of English can be considered to be equal. All the participants in the study were male. The treatment group consisting of 23 students and the control group consisting 23 students were randomly assigned.

3.3. The Interpretation of the Data Collected from the Control Group and the Treatment Group.

The statistical procedures used to analyze the data are: t- test and comparison of mean scores. Comparison of mean scores was computed to see whether the intervention caused the treatment group to perform better than the control group in the development of quality writing and t-test was employed to find out whether these differences were statistically significant.

In this phase of data analysis, pre-treatment scores of control and treatment groups were compared in order to see whether there is a difference between the groups in terms of traits. In Table 1, pre-treatment scores were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.05$. Although the means of the treatment group were higher than those of control group in all traits, the performance of the two groups in terms of traits were considered similar before the intervention since the significance levels of all traits were not found statistically significant: ideas & content [$t_{(22)} = 0.295$, $p < 0.05$], organization [$t_{(22)} = 0.137$, $p < 0.05$], word choice [$t_{(22)} = 0.492$, $p < 0.05$], voice [$t_{(22)} = 0.510$, $p < 0.05$], sentence fluency [$t_{(22)} = 1.569$, $p < 0.05$], conventions [$t_{(22)} = 2.756$, $p < 0.05$].

Table 1
Comparison of Pre-treatment Scores of Treatment and Control Group

Trait	Group	N	Mean	S	t	df	P
Ideas&Content	Treatment	23	3.06	0.627	0.295	22	0.770
	Control	23	3.02	0.383			
Organization	Treatment	23	3.13	0.643	0.137	22	0.892
	Control	23	3.10	0.299			
Word Choice	Treatment	23	3.10	0.690	0.492	22	0.628
	Control	23	3.02	0.352			
Voice	Treatment	23	2.67	0.684	0.510	22	0.615
	Control	23	2.56	0.528			
Sentence Fluency	Treatment	23	3.23	0.705	1.569	22	0.131
	Control	23	2.95	0.424			
Conventions	Treatment	23	3.65	0.681	2.756	22	0.062
	Control	23	3.17	0.442			

Note: $p < 0.05$

Then, pre and post treatment scores of the treatment group were compared so as to determine whether there is a difference between the scores of pre-treatment and post-treatment of experimental group in terms of traits. In Table 2, pre-treatment and post-treatment scores were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.05$. The means of all traits in the post treatment scores were higher than those of in the pre treatment scores. Moreover, the significance levels of all traits were found statistically significant: ideas & content [$t_{(22)} = -3.867$, $p < 0.05$], organization [$t_{(22)} = -5.409$, $p < 0.05$], word choice [$t_{(22)} = -2.587$, $p < 0.05$], voice [$t_{(22)} = -6.051$, $p < 0.05$], sentence fluency [$t_{(22)} = -3.225$, $p < 0.05$], conventions [$t_{(22)} = -3.148$, $p < 0.05$]. The treatment group was observed to have improved significantly in terms of all traits, which shows a meaningful difference between the pre and post treatment scores of the experimental group. As a result, intervention seems to have an effect on students' writing skill.

Table 2
Comparison of Pre and Post-treatment Scores of the Treatment Group

Trait	Test Time	N	Mean	S	t	Df	p
Ideas&Content	Pre	23	3.07	0.627	-3.867	22	0.001
	Post	23	3.78	0.560			
Organization	Pre	23	3.13	0.643	-5.409	22	0.000
	Post	23	3.82	0.595			
Word Choice	Pre	23	3.10	0.690	-2.587	22	0.001
	Post	23	3.60	0.722			
Voice	Pre	23	2.67	0.684	-6.051	22	0.000
	Post	23	3.56	0.528			
Sentence Fluency	Pre	23	3.23	0.705	-3.215	22	0.004
	Post	23	3.78	0.724			
Conventions	Pre	23	3.65	0.681	-3.148	22	0.005
	Post	23	4.08	0.577			

Note: $p < 0.05$

In the next phase, pre and post treatment scores of the control group were compared so as to determine whether there is a difference between the scores of pre-test and post-test of the control group in terms of traits. In Table 3, pre-test and post-test scores were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.01$. The means of all traits in the post-test scores were higher than those of in the pre-test scores. However, the significance levels of all traits were not found statistically significant: ideas & content [$t_{(22)} = -1.589$, $p > .01$], organization [$t_{(22)} = -0.901$, $p < .05$], word choice [$t_{(22)} = -0.861$, $p < .05$], voice [$t_{(22)} = -0.536$, $p < .05$], sentence fluency [$t_{(22)} = -1.545$, $p < .05$], conventions [$t_{(22)} = -0.699$, $p < .05$]. The control group was observed to have improved in terms of means in all traits, which can be regarded as the normal consequence of a seven-month writing instruction. However, the relative increase in the means of all traits in the post test scores does not show a meaningful difference between the pre and post test scores of the control group.

Table 3
Comparison of Pre and Post Test Scores of the Control Group

Trait	Test Time	N	Mean	S	t	df	p
Ideas&Content	Pre	23	3.02	0.775	-1.589	22	0.124
	Post	23	3.09	0.722			
Organization	Pre	23	3.10	0.299	-0.901	22	0.377
	Post	23	3.17	0.442			
Word Choice	Pre	23	3.02	0.352	-0.861	22	0.398
	Post	23	3.15	0.552			
Voice	Pre	23	2.56	0.528	0.536	22	0.597
	Post	23	2.62	0.647			
Sentence Fluency	Pre	23	2.95	0.424	-1.545	22	0.137
	Post	23	3.08	0.536			
Conventions	Pre	23	3.17	0.442	-0.699	22	0.492
	Post	23	3.26	0.600			

Note: $p < .05$

In Table 4, post-test scores of the control and treatment groups were compared in order to see whether there is a difference between the groups in terms of traits. Post-test scores were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < .05$. The means of the treatment group were higher than those of control group in all traits and the significance levels of all traits were found statistically significant: ideas & content [$t_{(22)} = 4.746, p < .05$], organization [$t_{(22)} = 3.700, p < .05$], voice [$t_{(22)} = 5.426, p < .05$], sentence fluency [$t_{(22)} = 3.755, p < .05$], conventions [$t_{(22)} = 5.935, p < .05$]. Thus, when compared to the pre-test scores, the effect of the intervention was found to be important in terms of all traits.

Table 4
Comparison of Post-test Scores of Treatment and Control Group

Trait	Group	N	Mean	S	t	df	P
Ideas&Content	Treatment	23	3.78	0.560	4.746	22	0.000
	Control	23	3.08	0.443			
Organization	Treatment	23	3.82	0.595	3.700	22	0.001
	Control	23	3.17	0.442			
Word Choice	Treatment	23	3.60	0.722	2.655	22	0.014
	Control	23	3.15	0.552			
Voice	Treatment	23	3.56	0.528	5.426	22	0.000
	Control	23	2.65	0.647			
Sentence Fluency	Treatment	23	3.78	0.704	3.755	22	0.001
	Control	23	3.08	0.536			
Conventions	Treatment	23	4.08	0.577	5.935	22	0.000
	Control	23	3.26	0.600			

Note: $p < .05$

This section deals with the mean comparison of the scores of both groups in terms of each trait in the six monthly writing assignments during the study. In Table 5, scores of the treatment and control group in terms of ideas in the six monthly writing assignments were compared in order to see whether there is a difference between the groups. Scores of ideas were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.05$. The means of the treatment group in the scores of ideas were higher than those of control group although the significance level in Changing Face of War, Terrorism and Peacekeeping Operations were found statistically significant. The significance level in the other three topics was not found statistically significant.

Table 5
Comparison of ideas scores between the treatment and control group

Topic	Group	N	Mean	S	T	df	p
Leadership	Treatment	23	3.67	0.834	3.005	22	0.07
	Control	23	2.91	0.874			
Changing Face of War	Treatment	23	3.57	0.743	4.345	22	0.00
	Control	23	2.78	0.780			
TMA	Treatment	23	3.80	0.794	2.772	22	0.22
	Control	23	3.04	0.987			
Terrorism	Treatment	23	3.52	1.182	3.668	22	0.01
	Control	23	2.47	0.818			
Peacekeeping Operations	Treatment	23	3.67	0.763	3.128	22	0.05
	Control	23	2.91	0.791			
Branch Selection	Treatment	23	4.02	0.715	3.638	22	0.01
	Control	23	3.23	0.629			

Note: $p < 0.05$

In Table 6, scores of the treatment and control group in terms of organization in the six monthly writing assignments were compared in order to see whether there is a difference between the groups. Scores of organization were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.05$. The means of the treatment group in the scores of ideas were higher than those of control group although the significance level in Leadership, Terrorism and Peacekeeping Operations were found statistically significant. The significance levels in the other three topics were not found statistically significant.

Table 6
Comparison of organization scores between the treatment and control group

Topic	Group	N	Mean	S	t	df	P
Leadership	Treatment	23	3.65	0.858	2.725	22	0.012
	Control	23	2.89	0.903			
Changing Face of War	Treatment	23	3.47	0.947	1.531	22	0.140
	Control	23	3.06	0.816			
TMA	Treatment	23	3.76	0.963	1.795	22	0.086
	Control	23	3.23	1.021			
Terrorism	Treatment	23	3.36	1.179	2.840	22	0.010
	Control	23	2.54	0.903			
Peacekeeping Operations	Treatment	23	3.67	0.747	3.730	22	0.001
	Control	23	2.76	0.751			
Branch Selection	Treatment	23	3.95	0.810	2.675	22	0.140
	Control	23	3.32	0.595			

Note: $p < .05$

In Table 7, scores of the treatment and control group in terms of word choice in the six monthly writing assignments were compared in order to see whether there is a difference between the groups. Scores of word choice were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.05$. The means of the treatment group in the scores of ideas were higher than those of control group although the significance level in Leadership, Changing Face of War, TMA, Terrorism and Peacekeeping Operations were found statistically significant. The significance level in Branch Selection was not found statistically significant.

Table 7
Comparison of word choice scores between the treatment and control group

Topic	Group	N	Mean	S	t	df	P
Leadership	Treatment	23	3.54	0.915	2.990	22	0.007
	Control	23	2.65	0.970			
Changing Face of War	Treatment	23	3.56	0.816	3.524	22	0.002
	Control	23	2.73	0.781			
TMA	Treatment	23	3.47	0.730	2.312	22	0.030
	Control	23	2.84	0.871			
Terrorism	Treatment	23	3.54	1.096	3.417	22	0.002
	Control	23	2.52	0.935			
Peacekeeping Operations	Treatment	23	3.78	0.704	3.362	22	0.003
	Control	23	3.00	0.674			
Branch Selection	Treatment	23	3.91	0.701	1.970	22	0.062
	Control	23	3.47	0.611			

Note: $p < 0.05$

In Table 8, scores of the treatment and control group in terms of voice in the six monthly writing assignments were compared in order to see whether there is a difference between the groups. Scores of voice were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.05$. The means of the treatment group in the scores of voice were higher than those of control group although the significance level in Leadership, Changing Face of War, Terrorism, Peacekeeping Operations, and Branch Selection were found statistically significant. The significance level in TMA was not found statistically significant.

