

The Effect of Progressive Writing on Enhancing University Students' Descriptive Essay

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Abstract: The study aims at investigating the effect of the progressive writing program on enhancing the university students' descriptive essay writing. Achieving this goal, the study adopted the experimental method. Pretest posttest found suitable tools for collecting the data for the study. The sample of the study was selected randomly out of the population. The subject was given the pretest at the beginning of the semester and given the posttest at the end of the intervention. The data then collected and analysed. The findings of the study are: There is a remarkable and significant enhancement on the students' descriptive essay writing. There is a correlation between the pretest and posttest results. This indicates that the study achieved its objectives. The pretest and posttest cover different aspects of writing: spelling, grammar, sentence structure, and organizations in the students' descriptive essay, and the study showed a very good and remarkable development concerning this side. The remedial progressive program has a big role in solving the problems found in the students' pretest writing. There a significant correlation between the pretest and posttest and that is clear in the marks of both. Based on these findings, the study recommends: Students' abilities of the same level are different so considering this point is very important while designing pretest posttest. Progressive writing session and interventions are highly needed and over generalised specially for the first levels, to get the required development on the students' writing ability. Instructors should run the whole writing process in the class, monitor their students, give and check assignments.

Keywords: progressive writing program, university Students, Descriptive Essay.

1. INTRODUCTION

Language is a mean of interaction between and among people **Larsen (2003: 2)**. This explain to what extend learning language is important and should have more concentration and interest since people are social creatures. Among language skills, writing has an active role for the instruction of second-language learners because it is not only an effective tool for the evolvement of academic language proficiency and a vital skill for academic success, but it also allows second language learners to enhance their perception of knowledge gaps (**Warchauer,2010**). Writing concerns of both, the study and the practice to develop, so to develop your writing skills, you need to acquire both. For both native speakers and those who enroll in learning English, it is important to note that writing is a Process, not a "Product" **Oshima and Hogue (1997: 2)**. Since writing is a process that means it develops through steps. Later this idea explained and discussed by **Adamson (2006: 208)**, he states that in a recent research study, teaching writing in ELT classroom is considered as a means to consolidate language. Moreover, **Fegerson and Mickerson (1992: 7)** state that writing is a skill that is acquired through study. Writing is one of English skills that should be taught integratedly, but it is regarded as the most difficult language skill to learn. This to a large extent show how writing is important and should have remarkable and significant interest.

English language has recently become a global language due to its domination over the world. It is – now- the first most important medium of communication required in any field. As a result learners all over the world tend to acquire and master to satisfy their needs and cope with future jobs. And due to the necessity of writing skill in the language, EFL/ESL writing has become a basic requirement for participation and interaction with the global community in which English is the prevalent language. Thus, learners who are skillful in EFL/ESL writing will be able to express themselves efficiently and have more privilege when applying for future jobs compared to their peers. Therefore, more attention and interest have been increased to the domain of writing. A lot of effort exerted for the sake of developing writing performance of the learners, different strategies and new approaches have been presented. Due to the importance of writing and because it is not an easy task, it requires hard work, better understanding and more practice.

Writing has always been considered an important skill in teaching and learning English as a Foreign Language (EFL) or second language (ESL). It inspires logical thinking, encourages students to focus their attention and sort out their ideas, and develops their ability to summarize, analyze and criticize. Writing enhances learning by thinking in, and reflecting on the target language (**Luchini, 2010:73**). Among all language skills (listening, speaking and reading) writing is one of the pillar on which learning English as an EFL/ESL is built. In addition, "It provides a useful tool for exploring, organizing and refining ideas" (**Lane et. al., 2008:236**). A presentation of written text takes long time and effort, and follow certain procedures and techniques. It is not an easy task for EFL/ ESL learner to craft a text unless they are well-trained. Learners should "utilize all the means they have, such as lexical, syntactic, discourse and rhetorical knowledge, to achieve certain writing objectives." (**Yan, 2010:29**).

Writing is a complex process since it requires comprehensive ability of grammar, spelling, punctuation and mastering cognitive knowledge to organize ideas in a logical way, to make sense. **Nunan (2003: 88)** defines writing as a process of thinking to invent ideas, thinking about how to express them into an effective piece of writing, and arranging these ideas into a statement and later in a paragraph clearly. **Brown (2001: 335)** states that written products are often the result of thinking, drafting, and revising procedures that require specialized skill, skill that not every speaker develops naturally. This indicates that writing is a well – connected steps of process necessary to follow to gain the skill.

To achieve this goal, curriculum designers, institutional managers, instructors and researchers have to exert a lot of effort to design a curriculum that meet the learners' particular needs and achieve the goals to develop students and learners.

Writing is a productive skill – beside speaking- in which learners need to activate and use their linguistic abilities such as syntactic, lexical, punctuation, discourse knowledge, and organizational ability to perform certain writing tasks. Thus, to write coherently, cohesively, fluently and appropriately in English, **Nunan (1999:271)** and **Tangpermpoon (2008: 1)** stated that writing is the most difficult skill to acquire. It takes considerable time and effort to become a skillful EFL/ESL writer. That's why writing instruction is supposed to have an increasing role in Teaching English as a Foreign Language (TEFL) and English as a second language (ESL). This is to improve the student's performance in writing skill to master writing different genre.

Developing students writing performance is the main concern and interest in human studies in general and English language teaching (ELT) in particular. There are many ways that can be followed to promote students' writing. Writing is not a one step process, just a written text handed to the audience, it is a long process, it is a connection of thought and time. It starts from an idea thought about, brainstormed, drafted down, edited, and presented finally to the audience. This process is recursive, final draft leads to the editing and so on; writing is connected steps, one follows the other. Immersing students in a working process following writing steps, can be a successful way to develop learners' writing skill. Many studies were conducted on writing, addressing different aspects of writing, filled the literary gaps, came out with good results, and added to the universal knowledge. Most of these studies focused on investigating the students target performance in writing and has given results depending on this investigation. Very few of these studies focused on investigating writing performance after a remedial progressive writing program students expose to, and few of them were conducted focusing on certain genre, unlike this study which tries to focus on the development of students writing skill on a certain genre, namely descriptive writing, after being immersed in a certain remedial progressive writing program. This study tries to focus on the performance of students who are given remedial progressive writing program on descriptive writing, a kind of genre that has not been researched a lot. The program will be followed up by observations and checking. The study pre-tests students on descriptive writing, then students will be given a remedial writing program on descriptive writing to practice within specific period of time and finally they will be given a post-test to find out the

enhancement appears on their descriptive essay writing. The study presents some background that implied the preliminary idea of the study and it proceeds with the statement of the problem that frames the study topic and the significance of the study, followed by the objectives of it. The study also suggests some questions as guide for the study and hypothesizes some answers for them to check their verification.

The Statement of the Study Problem

Writing is very important productive skill and it should have more concentration to get developed. It is receiving a lot of interest and considerable effort nowadays. A Lot of researches have been done and approaches applied to explore problems and solutions suggested to develop the students' writing performance. Recently, a considerable amount of researches have been done on writing, discussing different genre. They offered useful information added to the universal knowledge. However, there are a lot of serious writing problems still annoy the educational institutions and need to be tackled.

The researcher as an "ESL" instructor at some Sudanese universities and Saudi Arabia, experienced some of these problems during his teaching period of time. A very clear weakness is found in university students' writing performance. Mostly, university students in Sudan and Saudi Arabia, - the area where the researcher practice his job - face this serious problems regarding writing performance. These writing problems might be due to the fact that writing is a very long complicated process, the approaches that used in teaching do not suit the curricula and materials, the syllabi taught do not match the students' level and needs, or students themselves do not exert enough effort towards mastering writing skill to achieve their goals, because of lack of motivation or due to their attitudes towards writing itself.

According to the above mentioned probabilities and the observations experienced by the researcher as an "ESL" instructor at some Sudanese universities, the idea of going through this study, is coined and developed.

To overcome these problems, urgent strategy is strongly needed. The strategy should tackle the weakness appeared in students writing skill, and a quick remedy is required to promote the students' writing performance. Writing descriptively has been reported as one of these serious writing problems students have. Students face difficulties to write a simple piece of essay describing, a person, a place or a thing, which is the major issue that the study attempts to investigate.

The Significance of the Study

This study signifies that no one can deny that perfect writing plays a vital role on enhancing the students' learning and motivate them towards achieving learning goals. Writing contributes significantly to the production of the students later. The researcher believes the promotion of students' writing performance will help a lot in developing the level of the students and increases their knowledge to achieve their goals of study, and then aids them to add to the universal knowledge. Therefore, the researcher thinks that writing should have more concentration and concerns especially in this level to ground a suitable base and stand point for students.