Table 8
Comparison of voice scores between the treatment and control group

Topic	Group	N	Mean	S	T	df	P
Leadership	Treatment	23	3.32	0.924	2.185	22	0.040
	Control	23	2.65	0.913			
Changing Face of War	Treatment	23	3.21	0.876	2.485	22	0.021
	Control	23	2.73	0.781			
TMA	Treatment	23	3.58	0.887	1.255	22	0.223
	Control	23	3.17	1.061			
Terrorism	Treatment	23	3.36	1.198	2.808	22	0.010
	Control	23	2.54	0.964			
Peacekeeping Operations	Treatment	23	3.95	0.810	3.886	22	0.001
	Control	23	2.95	0.737			
Branch Selection	Treatment	23	3.95	0.721	3.379	22	0.003
	Control	23	3.32	0.632			

Note: $p < 0.05$

In Table 9, scores of the treatment and control group in terms of sentence fluency in the six monthly writing assignments were compared in order to see whether there is a difference between the groups. Scores of sentence fluency were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.05$. The means of the treatment group in the scores of sentence fluency were higher than those of control group and the significance level in all topics were found statistically significant.

Table 9
Comparison of sentence fluency scores between the treatment and control group

Topic	Group	N	Mean	S	t	df	P
Leadership	Treatment	23	3.89	0.852	4.379	22	0.000
	Control	23	2.60	0.903			
Changing Face of War	Treatment	23	3.69	0.718	3.458	22	0.002
	Control	23	2.91	0.820			
TMA	Treatment	23	3.89	0.811	2.408	22	0.025
	Control	23	3.17	0.948			
Terrorism	Treatment	23	3.67	0.972	3.030	22	0.006
	Control	23	2.73	1.075			
Peacekeeping Operations	Treatment	23	4.02	0.611	4.846	22	0.000
	Control	23	2.97	0.714			
Branch Selection	Treatment	23	4.15	0.552	3.379	22	0.003
	Control	23	3.52	0.630			

Note: $p < 0.05$

In Table 10, scores of the treatment and control group in terms of conventions in the six monthly writing assignments were compared in order to see whether there is a difference between the groups. Scores of conventions were analyzed by the mean comparison through paired-samples T test on SPSS 16. The accepted level of significance for this analysis was $p < 0.05$. The means of the treatment group in the scores of conventions were higher than those of control group and the significance level in all topics were found statistically significant.

Table 10
Comparison of conventions between the treatment and control group

Topic	Group	N	Mean	S	t	df	P
Leadership	Treatment	23	3.78	0.823	3.464	22	0.002
	Control	23	2.69	1.052			
Changing Face of War	Treatment	23	3.95	0.705	4.443	22	0.000
	Control	23	3.00	0.866			
TMA	Treatment	23	3.89	0.811	2.408	22	0.025
	Control	23	3.17	0.948			
Terrorism	Treatment	23	3.67	0.972	3.030	22	0.006
	Control	23	2.73	1.075			
Peacekeeping Operations	Treatment	23	4.06	0.570	4.768	22	0.000
	Control	23	3.04	0.737			
Branch Selection	Treatment	23	4.15	0.552	2.711	22	0.013
	Control	23	3.63	0.726			

Note: $p < 0.05$

In conclusion, 6+1 Trait Writing model can be considered to have contributed to the improvement of the writing skill of students in the treatment group according to the post-test results. They show increase in the means of all traits and the significance levels of all traits were found statistically significant ideas & content [$t_{(22)} = 4.746, p < .05$], organization [$t_{(22)} = 3.700, p < .05$], word choice [$t_{(22)} = 2.655, p < .05$], voice [$t_{(22)} = 5.426, p < .05$], sentence fluency [$t_{(22)} = 3.755, p < .05$], conventions [$t_{(22)} = 5.935, p < .05$].

As for the results obtained from six monthly writing assignments, the means of the treatment group in the scores of all traits were higher than those of control group. The significance levels were found statistically significant in topics Changing Face of War, Terrorism and Peacekeeping Operations in terms of ideas; in topics Leadership, Terrorism and Peacekeeping Operations in terms of organization; in topics Leadership, Changing Face of War, TMA, Terrorism and Peacekeeping Operations in terms of word choice; in topics Leadership, Changing Face of War, Terrorism, Peacekeeping Operations, and Branch Selection in terms of voice; in all topics in terms of sentence fluency and conventions. These results can further support the contribution of 6+1 Trait Writing model to the improvement of writing skill of the students.

CHAPTER 4

A SUGGESTED WRITING PROGRAM AND ACTIVITIES FOR THE APPLICATION OF 6+1 TRAIT WRITING MODEL IN WRITING COURSES

4.0 Introduction

This chapter of the study presents the instructional strategies in the implementation of the 6+1 Trait Writing model and suggested activities for the internalization of these traits by the students.

4.1 The Instructional Strategies in the Implementation of 6+1 Trait Writing Model

The instructional strategies in the practice of 6+1 Trait Writing model should provide students with direct instruction on each trait, include activities designed to engage students in learning about the traits, and provide students with formative assessment as feedback.

Given the fact that 6+1 Trait of Writing provides both teachers and students with a common language to talk about writing, students' in-depth understanding of the traits are of primary importance. However, prior to enabling the students to grasp the rationale of 6+1 Trait of writing, the teacher ought to calibrate him/herself with the rubrics and scoring system of the model by comparing his scores with the official scores of the written texts provided on the website of NWREL. The following example gives an anonymous written text with the scores and comments by official raters.

Spelunking

Spelunking, or cave-exploring, is one of the most enjoyable sports a person can pursue. It is a physically involving activity which can lead to fabulous discoveries and a deep love for natural wonders. However, like all sports, spelunking demands several abilities and attitudes to be conducted skillfully. In addition to a healthy measure of curiosity, a caver must have a respect for nature's delicate balances and a firm understanding of safety procedures to pursue his sport without endangering either the cave or himself.

One of the most important prerequisites to becoming a spelunker is the possession of a curious nature. An Explorer must have an innate yearning to discover the unknown to drive him steadily through the earth's interior. He must have, as Hillary aptly phrased it, a desire to conquer or reveal a mystery "because it's there." Without this insatiable curiosity, most people would not have the determination to crawl through muddy passages and brave subterranean bodies of water, and to lose one's resolution halfway through the exploration of a cave can be fatal to a spelunker. This curious nature is an essential possession for spelunkers.

However, perhaps the most important possession for the welfare of a spelunker is a working knowledge of cave safety procedures, for a caver must never let his regard for personal safety be overcome by his curiosity. The prudent cave explorer should have at least three different sources of lighting and also have a small supply of quick-energy food with him. If the use of rope equipment is necessary to conduct the exploration of a cavern, a spelunker should be expertly aware of how to properly utilize it, lest his support collapse as he traverses a steep incline; countless cavers have perished through improper rope management. The most important role for a cave explorer, however, is to never explore alone. Spelunkers should always use the "buddy system," for partners often can rescue people who might die if unaided in a cave. A strict adherence to common safety procedure can mean the difference between life and death for a caver.

Finally, a knowledgeable cave explorer must have a healthy respect for nature. Caves have a very delicate balance which allows them to produce the beautiful formations spelunkers adore. Merely touching an active formation stops forever its continual building process, for oils from human skin dramatically upset its delicate balance. Even more so, smoking and littering in caves damage caverns irreparably for future generations. A respect for nature is essential to the preservation of caves and therefore to the continuation of the sport of spelunking.

The knowledgeable caver can pursue a sport which is physically invigorating and exciting. Lack of prudence in a cavern can be fatal to a spelunker, but with the proper skills and attitudes, he can discover a subterranean world, the wonders of which many others shall never see.

Paper Title: Spelunking

Scores:

	Ideas	Organization	Voice	Word Choice	Fluency	Conventions
Reader 1	5	5	5	5	5	5
Reader 2	5	5	5	5	5	5

Comment 1: Word choice stands out in this paper, not only because the vocabulary is fairly sophisticated (“invigorating,” “insatiable,” “prudent” are examples), but also because the writer demonstrates consistent mastery in their use. There’s a rare maturity in the entire effort. The writer’s audience awareness is reflected in his or her avoidance of jargon and clarification where technical language is used.

Comment 2: Every aspect of the scoring guide’s 5 in Word Choice is exemplified by this paper—no other words are needed!

Source: (<http://www.nwrel.org/assessment>)

As for the teaching of the traits, the teacher should introduce the traits one at a time in a cumulative sequence. The time allocated for the teaching of each trait actually depends on the internalization level of the trait by the students. Students should become familiar with the trait scoring system, and then the scoring guide criteria for the particular trait through working with the rubrics and samples of student writing or quality writing. Students should practice using the trait, involving reading sample papers and orally suggesting feedback based on trait criteria, and scoring the trait to compare with the group and “official” score, for which the same material mentioned above for teachers can be employed. The teacher should carry out frequent whole-group scoring and discussion sessions using sample anonymous papers and should read frequently to the students from a wide variety of quality written material, followed by discussion around the use of selected traits by the author.

As far as the feedback procedures are concerned, peer-feedback, teacher-student conferencing, the hallmarks of process approach aptly called collaborative approaches, and written teacher commentary should be employed to reinforce writing instruction and assessment. According to Ferris (2003), (1)feedback should be

delivered at intermediate stages of the writing process, which enables students reshape their writing in following revisions with the suggestions from their teachers and peers,(2) the feedback teachers provide should be on all aspects of student writing, which is exactly in compliance with the underlying principles of 6+1 Trait Writing model,(3) teacher feedback is to be clear and concrete to help students with revision, which basically supports the clearly defined rubrics of 6+1 Trait Writing Model.

4.2. Before the introduction of traits

Activity 1: Discover the Traits

Objective : To raise your students awareness of quality writing before teaching the essentials of good writing by means of trying to elicit them from the students.

Preparation: Choose examples of good writing which display the six traits you aim to teach or ask your students to bring their favorite written products for the next writing session.

Procedure:

1. Ask your students to bring some written products they like to class (The teacher can also provide cadets with good examples of written products.)
2. Ask your students to work in groups and distribute the written products among groups.
3. Give them enough time to read the materials.
4. Ask them to write which materials they like and why.
5. Ask one representative of each group to write their reasons for favoring some compositions.
6. Try to classify the traits each representative has written on the board.

4.3. Introduction of Traits

4.3.1. Ideas

Activity 1: Showing Versus Telling

Objective: To transform a rather general sentence into a vivid, colorful sentence with necessary details.

Preparation: ----

Procedure:

1. Ask your students to try to understand the difference between “telling” statements and “showing” statements by having your students read the following examples.

2. Explain the difference between a telling statement and a showing statement:

It is crucial sometimes bring your readers "into the action". They need to be able to feel your characters' emotions and fully understand the adventures. Though there is nothing wrong with telling your audience what's happening, it's usually better to show them through literary hints and descriptions. For instance, consider the difference between the following paragraphs. Although both describe the same event, the first one tells the audience what's happening, whereas the second one shows him or her instead. The second example brings the reader into the scene by making the reader more emotionally involved.

Example:

Telling:

Patrick and Elizabeth hid behind a large oak tree. They didn't want Charles to find them; he was bigger and meaner than the other kids on the block. Unfortunately, they didn't realize that the tree was hardly large enough to disguise their presence.

Showing:

Patrick's ball cap and Elizabeth's skirt stuck out from behind the large oak. Charles the Bully, who had been looking for a couple of young kids to harass, noticed immediately and quickly headed toward the tree with a sneer.

2. Ask your students to turn some telling examples into showing examples.

Source: (<http://www.explorewriting.co.uk/ShowingTellingFiction.html>)

Activity 2: Brainstorming

Objective: To identify a reason or purpose for writing; to develop a topic

Preparation: ----

Procedure:

1. Try to explain what brainstorming is.

As a dictionary definition, brainstorming is a creativity technique of generating ideas to solve a problem. Brainstorming was originated in 1953 in a book called *Applied Imagination* by Alex F. Osborn, an advertising executive. It was originally developed for advertising industry. Yet, we are going to use it to:

- identify a reason or purpose for writing
- develop a topic

2. Give your students a topic to brainstorm on.

“How can the leaders of countries in the world balance the advantages and disadvantage of nuclear programs?”