The researcher appreciates the efforts done in the field of writing, but more efforts and contributions to the field is highly needed. The researcher hopefully looking forward to promising results from this study that pushes writing process further, and language presentation in general, because the researcher thinks, if the productive skills promote, receptive skills will follow, due to their integration to each other. The researcher also expects that the study will give good insights about the writing performance of students and to what extend does it contribute to the writing process, so the study is thought to be very significant for students due to its importance to promote their writing performance. It is also hoped to be significant for the syllabus designers, academic institutions, teachers, educational policy makers and researchers with regard to designing educational curricula.

The Objectives of the Study

The study aims at achieving the following objectives:

1. Investigating the difficulties and problems students face in writing descriptive essay.
2. Finding out whether the remedial progressive writing program will enhance the students' writing performance, or if the remedy makes difference in the students' writing tasks.
3. Finding the significant relationship between using remedial progressive writing program and the development on the students' descriptive writing?

The Questions of the Study

The study suggests the following questions and attempts to find out reasonable answers for them.

1. What are the writing problems noticed in the students' descriptive essay?
2. To what extent using progressive writing program enhance students' descriptive writing?
3. Is there any significant relationship between using remedial progressive writing program and the development on the students' descriptive writing?

Hypotheses of the Study:

The study stated the following hypotheses:

1. There are some problems as spelling, grammar, sentence structure, and organizations in the students' descriptive essay.
2. The remedial progressive writing program will have positive impact on the students' writing performance.
3. There is a correlation between the remedial progressive writing program and the development on the descriptive writing performance.

2. LITERATURE REVIEW

Writing Skill

Zen (2005:2) defines writing as one of the four skills, commonly accepted goals of learning a foreign language, but often a skill that "falls through". Archibald (2001:153-160) says that writing is a skill that needs knowledge and proficiency in many areas. It is a multidimensional skill. It is a complex skill that results from the interaction of the writer's knowledge, experience, skills and the cognitive demands of the task.

Bello (1997:1). says that writing is a continuous process of discovering how to find the most effective language for communicating one's feelings and thoughts. He maintains that writing is challenging, whether it is in a native language or in a second language.

Orwig (1999: 2) gives a definition of writing as a skill saying that: It is a productive skill that is more complicated than it seems at first, and often seems to be the most difficult of the skills since it has a number of micro skills such as : using orthography correctly, spelling and punctuation conventions, using vocabulary in a correct way and using the appropriate style.

Salah (2009:11) defines writing as a craft that needs tools. These tools are the sub-skills of writing such as mechanics of writing and text organization. The researcher defines writing as a means that used to express needs and feelings by using a variation of certain tools and sub-skills.

Writing is a complex intellectual exercise (Franklin, 2008) that is organised and takes a gradual process (Oguntope&Agbana, 2000; Egbe, 2002) in order to produce a meaningful text clearly and effectively (Latilo&Beckely, 2008). Empirical work from several domains has demonstrated that many students, especially less competent writers tend to overestimate their ability (Stone & May, 2002). Common areas where students write include report, essay, letter writing, project writing, assignments, note taking etc. Studies have indicated less than optimal writing instruction in the classrooms (Graham & Harris, 2002; Troia, 2005; Wray et al., 2000). This is evident in the teacher self-report data from the 1998 National Assessment of Educational Progress (NAEP) that nearly seven out of ten teachers indicate they employ process-oriented instruction to teach composition, yet not more than a third of those teachers spend ninety minutes per week, which is supposed to be the minimum per week or more than ninety minutes per week teaching writing (National Centre for Education Statistics, 1998). The need to instruct and motivate the students on the importance of writing task is necessary, so that they can perceive that the writing task is related to their needs in school and after graduation. Dynamic (2010) asserts that the art of letter writing should not be neglected; these are the building blocks of our civilisation (p.1). The advent of emails have made it less common (Learner Development Unit, 2007) but it is very important at some point in time and becomes unavoidable, especially business letters where emails may not replace.

It is very clear from what the above mentioned how much writing is important and how effective is it in the language, that why too many scholars concern of it and sought deeply to discover its world. Below are some examples of the theories of writing.

Writing Theories and Approaches:

Writing is a very demanding and complex task. Even a seemingly simple text, can require considerable effort and expertise. It took Dr. Seuss well over a year to write the book, and he noted that “every word is a struggle—every sentence like a pang of birth.” Writing is a goal directed and self-sustained activity requiring the skillful management of the writing environment; the constraints imposed by the writing topic; the intentions of the writer(s), and the processes, knowledge, and skills involved in composing (Zimmerman & Reiser, 1997). It entails much more than this, however, as writing is a social activity involving either an implicit or explicit dialogue between writer(s) and reader(s). Writing is further shaped by the community of the writer. For example, written discourse differs considerably amongst a community of friends sharing ideas via email and texts written by biologists (Nystrand, 2006). Moreover, writing competence in one social community does not ensure competence in another. For instance, a good technical writer may not be a good novelist. What and how people write is also influenced by the cultural, societal, institutional, political, and historical background in which they are situated (Schultz & Fecho, 2000). To illustrate, students' concepts about writing are shaped, at least in part, by institutional decisions about pedagogy and curriculum. If a school's writing program places a heavy emphasis on correct form, students' revising efforts will most likely involve editing. A different approach to revising is likely, though, if form is deemphasized and meaning and process are stressed. Here the study tries to present some theories and approaches to writing to show how writing business deserves all these efforts done to show it's importance in the language field.

Writing Theories:

The study tries to draw the attention of the readers, researchers and those who have interests in language in general and writing specifically to some writing theories and their contribution to the domain of writing.

Cognitive theory:

Given its complexity, it is not surprising that there is currently no model or theory of writing that fully or adequately captures it. One conceptual approach to studying writing focuses mostly on the individual writer and concentrates on understanding the cognitive and the motivational processes involved in composing (Graham, 2006). This cognitive or cognitive/motivational approach is exemplified in an influential model of writing developed by Hayes (1996). In his model, he takes into account, at least in part, the interaction between the task environment for writing and the internal capabilities of the writer. The task environment includes both a social component (e.g., the audience, other texts read while writing, and collaborators) as well as a physical component (e.g., text read so far and the writing medium, such as a word processor). Internal factors include four main elements. First, cognitive processes: text interpretation, reflection, and text production. These processes allow the writer to form an internal representation of the writing task that can be acted upon; devise a plan to reach one or more writing goals; draw conclusions about the audience and possible writing content; use cues from the writing plan or text produced so far to retrieve semantic information that is then turned into written sentences; and evaluate plans and text and modify them as needed. Second, motivation, which includes the goals, predispositions, beliefs, and attitudes that influence the writing process. Third, long-term memory—knowledge of the writing topic and audience as well as linguistic and genre knowledge, including task schemas that specify how to carry out particular writing tasks. Fourth, working memory, which serves as an interface between cognitive processes, motivation, and memory, providing a space for holding information and ideas for writing as well as carrying out cognitive activities that require the writer's conscious attention.

In the model proposed by Hayes (1996) only limited attention is devoted to the social nature of writing. The influence of writing community, culture, society, institution, politics, and history are mostly ignored. One or more of these factors are captured in sociocultural theories of writing. For example, Russell (1997) developed a theory for explaining how macro-level social and political forces influence micro-level writing actions and vice versa. A basic unit in this model is an activity system, which examines how actors (an individual, dyad, or collective—perceived in social terms and taking into account the history of their involvement in the activity system) use concrete tools (e.g., writing) to accomplish some action with some outcome (this is accomplished in a problem space where subjects use tools in an ongoing interaction with others to shape an object over time in a shared direction). Russell's theory also employs the concept of genre, “as typified ways of purposefully interacting in and among some activity system(s)” (p. 513). Genres are stabilized through regularized use of tools within and among individuals, creating a relatively predictable way of interacting with others, but they are only stabilized-for-now structures, as they are subject to change depending upon the context. Newcomers to an

established activity system appropriate some of the routinized tools used by others (e.g., a particular structure for writing), but interactions between and among individuals and activity systems can change typified ways of acting Primary grade students mastering basic writing skills. (i.e., genres), as they may be modified or abandoned in response to changing conditions.

Creative Writing Craft and Composition Theory

First-year students tend to think of most writers as creative writers. These institutionally constructed boundaries between creative writing and composition theory continue to be broken down in writing classrooms, but composition students are typically not exposed to authors' discussions about craft. Tim Mayers (2005), in his book (Re)Writing Craft, argues that "craft criticism . . . can and should serve as a bridge between creative writing and composition studies" in order to "forge an academic disciplinary area in which writing is of primary concern" (p. xiv). Mayers' argument hinges on the idea that creative writers and composition theorists need to share a department in most major universities because of their shared concerns. He recognizes that "because first-year composition courses are usually required of all students, whereas creative writing courses are not...students in creative writing courses... want to be in those courses," and, therefore, that "creative writing students...are far more likely to think of themselves as writers and to enjoy writing" (pp. 114- 115). As illustrated by Elbow and Belanoff's (2003) text, composition instructors want their students to consider themselves writers and take their writing seriously. However, as Mayers points out, required course classroom environments differ from the atmosphere in a class the student elected to take. We agree with Mayers' classroom distinction, and we also make it a goal in our classrooms to promote the idea that students should see themselves as writers. We see the marriage of composition theory and creative writing craft in the first-year writing classroom as a way to help our students see themselves as writers.

In the first-year writing classroom it is important that students see themselves as writers in order to stay engaged and motivated while developing and discovering their own complex writing processes. However, similar to an issue found in Writing About Writing classrooms, many composition instructors may be concerned that engagement with creative writing craft or composition theory will either put students into a writing-centered vacuum or into a creative writing course that does not focus on other academic writing. Through Writing Across the Curriculum theory, however, we understand more fully the effects that a strong foundation in writing theory/practice has on students' performance across the disciplines. The WAC approach, which promotes both writing to learn and writing in the disciplines, gives students the opportunity to use writing as a tool to better learn course material and to learn a particular discipline's specific conventions and genres. Mayers (2005) also presents a dichotomy of concern for writing instructors, stating that he "understand(s) that writing is an act of discovery....but [does not] want to do [his] students a disservice by proceeding from a notion of writing their future professors will not share" (p. 135). Like Mayers, we recognize that writing is about exploration but also that first-year writing courses are required by almost all major post-secondary institutions because students need to learn the skill set that will aid their future academic and career writing endeavors.

This recognition leads us back to the conundrum that is composition. For decades, those of us who research and teach composition have situated our thinking around the fact that writing is both a discipline and a skill. Unlike so many other disciplines, writing is at once transparently connected to almost every class on campus. Institutional pressures often inform what we teach in the first-year writing classroom, so we often leave out theory to make way for a skill set, arming students with a "bag of tricks," or set of general writing practices, to get through writing across the disciplines. Considering creative writing craft may be the link so that more explicit theory can inform student writers.

We do not want the first-year writing classroom to turn into a creative writing course or a remedial course about composition theory. Mayers (2005) suggests that "even in a composition course that focuses exclusively on the academic, analytical, and interpretive essay" students should be asked questions like, "How did you plan for these pieces before you wrote them?" and "Did you discover anything new while you wrote?" in order for the student to "understand writing processes" and "to find poetic elements even in the most rigidly structured types of writing" (p. 135). Again, Mayers, like Elbow and Belanoff (2003), sees the interaction between creative writing craft and composition theory as being reflective, with the added goal of recognizing the creative element in any academic writing situation. Mayers also suggests assigning some creative writing in composition courses, but mentions that he "rarely teach(es) the university's required first-year composition course" and admits some of the difficulties he has encountered engaging his third-year composition students

in the creative writing process (p. 137-138). We are not necessarily promoting creative writing in the first-year writing classroom; however, we hope to expose students to craft criticism in order to contextualize composition theory.

Activity theory:

It provides a method for describing and analyzing activity systems for writing and how they interact with macro-level activity systems involving academic discipline, culture, institution, society, and so forth. To illustrate activity theory in action an example is given below of how political, institutional, societal, community, cultural, and historical factors might influence what happens in the class focusing on story writing. In this particular instance, the teacher's decision to concentrate on story writing was shaped by the district curriculum guide and the state's high-stakes testing program (story writing was emphasized in both) as well as the teacher's and his/her students' interest in story telling. The way in which story writing was introduced and taught was influenced by the teachers' beliefs about how to teach (which was previously influenced by his/her teacher preparation program, his/her own teachers as a child, and the culture of the school). In providing story writing instruction, the teacher used the same general routinized approach that he/she had applied when teaching personal narratives and other types of writing. Students also continued to generate papers using the same general script they had been using since the start of the school year: selecting a topic, briefly planning what to say, making a draft, sharing it with a peer, revising and editing it, and sharing part or all of it with the class and at home. While this script for writing was followed by most students, some of them modified it by eliminating a step (e.g., planning) or adding ones (e.g., sharing plans with a peer). The last of these modifications had a ripple effect in the classroom, as almost all of the students started sharing their plans with a peer. To provide students with concrete examples of stories, the teacher read traditional stories to the children (stories taken from his/her own dominant culture).

Social Constructionist Theory:

The main idea of this theory is that knowledge is constructed by group discourse. People construct their sense of selves from communal ideas and attitudes. Language is the means for discovering and articulating a separate uniqueness. Language is the means for discovering selfhood by giving voice to all culturally-based understandings which constitute people experience. Thus "We" as the "subject" of our experience is a composite entity articulated in language of our communal experiences. Four Lines of Research:

1. Discourse communities: group talk produces meaning.
2. Sociology of science: development of forms.
3. Ethnography: Concerned with context of the language situation.
4. Marxist: politics of production.

Knowledge is built through collaboration and agreement. Opposition must be included or there is a reversion to individualist construction which reverts back to defining individuals as instruments of the language which defines them (cognitive process). Central question for deciding which camp to join: Do we control language, or does language control us? Social constructionists see the interaction of the individualizing power of the mind and the collective social authority of language as reciprocal and as the essential dynamic from which we make meaning. Connection with Poststructuralist theory : writer, reader, and text are socially constructed entities, constituted by vast interpretative frameworks. Language is a "web of meaning." There is no underlying truth. We exist as relationships between words. No connection between signifier (content) and signified (object). Discourse community denotes a group of individuals bound by common interests/conventions which will influence production of text within that group.

Teaching Writing

Harmer (2001: 79-84) explains four reasons for teaching writing to students of English as a foreign language .They are reinforcement, language development, learning style and writing as a skill.

1. Reinforcement: some students acquire languages in an oral /aural way, others get benefit from seeing the language written down. "The visual demonstration of language construction is invaluable for both understanding and memory". It is useful for students to write the new language shortly after studying it.
2. Language development: the process of writing is different from the process of speaking, the former helps us to learn as we go along. "The mental activity of constructing proper written texts is part of the ongoing learning experiences."

3. Learning style: some students are quick at acquiring language just by looking and listening. Others may take longer time spent in producing language in a slower way is invaluable. So, writing is appropriate for those learners.

4. Writing as a skill: the most essential reason for teaching writing is that, it is a basic language skill like speaking, listening and reading. Students need to know how to write letters, compositions, essays and reports and how to use writing's conventions. Archibald (2004: 5) notes that, "although proficiency in writing is somewhat related to overall language proficiency, improvements in general language proficiency do not necessarily affect a student's proficiency in writing in their L2. However, writing instruction can be effective in raising proficiency in a number of areas. Recent approaches to instruction have recognized that, while weak areas can and should be specifically addressed, writing must always be seen as culturally and socially situated." Cumming (2002: 123-134) cautions writing teachers to be wary of exercises that attempt to break writing down into component skills as such exercises often eliminate portions of the task that are important to the personal and cultural significance of the writing. Learners' needs are different at various stages in their learning and that teachers must develop tasks to accommodate this. A detailed discussion was given of teaching approaches at beginning, intermediate and advanced levels of proficiency. At lower levels frequent, short writing activities can help to build familiarity and develop a useful, productive vocabulary. The variety and length of tasks can be extended for intermediate level students - developing more complex themes and building a repertoire of strategies for effective writing. Advanced level students need to develop a greater understanding of genres and the place of writing in particular discourse communities. They also need to develop their strategies and establish their own voice in the second language. Monaghan (2007: 4) notes that teaching writing would include writing strategies, defined as methods of imparting necessary knowledge of the conventions of written discourse and the basis of grammar, syntax through various pedagogical methods. Ultimately, teaching writing means guiding students toward achieving the highest ability in communicating in words.

Writing as a Process:

Min (2007: 42) in her study writes down, "Process writing is learning how to write by writing," This current emphasis in writing instruction focuses on the process of creating writing rather than the end product. The basic premise of process writing is that all learners can write and the focus here is on creating quality content and learning the genres of writing. Lynch (1996:155). says that teaching writing has been shifted since 1970s. It was concerned with the product, with the learner's answer. The focus was on accuracy of mechanics of writing (spelling, grammar, vocabulary and punctuation marks. Since 1970s, there has been a great interest in the process of writing. This approach is more concerned with giving about it the right way.

Harmer (2004: 4-6) tells us something about the process of writing and the stages a writer goes through so as to produce a piece of writing. He suggests four main elements: Planning, the writer has to think about three issues (purpose, audience and content structure.) Drafting, is the first version of a piece of writing. Editing (reflecting and revision) and finally the final version.