3. Ask your students to write their ideas on the slips of paper you give.

4. Tell your students to work with a partner and exchange their ideas.

5. Tell your students to form a group of four and choose three ideas out of their ideas.

6. Ask your students to write their ideas on the board.

Source: (White and Arndt, 1995:19)

Activity 3: Questions

Objective: To identify a reason or purpose for writing; to develop a topic

Preparation: ----

Procedure:

1. Explain what “questions” is.

Just like brainstorming, we can form our ideas by a series of questions in order to stimulate our thinking and shape our ideas.

2. Give your students a topic

“How can the leaders of countries in the world balance the advantages and disadvantage of nuclear programs?”

3. Ask your students to write the questions people might have about this topic individually.

4. Tell them to work with a partner and exchange their questions.

5. Ask them to form a group of four and choose three questions out of their questions.

6. Ask them to write their questions on the board.

Source: (White and Arndt, 1995:22)

Activity 4: Critical Questions

Objective: To identify a reason or purpose for writing; to develop a topic

Preparation: ----

Procedure:

1. Give your students a topic and ask them to answer the questions in the exercise.

“How can the leaders of countries in the world balance the advantages and disadvantages of nuclear programs?”

a) Describe

What is the purpose, range, use, variety of nuclear programs?

b) Compare

What are the differences and similarities between nuclear programs and others of this kind? How do they differ from other programs?

c) Associate

What do nuclear programs bring to mind?

d) Apply

What can be done with nuclear programs? How can nuclear programs be used?

e) Argue

What points can be put for and against nuclear programs? What reasons are there for taking a position for or against festivals?

Source: (White and Arndt, 1995:26)

Activity 5: SPRE/E Approach

Objective: To identify a reason or purpose for writing; to develop a topic

Preparation: ----

Procedure:

1. Explain the approach to your students and want them to answer the questions

In order to form your ideas, you can start by answering the following questions. This method is called the SPRE/R approach.

Situation

What is the present situation?

How did it come about?

What are its characteristics?

Problem

Is there a problem?

What is it?

Response

How can the problem be dealt with?

What alternative solutions are there?

What constraints are there on each possible solution?

Evaluation/Result

Which of the solutions is likely to be the best?

What would be result of applying any of the solutions?

Source: (White and Arndt, 1995:28)

Activity 6: Recognizing the Purpose

Objective: To identify a reason or purpose for writing and recognize the purpose in writing.

Preparation: Choose three texts for your students and copy them.

Procedure:

1. Find three reading passages and distribute them to your students in groups.

2. Talk with your students about why people write

People outside the classroom have generally a purpose to write something. It can be to amuse, to educate, to persuade .etc. Without a purpose to write, writing cannot go beyond a mental exercise and can seem meaningless. Therefore, grasping the significance of purpose in writing is an essential part of the writing process.

3. Ask students to read three different reading passages and try to identify the purpose of each writer in these passages.

Passage name	The purpose of the writer
1	
2	
3	

Activity 7: Selecting and Rejecting Ideas

Although most of the students who are asked to write suffer from lack of ideas, they will end up with such a lot of ideas that they have difficulty choosing one of them after going through this exercise.

Objective: To narrow and specify the ideas generated.

Preparation: ----

Procedure:

1. Ask your students to brainstorm on a topic
 2. Tell them to write their ideas on the board and to write a purpose for each idea on the board.
 3. Ask them to decide on the idea and purpose they are going to write about.
- Source: (White and Arndt, 1995:55)

Activity 8: Borrowing Ideas from Other Writers

Objective: To acquire information and others' ideas on the topic about which your students are to write.

Preparation: ----

Procedure:

When we try to write on a specific topic given us, we often feel the need to get information and data from external sources, so you might need to make a small scale research on topic you are assigned.

1. Let your students know the topic of the next writing session beforehand.
2. Ask them to make some research on this topic before coming to the next writing session.

Activity 9: Building With Words

Objective: To identify a reason or purpose for writing; to develop a topic.

Preparation: Prepare a list of descriptive adjectives and action verbs.

Procedure:

1. Give the students a list of 15-20 words. Be sure to use descriptive adjectives and vivid action verbs.

2. Have the students use the words to write a paragraph. When the students are finished, read the paragraphs aloud. Point out that although the students had the same words, their ideas were different.

Sample list:

Adjectives: vivacious , scratchy, sparkling, vacant, ravenous, deafening, ferocious, sly.

Verbs: agitate, squeal, nuzzle, descend, pounce, splatter, boom, and jeer.

Source: (http://www.kimskorner4teachertalk.com/writing/six_traits/ideascontent/building.html)

Activity 10: Songs

Objective: To identify a reason or purpose for writing; to develop a topic

Preparation: Choose different songs. When choosing a song, make sure that it has a message that is open to interpretation. It should not be one that students are very familiar with because this leads to preconceived ideas about the song.

Procedure:

1. Divide class into groups of 3-5.
2. Give each group a different song. Rotate the groups through a listening center where they will do steps 4-7. This will take some time, so the other groups will need something to work on while waiting their turn.
3. There is to be no talking at this time. Play the song one time so that the students become familiar with it.
4. Instruct the students to listen for a message while you play the song a second time. Have them write down ideas that come to mind while listening to the song.
5. Pass out a copy of the lyrics to each student. Play the song a third time while the students look at the lyrics and record any additional ideas that come to mind or clarify ones that are already written down. Give the students ample time to finish without talking to the other members of the group.

6. Now have the group members discuss the song and their ideas. They may replay the song and use the lyrics as much as necessary. The group must decide on one central message for the song.

7. Give the group a sheet of poster board and have them create a poster depicting the message of the song. The poster must have the title of the song.

8. When all groups have finished their posters, have them give a presentation where they play the songs and explain their posters to the rest of the class.

Source: (http://www.kimskorner4teachertalk.com/writing/six_traits/ideascontent/building.html)

Activity 11: Pictures and Paintings

Objective : To identify a reason or purpose for writing; to develop a topic; to show that different ideas can evolve from the same topic.

Preparation: Collect or create a variety of transparencies that contain pictures and paintings. Choose items that may be interpreted several different ways. Number each transparency.

Procedure:

1. Show one transparency at a time.
2. The students are to write down a title, phrase, or sentence describing what they see. There is no talking during this part of the activity. Give the students a few minutes, then move on to the next transparency.
3. Do this until the students have responded to each transparency.
4. Now go back to each transparency and have the students share what they wrote down.

Source: (http://www.kimskorner4teachertalk.com/writing/six_traits/ideascontent/building.html)

Activity 12: What's That Smell?

Objective: To identify a reason or purpose for writing; to develop a topic.

Preparation: Find something that has a distinctive odor.

Procedure:

1. Present the students with something that has a distinctive odor. Keep it hidden from view and don't tell the students what it is; let them figure it out.

2. After a few minutes, have the students write down their thoughts about what the odor reminds them of and why. Students are not to just write down their guess of what the source of the odor is.

3. Then have the students write a story or essay based on their thoughts.

Source: (<http://www.cyberspaces.net/6traits/strat5a.html>)

Activity 13: Movie Music

Objective: To identify a reason or purpose for writing; to develop a topic.

Preparation: Find some piece of music with which your students are probably not familiar

Procedure:

1. Play some music that is unfamiliar to your students. Old movie themes, symphonies, and classical music work best.

2. Ask your students to write down what they would expect to see if the music were the background for a movie. Play the music several times while your students write down their thoughts.

3. Then, have your students write a story based on what they wrote.

Source: (<http://www.cyberspaces.net/6traits/strat5a.html>)

Activity 14: The Best One

Objective: To test whether your students have grasped the main points in the rubric of “ideas”.

Preparation: Find three written texts which can be graded as a good example, medium and poor example of the trait “ideas”.

Procedure:

1. Divide your students into groups of four. Distribute your written texts to your students without any indication of their level for the mentioned trait.

2. Tell your students to work in groups and decide on the mark each text deserves in terms of the “ideas” rubric.

3. Get the results from all groups and compare them as a class discussion.

4. Display the official marks of these written texts assigned by professional raters.

The Mystery of the Diamonds

It was the first day of spring vacation. Jan Hansen and her friend Sam Johnson were sitting on a bench in the middle of a busy shopping mall in Denver, Colorado. While Sam's mother was shopping, Jan and Sam were watching Sam's baby brother Andrew. Jan and Sam were playing a memory game. Sam's eyes were closed.

"What color of coat am I wearing?" Jan asked.

"Purple."

"Nope, I'm not wearing a coat. Ha, ha!"

Sam opened his eyes. "It's just not fair. I'll never have as good a memory as you!"

"You just have to keep practicing. You know, practice makes perfect. That's what my mother used to tell me when I thought I couldn't win at something," Jan said. "Now, you try me."

Sam looked around very hard for something he was sure Jan hadn't noticed. Then he asked, "What does the sign in the card store window say?"

"That's easy. 'Mother's Day Sunday May 11. Remember your mother and she'll remember you.'"

Fine, you win," Sam said with disgust.

Jan still had her eyes closed. "Come on, try again. Go ahead, ask me something else."

All right," Sam said. "What color socks am I wearing?"

Jan thought a moment. "That's not really fair," she said. "I never saw your socks."

But Jan didn't open her eyes. "You're wearing green pants, a green belt, and green shoes, so I'll bet your socks are green, too."

You're just too much, Jan!"

No, you're just too neat!"

Source: (<http://senior.billings.k12.mt.us/6traits/content/examp.htm>)

Checkmate!

Checkmate! Darn I lost again. I made the fatal mistake of altering my queen's position and therefore leaving my king susceptible to his relentless attack.

I have never beaten my grandfather in chess and I probably never will. Despite my losing record, I have a burning love for the game.

It was probably four or five summers ago that my obsession began. I played my grandfather nearly every day. It started out as him just teaching me the rules with friendly games. After a few weeks it was more than that, at least to me. I wanted to dethrone him more than any other thing my young mind could think to want. I challenged him every chance I got.

He always seemed to see my strategy coming, and he was relentless. I think he took pride in beating up on me. He knew both the rook four and knight two strategies that I had because he had taught them to me. He never let up on me.

I needed to come up with a game plan. I needed to do some research. I left for the library as soon as the idea popped in my head. I hit the doors running after my mother parked the car. I cannot recall how many hours I spent at the library. It did not matter. I was looking for the perfect strategy. I thought I had found the perfect plan, so I headed home for my final showdown in chess.

Source: (<http://senior.billings.k12.mt.us/6traits/content/examp.htm>)

Afternoon

On Tuesday, December 22, I went about my business going to my classes as usual. After school my friend came and picked me up to go to his house. After we got to his house we grabbed his fishing stuff and started to go to my house. It was on the way to my house, coming down the street, that we saw a hinder binder. After we got to my house we packed up my fishing stuff and we were on our way to the afterbay of the Bighorn River. It was about 8:00 when we got there. We started fishing. We had a kind of cycle where one casts out and lets it float away before the other. Then when you retrieve it, you go behind the other person. Source: (<http://senior.billings.k12.mt.us/6traits/content/examp.htm>)

4.3.2. Organization

Activity 1: Segmenting

Objective: To recognize the divisions of a text into segments in order to understand the message, connect the ideas within these sections and anticipate new ideas or developments between them.

Preparation: Choose four different texts which show good organizational skills. Rewrite them in the form of a single paragraph. Make enough copies of these texts both in the original form and rewritten form.

Procedure:

1. Divide your students into groups of four and distribute these texts to each group. Each student will get a text.
 2. Ask the following questions to your students.

What do you think about the purpose and topic of this text?