Oshima and Hogue (1981: 4-15) identify four stages of the writing process: (prewriting, planning, writing and revising drafts and the final copy).

Stage 1: Prewriting:

Two steps should be focused on: choosing and narrowing a topic and brainstorming.

Prewriting (step 1) Choosing and narrowing a topic:

When students are given a choice to write about a topic they like, they must narrow the topic to a particular aspect of that general topic. This means, the topic should not be too broad to write in one paragraph because it is impossible to cover a topic like "environment" in only one paragraph.

Prewriting (step 2) Brainstorming:

Brainstorming means generating ideas that help students write more quickly on the topic they are interested in using three techniques: listing, free writing and clustering. teachers should help students learn how to use each of them and decide which is the most productive one.

Stage 2: Planning:

Students are asked to organize the ideas they generated by brainstorming.

Stage 3: Writing and revising drafts:

Students are asked to write a draft or more till they produce a final copy. This can be done by: writing the first draft, revising content and organization, proofreading the second draft for grammar, spelling and punctuation marks. Stage .

Stage 4: writing the final copy: after making the needed corrections, students can write the final copy.

Writing Stages:

Writing is not an easy task as it needs skills and high thinking abilities. It is a productive skill of important stages which should be focused on during teaching writing. White and Arndt (1991: 5) assert, writing serves as cyclical process. This means that when students are revising their writing, they might return to the prewriting phase so as to expand their ideas. They show the nature of the writing stages as in the following diagram.

Millrood (2001:147) describes three –phase frame work of teaching to write: - Pre-writing (schemata-the previous knowledge a person already has- activation, motivation for writing, preparation for he writing, familiarization with the format of the text.).

- While-writing(thesis development, writing from notes, proceeding from a given beginning phrase and following a plan)
- Post-writing(reflection on spelling and grammar errors, sharing the writing

with other students-redrafting, peer editing) Shin-Chien (2007:25-31) in his study differentiates between two kinds of strategies in the writing process. Cognitive and metacognitive strategies. The first involves strategies for using knowledge to solve problems, the second concerns monitoring, controlling, and understanding one's strategies. Sometimes they overlap with each other. He adds, writing consists of three main cognitive process/strategies: planning, translating and reviewing.

Planning is divided into three sub-strategies: generating ideas, organizing and

goal-setting. **Translating** is done when writers put their ideas into visible language. Finally, **reading and editing** are the sub-strategies of reviewing. Lindsay and knight (2006: 94-95) divide writing into three stages:

- **Pre-writing stage**-the teacher sets the task, learners [prepare for what they will write.
- **The writing stage**- the learners do the task, for example, writing a report, a story, a letter.
- **post- writing**- feedback and follow-up work.

Purposes of Teaching Writing:

Teachers of English often choose writing tasks from textbooks to help students

improve their writing ability. The writing tasks that teachers select from text books and assign to students can help them become confident writers and independent thinkers. Foong (1999: 30-47) points out four purposes for teaching writing:

1. Writing for language practice.

Writing can be taught for practicing language forms to develop accuracy and correctness. It is basically for reinforcement, training and imitation of language forms. In language-based writing tasks, students would be given writing exercises that would reinforce language structures that have been taught through the manipulation of grammatical patterns. For example, students would be given a paragraph and asked to perform substitutions, transformations, expansions or completion exercises.

2. Writing for rhetorical practice.

In writing tasks that teach rhetorical forms, teachers would provide the content and use model essays as stimuli for writing. Students will imitate the rhetorical and syntactic forms by following the chosen model passage. Examples of such tasks are : writing guided compositions in which the content and organization are given by the teacher, reading a passage

and writing a composition with parallel organization, and reading an essay and analyzing its organizational pattern and writing a similar essay on a related topic.

3. Writing for communication.

Teaching writing began to shift its emphasis on accuracy and patterns to the ability to understand and convey information content. Completing a communicative writing task would require greater awareness of writer's purpose, audience and the context of writing. Here, writing has a social function. Such communicative writing tasks stimulate real life situations where a writer will write to convey some information to a reader.

4. Writing as a discovery and cognitive process.

Writing tasks in the classrooms have begun to shift their focus to the process of writing which has been influenced by the humanistic and cognitive approaches. The process approach has two main schools of thought: the expressive and the cognitive. The expressive school of thought stresses the importance of self development. Writing is viewed as an expressive mode through which student writers use writing as a means to explore or discover meaning by themselves and develop their own voice. According to the cognitive school, writing researchers begin to study the mental processes during the act of composing. They find that good writers do not have only a large repertoire of strategies, but also they have sufficient self-awareness of their own process. In addition to the previous purposes of writing, Foong (1999), recommends some classroom practices for teaching writing to the teachers to follow in their schools. They are:

- Allowing students to generate their ideas through pre-writing strategies and by writing the topics that are related to the students' world experiences for writing to be meaningful.
- Creating opportunities for students to select their own topics.
- Providing feedback on drafts that stimulates and encourages students to rethink and revise ideas instead of focusing on form and accuracy.
- Conferencing with students to help them gain insights and understanding of their writing process and to provide them with support.
- Promoting collaborative rather than competitive learning in the classroom. Flower and Hayes (1981) as cited in (Conner, 1996: 75). theorize that writing as a cognitive process consists of four interactive components: task, environment, the writer's long-term memory, and the composing processes themselves. The task environment consists of writing topic, the audience, the degree of the urgency of the task, and the text produced so far. The writer's long-term memory retains definitions of the topic, the identity of the audience, and possible writing plan. The writing processes include planning, translating and reviewing. Planning involves generating ideas, goals, and procedures. Translating involves expressing ideas and goals in verbal forms, and reviewing includes evaluating and revising. Additionally, Tang (2007: 52-53) proposes some principles for developing writing skills and how they can be applied in a Chinese ESL classroom. The principles applied in teaching writing are:
 - Raising students' awareness: students should be helped to see the role of writing in language learning.
 - Students having ideas: student is not only the exposition of ideas, but also the working out of ideas". It is teachers' responsibility to help students analyze their own ideas through teaching.
 - Reading to write: writing does not exist alone. Before a learner starts to write, he/she needs to read so as to learn the language and get familiar with certain patterns or rhetorical structures.
 - Teaching process writing: process writing is characterized by the awareness of the writer of the writing process and the intervention of a teacher, or peers at any time during the process of writing to improve writing skills instead of fixing mistakes. This approach aims at enabling students to share information, make personal choices about reading and writing, take the responsibility of their own learning task, take writing as process, and develop cooperation.
 - Creating a learner-centered classroom in active communication: basically, writing is a verbal communication. The view that writing is a verbal communication finds strongest support in Bakhtin's dialogic theory of language. It implies the interactive nature of writing.

Teaching Writing Approaches:

Teaching writing has seen numerous approaches and methods crossing its way since the early eighties. The focus has shifted from sentence structure and grammar drills to usage and text organisation. Its understanding and use are largely valued in every discipline, each of which requires a specific method of teaching. Teachers first, students then, have become aware of the fact that writing takes particular conventional forms in different contexts. Consequently, a great number of approaches and methods of teaching have come out. Although none of these approaches can be considered as ideal, they have all proved to be successful in one period or another. The immediate consequence is that today there are several approaches which are competing in writing classrooms and in course books. The aim of this paper is to outline some of the current innovative strategies and methods of teaching writing to ESL students. The teaching of writing was essentially based on the notion of controlled, or guided, composition. It prevailed from the mid-1940s to the mid-1960s, and in the mid-1960s, however, teachers began to doubt about the efficiency of the controlled composition. This led to a focus on 'rhetorical functions' which stated that the work was not to be done at the sentence level, but at the discourse level. Since then, the focus was on the paragraph and the composition and their types of development such as description, narration, argumentation and exposition. The process approach of the early 1980s brought up new concepts and principles in the field of teaching writing. Below some teaching approaches are reviewed.

The Controlled-to-Free Method

In the 1950s and 1960s, when the Audio-lingual approach prevailed, writing was taught only to reinforce speech. It was believed that the mastery of grammatical rules could lead to that of the foreign language, especially in its spoken form. This belief encouraged the teaching of grammar in the time allocated to writing. It was in such circumstances that the method known as controlled-to-free emerged. It consists essentially in providing the students with pieces of writing such as sentences or paragraphs, and asking them to make some grammatical or lexical changes such as using the present tense instead of the past, or the plural instead of the singular etc. to change phrases into clauses or vice versa. This type of exercise makes the learners write frequently and gives them the opportunity to produce their own writings without mistakes because their productions are strictly controlled. Only after having improved this first type of highly controlled-writing can the students move to free compositions in which they express their own ideas. Between extremes, there are exercises where the students are provided with all or some of the language they need. The shift from controlled-to-free writing takes place gradually as the teacher's guidance decreases gradually from the first exercise to the last. When commenting on this shift J. Abbot and P. Wingard (1992) pointed out that: "The important thing is to adjust the exercise to the class so as to strike the right balance between predictability and unpredictability (228). In other words, when guiding the students in the course of an exercise, we must supply them with substantial amount of information, but not all lest it should lead to dullness, if on the other hand, we do not clarify our expectations in a free work; we run the risk of confusion. A typical example of gradual shift from controlled to free work can be as follows: at first, we assume that the teacher is dealing with the descriptive type of writing with a focus on the use of transitional expressions like "however", "in addition to", etc. and new vocabulary.