What sort of structure can we expect such a text to have?
 3. Tell your students to read the texts they have carefully and divide it into segments.
 4. After giving enough time, tell your students to exchange the texts they have read and divided into segments until every student in the groups goes through the four texts.
 5. Promote group discussion about the segmentation of the texts. (This can be performed as a whole class.)
 6. Distribute the original texts in order to compare students' segmentation and original writer's segmentation
- Source: (White and Arndt, 1995:151)

Activity 2: Organize a ten-minute short story

Objective: Practice how texts are structured in terms of the order of paragraphs by using transitional words. This activity gives them practice using transitional words and also helps them move their pieces along in segments, developing the action with an eye toward pacing.

Preparation: ---**Procedure:**

1. Ask your students to draft a story that takes place within a short time frame, ten minutes maximum.
2. Keep an eye on the clock and, every two minutes, tell students to move on to a new event.
3. Make sure that every student finishes his/her story at the end of ten minutes.

4. Give feedback to students' stories by analyzing their organizational structure through either reading aloud or group discussions.

Source: (<http://www2.scholastic.com/browse/article.jsp?id=3779>)

Activity 3: How to start

Objective: To make students understand the importance and types of leads.

Preparations: Collect various texts displaying different kinds of leads such as questions, riddles, announcements, bold and challenging statements, definitions, quotations, figurative language, and opinions and so on.

Procedure:

1. Divide your students into groups of four and distribute the texts showing examples of different leads
2. Let your students read these texts and ask them to list the ways we can start our writings.
3. Write groups' lists on the board and get a single list out of the groups list.
4. Brainstorm with whole class on which types of texts corresponds with these types of leads in the final list.
5. Assign students with finding interesting leads for different types of texts for the next writing session.

Source: (<http://www.cyberspaces.net/6traits/strat5a.html>)

Activity 4: How to wrap up

Objective: To make students understand the importance and types of conclusions.

Preparations: Collect various texts displaying different kinds of conclusions such as questions, summaries, personal commands, mysteries, open conclusions and so on.

Procedure:

1. Divide your students into groups of four and distribute the texts showing examples of different conclusions.

2. Let your students read these texts and ask them to list the ways we can end up our writings.

3. Write groups' lists on the board and get a single list out of the groups list.

4. Brain storm with whole class on which types of texts corresponds with these types of conclusions in the final list.

5. Assign students with finding interesting conclusions for different types of texts for the next writing session.

Source: (<http://www.cyberspaces.net/6traits/strat5a.html>)

Activity 5: Your Favorite Movies

Objective: Make your students understand the importance of leads in terms of clarifying what the essay is about and getting the attention of readers.

Preparation: Search for movies that begin with a dramatic or suspenseful opening. Organize these openings digitally on a CD. Find two versions of leads, one of which is a “telling” example and the other is a “showing” example, on the same subject.

Procedure:

1. Let students think about their favorite movies and ask them how their favorite movies start.

2. Make them watch the movie starts you have prepared and get your students' comments on the introductions of these movies.

3. Distribute the texts which have two versions of leads on the same subject to your students and let them commend on these.

4. Ask your students to change a “telling” introduction you have provided into a “showing” introduction in pairs.

Source: (<http://www.cyberspaces.net/6traits/strat5a.html>)

Activity 6: The Best One

Objective: To test whether your students have grasped the main points in the rubric of “organization”.

Preparation: Find three written texts which can be graded as a good example, medium and poor example of the trait “organization”.

Procedure:

1. Divide your students into groups of four. Distribute your written texts to your students without any indication of their level for the mentioned trait.
2. Tell your students to work in groups and decide on the mark each text deserves in terms of the “organization” rubric.
3. Get the results from all groups and compare them as a class discussion.
4. Display the official marks of these written texts assigned by professional raters.

On being Yourself

Shakespeare once said, "To thine own self be true." This saying reflects the idea of being yourself and not changing who you really are.

In the play Macbeth, which was written by Shakespeare, the character Macbeth displayed how he changed over the course of the play. He started off an honest man who fought to protect the king, and was somewhat reserved and quiet. But as soon as the three witches told him their predictions for his future, he became greedy. He thought of nothing but becoming king, and would not let anything stand in his way.

(<http://senior.billings.k12.mt.us/6traits/organization/examp.htm>)

In my Father's Eyes

"Just let it flow," my father said as he handed me the reel. I clenched it tightly with my tiny fingers as if in fear of dropping it. The wooden handle was smooth and almost contoured to the shape of my dad's hands. He had fished with the pole when he was younger and you could tell just by looking at it that it was put to much use. He said it was a special pole and began telling one of his "when I was your age" stories, which I unintentionally paid no attention to because I was anxious to begin.

I watched as my father effortlessly tied the yellow grasshopper fly on my line in a series of complicated knots with his thick fingers. The air was fresh and cold and the mountain breeze teased his coal black hair and rustled a few whiskers in his beard. When he was finished he looked up at me and smiled warmly. "Give it a try," he said encouragingly.

I carefully tip-toed over the jagged boulders and dead tree limbs to the water's edge. It moved fast, so I scanned the area for a calm spot to cast my fly. The stream was narrow, so I had to be careful not to snag my line in the trees behind me, and it would be difficult not to over-estimate and cast clear over to the other side of the bank.

I positioned myself between two large rocks and took off my shoes. The mud was cold and squishy, but I liked the feeling. I gave my line some slack and began the motion. Back and forth, back and forth. I must have watched my father do it a thousand times, so soft and rhythmic, border-line perfection. The motion of his wrists always seemed to be one with the pole, personifying it into a beautiful work of art. I longed to have this feeling.

(<http://senior.billings.k12.mt.us/6traits/organization/examp.htm>)

Change

Once upon a time there was a girl named Betty. She had a younger sister named Annette. They were a year apart. Betty was a Junior in high school and Annette was a sophomore in high school. They both lived with their parents in California. They were both very beautiful. Betty had very long pretty dark brown hair, and brown eyes, she was tall, but not too tall, she had medium brown skin, and Annette had light brown hair and light brown eyes, she was tall, to, but like an inch shorter than Betty. She had light colored skin. They both had their own friends and their own interests. Betty liked to rollerblade alot with her friends, her and her friends always made plans to go rollerblading that weekend or else to a movie or something.

Her best friend was Jane. Betty was into sports like basketball or volleyball or whatever she wanted to play, and she always made the team, she was very athletic. Annette and her friends like to shop and flirt with the guys. Annette usually got any guy she wanted, the guy she liked always asked her out and that would get her friends kind of jealous.

(<http://senior.billings.k12.mt.us/6traits/organization/examp.htm>)

4.3.3 Voice

Activity 1: Guess Who?

Objective: To recognize different voices in texts

Preparation: Choose three different colonists that have distinctive voices in their writings. Collect a series of four articles of these writers.

Procedure:

1. Assign your students with reading three articles for each colonist before coming to the writing session. Tell them to pay attention to the voice qualities for each colonist in their writings.
2. In the writing session, divide your students into groups of three.
3. Distribute the three texts that your students have not read yet. Make sure that these texts have no indication of whose writing it is, such as the name of the writer, or the magazine or newspaper he/she writes for.
4. Tell them to decide whose writing it is according to the voice qualities they have studied and ask them to support their answers.
5. Discuss their answers a whole class.

Activity 2: Different Perspectives

Objectives: To demonstrate how voice changes according to different perspectives of one issue.

Preparation: Search for organ donation news in the media and select one of them. Collect visuals and news about it. Make enough copies of it according to the number of your students.

Procedure:

1. Distribute your materials on organ donation to your students.
2. Give them enough time to look through the materials you have brought.
3. Ask your students to choose one of the characters below and write your feelings and experiences for a magazine with the aim of promoting organ donation.
 - the patient who has received the organ of the dead person
 - the mother or father of the dead person who accepted to donate the organ
 - the surgeon who has performed the operation

4. Ask volunteers to read aloud their compositions in order to choose the ones which have the strongest voice according to the character they have assumed.

Activity 3: Make Your Voice Heard

Objective: To transform a voiceless piece of text into a text with style.

Preparation: Find samples of texts without a distinct voice such as excerpts from encyclopedias or public notices.

Procedure:

1. Distribute examples of texts without voice to your students and let them choose one of them.
2. Ask them to rewrite these texts by adding voice.
3. Group the students who have chosen the same texts and let them discuss their new versions of the texts.

Small dogs may, at the discretion of the conductor and the owner's risk, be carried without charge upon the upper deck of double-deck buses or in single-deck buses. The decision of the conductor is final.

The **Srebrenica Massacre**, also known as **Srebrenica Genocide**, was the July 1995 killing of an estimated 8000 Bosniak males, ranging in age from young teens to the very old, in the region of Srebrenica in Bosnia and Herzegovina by the forces of Army of Republika Srpska (VRS) under the command of general Ratko Mladić during the Bosnian War. In addition to the VRS, a paramilitary unit known as the "Scorpions", with links to Serbia and allegedly under Serbian control, participated in the massacre.

Source: (White and Arndt, 1995:168)

Activity 4: The Best One

Objective: To test whether your students have grasped the main points in the rubric of “voice”.

Preparation: Find three written texts which can be graded as a good example, medium and poor example of the trait “voice”.

Procedure:

1. Divide your students into groups of four. Distribute your written texts to your students without any indication of their level for the mentioned trait.
2. Tell your students to work in groups and decide on the mark each text deserves in terms of the “voice” rubric.
3. Get the results from all groups and compare them as a class discussion.
4. Display the official marks of these written texts assigned by professional raters.

The Stepdad

One brisk September morning a lady in her mid thirties by the name of Sue called her lawyer to file a divorce papers on her husband John,. After Sue got off the phone with her lawyer she went to work. A week past and the papers still did not show up at her door, so Sue called her lawyer and the lawyer said, "I will send them right away." So a week later the papers showed up in the mail.

Sue not ready to tell her three children Amanda, Katie, and Eric, she hide them under the bed. Amanda who is nine is the youngest of the three. then there is Eric who is 14. Then finally there is Katie who is 15. Amanda one day was jumping on her Mom's bed, fell of the bed and sited a manila folder. In side of it was the divorce papers. Amanda then told the other two kids about what she found. The kids held it inside of them for a long long time intel one day when Katie was talking to her mom and it accidentally slipped out, "are you and dad getting a divorce?"

Source: (<http://senior.billings.k12.mt.us/6traits/voice/examp.htm>)

Working Lessons

All my experiences in life couldn't prepare me for my first job. This was one of the hardest adjustments for me, trying to combine work, school and the other problems that arise from day to day. My first, and only, job has been at a restaurant. Some people think fast-food is the lowest job you can have, but this job has taught me some of the most important lessons, points, and morals, that I've learned in my short life. It's also been a source for me to reaffirm values and morals that I already had in my life.

During the summer break, I got promoted to a manager. This new position has brought new responsibilities for me, and has given me a new perspective on seeing things. When I first started, a hatred of management and upper level employees set in. Personally, I thought they were being bossy and full of themselves. Now, being in their shoes, I have seen the flaws and wrongs in my previous judgements. Isn't it strange how a small change can create a big difference in how you see things?

Source: (<http://senior.billings.k12.mt.us/6traits/voice/examp.htm>)

My Story

I was finally dead. Released from my past life of torture and pain. And what now? What will become of me now? That is not important. It is time for me to tell you my story from the beginning to the end. That way you can also feel my pain. I was born in 1933 in a small Mississippi town, population 5,000, give or take. My mother died at my birth. I never knew who my father was. When they couldn't hold me at the hospital anymore, I was sent to the county orphanage. The headmistress, Mrs. Frankmore personally came to the hospital to pick me up. People told me she treated me well. The way it was said made me figure that that wasn't always the case. When I was a year old, the money for the orphanage dried up. It was bankrupt. I guess other places took most of the kids. I don't know. I didn't understand cruelty yet because I had Mrs. Frankmore. Judith, that was her first name, took me in with her when the orphanage went belly-up. Most times she did without and was practically starving so she could feed me. I think she really loved me. I don't know why.

Source: (<http://senior.billings.k12.mt.us/6traits/voice/examp.htm>)

4.3.4 Word Choice

Activity 1: Tired Words

Objective: Try to help students replace the common words they use in their compositions.

Preparation: Choose the words your students often use in their compositions. Find better synonyms for them and make a list.

Procedure:

1. Try to elicit the common words that your students generally use in their compositions through class discussion.
2. Write them on board.
3. Group your students into groups of four. Ask them to make dictionary and thesaurus study on the common words in order to find stronger, more colorful synonyms for them.
4. Tell them to prepare a posters, or power point presentations on which they write their new words with usage examples.

Source: (<http://www.cyberspaces.net/6traits/strat5a.html>)

Activity 2: If Were You,

Objective: To recognize weak words and replace them with stronger ones.

Preparation: Ask your students to bring their first drafts of any writing assignment and dictionaries

Procedure:

1. Distribute your students' first drafts of their assignments to other students so that every student gets someone else's draft.
2. Tell your students to circle 5 words that they think could be stronger and find alternatives for them.
3. Let the students exchange ideas with whose drafts they read on the word choice they make.

Activity 3: Find A Better One

Objective: To learn more precise words through vocabulary study.

Preparation: Prepare vocabulary exercise in order to teach more precise words

Procedure:

1. Ask your students do the following activity.

Choose the word that best fits the meaning of the word or phrase underlined in the sentence.

Word List

century, centennial, bicentennial, million, millennium, decade, credible, credits, credentials, incredible, porter, reporter, port, export, imports, portable.

1. It is not believable that you are able to do all that. _____
2. In a period of one hundred years many changes have taken place in the United States. _____
3. What do you call the place where a ship waits? _____
4. The one-hundredth anniversary of the first spaceship's landing on the moon will be in 2069. _____
5. When complete peace comes to earth, a period of great happiness will exist. _____
6. That is a believable statement. _____
7. How many academic units have you earned toward your degree?

8. One thousand thousands is a large number. _____
9. The man's college degree, as well as his work experiences, helped him to get the job. _____
10. The person who carried my baggage was very strong. _____

Source: (Rubin, 1986:46)

Activity 4: Poems

Objective: To exemplify the use of strong words in poems

Preparation: Choose a poem which has strong words to work on it.

Procedure:

1. Distribute your students the poems you have chosen.
2. Give students enough time to work on the poems and have students notice the words that were chosen and discuss what words might have been used but weren't, and why not.

Source: (<http://www.cyberspaces.net/6traits/strat5a.html>)

Activity 5: The Best One

Objective: To test whether your students have grasped the main points in the rubric of “word choice”.

Preparation: Find three written texts which can be graded as a good example, medium and poor example of the trait “word choice”.

Procedure:

1. Divide your students into groups of four. Distribute your written texts to your students without any indication of their level for the mentioned trait.
2. Tell your students to work in groups and decide on the mark each text deserves in terms of the “word choice” rubric.
3. Get the results from all groups and compare them as a class discussion.
4. Display the official marks of these written texts assigned by professional raters.

Remember my Dream

Seth came stumbling out of the forest to a clearing where the trees met the paved road. He was frozen with fear at the sight of the semi-truck stopped in the middle of it and Magi's crippled bike underneath. His brow was drenched in sweat and his clothes were soiled from the long run through the forest from the cabin. Catching his breath, he slowly walked around the front of the truck to see Magi lying in the middle of the road. He ran to her, asking her what to do. Magi's trembling voice spoke, "I wanted to show you everything."

"You will," he answered.

I could no longer fight back the tears, so I let go. I let myself quietly sob and allowed the salty tears to trickle down my flushed cheeks and into my trembling hand. I thought to myself, "He gave up everything he knew, everything he existed for to be with her, only for her to die the next day."

I took the tape out of the VCR and looked at myself in the mirror. I felt horrible. I felt the pain of the two lovers as though it were me in the film. I collapsed to the floor, gripping the marble sink above my head. I hated feeling this way. I absolutely despise it. I cried for the two strangers and for myself, wondering why it had to end that way and in part, wondering if ever a man would give something so dear to him to be with me. Then it struck me! That is exactly what I want to do--I have known all along, but now it is so clear. I want to make people feel sorrow, joy and anger. I want to be an actress.

Source: ([http://senior.billings.k12.mt.us/6traits/word choice/examp.htm](http://senior.billings.k12.mt.us/6traits/word%20choice/examp.htm))

The Adventure

Glacius awoke from the raggedy blanket he always kept with him. The cold chill of the early morning blew across the high mountain top. He was not cold however, it was far too refreshing and enchanting to be uncomfortable. As the young man overlooked the large valley he saw the lush and great forest that spread across the whole area so thick it was like a large green carpet. You could make out a few large cities which almost poked through the tall canopy..

After brewing a small cup of his favorite herbal tea, the young man decided it was time to descend into the unknown and unseen that lay before him, spread out across the valley below. So with that thought he was off down the narrow trail below, ready to face any and all danger below without fear, maybe. After several hours of walking on the narrow trail, he came before a small shack that seemed to have been very quickly erected. You could see by the smoke rising from the chimney so at least

someone was home, weather or not the person inside was friendly was yet to be seen.

Source: (<http://senior.billings.k12.mt.us/6traits/word choice/examp.htm>)

The Boxing Match

I watch the opponet siting in the corner, all six foot one inch, two-hundred pounds glaring at me. As the tenth round bell rings, I go out to fight the opponet. I take three steps towards the defender only to get a right smashed against my face. The impact is like a baseball bat connecting to a baseball as I stumble back into the ropes, spit flies out of my mouth, like a flock of geese fleeing the water as a shotgun blast enters towards them. Blood pouring down my face like a crimson river over a waterfall.

My face looking like I was battered by an coming train I thought I could beat. Yet all of this destruction to a face which was in perfect condition only forty minutes ago, has the signiture of my opponet written all over it. The damage was caused by two equal size arms with mass of incredibly swollen baseballs and speed of a stealth fighter plane. As I bounce off the ropes, the opponet steps through the punch that I was supposed to land and connects to my left ear.

Source: (<http://senior.billings.k12.mt.us/6traits/word choice/examp.htm>)

4.2.5 Sentence Fluency

Activity 1: Change Yourself

Objective: To make students recognize different sentence beginnings and encourage them to vary their beginnings of sentences in their compositions

Preparation: Find texts which display sentence variety such as sentences that begin with dependent clauses, infinitive phrases, adverbs, participle phrases,

sentences with mid-sentence modifiers such as appositives and participial phrases, sentences with terminal modifiers such as present participial phrases, past participial/adjectival phrases. Tell your students to bring one of their writing compositions to class.

Procedure:

1. Brainstorm on sentence variety with your students by writing their responses on the board.
2. Divide your students into groups of four and distribute your texts to your students.
3. Tell them to mark different sentences and make a list.
4. Give the full list of examples of sentence variety on OHP or PowerPoint.
5. Pair your students and tell them to exchange their previous compositions and try to find how many different sentence patterns his pair used in his composition.

(Adapted from <http://www.kimskorner4teachertalk.com/writing/sixtrait/sentencefluency/sentencebeginnings.html>)

Activity 2: Lots of Ways to Say It

Objective: To be able to paraphrase sentences in order to express the same meaning with different structures.

Preparation: Prepare some sentences to restate

Procedure:

1. Write your sentence on the board.
 “When you expose your darkest secrets to the light of day by telling them to someone you trust completely, they lose much of their power to keep you down.”
2. Pair your students and ask them to rewrite this sentence as many as possible without altering the meaning in ten minutes.
3. Make groups of 6 from the pairs you have assigned and tell them to choose to the best three sentences they have produced.
4. Tell them to write their favorite sentences on board and have a discussion on them.

Source: (http://tusdstats.tusd.k12.az.us/planning/resources/getting_to_know_the_six_traits/Sentence_Fluency_TbyT.htm)

Activity 3: Get Rid of Wordiness

Objective: To be able to write strong sentences without being wordy.

Preparation: Prepare some wordy sentences to simplify.

Procedure:

1. Write your sentence on the board.

“Of all the many things that bother me about bad writing, the fault that really annoys me most is wordiness - the tendency to put in more words than you need.”

2. Pair your students and ask them to rewrite this sentence in a simpler way.

3. Tell your students to find wordy sentences from their friends' previous writing assignments and to shorten them.

Source: ([http://tusdstats.tusd.k12.az.us/planning /resources/ getting_to_know_the_ six_ traits /Sentence_Fluency_TbyT.htm](http://tusdstats.tusd.k12.az.us/planning/resources/getting_to_know_the_six_traits/Sentence_Fluency_TbyT.htm))

Activity 4: The Best One

Objective: To test whether your students have grasped the main points in the rubric of “sentence fluency”.

Preparation: Find three written texts which can be graded as a good example, medium and poor example of the trait “sentence fluency”.

Procedure:

1. Divide your students into groups of four. Distribute your written texts to your students without any indication of their level for the mentioned trait.
2. Tell your students to work in groups and decide on the mark each text deserves in terms of the “sentence fluency” rubric.
3. Get the results from all groups and compare them as a class discussion.
4. Display the official marks of these written texts assigned by professional raters.

Caution-Danger Ahead

It was a nice summer's day. My family and I were up in the mountains on our way to go camping. Nothing could go wrong, or could it?

We were driving up a bumpy gravel road. We had to take it slow to prevent sliding. My sister and I were in the back of the car admiring the beautiful view of the forest. I was so excited to go camping. It was the perfect day, until the incident.

We had driven a few miles and only seen a couple of cars pass us so far. It was pretty calm. Up ahead I noticed that we were approaching a bend in the road. You could see nothing past it, and so my dad proceeded to drive slower. I remember reading a magazine and all of a sudden I had a gut feeling to look up. I was in shock as I saw a gray truck speeding towards us. It was as if it had come out from nowhere. A rush of fear ran through my body. From the moment I saw the car, time felt as though it was running in slow motion. I knew exactly what was going to happen and yet I could do nothing to stop it. I felt like I was trapped in a cage with no way to escape.

Source: ([http://senior.billings.k12.mt.us/6traits/sentence fluency/comp.htm](http://senior.billings.k12.mt.us/6traits/sentence%20fluency/comp.htm))

Heading West

Friday afternoon, for Andy, was beginning to feel longer than Friday morning. The moment had finally come, the moment had had been waiting for since last year. Today after school, Andy and his father would take off and go to West Yellowstone to fulfill their favorite past time, snowmobiling. The moment finally came for Andy, a junior in high school, to go home. He rushed to his car and sped away to get home as fast as he could. When he arrived home, his father already had the truck loaded and ready to go.

"Ready to go?" Andy's father Kenny asked.

"Ready as I could ever be," Andy replied.

Both Andy and Kenny said their farewells to Andy's mom Darla, who stayed behind to take care of Andy's little sister Amber. After the goodbyes, Andy and Kenny were on their way to West Yellowstone.

Source: ([http://senior.billings.k12.mt.us/6traits/sentence fluency/examp.htm](http://senior.billings.k12.mt.us/6traits/sentence%20fluency/examp.htm))

Macbeth

Macbeth: noble, benevolent, and loyal, King Duncan's honored subject. Macbeth's valour and bravery in battle reach the ears of King Duncan before Macbeth can even reach home.