- The first exercise consists in supplying the students with a small paragraph containing some underlined words, in which the author describes his partner. "Andrew is a very flexible person..."
- After the reading and comprehension sessions, students are given a list of adverbs and adjectives and are invited to use them in four sentences taken from the text.
- After having arranged the sentences, the learners are asked to combine them by means of transitions they will choose from a list given by the teacher (moreover, however, furthermore, but, in addition to, besides ...)
- Lastly, the learners are required to produce a paragraph on the basis of a topic given by the teacher, in which he asks them, for example, to describe their best friend. Students are encouraged to use the adverbs, adjectives and transitions, they have studied.

Perhaps, one of the most outstanding attributes of the controlled-to-free method is that it emphasizes accuracy rather than fluency. As it focuses on the structural aspect of the language and neglects its communicative aspect. A. Raimes (1983) wrote: "This approach stresses three features: grammar, syntax, and mechanics." (p. 76) The table below drew by Crookes and Chaudron, (1991, p. 52) shows the main differences between controlled and free techniques in the practical stages of a lesson:

Controlled and Free Techniques**CONTROLLED**

Teacher-centred
 Manipulative
 Structured
 Predicted- student responses
 Pre-planned objectives
 Set curriculum

FREE

Student-centred
 Communicative
 Open-ended
 Unpredicted responses
 Negotiated objectives
 Cooperative curriculum

The Free-Writing Approach

The Free-writing Approach is essentially based on the belief that when we write freely and frequently, we improve our ability in that language skill. Free writing means that the students write without teacher's interference, and are encouraged to emphasize content and fluency first. Once the ideas are expressed on paper, the teacher intervenes to provide some assistance to improve grammatical accuracy. For Peyton and Staton (1996), "Learners write for a period of time in class on a topic of interest to them. This writing can take many forms, including quick writings, which are time-limited, done individually, and not always shared; and dialogue journals, written to a teacher, a classmate or another partner who then responds." On the other hand such writings "may be kept in a notebook. From these pieces, themes may emerge that can act as a facilitator for more extensive writing that is discussed, revised, edited, and published." (p. 16-32) Free writing is of two types: when it is focused, it answers a question or a topic proposed by the student himself. The teacher's interference is very limited because he gives his instructions at the beginning of the exercise and allows the students to write freely. He usually insists on the freedom to write without worrying about grammar or spelling as they are not of primary concern. In fact, when the teacher reads the students' compositions, he comments on the ideas expressed in the composition without correcting the mistakes. Sometimes, the student is invited to read his writing aloud so as to become involved in writing for an audience. (Raimes, 1983) Content and audience are seen as the most important parameters in the free-writing approach. As freedom is given to students to choose their own topics, they are motivated to write, and it is highly likely that they believe in what they write. When free-writing is unfocused, it becomes a personal activity which consists in jotting down on paper any idea that comes to one's mind. Sometimes, we obtain short coherent passages, but generally the students generate incoherent non-unified blocks. However, the advocates of the free-writing argue that despite the risk for the students to produce non-coherent and non-unified passages, this method has the advantage of making them write with more spontaneity. (Raimes, 1983) So, we notice that the defenders of this method are interested in quantity rather than in quality. Moreover, the freedom that the students have in the choice of their topics can be an important stimulus for motivation. It is much easier for a student to produce successful compositions when he knows about the subject he is developing. It is clear that the free-writing cannot be used successfully with beginners because it requires some basic notions of writing. Sometimes the free-writing activity results from a reading session. It is called reflective writing because it is practised after reading a short story and reflects on what learners have just read. C. Anderson (1992) writes that free writing allows students to put their thoughts on paper even if they are not "sounding right" or "academic". He adds, "'Free' suggests the need to forget the rules and just go." Therefore, when adopting this method, one should not feel concerned with grammar, punctuation, spelling or style. "You should think about the thinking." Anderson (1992) strongly encourages that "while free writing, you (the writer) should not reread what you have already written. Rather, if stuck on what to write next, just continue to write anything that comes to mind or rewrite the last word until another idea comes to mind. You should incorporate your thoughts and not summarize or retell the story. To facilitate this type of writing, you might implement "reading with and against the grain" while reading. You can then reflect on this experience in your free write." (p. 198) The act of free-writing allows the students to think about the text being written without the pressure of having an audience. While revising, he/she can decide what ideas are usable, what sentences need to be rewritten and which should be thrown out. Free-writing does not always produce "interesting" or good material. However, as Anderson (1992) has written, "Free-writing makes a mess, but in that mess is the material you need to make a good paper or memo or report." (p. 200)

The Power Writing Approach

The origin of this approach draws back to 1989 when J. E. Sparks (1989) of the University of Southern California published his book entitled "Power Writing". He studied many non-fiction writers from Aristotle to contemporary authors and concluded that all these authors presented a main idea and supported it with appropriate details. From this observation, J.E. Sparks developed the concept of "Power Writing", a method of writing which assigns numerical values to main idea, major and minor details. One of the components of Power Writing as presented originally is a method of simple paragraph construction called the "Powergraph". This method not only includes a formula for writing paragraphs, but also aids students in the identification of main idea and supporting details. Traditional Power Writing, according to Sparks, is based on a numerical approach to the structure of writing. It erases and replaces the complex and ambiguous abstract terminology with a numbered structure that students can easily keep in mind. This numerical structure can be used in all types of development: expository, argumentative, narrative and descriptive; and for all forms of writing such as paragraph and composition. In fact, it consists in teaching students how to organize their thoughts before they engage in the act of writing. Structured writing is always preceded by structured thinking. These concepts are taught with an emphasis on types of exercises which are gradually complex and which contribute to develop the students' skills to expand complexity in their thinking and writing. The first formula is the 1-2-2. This formula will construct a basic three-sentence paragraph in which Power 1 refers to the main idea of the paragraph, and Power 2 to major detail. The 1-2-2 formula trains a student to differentiate between general and specific terms. Once the students have mastered the 1-2-2 formula, the teacher may extend to power 3 sentences. This one would be 1-2-3-2-3 formula. A third power sentence tells more about the second power sentence that precedes it as well as relating to the main idea. In 2004, Shirley Poulton integrated other numbers in the formula referring to specific traits of effective writing such as sentence fluency, ideas and content, organizational structure, and conventions. She also presented each power in a specific colour within the chart. Below is an introduction to the numerical structure of Power Writing as proposed initially by S.Poulton (2004):

Numerical Structure of Power Writing

Power 1 Focus, main idea, topic sentence or thesis statement

Power 2 Major supporting ideas to power 1

Power 3 Details, elaboration, examples about power 2

Power Zero Voice and extra information

Poulton (2004) sees that once the structure is mastered, all writers can elaborate, vary and create competent writing. "Stronger writers will bend and rearrange the format to allow their skills and creativity to blossom. Weaker writers will compose a well-thought out, well organized piece of writing that includes sentence variation, elevated word choice, and voice. No longer will you have students who have quantity but no quality, and students who have neither quantity nor quality. All students will become proficient in each type.