As Macbeth and Banquo travel home, they meet three witches who propose a plan of the near future: Thane of Glamis he is, Thane of Cawdor soon to be, and King of Scotland, he will be. Worthy Banquo is not left out of the prophecies, he is told he will beget kings. Macbeth will be king, yet Banquo will father future kings?

Source: ([http://senior.billings.k12.mt.us/6traits/sentence fluency/examp.htm](http://senior.billings.k12.mt.us/6traits/sentence%20fluency/examp.htm))

2.5.6 Conventions

Activity 1: Discover the Rules

Objective: To make students recognize the rules governing capitalization, punctuation and paragraphing and use the correctly.

Preparation: ---

Procedure:

1. Divide your students into groups of four and assign each group one of the topics above.
2. Tell them to make a research on their topics and prepare a presentation on their assigned topics either on OHP or Power Point.
3. During or after their presentations, hold a discussion on the rules of mentioned topics.
4. As a whole class, write a comprehensive list of rules on each topic.
5. Tell them to prepare posters displaying these rules to be posted on classroom walls.

Activity 2: Correct If You Can

Objective: To test how well capitalization and punctuation rules have been internalized.

Preparation: Prepare some sentences including mistakes of capitalization and punctuation.

Procedure:

1. Pair your students and distribute your sentences bearing some mistakes of capitalization and punctuation.
2. Give them enough time to give their answers.
3. After your students have completed their answers, give their answers to another pair to compare their answers.
4. Display your answers on power point to give feedback.

Correct any punctuation or capitalization errors in the following sentences. Some sentences need no correction.

1. I am asking if you would like to rollerblade together tomorrow?

2. I read in a book, "If all else fails, succeed; if all else succeeds . . ."
3. Wherever we go people recognize us.
4. Whenever Cheryl is in town she visits her sister.
5. Isabel enjoys the museum although she cannot afford the entrance fee.
6. It may not be the correct part but I bet that it works.
7. You are my friend, however, I cannot afford to lend you any more money.
8. Paul Simon sang, "I am a rock, I am an island."
9. At graduation, the principal said, "I believe that all of you are capable of greatness . . . All of you have studied everything you need to succeed." (Two separate sentences with a missing sentence between them)
10. I asked Ella, "Did he ask for his ring back"?
11. John F. Kennedy, Jr. became a magazine publisher and a pilot before his tragic death.
12. The elections will be held on the first Tuesday of November 2008.
13. The elections will be held on Tuesday, November 4, 2008 and the polls will be kept open until 8:00 p.m.
14. Carl worried about the hurricane but tried to stay calm and help his family.
15. I favor green and yellow and purple is her first choice.

Activity 3: Dictation

Objective: To test how well capitalization, punctuation and spelling have been internalized.

Preparation: Prepare two paragraphs to dictate to your students.

Procedure:

1. Pair your students and assign one student as the writer and the other as the listener.
2. Tell the writers to write what they heard and the listeners to help the writers while you are reading the paragraphs.
3. Read the paragraphs you have chosen two times at a normal speed.
4. Give your students enough time to edit what have written.
5. Display your answers on power point to give feedback.

Activity 4: Save Errors

Objective: To test how well capitalization, punctuation, spelling, paragraphing and grammar rules have been internalized.

Preparation: Find some texts from written media, internet that bears mistakes of capitalization, punctuation, spelling, paragraphing and grammar.

Procedure:

1. Divide your students into groups of four and distribute the copies of texts you have prepared.
2. Ask them to find the mistakes in terms of capitalization, punctuation, spelling, paragraphing and grammar and mark them with colored pencils.
3. After they have completed their answers, change the answers of groups and give enough time to compare their answers.
4. Display your answers on power point to give feedback.

Activity 5: The Best One

Objective: To test whether your students have grasped the main points in the rubric of “conventions”.

Preparation: Find three written texts which can be graded as a good example, medium and poor example of the trait “conventions”.

Procedure:

1. Divide your students into groups of four. Distribute your written texts to your students without any indication of their level for the mentioned trait.
2. Tell your students to work in groups and decide on the mark each text deserves in terms of the “conventions” rubric.
3. Get the results from all groups and compare them as a class discussion.
4. Display the official marks of these written texts assigned by professional raters.

Character change in Macbeth

In the play Macbeth, There are many charecters,and they all change during the story. The two charecters I will talk about are Macbeth, A thane of glamis who overnight,turned into the king of Scotland. And on a lesser note,Lady Macbeth,A woman who drove Macbeth to do evil deeds for her own personal bennefit..

In the begining Macbeth and King duncan respected each other,And after showing great talent on the batlefield,duncan called Macbeth a"valient Kingssman!,Noble gentleman.

Source: (<http://senior.billings.k12.mt.us/6traits/conventions/examp.htm>)

Through the sky of hyperspace

Through the view ports of the Star Destroyer Relentless, the molted sky of hyperspace drifted silently by as Captain Teirrier stared coldly at his bridge crew before him. Not so long ago in the distant past he would have felt forgiveness or at least pity for the crew of his starship. But not now, not after the destruction of Mount Taintis and every last one of the Grand Admiral Thrawn's Sparti cloning cylinders. What was not left of the Empire was hardly enough to even take control of a single planet. Their main shipyards were destroyed and they were running out of military personnel to man their remaining ships. The Relentless itself was one of the few, but precious Star Destroyers in functional condition. Functional...As he thought it he almost laughed at his foolish choice of words. Only four of the original ten turbo blasters were operational now, and the starboard deflector shields were running at critically low energy. To top it off, the hyperdrive was constantly malfunctioning and the techs working on it apparently had no explanation. All in all the Star Destroyer Relentless was in tough shape.

But none of that mattered now that he was in charge. Captain Teirrier had plans for his precious empire. Big plans.

Source: (<http://senior.billings.k12.mt.us/6traits/conventions/examp.htm>)

A lesson on the court

When I was younger about 5 or 6 I remember my first grade P.E teacher telling the class "It's not about who wins or loses, it's how you play the game" A good philosophy when teaching little kids how to play fair. But after a couple of years of playing basketball on the blacktop and football in the field, the philosophy becomes a little reworded "How you play the game decides who wins or loses: and most kids always want to be on the winning side. The play ground produces two types of personalities participants and non-participants. the non-participant speaks for itself, the type of kid who doesn't care about sports. The participant the type of kid who plays everything, not because he or she is good but cause it is fun.

Source: (<http://senior.billings.k12.mt.us/6traits/conventions/examp.htm>)

CHAPTER 5

CONCLUSION

Among the many possible problems in teaching and assessing writing, one of the most important one for students is their insufficient or inaccurate knowledge of what is expected from them and how they will be evaluated during writing tests. Furthermore, lack of purposeful weaving of assessing strategies into writing curriculum is a natural component of the problem mentioned above.

6+1 Traits of Writing model, developed by Northwest Regional Educational Laboratory, is a model which integrates instruction of writing with assessment of writing in a process-oriented background. Integration of writing instruction and assessment provides students and teachers with a common language to comprehend the features of quality writing. Students can be more successful when they know accurately what quality writing is and what is expected of them.

It is thought that 6+1 Traits of Writing model can contribute to the solution of this problem through enhancing the students' skill in writing significantly when adopted and employed appropriately.

The introduction chapter of this study deals with the problem, which is the low level of students in writing skill due to the lack of proper feedback and to the point remedial instruction, aim and scope in which the probable solution to the problem is stated. Then, the method employed and the assumptions are presented.

The next section, literature review, presents information on the different approaches to writing instruction and assessment. After the introduction of the recommended writing model, 6+1 Traits of writing, in detail, research findings supporting a trait based writing instruction and assessment model have been presented.

Chapter 3 is about the analysis of data collected from the treatment and control group through the experimental research with pretest–post test design. The results collected from the pre test and post tests as well as the six monthly writing assignments of both groups have been analyzed statistically in terms of 6 traits by means of t-test through SPSS 16.

The last chapter of the study explains the procedures to be used in classes adopting 6+1 Traits of Writing Model. In addition, some examples of suggested activities for the implementation of 6+1 Traits of Writing Model are given for each trait with reference to objective, preparation and procedure.

This study investigated whether 6+1 Traits of Writing Model was effective on increasing students' level in writing skill. The analyses of the data were collected through pre test, post test and six monthly writing assignments. According to the statistical analysis of the data gathered, the mean scores for each trait of the treatment group in the post test displayed a statistically significant increase whereas the relative increase in the mean scores for each trait of the control group wasn't found statistically significant. As for the scores gathered from the monthly writing assignments, each trait scores of both the treatment group and control group in six monthly writing assignments were analyzed. In comparison of the mean scores of each trait in the control group for the six monthly writing assignment, the means of the treatment group in the scores of *ideas* were higher and statistically significant in the topics: Changing Face of War, Terrorism and Peacekeeping Operations; the means of the treatment group in the scores of *organization* were higher and statistically significant in the topics: Leadership, Terrorism and Peacekeeping Operations; the means of the treatment group in the scores of *word choice* were higher and statistically significant in the topics: Leadership, Changing Face of War, TMA, Terrorism and Peacekeeping Operations; the means of the treatment group in the scores of *voice* were higher and statistically significant in the topics: Leadership, Changing Face of War, Terrorism, Peacekeeping Operations and Branch Selection; the means of the treatment group in the scores of *sentence fluency* were higher and statistically significant in the topics: Leadership, Changing Face of War, TMA, Terrorism and Peacekeeping Operations and Branch Selection; the means of the treatment group in the scores of *conventions* were higher and statistically significant in the topics: Leadership, Changing Face of War, TMA, Terrorism, Peacekeeping Operations and Branch Selection.

6+1 Trait Writing model is an approach to integrate instruction and assessment of writing by providing teachers and students with a common language to talk about quality writing. It allows to break down the complex process of writing into manageable parts with clearly defined rubrics for students and teachers alike. With its standards-based instruction and assessment, students become aware of quality writing and know what the expectations are. Moreover, it provides teachers a model for responding student writing which establishes consistency from year to year and teacher to teacher. While encouraging students to become more independent by empowering them to assess their own writing, it also yields valuable feedback about students' performance for teachers and students.

In conclusion, the integration of 6+1 Trait Writing model to writing courses is considered to have a positive effect on the improvement of writing skills of students. Therefore, it can be beneficial to integrate 6+1 Trait Writing model into the writing courses at educational institutions without changing their own writing courses.

BIBLIOGRAPHY

ALLWRIGHT, J. (1988). Don't correct - reformulate. **ELT Document**, 129, 109- 116.

APPLEBEE, A.N. (1986). **Problems in process approaches: Toward a reconceptualization of process instruction**. Chicago, IL: University of Chicago Press.

ARTER, J.S., SPANDEL, V., CULHAM, R., and POLLARD, J. (1994). "The impact of training students to be self-assessors of writing." **1994 American Educational Research Association Annual Meeting**, 5 April. New Orleans, LA.

BLACK, P., and WILIAM, D. (1998). Assessment and classroom learning. **Assessment in Education: Principles, Policy & Practice**, 5(1), 7-74.

COHEN, A.D. (1994). **Assessing Language Ability in the Classroom**. USA: Heinle & Heinle Publishers

CROOKS, T.J. (1988). The impact of classroom evaluation practices on students. **Review of Educational Research**, 58(4), 438-481.

DAVIES, F. (1988). Designing a writing syllabus in English for academic purposes: process and product. **Academic writing: process and product, ELT document 129**, 130-142.

DIEDERICH, P.B., FRENCH, J.W., and CARLTON, S.T. (1961). **Factors in judgments of writing ability**. Princeton, NJ: Educational Testing Service.

DIEDERICH, P.B. (1974). **Measuring growth in English**. Urbana, IL: National Council of Teachers of English.

DIPARDO, A., and FREEDMAN S.W. (1988). Peer response groups in the writing classroom: Theoretic foundations and new directions. **Review of Educational Research**, 58(2), 119-149.

EMIG, J. (1971). **The composing processes of twelfth graders**. Urbana, IL: National Council of Teachers of English.

FERRIS, D. R. (2003). **Response to student writing: Implications for second language students**. Mahwah, NJ: Lawrence Erlbaum.

FONTANA, D., and FERNANDES, M. (1994). Improvements in mathematics performance as a consequence of self-assessment in Portuguese primary school pupils. **British Journal of Educational Psychology**, 64(3), 407–417.

FREEDMAN, S.W., DYSON, A.H., FLOWER, L., and CHAFE, W. (1987). **Research in writing: Past, present, and future**. (ERIC Document Reproduction Service No. ED285205)

FLOWER, L.S. (1979). Writer-based prose: A cognitive basis for problems in writing. **College English**, 41(1), 19–37

FLOWER, L.S. and HAYES, J.R. (1981). A cognitive process theory of writing. **College Composition and Communication**, 32 (4), 365-387.

FLOWER, L.S. (1979). Writer-based prose: A cognitive basis for problems in writing. **College English**, 41(1), 19–37

GRABE, W. and KAPLAN, B. (1996). **Theory and Practice of writing: An applied Linguistic Perspective**. London: Longman.

HAMP-LYONS, L. (1994). Scoring procedures for ESL contexts. **Second Language Writing**, 3, (1), 241-266.

HILLOCKS, G., Jr. (1987). Synthesis of research on teaching writing. **Educational Leadership**, 44(8), 71–76, 78, 80–82.

HOROWITZ, D. (1986). "What professors actually require: academic tasks for the ESL classroom." **TESOL quarterly**, 20, (3), 445-482.

HUGHES, A. (2003). **Testing for Language Teachers**. Cambridge: Cambridge University Press.

HUOT, B. (1990). Reliability, Validity, and Holistic Scoring: What We Know and What We Need to Know. **College Composition and Communication** 41, (2), 201-213

JACONS, H. L., ZINGRAF, S. A., WORMUTH, D. R., HARFIELD, V. F. and HUGHERY, J. B. (1981). **Testing ESL Composition: A Practical Approach**. Rowley, MA: Newbury House.

JOHNSON, K. (1988). Mistake correction. **ELT Journal**, 42, (2), 89.

JORDAN, R. R. (1997). What's in a name? **English for Specific Purposes**, 16 (1), 168-172

KOZLOW, M. and BELLAMY, P. (2005). Experimental Study on the Impact of the 6+1 Trait Writing Model on Student Achievement in Writing. **2005 ASCD Annual Conference**, 3 April. Orlando, Florida

MARZANO, R.J. (2003). **What Works in Schools: Translating Research into Action**. Alexandria, VA: Association for Supervision and Curriculum Development.

MAIMON, E.P., BELCHER, G.L., HEARN, G.W., NODINE, B.F. and O'CONNER, F.W. (1982). **Writing in the Arts and Sciences**. London: Withrop.

MCNAMARA, T.F. (1996). **Measuring Second Language Performance**. London: Longman

NATRIELLO, G. (1987). The impact of evaluation processes on students. **Educational Psychologist**, 22(2), 155–175.

NORTH REGIONAL EDUCATIONAL LABORATORY. (2007). **6+1 Trait Writing. Trait Definitions**. <<http://www.nwrel.org/assessment/definitions.php?odelay=2&d=1>>(2007, April 18)

POPHAM, W.J. (2003). The seductive allure of data. **Educational Leadership**, 60(5), 48–51.

PURVES, A.C. (1988). **Writing across languages and cultures: Issues in contrastive rhetoric**. Newbury Park, CA: Sage.

REID, J. (1984a).The radical outliner and the radical brainstormer: A perspective on composing processes. **TESOL quarterly**. 18,529-533.

REID, J.(1984b).Comments on Vivian Zamel's "The composing process of advanced ESL students: Six case studies". **TESOL Quarterly**. 18,149-159.

SADLER, D.R. (1989). Formative assessment and the design of instructional systems. **Instructional Science**, 18(2), 119–144.

SMITH, F.(1982).**Writing and the Writer** .London: Heinemann Educational Books.

TEDICK, D. J. and KLEE, C. A. (1998). **Alternative Assessment in the Language Classroom**. Washington, DC: Center for applied linguistics. (ERIC Document Reproduction Service No. ED 433720).

VYGOTSKY, L.S. (1978). **Mind in society: The development of higher psychological processes**. Cambridge, MA: Harvard University Press.

WEIR, C.J. (1990). **Communicative Language Testing**. London: Prentice-Hall.

WHITE, R. and ARNDT, V. (1995). **Process Writing**. London: Longman.

WILLIAMS, J. D. (1998). **Preparing to teach writing: Research, theory, and practice**. New Jersey: Lawrence Erlbaum Associates, Inc.

YAZAR, Ö.(2004). *The Significance and Contribution of 6+1 Traits of Writing to the Success of the Students in Writing Courses in Language Teaching*. Unpublished Master's Thesis. Ankara, Gazi University.

ZAMEL, V. (1982). Writing: the process of discovering meaning. **TESOL Quarterly** 16 (2), 195-207

ZAMEL,V. (1985). Responding to student writing. **TESOL Quarterly**. 19 (1),79-102.

APPENDIX 1: STUDENT FRIENDLY WRITING RUBRIC

IDEAS AND CONTENT	WORD CHOICE	CONVENTIONS
5 – Focused, clear, specific. It keeps the reader’s attention. a) I know a lot about this topic and added interesting tidbits. b) I showed what was happening instead of telling. c) My topic was small enough to handle. d) I can easily answer the question, “What is the point of this paper/story?”	5 – Extremely clear, visual, and accurate. I picked the right words for the right places. a) My words are colorful, snappy, vital, brisk and fresh. You won’t find overdone, vague or flowery language. b) All the words in my paper fit. Each one seems just right. c) Look at all my energetic verbs! d) Some of the words and phrases are so vivid the reader won’t soon forget them.	5 – Mostly correct. There are very few errors in my paper. a) My spelling is accurate. b) I have used capitals correctly. c) Every paragraph is indented to show where a new idea begins. d) Periods, commas, exclamation marks, and quotation marks are in the right places. e) My grammar/usage is consistent and shows control.
3 – Some really good parts, some not there yet! a) Some things are new, other things everyone else already knows. b) Details are general (nice, fun, some, good.) c) I’m still thinking aloud on paper. I’m looking for a good idea. d) Maybe I’ll write about this or maybe I’ll write about that.	3 – Correct but not striking. The words get the message across, but don’t capture the reader’s attention. a) I used everyday words pretty well but I did not stretch for a new and better way to say things. b) Most of the time the reader will figure out what I mean even if a few words are messed up. c) My words aren’t real specific. Better, juicy details. d) I used tired out clichés or phrases.	3 – About halfway there. A number of bothersome mistakes need cleaning up. a) Spelling is correct on simple words. It may not be right on harder words. b) Most sentences and proper nouns begin with capitals, but a few have been over looked. c) At least one paragraph is present. Others might not all begin in the right spots. d) Problems in punctuation make the reader stumble and pause now and then. e) Several grammar problems are evident.
1 – Just beginning to figure out what I want to say. a) I haven’t shared much information. I don’t seem to know much about this topic. b) My details are so vague it’s hard to picture anything. c) I’m still thinking aloud on paper. I’m looking for a good idea. d) Maybe I’ll write about this or maybe I’ll write about that.	1 – Confusing. The reader is often asking “What did they mean by this?” a) A lot of words and phrases are vague. (We were friends and stuff.) b) My words don’t make pictures yet. (It was awesome.) c) Some of my words are misused. d) Over and over I used the same words over and over, until my paper was over.	1 – Editing not under control yet. It would take a first reading to decode and a second reading to get the message. a) Spelling errors are common, even simple words. b) Capital letters are scattered all over or not at all. c) I haven’t got the hang of paragraphs yet. d) Punctuation is very limited and makes reading this paper difficult. e) Frequent grammatical errors, I haven’t spent much time editing this paper.

ORGANIZATION	VOICE	SENTENCE FLUENCY
5 – Clear and compelling. I have chosen an order that works well and makes the reader want to find out what comes next. a) My beginning grabs the reader’s attention and gives clues about what is coming. b) Every detail adds a little more to the main idea or story. c) My details are in the right place. d) I ended at a good sot. I have a strong conclusion or ending.	5 – Really individual and powerful. My paper has personality and sounds different from the way anyone else writes. a) I have put my personal stamp on this. It’s me! b) Readers can tell I’m talking right to them. c) I write with confidence and security. d) My paper is full of feelings and the reader will know how I feel. e) Nobody else sounds like this.	5 – Varied and natural. The sentences in my paper are close and delightful to read out loud. a) Some are long and stretchy. Some are short and snappy. b) It’s easy to read my paper out loud. I love the sound of it! c) Sentence beginnings vary. d) Good sentence sense. My sentence flows. e) All excess baggage has been cut out.
3 – Some really smooth parts, others need work. The order makes sense most of the time. a) I have a beginning but it doesn’t really grab you or give clues about what is coming. b) Sometimes it is not clear how some of the details connect to the story or main idea. c) Some of the details should come earlier or later. I may have lingered too long in some areas and sped through others. d) I have a conclusion, but it is ho-hum.	3 – Individuality fades in and out. What I truly think and feel only shows up sometimes. a) Although the reader will understand what I mean, it won’t make them feel like laughing, crying, or pounding on the table. b) My writing is right on the edge of being funny, excited, scary, or honest—but it is not there yet. c) My personality pokes through here and there but gets covered u again. d) My writing is pleasant, but cautious. e) I’ve done more telling than showing.	3 – Routine and functional. Some sentences are choppy and awkward, but most are clear. a) Some of my sentences are smooth and natural, but others are halting. b) When I read my paper, most of the sentences have the same patterns. c) Many sentences begin the same way. d) My paper shows some interesting sentences. e) I have used more words than necessary.
1 – Not shaped yet. The order of my paper is jumbled and confused. a) There really isn’t a beginning or introduction to my paper. It just takes off. b) I’m confused about how the details fit with the main idea or story line. c) My ideas seem scrambled, jumbled and disconnected. d) Conclusion! Oops, I forgot.	1 – Not me yet. I’m not comfortable or don’t know what I truly think or feel yet. a) If you didn’t already know, you might not know who wrote this paper. b) I’m not comfortable sharing. I’ve taken the safest route by hiding my feelings. c) I sound like a robot. d) My paper makes the reader yawn. e) My paper is all telling and no showing.	1 – Paper needs work because there isn’t enough sentence sense yet. a) As I read my paper I have to go back and read over, just to figure out the sentence. b) The sentence patterns are repetitive. c) I’m having a hard time telling where one sentence stops and another begins. d) I have to do quite a bit of oral editing to help the reader get the meaning.

Source: (www.middleweb.com)

APPENDIX 2: SCORING RUBRICS

IDEAS

5

This paper is clear and focused. It holds the reader's attention. Relevant anecdotes and details enrich the central theme.

- A. The topic is narrow and manageable.
- B. Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.
- C. Reasonably accurate details are present to support the main ideas.
- D. The writer seems to be writing from knowledge or experience; the ideas are fresh and original.
- E. The reader's questions are anticipated and answered.
- F. Insight—an understanding of life and a knack for picking out what is significant—is an indicator of high level performance, though not required.

3

The writer is beginning to define the topic, even though development is still basic or general.