The Product-Oriented Approach

Broadly speaking, a product-oriented approach, as the title indicates, is concerned with the final result of the writing process. It gives precedence to classroom activities which require from the learner to be engaged in imitating and transforming model texts. In other words, the product approach has its origin in the traditions of rhetoric and focuses its study on model texts in order to make students aware of the text features. It consists in analysing the students' writing in order to identify and quantify their strengths and weaknesses. It is clear that when such an approach is adopted it leads to accuracy. Infact, it attempts to make the student familiarized with the conventions of writing through a model, before he gets his final draft. Before the advent of the communicative approach, language teaching was concerned with pre-specified objectives for the learners. Their needs were carefully identified, and the syllabus designers had to provide the means that would enable these needs to be realised. The product approach was a means-to-an-end, and the teaching of writing was language focused. Since the far past, writing was viewed as secondary and priority was given to speaking. The emphasis was on correctness and copying models. The model text is always taken as the starting point. It is studied and analysed from all points of view: structures of grammar, content, sentences organisation, and rhetorical patterns. After manipulating these features, student are given a new topic and invited for a parallel writing task. R.V. White (1988) points out that "such a model-based approach remains popular in EAP for one very good reason – much EAP writing is very product-oriented, since the conventions governing the organization and expression of ideas are very tight." (p. 6) Thus,

the learner has to become thoroughly familiarized with these conventions and must learn to operate within them. It would seem to make sense, therefore, to adopt a model-based tradition when teaching students such conventions. The interest of such an approach is in the correct use of form. Naturally, the role of the model is important in the sense that it leads the students from a point of departure to an end with a task to replicate. The model then comes first and shows a completed text as well. "What the model does not demonstrate", says White (1988), "is how the original writer arrived at that particular product. In other words, it gives no indication of process." (p.6) In the product approach the model comes at the beginning, and the product comes at the end—both are, in fact, final drafts: the model is final before becoming first. White (1988) puts more emphasis on such a model by saying:

Not only does the model come first in the teaching sequence, it also shows a finished text. In other words, the focus right from the start is on the product, which is, of course, someone else's writing. What the model does not demonstrate is how the original writer arrived at that particular product. In other words, it gives no indication of process. (p.7)

Another explicit description of the product approach is proposed by Pincas (1984) who sees writing as being primarily about linguistic knowledge, with attention focused on the appropriate use of vocabulary, syntax, and cohesive devices. She identifies four stages in the approach: familiarization, controlled writing, guided writing and free writing. She explains that the teacher introduces a topic or uses guides provided by a textbook, discusses them and maybe provokes a little class discussion and then explains how students are going to write a composition based on them. Then, the students would be invited to write before handing their writings to the teacher. The teacher grades the composition and makes some comments on the paper focusing on form rather than on content. Such an approach is thoroughly teacher-centred. (p. 5) We cannot deny the advantages of the product approach, because of the linguistic knowledge it supplies the learners with. It recognizes and satisfies the students' needs in terms of rules and structures. A model text gives a clear idea about the organisation of words and sentences. After all, imitation is one efficient way among others through which we can learn, and under some particular circumstances there is no other way except imitation to communicate some special structures. The Algerian educational system has long been dominated by the product approach, focusing on the students' final piece of writing rather than on how it was produced. Today we have come to realize that writing was evaluated on the basis of the final product and on grammatical accuracy, while very little attention was given to the whole process of writing. Actually, neither teachers nor students were interested in the process of generating ideas. From this observation, some scholars started debating on the failure of the product approach which emphasises the form and neglects the content. By content is meant process skills and all knowledge about texts and the way these texts are organised. Escholz (1980) criticized the model-based approach pointing out that "models tend to be too long and too remote from the students' own writing problems". He argued that such detailed analytical work encourages students to see form as a mould into which content is somehow poured. In general, Escholz views the imitation of models as being "stultifying and inhibiting writers rather than empowering them or liberating them." (p. 232)

The Process Approach

The past forty five years brought significant changes in writing research and in the approaches to teaching writing. Earliest work in the teaching of writing was based on the notion of controlled or guided composition. In the 1960s, however, teachers began to feel that controlled composition was not enough. Until the 1970s, most studies of writing were about the written product. During this decade, the focus shifted from product to process, and the main reason for this change was the new awareness that each piece of writing had its own history and followed its own developmental path. The process approach was not, however, universally accepted by teachers with writers such as Reid (1984) arguing that "it did not address issues such as the requirements of particular writing tasks. This led to a focus on examining what is expected of students in academic and professional settings and the kinds of genres they need to have control of to succeed in these settings." (p. 29) Before engaging in the presentation of the process approach to writing, one should bear in mind that the act of writing is a complex individualized process. Before the implementation of the process pedagogy, writing classes generally ignored the writing process. Teachers assigned papers, graded them, and then handed them back. They devoted all their time to the product - its clarity, originality, and correctness - but they paid no attention to the writing process. Traditional approaches to the teaching of writing focused on the product: in other words, the production of neat, grammatically correct pieces of writing (Mahon, 1992). As explained previously, product approach centred on "one-shot correct writing for the purpose of language practice" (Cheung and Chan, 1999, p. 16) and a "one-shot effort by the teacher to evaluate the students' attempts" (Pennington and Cheung 1993, p.5). During the early 1980s, an important shift from

the product approach to the process approach occurred. This new trend in the teaching of writing consists mainly in stressing writing as a process and de-emphasising writing as a product. With the rise of the process approach, the central focus is no longer on the finished text, but on the steps that make up the act of writing. Some of these steps have yet to be identified; the most used in the literature are setting goals, generating ideas, organising information, selecting appropriate language, drafting, revising, writing, editing and publishing. At first glance, these steps seem to be complex activities, but one should always remember that the student must inevitably go through them in order to produce a good paragraph. Most instructional models of the writing process are based on Hayes and Flower's (1980) original description of the process, which consists of three sub processes: planning, translating, and reviewing. The objective of the process approach is to make the student aware of, and gain control over, the cognitive strategies involved in writing. It operates at the level of the individual's specific needs. In this context, T. Caudery (2003) explained:

In the early seventies, communicative teaching methodology and work on functional/notional syllabuses directed our attention more firmly towards the specific needs of the individual learner. These needs were viewed not only in terms of particular language items but also of particular types of communication, and the resulting realization that different learners actually had different requirements with respect to language skills meant that new attention was given to, among other things, the teaching of writing. In this context, the process approach arrived on the scene at a very opportune moment.

For many scholars, this teaching approach concludes with editing as a final stage in text creation, rather than an initial one as in a product oriented approach. The process oriented approach, according to them, may include identified stages of the writing process such as: pre-writing, writing and re-writing. Once the rough draft has been created, it is polished into subsequent drafts with the assistance of peer and teacher conferencing. Final editing and publication can follow if the author chooses to publish their writing (Murray, 1992). To reinforce the definition of the process-based approach, we will quote Murray (1992):

“The process-oriented approach refers to a teaching approach that focuses on the process a writer engages in when constructing meaning. This teaching approach concludes with editing as a final stage in text creation, rather than an initial one as in a product-oriented approach. The process-oriented approach may include identified stages of the writing process such as: prewriting, writing and re-writing. Once the rough draft has been created, it is polished into subsequent drafts with the assistance of peer and teacher conferencing. Final editing and publication can follow if the author chooses to publish their writing (p. 16).

If it is right that there is no total consent on the definite number of stages within the writing process, scholars recognize that the following are the most recursive ones:

Prewriting: The writer gathers information and plays with ideas during the prewriting stage. Prewriting activities may include drawing, talking, thinking, reading, listening to tapes and records, discussion, role playing, interviews, problem solving and decision making activities, conducting library research, and so on.

Drafting: The writer develops his/her topic on paper during the drafting stage. Beginning may be painful and difficult, producing false starts and frustration in the writer. In the process-oriented approach, the focus is on content, not the mechanics of writing.

Revising: During this stage, the writer makes whatever changes he/she feels are necessary. Revision may involve additions and deletions; changes in syntax, sentence structure, and organization; and in some cases, starting over completely.

Editing: Polishing of the draft takes place in the editing stage. The writer gives attention to mechanics such as spelling, punctuation, grammar, and handwriting, and may also make minor lexical and syntactic changes.

Publishing: Publication refers to the delivery of the writing to its intended audience. The major aim of the process approach is to train students how to generate ideas for writing, plan these ideas, take into account the type of audience, draft and redraft in order to produce a final written paper that is likely to communicate their own ideas. Teachers who use this approach give students time to get ideas and feedback on the content of what they write in their drafts. As such, “writing becomes a process of discovery for the students as they discover new ideas and new language forms to express them” (Raimes 1983, p. 76). “Furthermore, learning to write is seen as a developmental process that helps students write as professional authors do, choosing their own topics and genres, and writing from their own experiences or observations”

(Raimes, p. 78). A writing process approach requires that teachers give students greater responsibility for their own learning. Students make decisions about genre and choice of topics, and collaborate as they write. With the process approach, the student needs to realise that what he/she considers as a final product is just a beginning in the process of writing. In fact, he/she must always keep in mind that it is possible to improve his/her writing; and to do so, he/she needs to go through different stages like finding new ideas, new words or new sentences, and revising before writing. Besides, with the process approach, the learner is not expected to write on a given topic in a restricted time, and wait for the teacher to correct his paper. He/she rather writes a first draft, shows it to the teacher or to another student, reads it again, enriches it, and revises it before writing the final draft. So, when adopting this approach, the teacher gives his students enough time to not only get more ideas but to express them in new language forms as well. We notice that this approach places the tasks of revision on the students through making them read and rewrite. Moreover, it gives them opportunities to review, clarify and reorganise what they have written on their own. In contrast with the product-based approach, the process-based approach encourages students to write as much as possible without worrying about mistakes. Thus, the focus is on fluency rather than accuracy.