- A. The topic is fairly broad; however, you can see where the writer is headed.
- B. Support is attempted, but doesn't go far enough yet in fleshing out the key issues or story line.
- C. Ideas are reasonably clear, though they may not be detailed, personalized, accurate, or expanded enough to show in-depth understanding or a strong sense of purpose.
- D. The writer seems to be drawing on knowledge or experience, but has difficulty going from general observations to specifics.
- E. The reader is left with questions. More information is needed to "fill in the blanks."
- F. The writer generally stays on the topic but does not develop a clear theme. The writer has not yet focused the topic past the obvious.

1

As yet, the paper has no clear sense of purpose or central theme. To extract meaning from the text, the reader must make inferences based on sketchy or missing details. The writing reflects more than one of these problems:

- A. The writer is still in search of a topic, brainstorming, or has not yet decided what the main idea of the piece will be.
- B. Information is limited or unclear or the length is not adequate for development.
- C. The idea is a simple restatement of the topic or an answer to the question with little or no attention to detail.
- D. The writer has not begun to define the topic in a meaningful, personal way.
- E. Everything seems as important as everything else; the reader has a hard time sifting out what is important.
- F. The text may be repetitious, or may read like a collection of disconnected, random thoughts with no discernible point.

ORGANIZATION

5

The organization enhances and showcases the central idea or theme. The order, structure, or presentation of information is compelling and moves the reader through the text.

A. An inviting introduction draws the reader in; a satisfying conclusion leaves the reader with a sense of closure and resolution.

B. Thoughtful transitions clearly show how ideas connect.

C. Details seem to fit where they're placed; sequencing is logical and effective.

D. Pacing is well controlled; the writer knows when to slow down and elaborate, and when to pick up the pace and move on.

E. The title, if desired, is original and captures the central theme of the piece.

F. Organization flows so smoothly the reader hardly thinks about it; the choice of structure matches the purpose and audience.

3

The organizational structure is strong enough to move the reader through the text without too much confusion.

A. The paper has a recognizable introduction and conclusion. The introduction may not create a strong sense of anticipation; the conclusion may not tie up all loose ends.

B. Transitions often work well; at other times, connections between ideas are fuzzy.

C. Sequencing shows some logic, but not under control enough that it consistently supports the ideas. In fact, sometimes it is so predictable and rehearsed that the structure takes attention away from the content.

D. Pacing is fairly well controlled, though the writer sometimes lunges ahead too quickly or spends too much time on details that do not matter.

E. A title (if desired) is present, although it may be uninspired or an obvious restatement of the prompt or topic.

F. The organization sometimes supports the main point or storyline; at other times, the reader feels an urge to slip in a transition or move things around.

1

The writing lacks a clear sense of direction. Ideas, details, or events seem strung together in a loose or random fashion; there is no identifiable internal structure. The writing reflects more than one of these problems:

A. There is no real lead to set up what follows, no real conclusion to wrap things up.

B. Connections between ideas are confusing or not even present.

C. Sequencing needs lots and lots of work.

D. Pacing feels awkward; the writer slows to a crawl when the reader wants to get on with it, and vice versa.

E. No title is present (if requested) or, if present, does not match well with the content.

F. Problems with organization make it hard for the reader to get a grip on the main point or story line.

VOICE

5

The writer speaks directly to the reader in a way that is individual, compelling, and engaging. The writer crafts the writing with an awareness and respect for the audience and the purpose for writing.

A. The tone of the writing adds interest to the message and is appropriate for the purpose and audience.

B. The reader feels a strong interaction with the writer, sensing the person behind the words.

C. The writer takes a risk by revealing who he or she is consistently throughout the piece.

D. Expository or persuasive writing reflects a strong commitment to the topic by showing why the reader needs to know this and why he or she should care.

E. Narrative writing is honest, personal, and engaging and makes you think about, and react to, the author's ideas and point of view.

3

The writer seems sincere but not fully engaged or involved. The result is pleasant or even personable, but not compelling.

A. The writer seems aware of an audience but discards personal insights in favor of obvious generalities.

B. The writing communicates in an earnest, pleasing, yet safe manner.

C. Only one or two moments here or there intrigue, delight, or move the reader. These places may emerge strongly for a line or two, but quickly fade away.

D. Expository or persuasive writing lacks consistent engagement with the topic to build credibility.

E. Narrative writing is reasonably sincere, but doesn't reflect unique or individual perspective on the topic.

1

The writer seems indifferent, uninvolved, or distanced from the topic and/or the audience. As a result, the paper reflects more than one of the following problems:

A. The writer is not concerned with the audience. The writer's style is a complete mismatch for the intended reader or the writing is so short that little is accomplished beyond introducing the topic.

B. The writer speaks in a kind of monotone that flattens all potential highs or lows of the message.

C. The writing is humdrum and "risk-free."

D. The writing is lifeless or mechanical; depending on the topic, it may be overly technical or jargonistic.

E. The development of the topic is so limited that no point of view is present—zip, zero, zilch, nada.

WORD CHOICE

1

Words convey the intended message in a precise, interesting, and natural way.
The words are powerful and engaging.

- A. Words are specific and accurate. It is easy to understand just what the writer means.
- B. Striking words and phrases often catch the reader's eye and linger in the reader's mind.
- C. Language and phrasing is natural, effective, and appropriate for the audience.
- D. Lively verbs add energy while specific nouns and modifiers add depth.
- E. Choices in language enhance the meaning and clarify understanding.
- F. Precision is obvious. The writer has taken care to put just the right word or phrase in just the right spot.

3

The language is functional, even if it lacks much energy. It is easy to figure out the writer's meaning on a general level.

- A. Words are adequate and correct in a general sense, and they support the meaning by not getting in the way.
- B. Familiar words and phrases communicate but rarely capture the reader's imagination.
- C. Attempts at colorful language show a willingness to stretch and grow but sometimes reach beyond the audience (thesaurus overload!).
- D. Despite a few successes, the writing is marked by passive verbs, everyday nouns, and mundane modifiers.
- E. The words and phrases are functional with only one or two fine moments.
- F. The words may be refined in a couple of places, but the language looks more like the first thing that popped into the writer's mind.

1

The writer demonstrates a limited vocabulary or has not searched for words to convey specific meaning.

- A. Words are so nonspecific and distracting that only a very limited meaning comes through.
- B. Problems with language leave the reader wondering. Many of the words just don't work in this piece.
- C. Audience has not been considered. Language is used incorrectly, making the message secondary to the misfires with the words.
- D. Limited vocabulary and/or misused parts of speech seriously impair understanding.
- E. Words and phrases are so unimaginative and lifeless that they detract from the meaning.
- F. Jargon or clichés distract or mislead. Redundancy may distract the reader.

SENTENCE FLUENCY

1

The writing has an easy flow, rhythm, and cadence. Sentences are well built, with strong and varied structure that invites expressive oral reading.

A. Sentences are constructed in a way that underscores and enhances the meaning.

B. Sentences vary in length as well as structure. Fragments, if used, add style.

Dialogue, if present, sounds natural.

C. Purposeful and varied sentence beginnings add variety and energy.

D. The use of creative and appropriate connectives between sentences and thoughts shows how each relates to, and builds upon, the one before it.

E. The writing has cadence; the writer has thought about the sound of the words as well as the meaning. The first time you read it aloud is a breeze.

3

The text hums along with a steady beat, but tends to be more pleasant or businesslike than musical, more mechanical than fluid.

A. Although sentences may not seem artfully crafted or musical, they get the job done in a routine fashion.

B. Sentences are usually constructed correctly; they hang together; they are sound.

C. Sentence beginnings are not ALL alike; some variety is attempted.

D. The reader sometimes has to hunt for clues (e.g., connecting words and phrases like however, therefore, naturally, after a while, on the other hand, to be specific, for example, next, first of all, later, but as it turned out, although, etc.) that show how sentences interrelate.

E. Parts of the text invite expressive oral reading; others may be stiff, awkward, choppy, or gangly.

1

The reader has to practice quite a bit in order to give this paper a fair interpretive reading. The writing reflects more than one of the following problems:

A. Sentences are choppy, incomplete, rambling or awkward; they need work. Phrasing does not sound natural. The patterns may create a sing-song rhythm, or a chop-chop cadence that lulls the reader to sleep.

B. There is little to no “sentence sense” present. Even if this piece was flawlessly edited, the sentences would not hang together.

C. Many sentences begin the same way—and may follow the same patterns (e.g., subject-verb-object) in a monotonous pattern.

D. Endless connectives (and, and so, but then, because, and then, etc.) or a complete lack of connectives create a massive jumble of language.

E. The text does not invite expressive oral reading.

CONVENTIONS

5

The writer demonstrates a good grasp of standard writing conventions (e.g., spelling, punctuation, capitalization, grammar, usage, paragraphing) and uses conventions effectively to enhance readability. Errors tend to be so few that just minor touch-ups would get this piece ready to publish.

- A. Spelling is generally correct, even on more difficult words.
- B. The punctuation is accurate, even creative, and guides the reader through the text.
- C. A thorough understanding and consistent application of capitalization skills are present.
- D. Grammar and usage are correct and contribute to clarity and style.
- E. Paragraphing tends to be sound and reinforces the organizational structure.
- F. The writer may manipulate conventions for stylistic effect—and it works! The piece is very close to being ready to publish.

3

The writer shows reasonable control over a limited range of standard writing conventions. Conventions are sometimes handled well and enhance readability; at other times, errors are distracting and impair readability.

- A. Spelling is usually correct or reasonably phonetic on common words, but more difficult words are problematic.
- B. End punctuation is usually correct; internal punctuation (commas, apostrophes, semicolons, dashes, colons, parentheses) is sometimes missing/wrong.
- C. Most words are capitalized correctly; control over more sophisticated capitalization skills may be spotty.
- D. Problems with grammar or usage are not serious enough to distort meaning but may not be correct or accurately applied all of the time.
- E. Paragraphing is attempted but may run together or begin in the wrong places.
- F. Moderate editing (a little of this, a little of that) would be required to polish the text for publication.

1

Errors in spelling, punctuation, capitalization, usage, and grammar and/or paragraphing repeatedly distract the reader and make the text difficult to read. The writing reflects more than one of these problems:

- A. Spelling errors are frequent, even on common words.
- B. Punctuation (including terminal punctuation) is often missing or incorrect.
- C. Capitalization is random and only the easiest rules show awareness of correct use.
- D. Errors in grammar or usage are very noticeable, frequent, and affect meaning.
- E. Paragraphing is missing, irregular, or so frequent (every sentence) that it has no relationship to the organizational structure of the text.
- F. The reader must read once to decode, then again for meaning. Extensive editing (virtually every line) would be required to polish the text for publication. Source: (<http://www.nwrel.org/rubrics>)

APPENDIX 3: WRITING PROMPTS

Pre and post-test Prompt

Topic: A nation's ability to survive is often dependent upon its military strength.

Purpose : To argue for or against the above statement

Audience : Cadets

Government officials who favor diminishing defense expenses
Newspaper readers

Role : A chairman of an NGO who argues against this statement
: A minister arguing for this statement in the cabinet
: A lecturer on international affairs

Writing Assignment 4

Topic : Terrorism

Purpose : To describe what terrorism is, its types and history

Audience : Cadets

Government officials
Newspaper readers

Role : An ex-terrorist
: An officer fighting against terrorism on field
: A victim of a terrorist attack
: A lecturer on terrorism

Writing Assignment 5

Topic : Peace Keeping Operations

Purpose: To argue why peace keeping operations are necessary.

Audience : Cadets
Government officials
Newspaper readers

Role : An officer who joined one of these operations
: A minister in the cabinet
: A lecturer on peace keeping operations

Writing Assignment 6

Topic: Branch Selection in TMA

Purpose : To persuade cadets to select one of the combat arms branches

Audience : Cadets

Role : An officer who has joined one of the combat arms branches
: A battalion commander