The Genre Approach

Since the 1980s, the 'genre approach' to teaching writing has taken place under different forms in different parts of the world. It has also had different underlying goals as well as focused on different teaching situations. In Britain and the United States, for example, teachers have been mostly concerned with the use of the genre approach in ESL classes. The genre approach to teaching writing is mainly concerned, as the name indicates, on teaching particular genres that students need control of in order to succeed in particular situations. This might include an emphasis on the content of text as well as the context in which the text is produced. The fundamental principle that underlies the genre-based approach is that language is functional; that is, it is through language that we achieve certain goals. Another important aspect of this view is the one that sees language as occurring in particular cultural and social contexts, and thus, cannot be understood outside its context. Particular genres are used to fulfil particular social functions in particular contexts. Language, then, is not to be separated from the social and cultural context in which it appears. The objective of adopting genre approach is to enable students to use appropriate registers which are important for them. In the field of second language writing, 'The Routledge Encyclopedia of Language Teaching and Learning' has defined the genre approach as "a framework for language instruction" (Byram, 2004) "It is based on examples of a particular genre. By framework is meant guiding students. The genre framework supports students' writing with guiding principles about how to produce meaningful passages." (p. 234) But first, what is a genre? Swales (1990) referred to genre as "a class of communicative events, the members of which share some set of communicative purposes" (p. 58). His definition offers the basic idea that there are certain conventions or rules which are generally associated with a writer's purpose. For example, personal letters tell us about their writers' private stories. Most genres use conventions related to communicative purposes; a personal letter starts with a cordial question in a friendly mood because its purpose is to maintain good relationships with friends, and an argument essay emphasizes its thesis since it aims at making an argument. Traditionally, genres were seen as fixed types of development classified into categories and subcategories. For example, exposition, argument, description, and narratives were considered as the large categories, with sub-types such as definition, cause and contrast, business letter etc (Freedman & Medway, 1994). Thus, in the traditional view of genres, teaching genres means teaching textual regularities in form and content of each genre; i.e. teaching the rules that govern each type of development. The positive sides of the genre approach are that it acknowledges that writing takes place in a social situation and is a reflection of a particular purpose, and it understands that learning can happen consciously through imitation and analysis. It is important for writing teachers to connect these two elements in order to help students understand how and why linguistic conventions are used for particular rhetorical effects. Moreover, because genres reflect a cultural ideology, the study of genres additionally opens for students an awareness of the assumption of groups who use specific genres for specific ends.

Remedial Instruction:

This section provides the remedy course. It shows the progressive writing intervention used in the study, the stages of the interventions, the instructions process.

Definition of remedial instruction:

Basically, remedial instruction is a type of clinical teaching. It is a "spiral process of assessment—instruction—re-assessment" (Tseng, 2008, p.9). The subjects are targeted at low achievement learners, or under-prepared students. After

the teacher diagnoses students' learning difficulties, a remedial course will be designed in accordance with students' needs. And then the teacher takes initiative in offering the instruction, and an evaluation will be conducted during and after the implementation of the remedial instruction to examine the actual effectiveness of the course. Minor adjustments would be made based on the results of the evaluation to ensure that students are able to catch up in regular classes.

Grubb et al (1999, p. 174) defined remediation as "a class or activity intended to meet the needs of students who initially do not have the skills, experience or orientation necessary to perform at a level that the institutions or instructors recognize as 'regular' for those students." Institutions identify such students either by administering placement tests in basic skills or by noting deficiencies in course completion or grades from school transcripts. It is especially noteworthy that the placement tests that are used to identify students for remediation are usually calibrated to select students who have severe deficiencies, typically those lacking the skills required at elementary grade.

The need for remedial instruction:

Remedial instruction is designed to help students who fall behind academically to catch up to a desired level. It has become "an indispensable component of higher education" in countries such as the United States, Canada, or Japan (Zhang, Shou, and Ishino, 2008, :331). As universities are more available to high school graduates, the demand for students' basic academic abilities has been lowered in admission. After entering the universities, some of the students encounter great difficulties comprehending lectures as they lack the required academic knowledge to manage college-level work (Attewell, et. al 2006). Thus, remedial programs are provided to help these students compensate for the insufficient learning in previous academic settings so that they can "gain the skills necessary to complete college-level courses and academic programs successfully" (Weissman, et al 1997) Remedial programs are usually offered during normal school hours; however, more and more schools offer after-school and summer-school programs. Programs implemented after school or in summer are reported to be more successful as students do not have to miss the normal classroom instruction while attending the remedial course (Allington and Bennett, 2009). In addition, the intensive program can bring students up to speed quickly. Based on the teaching materials and curriculum design, remedial programs include the following types: compensatory program, supplemental program, tutorial program, adaptive program, basic skills program, and learning strategies training program. The compensatory program provides necessary services to at-risk students who are from disadvantaged backgrounds to help them overcome learning problems and increase academic achievement. It also requires the involvement of school staff and parents (Chang, 2001). The supplemental program is a support program that aims to help students master content-oriented materials, improve study skills or test-taking strategies tailored to the specific needs of a class. The higher-achieving tutors can offer extra explanation and practices to the underachieving students and meanwhile reduce teachers' workload. In the adaptive program, the teacher uses alternative instructional strategies and resources to meet the learning needs of individual students for them to effectively master basic skills in academic subjects (Wang, 1980). The teacher could choose different teaching materials or even compile materials that appeal to students' interest and learning level. Alternative evaluation methods, rather than traditional paper and pencil tests, could be used to measure students' achievement. In the basic skills program, the instruction focuses on teaching students to acquire the basic skills required in certain subjects so that they can academically prepare for college-level work. With respect to the learning strategies training program, it aims to help students become more effective and efficient learners by teaching them thinking, learning and self-management strategies.

Choosing Remedial Interventions:

If there is any consensus among educators concerning remediation, it is that so called drill-and-skill approaches are falling out of favour. Yet, while there is no reliable national survey on teaching techniques for remedial courses in community colleges, casual observation at many sites suggests that drill-and-skill approaches are still dominant .(Grubb et al,1999). Such courses are based upon the presentation of concepts, operations, or classification schemes and repetitive practice to master them, and they are often combined with learning laboratories. This style of pedagogy has many drawbacks, including the fact that many remedial students have serious attitudinal obstacles to learning in this way. Often it is the same style that the students were exposed to in high school, which may have contributed to their difficulties in the first place. Beyond that, its abstract and isolated nature may prevent students from seeing its usefulness in real-world situations and from applying the skills that are learned to later academic and vocational coursework. Based on previous literature on remediation in higher education and adult learning, Levin and Koski (2007) found the following ingredients to be central for designing successful interventions for underprepared students in higher education:

1. Motivation: building on the interests and goals of the students and providing institutional credit toward degrees or certificates.
2. Substance: building skills within a substantive or real-world context as opposed to a more abstract approach.
3. Inquiry: developing students' inquiry and research skills to help them learn about other subjects and areas about which they might be curious.
4. Independence: encouraging students to do independent meandering within the course structure to develop their own ideas, applications, and understandings.
5. Multiple Approaches: using collaboration and teamwork, technology, tutoring, and independent investigation as suited to student needs.
6. High Standards: setting high standards and expectations that all students will meet if they make adequate efforts and are given appropriate resources to support their learning.
7. Problem Solving: Viewing learning less as an encyclopedic endeavor and more as a way of determining what needs to be learned and how, and then implementing "the how."
8. Connectiveness: emphasizing the links among different subjects and experiences and how they can contribute to learning rather than seeing each subject and learning experience as isolated and independent.
9. Supportive Context: recognizing that to a large degree learning is a social activity that thrives on healthy social interaction, encouragement, and support.

3. METHODOLOGY

The methodology of this study is divided into the subject, data gathering, tools, procedures and the analysis of the collected data.

Subject

The subject of the proposed study population will be the students of College of Sciences and Arts, Aljouf university, Kingdom of the Saudi Arabia, where the researcher is working. The students are in level four, semester two 2017/2018, their ages range from 20 to 24. They are all Saudis and their mother tongue is Arabic.

Tools:

As the method adopted for this study is experimental method, the tool for this data will be the pretest posttest. Students essay writing will represent the analytical material for the study.

Procedures:

Students will be asked to answer questions as pretest, a part of the test where the students are asked to write a descriptive essay on (My Home Town). The idea of the pretest is to check their writing level and investigating their problems. The pre-test will be in the classroom administered at specific time and will be carefully monitored. After students having exposed to a progressive writing program, they will have a post- test to investigate the enhancement happen on their writing performance.

The Scope of the Study

The study focuses only on writing, targeting the impact of the remedial progressive writing program on students' descriptive essay writing performance, others skills and other types of writing are not concerned. The study also applied on the students of Kingdom of Saudi Arabia, Aljouf university, College of Sciences and Arts, level four. Add to that, the study will be in the second semester of 2017/2018. Generalization of the study results later, will be upon the abovementioned scopes.

Data Analysis:

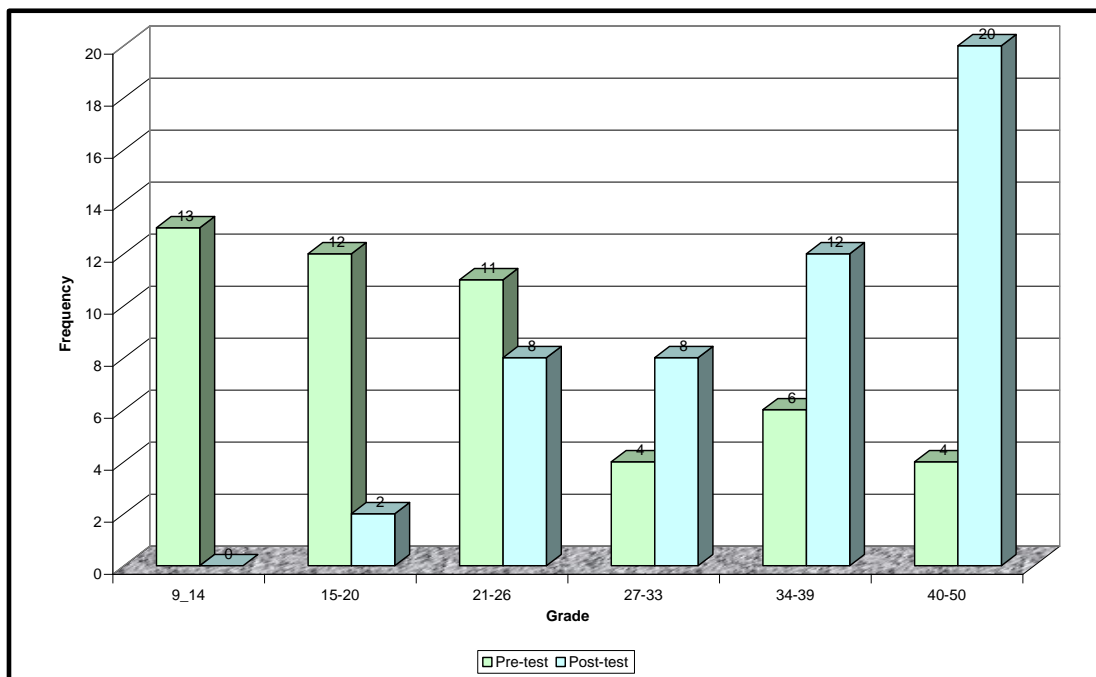
The Pre-and post-test was conducted before and after the manipulation of the program. Through the usage of this pretest and posttest, the researcher aims to find answers to the following question

1. What are the writing problems found in the students' descriptive essay?
2. To what extent using progressive writing program enhance students' descriptive writing?
3. Is there any significant relationship between using remedial progressive writing program and the development on the students' descriptive writing?

Table (4.1) Descriptive analysis for pre-test and post- test

Grade	Pre		Post	
	Frequency	Percent	Frequency	Percent
9-14	13	26.0	0	0.0
15-20	12	24.0	2	4.0
21-26	11	22.0	8	16.0
27-33	4	8.0	8	16.0
34-39	6	12.0	12	24.0
40-50	4	8.0	20	40.0
Total	50	100.0	50	100.0

Source: The researcher from applied study, 2018



Source: The researcher from applied study, Excel Package, 2018

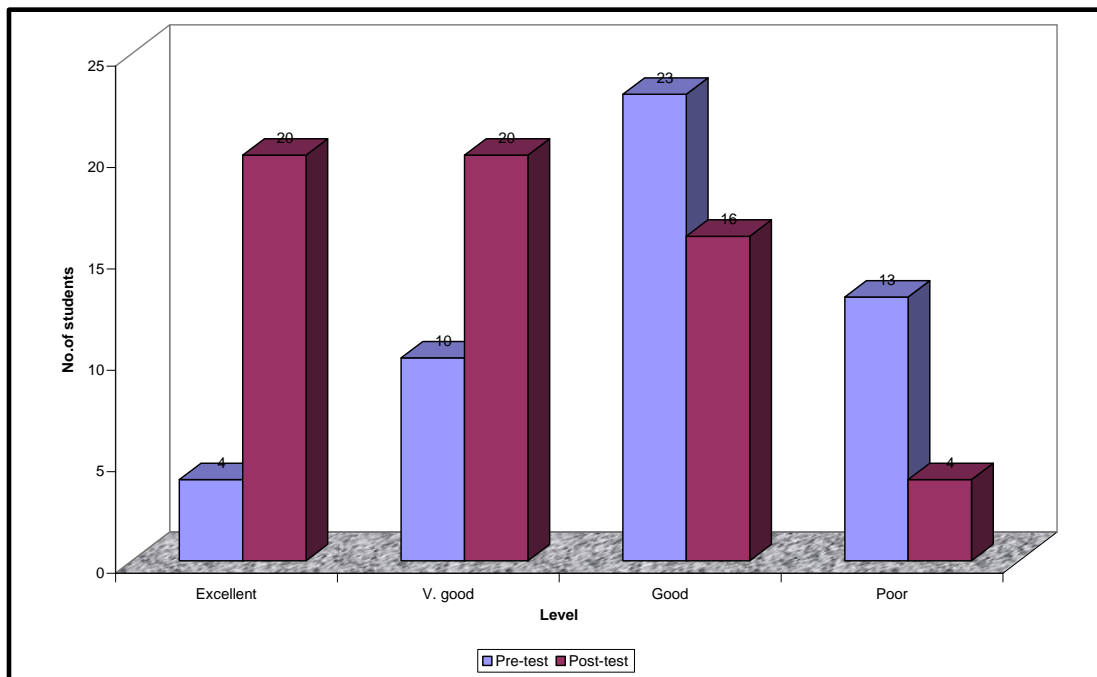
Fig. 4.1

We note from the table (4-1) and the figure (4-1), shows. The respondent's number whom they have grade between (9-14) was (13) students with percentage (26.0), the respondent's number whom they have grade between (15-20) was (12) students with percentage (24.0), while (11) students with percentage (22.0) have grade between (21-26) students, grade between (27-33) was (4) students with percentage (8.0), grade between (34-39) was (6) students with percentage (12.0). In addition the have grade between (16-20) was (4) student with percentage (8.0) for pre group. For post the respondent's number whom they have grade between (15-20) was (2) student with percentage (4.0), the respondent's number whom they have grade between (21-26) was (8) students with percentage (16.0), while (8) students with percentage (16.0) have grade between (27-33) students, while (12) students with percentage (24.0) have grade between (34-39) students. In addition the have grade between (40-50) was (20) student with percentage (40.0).

Table (4.2) Frequency distribution of the students' pre- test and post test.

Group	Level			
	Excellent	V. good	Good	Poor
Pre-test	4	10	23	13
Post-test	20	20	16	4

Source: The researcher from applied study, 2018



Source: The researcher from applied study, Excel Package, 2018

Fig. 4.2

4. RESULTS OF THE TEST HYPOTHESIS

The first hypothesis in this study state the following:

"There are some problems as spelling, grammar, sentence structure, and organizations in the students' descriptive essay".

Table no. (4.3):Different between pre & post test

Test	Mean	Std. Deviation	T-value	P-value
Pre	22.94	10.42	-12.378	0.000
Post	35.40	8.62		

From above table, it is clear that:

The P-value of T-test (0.000) is less than significant level (0.05) that mean there is statistical difference between pre test and post test for post test. This indicates the following:

1. The remedial progressive program has a big role in solving the problems found the students writing which appeared in the pretest
2. That the remedial progressive writing program has positive impact on the students' writing performance.
3. There is a correlation between the remedial progressive writing program and the development on the descriptive writing performance.

5. FINDING OF THE STUDY

Based on the data analysis above, the study concludes the following:

- The analysis of the pretest and posttest shows a clear, remarkable and significant enhancement on the students' descriptive essay writing. There is a correlation between the pretest and posttest results. This indicates that the study achieved it's objectives.
- The pretest and post test cover different aspects of writing: spelling, grammar, sentence structure, and organizations in the students' descriptive essay, and the study showed a very good and remarkable development concerning this side. The remedial progressive program has a big role in solving the problems found in the students' pretest writing.
- There a significant correlation between the pretest and posttest and that is clear in the marks of both.

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